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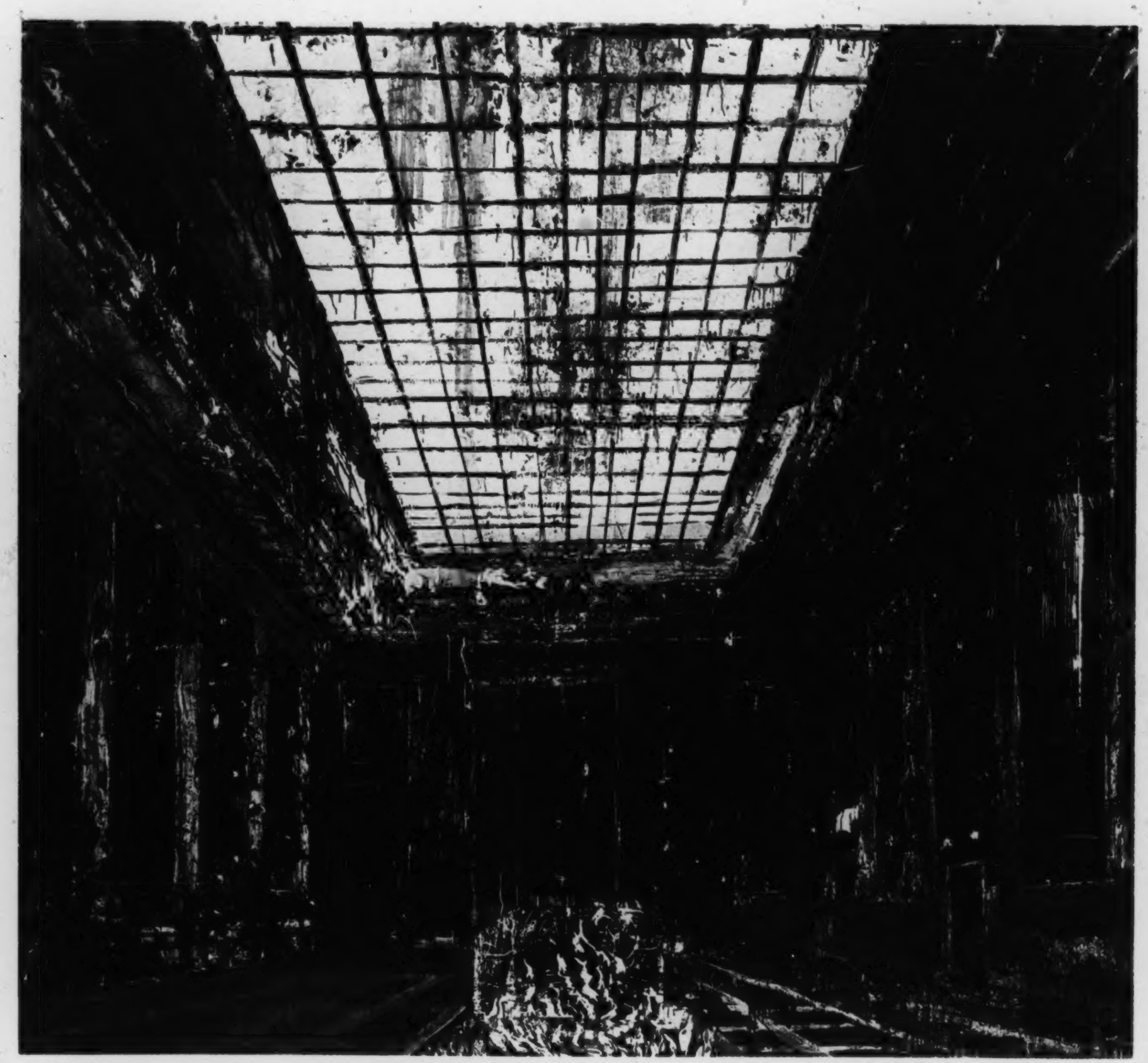
THE EXPRESSIONISM QUESTION, II

Kirchner's Berlin Scenes/Expressionist Architecture/More on New German Painting
Critical Takes on Neo-Expressionism/"Expressionist" Lichtensteins



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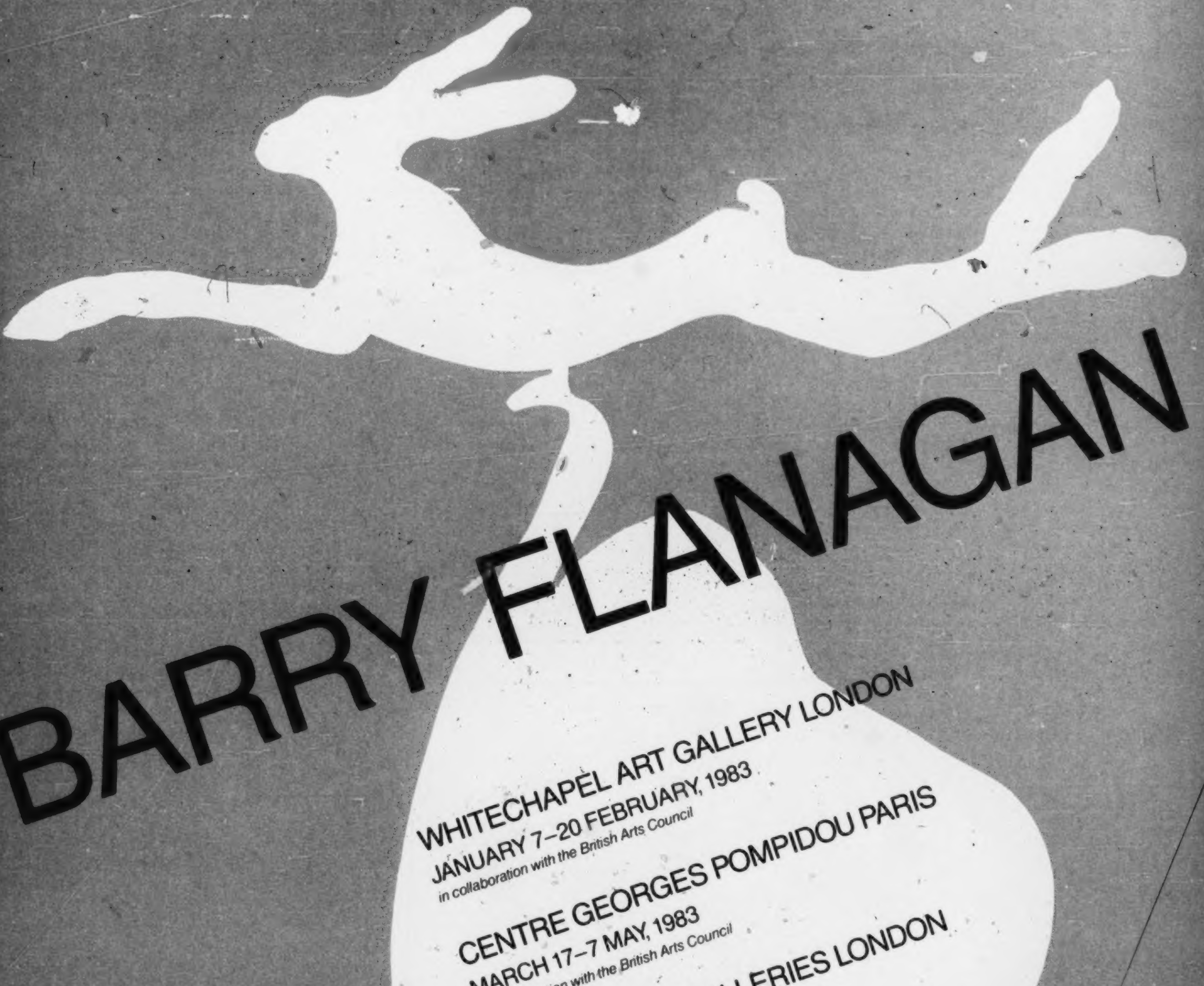

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Art in America

JANUARY 1983

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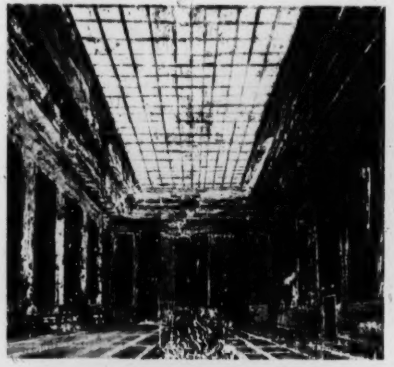

Cover: Anselm Kiefer's *Inneraum* (1981, oil, paper, canvas, 113 by 122 inches) was recently exhibited at the Mary Boone Gallery; see "Acts of Aggression: German Painting Today, Part II," beginning on page 90.

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SMALL WORKS BY MAJOR ARTISTS
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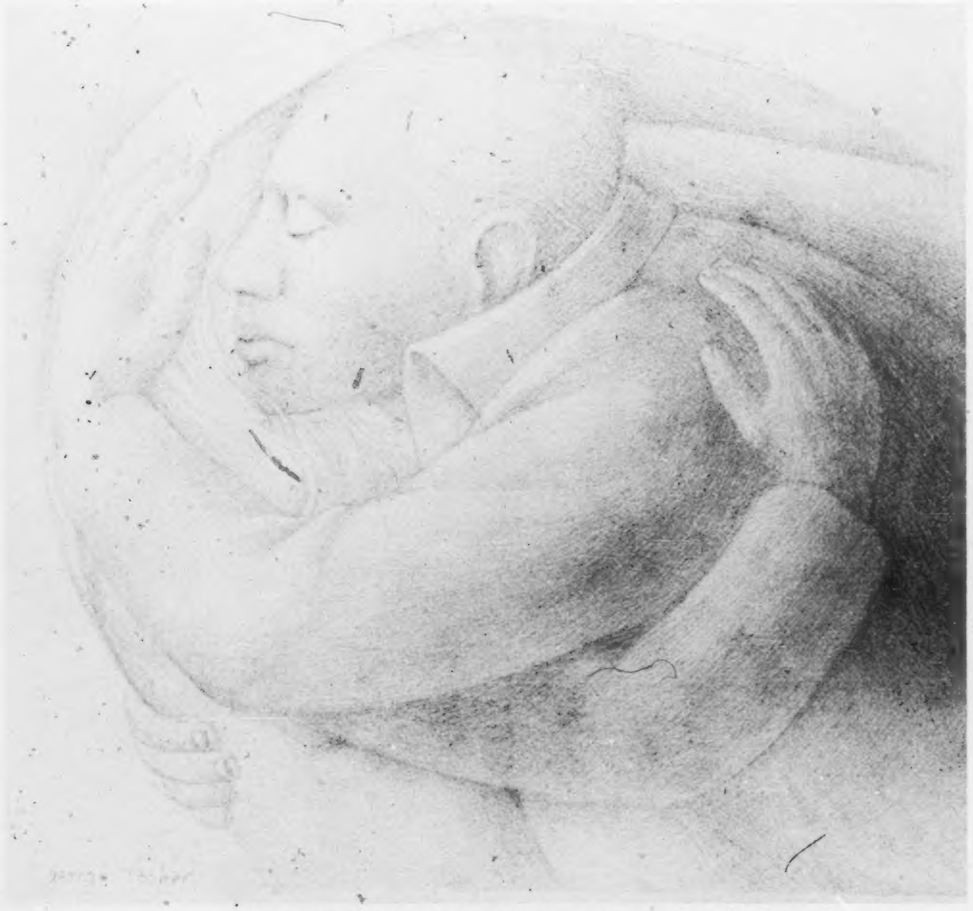

GEORGE TOOKER, *Embracing Couple,* **1982. Pencil on paper: 15 x 24″**

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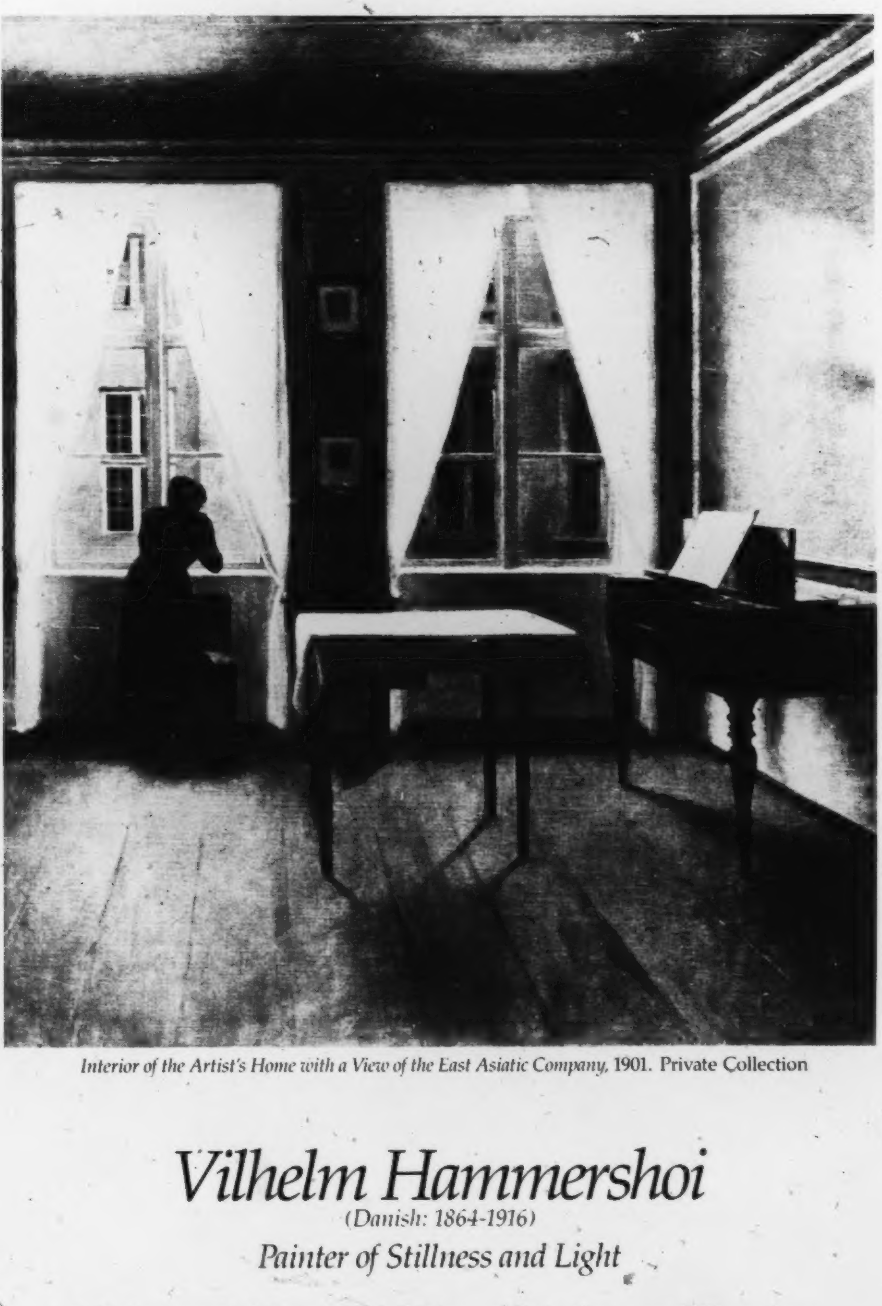

Interior of the Artist's Home with a View of the East Asiatic Company, 1901. Private Collection

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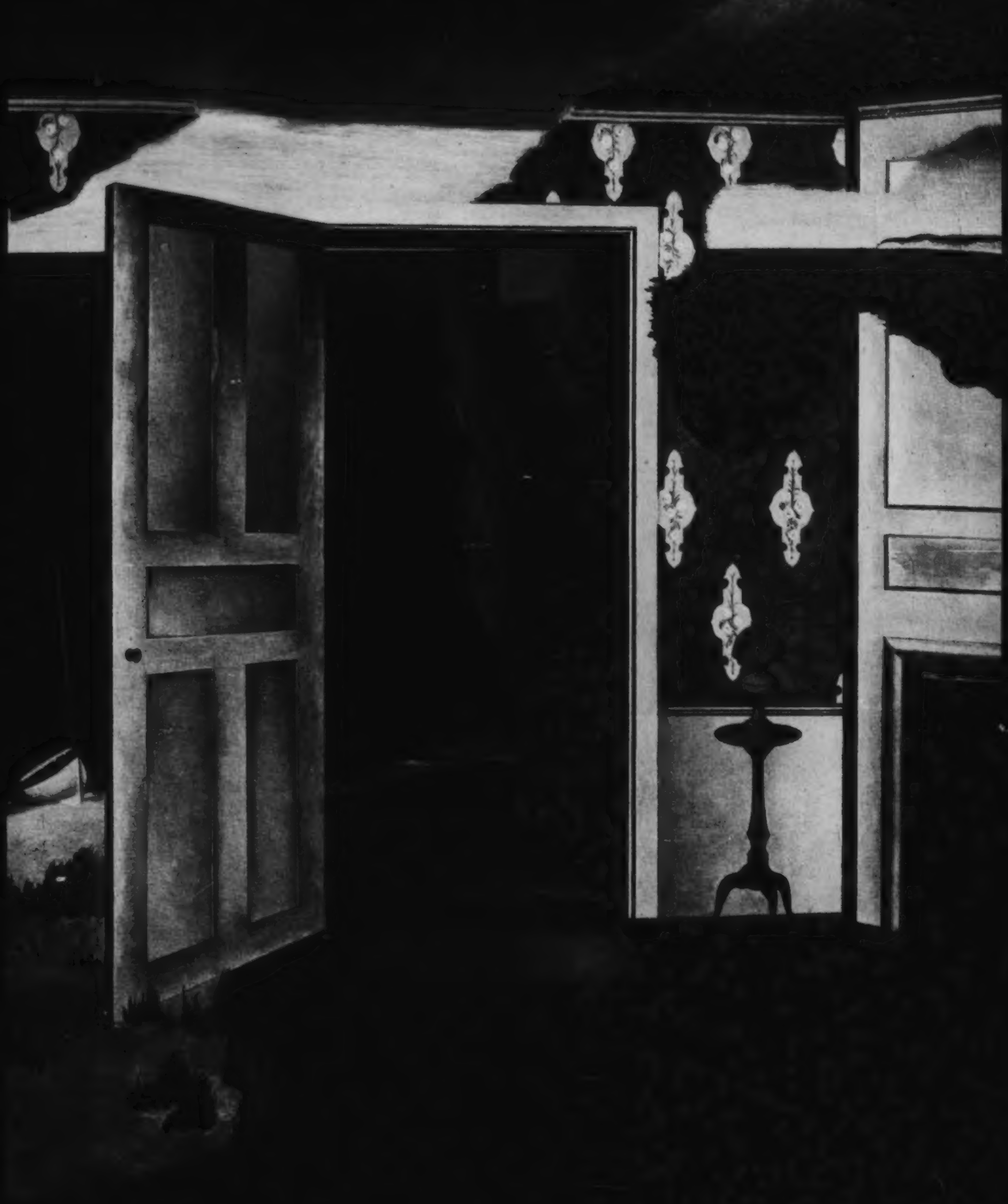

O. LOUIS GUGLIELMI
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Oil on canvas
30¼ × 24¼ inches
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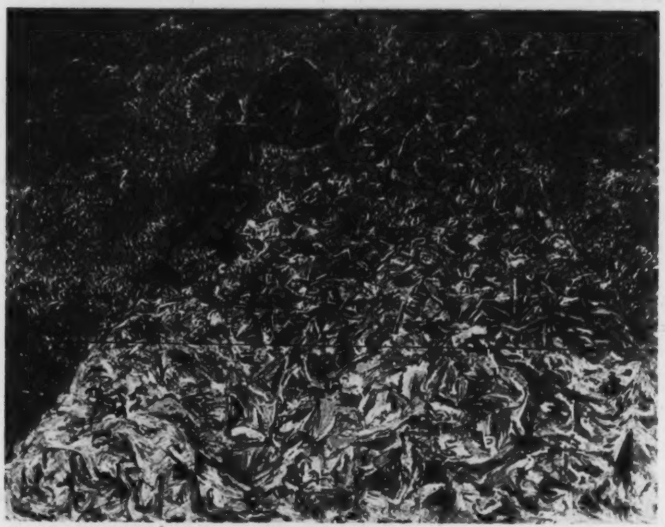
Issues & Commentary

Honor, Power and the Love of Women

The current "Expressionist" revival is sustained by a desire to be a hero, by hopes of royalty and mastery that stem from the artist's sense of his inability to intervene in reality and thereby to change it.

BY CRAIG OWENS



Sandro Chia:* The Idleness of Sisyphus, *1981, oil on canvas, 122 by 152 inches. Museum of Modern Art.

In 1911, just as the Expressionist movement was gaining momentum in German-speaking countries, Freud speculated that the origin of the creative impulse lies in frustration, a sense that reality is impervious to desire:

> The artist is originally a man [and we will soon discover why, for Freud, the role of artist is invariably masculine] who turns away from reality because he cannot come to terms with the demand for the renunciation of instinctual satisfaction as it is first made, and who then in phantasy-life allows full play to his erotic and ambitious wishes. But he finds a way of return from this world of phantasy back to reality; with his special gifts he moulds his phantasies into a new kind of reality, and men [the spectator posited here is also masculine] concede them a justification as valuable reflections of actual life. Thus by a certain path he actually becomes the *hero, king, creator, favourite he desired to be*, without pursuing the circuitous course of creating real alterations in the outer world.[1]

When he assigns art a compensatory role, Freud appears merely to repeat the basic error of Western art theory (Hegel: "The necessity of the esthetically beautiful [derives from] the deficiencies of immediate reality").[2] Why must art always be defined as an *alternative* to reality? Sometimes art is a *recognition* of reality, a mode of apprehending and of representing it. And why do we tend to neglect the fact that works of art always exist as *part of* the material world? Thus, Freud's treatment of the artist could easily be indicted for complicity with philosophical esthetics. Such an indictment, however, would have to overlook what is truly original here: Freud—like the Expressionists—situates art not in relation to reality, but in relation to *desire*. Even more importantly, he locates it in relation not only to the artist's desire, but to the spectator's desire as well. The work of art is the token of an intersubjective relation between artist and spectator; the investigation of this relation is the task of a properly psychoanalytic esthetics.[3]

However, the desire that Freud attributes to the artist and the source of the pleasure he attributes to the spectator are by no means unproblematic. Both are motivated, he proposes, by a (masculine) desire to be a hero. The artist's hopes of royalty and of mastery were explicitly stated in 1911 ("hero, king, creator, favourite"). Six years later, when he reiterates this definition in the *Introductory Lectures on Psychoanalysis*, Freud will have more to say about the spectator's pleasure; in Lecture 23 he writes, "[The artist] makes it possible for other people once more to derive consolation and alleviation from their own sources of pleasure in their unconscious which have become inaccessible to them." That is, the spectator recognizes the desire of the artist represented in the work as his own (repressed) desire, and the lifting of repression is invariably accompanied by a sensation of pleasure. Esthetic pleasure, then, is essentially narcissistic: it arises from the viewer's identification of his own desire with the desire of the other (in this case, of the artist). (Elsewhere, Freud writes of the spectator of *Hamlet*: "The precondition of enjoyment is that the spectator should himself be a neurotic.")[4]

Since the desire to be a hero is shared by artist and spectator alike, it is tempting to regard it as innate and immutable—to posit a universal human desire for mastery. There is, however, an alternative to this essentialist reading; for it is Freud who has taught us (through Lacan) that desire is a *social* product, that it comes into the world because of our relations with others. What is the source of the artist's desire, then, if not the sense of frustration that Freud locates at the origin of the work of art, his sense of powerlessness to achieve in reality what he desires in his fantasy? His desire to be a hero, then—"to feel and to act and to arrange things according to his desires"[5]—arises only because he believes he *lacks* this power. (Lacan: Desire is lack.) And when this lack is represented within works of art, it will tend to be confirmed, that is, posited as (the) truth. Such works will also tend to reinforce the spectator's sense of his own impotence, *his* inability to create real alterations in the world.

We are all familiar with the popular diagnosis of Hitler as a frustrated artist (*verhinderter Künstler*): had he been able to sublimate in art his desire for power, the world might have been spared much anguish. Recently, this conceit has "inspired" a number of art works, most ostentatiously, Hans-Jürgen Syberberg's epic film *Our Hitler*, in which the führer is represented as history's greatest *filmmaker*.[6] (As I have argued

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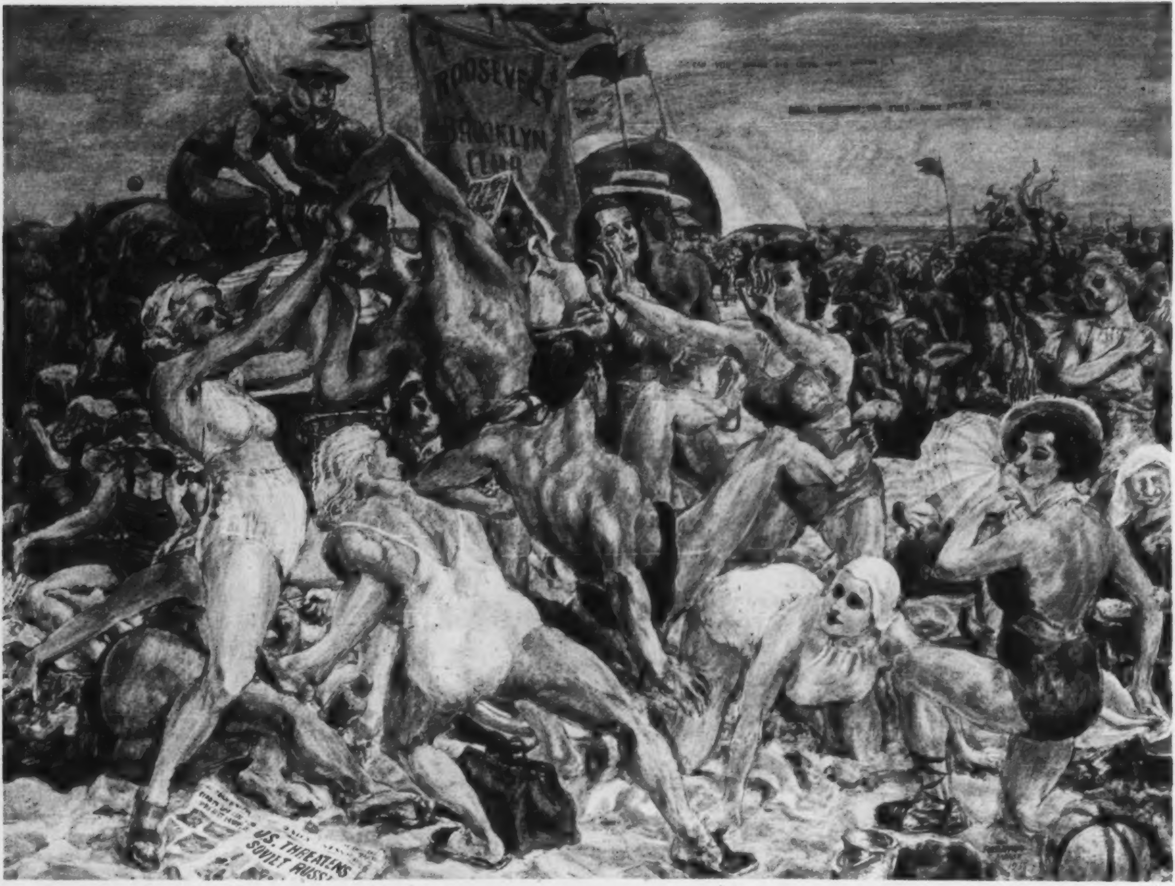
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Reginald Marsh (1898-1954)
Coney Island Beach, 1935
Tempera, 30 x 40 inches
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elsewhere, Syberberg's work has much in common with that of the German "Neo-Expressionists.")[7] Such works estheticize, and thereby neutralize, the machinations of power; they also invert Freud's formula. For in the passage cited above, art is treated not as a sublimation of, but as a *realization* of desire; thus, the twenty-third lecture on psychoanalysis concludes: "[The artist] has thus achieved *through* his phantasy what previously he had achieved only *in* his phantasy—honour, power, and the love of women."

Sandro Chia's *The Idleness of Sisyphus* (1981) appears to confirm Freud's speculations on the artist. Not only does the painter's recourse to classical myth testify to his withdrawal from reality into a realm of subjective fantasy (the language of depth psychology is also the language of myth); what is more, Chia clearly identifies his own activity with that of a classical *hero*—Sisyphus, the Corinthian *king* condemned to eternal repetition. For it is not difficult to recognize in Chia's protagonist, as he struggles with a mass of inert, recalcitrant material, a displaced representation of the heroic male artist—a role Chia himself has rather pretentiously assumed, at least in interviews and public appearances.

Remember Sisyphus's crime and punishment: for (twice) rebelling against Death, he was sentenced eternally to push a giant boulder up the side of a mountain, only to have it roll back down again as he approached the summit, to the great amusement of the gods. Thus, if the Sisyphus myth can be said to represent Chia's own desire for royalty and for mastery, it also represents the sphere of perpetual frustration in which that desire is operative.

In Albert Camus's *The Myth of Sisyphus*, an extended philosophical argument against suicide composed in 1940 (that is, in the same year that France surrendered to Germany), Sisyphus is treated as the perfect embodiment of the modern (i.e., Existentialist) hero, who confronts without flinching the absurdity of his existence. Yet Camus's recourse to classical myth works to transform his hero's inability to change the world from a historical into a metaphysical condition, the origins of which remain shrouded in mystery. In the same way, Chia's invocation of Sisyphus projects frustration as a permanent state. In both Camus and Chia, then, myth objectifies psychology, while psychology validates myth; both exist, however, in relation to an evacuated historical dimension.

This reading of Chia's painting is complicated, however, by the fact that his Sisyphus is a comic rather than tragic figure. Camus interpreted Sisyphus as an image of hope beyond hoplessness, of comfort and security in desolation. Such pathos is totally absent from Chia's treatment of the same myth; with his silly grin, business suit and diminutive fedora, his Sisyphus combines the physiognomy of the clown with that of the petty bureaucrat. Thus, Chia does not defend his hero but ridicules his blind obedience; the artist sides not with the suffering of the victim, but with the laughter of the gods.

Chia appears to ridicule the artist-hero in the same breath that he proclaims his resurrection. Here, we encounter the fundamental ambivalence that sustains the current revival of large-scale figurative easel painting, its perpetual oscillation between mutually incompatible attitudes or theories. Interpreted as irony, this ambivalence is sometimes summoned as evidence to support the thesis that painters like Chia are engaged in a genuinely critical activity; thus, *The Idleness of Sisyphus* has been interpreted as a "Dada cartoon designed to subvert the conventional mythic image."[8] Maybe I am taking Chia's painting too seriously, then; it is, after all, only a joke. Perhaps—*but at whose expense?* (Freud: Jokes are historically a contract of *mastery* at the expense of a third person.)[9]

In *The Idleness of Sisyphus* Chia debunks the (modernist) belief in progress in art—a belief which he and his colleagues emphatically repudiate. It must be stressed, however, that Chia is not critical, merely contemptuous of the ideology of progress; thus, he simply substitutes repetition (Sisyphus) for progress. If the social program of modernity can be defined, following Max Weber, as the progressive disenchantment of the world by instrumental reason, cultural modernism was also a demystification—a progressive laying bare of esthetic codes and conventions. In *The Idleness of Sisyphus*, however, Chia counters modernist *de*mystification with an antimodernist *re*mystification. Progress is exploded as (a) myth; Chia's painting is a joke, then, at the modernist painter's expense.

But because he identifies himself with Sisyphus, Chia seems to be indulging in *self*-mockery as well. Either way, *The Idleness of Sisyphus* testifies to the painter's ambivalence about his own activity, to a *lack* of conviction in painting—a lack Chia shares with most artists of his generation. (This is what links him with painting's supposed "deconstructors"—Salle, Lawson, et al.) And once we have acknowledged the prevalence of this attitude, how long can we continue to account for Chia and his colleagues' extraordinary prosperity—for these artists have indeed won "honour, power, wealth, fame . . . "—simply by positing some insatiable "hunger for pictures"?[10] Must we not speak instead of a more fundamental *contempt for painting*—a contempt which is shared by artists and audience alike?

The Idleness of Sisyphus alerts us, then, to what is at stake in the current revival of so-called Expressionist painting and its widespread institutional and critical acceptance. (Chia's painting was immediately acquired by the Museum of Modern Art; this is not only a measure of his success, but also an indication that the institutions—and the critics—that support this kind of work must be named as its collaborators.) Artists like Chia construct their works as pastiches derived, more often than not, from the "heroic" period of modernism. Chia favors Boccioni's dynamic Futurist line in particular, but he plunders a wide range of antimodernist sources as well—late Chagall, reactionary Italian painting of the '30s. The modern and the antimodern exist side by side in his work; as a result, they are reduced to absolute equivalence.

In Chia's work, then, quotation functions not as respectful *hommage*, but as an agent of mutilation. What Russian formalist critic Boris Tomashevsky wrote of the epigone seems applicable to the pasticheur as well:

> The epigones repeat a worn-out combination of processes and, as original and revolutionary as it once was, this combination becomes stereotypical and traditional. Thus the epigones kill, sometimes for a long time, the aptitude of their contemporaries to sense the esthetic force of the examples they imitate; they discredit their masters.[11]

Chia, Cucchi, Clemente, Mariani, Baselitz, Lüpertz, Middendorf, Fetting, Penck, Kiefer, Schnabel . . . —these and other artists are engaged *not* (as is frequently claimed by critics who find mirrored in this art their own frustration with the radical art of the present) in the recovery and reinvestment of tradition, but rather in declaring its bankruptcy—specifically, the bankruptcy of the modernist tradition. Everywhere we turn today the radical impulse that motivated modernism—its commitment to transgression—is treated as the object of parody and insult. What we are witnessing, then, is the wholesale liquidation of the entire modernist legacy.

Expressionism was an attack on convention (this is what characterizes it as a modernist movement), specifically, on those conventions which subject unconscious impulses to the laws of form and thereby rationalize them, transform them into images. (Here, convention plays a role roughly analogous to the censorship which the ego exercises over the unconscious.) Prior to Expressionism, human passions might be represented by, but could have no immediate presence or reality within, works of art. The Expressionists, however, abandoned the simulation of emotion in favor of its seismographic registration. They were determined to register unconscious affects—trauma, shock—without disguise through the medium of art; with Freud, they fully appreciated the *disruptive* potential of desire. Whatever we may think of this project today—whether we find its claims to spontaneity and immediacy hopelessly naive, or whether we believe that the Expressionists actually tapped a prelinguistic reserve of libidinal impulses—we should not overlook its radical ambition.[12]

In "Neo-Expressionism," however—but this is why this designation must be rejected—Expressionism is reduced to convention, to a standard repertoire of abstract, strictly codified signs for expression. Everything is bracketed in quotation marks; as a result, what was (supposedly) spontaneous

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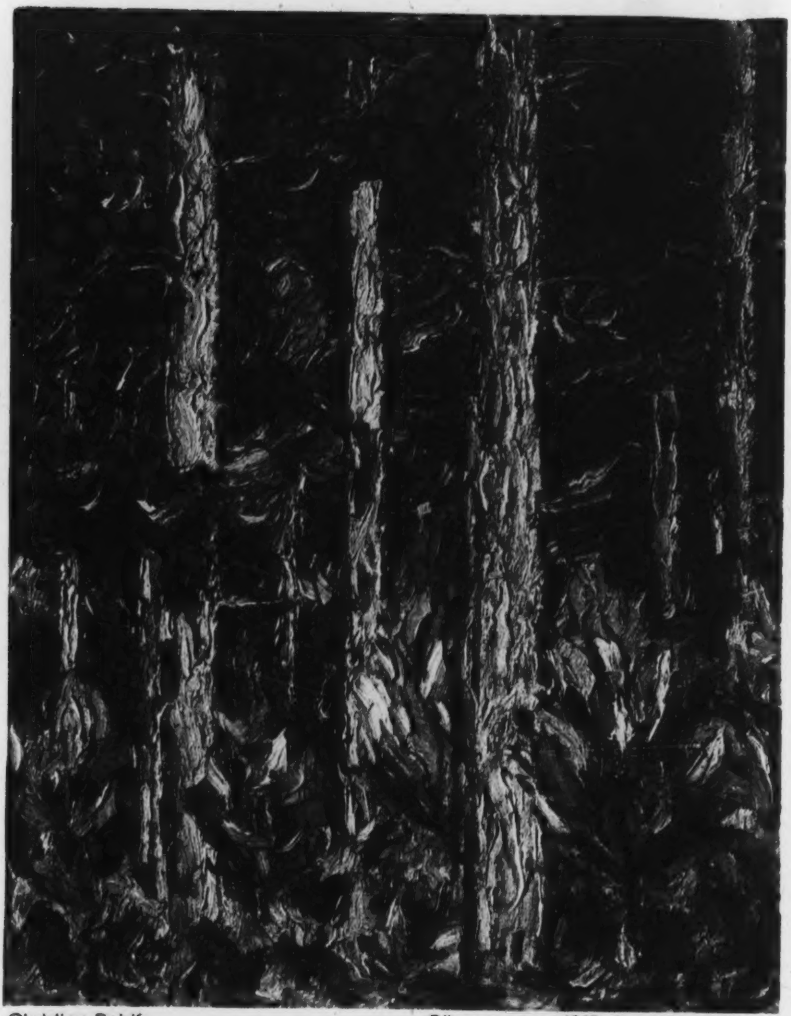
German Expressionists

Exhibition
January 18 through February 19, 1983



Christian Rohlfs
Sunny Forest

Oil on canvas, 1910, signed and dated,
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congeals into a signifier: "spontaneity," "immediacy." (Think of Schnabel's "violent" brushwork.) The pseudo-Expressionists retreat to the pre-Expressionist simulation of passion; they create illusions of spontaneity and immediacy, or rather expose the spontaneity and immediacy sought by the Expressionists as illusions, as a construct of preexisting forms.

In all discourse, quotation represents authority. Modernism—Expressionism included—represents a challenge to authority specifically to the authority vested in dominant cultural modes and conventions. Today, however, modernism has itself become a dominant cultural mode, as the quotation of modernist conventions in pseudo-Expressionism testifies. Trangression has become the norm in a society that stages its own scandals (Abscam). Thus, the contemporary artist is trapped in a double bind: if the modernist imperative is obeyed, then the norm is simultaneously upheld; if the modernist imperative is rejected, it is simultaneously confirmed.

In other words, today the modernist imperative to transgression can be neither embraced nor rejected. Caught in this untenable situation, the pseudo-Expressionists substitute an abstract revenge against modernism for its radical impulse. Modernist strategies are used against themselves: thus, the antiauthoritarian stance of the modernist artist is attacked as authoritarian, and anyone who argues for the continuing necessity of antiauthoritarian critique thereby opens him or herself to charges of authoritarianism.[13]

What we are witnessing, then, is the emergence of a new—or renewed—authoritarianism masquerading as antiauthoritarian. Today, acquiescence to authority is proclaimed as a radical act (Donald Kuspit on David Salle).[14] The celebration of "traditional values"—the hallmark of authoritarian discourse—becomes the agenda of a supposedly politically motivated art (Syberberg, Anselm Kiefer, but also Gilbert & George). More often than not, however, the pseudo-Expressionist artist claims to have withdrawn from any conscious political engagement, and this estheticist isolationism is celebrated as a return to the "essence" of art. (This is the basis for Achille Bonito Oliva's championing of the Italian "trans-avant-garde.")

Authoritarianism proclaimed as antiauthoritarian, antiauthoritarian critique stigmatized as authoritarian: this is one manifestation of what Jean Baudrillard diagnoses as a generalized cultural *implosion*.[15] Everything reverses into its opposite; opposites reveal mirrored identities. The imploded state of pseudo-Expressionist art would seem, therefore, to *preclude* irony. For irony is essentially a *negative* trope calculated to expose false consciousness; the coexistence, in pseudo-Expressionist work, of mutually incompatible attitudes suggests instead the *loss* of the capacity for negation, which Lacan locates at the origin of the schizophrenic breakdown.[16] Schizophrenic discourse is paralogical; it does not recognize the law of contradiction. Thus, the schizophrenic will be obliged *to say the opposite of what he means in order to mean the opposite of what he says*.[17]

Although most of the major symptoms of schizophrenia are to be found in pseudo-Expressionist painting—hebephrenia, catatonia, ambivalence—I am not proposing that we diagnose contemporary artists, on the basis of their work, as schizophrenics. Nor would I proclaim schizophrenia, as some have, as a new emancipatory principle.[18] Still, my argument is more than descriptive; it seems to me that contemporary artists *simulate* schizophrenia as a mimetic defense against increasingly contradictory demands—on the one hand, to be as innovative and original as possible; on the other, to conform to established norms and conventions.

What we see reflected, then, in supposedly "revivalist" painting is the widespread antimodernist sentiment that everywhere appears to have gripped the contemporary imagination. This sentiment is hardly limited to art, but manifests itself at every level of intellectual, cultural, and political life at present. Antimodernism is primarily a disaffection with the terms and conditions of *social* modernity, specifically, with the modernist belief in science and technology as the key to the liberation of humankind from necessity. Fears of ecological catastrophe, and of the increasing penetration of industrialization into previously exempt spheres of human activity, give rise to a blanket rejection of the ideology of progress. Responsibility for the crisis in social modernity is, however, often displaced onto its cultural program—especially the visual arts. Thus, the antiauthoritarian stance of the modernist artist—in particular, the Expressionist valorization of human desire—is often blamed for the much-discussed "crisis of authority" in advanced industrial nations.[19]

Antimodernism is one manifestation of what Belgian political economist Ernest Mandel identifies as the "neo-fatalist" ideology specific to late capitalist society—a belief that science and technology have coalesced into an autonomous power of invincible force. In his book *Late Capitalism*, Mandel traces its effects in detail:

> To the captive individual, whose entire life is subordinated to the laws of the market—not only (as in the 19th century) in the sphere of production, but also in the spheres of consumption, recreation, culture, art, education and personal relations, it appears impossible to break out of the social prison. "Every-day experience" reinforces the neo-fatalist ideology of the immutable nature of the late capitalist social order. All that is left is the dream of escape—through sex and drugs, which are in their turn promptly industrialized.[20]

Sex, drugs, rock and roll—there is, as we know, another traditional means of escape (although this function has largely been assumed by the mass media): Art. And it is this route—blocked by the avant-garde's ambition to intervene, whether directly or indirectly, in the historical process—that pseudo-Expressionist artists are attempting to force open once again. But in offering the spectator an escape from increasing economic and social pressures, they reinforce the neofatalist ideology of late capitalism. Theirs is an "official" art which provides an apology for the existing social order; collaboration with power replaces the oppositional stance of the modernist artist.

Have we not finally uncovered the source of the sense of frustration that Freud located at the origin of the work of art—namely, a belief in the opacity and omnipotence of the social process? It is not surprising, then, that the current "revival" of figurative modes of expression should be sustained everywhere by artists' desires to be heroes. The desire for mastery is nowhere more apparent than in that rapidly proliferating genre of art works that can only be called the "artificial masterpiece." *Artificial*, because genuine masterpiece status can accrue to a work of art only after the fact; *masterpiece*, because such works, whether executed by men or women, are motivated by a masculine desire for mastery, specifically, a desire to triumph over time.

When the historical conditions surrounding a work's production and reception by the artist's contemporaries have been superceded, and yet the work appears to continue to speak to us in the present *as if it had been made in the present*, we elevate the work to the status of a classic.[21] What this view of the work of art represses is the successive reappropriation and reinterpretation of works of art by each successive generation. A classic certainly did not appear to be a classic at the time of its first appearance, and it is naive to assume that it meant the same thing to the artist's contemporaries as it does to us. Nevertheless, the survival of works of art gives rise to the illusion that timeless metaphysical truths express themselves through them.

The artificial masterpiece inverts this situation: it speaks in the present as if it had been made in the past. As such, it testifies primarily to our impatience, our demand for instant gratification and, most importantly, the spectator's desire to see (his sense of) his own identity confirmed by the work of art. The extraordinary speed with which the pseudo-Expressionists have risen to prominence indicates that their work, rather than creating new expectations, merely conforms to existing ones; when "the fulfilled expectation becomes the norm of the product," however, we have entered the territory of *kitsch*.[22]

Throughout the history of art, style has been one of the most effective indices to the existence of a timeless truth in the work of art. Thus, Carlo Maria Mariani resurrects 19th-century Neoclassicism—a style which, in its own time, was calculated to provide an

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ascendant bourgeoisie with an idealized image of its own class aspirations and past struggles—an image transposed, however, from the plane of history to that of myth.[23] Mariani's Neo-Neoclassicism indicates that the academic project of sublimating history into form and universality—a project that was abandoned by the earliest modernists—has returned.

Although it may appear to occupy the opposite end of the stylistic spectrum, A.R. Penck's cultivated neoprimitivist technique performs exactly the same function. Penck's work derives directly from American painting of the 1940s—specifically, from the Abstract Expressionist's early involvement with myth and primitive symbolism (early Gottlieb, Pollock, etc.). These artists were interested in such emblematic imagery primarily as a bearer of cultural information; Penck, however, uses it to express a heroic affinity with the precultural—with the barbaric, the wild, the uncultivated. It also gives his work the appearance of having been around since the beginning of time.[24]

Artificial masterpieces are also manufactured today through the revival of outmoded artistic materials and production procedures, thereby denying the fundamental historicity of those materials and techniques.[25] Although the entire revival of easel painting must be evaluated in these terms, Francesco Clemente's resurrection of fresco is a particularly blatant denial of history, as are Jorg Immendorff's, Markus Lüpertz's and, now, Chia's returns to monumental, cast-bronze sculpture. Other artists resuscitate discarded iconographic conventions: Louis Cane, for example, paints Annunciations. Here, Catholic subject matter indicates a desire for catholicity; but it also reads as a reference to Cane's recent "conversion" from modernist abstraction to antimodernist figuration.

Perhaps the most transparent strategy for simulating a masterpiece is that of antiquing the canvas itself. Thus, Gérard Garouste's neo-Baroque allegories—which, the artist insists, "stage the battle of the forces of order and disorder, of the rational and the irrational"—are dimly perceived through what appear to be layers of yellowed varnish. But Anselm Kiefer also "antiques" his canvases. Not only has he returned to landscape painting; he also attempts, through the implict equation of the barren fields he depicts with the burnt and scarred surfaces of his own canvases, to impart to his paintings something of the desolation and exhaustion of the earth itself. (What is more, Kiefer attributes this desolation to mythical rather than historical forces. His "Waterloo" paintings bear a legend from Victor Hugo: "The earth still trembles/from the footsteps of giants.") Thus, Kiefer's art insists that it is only the faithful reflection of (its own) shattered depletion.

In the 1970s, as is well known, several writers—Richard Sennett and Christopher Lasch among them—diagnosed the collective Narcissism that appeared to have infected an entire society. It is tempting, on the basis of the phenomena discussed above, to describe our own decade as Sisyphean, referring, of course, to the widespread "compulsion to repeat" in which we appear to be deadlocked. It is, however, precisely this tendency to treat contemporary reality in mythological terms that is at issue here. When the critic diagnoses a collective neurosis, does he not also betray his own desire for (intellectual) mastery? In the eighth chapter of *Civilization and Its Discontents* Freud addressed the question of intellectual mastery, significantly, in the context of a discussion of the possibility of psychoanalyzing entire societies: "And as regards the therapeutic application of our knowledge," Freud writes, "what would be the use of the most correct analysis of social neurosis, since no one possesses authority to impose such a therapy on the group?"

Yet everywhere we turn today we encounter therapeutic programs for the amelioration of our collective "illness"—nowhere more blatantly than in the authoritarian call for a return to traditional values which, we are told, will resolve the crisis of authority in advanced industrial nations. Perhaps, then, it is to the issue of mastery—of power, authority, domination—that both art and criticism must turn if we are to emerge from our current impasse. ☐

The '80s might be diagnosed as Sisyphean, referring to the "compulsion to repeat" in which we are deadlocked.

This text is a revised version of a speech delivered on Sept. 22, 1982 to the Society for Contemporary Art, the Art Institute of Chicago. I would like to thank Courtney Donnell for inviting me to address that audience. I would also like to thank Barbara Kruger, without whose work and conversation parts of the above discussion would not have been possible.

1. Sigmund Freud, "Formulations Regarding the Two Principles in Mental Functioning," *General Psychological Theory*, ed. Philip Rieff, New York, 1963, pp. 26–7, my italics.
2. On art as supplement, see Jacques Derrida, "The *Parergon*," *October* 9 (Summer 1979), 3–41, as well as my afterword, "Detachment/from the *parergon*," 42–9.
3. Psychoanalytic discussions of the work of art's relation to its spectator occur mainly in film theory and criticism; see in particular the work of Christian Metz (*The Imaginary Signifier*) and Stephen Heath (*Questions of Cinema*).
4. Freud, "Psychopathic Characters on the Stage," *Standard Edition*, vol. 7, p. 308.
5. Ibid., p. 305. The entire passage reads as follows: "The spectator is a person who experiences too little, who feels that he is a 'poor wretch to whom nothing of importance can happen,' who has long been obliged to damp down, or rather displace, his ambition to stand in his own person at the hub of world affairs; he longs to feel and to act and to arrange things according to his desires—in short, to be a hero."
6. On *Our Hitler*, see Fredric Jameson, "In the Destructive Element Immerse," *October* 17 (Summer 1981), 99–118, and Thomas Elsaesser, "Myth as the phantasmagoria of History . . . ," *New German Critique* 24–5 (Fall/Winter 1981–82), 108–54. I disagree with Elsaesser's defense of Syberberg's practice, but I am indebted to his insights on the modern functions of myth.
7. "Bayreuth '82," *A.i.A.*, Sept. '82, p. 135.
8. Michael Krugman, "Sandro Chia at Sperone Westwater Fischer," *A.i.A.*, Oct. '81, p. 144.
9. See Freud, *Jokes and Their Relation to the Unconscious*. This particular formulation of Freud's thesis is from Jane Weinstock, "She Who Laughs First Laughs Last," *Camera Obscura* 5, p. 107.
10. This is the title of Wolfgang Max Faust's recent book on contemporary German painting (*Hunger nach Bildern*).
11. Quoted in Hans Robert Jauss, *Toward an Aesthetic of Reception*, Minneapolis, '82, p. 197.
12. See Theodor Adorno's discussion of Schoenberg's Expressionism in *Philosophy of Modern Music*, New York, 1980, esp. pp. 38–9.
13. This is the thrust of attacks launched recently by Peter Schjeldahl, who has increasingly been gravitating towards a Neoconservative position, against myself and other writers—ironically, from the pages of the *Village Voice*, supposedly the last bastion of '60s-style radicalism.
14. "Salle, then, offers us an explicitly conformist art–an art in perfect harmony with its world. . . . Its attempt at maximalizing its resources is nothing but an acceptance of—submission to—the totality of its world." It is not that I disagree with Kuspit's description of Salle's enterprise; rather, I find no cause for celebration. "David Salle at Boone and Castelli," *Art in America*, Summer '82, p. 142.
15. Jean Baudrillard, *L'Echange symbolique et la mort*, Paris, 1975, passim. For an English text, see Baudrillard's "The Beaubourg Effect," *October* 20 (Spring 1982).
16. See in particular Lacan's "On a question preliminary to any possible treatment of psychosis" in *Ecrits: A Selection*, New York, 1977.
17. This formulation is Gregory Bateson's. See Anthony Wilden, *System and Structure*, London, 1972, pp. 56–62.
18. Gilles Deleuze and Félix Guattari, for example. See their *Anti-Oedipus*, New York, 1977.
19. This is the argument of Neoconservative Daniel Bell in *The Cultural Contradictions of Capitalism*, New York, 1976, esp. pp. 85–119. For a rebuttal, see Jürgen Habermas, "Modernity versus Postmodernity," *New German Critique* 22 (Winter 1981), 3–14.
20. Ernest Mandel, *Late Capitalism*, London, Verso, 1978, p. 502. Mandel, of course, is indebted here to Lukács's *History and Class Consciousness*.
21. Jauss, pp. 28–32.
22. This definition is Wolfgang Iser's. Quoted in Jauss, p. 197.
23. Elsaesser, pp. 132–33.
24. Thus, Penck tends to project violence as part of some essential "human nature." But we can treat violence as innate only at the risk of overlooking its specific *social* determinants: its origins in frustration provoked by an opaque, omnipotent social process.
25. On the historicity of artistic materials and production techniques, see Benjamin Buchloh, "Michael Asher and the Conclusion of Modernist Sculpture," *Performance, Text(e)s & Documents*, ed. C. Pontbriand, Montreal, 1981, pp. 55–65.

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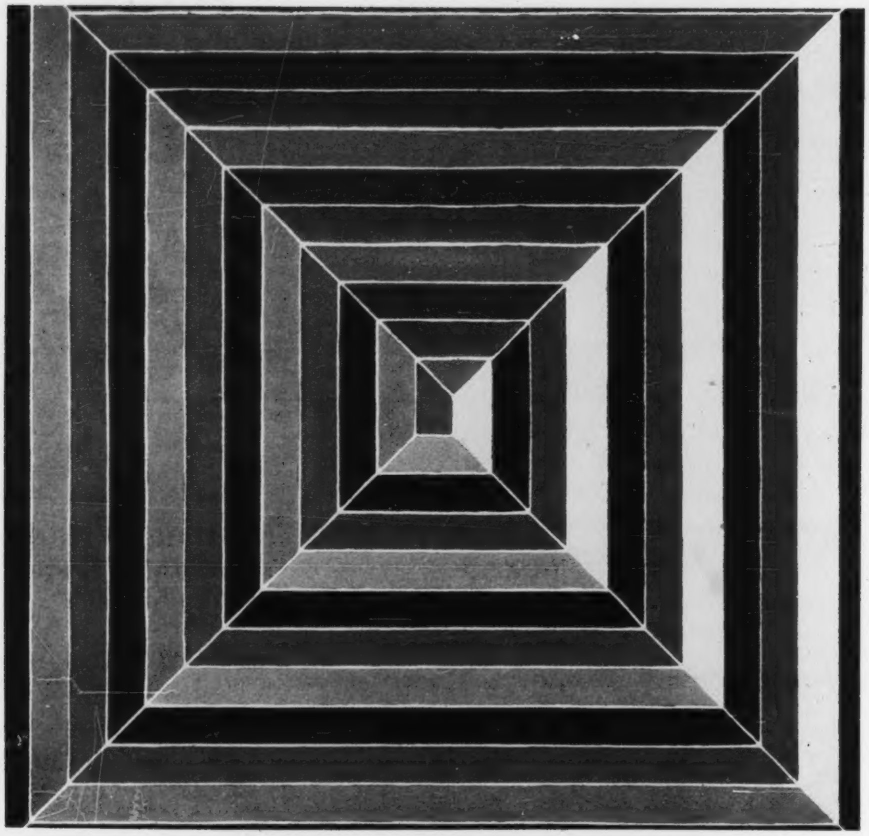

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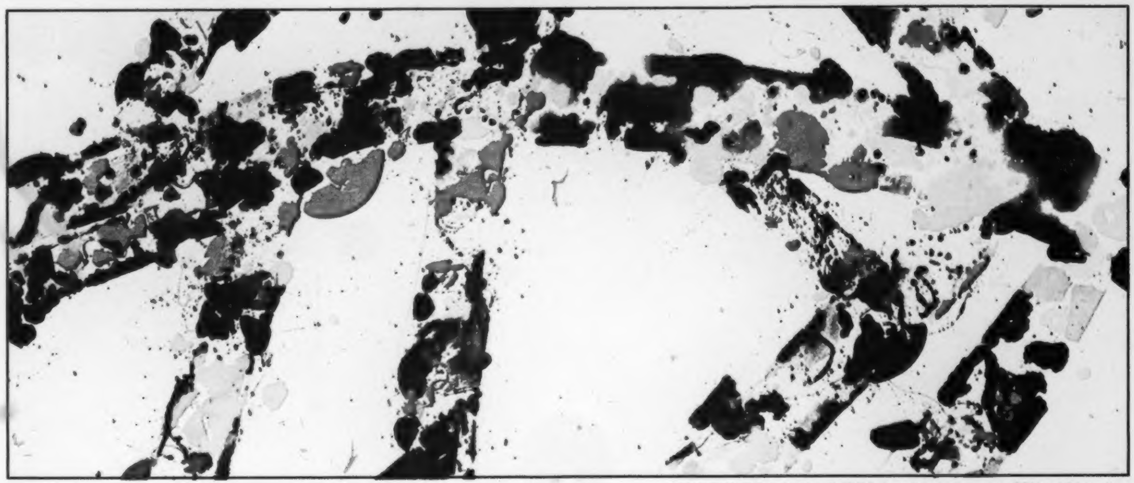

SAM FRANCIS, "Untitled," 1974, Acrylic on canvas, 82½ x 191 inches

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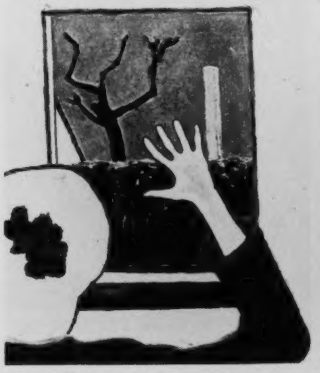
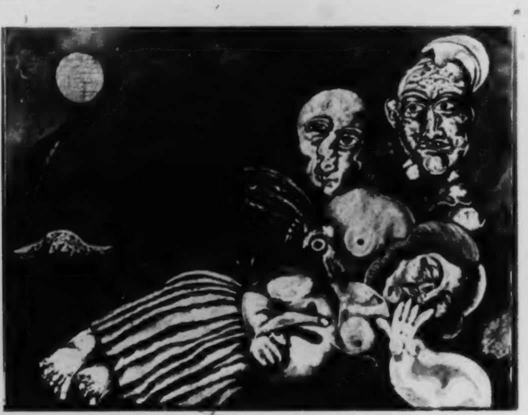
Report From Amsterdam
Arriving at the '80s

BY PRUDENCE CARLSON

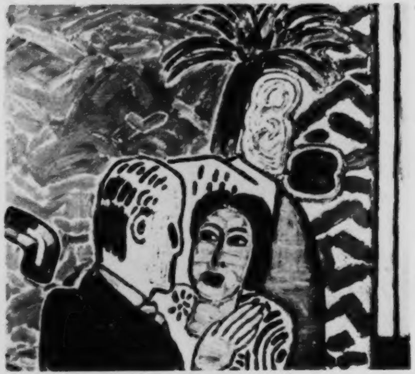
The Stedelijk's " '60-'80" show both tackled the question of the new figuration's origins and attempted to lend fresh credence to the museum as having been, for the last 20 years, close to art's cutting edge.



Roger Raveel:* A Gesture, A Painting, *1978, oil on canvas, 39 by 31 inches. Galerie Espace, Amsterdam.



Lucebert:* Apollinaire's Dream, *1972, oil on canvas, 35 by 46 ¾ inches. Stedelijk Museum.



Lucassen:* Romance, *1978, acrylic on canvas, 39 by 43 inches. Stedelijk Kunstcollectie, Helmond.

If, toward the wildfire phenomenon of the "New Painting," any one mood prevails, it is still perhaps that of puzzlement, intrigue and an equivocating uneasiness. Behind this mood is a question that has galvanized both critics and curators, over the last two years, into a rare flurry of activity and that has found as yet no perfectly satisfactory answer: "Where did it all come from, this painting?" What abrupt swing in attitude, toward the function and means of art-making itself, does it measure? And what future course for art can it describe? For, contrary to most vanguard art of the previous two decades, the new figuration—the troublingly potent imagery, say, of the Germans, or the Italians' arch, heterodox stylistic reinventions—is compelling because it seems not only peculiarly hag-ridden by an art-historical self-consciousness, but also peculiarly touched by an immediate social/political import: seems shaped, in fact, by a newfound theatrics of cynicism and despair.

One aim, however veiled, of the summer show at the Stedelijk was to come at this question of the new figuration's origins, motivation and nature—and, in doing so, to lend fresh credence to the Stedelijk (and to the Amsterdam art scene, as well) as having been, for most of the last two decades, close to art's cutting edge. (In conjunction with the Stedelijk show, the Museum Fodor mounted a lively, rotating exhibition in six parts, "Amsterdam 60/80," that treated Amsterdam art, the city's galleries and its efflorescent sub-culture of the 1960s and '70s.) On first take, " '60–'80: Attitudes, Concepts, Images" was a stellar, though somewhat arbitrary survey of the most innovative, often most controversial and *bête noire* art produced in Europe and the U.S. over the last 20 years. A chronological format was deftly employed by the curators not as a blind towline but as a kind of supple and transparent webbing between the exhibition's over 500 very discrepant art works (much painting, a handful of sculpture, plus installation pieces, wall-mounted constructions, straight and altered photographs, artists' books, blue-prints for Conceptual experiments, Fluxus artifacts, noise or "sound" works, and assorted documentation of environmental, process and performance art). The show's organization, treated with a provocative elasticity, permitted the "attitudes, concepts, images," of the exhibition's title to gradually and complexly become clear.

If " '60–'80," in the selection and arrangement of its works, evidenced keen discretion, a conscientious neutrality and even artistry on the part of its three curators—Stedelijk director Edy de Wilde and curators Ad Petersen and Karel Schwampers—it also had its own quirks of accent, its own odd savor. The show belied, in fact, certain curatorial predilections and its organizers' fields of expertise—art brut and '50s expressionist painting (de Wilde); Fluxus, Pop and '60s reductivist art (Petersen); performance and body art (Schwampers). It also disclosed the ways in which these preferences were enlisted so as to expressly point up the figurative painting fanfared in the exhibition's opening and closing rooms.

From one vantage, " '60–'80" could thus be seen as conforming with a recent spate of large-scale exhibitions of "special pleading"—from the Royal Academy's "New Spirit," which set out to establish for new painting a specific paternity, to this year's Documenta 7, which brought it into familial relation with other types of contemporary art. Tucked away in an interview at the back of the Museum Fodor catalogue is a telltale comment made by de Wilde: "The [Stedelijk] exhibition is going to be entirely different from . . . a real historical exhibition. Here, we are concerned with a perspective of the future." And what, at least publicly and at this point in time, bulks larger against the future than the new painting?

There was a marked Dutch bias to " '60–'80." While not quite forgivable, since it undercut and marred the show's implicit international scope, this bias was understandable—especially in light of the flash advent of the new German-Italian "transavantgarde." It's as if the Stedelijk's curators had been impelled to make a kind of reparation and prove, by example, that Dutch art, not only of the early 1980s but also the last 20 years, has been vigorously alive, full of innovative sap and thus deserv-

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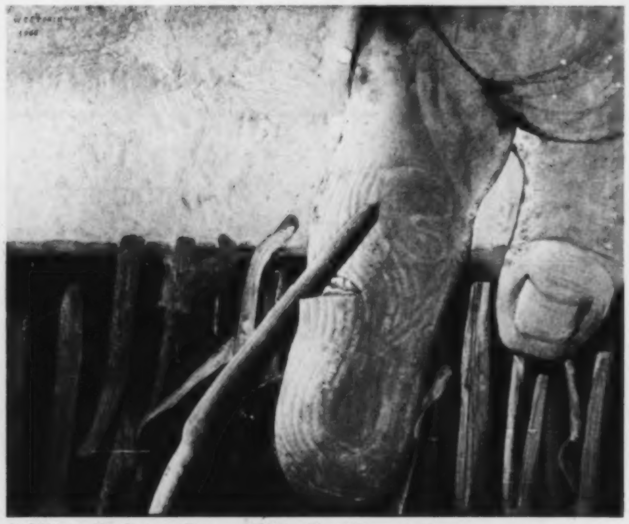
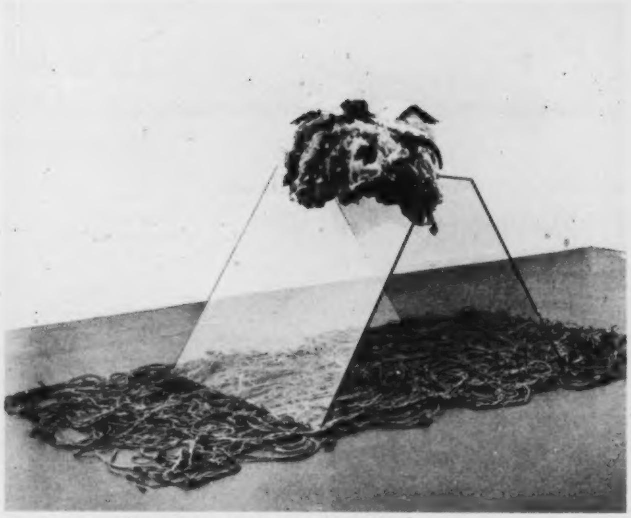


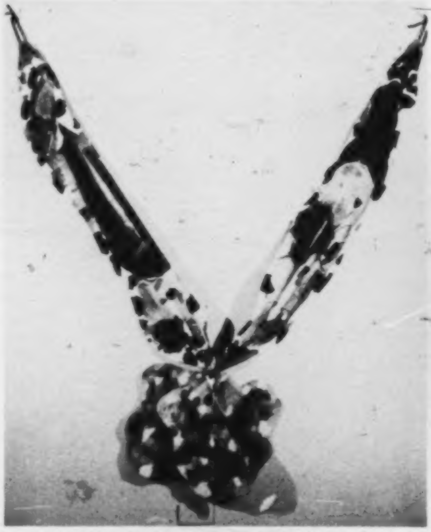
Co Westerik: **Cut on Grass,** *1966, oil and tempera on canvas, 23 3/8 by 29 1/4 inches. Stedelijk Museum.*



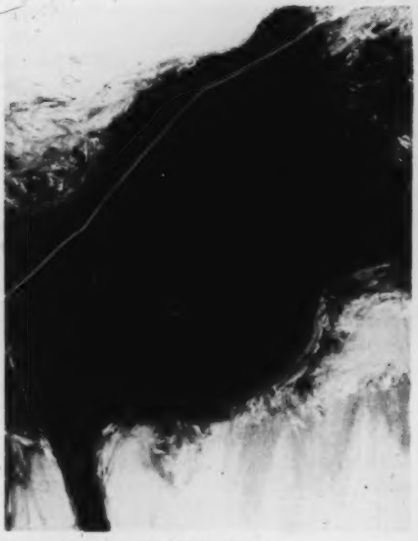
Carel Visser: **Flying Bird,** *1981, mixed mediums, 50 3/4 by 46 3/4 by 97 1/2 inches. Art & Project, Amsterdam.*

ing of more than domestic attention. This bias, though muted by " '60–'80" 's chronological scheme, was in evidence almost from the outset. Co Westerik, with his fine, pitiless, existentially lonely and obsessionally close-focused paintings of the '60s, had a small room all to himself. His work was followed, in short order, by intermittent clusterings of Dutch art—each calculated to represent a particular esthetic departure or stylistic thrust. Wim Schippers and the master of reticence, Stanley Brouwn, were included as Fluxus offshoots; Anton Heyboer and Constant appeared as two latter-day incarnations of the original Cobra Group's primitivist and utopian impulses. Schoonhoven, Dekkers and André Volten stood as Holland's bid for a certain preeminence in the lyrical, contemplative art based on repetitive structure, that coincided with Minimalism; Dibbets, van Elk, Godmundsson, Pieter Mols and Bas Jan Ader have blent the unlikely essences of Conceptual and performance art in "object works" that ordinarily incorporate photographs and that mostly pursue wry or absurdist tacks; and the anarchical chameleon, Karel Visser—whose exotic, yet formally concise sculpture often cunningly mates a variety of heterogeneous stuffs, raw or *trouvé*—is in a class by himself.

The prevalence of Dutch work made for a succession of modest little revelations—until, that is, curatorial bias assumed a disconcertingly flagrant form. This occurred in a small room sandwiched between the two galleries devoted to the current "new" German and Italian hotbloods. Here were hung the work of Holland's own most celebrated, older-generation practitioners (i.e., artists who have exhibited since at least the mid-'60s) of "bad" painting: the icy enigmatist Roger Raveel, the painter-poet Lucebert (long ago dubbed, for the political acrimony in both his writing and art work, the "People's Emperor"), and, head-and-



Ger van Elk: **Pulling Babies,** *1980, color photograph on canvas, measurements variable. Art & Project, Amsterdam.*

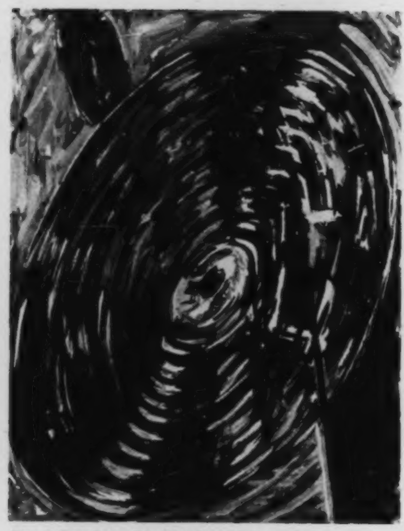


Armando: **Flag,** *1980-81, oil on canvas, 93 5/8 by 68 1/4 inches. Collection the artist.*

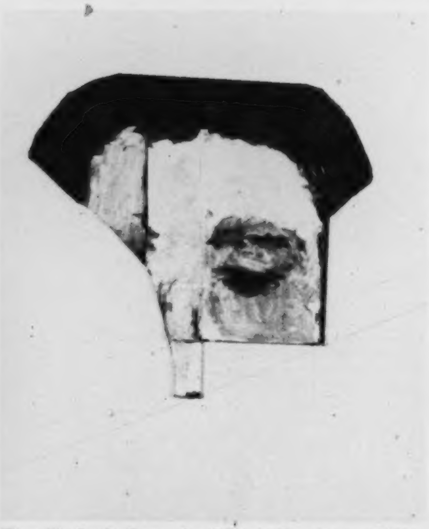
shoulders above the others, Lucassen, with his colorful and heart-clutching paintings of dream-like aperçu. Made to vie for equal footing with Baselitz, Armando, and Kiefer, on the one hand, and Chia and Cucchi on the other, these three artists were, in a sense, dragooned into the role of native Dutch fathers to the new painting. (Why, in the midst of all this, was there not one late Guston, a Morley or, in an earlier stretch of the show, a '60s de Kooning like *Clam Diggers* or *Reclining Man*?)

Yet, since the bulk—and perhaps the best—of contemporary Dutch art has had little truck with the latest tide of painting (with the exceptions of René Daniel's and Hans van Hoek's work, also included in " '60–'80"), the show's curators were careful to mount a second offensive, to prepare a retort of an entirely different type. In the exhibition's concluding corridor, a plea was made for the robustness of a strictly homegrown variety of figuration, and this in the way of cameo appearances granted the curious, patient, poetically succinct work of Markus Raetz (born Swiss) and Emo Verkerk.

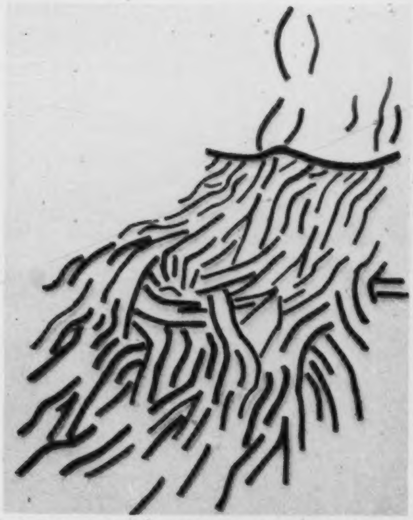
Not surprisingly—given the general predominance of "images" over "attitudes" and "concepts"—completely omitted from " '60–'80" were any young Dutch or, for that matter, foreign abstractionists, whether sculptors or painters. Recent abstraction was carried solely by new works from artists whose reputations were mostly secured over a decade ago: Johns, de Kooning, Stella,



René Daniels: Untitled, 1977, oil on canvas, 78 by 58 ½ inches.



Emo Verkerk:* Portrait of Netje Fernhout, *1979, oil on paper on plexiglass, 23 ½ by 24 ¾ inches.



Markus Raetz:* From the Sleeping Wood, *1981, wood, 70 3/16 by 54 5/8 inches. Musée de Toulon.

Tuttle, Rückriem and Penone. Perhaps the curators' most convincing parry, however, was a sort of off-hand hypothesis, couched in several catalogue essays, that would put the seeds of the new figuration in *both* the self-ironizing detachment of Conceptual art and the raw subjectivity of brut and performance art; their argument would cede to New Painting, to its imagery, not only a fervidly or "heroically" confessional and unmediated content, but also one which is "conceptual" or complicatedly self-undermining.

A covert symmetry spanned the length of the exhibition. Prompted, perhaps in part, by the roughly circular configuration of the museum's rooms and implemented by the curators with considerable finesse, this symmetry involved two opposed movements, one proceeding forward from the show's beginning and the other trailing backward from its conclusion. The movement, in each case, was fluently conducted by means of pivotal art works—a strategical ploy that was one of " '60–'80" 's peculiar brilliances—so that each progression, step by step, reflected in loose kind the content of the other. Early figuration, in the show's opening gallery, was mirrored by '80s new painting in its last; Stella's stunning *Tuxedo Park* and *Newstead Abbey* of 1960 fronted, across the museum's atrium, two of the artist's jazzy, faintly latticed, wall constructions of 1981; paintings by the young Johns and Rauschenberg occupied a room opposite that containing recent paintings by Johns and de Kooning; French Nouveau Realisme, in its turn, was counterbalanced by Italian Arte Povera, and then Fluxus and Pop, by Conceptual art; and, toward the exhibition's middle, '60s works of Kelly, Agnes Martin and Ad Dekkers sympathetically offset '70s works by Ryman and Marden. Together, these progressions mapped a loop. They served to suggest that the last 20 years' art describes a completed cycle, a crazy comet-like ellipse running through all the manifestations of "pluriformity" (de Wilde's epithet for the 1960s and '70s), through all the radical starts and departures so comprehensively chronicled in " '60–80" itself, yet terminating, first and last, in figurative painting. Both progressions, too, reached a kind of far vertex in the show's largest, unquestionably most handsome gallery—a room that functioned as " '60–80" 's centerpiece and apogee.

> ***There was a marked Dutch bias to " '60-'80," as if the curators were impelled to prove that recent Dutch art has been full of innovative sap and deserving of more than domestic attention.***

In this gallery was a handful of choice samples from the reductivist/Minimalist and proto-Conceptual art of the late 1960s (Tuttle, Ryman, Serra, Andre, Visser, Beuys, Merz). By reason of its formal self-containment, concision and wit, this art now seems the most remote, the most exotic of any in the show, yet it more than held its own against all the other represented varieties—including the figuration, old and new. Clumped in and around this one room were the majority of the exhibition's real highlights. Here were four mid-'60s Tuttles, among them a ground-hugging, primitivist wood *Wheel* (a 1964 work eloquent both of overpowering physical/historical inertia and of imminent motion) and one of the artist's physically modest, but space-revolutionizing wall pieces of the following year. Here, too, was one of the most refined, economical and sensorily pleasing of Ryman's early serial experiments in white: a 1973 untitled work that makes a visual fugue of five small, horizontally aligned copper plates, each with its upper right corner coated by cream-thick, white enamel. There was also the intellectual lyricism of Agnes Martin's *White Flower* of 1962; Mario Merz's *Città Irreale* that eccentrically spars with its own materiality; and a pair of Richard Long's empirical-poetical, photo-cum-map documentations of the artist's own subtly restructuring incursions into a landscape.

Nearly all, for that matter, of " '60–'80" 's art works were among the finest specimens of their types; the show was simply packed with plums. The salience of these works allowed the curators to employ them, time and again, as a sort of archetype, as portmanteau works abbreviating within themselves and capable of conjuring up whole classes of related art. For example: Warhol, Lichtenstein and Oldenburg stood for all of Pop; Kelly and Barnett Newman together recapitulated '60s abstract color painting; Serra and Andre summoned up an absent legion of Minimalist sculptors; while in Gerhard Richter's "meta-photographic" paintings figured the germ of Chuck Close (Richter also pointing, through association, to Polke and Palermo). There were thus continual little handwaves to things not present, but there were likewise obvious exclusions, perturbing gaps: sculpture (of almost every variety), late '60s perceptual experiments with light (as brought to a pitch of nuance in Turrell's work), and any

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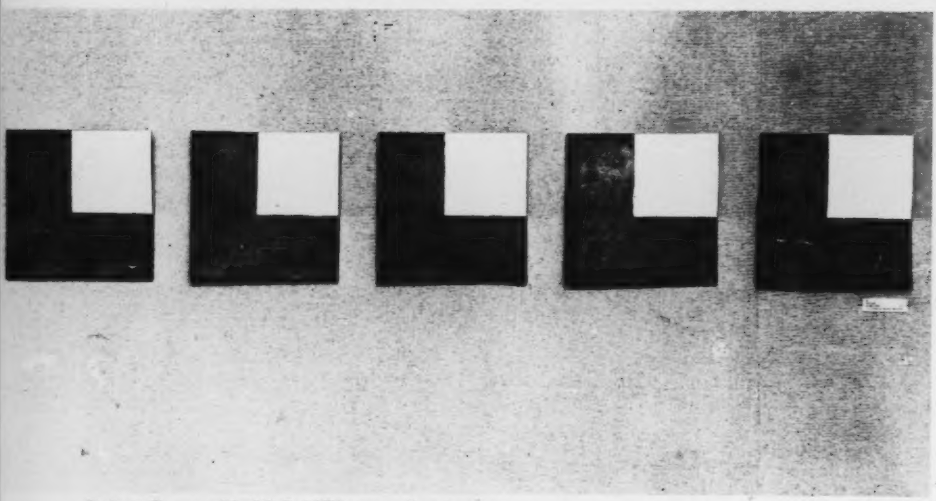
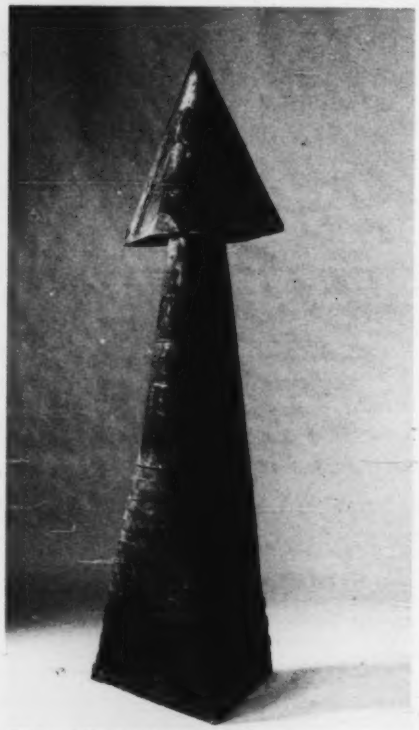


Robert Ryman: Untitled, 1973, enamel on copper; five parts, each 39 inches square. Stedelijk Museum.

late scions of Abstract-Expressionist painting (with Twombly the most missed among these last).

The imprint of the Stedelijk's curators was further legible in certain logistical ingenuities, techniques of arrangement that knitted the show's disparate elements and enlarged its resonance far beyond its literal contents. First was their practice of making startling, pointedly evocative pairings of works. Also, the show's structure was reined to a number of long runs built of works often only tenuously related; these sequences enforced a smooth-paced forward momentum and elicited odd antiphonies across distances in time and of type. Finally, where an artist was represented by two or more works, the curators took care that the art be widely divergent and thus provide a kind of split-second synopsis of development, range or intention. It was, in fact, the curators' canny strategical skill that transformed a rather arbitrary selection of art into a trenchant, open-ended survey and that enabled " '60–'80" to carry, without jeopardy of foundering, a persistent intrigue with the question of the new painting.



Richard Tuttle:* Arrow, *1967, wood, 68 ¼ by 23 ⅜ by 18 inches. Stedelijk Museum.

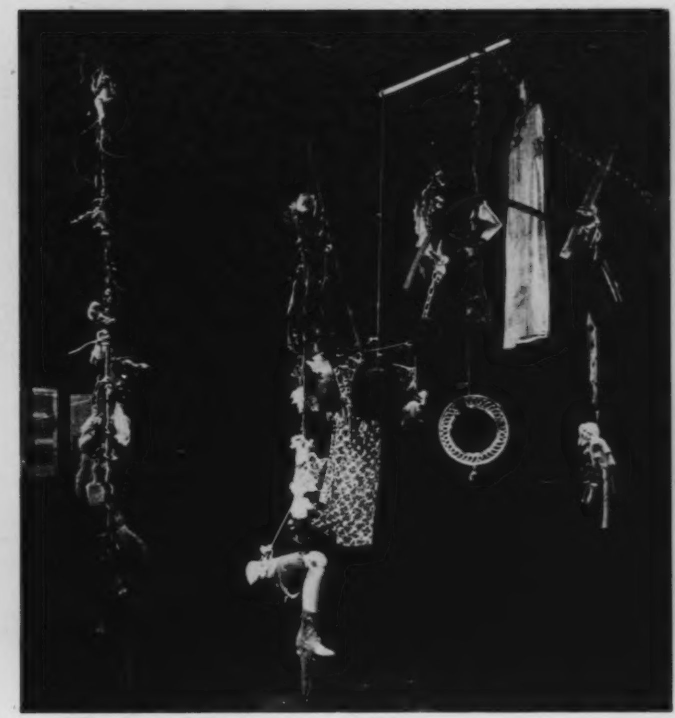
This question of the new painting, like the fairy-tale mountain made of impossibly slippery glass, has been tackled from many sides, with all manner of speculative arguments and claims. Most of these trial claims and counter-claims are glanced at—coolly, skimmingly, dispassionately—in the half-dozen " '60–'80" catalogue essays. Most of these claims, too, are by now fairly familiar. (The new figuration has been ascribed to reawakened nationalist fervor, to economic debilitation, to a lacerating cynicism bred of the threat of nuclear armageddon and of an unprecedented sense of "no-exit"-like closure. It has also—from a strictly art-historical stance—been ascribed to what is alternately reviled as "unwholesome nostalgia" for an obsolete expressionism *and* championed as a powerful kicking against formalist asceticism. For the older generation of "new" painters, like Lüpertz or Baselitz, the catalytic irritant was '50s Tachisme; for the younger, it has been Minimalist and Conceptual art.)

As slowly clarified in the catalogue essays, the mood generated by the new painting is contradictory, double-edged. It is tinged, on the other hand, by the bitterness of sudden disillusionment—by critical rancor at new painting's apparent betrayal of a fundamental "modernist" impulse and its breaking with the supposed revolutionary trajectory of the avant-garde toward non-object art. Petersen's and de Wilde's essays, while far from rancorous, do give vent to a sotto voce lament for the "exuberant pluriformity" of the 1960s and '70s. During the last two decades, the essentially "anti-art"/anti-object movements of Nouveau Realisme, Fluxus, Nul/Zero, Happenings and eventually Arte Povera, Conceptual and performance art were at home, flourishingly so, in Amsterdam (and in the halls of the Stedelijk, as well) often as in no other city. However, the current mood has another face, an ingredient of exultant buoyancy. The new figuration seems nothing short of a fresh vindication of the material/sensory nature of painting, of the allusive potential of traditional iconography, and of sheer subjectivity—of the uniquely "truthful," uniquely explorational processes of imaging and symbol-making. On this point, a certain, if damped-down, excitement does infect most of the catalogue writings.

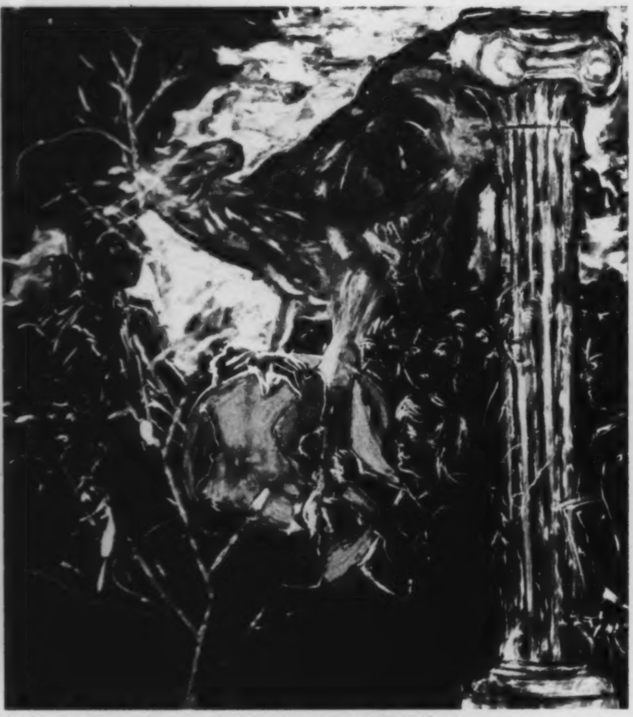
The show argues that new painting owns not only a fervidly confessional, but also a Conceptual and complicatedly self-undermining, content.

The new painting, which de Wilde has described as "extravagant" and "anti-intellectualistic" and which registers as operatic, confessional, *recherché* and void of system, is of course radically at odds with one main tradition of modernist Dutch art. This tradition, a practice of abstraction dating back to De Stijl (though having its origins in 17th-century Dutch still life and landscape painting), is scrupulously grounded in the perceived "facts," the immanent structure, of nature. By contrast, the new figuration is, among other things, titanically—fantastically—bent on conjuring up mythic settings and situations. As a phenomenon in many ways foreign to Holland, the new painting cannot help but chafe a little on the Dutch nerve.

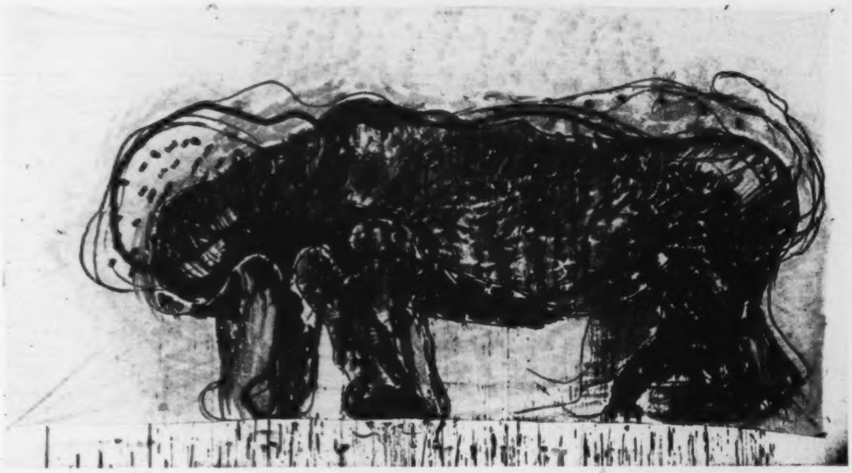
The Stedelijk show came in for stiff critical flack on a number of counts. These include the exhibition's Dutch bias, its emphasis on imagistic painting, the apparent arbitrariness of its two terminus dates, and its chronological format. While some of the complaints are little more than



Jean Tinguely:* Le ballet des pauvres, *1961. Collection the artist.



Julian Schnabel:* The Geography Lesson, *1980, oil on velvet, 95 by 83 inches. Collection Bruno Bischofberger, Zürich.



Mario Merz:* Animale Terribile, *1979, 89 ¾ by 187 ⁹⁄₁₆ inches. Collection Christian Stein, Turin.

carping, those stemming from the show's chronological arrangement are significant of larger controversy. Critics have read in this framework, in its implication of simple headlong continuity, a spurious curatorial effort to fix the new painting as an inevitable outgrowth of '60s and '70s vanguard art. They also have regarded it as a device effectively defusing those works (eg., Fluxus, Conceptual) originally designed to sabotage the primacy of the museum and long-standing notions of "fine art." In essence, the show's critics dismiss the possibility that a chronological scheme was adopted as the most neutral of organizations; that the new painting was treated as a rupture in kind with the immediate past; and, on a more profound level, that (art) history may not at all be obedient to an invented teleology—to a narrow construct of "progress" or the quintessentially Romantic conceit of an "avant-garde." And, finally, what many of these critics steadfastly ignore is a proposition embodied in the direct opposition of " '60–'80" 's first and last rooms: i.e., that the new painting is truly new (and not an exhumation of an expressionist cadaver), and that it owes much to the intervention of reductivist and Conceptual art.

In the show's opening room were Tinguely's automated, playfully menacing *Le Ballet des pauvres* of 1961 and a photo record of Niki de St. Phalle's gaudy goliathan *Femme* of roughly the same date; in the final gallery were four recent figurative paintings by Mario Merz and Julian Schnabel. These two rooms, almost identical in size and occupying mirror-image locations within the exhibition's layout, were the only ones treated to the slightly disorienting, subtly exciting effects of high-contrast spotlighting. These were the only rooms in which the art, in both instances of a sensational, larger-than-life character, was jumped into a visual intensity ordinarily associated with stage display or make-believe. The opening gallery, furthermore, let immediately into a corridor turned over to a technically iconoclastic, adventuresome and somewhat grisly species of late '50s/early '60s figuration: the paintings of Bacon and Westerik, Dubuffet's deft but nasty *Pisseur* outline-drawings, and Oldenburg's raggedy found-cardboard *Street Figures*. The burden, of course, of so many resemblances was to suggest that the show's start and finish bracket a period in which art, for all its interim bounding about, has doubled back on itself.

Yet, where Tinguely's macabre *Ballet* of rag-and-refuse figures seemed—under the spots—to belong among the carnivalesque inventions of underground theater, Merz's and Schnabel's paintings took on the mystery, the portentousness, of things enshrined. Finally, the art in these first and last galleries was shown to be worlds apart in percep-

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tion, in temper. Figurative work of the late '50s and early '60s appears to be either buoyed by a profane, scatological and occasionally even blithe burlesquing of the modern human predicament (Tinguely, St. Phalle, Oldenburg) or harrowed by unnervingly acute, existentialist apprehensions (Bacon, Westerik). Eighties' figuration, however, seems to have pulled all the stops, tapping and transfiguring any imagery whatsoever (whether automatic or labored, invented or pilfered) to engage an otherworld of free-floating symbols—a world that is neither temporal, nor psychological and interior.

As the circle of " '60–'80" 's galleries seemed intended to reveal, the new figuration—the work of Baselitz and Armando, Chia and Lüpertz—is taxed by a formalist self-consciousness (though it is untouched by formalist utopianism) that is the legacy of modernism and, more nearly, of reductivist art; and it is further involuted by the anti-material ironies of Conceptualism. The new painting has, in a sense, taken upon itself a "dematerialization" of the symbol, a skeptical overhaul of the symbol's function; it negates an image's inherent power, or "meaning," to substitute instead the power of sheer technical or stylistic tour de force. It does not matter, as it does in Bacon's or Westerik's, in de Kooning's early or Guston's late painting, that the pictorial content is ludicrous or ungainly, brutal or illogical, lyrical or mythic, for this content exists as a unique sort of vehicle, one to be tampered with, controverted, vitiated or completely emptied and refilled. In the new painting, both material and metaphoric content like, say, the mockery of Tinguely's work or the painful scabrousness of Bacon's have been thoroughly internalized; they have become axiomatic terms, like breathing or like counting, the starting points of painting and not its ends. Such wholesale presupposition, with its myriad attendant contradictions and ambivalencies, seems to have permitted, in turn, the characteristic abandon—the "vehemence"—of the new figuration. Painting may now careen into stylistic overkill, delve into contraband subject matter, resuscitate a suppressed cultural symbolism or adopt a posture of lofty profundity, because it continually begs to be taken two (and more) ways, i.e., for both what it is and what it is not.

> ***Tapping all manner of imagery, '80s figuration engages an otherworld of free-floating symbols—a world neither temporal nor psychological.***

In " '60–'80" 's final gallery, the juxtaposition of paintings by Schnabel and errant-Conceptualist Merz thus concealed a sort of coup of felicitous association and suggestion. Merz's own sorties into figurative painting, his easy sidewindings between Fibonacci series or spirals and rudely limned mythical beasts, seem in no way to compromise his Conceptual premises. However, this last room would, perhaps, have more accurately, more provocatively summed the present had the terrain it defined for New Painting been projected not from two points, two artists, but triangulated into a third, slightly different dimension. Alongside Merz's *Animale Terribile* and Schnabel's *Geography Lesson* could have been hung, for instance, the exotic fauna of Malcolm Morley or the horses or ghostly mask-heads of Susan Rothenberg. Morley's painting—more integral, ingenuous, heatedly obsessional, and Rothenberg's—more private, self-emergent, steadfastly obedient to an internal imperative, would have introduced a counter-beat to the disturbing relativism buried at the heart of the work of the others. ☐

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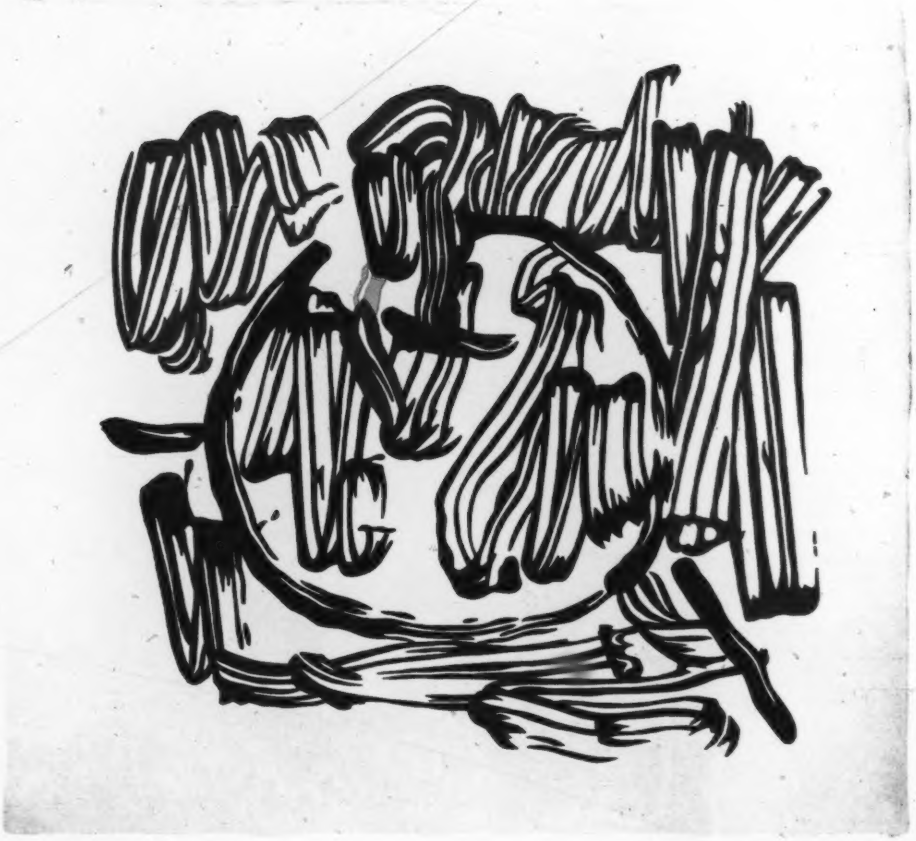

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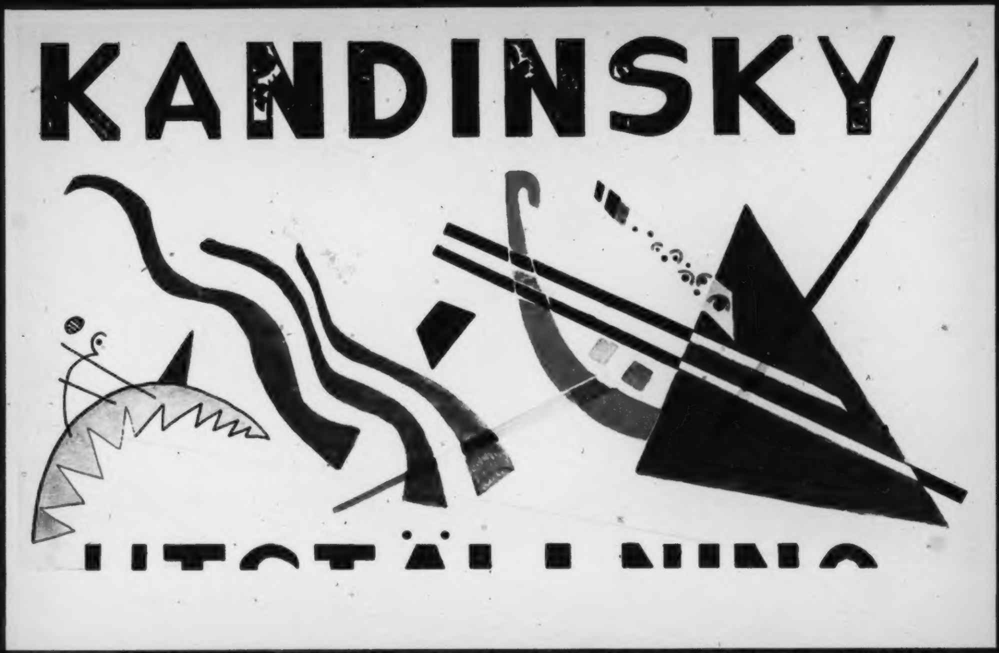

V. Kandinsky: "Leftside of the door", 1922, gouache, watercolor, brush and pen and ink on board, 35 X 61.3 cm.
Both to be included in Volume One of the Kandinsky *Catalogue Raisonné of Drawings and Watercolors* being prepared by Hans K. Roethel and Jean K. Benjamin.

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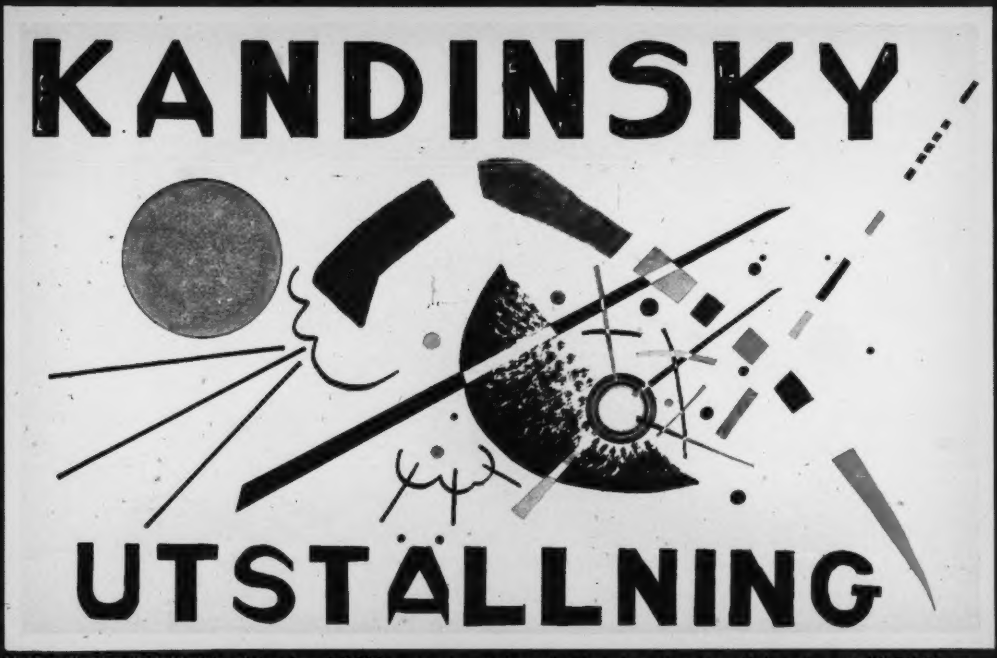

V. Kandinsky: "Rightside of the door", 1922, gouache, watercolor, brush and pen and ink on board, 38,5 X 61cm.
Both exhibited: Stockholm, Konsthandel Gummson, "Kandinsky," 1922; Essen, Museum Folkwang, "Art of the 20th Century," 1979; Duren, Leopold-Hoesch-Museum, "Art of the 20th Century," 1979; Bonn, The Collection of Bauhaus-Archiv-Museum Fur Gestaltung at Wissenschaftszentrum, 1981.

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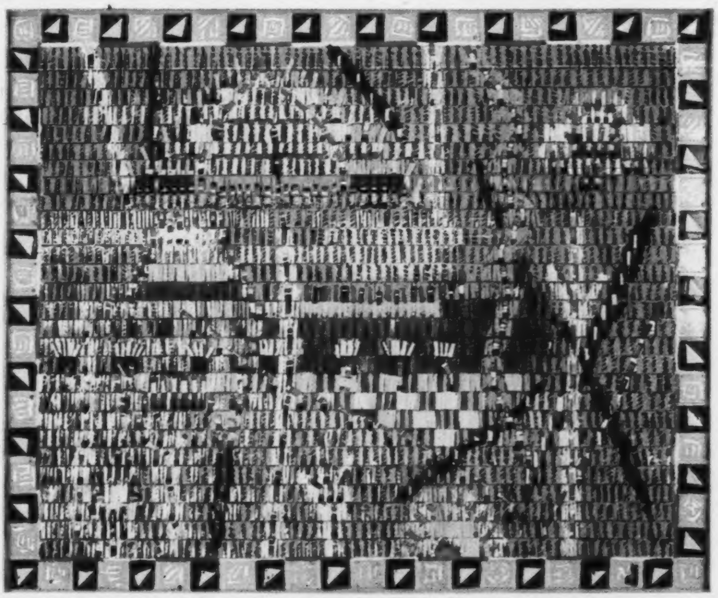

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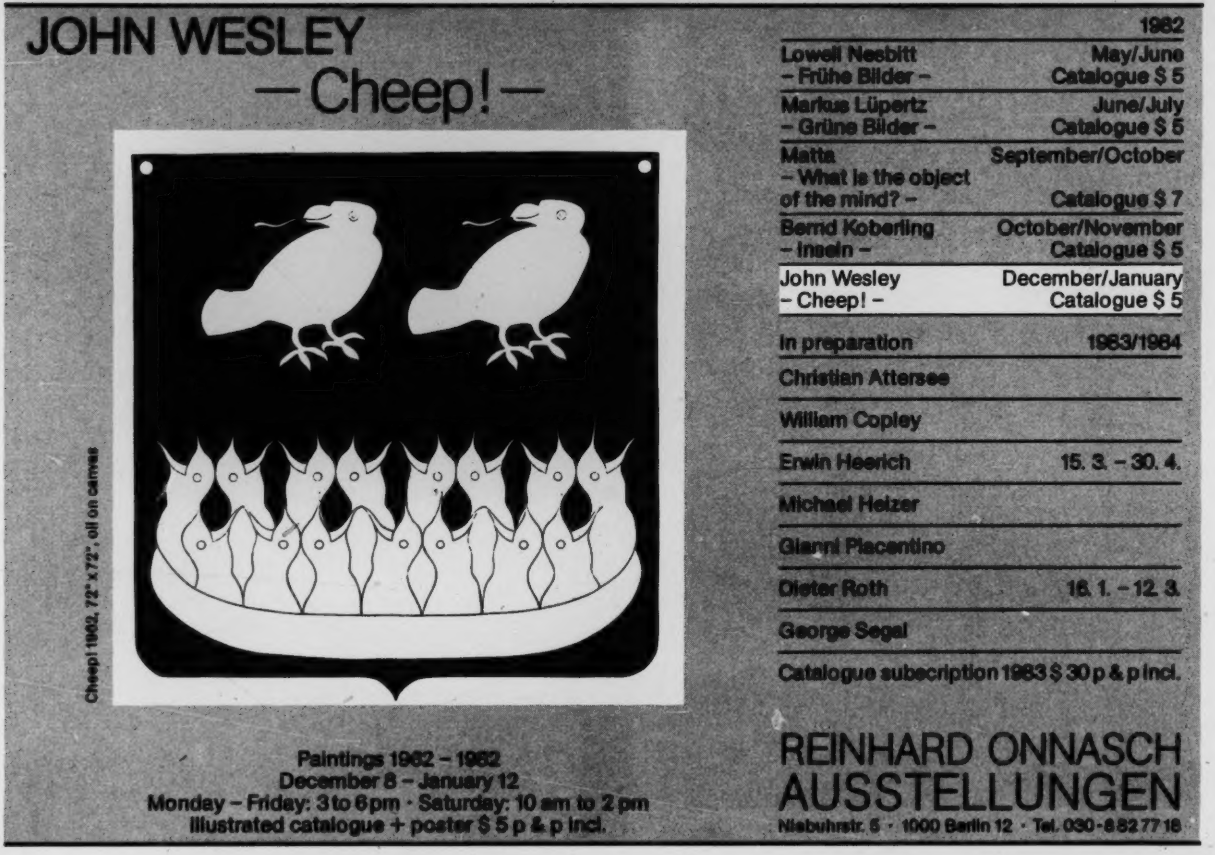

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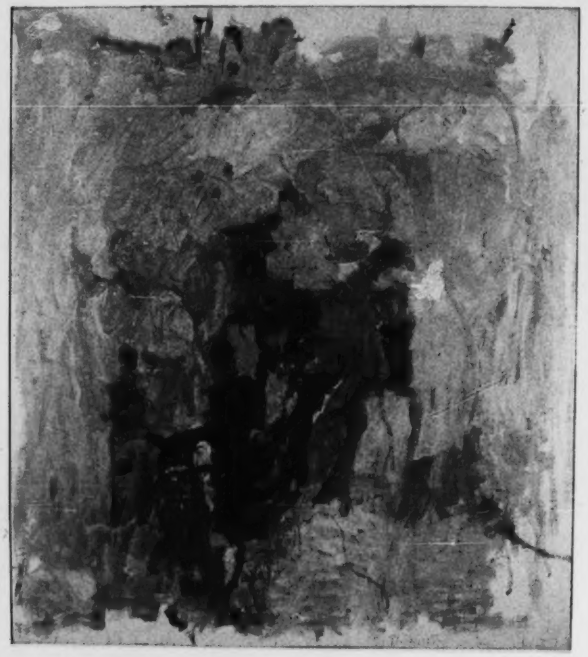

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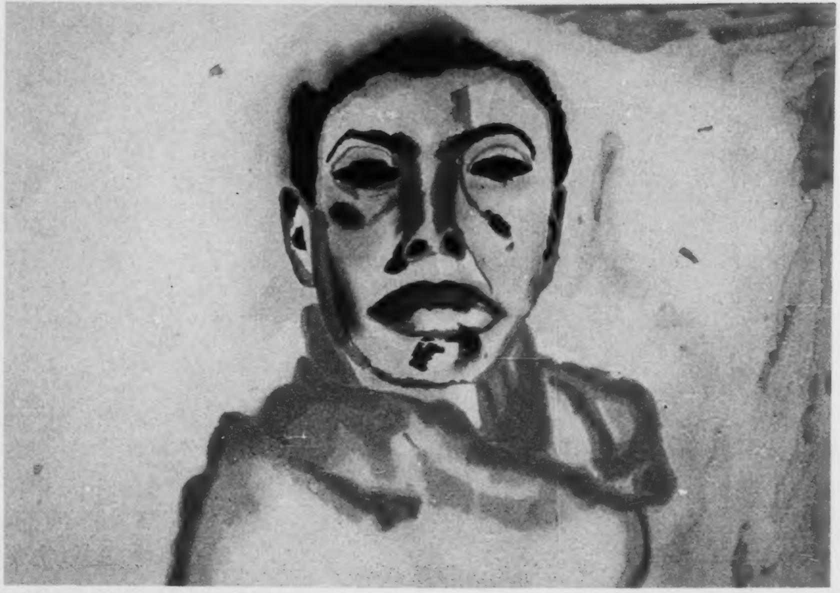

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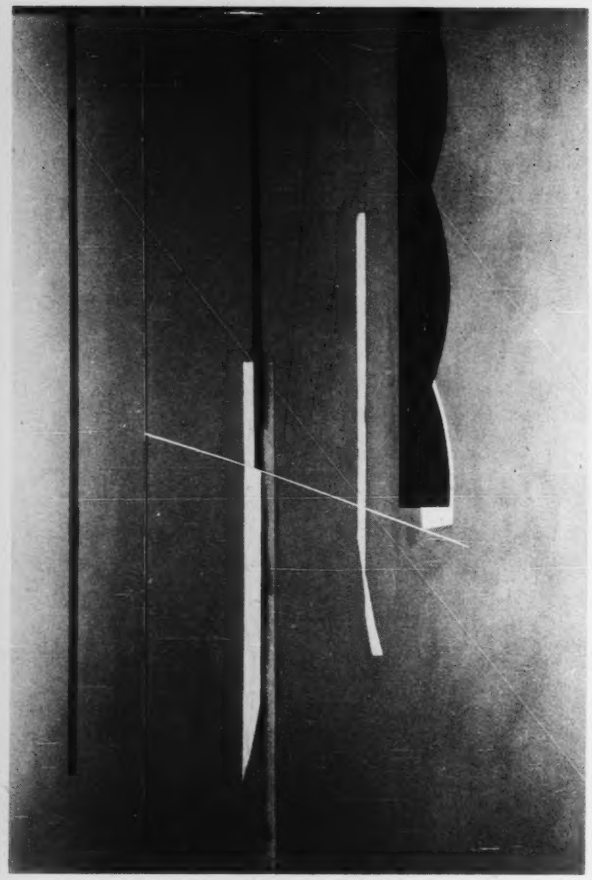

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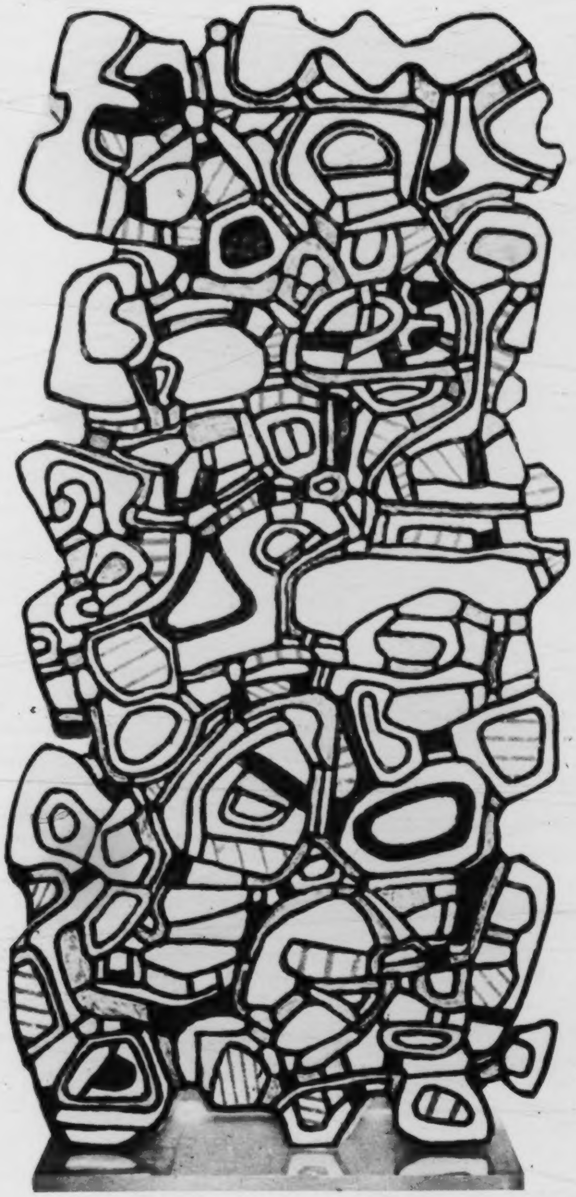

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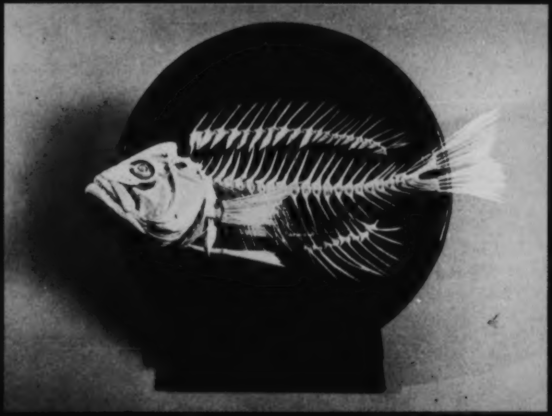

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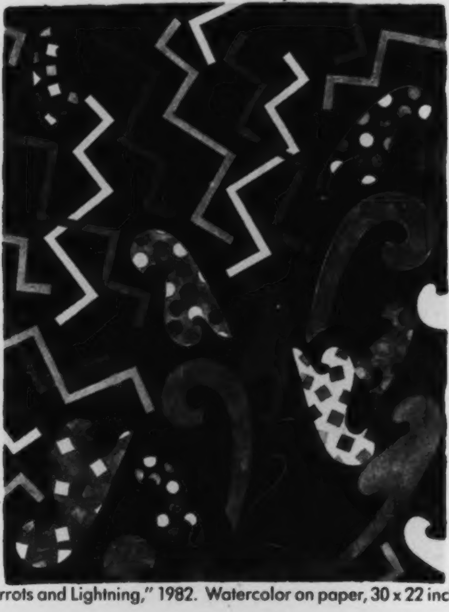

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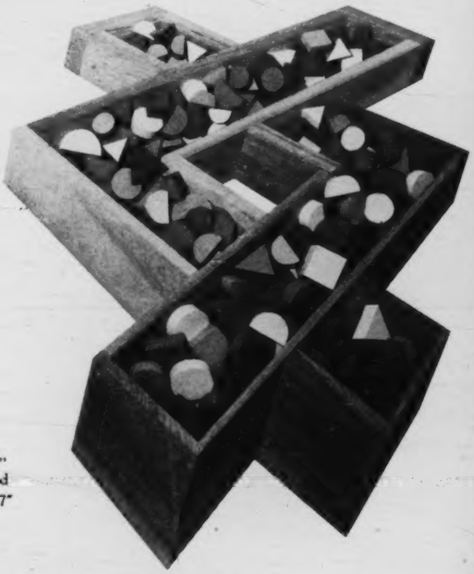

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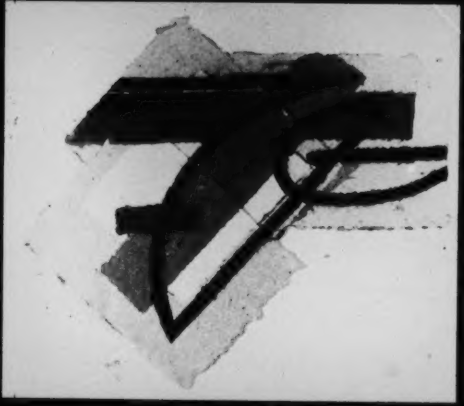

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E Munch

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Scandinavia Today

This is a loan exhibition from the Munch Museum in Oslo, organized by the Elvehjem Museum of Art, and sponsored by the Royal Norwegian Ministry of Foreign Affairs and is supported by an indemnity from the Federal Council on the Arts and Humanities

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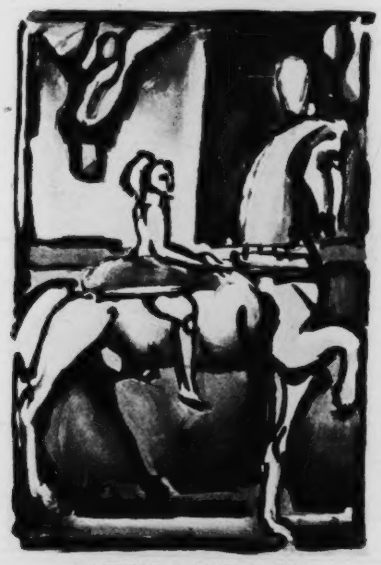
ROUAULT

JANUARY 8 — FEBRUARY 12



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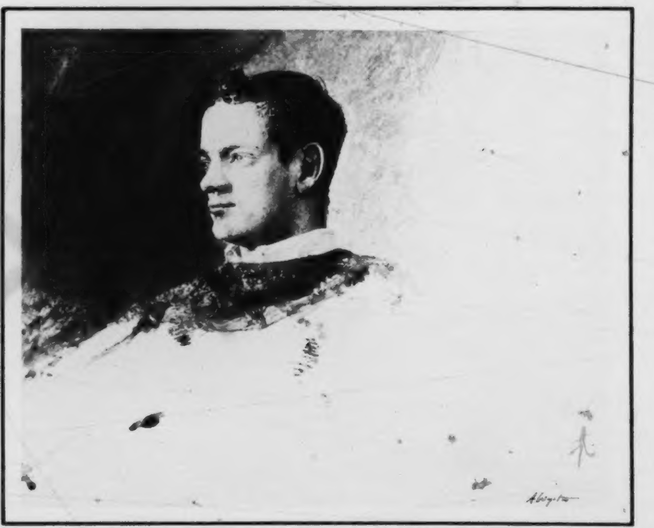

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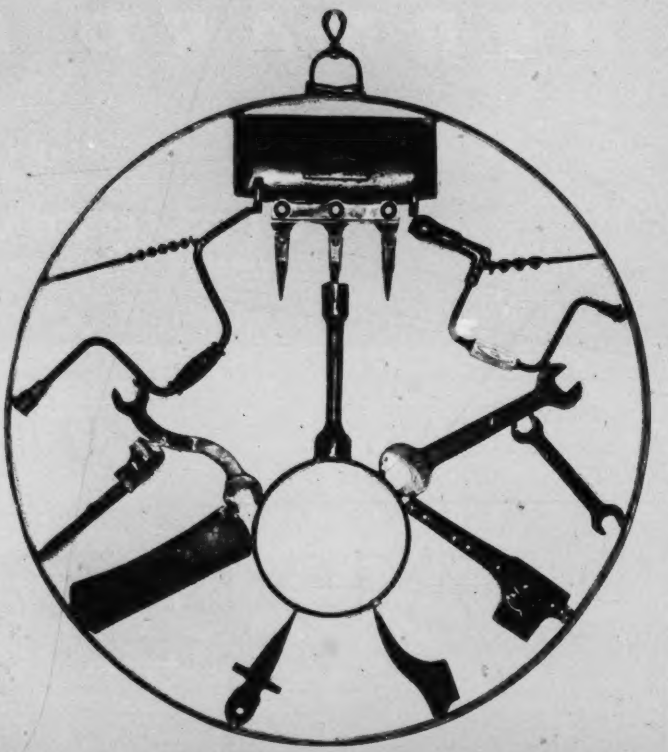

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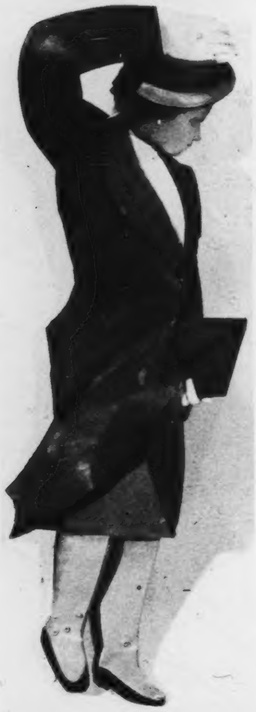

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THRU FEBRUARY 12

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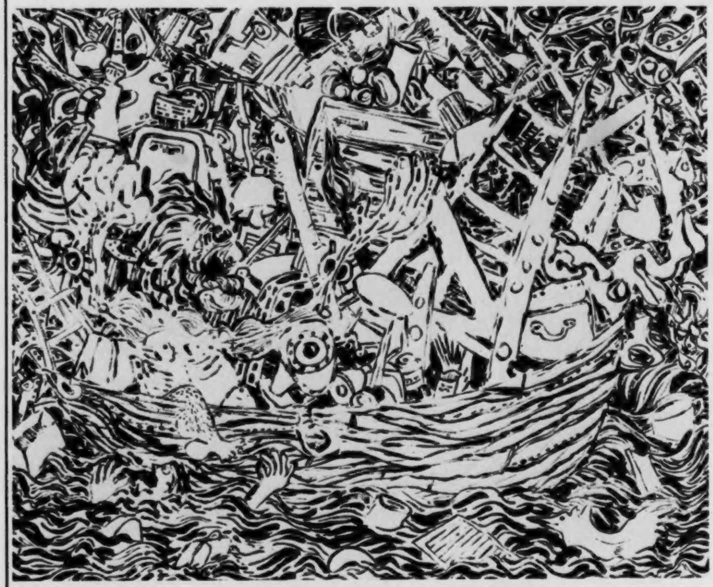

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&

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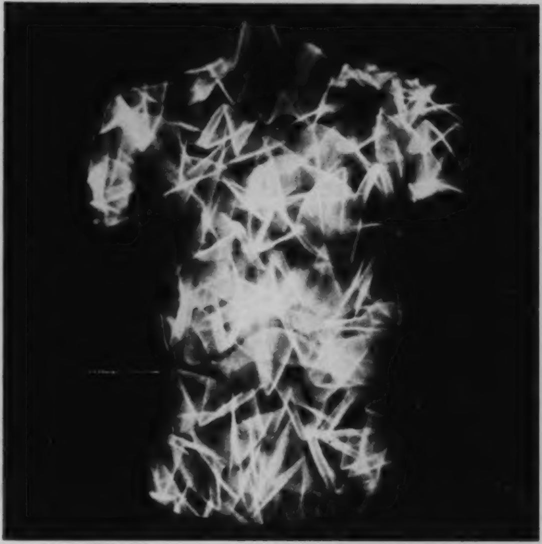

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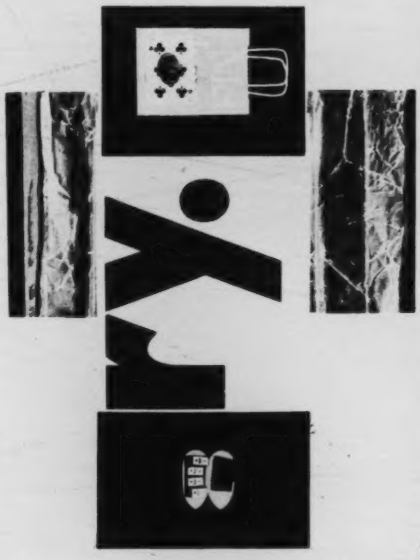
ELIZABETH VOELKER



"Shogun", 1982
55" x 41⅛" w
collage

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January 1983

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Jack Scott
(east gallery)

Kirk deGooyer Gallery

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A PAINTING EXHIBITION

18 JANUARY THROUGH 23 FEBRUARY 1983

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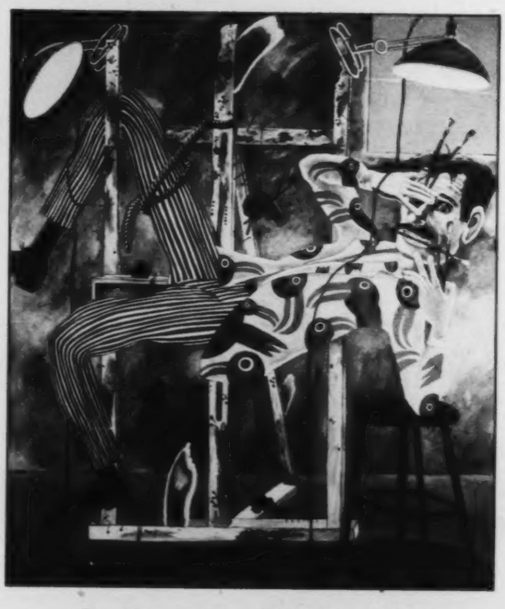
WARRENS: "TYRANNOSAUR REX", 1982, A/C, 90 X 75 INCHES



Contemporary Self-Portraits

Part II: The Antic Vision January

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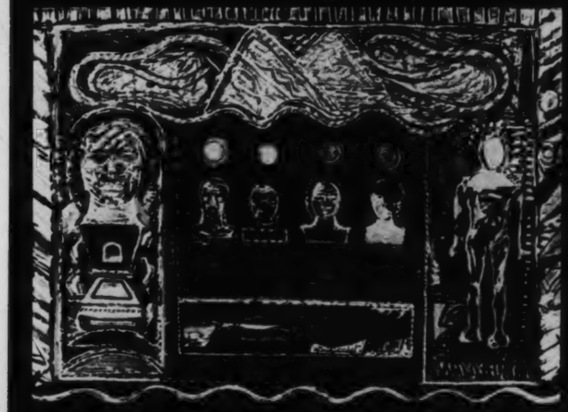
Salvatore La Rosa
PAINTINGS & WORKS ON PAPER
January 7 - February 2, 1983



Untitled
22½" x 30"
1977
mixed media on paper

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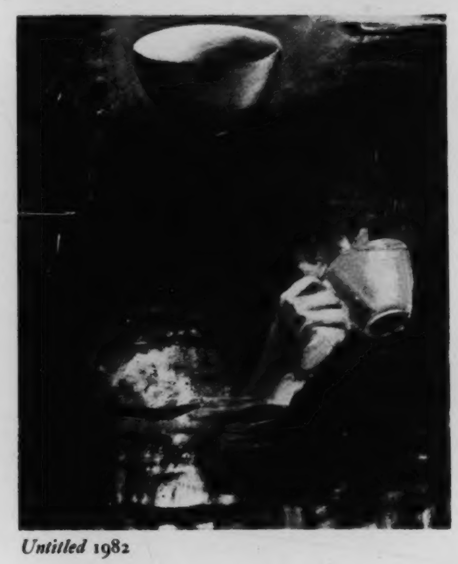

Untitled 1982

Christopher Brown
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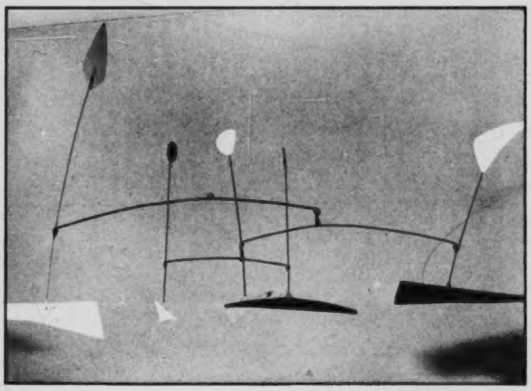

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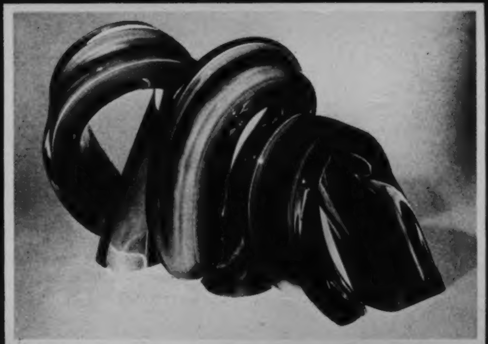

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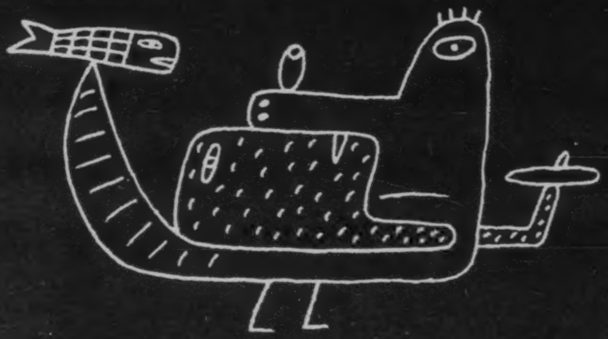
January 15 - February 9



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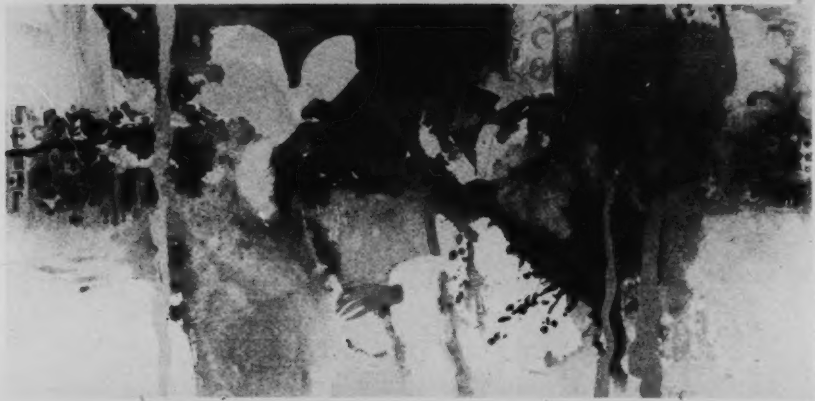

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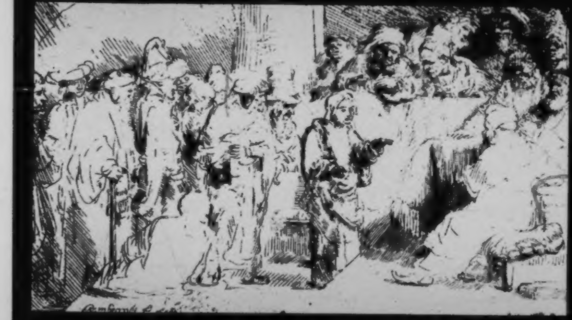

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BETTY PARSONS GALLERY 24 West 57 St.	• Frede Christoffersen	Jan. 8-Feb. 2
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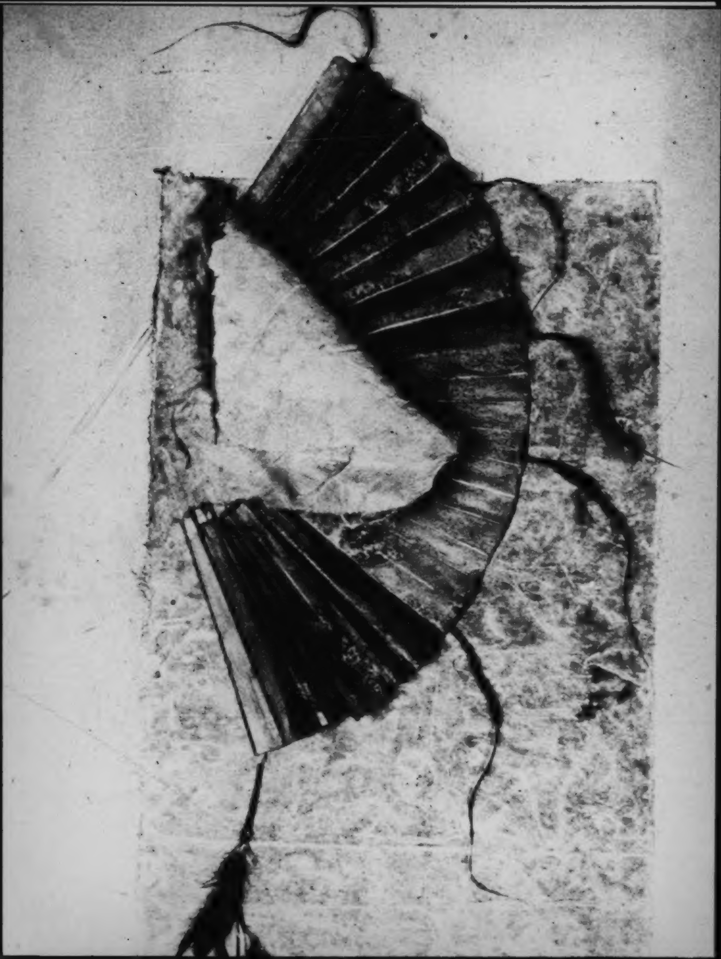

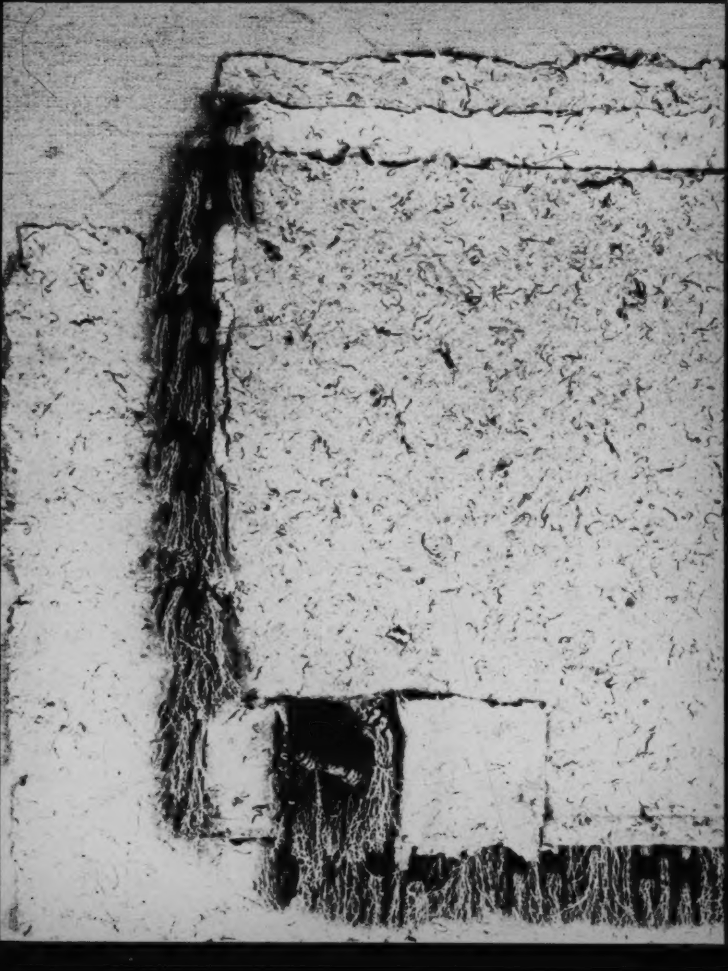

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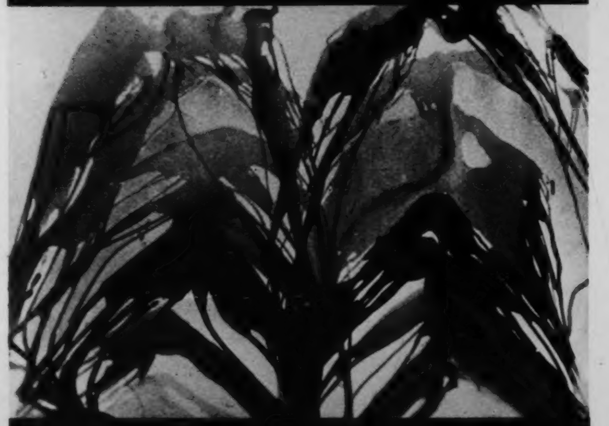

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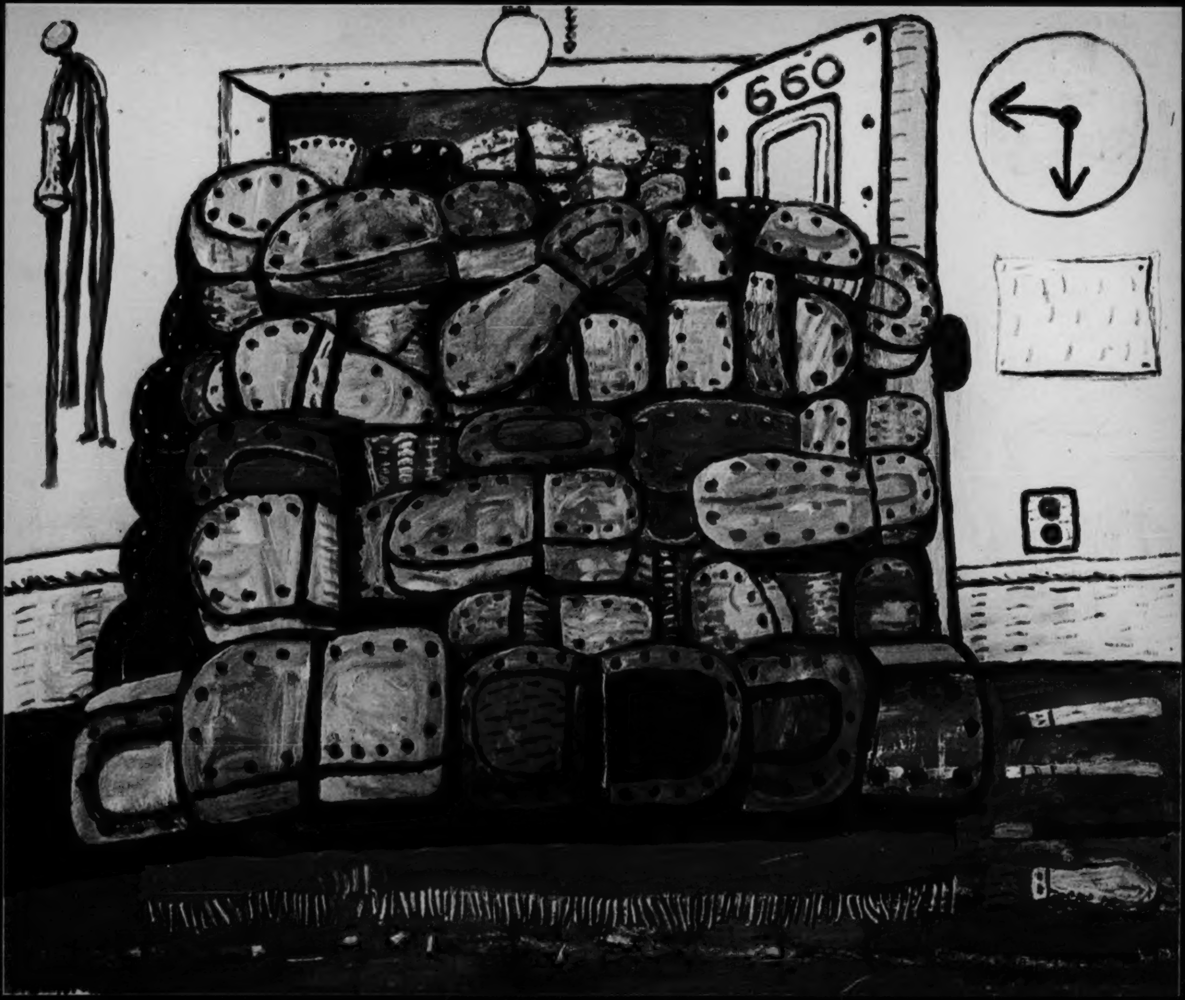

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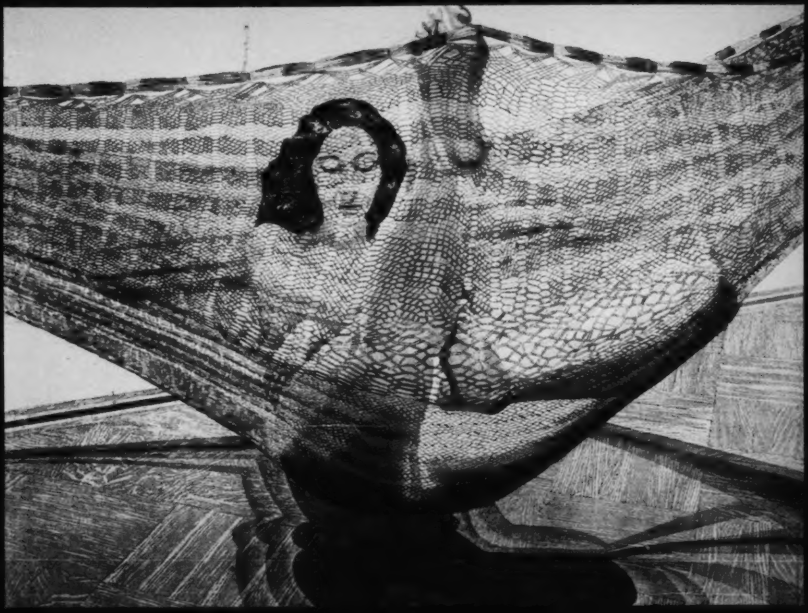

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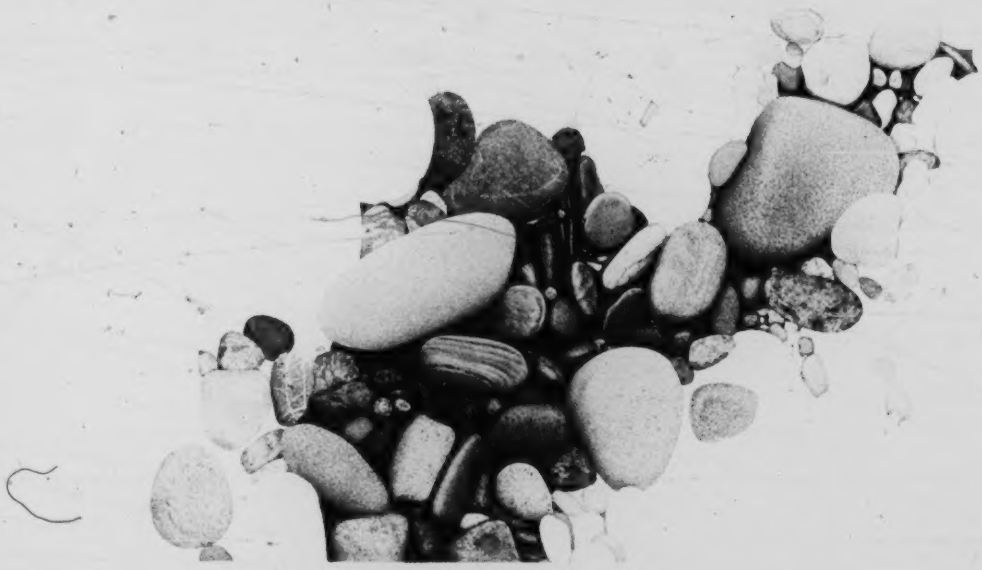

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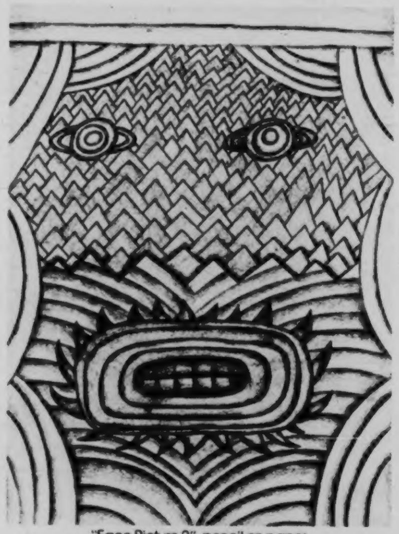

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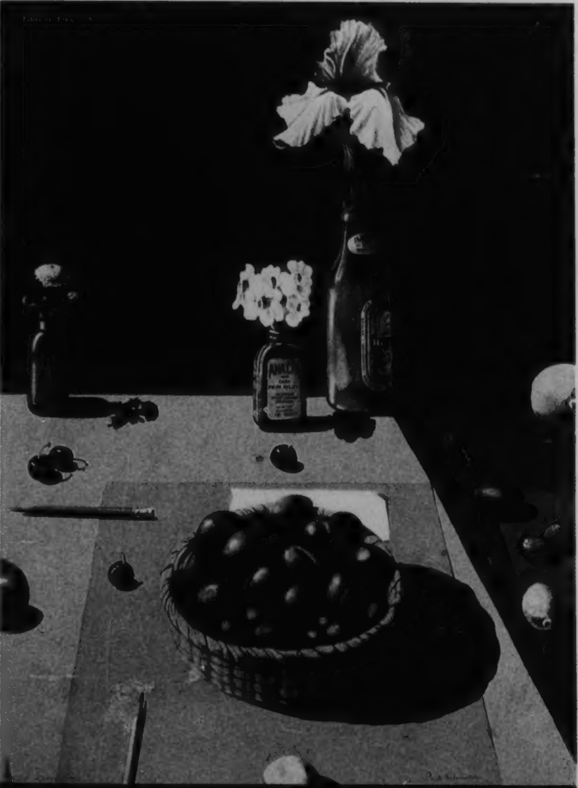

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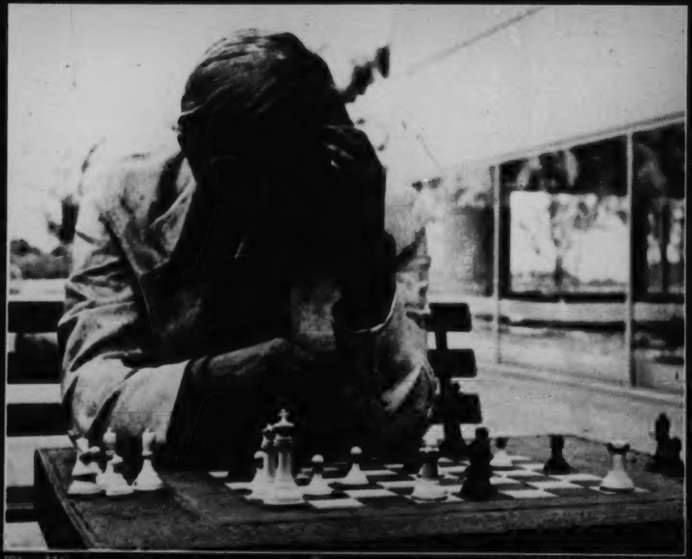

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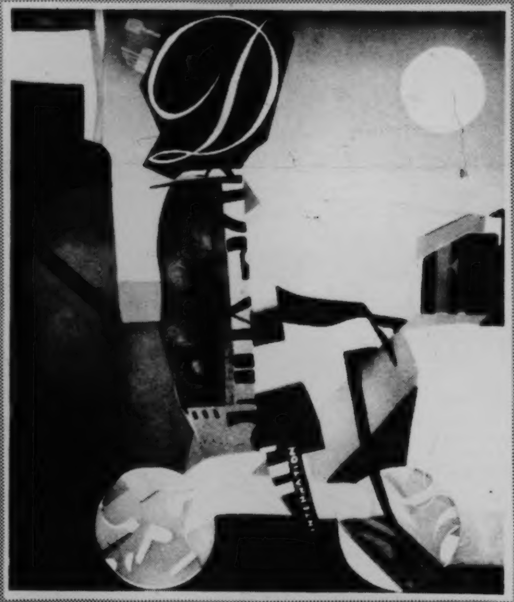

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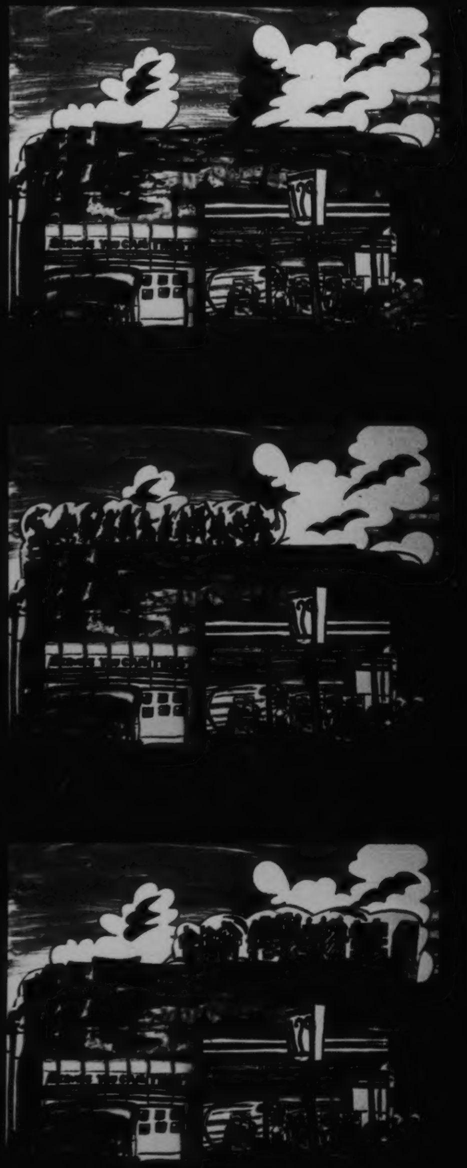

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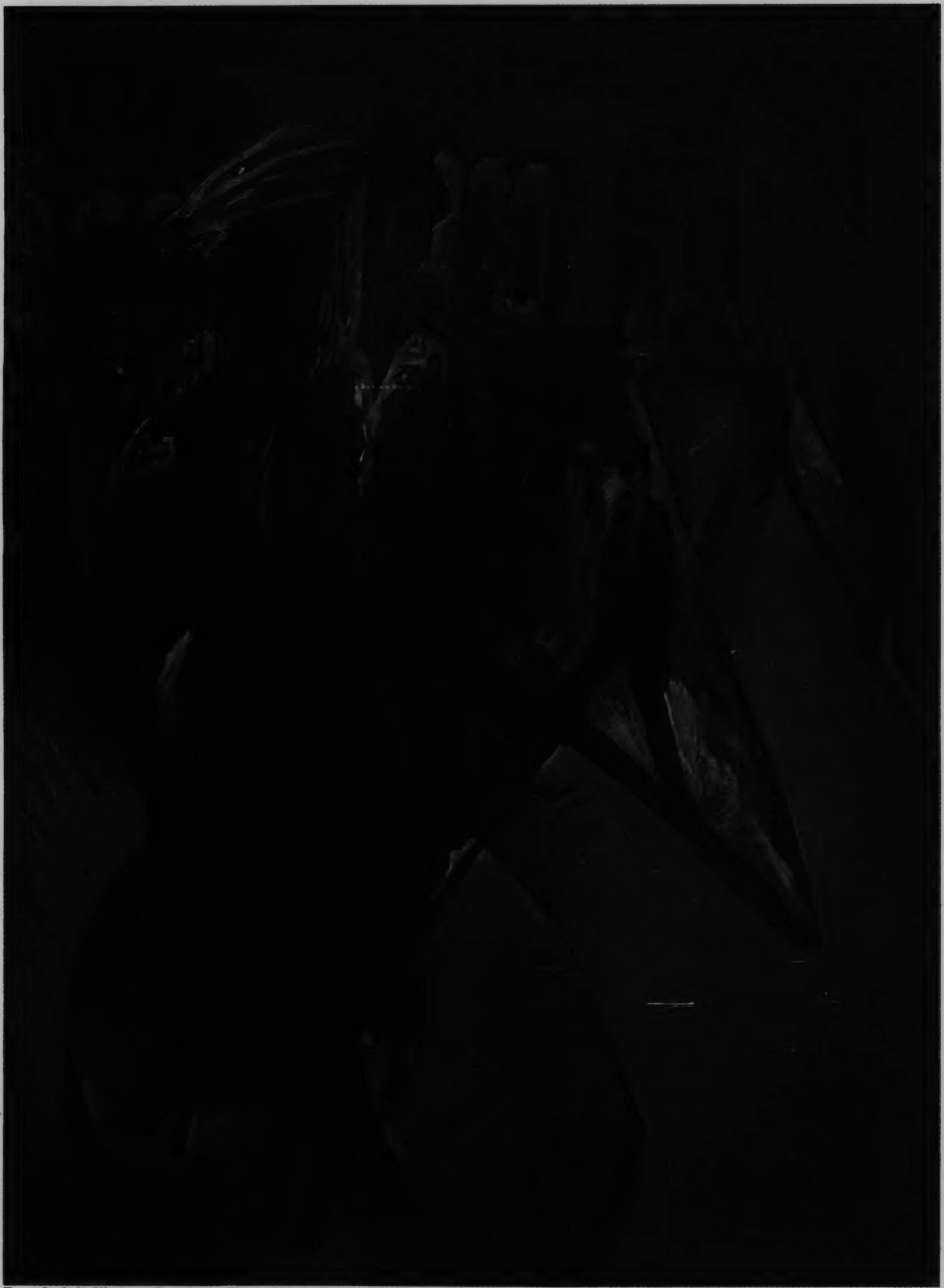

Ernst Ludwig Kirchner: **Potsdamer Platz,** *1914, oil on canvas, 78 by 58 ½ inches. Private collection; photo courtesy Nationalgalerie, Berlin.*

Art in America

Alienation in Berlin: Kirchner's Street Scenes

Often seen as mythic depictions of an unchangeable urban estrangement, Kirchner's Berlin street scenes may also be read as specific critiques of the effects of a money economy. Below, a political reading of these images of a city on the eve of severe economic and social crisis.

BY ROSALYN DEUTSCHE

In a group of paintings, and in numerous drawings, pastels, watercolors and graphics executed between 1913 and 1915, Ernst Ludwig Kirchner depicted the streets of prewar Berlin as dead ends. In *Potsdamer Platz*, the culminating work of the series, he created a symbolic impasse by stranding two prostitutes on a traffic island directly in front of the glowing pink facade of the city railroad station—the very emblem of mobility. As in all the street scenes, grotesque caricature, garish color, entrapping spatial distortion and harshly angular line function as agents of protest against an alienating, impenetrable city. But as protest, the paintings themselves may have been dead ends, for Kirchner's belief in the power of emotion to overcome alienation was soon to be discredited as an inadequate response to—indeed, a withdrawal from—social reality. As Donald Kuspit has pointed out, uninhibited Expressionist feeling, originally directed against bourgeois smugness and repression, has long since been appropriated by the bourgeoisie as a diversion from social problems.[1] In Berlin in 1913, however, emotional expression *was* difficult to accept; even Georg Lukács, who condemned the entire Expressionist movement as a vague, subjective revolt that obscured the objective causes of war, willingly admitted that the Expressionists were sincere and spontaneous. Kirchner's paintings, then, represent one of the last instances when subjective expression constituted a genuinely subversive stance.

Emotionalism is, however, currently being revived by the German Neo-Expressionists, especially by the Berlin "violent" painters, who enforce a special continuity with prewar Expressionism by raiding Kirchner's art not only for a pedigree or to regain contact with a national heritage, but for imagery and a strategy of rebellion as well. The frontal figure in Helmut Middendorf's *Electric Night* (1980), for example, is a direct quotation of the child in Kirchner's *Street, Dresden* (1908/19). Furthermore, the overall conception of Middendorf's nocturnal city pictures—the hectic atmosphere of brilliantly lit streets, the large and sketchy figures pushed up towards the surface, their faces rendered as masks—is derived from Kirchner's Berlin street scenes.

Middendorf, however, does not merely reenact his predecessor's response to urban alienation; rather, he generalizes and exaggerates Kirchner's more thoughtful meditation on reversion to savagery in the modern city. Middendorf turns out images of an anonymous, primitive humanity supposedly stripped—both literally and figuratively—to essentials. In his work urban subjects are removed from contemporary life into a timeless, psychologized space, as the city itself dissolves into a primal place, often with overt references to tribal life. Thus, the isolation, apprehension and violence that pervade his work—as well as that of Rainer Fet-

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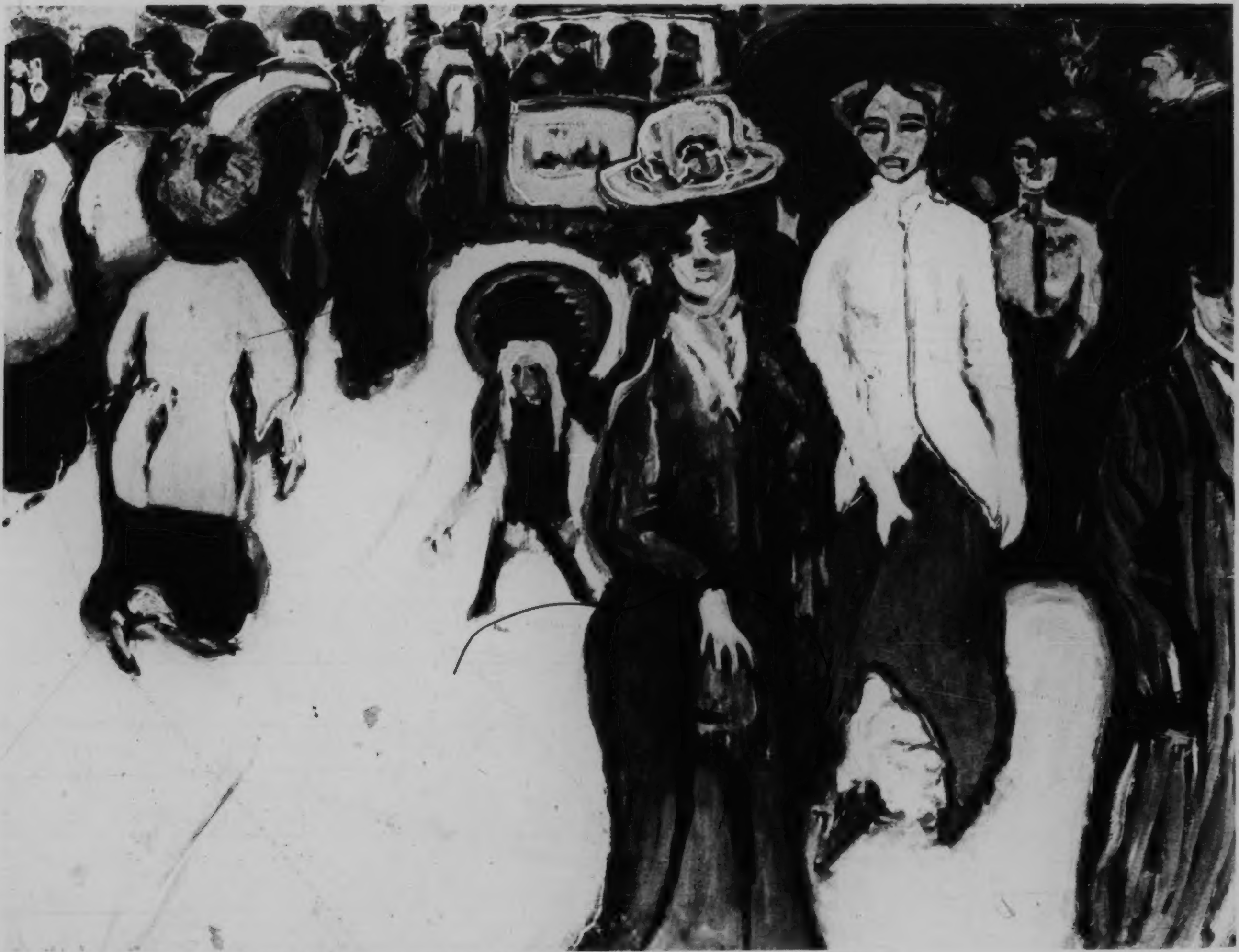
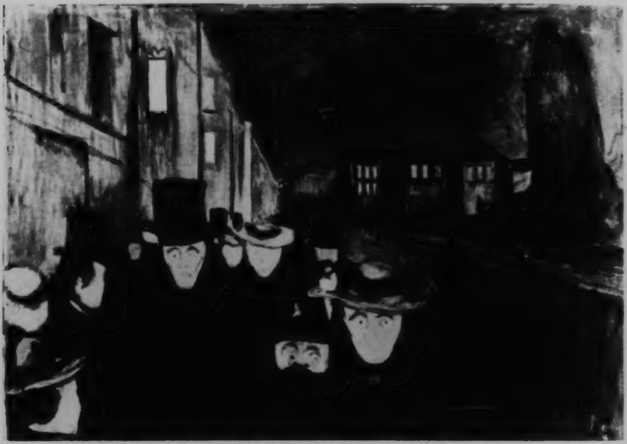
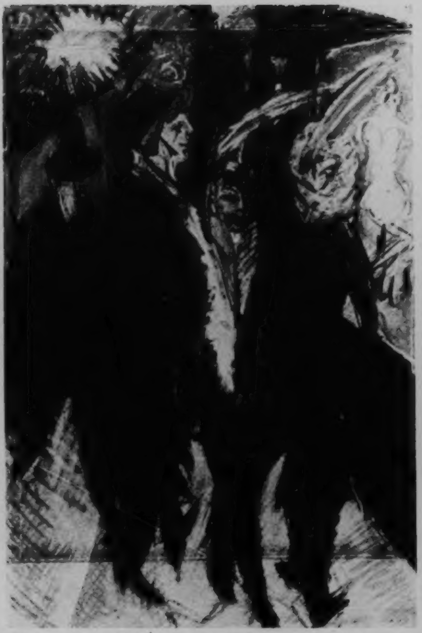


Kirchner: Street, Dresden, *1908/19, oil on canvas, 59 ¼ by 78 ⅞ inches. Museum of Modern Art, New York.*

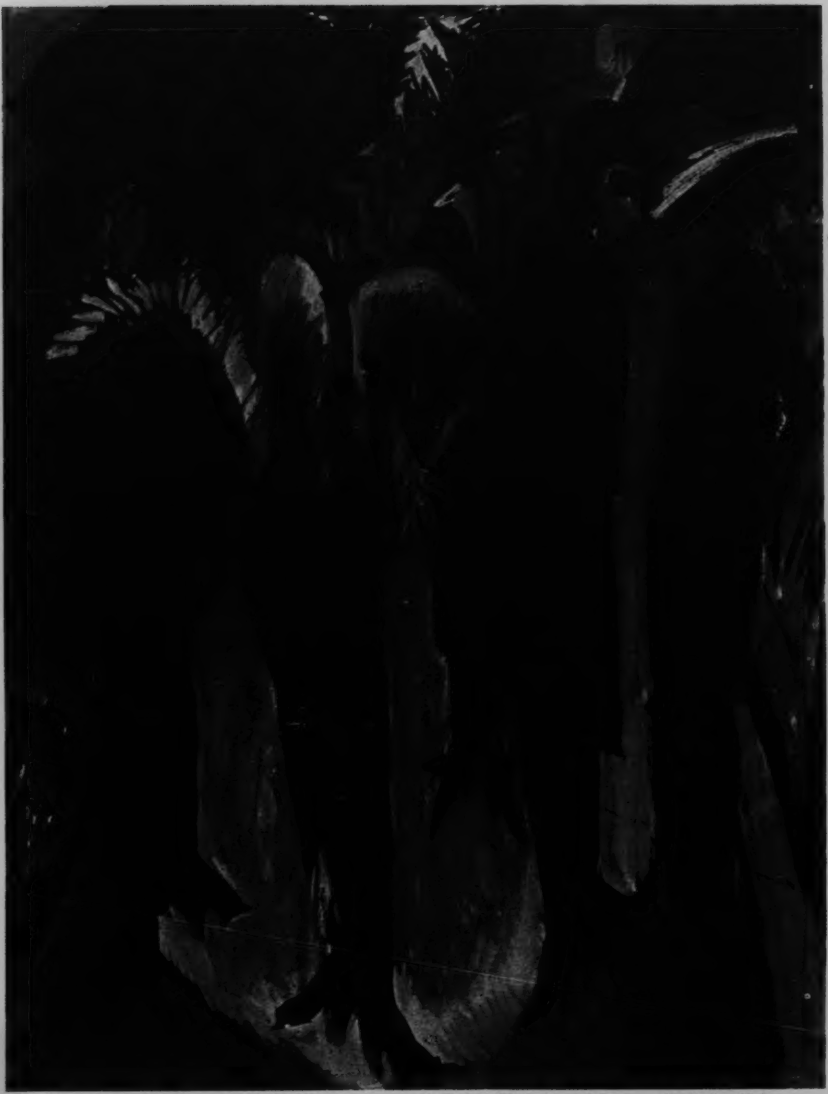


Edvard Munch: Evening on Karl Johan Street, *1892, oil on canvas, 33 ¼ by 47 ⅝ inches. Collection Rasmus Meyers.*

Helmut Middendorf: Singer *(left) and* Electric Night *(right), both 1980, dry pigment and acrylic on canvas. Photo courtesy Mary Boone Gallery.*



Kirchner: **People before a Display Window,** ***1914, drawing. Staatsgalerie, Stuttgart.***



Five Women on the Street, ***1913, oil on canvas, 46 ¾ by 35 inches. Museum Ludwig, Cologne.***

ting, among others—are presented as the essential lot of humanity.

Just as Middendorf's reworkings of the Berlin street scenes withdraw them from the particularities of time and place, art-historical interpretations of Kirchner's pictures have tended to transform the artist's critique of alienation in the big commercial city into a general statement of the "human condition." Thus, the subject of the paintings is usually identified as one of two supposedly eternal oppositions—man versus woman, or individual versus society. Franz Roh, for example, subsumes the historical moment the paintings represent into a larger struggle, the battle of the sexes: "The eternal schism between man and woman . . . jammed between animalism and the machinery of the big city."[2] Prostitutes on Berlin city streets are, in this view, merely a modern manifestation of eternal sexual conflict.

Most writers, however, find the key to Kirchner's work in a clash between the individual and society: "One senses in the Berlin and Dresden street scenes the essence of Kirchner's spirit: existential isolation combined with a deeply emotional understanding of the condition of all individuals imprisoned by society."[3] Here, the condition of "modern man" in the "modern city" is treated as an existential dilemma—that is, as the unchanging condition of existence itself, the eternal struggle of individuals to reconcile themselves with the objective world. *All* societies are seen as imprisoning, and no transformation of society will help overcome alienation.

It is the pointed observation of Kirchner's paintings, not their "timelessness," that places his works among the most significant images of alienation in modern art.

Although they correctly identify Kirchner's subject as urban alienation, both interpretations neglect—or repress—its political implications. In failing to relate the estrangement Kirchner depicted to concrete, historical conditions, these writers reveal only their own essentialist bias. The paintings' specific, time-bound subject—Berlin, the center of world capitalism on the eve of a great economic crisis—is neutralized, transposed into myth. We are told that the Berlin paintings exhibit an abstract sympathy for the underdog, for "persecuted individuals of all races and nationalities";[4] the paintings have also been interpreted as manifestations of the "metropolitan psyche,"[5] and as critiques of "urban sin."[6] But the big city has never been identified as what it was—the big *capitalist* city where the

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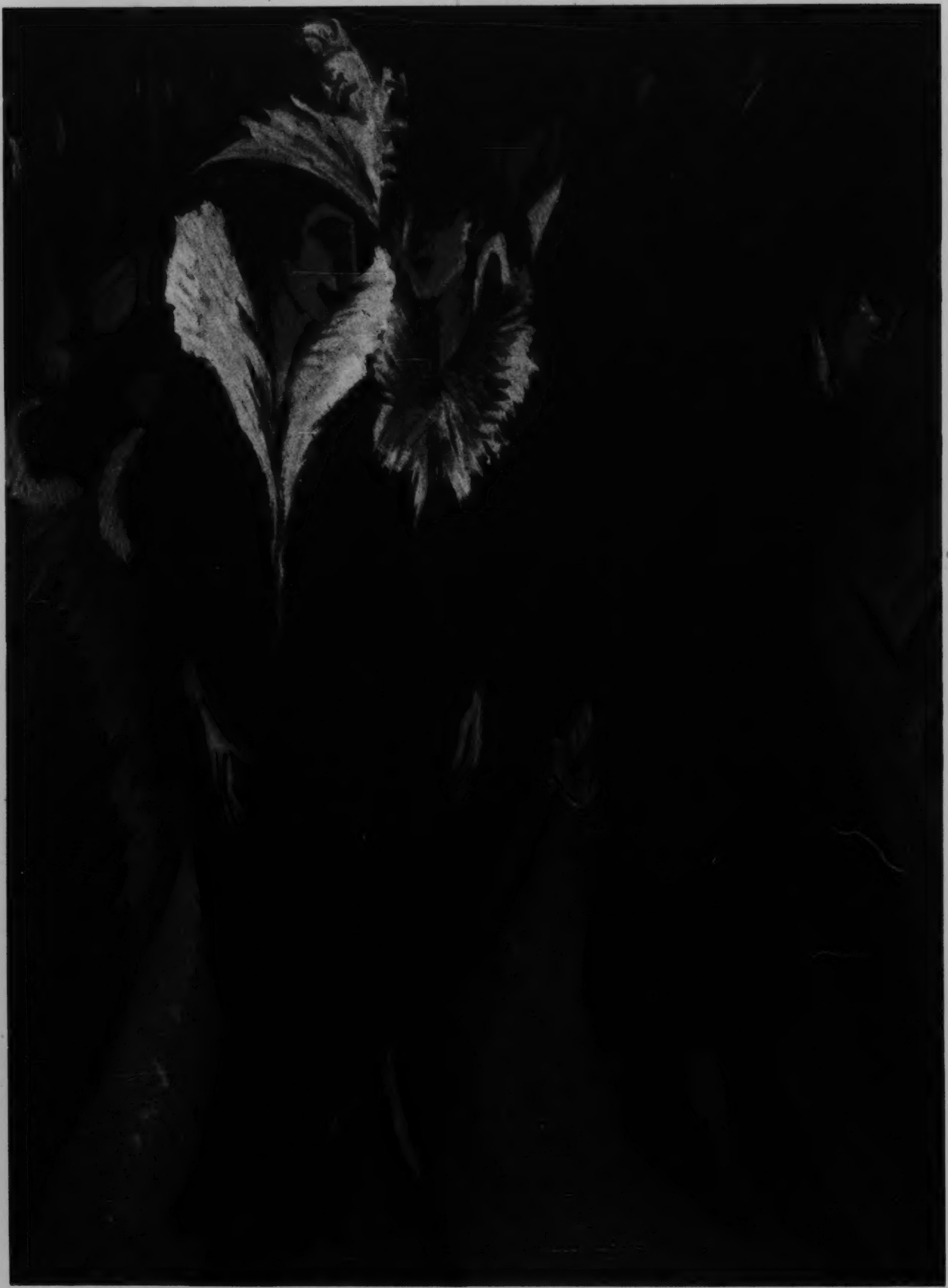
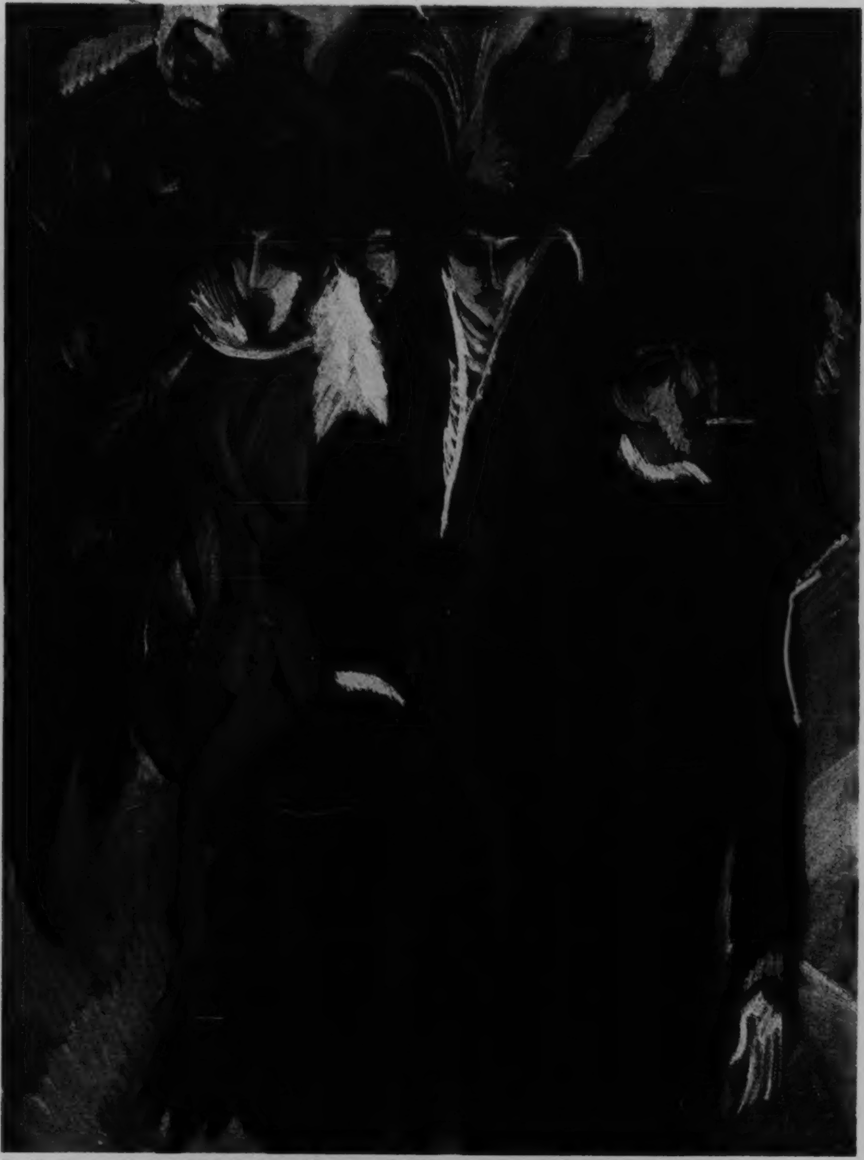


The Street, ***1913, oil on canvas, 47 by 35 ½ inches. Museum of Modern Art, New York.***

circulation of money was the primary activity.

Admittedly, the sanction for these ahistorical interpretations comes from the mythologizing that was central to the Expressionists' own stance; they persistently transformed historically conditioned facts—like imperialist war—into everlasting phenomena—like apocalypse. Kirchner was hardly immune to this tendency, for he ultimately believed that isolation and estrangement were inevitable, matters of fate. But instead of uncritically adopting Kirchner's beliefs, we need to return to the paintings themselves for a fresh look. For it is my contention that, in the Berlin street scenes, Kirchner went beyond a mere depiction of alienation to observe its actual cause—the dominance of a money economy. It is their pointed observation, then, and not their "timelessness," that places these works among the most significant images of alienation in modern art.



Berlin Street Scene, *1913. Brücke-Museum, Berlin; photo courtesy Wolfgang Henze.*

Contemplating the city crowd, Kirchner depicted its members as commodities. As limited as this insight may ultimately have been, it is the paintings' primary strength, and it conditions both their iconography and style. By choosing as his subject prostitutes and their clients, Kirchner focused on the objectification of human relations inherent in economic exchange; the angular hardening of organic form in all the paintings is a perfect visual analogue for this process of thingification. Moreover, the mask-like faces of Kirchner's figures, as well as their almost mechanical gestures and identical clothing, present them as stripped of all individual attributes.

The Berlin street scenes must be distinguished from a long line of painted depictions of the city, stretching back into the mid-19th century and accompanying the rise of modernism in art. For Kirchner, the city did not engender a new perceptual excitement, as it had for the Impressionists. Nor did it provide opportunities to expose corruption and to examine a wide range of social types, as it had for Daumier, or even to concentrate on contemporary life, as for Manet. Kirchner's pictures of city crowds also differ radically from those of his most obvious predecessor, Edvard Munch. Although Kirchner's 1908 Munch-derived *Street, Dresden* reiterates, in a less gloomy way, the anxiety of Munch's paraders on Karl Johan Street, by the time he began the Berlin street scenes (approximately two years after his move to the capital in the autumn of 1911), Kirchner had abandoned Munch's Jugendstil line and adopted instead certain Cubist and Futurist techniques, which he applied to a changed description of city life. The figures in Munch's *Evening on Karl Johan Street* (1892)—or, for that matter, in *The Scream* (1893) or *Anxiety* (1894)—seem to project their own inner anxiety onto their world; moody, bloody color and swirling, pulsating line read as externalizations of their inner, psychological states. By contrast, Kirchner's Berliners seem to take on the qualities of their world—the qualities of things.

In the Berlin street scenes, Kirchner's depiction of human behavior is always modeled on commercial transactions and centered on acts of display, buying and selling.

The Berlin street scenes are immediately recognizable as pictures of an unnatural, thoroughly dehumanized world. This atmosphere of artificiality is produced by severe spatial and scalar distortions and by harsh, electric color—acid greens, glaring pinks, icy blues. But these techniques do even

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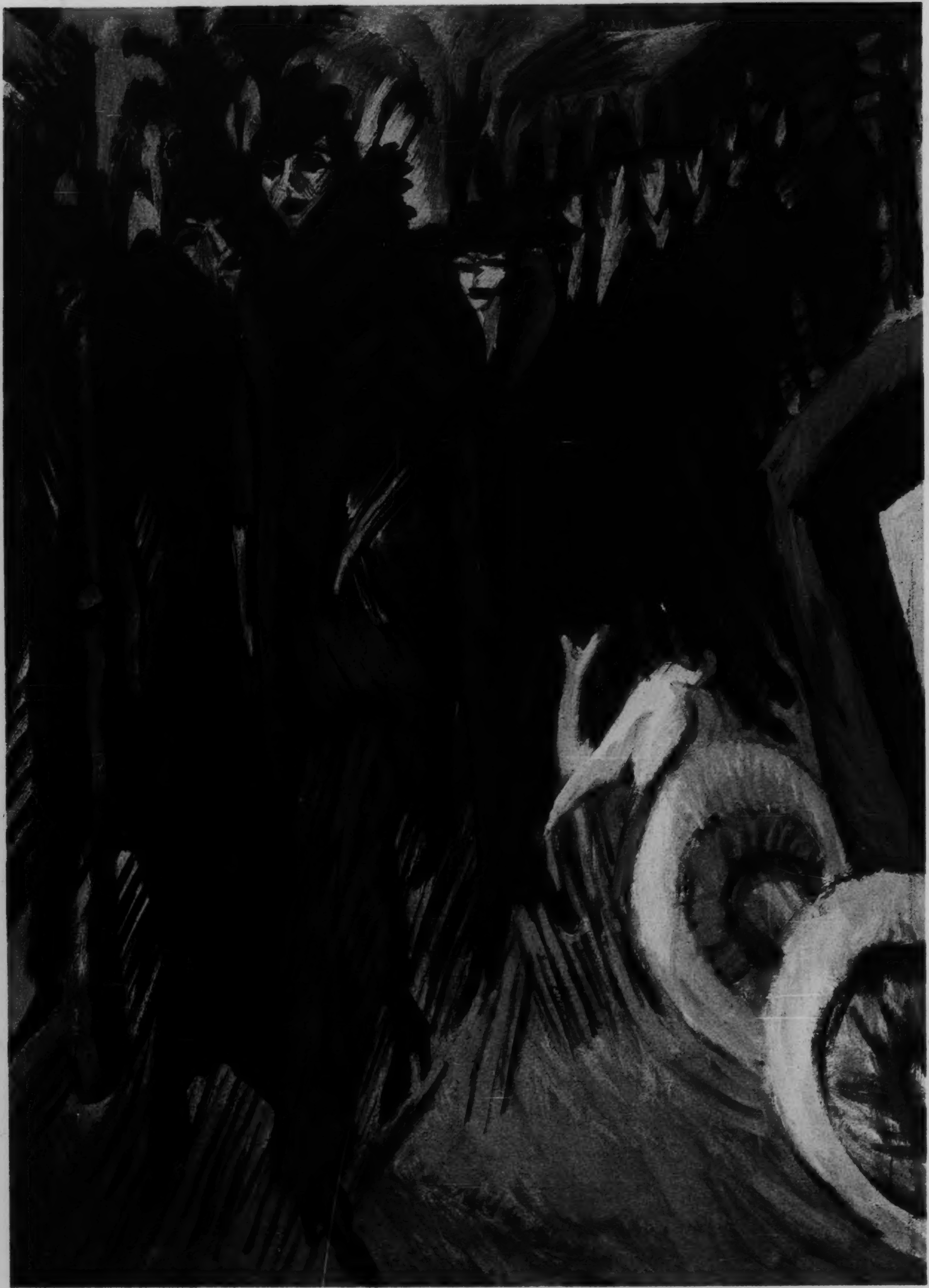

Friedrichstrasse, Berlin, *1914, oil on canvas, 48 ¾ by 35 ½ inches. Staatsgalerie, Stuttgart.*

more: they link people to this environment. In *The Street* (1913), for example, the phosphorescent pink blaze of the sidewalk pavement—thrust into the limelight by exaggerated perspective—is reiterated in the faces of the three major figures, thereby identifying them as reflections of their world.

Among the techniques Kirchner used to depict dehumanization, fashion is perhaps the most striking, for here it reduces people to the status of interchangeable objects. The figures in *Five Woman on the Street* (1913) are virtual replicas of each other (despite slight variations in hat styles). Fashion immediately establishes social position: the women's large feathered hats and fur-trimmed coats identify them as prostitutes. What is more, such clothing overwhelms its wearers; it substitutes for their natural bodies.

As sociologist and philosopher George Simmel had written in 1904, "There is good reason why externals constitute the field of fashion, for here no dependence is placed on really vital motives of human action."[7] But whereas Simmel discussed fashion as the container of two antagonistic social forces—demarcation of the individual and imitation—Kirchner used it only in the latter way. The flamboyant styles of his prostitutes—as well as the dull and sober styles of their wealthy clients—function not as signs of individuality, but only as fields of imitation. In *The Street*, in which the concentration on clothing reaches its apogee, plunging V-shaped necklines and plush fur and feathers consume their wearers. All "vital motives of human action" are indeed denied; instead, people move down the street as on a fashion runway or an assembly line.

According to Donald Gordon's generally accepted chronology, *Five Women on the Street* was the first Berlin street scene, and it contains most of the principal elements of the entire series, including one important device that has, until now, stimulated little discussion. The position of the righthand figure, and the gazes of all except the woman at extreme left, point to a store window at right. Although the window's position is marginal, it is displaced onto center stage by the reflection of its light on the pavement, turning the street into a marketplace, and the women into display dummies. Their symbolic containment within the store window's reflected glow effectively situates them as objects for consumption.

The store window is also a significant element in *The Street* and in several works in other mediums, including a later pastel, *People before a Display Window* (1914), in which its symbolism is asserted more forcefully. Here, a pair of prostitutes are squeezed between two elements that define their situation—a bright yellow mannequin in the corset shop at right refers frankly to the sexuality they sell, while a male customer, framed by strong red, lurks at left. The women are blatantly confronted with an image of their own bodies in the form of a lifeless mannequin—a strange, external object made more menacing by lurid color and brutal truncation. Trapped between man and mannequin, they seem to observe their own objectification dispassionately.

The display dummy functions as an emblem of the externalization process inherent in objectification—specifically, of the tendency to displace sexuality onto inorganic things. This same kind of displacement is operative in many of the other Berlin street scenes; in *Potsdamer Platz*, for example, the sidewalk and traffic island have been distorted into sexual symbols—arrow and circle—of hallucinatory size. Permutations of Berlin city streets, the arrow and circle represent the very ground plan of a society in which human relationships have been commodified. (The circle also serves as a pedestal on which prostitutes display themselves for sale, and thus can be interpreted as yet another emblem of commodified sexuality.)

The real acuteness of Kirchner's depictions of prostitutes lies in the fact that he does not present them as alternatives to, but rather as emblems for, a specific social order.

Kirchner stated that he used such geometric configurations to capture the movement of people passing in the street. But if, as has been claimed, the Berlin street scenes "interpret bodily movements and patterns of human behavior in terms of formalized structure,"[8] that behavior is always modeled on commercial transactions and centered on acts of display, buying and selling. The geometric configuration of the men and women in the foreground of *Berlin Street Scene* (1913), for example, certainly implies more than movement; it circumscribes an interaction between buyer and seller, locking the dark-suited men and the prostitutes together into a single, rhomboid-like formation. The emphatic reciprocity and inversion of blue and red color accents among the four figures also nails them in place, reinforcing their connection.

The two men in this picture may actually be successive images of a single figure—a legacy from Futurism. But Kirchner's use of simultaneity hardly conveys a Futurist vision of the dynamism of modern life; rather, it presents an implied, condensed narrative of perusal and selection of goods (and perhaps rejection, depending on how we interpret the man's averted face). It has been written that *Berlin Street Scene* shows, for the first time in Kirchner's work, "the business of the urban street"[9]—referring to the bustle of background figures as they busily board trams, collect tickets, etc. But the activity of the large, prominent foreground figures clearly presents "the business of the urban street" as, precisely, business.

Both the depth and the limitations of Kirchner's analysis of alienation are revealed by his choice of the prostitute as protagonist. In modern art and literature, of course, prostitutes were frequently used as vehicles of social comment. From the late 19th century on, they functioned in multiple ways—as a defiance of bourgeois restraint and moral hypocrisy; as symbols of life, love and regeneration; or, as exemplified by Zola's *Nana*, as embodiments of moral corruption preying on humanity.

Equally common was the rendering of the prostitute as a sympathetic outcast, a socially marginal being who, victimized and misunderstood, could serve artists as an alter ego—a confirmation of their own sense of themselves as outsiders. Kirchner's prostitutes are frequently interpreted in precisely this way—as symbols of the artist's own precarious existence and therefore as analogues for his own life. This interpretation is supported by the artist's letters dating from 1915 and '16; on March 28, 1916 he wrote: "Like the prostitutes I painted am I now myself. Whisked along, gone the next time."[10] But this comment, and others like it,

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were backward projections made at a time when the artist was terrified of military conscription. The real acuteness of Kirchner's depictions of prostitutes lies in the fact that he does not present them as *alternatives to*, but rather as *emblems for* a specific social order. Whereas 19th-century artists portrayed prostitution as the antithesis of respectable sexuality—marriage—Kirchner depicted it as the fundamental transaction in a society ruled by exchange.

Kirchner's metamorphosis of his prostitutes into commodity-like things effectively locates the origins of human alienation in the commodification of human functions—in this case, of sexuality. The connection between dehumanization and money had already been articulated by Simmel:

> Of all human relationships, [prostitution] is perhaps the most significant case of the mutual reduction of two persons to the status of mere means. This may be the most salient and profound factor underlying the very close historic tie between prostitution and the money economy.[11]

But this analysis is ultimately insufficient, for prostitution is only one easily recognized form of objectification; Simmel—and Kirchner—never went deeper to link it to the transformation of *all* human labor into a commodity, which formed the basis for Marx's historical theory of alienation. For Marx, prostitution was "only a *specific* expression of the *general* prostitution of the laborer" in a capitalist economy.[12]

This failure to recognize the real sources of alienation accounts for Kirchner's emotional response to the objective conditions he portrayed. Although prostitution can serve as a statement of the economic basis of all human relations under capitalism, it can just as easily be treated as an unchanging phenomenon—remember the conventional dictum about "the oldest profession." Kirchner's Expressionist style indicates that he ultimately understood isolation as an inevitable state, the origins of which remained shrouded in mystery. The relationship of his art to this mystified understanding is explained by his own words:

> I could not get on intimate terms with people. That is fate, and perhaps one of the strongest reasons for my becoming a painter. Art is a good way of showing one's love for human beings without intruding upon them.[13]

In the Kirchner literature, the final sentence of this statement has become a common explanation of the artist's motives. Taken as a whole, however, this passage illuminates the roots of an artistic style conceived as an attempt to regain access to an estranged world. Kirchner ascribed his isolation to fate, just as other Expressionists mythologized war into apocalypse; thus, he could only try to overcome it subjectively, by creating a spiritual alternative to a world from which feeling seemed to have been banished. "I believe," he wrote, "that the artist and philosopher create the world for themselves."[14]

This alternative took the form of a nonalienated painting marked by spiritual and emotional presence. The tense, jagged strokes in *Berlin Street Scene*, or the radiating brushwork in *Potsdammer Platz*, are direct records of the artist's presence and desperate attempts to touch the alienated world he depicted. Through line and brushwork Kirchner attempted to reinfuse some measure of humanity into a world from which it had been eliminated. It is the poignancy of the work that today we can see its subject as the clash of subjectivism with social reality.

Through line and jagged brushwork—direct signs of the artist's presence—Kirchner attempted to reinfuse some measure of humanity into a world from which it had been eliminated.

In 1918, the Berlin Dada artists began using the technique of photomontage to indicate "that the city . . . can no longer be experienced as an extension of man."[15] Emerging from Expressionism, they retained the jutting angularity, manipulations of scale and simultaneous viewpoints of Kirchner's street paintings. The great innovation of the politicized Dadaists, however, was their overthrow of feeling as protest. Raoul Hausmann, who in 1918 wrote that Expressionism was "engulfed in esthetically surpassing the world," later said that it "failed because of its non-objectivity."[16] Unlike the Neue Sachlichkeit artists, who also reacted against Expressionist excess, the Dadaists believed in the importance of radical formal innovation—which meant the rejection of painting, which they saw as a "moral safety valve."[17] Photography was crucial to them because its referent is in reality, rather than in the subjective world of emotion. Like Brecht's theater, photomontage was "less concerned with filling the public with feelings, even seditious ones, than with alienating it in an enduring manner, through thinking, from the conditions in which it lives."[18] Unlike Kirchner, who tried to counter alienation with feeling, the photomonteurs appropriated it for socially therapeutic purposes. □

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18. Walter Benjamin, "The Author as Producer," *Reflections*, Peter Demetz, ed., New York and London, Harcourt Brace Jovanovich, 1978, p. 236.

Author: ***Rosalyn Deutsche is a doctoral candidate in art history at the City University of New York.***

The Short Life of the Sincere Stroke

Rapidly compromised by its inevitable transformation into convention or cliché, the Expressionist's spontaneous brushstroke is doomed from the start. The artistic naiveté it represents may, however, be an essential preliminary for achieving the sophisticated self-consciousness of mature modernism.

BY CARTER RATCLIFF

Alumni of *Die Brücke* and the Blue Rider group spent the 1920s bringing their Expressionist spontaneity under control. Ernst Ludwig Kirchner's colors stayed vivid, while the patterns confining them grew more orderly. Erich Heckel led his palette into cool, high-keyed regions where sand dunes take up the crystalline attitudes of icebergs. Like Kirchner's, his brushstroke lost most of its improvisatory look. By the early '20s, Kandinsky's springy, scratchy, spattered line of a decade earlier had tightened up into geometric clarity. Nolde's images now generated more space from fewer forms and much less painterly lather. And so on. The New Objectivity (Neue Sachlichkeit) to which World War I drove much of Germanic painting was the expedient, for the most part, of former Expressionists. They sought relief from an ideal of unquestioning service to all that is instinctive and otherwise unaccountable in the self. The search led them to the linear precision that science and technology, with their graphs and streamlining, taught our century to identify with rational control.

Kokoschka stayed messy. Klee remained quirky. Still, the Expressionist tide flowed toward orderliness and calm. From the moment they first appeared, Expressionist brushstrokes fled their own impulsiveness, their reason for becoming visible. This flight is unending, and its episodes often appear in heavy disguise. The figurative forms Mark Rothko and Barnett Newman painted in the early 1940s show as much provincial Expressionism as provincial Surrealism. What these New Yorkers learned from André Masson and other Parisian emigrés had far more to do with the ideal of spontaneity than with the fine points of Surrealism's splintered platform. When Rothko and Newman grew dubious about spontaneity's power to generate myth-sized images, their mature styles began to appear—anti-Expressionist styles (despite the Abstract Expressionist label) keyed to the spread of color. Having suppressed the ostentatiously personal and set painterly messes in order, they forced Expressionism to serve as a point of origin against which to react.

When Robert Coates coined the term "Abstract Expressionism," not knowing that Kandinsky had already coined it, he was thinking of de Kooning's wing of the New York School. The phrase fits Willem de Kooning as well as it fits anyone. Still, his brushstroke is forever wrenching itself free of raw instinct to negotiate with an aggrandized vision of Cubist structure. Franz Kline's blunter, more obviously architectural gesture does the same. As for Jackson Pollock, I wonder if his drip paintings are not best approached with an understanding of the severe *im*personality he attained by giving up brush for stick. The results of his dripping are inimitably his own, yet these webs of paint assert the artist's presence only in the most oblique manner.

During the 1930s and early '40s, the Expressionist brushstroke confronted Pollock on every side, as vitally in Picasso's concurrent painting as anywhere else. Pollock put it to work conveying what he felt about his own being and other mythical absolutes. In the process, he turned this vehicle of self-expression into a medium of high-speed contemplation—flung paint as surging thought, a means of questioning how a painting manifests itself. Thus a canvas became a metaphor for existence, an image of what it is for anything whatsoever to come into being. Whether or not these painterly tropes always or ever succeed, it's clear that Pollock transcended self and art as promulgated by Expressionist usage. So did the next generation of the New York School.

In the 1950s, Joan Mitchell's touch was a slashing insistence on the truth of the feelings that drove her. Now she downplays what earlier she tried to put beyond doubt—emotional states whose urgency requires their expression to be violent. For over a decade, it has made sense to read her art as a calm and, in its way, detached celebration of light. Mitchell's hand stays recognizable but its task has changed. Or look at Larry Rivers's Expressionist touch—even in the '50s, always sardonic, always in quotes. Now, in the '80s, Julian Schnabel has pushed artifice to the point

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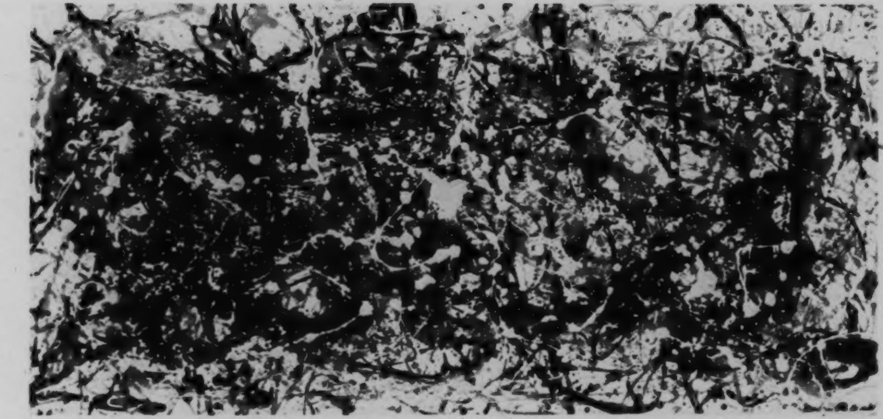
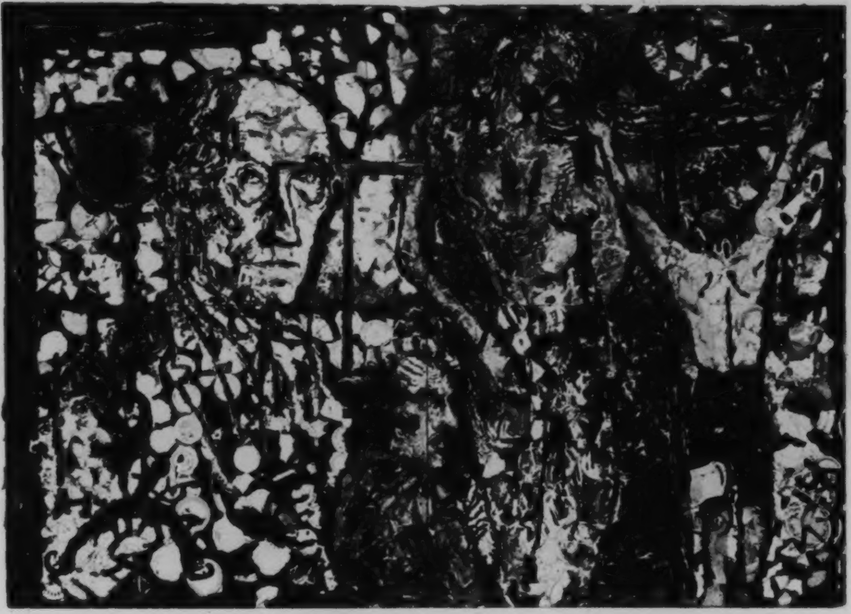
where shards of broken plates function as surrogate brushstrokes.



Jackson Pollock: No. 8 1949, *enamel and aluminum paint on canvas. Neuberger Museum.*



Julian Schnabel: Painting Without Mercy, *1981, 120 by 168 inches. Mary Boone Gallery.*

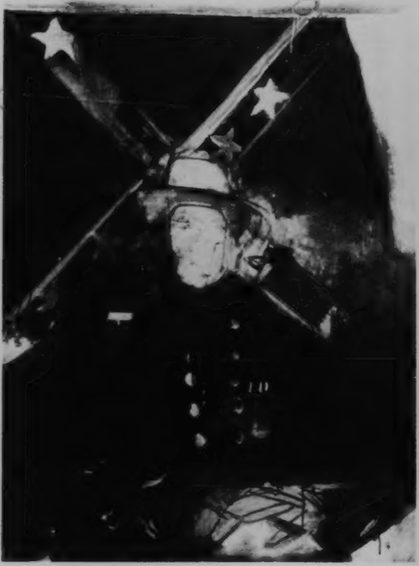
Raw spontaneity, uninhibited sincerity, violent immediacy—what use are these Expressionist ideals? How, in fact, could any artist pursue them for long without a strong suspicion that he was kidding himself? If these qualities of feeling depend on the manipulation of paint, Expressionism will surely develop routines and clichés. And indeed, it had done so by about 1905. The style's explosive denial of convention generated new conventions, and of course it still does. When an Expressionist senses his or her spontaneity falling into set patterns, the response is often an ironic leap sideways or an upward trek in search of objectivity. This usually requires a sharp shift in style. Not always. Red Grooms's images of 1982 are surprisingly close to those of 20 years ago. Slight changes of style—along with greatly increased scale—have been sufficient to turn his art from a personal cry into a public spectacle. He fled Expressionism by forcing it to go public, to become the vehicle of a grand and widely accessible cartoon of life in the late-20th-century city.

Grooms's development runs parallel to that of Lester Johnson, a painter with whom he seems to have nothing in common now. Johnson was, early on, a more violent practitioner than Grooms. His splashing, gouging assault on the canvas left flurries of anxious texture and broad stretches of dismal, sour color. Johnson's pictograms of desperate people were convincing, especially as reports on the artist's own state. The pictorial flatness of his paintings read as emotional bleakness, and Johnson refused to let this effect settle into cliché. Also in the early '60s, he sent crowds of bowler-hatted men milling through the mean streets of his art. These figures jostled one another brutally, thanks to the bulkiness, the aggressive volume, with which the artist provided them. Far from relieving the emotional flatness of Johnson's paintings, this dimensionality reinforced it, driving away any hope of gesture or glance uncoerced by urban pressures. Then suddenly, about a decade ago, Johnson's city became the locale of a celebration as lively as Red Grooms's, though very different in atmosphere.

The question is: how long can Expressionist ideals be pursued without losing their crucial immediacy?

Urbanity is grotesque for Grooms, a comic target large and resilient enough to distract him from the inward grotesquerie that made him an Expressionist at the outset—from 1957, say, to 1962. For Johnson, the city has become a place of luminous, youthful optimism. This revision demanded a leap from his original and convincing gloom to what might be called an Action Painter's classicism, a New York School mythologizing that generates bright colors, open spaces and young female bodies so blithely statuesque they levitate. Few Expressionists have sustained their early sincerity as convincingly or as long as Johnson did, and few have abandoned the style as thoroughly, with as few regrets, as he.

Toward the end of the 1960s, the ideal of the painterly trance nearly smothered to death in the atmosphere generated by Conceptualism. It became arguable that painting itself was dead. Lyrical Abstraction, as the Action Painting revival of the moment was called, had the look of an emergency measure. Painting pulled through, but it's not clear that the Lyrical Abstractionists deserve much credit for the survival of messy, Expressionist impulses in New York. It does seem clear, however, that the air of analytical stringency filling the late '60s inspired some younger painters to skip the sincere phase of an Expressionist development. Neil Jenney, for instance, managed to



Larry Rivers: **Next to Last Confederate Soldier,** *60 by 44 inches. Collection Guy Weill.*

Joan Mitchell: **Beleuet,** *1981, oil on canvas, 77 by 51 inches. Fourcade Gallery.*

avoid the chore of disentangling himself from the miseries and enchantments of self-expression in the traditional manner. His simulacrum of an Expressionist brushstroke permitted him to go straight to irony, as did Joe Zucker when he substituted rhoplex-soaked cotton balls for the marks of a driven, painterly hand. Those canvases of Zucker's were crowded, messy, heavily textured. They looked idiosyncratic and their subjects were sometimes violent. Yet, like Jackson Pollock's drip paintings and Jasper Johns's chilly exercises in encaustic, they undermined and reversed their Expressionist traits. Zucker's material idiosyncrasy read as the outcome of quirky historical analysis, not as the uncensored outpourings of an estranged psyche. His "spontaneous" textures were not that at all, but the product of wily stylistic calculation. His violent topics were drawn, after all, from funny papers and children's books. Much the same sort of comment applies to the turbulent swirls of black that Allan Turner has sent through recent paintings of his imaginary forest. This is a painterly storm experienced by the painter himself at a remove, not a "natural" event but the outcome of a studio equivalent of cloud seeding. In some of these works, the black reappears, straightened out into patterns with links to Johns's hatchmarks.

A few years ago, a German magazine published a photo of Robert Kushner at work in his loft. The wooden floor is as spattered as that of any Action Painter. Of course. Kushner slings lots of paint, and the results have punch. Only his punch is not violent. It is lilting, decorative, and so Kushner need include in his stylistic repertoire none of those signs of dementia, of psycho-esthetic frenzy, by which Expressionists both excuse and intensify their violence. Kushner's energies are all tactful, even at their splashiest. He owes much to Matisse, toward whom the Expressionist label has never gravitated, not even slightly. Matisse did, however, announce at length his hope that his art was expressive. And it was. We always assume that an esthetic intention orginates, at least partly, in feelings. To impute an intention is to endow it with emotional traits that permeate the outcome of the artist's process, his image. Every work of art expresses some cluster of feelings, even if certain critical attitudes render us unconscious of the fact. Which of Robert Morris's early supporters noted

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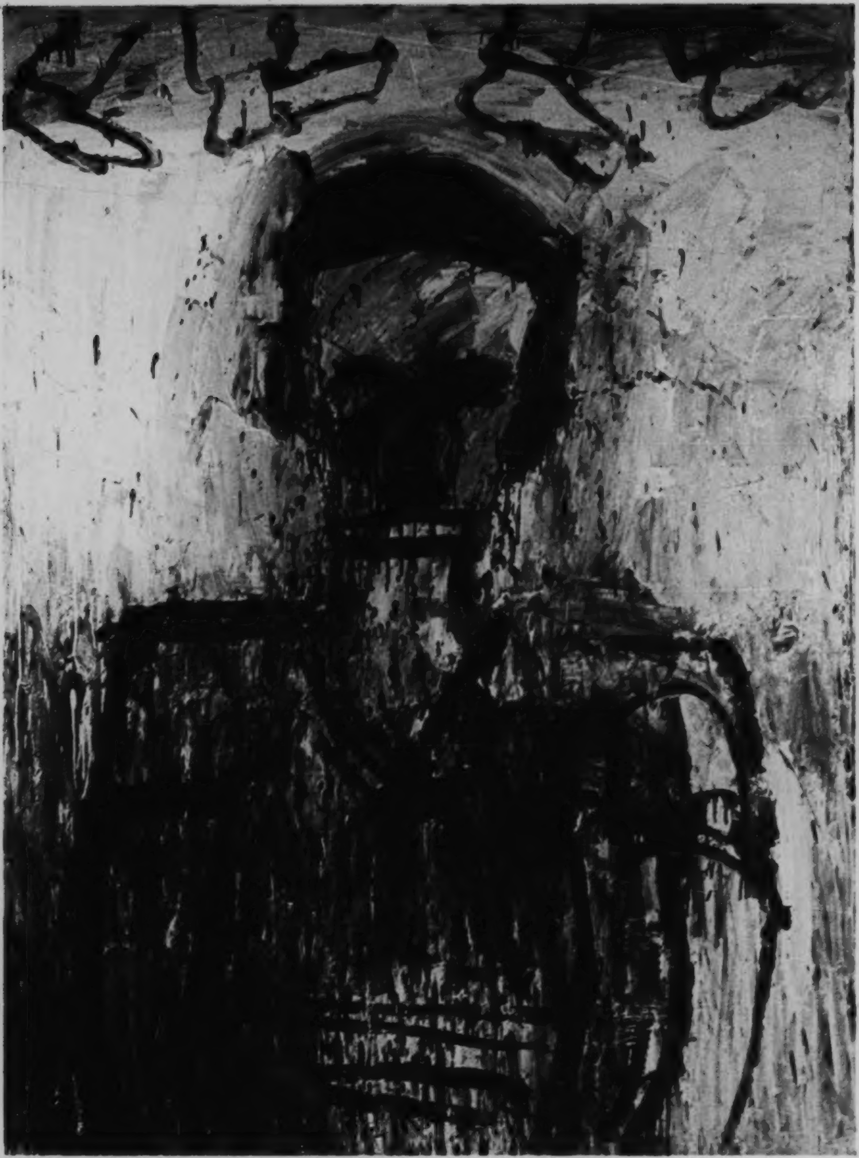
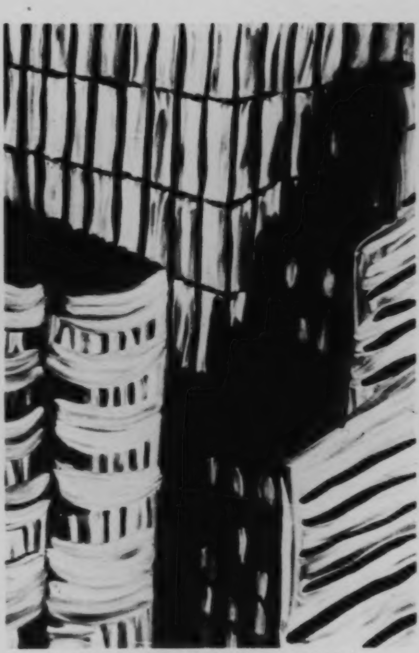


Lester Johnson: **Bowery Portrait,** *1963, oil on canvas, 80 by 60 inches. Collection the artist.*

the funereal melancholy of his Minimalist boxes?

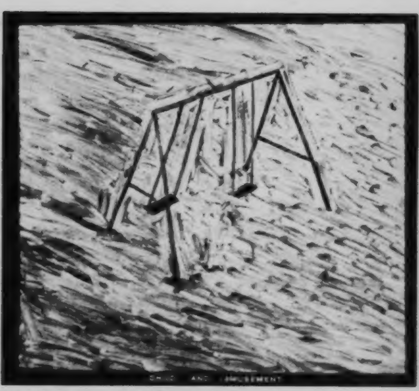
It comes down to this: if we're looking for expressiveness, any artwork will do, a Mondrian no less than a van Gogh. To reserve the Expressionist label for a limited number of paintings and sculptures is not to deny this, though it can lead us into an awkward position. To attach the Expressionist label is to imply, or let language imply for us, that certain works of art possess a universal trait—expressiveness—more fully, more powerfully, more sincerely than others do. It's like claiming that in certain regions of the globe gravity is more pressing or that a topic serious everywhere is there more indubitably grave. Reality is more real. This is a silly claim, yet the persistence of the word "Expressionism" suggests that the art of our time needs it, has some use for a pretension that very few artists—even the original Expressionists—have been able to sustain for long.

Perhaps modernism requires a dumb and blind devotion to the hope of absolute sincerity in order to get on with its sophistication. Roy Lichtenstein has generated a great deal of irony in the years since his first mock-Abstract-Expressionist brushstrokes appeared. All that archness would fall flat if we weren't still plagued by the possibility that art could, after all, be simple and immediate and absolutely convincing. With unflagging ambivalence, we nurture the hope that, if it were only pure enough, psychic violence could give all expression an Expressionist power. Innocence retains its allure, whether or not there is such a thing. The likelihood that there is not makes yearning for it a melancholy procedure, bearable only with the help of an acute self-consciousness—as in David Salle's art, where mock-Expressionism (and mock-everything else) comments directly on the indirection, the irony, we employ to sus-



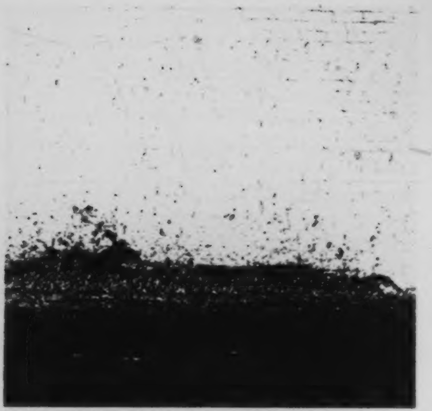
Martha Diamond: **Hudson Group,** *1982, 108 by 72 inches. Brooke Alexander Gallery.*

Donald Sultan: **April 28, 1979,** *mixed mediums, 12 inches square. Blum Helman Gallery.*



Neil Jenney: **Child and Amusement,** ***1969, acrylic on canvas. Collection the artist.***

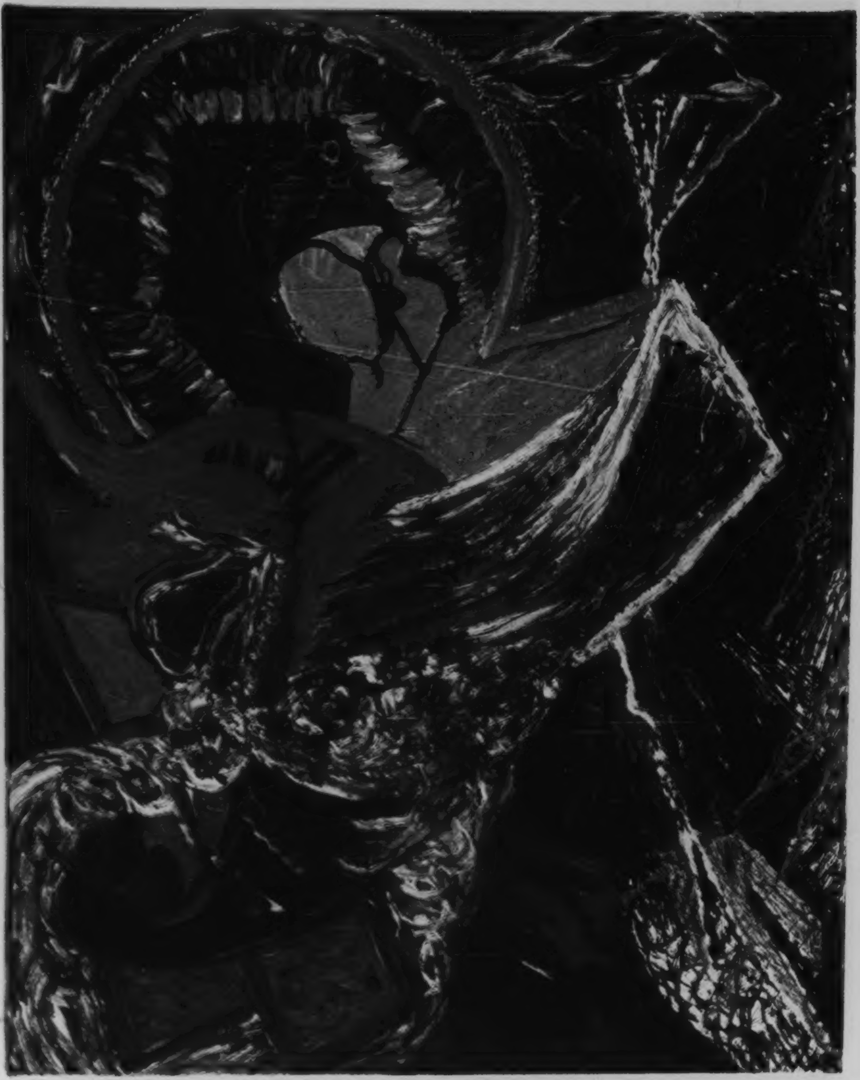
Robert Smithson: **Asphalt Rundown,** ***L'Attico, Rome, 1969.***



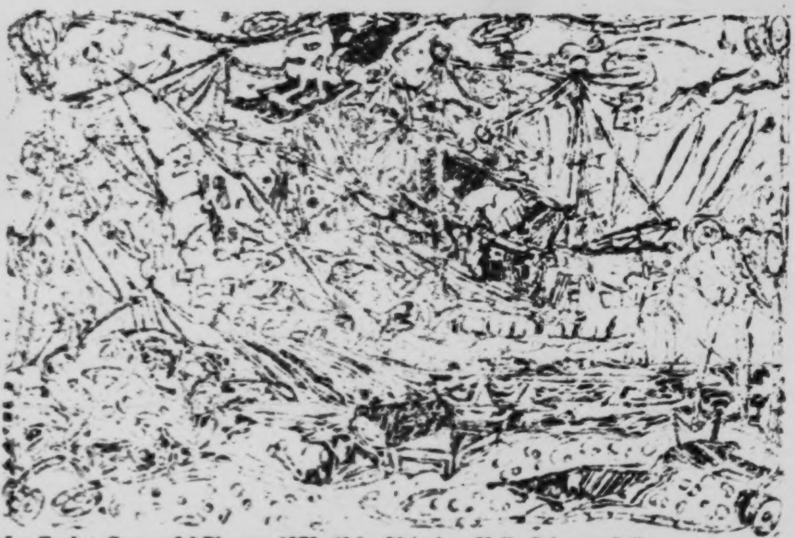
Richard Serra: **Splashing,** ***1968, lead; ca. 1 ½ feet high for a length of 26 feet.***

tain such ideals as innocence and spontaneity.

Philip Wofford suggests that a New York painter, even one who appeared well after Johnson and Mitchell, can be an unironic Expressionist. His big, spattered paintings have the glow of unmediated energy. Let that glow draw you in, however, and it shifts to a much harsher light—one of doubt cultivated with extreme care, not of anxieties



Phillip Wofford: **Warrior,** ***1981, acrylic on canvas, 61½ by 49 inches. Nancy Hoffman Gallery.***



Joe Zucker: Successful Pirates, 1979, 60 by 90 inches. Holly Solomon Gallery.

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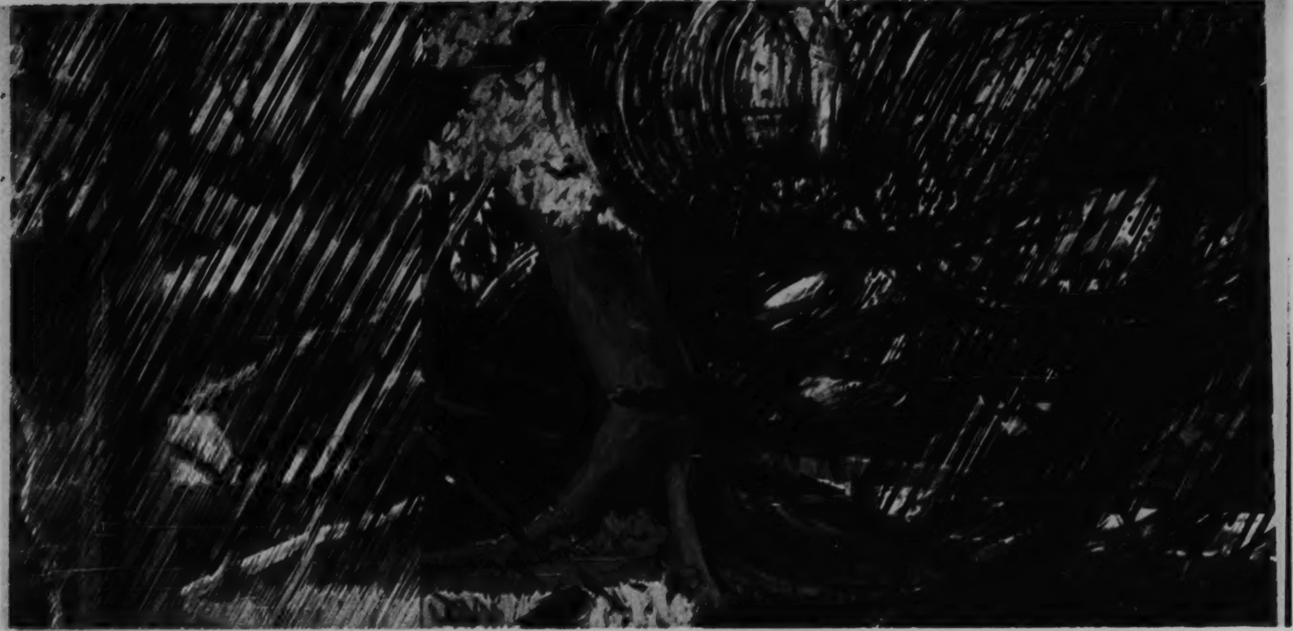
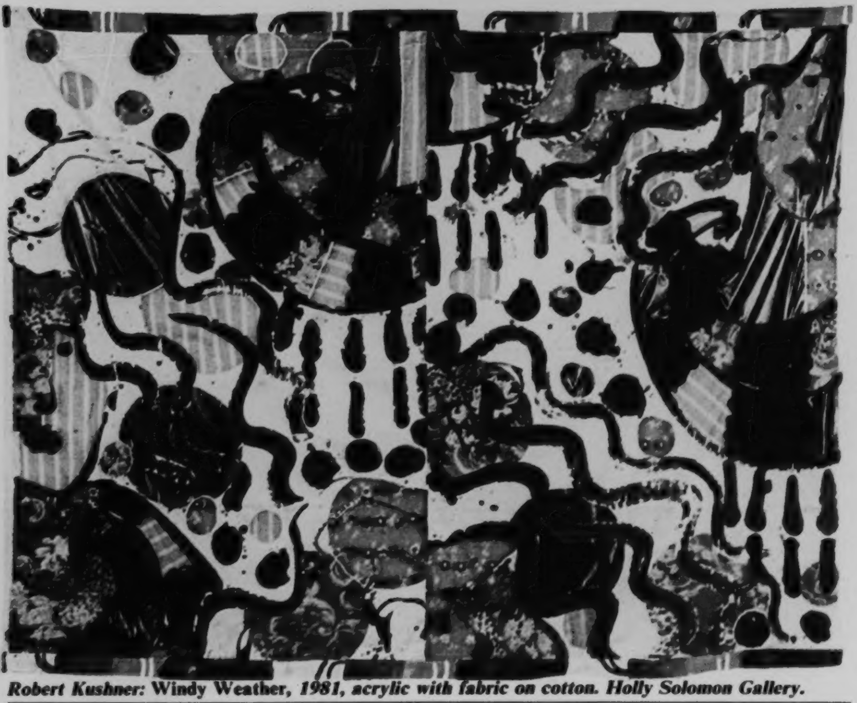
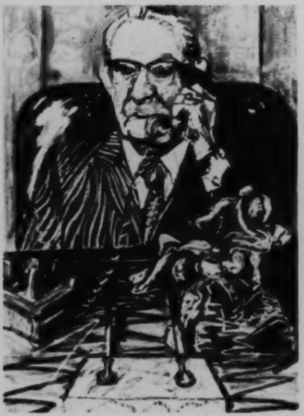

Allan Turner: Marked Woods, *1981, oil on canvas, 90 by 480 inches overall. Brooke Alexander Gallery.*

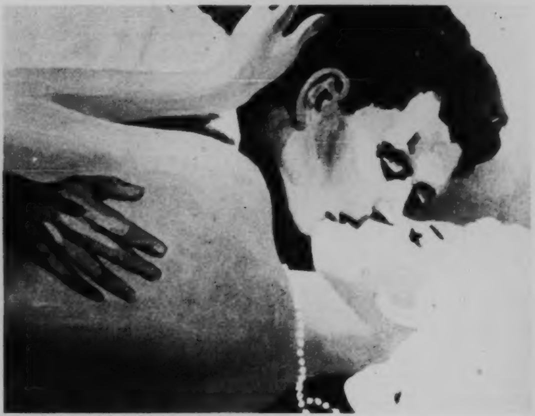

Robert Kushner: Windy Weather, *1981, acrylic with fabric on cotton. Holly Solomon Gallery.*

exorcized with painterly gesture. Wofford builds his images out of large forms and endless compunctions, almost a fussiness, about surfaces. Smears, drips, gouges, the most desperate-looking impasto—it's all under delicate control. No self-entrancement sends him off on improvisatory tangents. I'm not arguing that he plans his heavily-painted canvases in advance, or even that he could. Rather, they develop with deliberate passion, not the unleashed kind. A vision of landscape, sometimes complete with figure, absorbs spontaneity, gives it a focus. Likewise, in Martha Diamond's paintings a violent brushiness concentrates its energy on turning urban architecture into pictorial structure. If the function of her art is to convey a brooding appreciation of urban space and its complexities, then one could say that in Diamond's art function follows form. Feeling accommodates itself to outward fact, a reversal of Expressionist procedure.

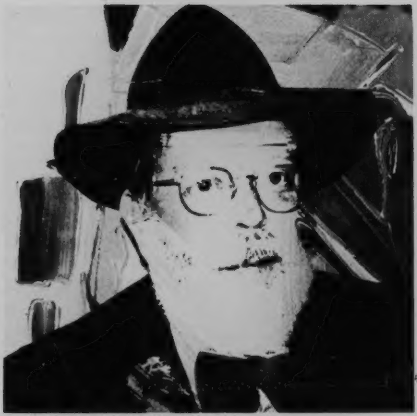
Donald Sultan's extravaganzas of graphite, plaster and tar show some of Franz Kline's toughness, and more designer-ish flair than Kline ever had. There is an untruth to materials here, or at least to their usual associations. For painters of the New York School's first wave, "truth to materials" sometimes meant giving oneself over to the innocence of sheer matter. Perhaps Richard Serra was trying to revive that primordial (or is it just naive?) possibility when he did his Action Painter's number with hot lead, splashing ladlesful of it along the intersection of floor and wall. A similar impulse may have impelled Robert Smithson to spill a load of asphalt over the edge of a cliff in Rome—topography as canvas—yet I find more here than the bravura devotion to materials and process that animated Serra's lead pieces. The aggrandizement in Smithson's *Asphalt Rundown* was not heroic, and certainly not Expressionist. It expanded painterly action in order to reveal its (and all of art's) complicity in the natural processes that would erase, and by now surely have erased, the piece from the landscape. Smithson's truth was to the inadequacy of materials, and to those intentions of ours which can only be realized through material mediums. He encouraged our alertness to every variety of decay. Donald Sultan, by contrast, lulls us with elegance. He distracts us from our intimations of ruin, even—or especially—when he brushes on a material the city uses to mend its streets. To return to Joe Zucker for a moment: his detachment from Expres-



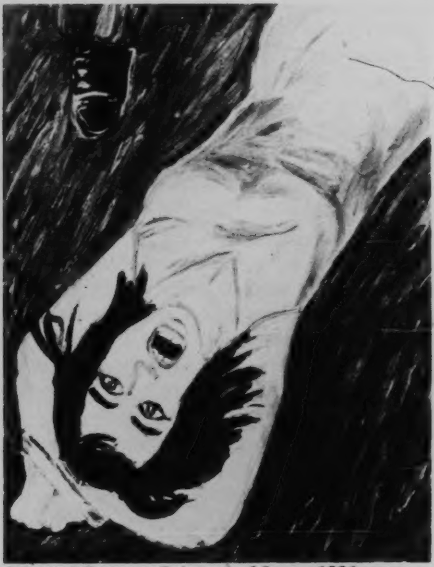
Mike Glier: White Male Power, Senator with Rodin, *1981, oil stick on canvas. Nosei Gallery.*



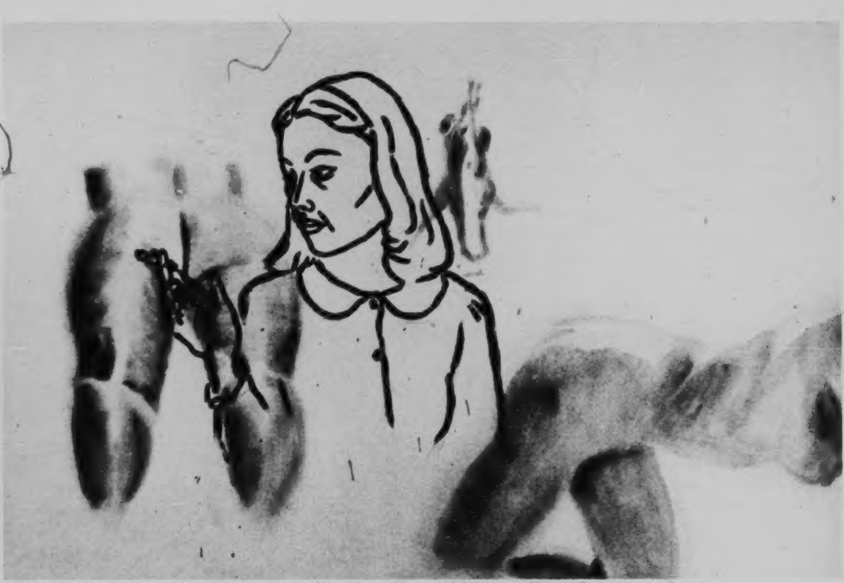
Walter Robinson: Confessions, *1981, acrylic on masonite, 16 1/2 by 30 3/4 inches. Metro Pictures.*



Andy Warhol: Henry Geldzahler, *1979, acrylic and silkscreen enamel on canvas, 40 inches square. Private collection.*



Richard Bosman: Prisoner of Love, *1981, 54 by 42 inches. Brooke Alexander Gallery.*



David Salle: Rainy Day Night in the Rubber City, *1980, acrylic and conte crayon on canvas, 57 by 86 inches. Collection Mr. and Mrs. Donald Rubell.*

sionist imperatives is so thorough that he was able to employ big splashy brushstrokes in his most recent paintings and run no risk whatsoever of being accused of traditional sincerity. This is remarkable, considering that Zucker's decorativeness is so uningratiating, so anti-Matissean. Artifice, for him, has long been second nature. Does this mean that Zucker might turn out to be, after all these, a natural—some manner of urban primitive? Perhaps his clunkiness will always be read as calculated, and thus block such readings.

Awkwardness provides modernism with a high road to artifice, but there are other approaches. Charles Clough smears paint with brilliant New York-style flair, not to assert his Expressionist spontaneity but to question it. Laid over reproductions of old-master paintings, his brushstrokes enter into animated, mannered repartee with earlier painters' forms. When Clough's marks multiply to the point where they cover up this borrowed imagery, an uninhibited, instinctive Expressionist self appears to have won out, unfastening its ties to history, asserting its primacy over every other self. Then it turns out that many of the brushstrokes in Clogh's densest paintings are photographic images—of his own brushstrokes, but presented with the detachment enforced by mechanical processes. Sometimes bits and pieces of earlier images show through—a Venetian eye, a scrap of foliage from 17th-century landscape. Clough is not, after all, spontaneous, intuitive and blunt. Rather, he displays all those traits, but not with the raw directness we expect from an Expressionist. Yet it isn't enough to say that he eludes the label. He actively opposes Expressionism's claims and promises, no more so than when his painterly energies work up to full pressure.

Sometimes Clough projects the image of his own brushstrokes on a canvas and then fills it in with paint, a process he likens to Photo-Realism—high art's latest form of illustration, redeemable only by the artist's self-consciousness about his part in a world that subsists on photographic images and other forms of second-hand vision. Mike Glier reaches outside the world of high art for his style—an illustrator's Ex-

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The Expressive Fallacy

Expressionism is here seen as an ideology—a language that would deny its mediated status in order to claim a special immediacy to reality. Below, a look at this language and its uses via recent art.

BY HAL FOSTER

> *We know that our entire social language is an intricate system of rhetorical devices designed to escape from the direct expression of desires that are, in the fullest sense of the term, unnameable—not because they are ethically shameful (for this would make the problem a simple one), but because unmediated expression is a philosophical impossibility. And we know that the individual who chose to ignore this fundamental convention would be slated either for crucifixion, if he were aware, or, if he were naive, destined to the total ridicule accorded such heroes as Candide and all other fools in fiction or in life.*
> —Paul de Man
> "Criticism and Crisis"

Despite appearances, the art world is not a haven for Christs and Candides: few artists trade in "unmediated expression," though this is the issue over which many are said to contend. At one extreme are artists who suspect the very idea of expression; at the other are artists, mostly painters, whose passion seems earnest indeed. And somewhere in between come the Neo-Expressionists who, consciously or not, play at expression. Neo-Expressionism: the very term signals that Expressionism is a "gestuary" of largely self-aware acts.

As specific styles, German and Abstract Expressionism can now be *used* by artists, chiefly in two ways—conceptionally, as "second-degree Image-repertoires," or ahistorically, in a way that betrays false consciousness. I have talked about this before (*A.i.A.*, Summer '82); here, I want to look at Expressionism less as a historical style than as a specific *language*.

This is not easy to do, for Expressionism denies its own status as a language—a denial that is necessary given the Expressionist claim to immediacy and stress on the self as originary. For with a denial of its rhetorical nature goes a denial of many social and historical mediations (dismissed as "mere conventions"). Such a "transcendent attack on culture," as Adorno wrote, "regularly speaks the language of false escape, that of 'nature boy.'"[1] And so with Expressionism: it speaks a language, but a language so obvious we may forget its conventionality, and must inquire again how it encodes the natural and simulates the immediate.

So what is this language, what is its protocol? First and foremost, Expressionism is a paradox: a type of representation that asserts *presence*—of the artist, of the real. Of course, this Expressionist presence is by proxy only (e.g., the "presence" of the artist signaled by indexical traces—the brushstrokes), and yet it is easy to fall into the fallacy: For example, we commonly say that an Expressionist like Kandinsky "broke through" representation, when of course he replaced (or superposed) one form with another—a representation oriented not to reality (the coded, realist outer world), but to expression (the coded, symbolist inner world).

Here, it is useful to compare Expressionist representation with classical representation. According to Louis Marin, the material elements in classical painting (especially, the traces of the artist) tend to be "concealed by what the painting represents, by its 'objective reality.'"[2] In Expressionist painting, another type of transparency is operative: the material elements tend to be subsumed by what the painting expresses, by its subjective reality.[3] Both types of representation are codes: The classical painter suppresses nonnaturalistic marks and colors so as to simulate (a staged) reality; the Expressionist "frees" such marks and colors of naturalism so as to simulate direct expression.[4] And as codes both types are based on substitution (and thus on *absence*): The classical painter "substitutes for things his representations of them" (Marin) in such a way that reality seems to speak; the Expressionist substitutes for these representations the freed marks and colors that signal self-expression. Inasmuch as a stretched canvas "already exists as a picture,"[5] the Expressionist is faced with a given (representational) paradigm, which he must cancel or supercede with a paradigm of his own. Expressionist "immediacy," then, is an effect—of a two-fold mediation.

Of course, this effect was conceived by the original Expressionists quite differently—in terms of "inner necessity" (Kandinsky) and "abstraction" (Worringer) in a formula such as this: via Expressionist abstraction the viewer is compelled by the inner necessity of the artist. But this "monologue" is an address, a formula—one that suppresses its rhetorical nature, it is true, but a formula nonetheless.[6]

Recently, Donald Gordon has cast Nietzsche as the great philosophic precursor of Expressionism (*A.i.A.*, December '82). But Nietzsche wrote precisely against such naive notions of self-expression, which derive, as Paul de Man notes, "from a binary polarity of classical banality in the history of metaphysics: the opposition of subject to object based on the spatial model of an 'inside' to an 'outside' world"—with the inside privileged as prior. To Nietzsche such "inner necessity" is based on a *linguistic* reversal:

> The whole notion of an "inner experience" enters our consciousness only after it has found a language that the individual *understands*—i.e., a translation of a situation into a familiar situation—: "to understand," naively put merely means: to be able to express something old and familiar.[7]

This "translation" precedes, indeed constitutes, any formed expression so that "between" the self and expression a rhetorical figure intervenes. The adequation of self and expression is thus blocked—by the very sign of expression.[8] (Such is the pathos of the Expressionist self: alienated, it would be made whole through expression, only to find there another sign of its alienation.) And this sign, this self, belongs to a preexistent image-repertoire: it is less freely "expressed" than "newly" constructed. To deconstruct Expressionism, then, is to show how it is constructed rhetorically. (This was the strategy of Jasper Johns vis-à-vis Abstract Expressionism. In a work like *Target with Plaster Casts* he revealed Abstract-Expressionist marks of presence to be ambiguous traces—"casts," in effect, of absence.)

A few examples of the rhetoricity of Expressionism may be helpful here. At the level of technique: In Expressionism feeling and formlessness are often related (Gordon: "Expressionist feeling could be direct and unruly to the point of formlessness"). But this equation, which seeks to suspend mediation, is coded and entirely conventional: formlessness is a form, a formula, too. So too at the level of inspiration: In Expressionism the unconscious is privileged as a source, but (at least today) the unconscious is seen to be "structured like a language" (Lacan), a language which in turn structures the self (precisely as it accedes to language, to the Symbolic). That way does not lie "immediacy."

Cindy Sherman: from the "Pink Robe" series, 1982, Cibachrome print, 45 by 30 inches.

The quest for "immediacy" is taken up in the belief that there exists a content beyond convention, a reality beyond representation—in short, a Nature opposed to Culture. This belief may well be the essence of Expressionism—or at least of its ambivalence as regards the natural and the primitive. For in Expressionism the natural and the primitive are both embraced and feared—as the site of the human and the nonhuman, the free self *and* the Other. Often, this ambivalence is reduced, made mythical or psychological; but these are projections. At bottom, it arises from a social contradiction—of the natural and the primitive privileged culturally precisely when endangered historically. (At the climax of the great industrial-imperial period, ca. 1914, how could the natural and the primitive *not* be ambivalently thought?) This is not to say that the value placed on the natural and the primitive by Expressionists is misbegotten: it is a "natural" response to social alienation. But to oppose Nature to Culture so abstractly is to mythify both as absolute forces—almost as fates before which one is supine. As the social connection is severed, political redress seems futile, and one is left with a subjectivist response, which quickly becomes its own form of domination: "the more the I of expressionism is thrown back on itself, the more like the excluded world of things it becomes."[9]

This contradiction is finally that of a language that would be immediate, a cultural form that would be natural. Perhaps, in the end, Expressionism's denial of its rhetorical nature is simply the repressed recognition of how thor-

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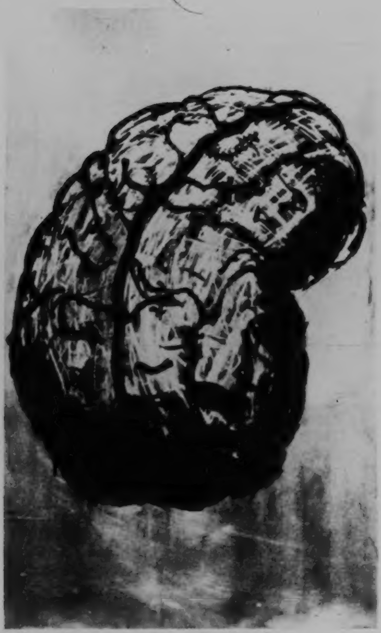
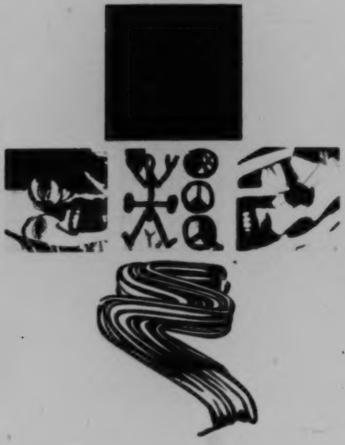
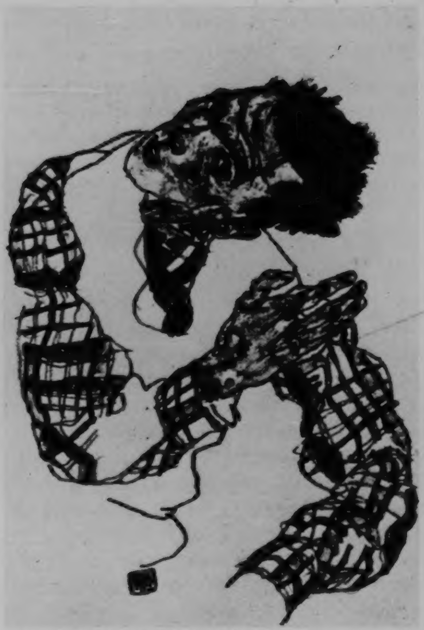


Jenny Holzer & Peter Nadin: from "Eating Friends," 1981, enamel and enamel spray on copper on board, 5 by 3 feet.



Gretchen Bender: from "The Pleasure is Back" series, 1982, photo silkscreen with enamel ink on sign tin, 6 by 4 ½ feet.



Sherrie Levine: Self-portrait After Egon Schiele, *1981, color photograph, 14 by 11 inches.*

oughly language invades the natural, mediates the real, decenters the self.

Essentially, my own desires have very little to do with what comes out of myself, because what I put out (at least in part) has already been out. . . . My way to make it mine is to make it again and making it again is enough for me and certainly, personally speaking, almost *me.*
—Richard Prince

In a way, my analysis is redundant: the work of several young artists reflects critically upon the language of Expressionism. This critique, by no means the sole motive of such art, arises logically from its different premises: for this art, often of purloined and montaged images, is opposed to the Expressionist model of the expressive self and the empathic viewer (it is less opposed, however, to the ironic *use* of this model by certain Neo-Expressionists). Moreover, the critique is not limited to Expressionism the historical style or Neo-Expressionism the art-world phenomenon: For these artists, "expressionism" is much more—it is the official rhetoric of both our old metaphysical tradition and our new consumerist society.

In "Eating Friends," a show held at Artists Space last winter, Jenny Holzer and Peter Nadin presented an ensemble of short texts and crude images of body parts, printed and painted on large copper plates. In the context of the time, this strategy of (Johnsian) literalism debunked Expressionist "inner necessity," for here the only inner was innards (brains and bones), the only expression and empathy biochemical reactions (one text read: "It's Awful To See Them Deformed Because They Are Rigid With Fear."). Such literalism mocks the psychosexual rhetoric of Expressionism; but more, it indirectly debunks a metaphysical order based on opposed terms, whereby one term—the "eternal life" of the spirit—suppresses the other—the "dead letter" of the body. This order privileges Expressionism precisely as an art of the "inner life." In "Eating Friends," however, it is reversed: inner life is reduced to body parts, and "ex-pression" is strictly seen to be a fallacy.

For many young artists "expressionism" is more than a style—it is the official rhetoric of pop psychology and consumerist society.

That the self is a fiction is the subject of work by many young artists, a few of whom are now well-known. For example, the photos of Cindy Sherman are portraits of the self constructed by the social other—in types presented by the media *as* women. In her work we see that to express a self is largely to replicate a model—to the extent that another metaphysical opposition (the original versus the copy) is all but dissolved. This is especially true of her recent "Pink Robe" series, in which Sherman seems to expose her own self but in fact exposes the *type* of the exposed self, in casual, confessional poses. Here, "no longer is there any imperative to submit to the model or to observation: 'You are the model.' "[10]

For Richard Prince this control-by-simulation is a given. Thus, recently he has reshot travel-and-leisure ads (see *A.i.A.*, Summer '82, p. 143) and night-club and movie displays in a way that distorts them extravagantly. He does this, I think, not to expose the manipulations therein (that is didactic and, besides, they are blatant enough), but to catch seduction in the act, to savor his own fascination with such images—even as they manipulate him via insinuated desire. His enterprise, then, is less a critique of the "false" image than an exploration of simulation—of a society in which the self is reflected everywhere and nowhere.

For these artists, "expressionism" is more than an artistic style: it is an ideological site where discourses of many sorts meet and may be caught out. Here, then, we must open up the term to include the "expressionist" rhetoric of pop psychology and consumerist society in general. Express yourself, we are exhorted—but only via the type, only via the commodity.[11] This expressionism thus has a social as well as an economic agenda, for expression is largely judged by authenticity, which in turn is largely judged by *typicality*—i.e., fidelity to sexual models, economic function, class position. (For example, in the traditional novel the villain is usually a transgressor of class lines—an imposter who climbs too high, a rake who falls too low.)[12] Now it is precisely this social use of typicality that Eric Bogosian exposes in performances like "Men Inside." As he impersonates a lowly cast of urban characters (the M.C., the hood, the punker), he reiterates the social type—but in such a way that the type is made defiant, and the label of marginality is turned into a sign of identity. Thus submission and transgression are made equivalent, and "that is the most serious crime, since it cancels out the difference upon which the Law is based."[13]

Gretchen Bender returns us to expressionism as an ideology which renders desire particularly instrumental. In her recent series "The Pleasure is Back," she reproduces emblematic images (from both contemporary ads and art) on tin squares used for signs. A typical work may juxtapose a detail from a painting by Penck or Schnabel or Chia, with an image of a Lichtenstein depicted brushstroke and a photo (from a *Dial* soap ad) of an ecstatic woman in a shower. One image comments on another: the false freedom in the Neo-Expressionist detail is exposed by the Lichtenstein, and both signs are revealed, in the false pleasure of the woman, to be complicitous with the commodity. (A question arises, though: Does Bender finally contest or confirm the reified nature of her images?)

The work of Sherrie Levine is of a more deconstructive order. Recently, she has turned her strategy from photos of the Other (women, the poor, landscape) to Expressionist images ("Horse" paintings by Marc, photos of and self-portraits by Schiele), which she simply buys as posters or photographs from books.[14] Thus reframed, the image may tell us two things: that far from univocal, it is riven with (conflicted) motives, and that our explanations, far from neutral, use these motives ideologically. Refocused then, the Expressionist image may confess a cultural agenda—in the Marc paintings, the ideological use of nature as Other; in the Schiele portraits, the mystifications of the psychobiographical—based on an economy of exclusion.

Expressionism is thus seen to be a specific language, authentic in its era (when subjective revolt was not yet absorbed) but ideological in our own. This is an important insight, for only insofar as it can deny its status as a language can Expressionism claim a transparency to reality and truth. Under the gaze of these artists, this transparency opacifies and cracks.

> *. . . psychoanalysis, the Sartrean critique of bad faith, and the Marxist critique of ideologies have made "confession" a futility: sincerity is merely a second-degree Image-repertoire.*
>
> —Roland Barthes, "Deliberations"

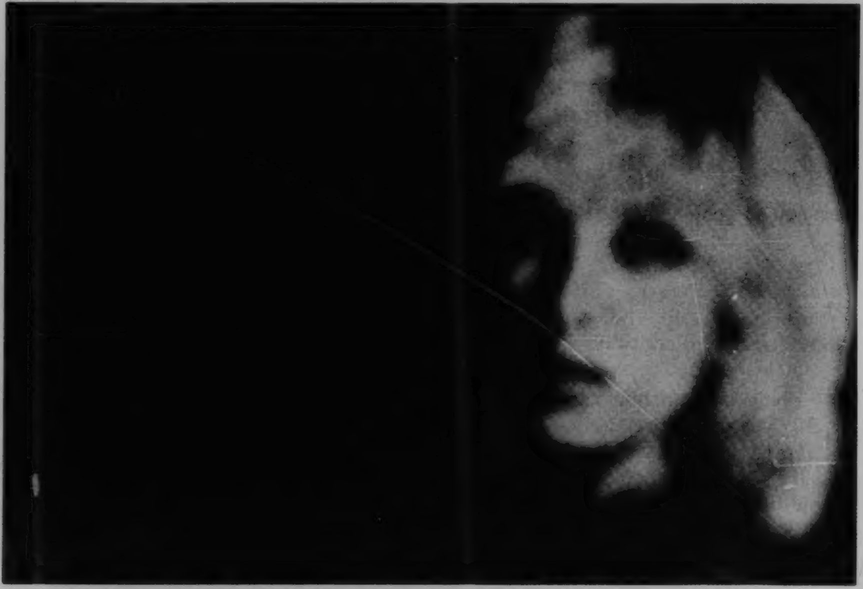
Why then, if the Expressionist fiction seems suspect, is it renewed today? The art market is only one factor: it depends on the doxa of the time, and this (radically condensed) still sees art as an individual retreat, a last refuge of humanism. In this view, the self, decentered in relation to its other languages, is sovereign in art. Strangely, this popular position is now "reinvented" by critics and curators alike—which is provocative, momentarily, as a reaction, but is precisely reactionary. However real alienation is today, the crisis of the individual versus society is largely a cliché, as is the crisis of high versus low culture. Indeed, both these "crises" may act to obscure real ones (e.g., that the individual is now an instrumental category—the entrepreneur of early capitalism returned, in late capitalism, as a consumer of "individuality").

So the return of Expressionism is less than a turn in the Zeitgeist and more than a local reaction. It is a later response to the same historical process that once educed German Expressionism—a process of progressive alienation. The German Expressionist, at least, could hope to reclaim lost reality via a new investment in subjectivity. But this subjectivity has proven to be no more exempt from reification and fragmentation than objective reality. Indeed, modernity has witnessed repeated decenterings of the self—in relation to society (Marx), the unconscious (Freud), language (Saussure), and the sign. Neo-Expressionism, then, occurs as one more, belated attempt to recenter the self in art.

But this is too easy a conclusion. A common complaint is that Neo-Expressionism is "inauthentic" (see "Artists' Symposium," *A.i.A.*, December '82). Well, yes. Many Neo-Expressionists are ironic—with work as mediated as any "media art." Which is to say not only that they come to sources, and even to success, via the media (today, all "successful" artists do, to an extent), but also that they offer us old media models of the artist.

One such model (of the "expressive artist") is Picasso: the bourgeois artist who romanticizes the primitive in himself. Now this type is still with us, and

Continued on page 137



Richard Prince:* The Counterfeit Memory, *1982, Cibachrome print, 30 by 46 inches. Metro Pictures.

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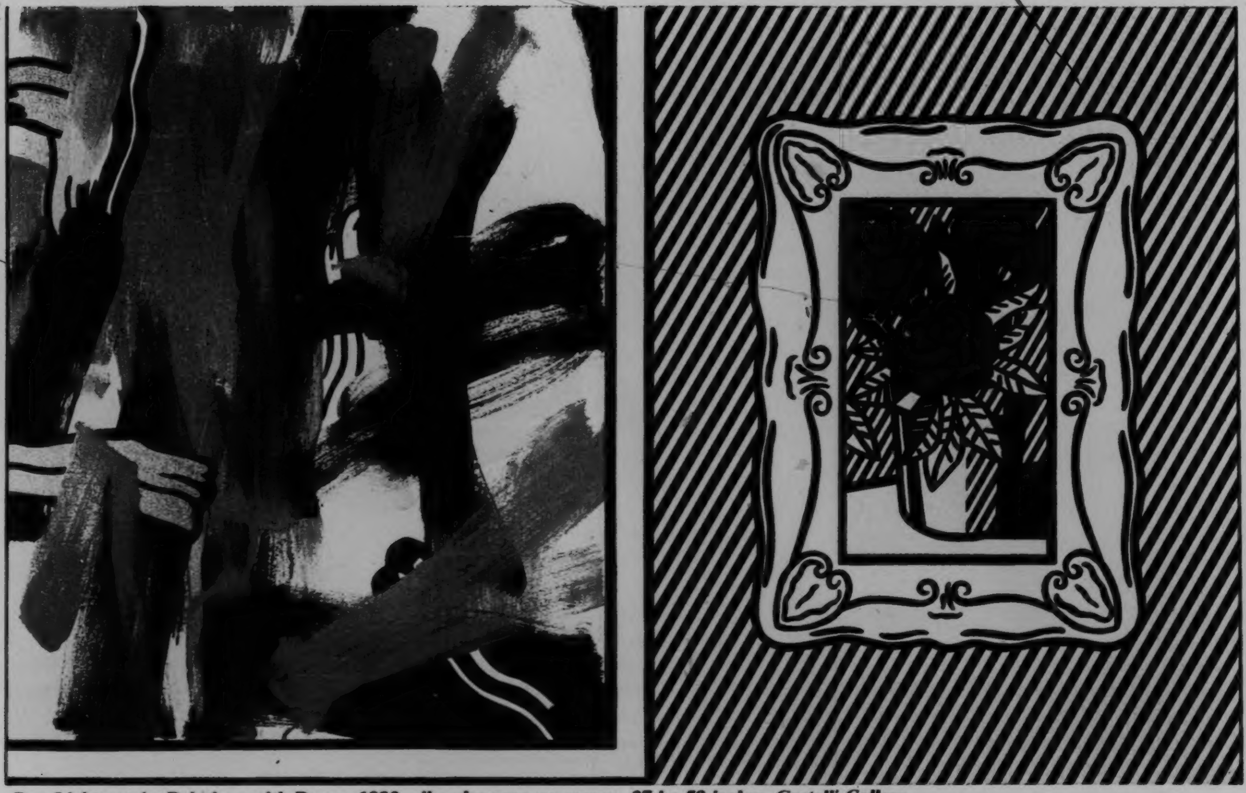


Roy Lichtenstein: **Paintings with Roses,** *1982, oil and magna on canvas, 37 by 59 inches. Castelli Gallery.*

Lichtenstein's Expressionist Takes

In Roy Lichtenstein's ongoing dialogue with Expressionism, there are two conflicting voices: one speaks of intuition and artistic presence; another denies that one can still deploy that kind of unbridled artistic invention.

BY DAVID DEITCHER

In Roy Lichtenstein's art of the past 20 years, Expressionism—American Abstract, German and, now, Neo—has been a recurrent theme. Like many artists who matured in the 1950s (Johns, Rauschenberg, perhaps Stella), he has devised a number of strategies which enable him to examine critically the values embodied in these styles. Just last spring, for example, he painted four large vertical canvases, based on de Kooning's "Women," in which the savagery of the originals is neutralized, rendered rather comic by Lichtenstein's "depicted" brushwork—linear descriptions of painterly gesture derived from his famous "Brushstroke" paintings of 1965.

But then, in his next works, Lichtenstein actually returned to a free-wheeling, Abstract-Expressionist technique. One of the earliest of these canvases is covered from edge to edge with broad gestural strokes that tend to run parallel to the frame. At center and lower right, however, these strokes are juxtaposed with a couple of depicted brushstrokes.

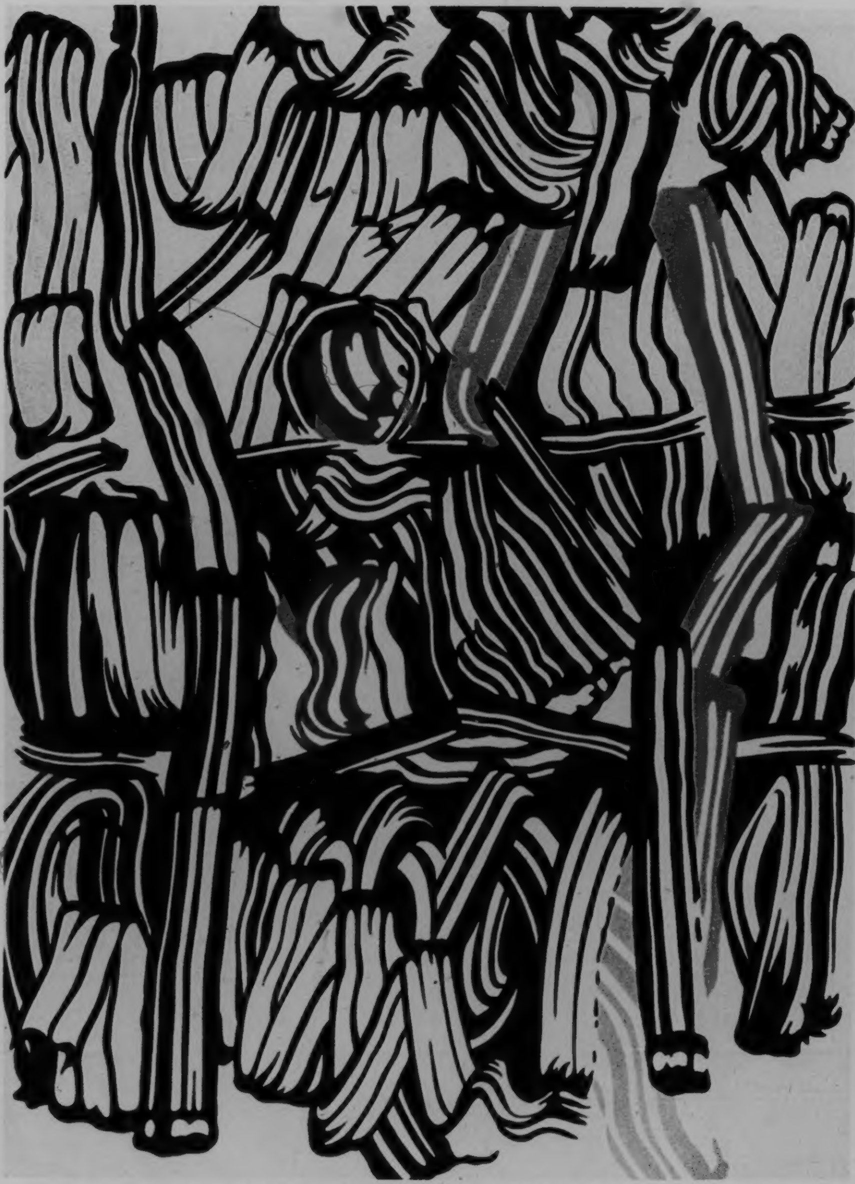
In his most recent work, however,

executed since the summer of 1982, such unbridled Expressionist gesture is once again contained—literally, framed—by Lichtenstein's classic Pop style. Now he depicts paintings in elaborate pseudo-Rococo frames which, like the wall on which they hang, are rendered in Lichtenstein's familiar comic-book manner. Within these frames, though, direct gestural brushwork and a few depicted brushstrokes mingle uneasily to form images that are oddly reminiscent of Lichtenstein's own Abstract-Expressionist paintings from the late '50s.

Between 1958 and '60 Lichtenstein had worked in a highly charged late Abstract-Expressionist mode that emphasized the material properties of two opposing methods of paint application. Laid on with a rag, the dominant compositional masses, in variously tenebrous or candy-striped colors, reiterated the shape of the canvas or deviated from it in attenuated arcs. As if to counterpoint these swaths of heavy pigment, Lichtenstein added networks of more spontaneous linear brushwork that echo the color chords of the rest of the painting, but to very different effect. Uniting two contrasting methods of paint application—one weighty and deliberated, the other spontaneous and calligraphic—these early works exemplify the situation of much second-generation New York School painting at the end of the '50s, as artists moved from painterly Expressionism to a mode of abstraction that implies a critique of "action painting."

Lichtenstein's dialogue with Expressionism continued in his first mature Pop works. In war paintings like *Varoom* (1963), *O.K. Hotshot* (1963) and *Tex* (1962), he systematically used commercially derived artistic means to produce images with an extraordinary expressive power. The explosions in these images bring to mind—they almost diagram—the pictorial pyrotechnics of such latter-day Abstract-Expressionist paintings as Adolf Gottlieb's *Blast I* (1959). Yet Lichtenstein gained access to the violence of such imagery only through the Dada-derived strategy of mass-cultural appropriation—in this case, from a comic-book source.

Lichtenstein's continuing concern with Abstract Expressionism is demonstrated by two series executed in 1965: the "Explosions," the enamel-and-steel freestanding sculptures and wall reliefs based on his war paintings; and the "Brushstroke" paintings, gestural abstractions devoid of real gesture. The idea of creating these premeditated images of spontaneity—of "freeze-drying" the Expressionist arsenal—was the final product of a logic that, not surprisingly, had its source in a comic-book image. This we know from the first painting of the series, *Brushstrokes*, in which a configuration of strokes is balanced with the cropped image of an artist's hand wielding a housepainter's brush—that requisite piece of equipment for the action painter. What is not generally known, however, is that *Brushstrokes* was derived from a specific comic-book panel in which a woman, while painting the picket fence in front of her new suburban house, splatters paint all over the boy next door, making fun of the suburban '60s tuxedo he wears to impress the other woman in his life.



Sunset Through the Trees, *1981, oil and magna on canvas, 70 by 50 inches. Castelli Gallery.*

Lichtenstein's career can be read as a protracted meditation on his own relationship to the modernist tradition; in series after series of paintings, drawings, prints and sculpture he has represented such styles as Cubism, Purism, Art Deco, Futurism, Surrealism and, recently, German Expressionism. With uncanny timing, he completed his foray into the art of Kirchner, Heckel, et al., in 1980—one year before the "official" arrival in this country of Neo-Expressionism.

In a recent article, Lawrence Allo-

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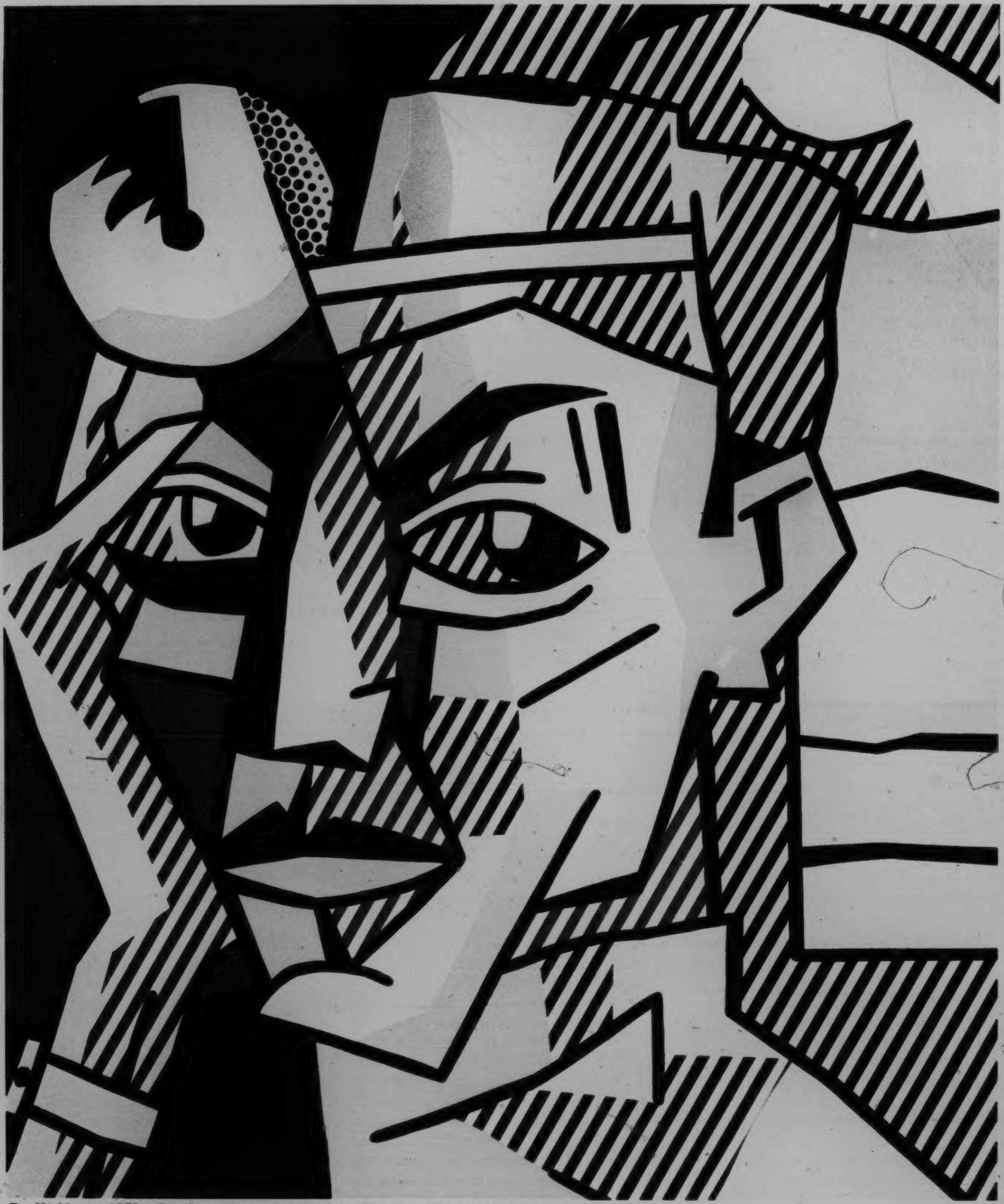


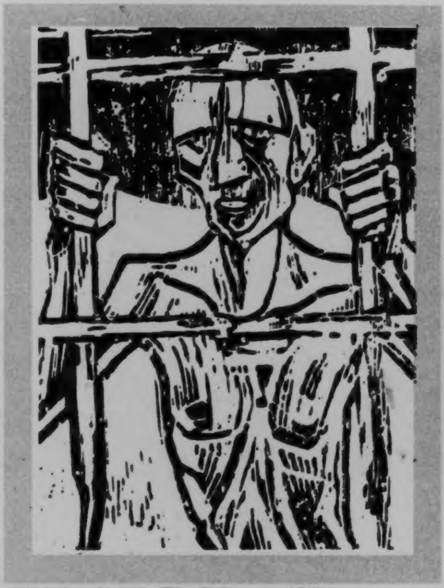
Dr. Waldman, *1979, oil and magna on canvas, 60 by 50 inches. Private collection.*

way discusses Lichtenstein's perusals of past art and summarizes the attitude of most writers towards them when he claims that Lichtenstein's work "proclaims a romance with modern European art." Yet this "romance" has all the trappings of a long-distance relationship, one that must depend upon postcards, snapshots and fading memories.

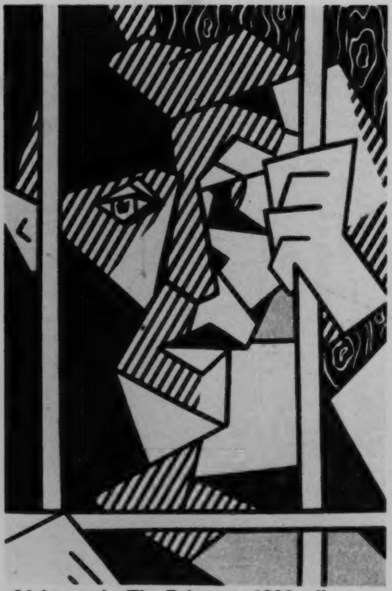
Like all of Lichtenstein's appropriations from art history, his German Expressionist works are a collage of recollections. His departures from the precise nature of images once seen produce a telling and critical distillation of a period style. The series (22 paintings, 8 woodcuts and one sculpture) can be divided into three groups of works that summarize the predominant characteristics of German Expressionist art. Most numerous are the portrait heads—angular masks whose skyward-looking, faraway gazes literalize the frankly transcendental aims of the movement. There are also several nudes, including large-scale compositions set in idyllic landscapes, referring to the liberating and often pantheistic ideals that permeated the movement prior to World War I. Finally, there are single-figure images that record aspects of a prototypical early-20th-century German social milieu: an ominous male visage with a monocle, a fashionable woman in a flowered hat and fox fur, a student, even a political prisoner behind bars.

In all of these works, the surface texture of the originals is eliminated; Lichtenstein has streamlined and generalized the formal distortions, primitivizing tendencies and dissonant colorism upon which German Expressionist style depended for its effect. By reducing to a generality an artistic mode for which the specificity of individual creation was of paramount importance, Lichtenstein presents the rhetoric of this movement while emptying it of its content. After all, the German Expressionists believed in the ability of the artist's supremely subjective creative sensibility to visualize the "essence" of his own experience, and thus to create works of art with liberating, even regenerative powers.

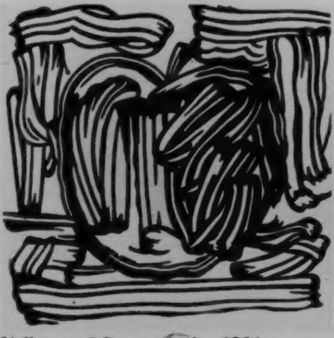
When Lichtenstein's imagery closely resembles a specific Expressionist source, this adds, paradoxically, not to our sense of proximity to that art, but to our awareness of our immense distance from it. For example, *The Prisoner* is a painting by Lichtenstein which, down to the wood-graining behind the figure's head, bears a striking resemblance to a 1918 woodcut by Christian Rohlfs. Far from suggesting the continuity of a pictorial tradition, this comparison serves only to reveal the breadth of a fissure that has opened up between the two images. How utterly inconsequential to Lichtenstein's image is the once-troubling urgency of Rohlf's subject—the internment of a political prisoner by a repressive regime—an urgency that offered an intense emotional justification for Rohlf's lacerating formal distortions. In his own highly abstract painting, however, Lichtenstein seems far more concerned with maintaining pictorial rather than political or even emotional tensions.



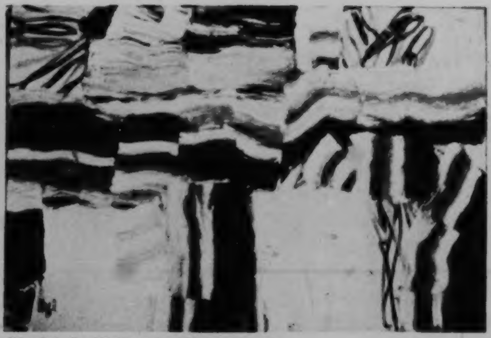
Christian Rohlfs:* The Prisoner, *1918, woodcut, 24 ½ by 19 ¼ inches.



Lichtenstein:* The Prisoner, *1980, oil and magna on canvas, 60 by 40 inches.



Yellow and Green Apple, *1981, magna on canvas, 24 inches square.*



Untitled, 1960–61, oil on canvas, 48 by 70 ¼ inches. Collection the artist.

In more recent work (1980–81) Lichtenstein leaves behind the stock of historically specifiable art styles that provided him with nearly a decade of preexisting motifs. But even in these works he does not acquiesce to the temptation of unhampered intuitive invention or expressive directness. These paintings are as elaborately rigged with systems for restraining intuition and checking conventional modes of expression as any of his previous works.

Thus, we cannot help but notice the great difference between a Lichtenstein painting like *Yellow and Green Apple* and the loosely and directly brushed sketch for it. Seen by itself, the sketch might appear to signal an unexpected retreat to the intuitive, expressive tradition; yet Lichtenstein is willing neither to confront nature so directly nor to employ gestural spontaneity so naively. In the final painting he has removed himself yet again from that tradition and produces instead an image that measures his distance from it. In the process of enlarging his sketch and exe-

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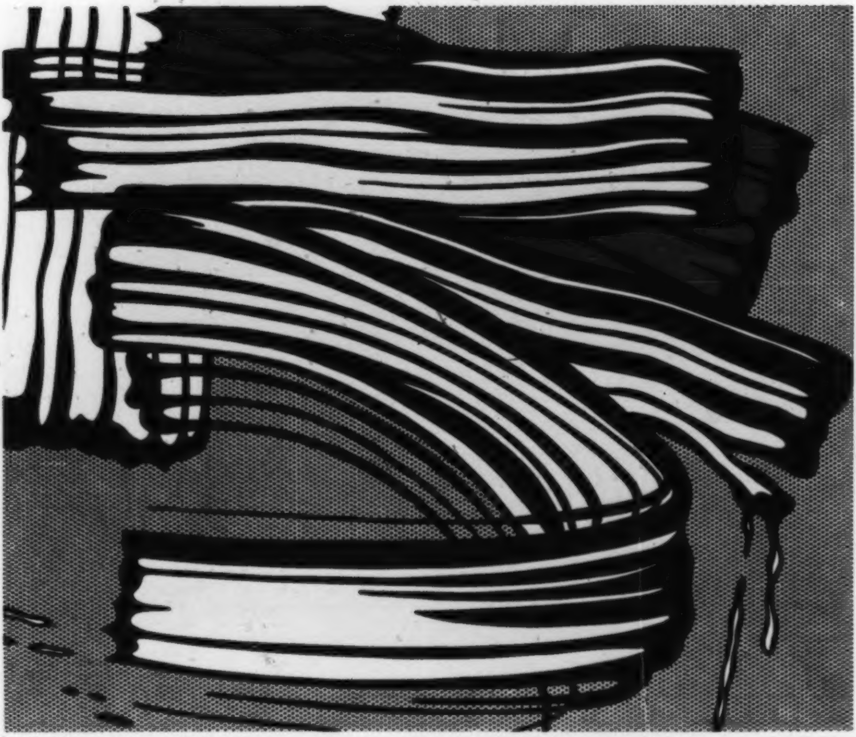


Little Big Painting, 1965, oil and magna on canvas, 68 by 80 inches. Castelli Gallery.

cuting the final painting, the accidental mark becomes deliberate, and the painterly image is again transformed into a linear representation of one. As a result of this shift in emphasis, Lichtenstein's fanciful motifs—landscapes and seascapes, portrait heads and still lifes—are rendered nearly illegible, so exuberant is the veil of hypertrophied brushwork that simultaneously describes and conceals them. These are paintings which suggest the idea of nature *obscured* by a powerful temperament.

In *Sunset through the Trees*, for example, we become so involved in following the speedy trajectories of blue and yellow brushstrokes, and in observing the extraordinary range of arabesques created by their contours, that the ostensible subject—a corner of nature—becomes all but indecipherable. A portrait head of a blond youth is comprised of what seem to be a multitude of heavily impastoed daubs that weave over and under one another in the highly stylized manner that Lichtenstein perfected some 16 years ago; but all that texture is, of course, merely implied by the linear design on Lichtenstein's virtually uninflected surface.

That Lichtenstein would ironically employ the direct, expressive sketch as a means to create images which are not easily recognizable—that are in many cases difficult to decipher even after extended viewing—does not correspond to the generally held view of his art as being designed for instant apprehension. In fact, these works mark Lichtenstein's most economical solution to date to the problem of slowing down the viewer's perception of his art. For, to judge from his works since 1977, when he embarked on his complicated Surrealist-style images, such strategies for arresting the viewer have emerged as one of his more durable and compelling artistic concerns.

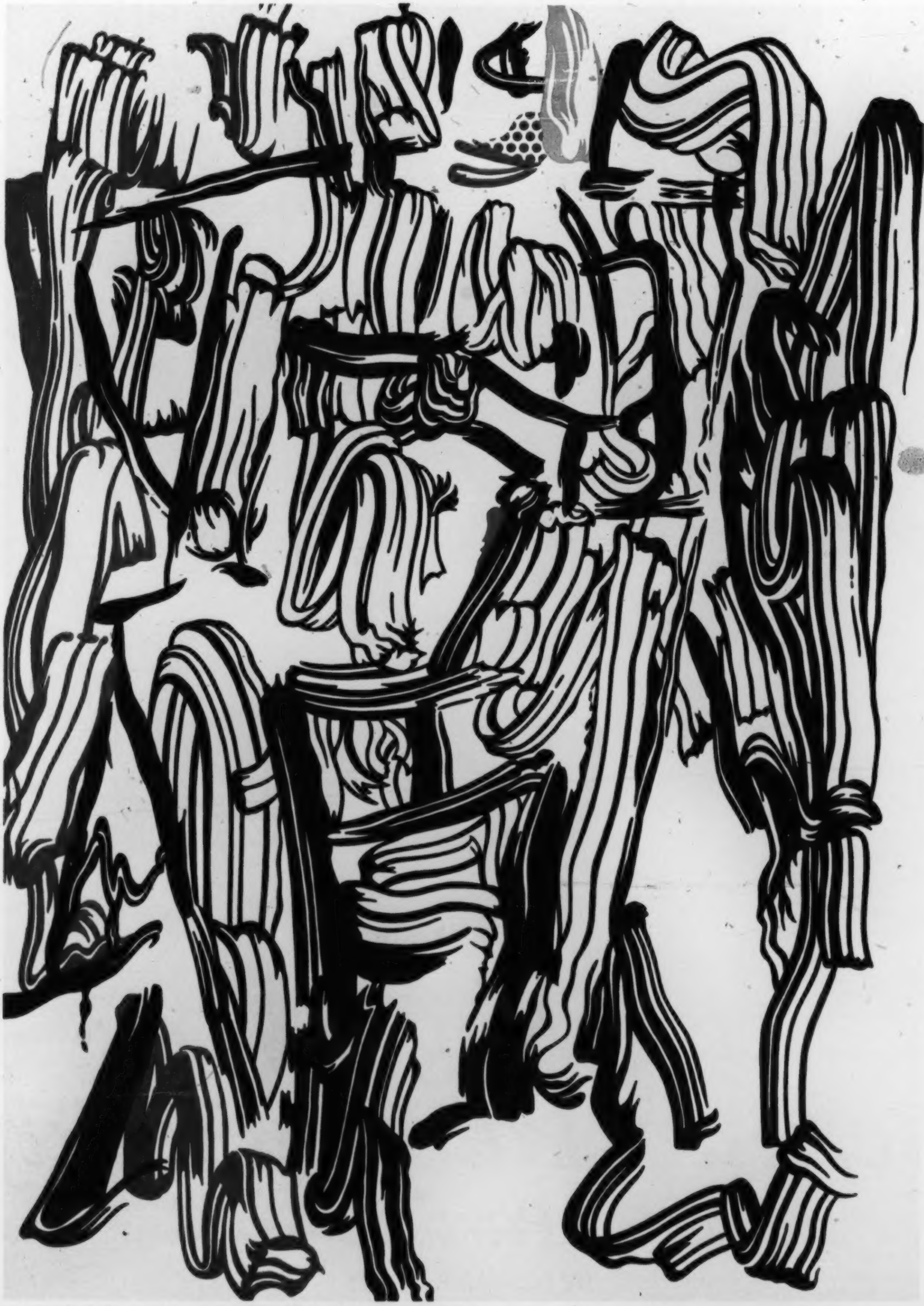
It is noteworthy that, while making this series which represents no one's art but his own, Lichtenstein gradually eliminated the benday dots and parallel striations that, in his art, have always denoted the intercession of mechanical reproduction. In this way he has gone to considerable lengths to make it difficult for the critic or viewer to categorize these images as just another elaboration on his old theme of reproducing reproductions. In addition, this strategy has the effect of bringing into far greater proximity the two factors that comprise the dominant and often conflicting voices in Lichtenstein's dialogue with Expressionist art—on the one hand, the will to create intuitively and to emphasize artistic presence; on the other the critical denial that one can, in this day, responsibly deploy that kind of unbridled artistic invention.

All of Lichtenstein's works speak eloquently of his profound estrangement from the historical and philosophical ambience that made Expressionism seem possible and even imperative. This estrangement is in part a product of the passage of time and the progressive isolation of art in a culture than now seems best equipped to celebrate art's value as pure commodity. But this explains neither Lichtenstein's reluctance to invent new imagery, nor his treatment of existing imagery as so much neutral data for his art.

To understand his attitude, we must look closer to home, to our own late-20th-century experience. In Lichtenstein's selective and streamlined reminiscences of European and American art we find a sophisticated analogue for the way we know art today—swiftly, in the museum, and denuded of scale and texture in reproductions. It has been some 60 years since Walter Benjamin, in his famous essay "The Work of Art in the Age of Mechanical Reproduction," claimed that photography would irrevocably alter the art experience and eventually art itself. Today's Neo-Expressionists and their supporters, however, work to deny this claim; they attempt to reconstitute what Benjamin called the "aura" of the unique work of art. But for Benjamin the dissolution of the aura was part of an irreversible historical process—a process which is the precondition for Lichtenstein's art.

There may be times when Lichtenstein's art seems intolerably premeditated, overly controlled and, however witty and skillful on the delivery, annoying and even cynical in its view of what is possible for art. After all, this is an art that denies the freedoms claimed by the modern tradition, and we in this culture have a lot at stake in that tradition, as demonstrated by our resistance to works of art which insist that such freedom is, in fact, an illusion. But if in his art Lichtenstein has enunciated the loss of the Romantic modern tradition, he has done so not without a considerable sense of personal loss—evident in his continuing fixation on precisely what it is that has been lost. ☐

Author: ***David Deitcher is a Ph.D. candidate in art history at CUNY and is writing a dissertation on Lichtenstein.***



Woman IV, *1982, oil and magna on linen, 70 by 50 inches. Castelli Gallery.*

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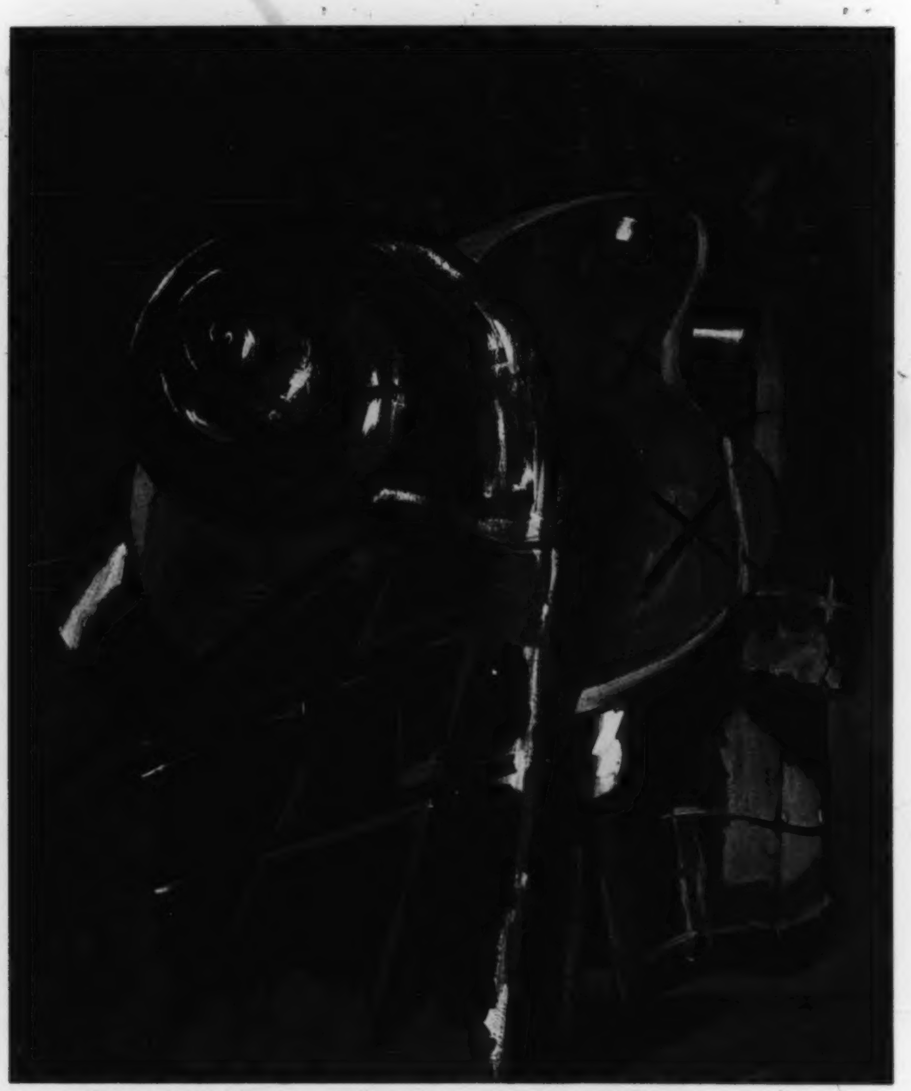
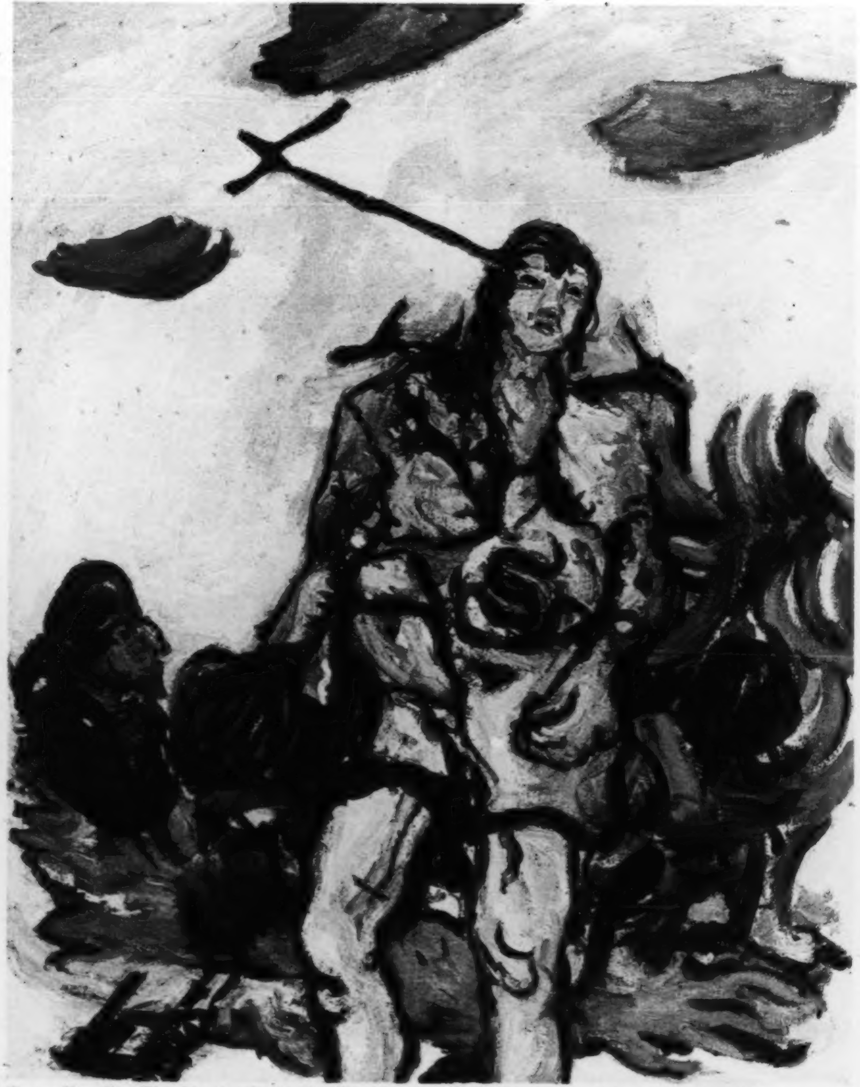


Markus Lüpertz:* Death and Painter—Dithyrambic 11, *1973, 109 by 83 ½ inches.

Acts of Aggression: German Painting Today,

Part II

BY DONALD B. KUSPIT



Georg Baselitz: The Shepherd, *1965, oil on canvas, 63 by 51 inches. Galerie Michael Werner.*

Current German painting is here viewed as a virtual second coming of modern art to a country deprived of its artistic past, rent by ideational contradictions, and politically divided against itself. In this concluding section, the author analyzes the conflicts, ironies and iconoclastic lyricism of the major exponents of the new movement.

Baselitz and Lupertz

Georg Baselitz in his castle, Markus Lüpertz in his bar: these "senior" artists are the touchstones of the new German painting. Baselitz inhabits a sign of tradition, surrounded by more signs of tradition—his seemingly antithetical collections of Italian Mannerist prints and African sculpture. One recalls Arnold Hauser's argument that modernism begins with Mannerism; one also recalls the inescapability of primitivism in modernism. Baselitz consciously associates himself with the symbols and sources not only of traditional German culture but of modern art. Baselitz is rooted, one might even say entrenched, in tradition; he offers a new conception of freedom based on a new relation to—a fresh interpretation of—tradition.

He starts from a new emphasis on directness—the directness with which man can act, can relate to God and paint. To compare God to paint may seem farfetched, but the self-esteem of the painter depends on his relation to paint, just as the self-esteem of man depends on his relation to the divine. Baselitz communicates a fresh sense of the ultimacy of the medium of paint through the directness of his relation to it, the directness with which he gives it presence in his pictures.

There is a kind of divine madness to this pursuit of directness, this effort to free paint of the harness of form that tradition supposedly insists it wear. The message of tradition—old and new—for Baselitz is to be as fanatically sensuous—direct—as possible, and thus to become divine, like the "divine" Michelangelo. The allusion to Michelangelo is not gratuitous; the same harsh, tragic, insistent stroke that informs Michelangelo's late, unfinished sculpture convulses Baselitz's figures, subtracts from them in the very act of rendering them—negates them to affirm the stroke's own intensity, and ultimately the artist's personal, radically individual intensity.

Intensity is also what Lüpertz thinks is crucial, intensity driving toward—and the very upshot of—individuality. Again and again in conversation the note of individuality was sounded by Lüpertz. It was sounded in his refusal to be the epigone of the American abstractionists—particularly Arshile Gorky, an artist with whom he had an early affinity. (This refusal to be the decadent understudies

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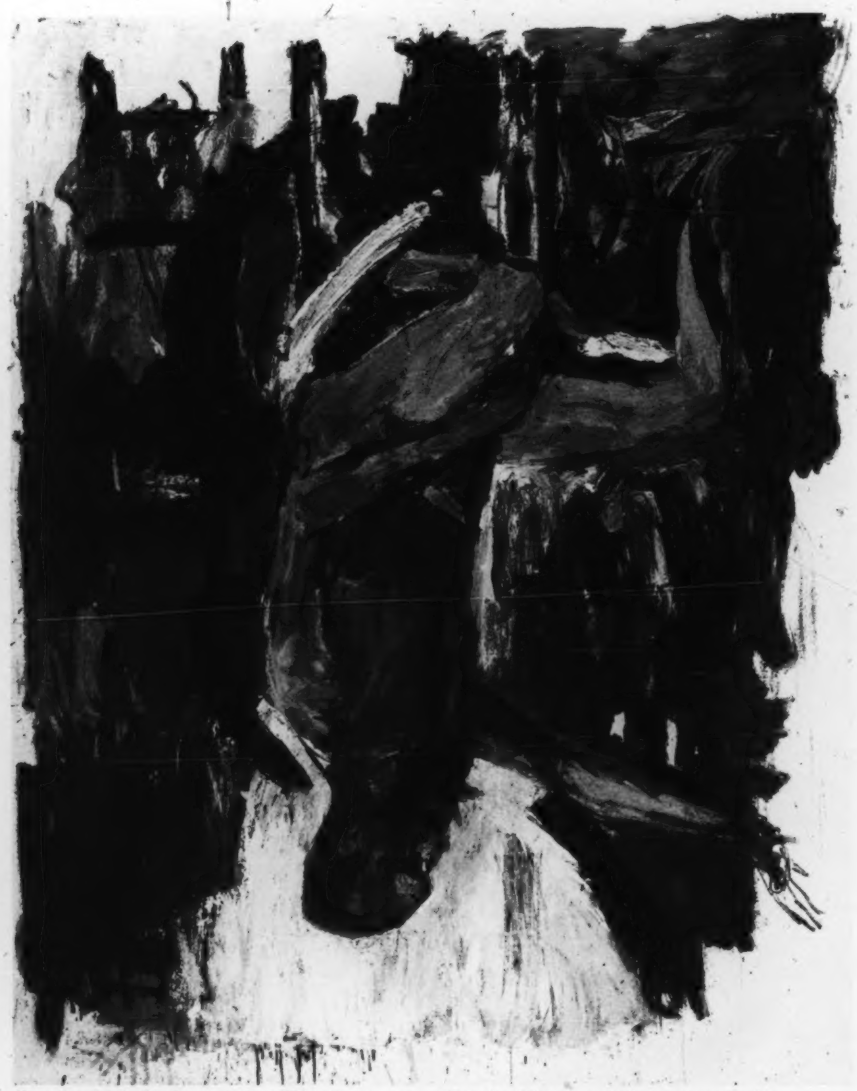
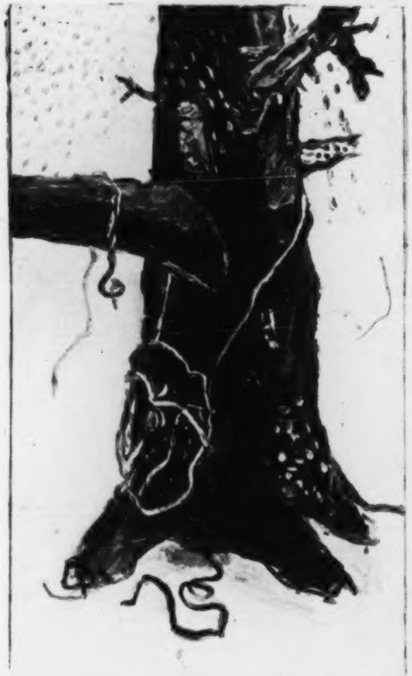
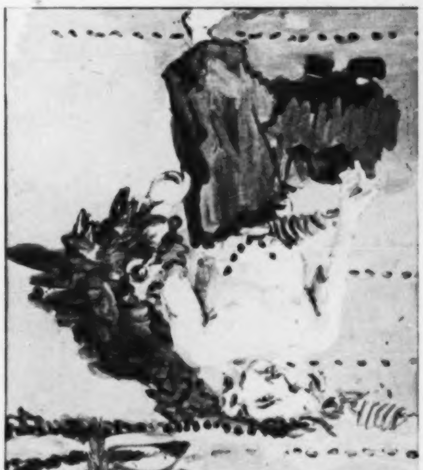


Baselitz: Male Nude, seated, *1976, oil on canvas, 97 ½ by 78 inches. Galerie Neuendorf.*



Baselitz: Untitled, 1966, oil on canvas, 52 ½ by 30 ¾ inches. Galerie Michael Werner.



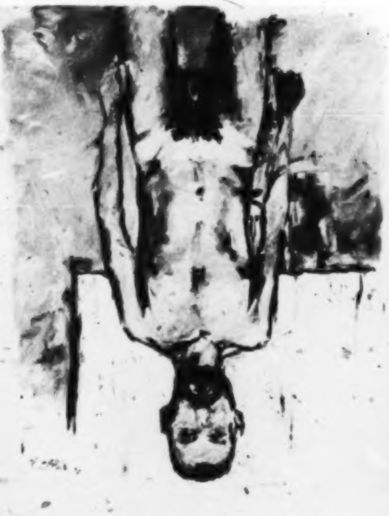
Baselitz: Man in Tree, *1969, oil on canvas, 97 ½ by 78 inches. Galerie Michael Werner.*

of American movements was stated again and again, not only by Lüpertz, but by other German artists, younger and older.)

According to Lüpertz, an almost explicit rebellion against assumed American leadership was in the works from the time of Baselitz's early '60s Pandemonium manifestos. (It should of course be noted that during the same period there were similar anti-social and anti-formal manifestations in the U.S.—the rougher side of late Abstract Expressonism, Happenings, etc.—which don't seem to figure in the German's retrospective view of the early '60s situation.) Lüpertz told me the Americans were not his "fathers," and they did not initiate him into any stylistic order—although he volunteered the information that early Pollock was "crucial" for him.

Lüpertz went on to observe that a reaction against American art is even more central to the second generation of German artists than it was to him and his contemporaries. If anything, the younger artists' conception of American avant-garde art (admittedly generalized and schematized) was a kind of collective jumping-off point for the development of their own individuality. As they saw it, American avant-garde production was typically characterized by highly consistent individual styles. By contrast, these younger German artists, like Lüpertz before them, were eager to free themselves from the dominance of any one style—hence, like him, their constant variability.

Another point of resistance to things American, and hence of self-definition for the younger Germans: in the American avant-garde world during the period of their artistic maturing, painting was as abnormal as it was in the German bourgeois world. To the younger German painters, the American art world seemed by the late '60s (to use Lüpertz's melodramatic analogy) as authoritarian and unthinking in its rejection of painting per se as Hitler was in his rejection of Expressionist painting. So why not make a fetish of paint-



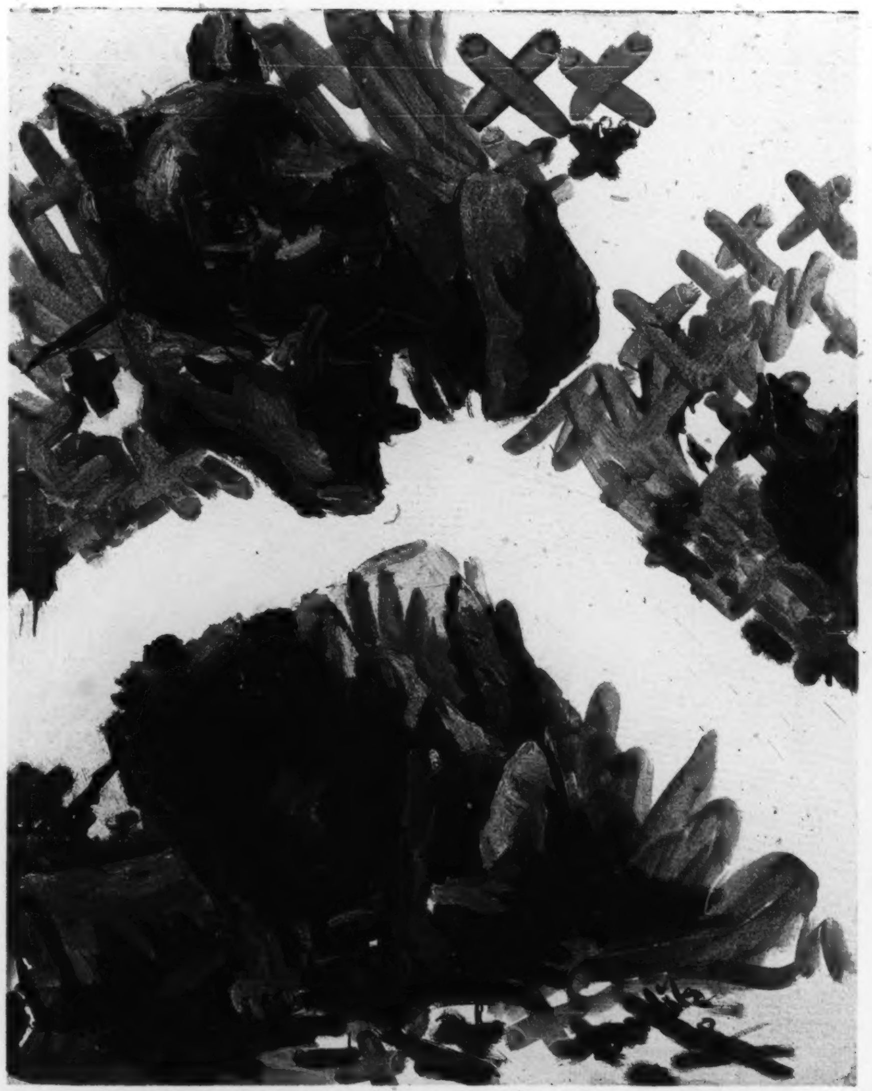
Baselitz: Finger-painting—Nude, *1972, 78 by 63 inches. Galerie Michael Werner.*

Baselitz consciously associates himself with the symbols and sources not only of traditional German culture but of modern art.

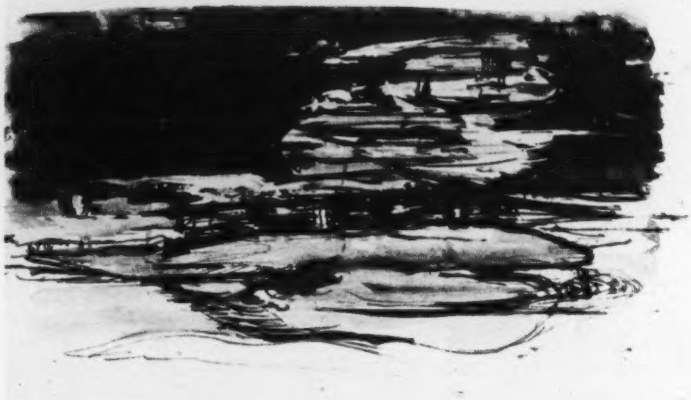
ing—and indeed, of Expressionist-type painting? Why not be ironically decadent, by going back to the first truly modern painting Germany had seen?

And why not be more profoundly decadent than the American avant gardists could ever imagine—dangerously, politically decadent? For the move was not only to paint, but to encompass meaningful subjects drawn from the real world. It was not only Beuys who, during the '60s and early '70s, was developing in Germany a new connection between art and life. One should be equally aware of Baselitz's early paintings, of looming Slavic soldiers, Lüpertz's more recent German helmets and cannons, Immendorff's trenchant social satire, Penck's obsessive sense of discrepancy between East Berlin and West.

To me, the restlessness in Lüpertz's art—its constantly shifting stylistic base—is an ironic embodiment of an already ironically conceived decadence and degeneracy. These strategies Lüpertz sees as necessary to avoid creeping stagnation, bred by previous normalization of



Baselitz: Crouching Dog, *1968, oil on canvas, 63 by 50 ¾ inches. Galerie Michael Werner.*



Baselitz: Anamorphic Landscape, *1959, watercolor and ink, 8 ⅜ by 11 ¾ inches.*

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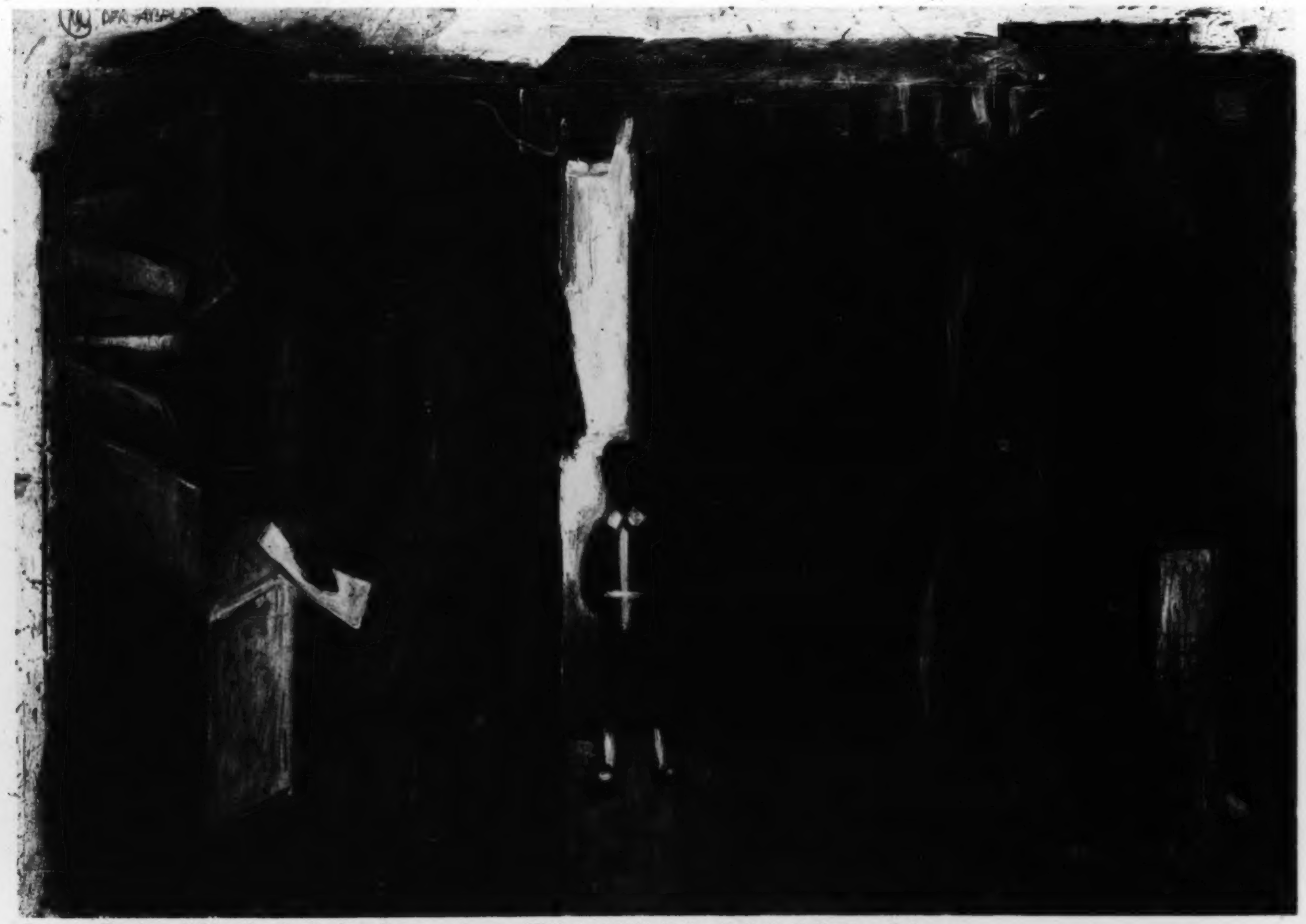
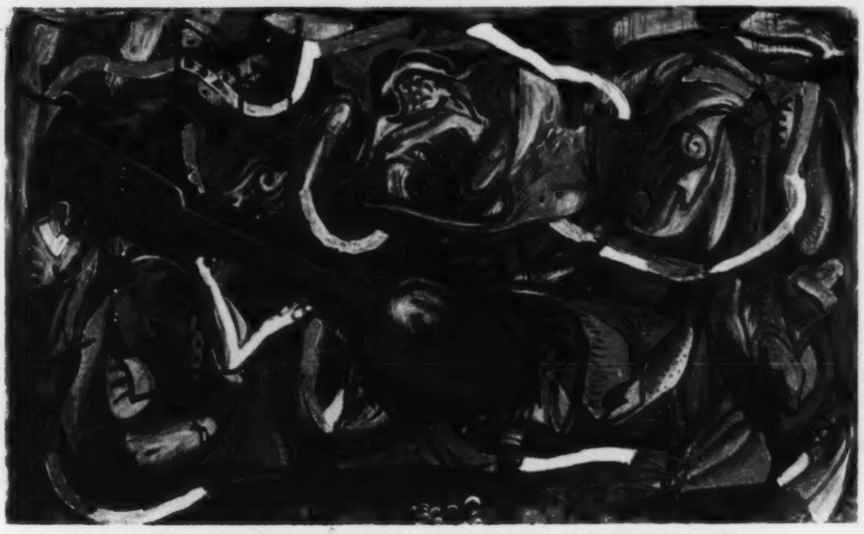


Lüpertz: **Evening,** *1980, oil and mixed mediums on canvas, 97 ½ by 128 ¾ inches. Ludwig Collection, Cologne.*



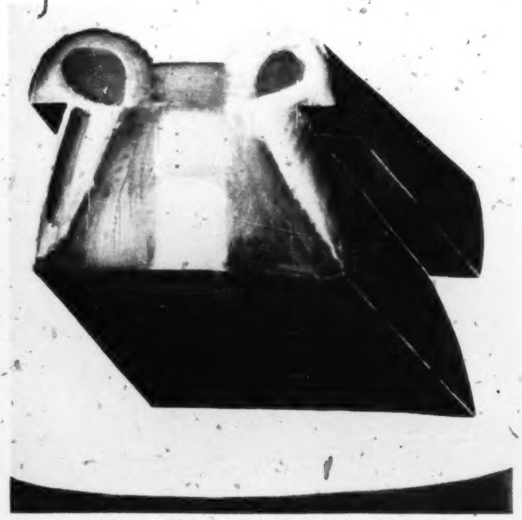
Lüpertz: **The Big Spoon,** *oil on canvas, 78 by 117 inches. Galerie Michael Werner, Cologne.*

the abstract condition of advanced art. Picasso's development—his decadent relationship to his own past history (Cubism) and to past art in general—is almost a model for the development of Lüpertz. Not steadiness in a single style, but perverse quotation and reconstitution of what seems stylistically obsolete—seems Lüpertz's conceptual method for advancing his art.

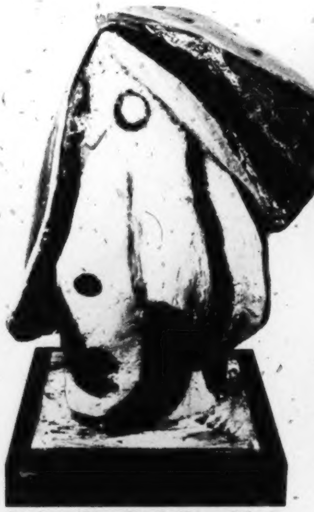
While Lüpertz is conceptually restless, Baselitz is restless in his touch. The paintings of both artists have a peculiar morbidity, articulating a sense of the absurd. This is most obvious in the upside-downness of Baselitz's figures and the determined, unrelenting bizarreness or eccentricity of Lüpertz's ongoing "Alice in Wonderland" series, which unfolds in both painting and sculpture.

Baselitz conceives of himself as an abstract painter, arguing that the effect of his topsy-turviness is to free us from the associations aroused by his traditional (portrait) subject matter. With his images inverted, all attention presumably turns to his aggressive painterliness. It's as though his content must suffer the scars of a saber slash or the wounds of an ax; we attend more to these marks of its honor than to what it was before it was marked.

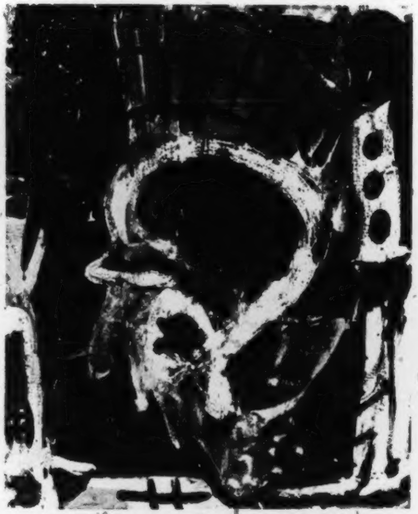
But there is more to Baselitz's paintings than their painterly method. Base-



Lüpertz: Floating Dithyramb, *1964, water-base paint on canvas, 78 by 76 inches. Galerie Michael Werner.*



Lüpertz: You Don't Know Much, Replied the Duchess, *1981, plaster.*



Lüpertz: Alice in Wonderland—Bill Flies Out the Chimney, *1981. Marian Goodman Gallery.*

litz's early figures are clearly constructed according to a mannerist esthetic. The principle of small heads and large, long bodies usually holds; in any case, the body's parts are out of proportion, so that the body seems divided against itself, about to come apart. It seems to be constituted of extremities with no natural relation; it exists in self-contradiction, an asymmetrical structure of opposites.

The upside-downness of his later heads or busts is simply an extension of this, a grimmer way of pulling the figure apart, of stretching it on the mannerist rack. And the harsh painterliness is a final mannerist violation of the figure, another way of pushing it to the limit of self-contradiction and of affirming its non-naturalness—its lack of conformity to any normative conception. Baselitz's mannerism articulates a fundamental anti-harmony.

Baselitz spoke to me of his obsession with anamorphic distortion, evidenced at the very beginning of his career in two landscape drawings (1959). His subsequent upside-down paintings are quasi-anamorphic distortions, which cannot be set right. There is no key that permits us to read them normally; they offer the image of a world fundamentally at odds with itself.

I see Baselitz's mannerism as, implicitly, a metaphor for the situation of modern Germany, a country divided against itself, symbol of a world divided against itself. A sensitivity to this self-destructive situation is at the root of much of the new German painting, directly or indirectly.

> ***Not steadiness in a single style, but perverse quotation and reconstitution of the stylistically obsolete is Markus Lupertz's restless method for the advancement of his art.***

Penck, who only recently came to West Germany, deals explicitly with border-crossing in his highly personal painting. In fact, almost to a man (Immendorff was born on the Western side of a town directly on the border), the major artists of the older generation of painters are Easterners who have crossed to the West. They remain obsessed with the East, the land of their childhood, the land that formed them. This is sometimes explicit, as in Immendorff's iconography, which incorporates personages prominent in both worlds; and these two worlds are epitomized in the two contrasting allegorical columns that support the roof of his recurrent subject, the *Café Deutschland*.

At other times, references to the East are less obvious, as in the Russo-Slavic soldier that figures heroically in Baselitz's early paintings, reminding us that the East Germans are as oriented to the Russians as the West Germans are to the Americans.

In still other cases, the East/West contrast, or the effects of the dichotomization of Germany, are so hidden as to be almost enigmatic in effect. Thus, Dokoupil told me of his sense of shock—of confronting another world—when he first came to the West in the summer of 1968, in the aftermath of the Russian invasion of his native Czechoslovakia. I think that sense of worlds which superficially look alike but which are radically different—serious alternatives—is the source of his highly variable fantasy, his creation, in his paintings, of "life on another planet."

I don't want to overstate the influence of a divided Germany on the imagery and stylistic zigzagging of the new German painting, but it seems to me to be fairly decisive. This can sometimes seem to get out of control and become dangerously anarchic, even destructive. It sometimes comes across as an erratic attempt to bridge opposites that once had a common basis, and in the remote future might have one again. Meanwhile, in the present, there is the love/hate, attraction/repulsion intimacy of close relations. Wherever one lives in Germany, one is in exile, because there is always a part of Germany in which one is an outcast and to which one cannot return.

Baselitz chooses the conventions of process painting to achieve a new effect of contingency, of vulnerability. It is interesting to contrast his use of paint to that of Pollock and de Kooning. In the mature Pollock, figural elements emerge from the spontaneous flow of direct painting,

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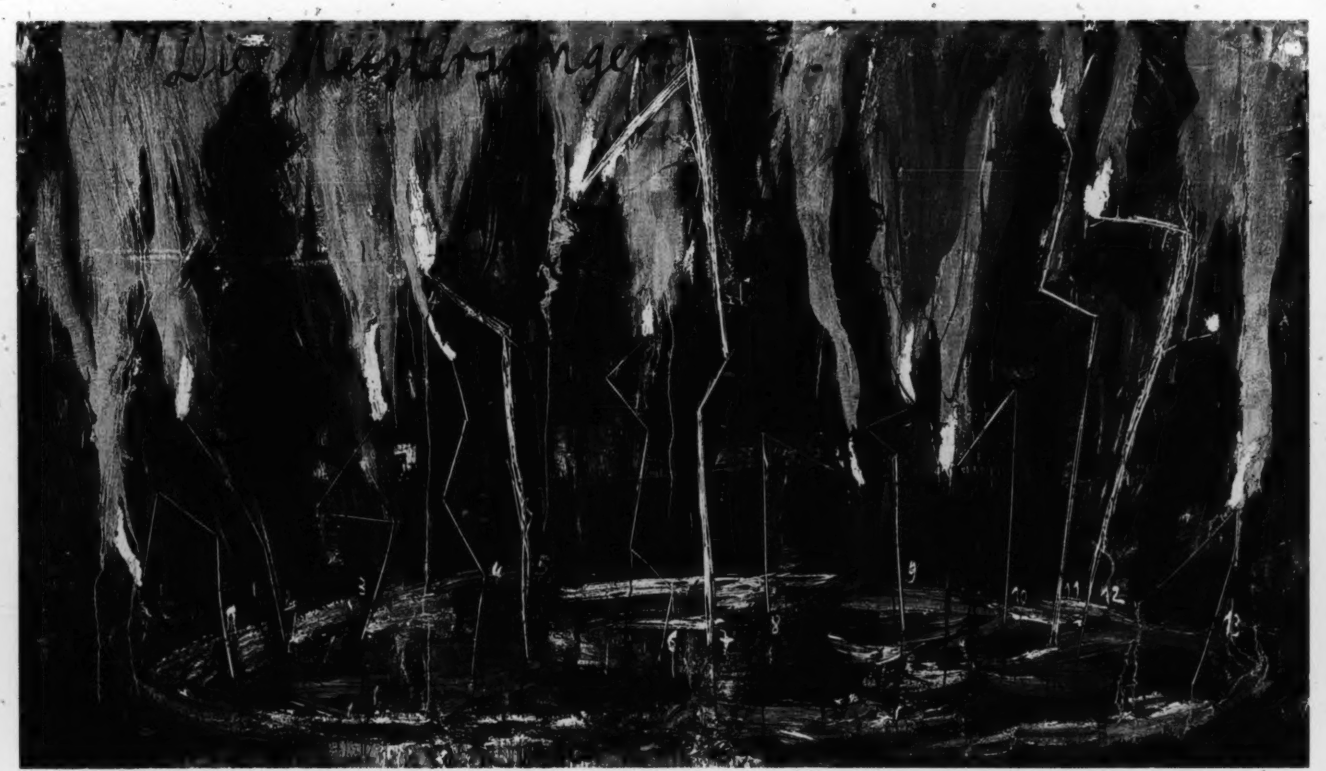
Die Meistersinger
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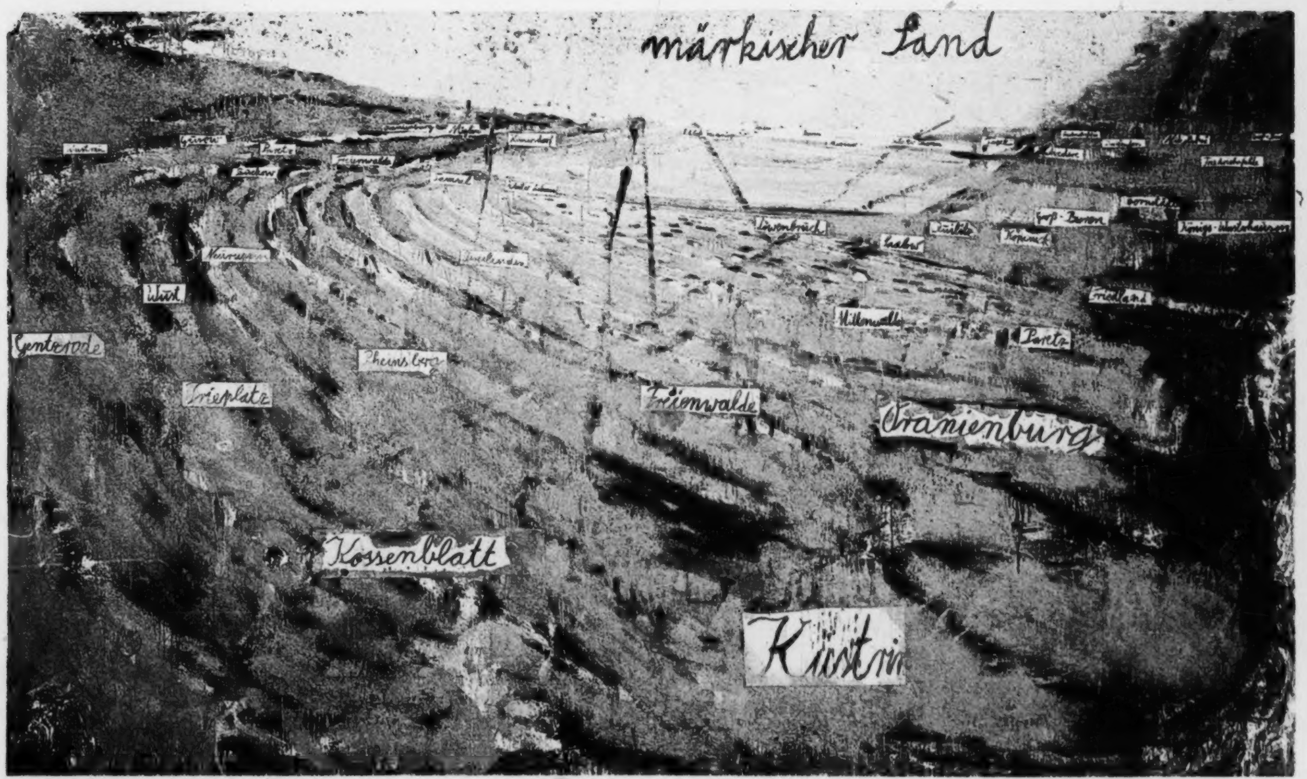
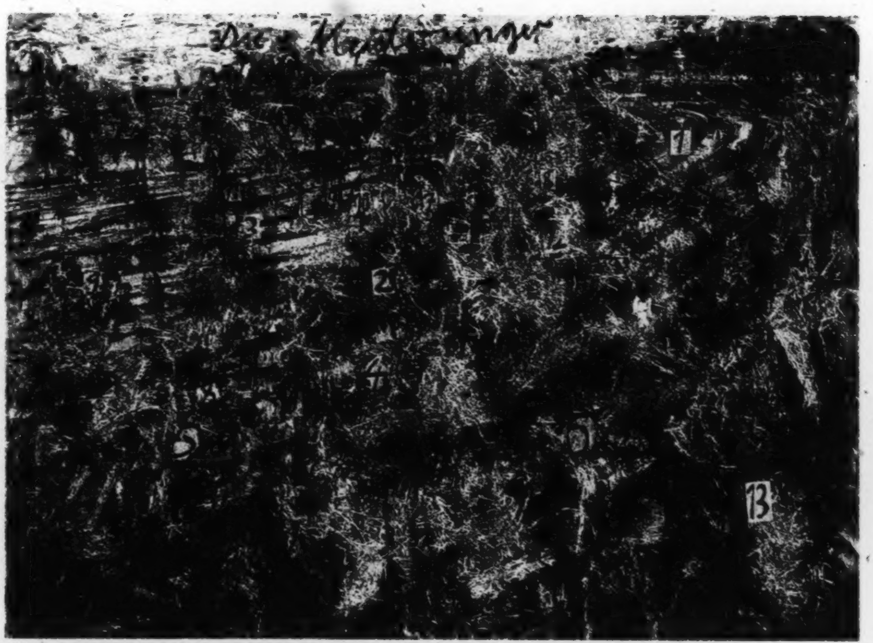
Anselm Kiefer: **The Meistersinger,** *1981, straw and oil on canvas, 74 by 109 inches. Galerie Paul Maenz, Cologne. Photo Hans Biezen.*


märkischer Sand
Rheinsberg
Freienwalde
Oranienburg
Kossenblatt
Küstri

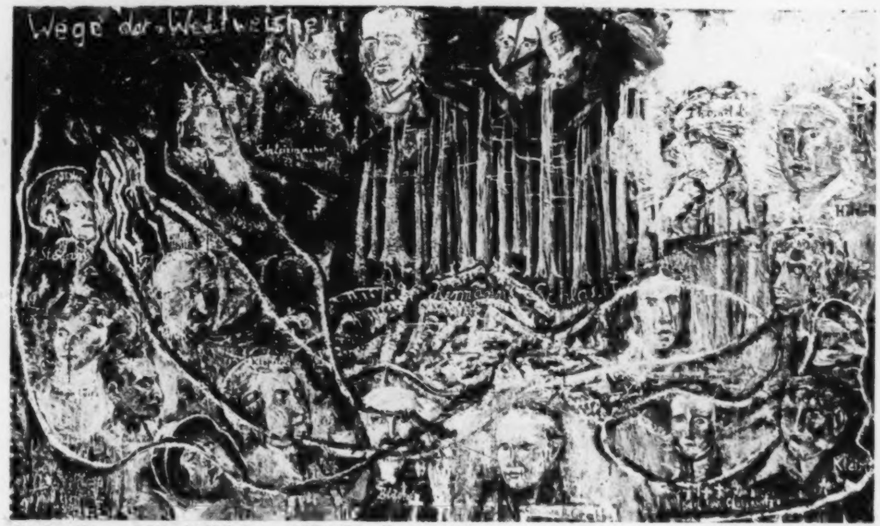
Kiefer: **Sand of the March,** *1982, sand on oil on canvas, 128 ¾ by 216 ½ inches. Photo Hans Biezen.*

whereas in the mature Baselitz the high-powered strokes seem to flow from the figure, which at times seems no more than a flint on which they whet their appetite. Baselitz has sometimes been understood in terms of de Kooning, but Baselitz's figures are not sealed into a framework of Cubist space as de Kooning's are—they do not come to us with their position predetermined by a fixed structure of space. De Kooning works to dig his figure out of space; Baselitz digs into his figure, letting the chips of space fall where they may; it is this lack of underlying spatial containment that, I think, makes Baselitz's strokes seem to have more "surplus value"—be more "passionate"—than those of de Kooning. They seem more "erotic" because they are more hectic, less anchored to the figure they constitute—less bound to an articulation of the figure.

Kiefer's conceptual images, manipulated in an abstract context, lead to a peculiar kind of affirmation both of heroic German culture and of abstract painting.



Kiefer: **The Meistersinger,** ***1982, straw and oil on canvas. Galerie Paul Maenz, Cologne. Photo Hans Biezen.***



Kiefer: **Way of World Wisdom,** ***1976-77, oil on canvas, 119 by 195 inches. Collection Martin Visser, Bergeyk. Photo Hans Biezen.***

What Baselitz is for stroke, for line, Lüpertz is for mass. He offers us a manneristic handling of mass as free from gravitational pull, a post-gravity world in which volumes are still weighty, but displace no space. Lüpertz's is literally an "Alice in Wonderland" attitude—apart from his works which use sentences from Lewis Carroll's text as their titles.

Lüpertz offers us images of forms that have become unrecognizable—fantastic—that seem debauched by their own twisting-in upon themselves. He gives us a debauched treatment of a variety of past styles and German themes as well. Used in a way that contradicts their normal meaning, they become crazed, peculiarly congealed in appearance, for all the briskness with which they are rendered. (Lüpertz represents the beginning of what later becomes the free-fantasy mode of several younger artists, particularly the Mulheimer Freiheit group.)

Lüpertz claims to make dithyrambic painting. The dithyramb is a wild, irregular lyric that celebrates Dionysus. In Lüpertz there is a kind of identification with Dionysus and Nietzsche (who identified with Dionysus as well). It is an identification with their madness as the only normal mode of being in a mad world divided against itself. To force things together orgiastically in the Dionysian manner is a visual strategy in Lüpertz. His madness is of course a construct, and his "mad" forms are constructions welding together individual things that don't belong together in a Dionysian manner, so that they have a collective identity.

Lüpertz offers a Dionysian, lyrical—by German standards—treatment of epic material weighty with historical significance. This is most explicit in the pictures where he makes emblems of Nazi helmets and images of Hitler's head. But Lüpertz also deals with the burdensome reality of modern art history—a reality that weighs as heavily on today's German artist, isolated by Hitler from modern roots, as recent

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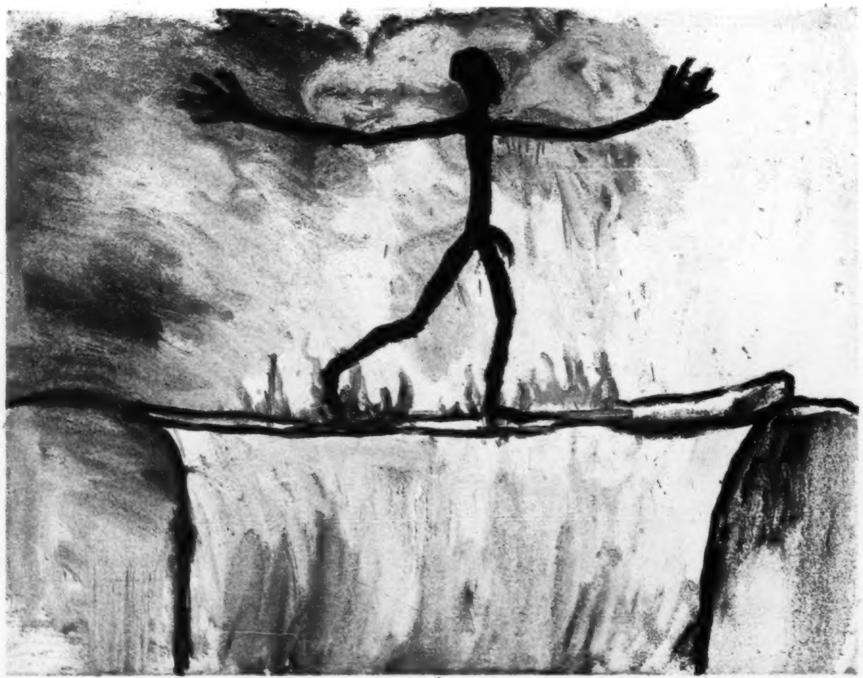
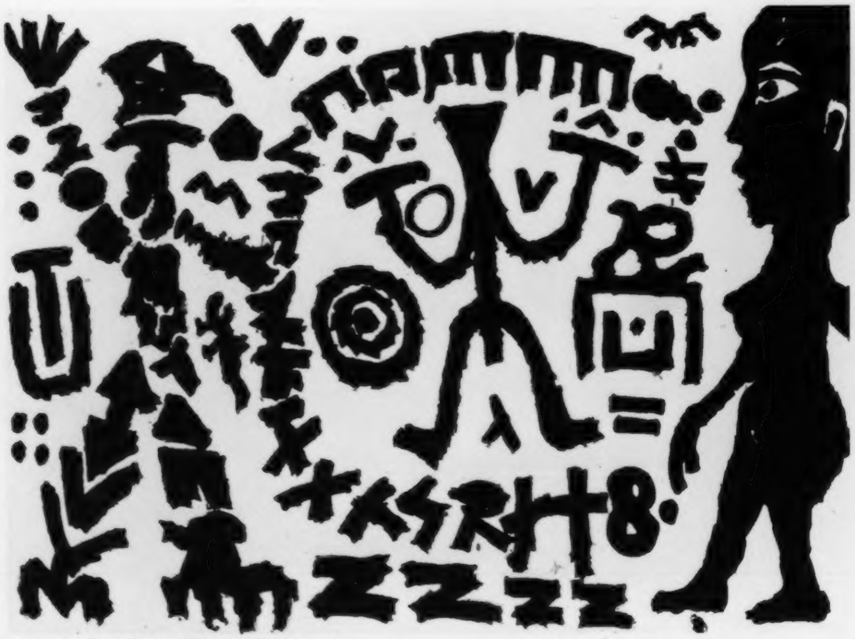


A.R. Penck:* The Crossing Over, *1963, acrylic on canvas, 36 ⅝ by 46 ¾ inches. Ludwig Collection, Neue Galerie, Aachen.



A.R. Penck:* T. III, *1981, dispersion on canvas, 79 by 110 ½ inches. Sonnabend Gallery.

German history.

Lüpertz is engaged in a dialectical duel with the recent past—an attempt to subsume and transcend his personal collective history as a German and a modern artist. Lüpertz's encounter with Picasso is as important for him, he claims, as his encounter with Hitler. Lüpertz wants to unmake the history they made—or rather, to use it to convey another attitude. In this contrariness, he too is mannerist; mannerism is as anti-historical as it is anti-natural—as little a respecter of historical or traditional forms and meanings as it is of natural ones. It has so little respect because it sees history as botched and "unnatural."

Lüpertz violates our sense of historical inevitability by treating historical materials lyrically. In conversation, he insists that he has no anxiety—that he is part of the first German generation in this century born without anxiety. He says he is not an Expressionist because Expressionism is about anxiety. But his freedom from anxiety is earned through his deliberate Dionysianism. His freedom from anxiety is in fact itself a mannerist achievement—a mannerist, expressionist achievement.

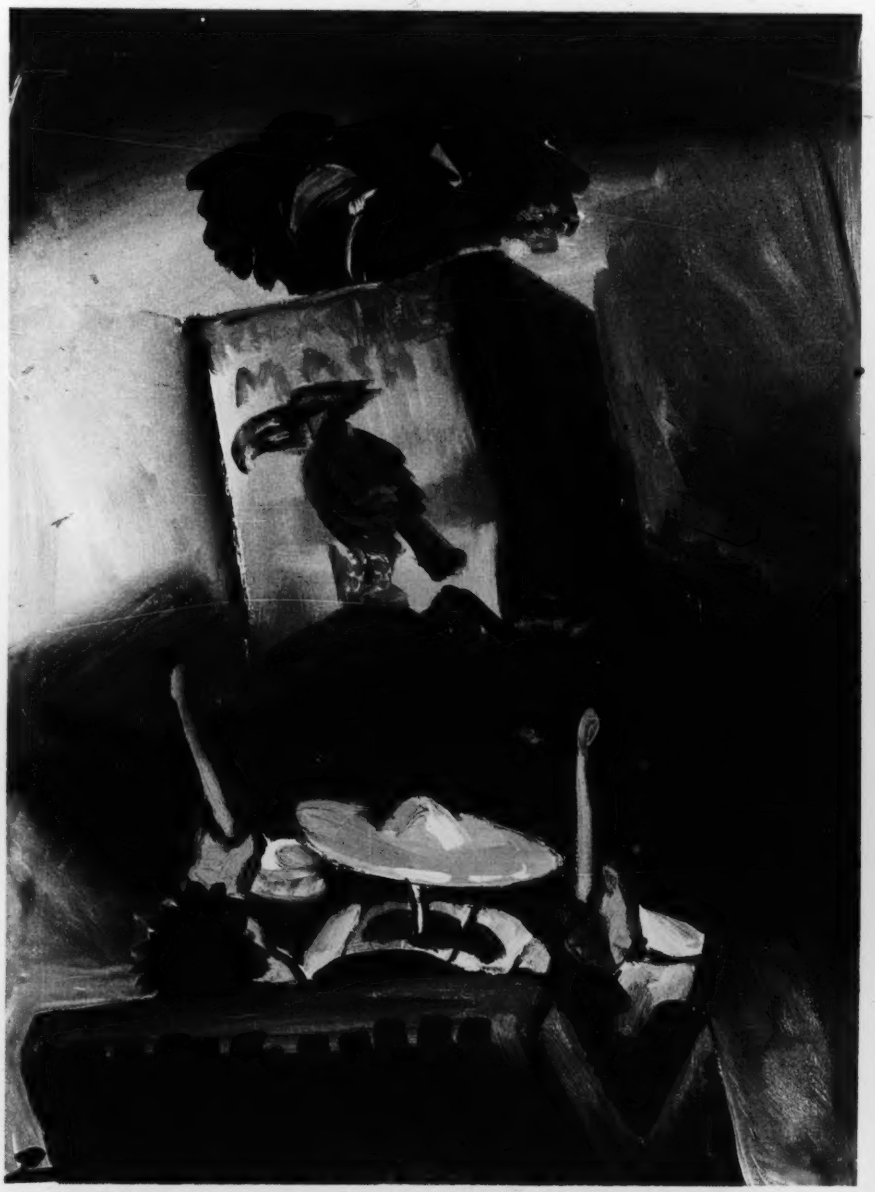
It is not so much that Lüpertz is positively happy as that he refuses to suffer because of the past, for to do so is to accept it as a burden rather than as an opportunity. One's relation to the past can be lightened by conceiving it in a hallucinatory, dithyrambic way, which is at least a partial negation of its negativity. Lüpertz confronts the world-historical—in art as well as society—with the lyrical, which disputes its authority. From this encounter, a lighter attitude to life, and to the powers that be, emerges. We will find this same lyrical acknowledgement of the inevitable—mythologized by being symbolized—in Hödicke and Koberling, although with them it is the heroically conceived German version of primordial nature as the source of all originality and value.

Sometimes Lüpertz achieves an extraordinarily mellow, delicate lyricism as in *Morning* and *Evening* (both 1980). These works may seem out of character. Yet they are hallucinatory visions of everyday life in which a strange beauty is recovered from banality, or rather life's estranged beauty is restored. There is a powerful lyrical impulse behind the paintings of both Baselitz and Lüpertz, an impulse that is a last-ditch defense, the final line of retreat, for art in a world whose norms are hardly worth respecting, so miserable is the history and existence they have bred. All lyricism is mannerist and implies survival in the face of oppressive norms. The mannerist lyricism which is the basis for the new German painting has a fundamental existential meaning. Lüpertz has emphasized the necessity, again and again, for "arbitrariness, music," in the face of the dead weight of ugly historical reality. The mannerist lyricism of dithyrambic painting becomes a way of denying authority and power to that reality by responding to it ecstatically, against all odds and with almost complete absurdity, even frivolity. Indeed, Lüpertz first strikes that note of absurdity and frivolity which is an essential component in the work of the Mulheimer Freiheit group.

As has been pointed out, "Dionysus dithyrambos" literally means "Dionysus, who stands before the double door." For the Dionysian cult this referred to the initiate who had experienced the fearful mystery of second birth—a second coming. The new German painting represents the second coming of modern German painting, its reappearance after its death at Hitler's hands. German culture as a whole, through the new German painting, is having a second birth. Baselitz and Lüpertz, Penck and Immendorff and Kiefer, show us in their art the German experience of death and rebirth. All have a dithyrambic element to their art—a weird lyricism, one might say an unholy, irreverent lyricism. The vehemence of their handling suggests at once the convulsive labor of birth, and death throes. It lightens the weightiness of their content, reconstituting it lyrically so that it engages one personally.

Their art implies the passage from death to life, from enslavement to the past to life in the present and future. It is an art of self-initiation into art as well as into life. This is why Lüpertz involves himself with death imagery (skulls, or his crematorium mural), and why his "Alice in Wonderland" theme says it all, for Alice's visit to Wonderland is like Ulysses's voyage to Hades, the land of the dead who still live in the unconscious. This confrontation with the dead, who still have a hold over us because they presumably set the norms—and from whom we can free ourselves only by taking a lawless lyrical attitude to them—is the essence of the mannerist position.

Penck and Immendorff are spiritual counterparts, alter egos, brothers from opposite parts of the same world. Each fuses the political and the personal in a highly individual way—almost to the point of eccentricity.



Jörg Immendorff: I, at Power, *oil on canvas, 27 ⅜ by 20 inches. Galerie Michael Werner.*

Kiefer

For Kiefer, painting is a conceptual art—he shows us that the whole so-called revival of painting is really the result of a conceptual way of thinking. Conceptual art, with its vision of art as idea, suits the Germans, and Kiefer in particular, in their search for the German spirit, which exists in modern Germany only as a tempting abstraction. In Kiefer, one finds direct engagement with the idea of a heroic German past, and also with the idea of abstraction in art. Almost alone among his colleagues, Kiefer is concerned with the relationship between culture and abstract art. But Kiefer's abstraction does not imply formalism; it implies, rather, a dialectical experience of historical reality (including the reality of the history of abstract painting).

Despite his concern for abstraction as a means of permitting the discovery of unexpected associations and meanings, Kiefer's art has always had an imagistic base. His images (sometimes photographs, sometimes old engravings or illustrations) are invariably obscured by heavy overlays of paint and often other substances. The paintings develop

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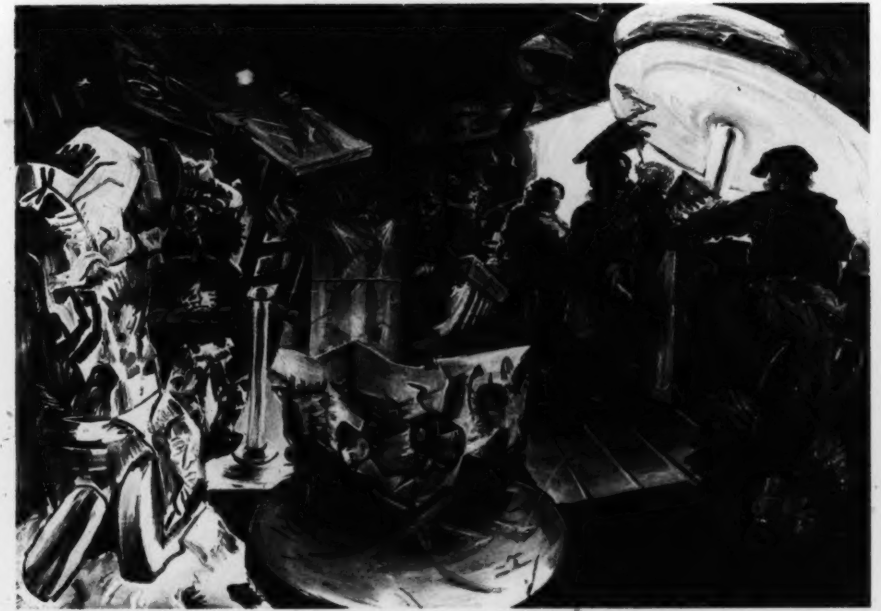


Immendorff*: Café Deutschland XII—Eagle's Half, *oil on wood, 110 by 156 inches.

thematically, using a repertory of images that is limited in number but complex in implication. The paintings are directly and powerfully materialistic, revitalizing collage "realism," as if to counterbalance their enigmatic implications.

In works like *Märkische Strand* (1974), *Wege der Weltweisheit* (1976-77), or *Die Meistersinger* (1982), Kiefer abstractly articulates his conceptual images. *Märkische Strand* is a sweeping panoramic view of a great plain stretching off to the sea in the distance. The horizon line is extremely high, and the work recalls Altdorfer's famous *Battle of Issus*. The locale is a real one, and Kiefer has written the names of the towns on little slips of paper like signs which punctuate and flatten out the deep view. Simultaneously a map and a panorama, the painting also pulls us close to it in a more traditional landscapelike manner, by a repoussoir element at the edge composed of birch trees. Complex in its physical substance as well as its multiple readings, the painting is heavily layered with earth colors, grays and whites, along with a lot of black. There is an air of pervasive gloom typical of Kiefer.

Wege der Weltweisheit (literally *Way of World Wisdom*) presents a group of heads of famous Germans, taken from old illustrations—poets, philosophers, semi-legendary figures; they seem to grow from the forest's roots—from a Germanic tree of life. The forest, clearly labelled, is Hermann's; he is the legendary German "barbarian" who destroyed the Roman legions of Valerius. The poets and thinkers are Hermann's "spiritual" descendants standing for a fiercely independent—dare we say uncivilized?—way of thinking. They show the same forest spirit as Hermann's, idealized and intellectualized. Again, there is a heavy overlay of oil paint—mostly blacks and browns with some whites.

Generally speaking, Kiefer can be seen increasingly obliterating his imagery from the early '70s to now. A recent *Meistersinger* painting which adds collaged straw to oil paint, appears entirely abstract. However, the 13 vertical units of straw correspond to the 13 meistersingers, and are so numbered. They stand in the midst of dense earth or forest colors, the "traditional" German browns and greens.

Thus Kiefer's conceptual images, manipulated in an abstract context, lead to a peculiar kind of affirmation of both heroic German culture and abstract painting. Kiefer is in effect saying that the only concreteness that we have today is through abstraction. He abstracts from concrete events, creating a construct of meaning incarnate in a few images manipulated to achieve a newly concrete effect. Drawing on what he sees as the stress points of history, he arrives at a construction which is more than the sum of these points. In the act of abstractly recreating a German culture that only exists abstractly, he establishes a new sense of the possibilities that might constitute a contemporary German self. Indeed, the conceptual tokens of German culture Kiefer uses have an almost mathematical function, in the sense that their use is almost formulaic; they are abstract tokens or forms that can be filled with whatever contemporary German content we want to give them.

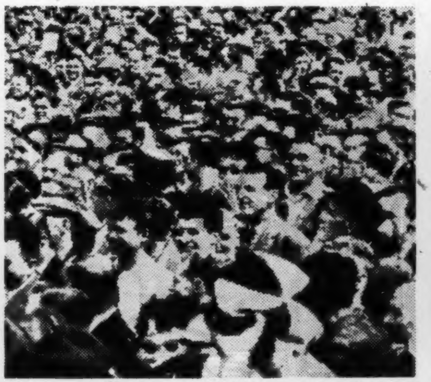
Polke's work summarizes the pervasive ambivalence that exists between the postwar German artist and contemporary American art.

For me, there is a certain poignancy to Kiefer's abstraction, particularly when it deals with this mythically conceived culture. Thus, a series of paintings titled *Dein Goldenes Haar Margarete* is derived from a poem by Paul Celan about the German destruction of Jewish culture, involving simultaneously the self-destruction of German culture. Margaret (the heroine of Goethe's *Faust*?) is the Aryan blond; her opposite number is a dark-haired Shulamite who appears, similarly symbolized but not depicted, in other paintings in the same series. There are no images at all in these works, merely thickly worked paint, light or dark. We have, in them, a sense of the piling of abstraction upon abstraction, as the only way to bring home both the conflict and reciprocity between German and Jewish culture.

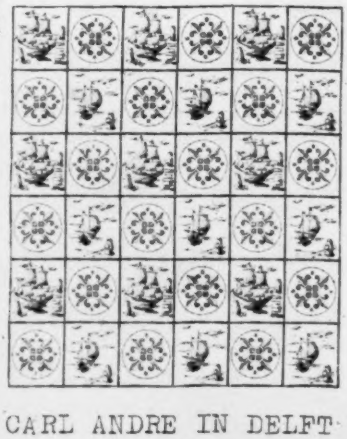
Thus it is on the conceptual level of abstract essences that Kiefer operates, and it is his use of abstract art that permits this. German culture, both because of its abuse in German history in the name of the German nation, and because it in fact seems inappropriate to contemporary "international" German life, exists abstractly but in depth in Kiefer's work. This seems one way of overcoming the seemingly inherent perversity, the "fatalistic" aspect of German culture.

Penck, Immendorff

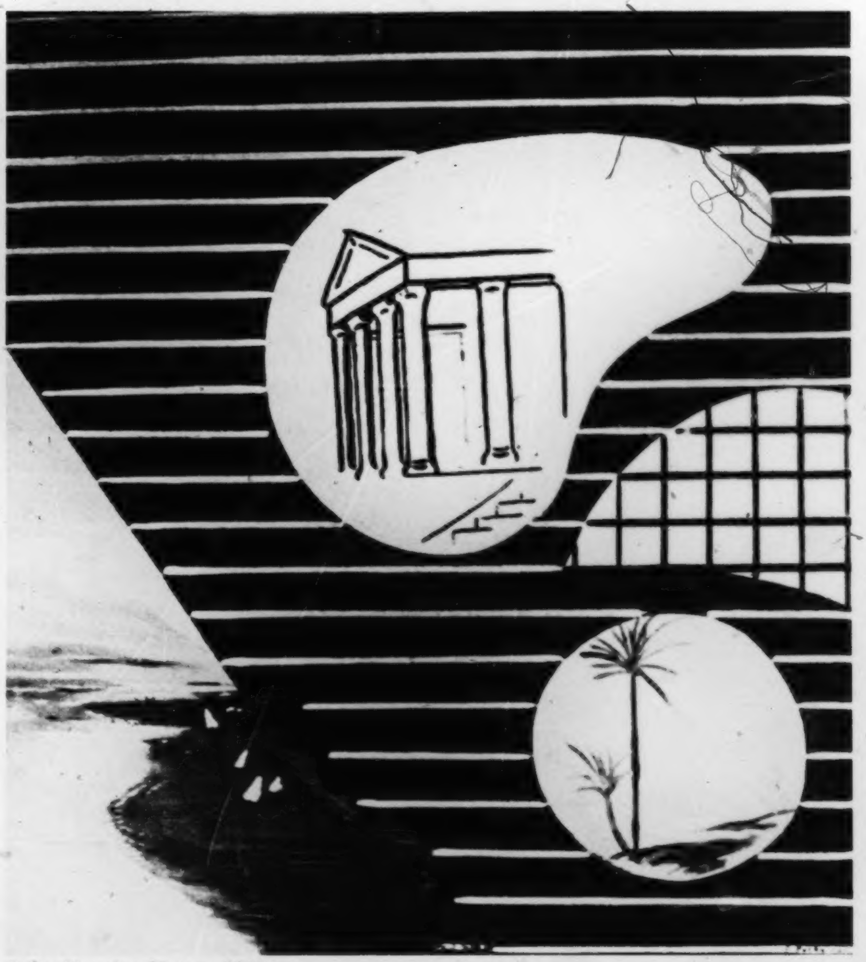
Penck and Immendorff are also, despite their quite different styles, Conceptualists. Penck, working with a quasi-automatist approach—like Lüpertz, he acknowledges the importance of early Pollock for himself—and Immendorff, working



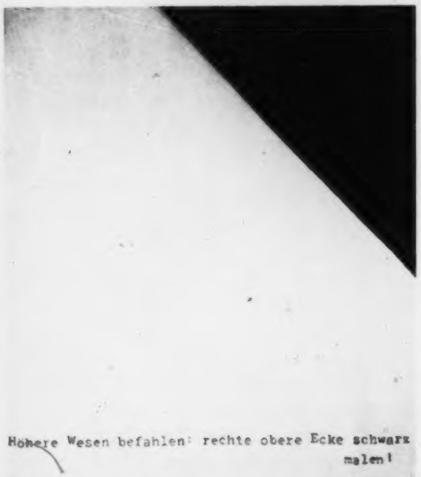
Sigmar Polke: Crowd, *1969, screen painting, 74 by 72 inches. Städtisches Kunstmuseum, Bonn.*



Polke: Carl Andre in Delft, *dispersion on cloth, 34 ⅜ by 29 ¼ inches. Collection Reiner Speck.*



Polke: Vacation Picture, *1966, 39 by 35 inches. Galerie Karstein Greve, Cologne.*


Höhere Wesen befahlen: rechte obere Ecke schwarz malen!

Polke: Higher Beings Command: Paint the Upper Right Corner Black!, *1969.*

ironically in a social (and socialist) realist vein, depict worlds in conflict, figures torn apart. In Penck, the figure, reduced to minimal terms, becomes a cipher in a system: its fragmentation self-evident, it becomes the standard product of a machine. In Immendorff, the figure is allegorically presented as torn between two worlds; Immendorff's figures straddle opposites, never escaping the self-contradictoriness of their situation.

In the work of both artists, this tension is ultimately presented autobiographically. Penck's "*Standart*" figure stands for himself, crossing the border between the two Germanys: the *Übergang* theme appears as early as 1963, in a painting where a stick figure crosses a burning footbridge over an abyss of fire, and as recently as 1980, when a fragmented stick figure is contrasted with a soldier. And the real subject matter of Immendorff's *Café Deutschland* series is himself, sometimes centered and sitting between two enormous allegorical columns that symbolize his two worlds.

In *Café Deutschland I* (1977-78), Immendorff depicts himself twice, in the one case dancing in clothing that is emblematically half disco-bourgeois (jeans and tee-shirt), and half outcast-bohemian artist (leather top to bottom—as he was dressed when I met him in Ghent). His other self-image in the same work shows him centered between the columns, as he reaches through an image of the Berlin Wall to Penck, also depicted.

Penck and Immendorff are spiritual counterparts, alter egos, brothers from opposite parts of the same world. Penck's overpersonalized conception of his art complements Immendorff's socially oriented, powerfully critical attitude. (Every time I asked Penck what was going on in his art, stylistically, he described its highly personal subject matter).

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Fantasms and Fragments: Expressionist Architecture

Although there have been repeated attempts to co-opt more recent buildings as Expressionist, Expressionism proper was one of architecture's briefest and brightest flames—a deeply utopian response to the decidedly non-utopian years immediately following World War I.

BY MARTIN FILLER

> *In order to raise our culture to a higher level, we are forced, whether we like it or not, to change our architecture.*
>
> —Paul Scheerbart
> *Glasarchitektur*, 1914

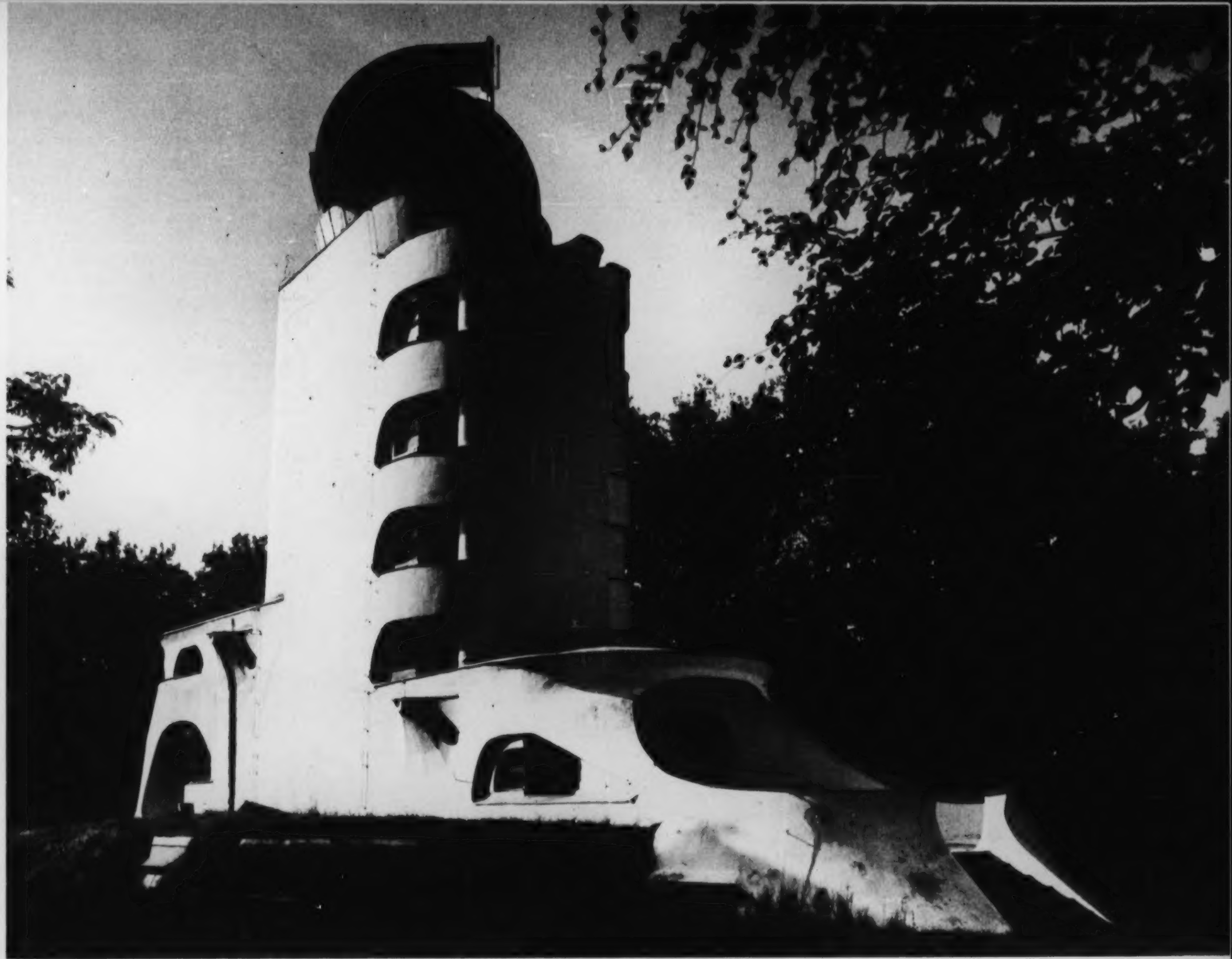
> *Faustian outbursts against an inimical world and the cries of outraged humanity cannot create new levels of achievement. They remain transitory facts—however moving they may be—and not constituent ones.*
>
> —Siegfried Giedion
> *Space, Time and Architecture*, 1941

The cataclysm of World War I resulted in two very different kinds of reactions among the European architectural avant-garde. On one hand, there was the reductivist esthetic typified by the architects of De Stijl and Suprematism, who believed that the miseries of the holocaust could be transcended through spiritual and artistic purification. On the other hand, there was the more overtly emotional approach of the Expressionists, who sought not so much transcendence as transformation. If the purists sought to eradicate the memory of the world catastrophe by expunging all visual reminders of earthly travail via their rigorously exclusionary approach, then the Expressionists embraced a representational method that all too graphically spoke of a shattered vision of the world—one that, at best, could only be reassembled in a highly fragmented manner. Despite the striking stylistic differences between those two approaches, they were nonetheless alike in their utopian responses to decidedly non-utopian times, sharing a fervent conviction that the world not only could, but indeed must, be transformed through architecture.

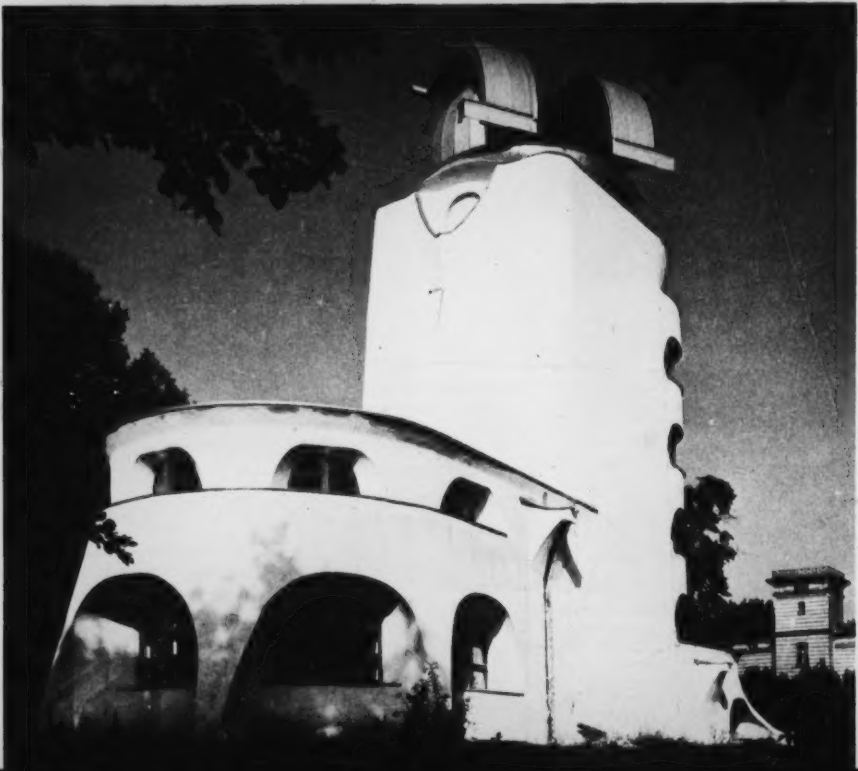
The first question that must be confronted in any discussion of Expressionist architecture is how one chooses to define it. All architecture, after all, is to some degree expressive of something. Henry-Russell Hitchcock, for example, though essentially dismissive of Expressionism, usefully delimits Expressionist architecture to that done by an avant-garde faction in Germany in the years just before and after 1920.[1] Restricting the Expressionist label to work executed between 1919 and 1923 is given further meaning by the fact that that period is bounded on one side by the end of the Great War and the establishment of the Weimar Republic, on the other by the stabilization of the German economy and the resultant resumption of building activity.

As that bracketing implies, Expressionism was to a great extent an architecture of vision, not execution. For despite—or rather because of—the difficulty architects faced in the immediate postwar years in bringing their projects to realization, their imaginations were freed for the creation of some of the most original and astonishing architectural designs ever seen. It is doubtful that even in an optimal economic climate such fantastic structures would ever find the necessary patronage to assure their completion. That fact, along with the difficulty some historians have with art that resists easy characterization and runs counter to seamless interpretations of cultural evolution, has led Expressionism to be largely overlooked or quickly dispensed with in most standard treatments of 20th-century architecture.

It was only during the 1960s, a period that placed a strong emphasis on the value of personal expression, the validity of the intuitive over the rational, and the importance of imagination and invention rather than received tradition in the arts, that Expressionism at last was seriously reexamined as one of the most important movements in modern architecture. If Expressionist architecture now appears to be more significant than Art Nouveau or Futurist architecture, to cite two other "minor" episodes in the early 20th century, it is because for all its phantasms Expressionism was rooted in a true social vision that its distorted morphology and the resultant focus on its formal aspects have tended to obscure. But it was precisely that social component that gave Expressionism the substance of content that Art Nouveau and Futurist architecture largely lacked, and which distinguishes the architecture of Expressionism from later, expressionistic examples that have had affinities of style, but not of meaning.



Erich Mendelsohn: Einstein Tower, Potsdam, East Germany, 1919–21. Both photos Cervin Robinson.



The origins of Expressionist architecture can be traced rather directly to the Deutsche Werkbund, a group founded in 1907 for the promotion of a stronger link between progressive German artists, architects and designers and the German industrial establishment. Of the three major founding figures of the Werkbund—Hermann Muthesius, Friedrich Naumann and Henry van de Velde—it was perhaps Muthesius who had the greatest philosophical impact. His deep respect for the English Arts and Crafts Movement, with all its attendant nostaligia for a return to a pre-industrialized society, its belief in the desirability of the medieval guild system, and its missionary faith in the perfectability of mankind through art and design, eventually led to the incorporation of those traits into the character of Expressionism.

But as is often the case with reform movements, the Werkbund quite early on was polarized between more conservative and more radical factions.

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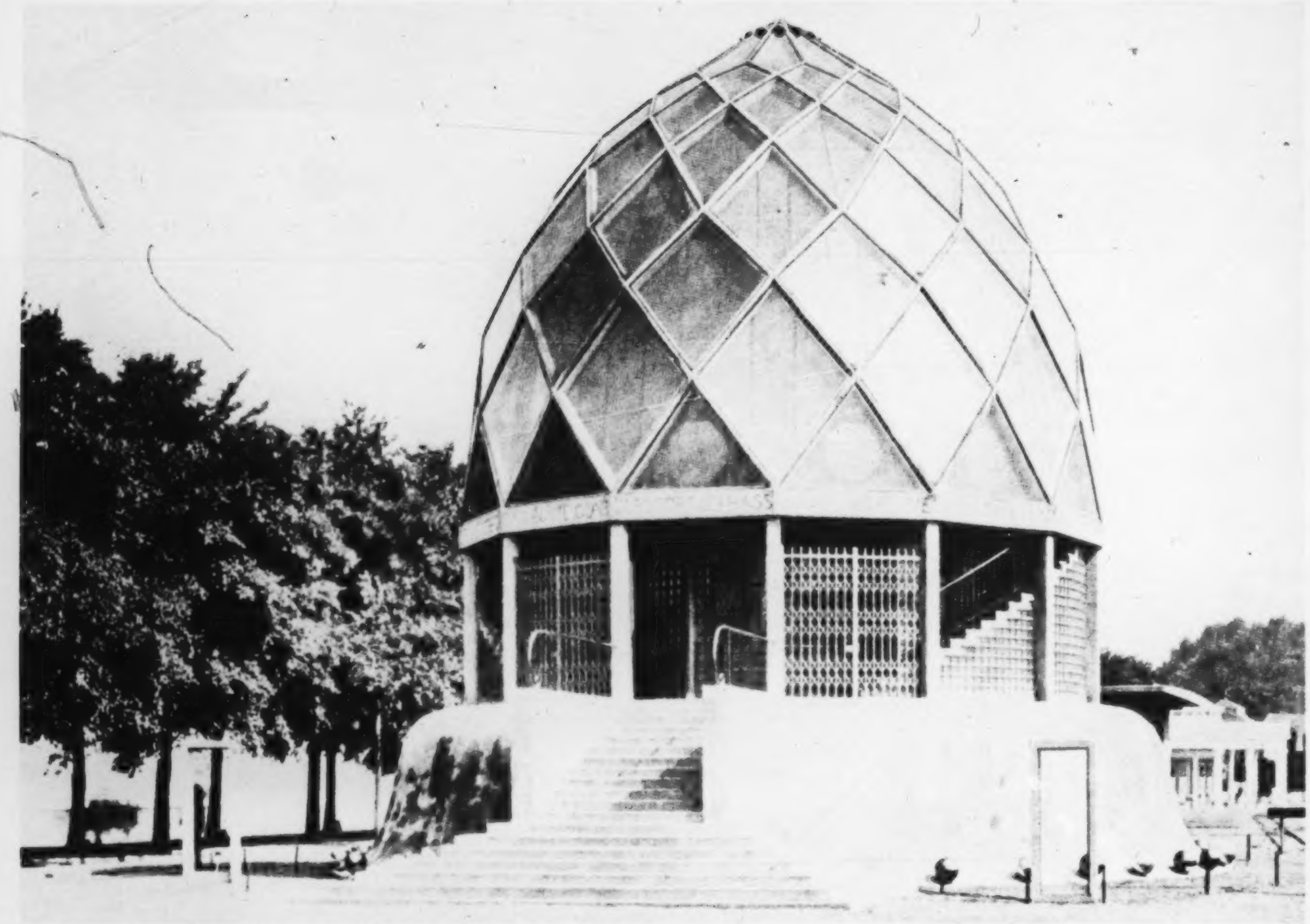
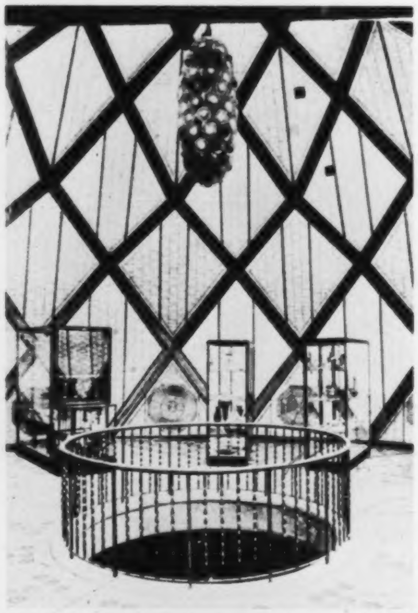


Bruno Taut: Glass House (destroyed and reconstructed), Cologne, 1914.

That split within the Werkbund, however, was not merely one of generational temperament, as some critics have claimed; in fact, some members of the older contingent of the Werkbund sided with their younger colleagues who predominantly supported the concept of *Formwille* (will to form, or individualism) over that of *Typisierung* (typification, or standardization), which had more adherents among the elder members. Concrete evidence of those two disparate points of view was given at the famous Deutsche Werkbund Exhibition held in Cologne in 1914, the major prewar manifestation of the Werkbund philosophy in applied form. Among the older generation, the essential conservatism of Peter Behrens's classicizing Festival Hall contrasted dramatically with the plastic modeling of van de Velde's Model Theater, while among the generation 20 years their junior, Walter Gropius's and Adolf Meyer's reductivist but still vestigially classicizing Administration Building and Model Factory were quite different in feeling from the proto-Expressionist Glass House by Bruno Taut. Five years later, even the more conservative architects of those two pairs of examples were to exhibit definite Expressionist tendencies in their designs, but the earlier alignments are worth bearing in mind in relation to the architecture of 1919 to 1923.



Bruno Taut: Glass House (interior). The building's tightly controlled promenade first deposited the visitor here, in the "cupola room" under the structure's colored glass dome.

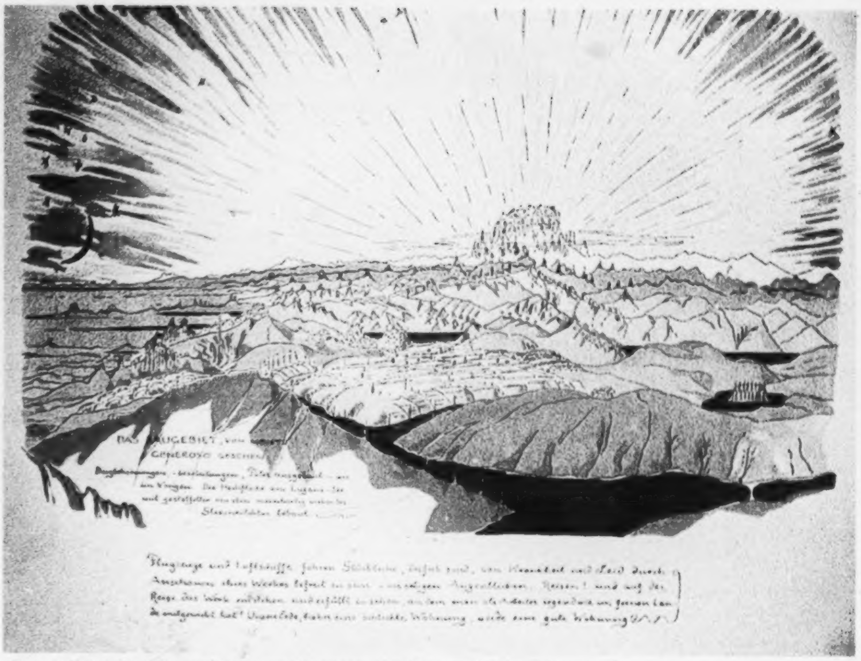
The end of World War I galvanized the radical wing of Werkbund architects in Berlin and led to the formation, exactly a week after the armistice, of the Arbeitsrat für Kunst, or Work Council for Art. The Arbeitsrat differed from the Werkbund in rejecting union with the incumbent establishment, preferring instead the creation of a new order after the fall of that establishment. Though several similar groups arose in other German cities in the months that followed, none had the importance of the Arbeitsrat in its successful dissemination of the ideas of a small but powerfully influential band of architects.

The Arbeitsrat called for a unification of all the arts under the aegis of architecture. As Bruno Taut wrote in the group's architectural manifesto:

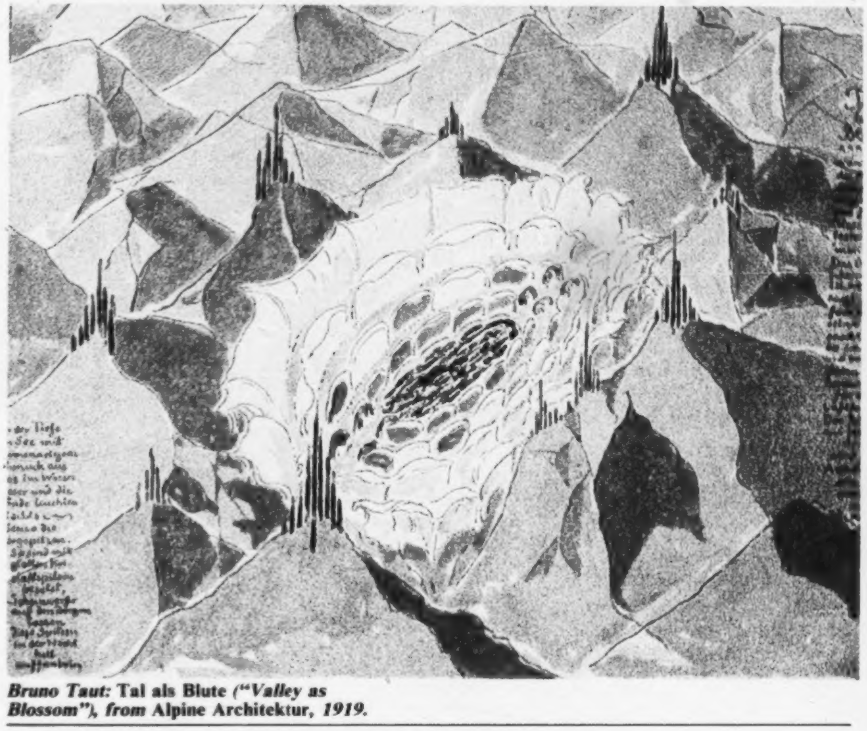
> . . . there will be no boundaries between the crafts, sculpture, and painting, all will be one: Architecture. A building is the direct carrier of spiritual values, shaper of the sensibilities of the general public which slumbers today but will awaken tomorrow. Only a total revolution in the realm of the spiritual can create this building; yet this revolution, this building, does not happen by itself. Both have to be sought—today's architects must prepare the way for this edifice.[2]

That revolutionary agenda was already implicit in Taut's earlier work, especially his Glass House at the 1914 Cologne Werkbund Exhibition. One of the most richly symbolic structures of this century, it consisted of a faceted glass dome set atop a smoothly modeled round concrete base. Greatly influenced by the works of the Expressionist writer Paul Scheerbart, Taut dedicated the structure to him and had Scheerbart's inspirational aphorisms carved onto the exterior of the building—among them this motto, over the main entrance: *Das bunte Glas zerstört den Hass* ("Colored glass destroys hate.") The visitor was led in controlled progression through the building, first up into the "cupola room" under the colored glass dome, and then down into the "fountain room" in the drum beneath the dome, in which stained glass panels by several Expressionist painters, among them Max Pechstein, surrounded a stepped, cascading glass fountain.

The outside of Taut's famous Glass House bore the legend, "Das bunte Glas zerstört den Hass," meaning: "Colored glass destroys hate."



Bruno Taut:* Das Baugebiet, vom Generoso gesehen *("*The Construction Area, Seen from Generoso*"), from* Alpine Architektur, *1919.



Bruno Taut:* Tal als Blute *("Valley as Blossom"), from* Alpine Architektur, *1919.

The Glass House's debt to medieval conceptions of the spiritual aspects of architecture was acknowledged in Taut's epigraph in the exhibition's program: *Der gotische Dom ist das Präludium der Glasarchitektur* ("The Gothic cathedral is the prelude to glass architecture"). But far from a stylistic antecedent (in truth, the Glass House just as closely recalled Moslem architectural conventions), Taut's invocation of the Middle Ages had more to do with its intended reestablishment of an iconography of crystal symbolism, one that had long embodied notions of physical transformation and metaphysical purification. To the alchemists of ancient times, the crystal represented the highest state of physical existence, having begun as base matter only to be transformed into transparent purity; in the same way, the Expressionists hoped for a similar transubstantiation of their contemporary world through their richly symbolic architecture. This parallel was pointed out by Rosemarie Haag Bletter,[3] who has also described the experience of the Crystal House:

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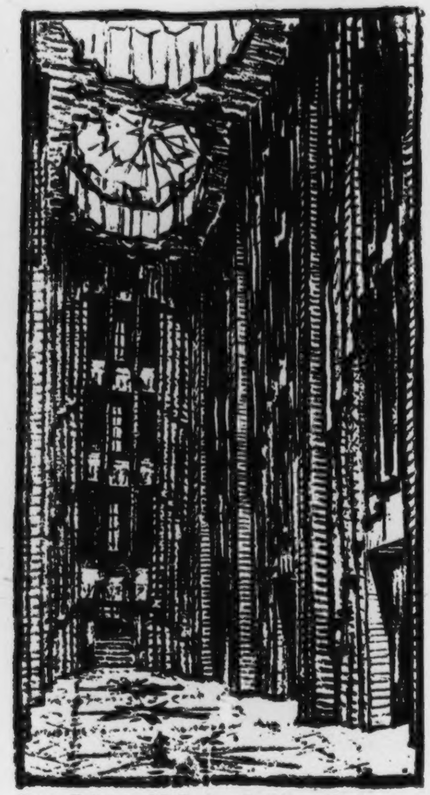
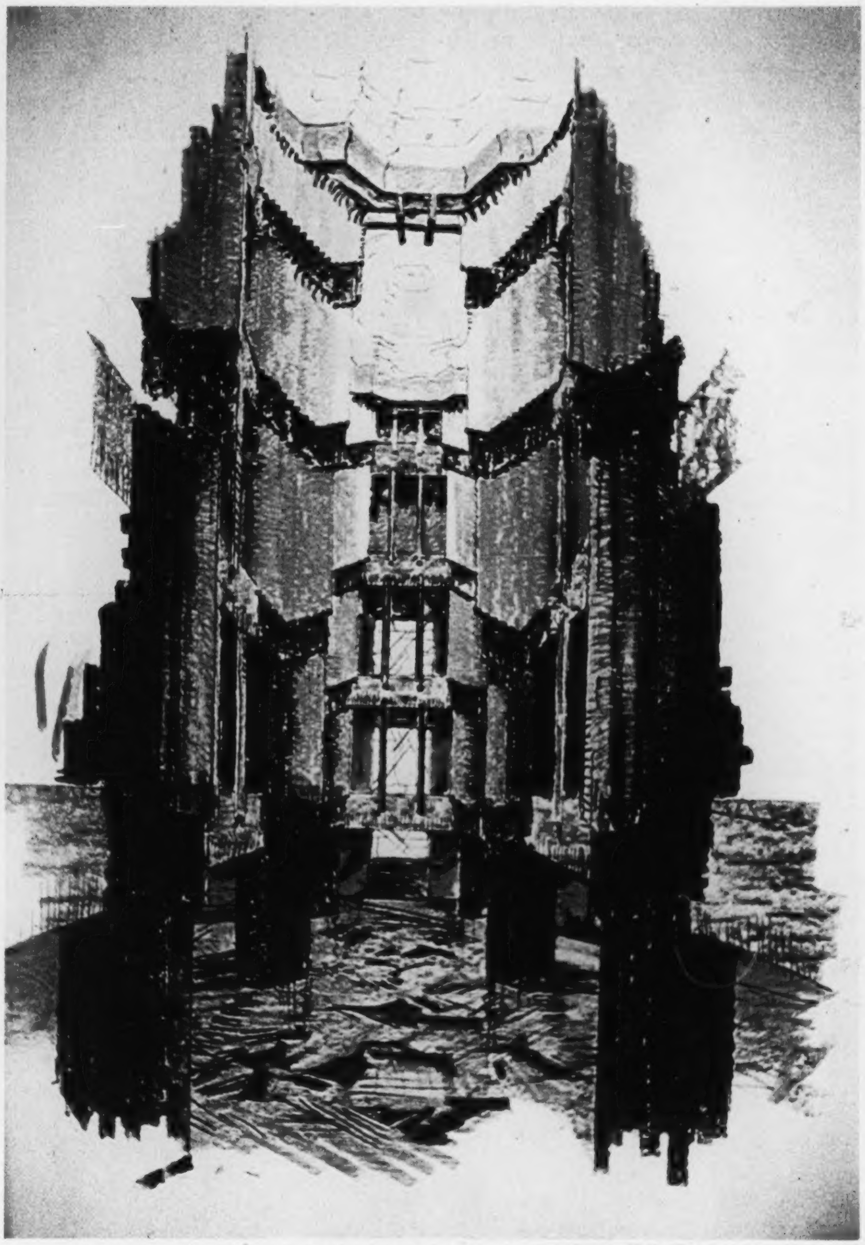


Peter Behrens: IG Farben Building (Höchst, 1920–24), main hall and bridge with clock-tower. Charcoal drawing. Farbwerke Archives.



Peter Behrens: Sketch for IG Farben Building, Höchst, West Germany, 1920–24.

> A walk through this building was like an alchemical rite of passage: it began in an aura of crystalline lightness but the most intense experience occurred, paradoxically, at the end of a long, dark corridor . . . .The primary impression of the building was theatrical, synesthetic, and mystical.[4]

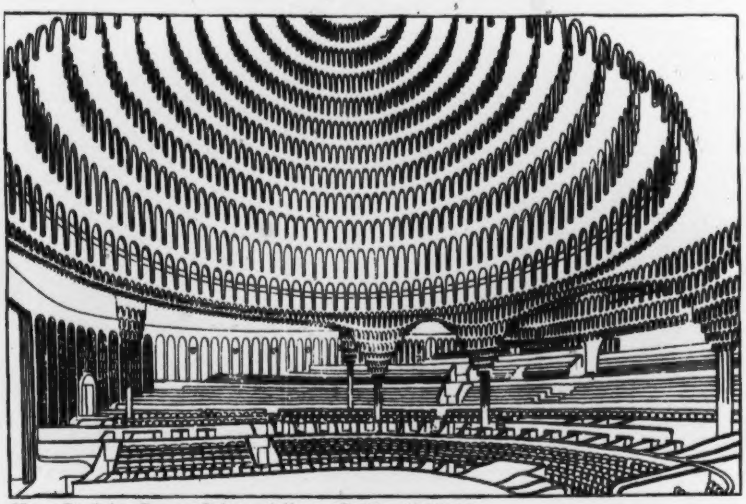
Those last three adjectives sum up not only the most salient aspects of Taut's work until 1923, but also those of Expressionist architecture as a whole.

Taut's work in the immediate postwar years was largely limited to his creation of a remarkable sequence of books in which his visionary schemes were given dazzling, if only two-dimensional life. His *Alpine Architektur* of 1919 proposed titanic schemes such as crystalline colored-glass cathedrals to be built in the Alps, large, earthwork-sized colored glass flowers to be set in the Alpine valleys, and large, diatom-like colored-glass floats to be placed in mountain lakes. All were calculated to be visible from the heavenly spheres, and to modify the face of the earth to the extent that the globe itself would become a work of art. No less extreme, though somewhat more socially oriented, was Taut's *Die Auflösung der Städte* ("The Dissolution of the Cities") of 1920, which called for the dismantling of existing urban centers and the construction of new towns—in plan much like medieval idealizations of the New Jerusalem—whose nuclear, radial design struck another of the predominant Expressionist themes. The radial notion was actually implemented by another architect, Hans Poelzig, in the same year that *Alpine Architektur* was brought out, and his Grosse Schauspielhaus, or Great Playhouse, of 1919 in Berlin must count as the first major executed work of Expressionism. Built for the innovative theatrical director and impresario Max Reinhardt, it was a renovation of an existing semicircular theater. Poelzig retained the original configuration of the structure, but further emphasized it through the addition of his famous stepped domical ceiling for the auditorium, which, with its row upon row of concentric, suspended arches in continuous sequence, gave the hall the feeling of a stalactite-hung cave. Illuminated indirectly, it created a setting that in its majestic focus gave the clear implication of the theatre as a sacred place, a kind of Grail Temple for the new German drama.

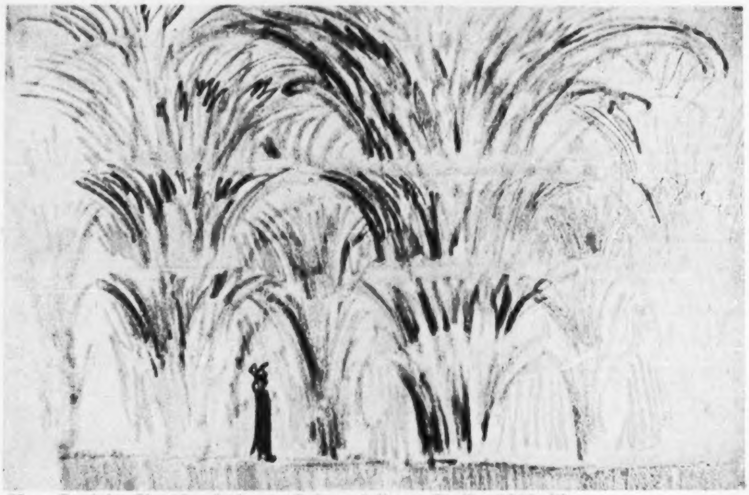
If it is true that innovation in the arts is often first experienced in the "minor" mediums, then it is especially true in times of economic hardship, when financial constraints limit patronage in costlier art forms. Thus it is not surprising that some of the most influential Expressionist architectural design was done as sets for the relatively new medium of film. The best-known example, and the one which often serves as a veritable definition of Expressionism, is *Das Kabinett des Doktor Caligari* of 1919, directed by Robert Wiene, with set designs by Hermann Warm. To a great degree the film has a pictorial, rather than architectonic, feeling to it: though the walls and stage-like flats have the angular, angst-provoking feeling of an amusement park funhouse, their surfaces are worked over in a broad, painterly fashion that reminds one more of the early works of Kirchner than even the most extreme contemporary architecture, with the possible exception of the Merzbau by Kurt Schwitters, himself a painter.

The lack of architectural construction between 1919 and 1923 led several architects to design film sets themselves, including Poelzig, who did those for Paul Wegener's *Der Golem* of 1920. The medievalizing component of Expressionist architecture was fully and appropriately exploited in this movie version of the legend of a retributive monster brought to life in a ghetto in Middle Europe of the Middle Ages. The quaint *völkisch* domestic architecture of that period—steeply pitched roofs, irregular, half-timbered walls, set in narrow, winding streets, was exaggerated almost to the point of caricature. Yet, as in the case of the sets for *Caligari*, the results corresponded to other contemporary developments, such as the interest Lyonel Feininger, among others, displayed for medieval German

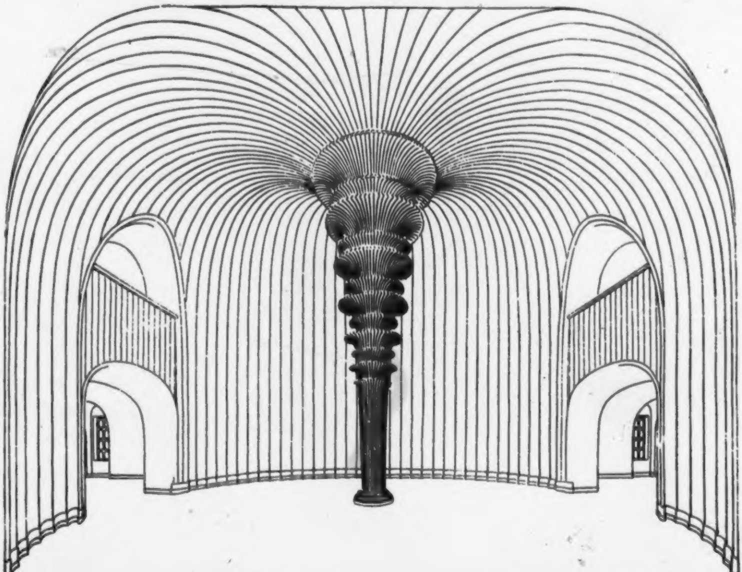
The famous stepped domical ceiling which Poelzig gave his Grosse Schauspielhaus of 1919 produced the effect of a stalactite-hung cave, a place sanctified for drama.



Hans Poelzig: Grosse Schauspielhaus, Berlin, 1918–19.



Hans Poelzig: Sketch relating to Schauspielhaus, Berlin, 1918–19.



Hans Poelzig: Drawing of main foyer, Grosse Schauspielhaus, Berlin, 1918–19.

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Hermann Warm: Set design for "Das Kabinett des Doktor Caligari," 1919. Photo Museum of Modern Art.

Hermann Warm: Set design for "Das Kabinett des Doktor Caligari," 1919. Photo Museum of Modern Art.

architecture depicted in the fragmented manner of the Cubists. As might be expected by the wide distribution of films, the influence was felt as far as the U.S. both in terms of set design (though Expressionist influences were largely subsumed into the more populist Art Deco style) and also construction. The Irvin Willat Studios in Culver City, Calif., commissioned architect Henry Oliver to design a witch's cottage for a film version of *Hansel and Gretel* in 1923, and the resultant structure bore a close resemblance to the distorted and attenuated forms of Poelzig's *Golem* sets of three years earlier. The house was later used as the studio's headquarters and eventually was moved to Beverly Hills, where it still stands, an odd testimony to the accelerated "trickle-down" effect of artistic transmission in the age of film.

But far more idiosyncratic was the Merzbau (or "Merz Building") created by Kurt Schwitters in his home in Hannover between 1923 and 1936. part architecture, part interior design and part sculpture, the Merzbau defies precise definition as any one of those. In Schwitters's own term, it was his "Cathedral of Erotic Misery," an accretion of fragments and mementoes relating to his life experiences, a continuous construction that charted his physical, emotional and creative transmutation through the years. Its faceted, angular forms were similar to the familiar Expressionist motifs, though much more freely handled, especially in terms of their general direction as an overall composition. Thus, when the cave-like room the project began as became too small for Schwitters's next series of additions, he simply evicted the tenants in the apartment above it, sawed through the ceiling, and continued upward, eventually taking over large portions of the house.

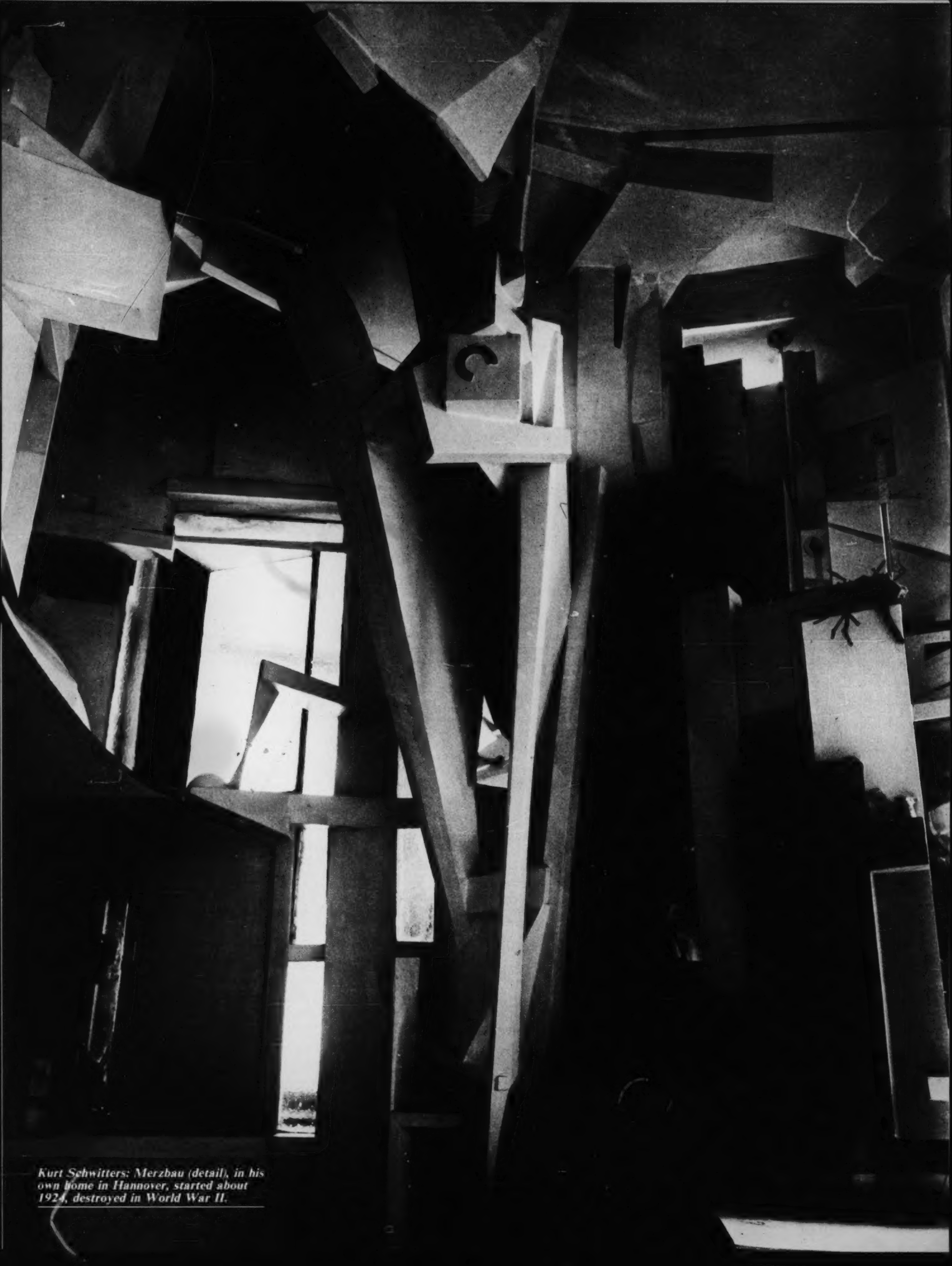
Hans Poelzig: Set design for "Der Golem," 1920. Photo Museum of Modern Art.

An intensely personal work of art, the Merzbau was filled with a plethora of interstices dedicated to the artist's arcane enthusiasms. There was a Nibelungen Cave, for example, celebrating the ancient German mythic saga, a Goethe Cave, and even a Sex-Crime Cave. There were also grottoes dedicated to his friends Hans Arp, Naum Gabo, El Lissitzky, Kasimir Malevich, Piet Mondrian and Theo Van Doesburg, among others, each containing, like an enshrined reliquary object, such talismans of those friends as a piece of hair, a cigarette stub, a bit of shoelace, or even a small vial of urine. In characterizing the Merzbau as "the only truly Expressionist building ever executed,"[5] Rosemarie Haag Bletter explains that

> such Expressionist architects as Bruno Taut had wanted a nonmechanist flexible architecture, one that could be adjusted to constantly changing emotional needs . . . . The paradoxical and wonderful quality of Schwitters' Merzbau was that it had no clear beginning and no clear end. A time capsule was not buried in its foundation, but new ones were added, making for a built-in self-renewal.[6]

Despite their necessary employment in ancillary areas of architecture, the architects of Expressionism received an impressive number of commissions in their chosen idiom. Peter Behrens, while hardly in the forefront of the movement, did nonetheless have a brief Expressionist phase, and his headquarters building of 1920–24 for the IG Farben company in the Frankfurt suburb of Höchst is, along with Poelzig's Grosse Schauspielhaus, one of the largest executed works in the style. Its most impressive feature is its central, skylit, four-story main hall, with its sharply-faceted brick piers (graduated in color from dark bricks at the base of the piers to increasingly lighter ones farther up) culminating in faceted glass domes that complete the crystalline imagery and the phototropic effect (with its obvious spiritual metaphor) shared by much other Expressionist architecture.

More forward-thinking by far than Behrens was Eric Mendelsohn, whose



Kurt Schwitters: Merzbau (detail), in his own home in Hannover, started about 1924, destroyed in World War II.

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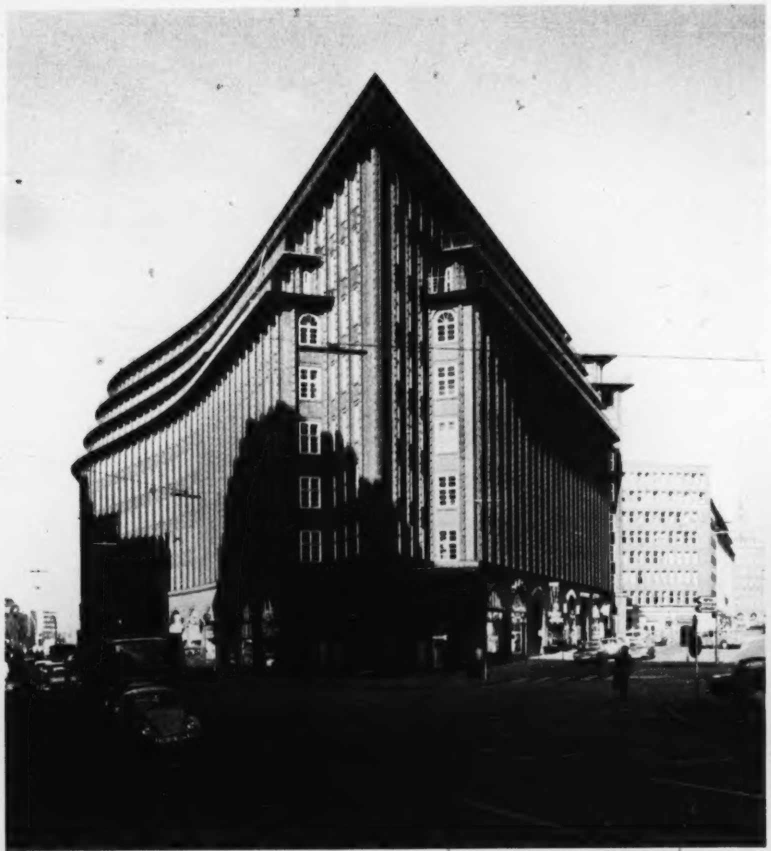


Fritz Höger: Chilehaus, Hamburg, 1923–24. This shipping company office building marshals the forms of Expressionism to mimic an ocean liner. Photo Cervin Robinson.

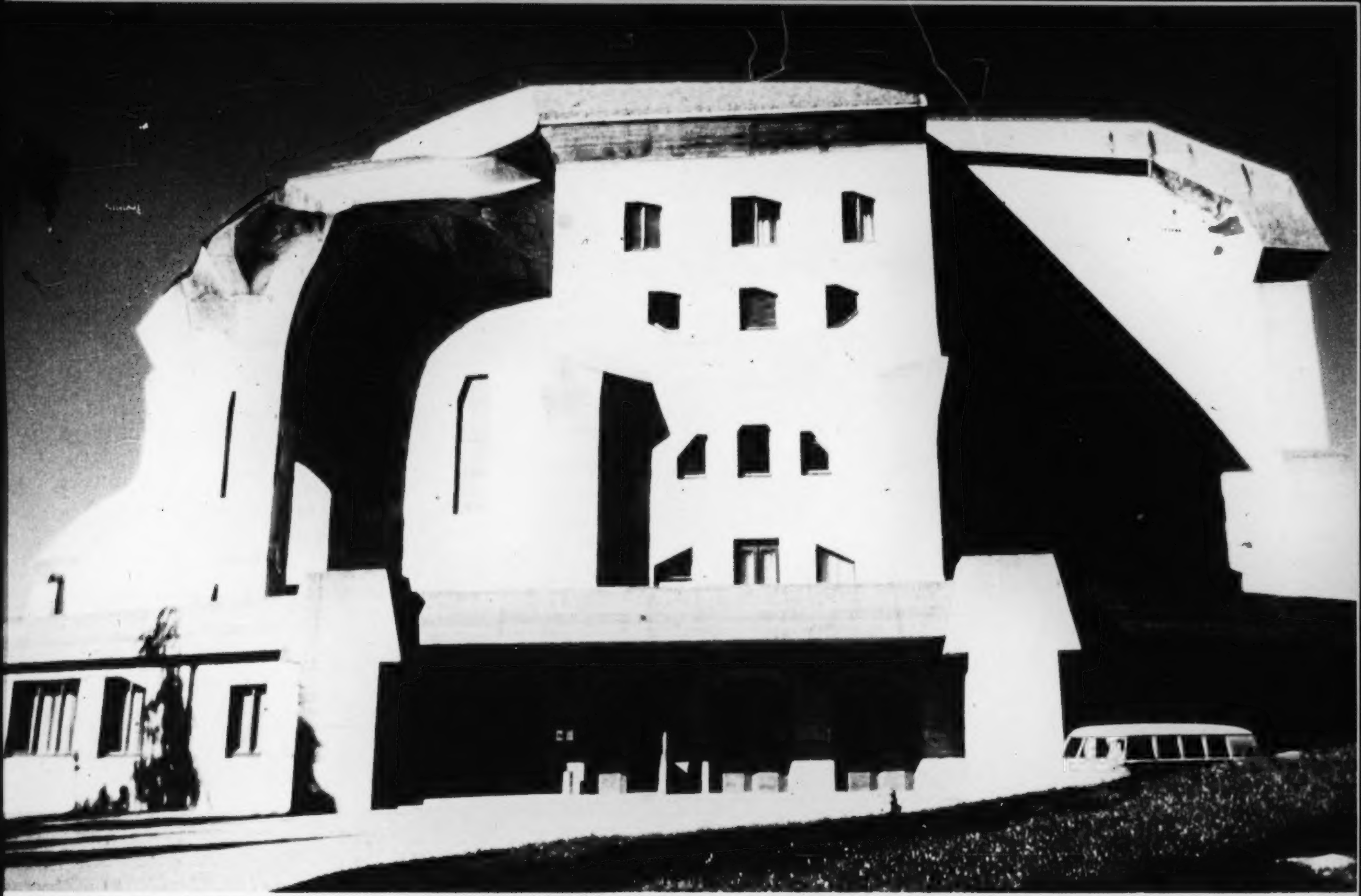
Michel de Klerk: Eigen Haard housing estate (detail), Amsterdam, 1917–19. Photo Dick Frank.

works did not share the crystalline esthetic of Expressionism at its most familiar, but who yet belongs to any discussion of the innovative architecture of Germany from 1919 to 1923. "I have found a pupil at last," Henry van de Velde proclaimed upon seeing the architectural sketches of Mendelsohn, and one can understand why immediately. The sensuously contoured forms of Mendelsohn's designs were obviously more of a piece with van de Velde's Belgian Art Nouveau origins than the angular shapes of the other Berlin Expressionists.

Three important Berlin exhibitions of architectural designs stand out in the early postwar period. One was the Arbeitsrat für Kunst's "Exhibition for Unknown Architects" held in 1919, and another its "New Architecture" show a year later, which included works by the Gläserne Kette ("Glass Chain") group led by Bruno Taut, including Wilhelm Bruckmann, Hermann Finsterlin, Paul Gösch, Carl Krayl, the brothers Hans and Wassili Luckhardt, Hans Scharoun and Max Taut, among others. But at least as sensational as those two exhibitions was the one of Eric Mendelsohn's sketches at the Paul Cassirer Gallery in 1919. If most Expressionist architecture implied discontinuity, fragmentation and a heightened emotional state, then Mendelsohn's approach was one of dynamic propulsion kept in harmonious but steady control.

Michel de Klerk: Eigen Haard (doorway detail), Amsterdam, 1917–19. Photo Dick Frank.

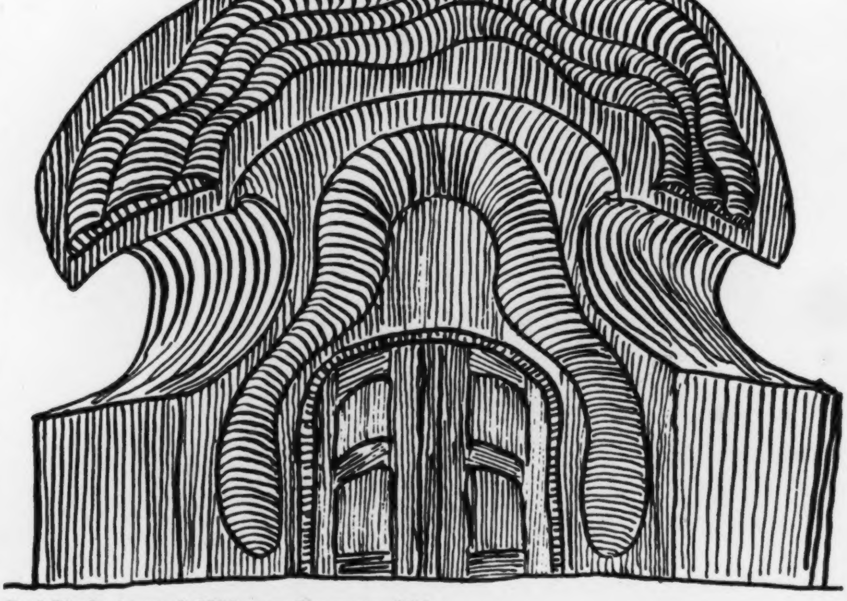
Mendelsohn's earlier designs convey the impact of the Italian Futurists on his architectural thinking, but by the time of his Cassirer exhibition he had devised a style that was distinctively his own. His most famous work, and one of the great masterpieces of Expressionism, is the Einstein Tower of 1919–21 in Potsdam, a combination laboratory building and astrophysical observatory for the verification of Einstein's theory of relativity. Not since the advent of Antonio Gaudí's sensuously modeled forms had such an extreme departure from architecture's predominant orthogonal rule been seen in Western architecture. Built of brick covered with stucco, it nevertheless implies reinforced concrete construction, and in fact has fooled some critics[7] into claim-



Rudolf Steiner: Goetheanum (south elevation), Dornach, Switzerland, 1924–28.

ing for it that more advanced form of fabrication. Mendelsohn indeed had originally intended to use reinforced concrete, but his limited budget and the difficulties of dealing with a new technology in the depleted postwar labor force led him to settle for the more traditional method. Though the relatively small Einstein Tower has two vertical rows of windows on the shaft of the structure, it remains basically ascalar in design, possessing none of the usual scale references of Classically-derived architecture, so that its true size is correspondingly difficult to judge.

This is organic architecture if there ever was any, but one which does not make trite representational references to the plant world or to the scenographic tradition in architecture. Rather, it is pure sculpture, dynamic, soaring and alive. Some later critics found it necessary to retrieve the imagery of Art Nouveau in order to deal with this powerful and anomalous building. When Siegfried Giedion spoke of architects who "built concrete towers as flaccid as jellyfish,"[8] it was clear that he had the Einstein Tower in mind. What that



Paul Gösch: A portal, 1920 or earlier, pen and ink. Collection Oswald Mathias Ungers, Cologne.

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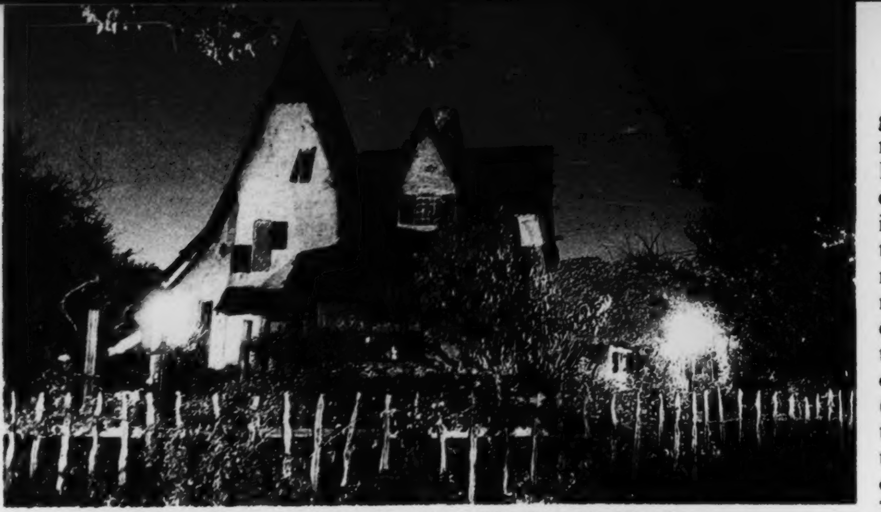
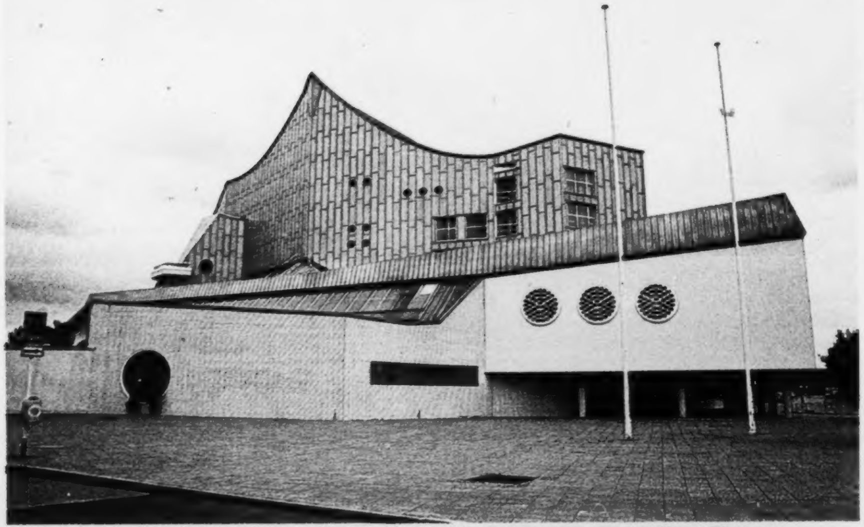


Harry Oliver: "Witches' House," Beverly Hills, Calif., 1923. Photo Paul Ruscha.



Hans Scharoun: Die Philharmonie, West Berlin, 1960–63. Photo Rosemarie Haag Bletter.

Frank Gehry: Gehry House, Santa Monica, Calif., 1978. Photo Tim Street-Porter.

great champion of functionalism did not comment on was how successfully Mendelsohn integrated the observatory dome into his total composition, making it appear as natural an outgrowth of the design as it might have been were it not an integral programmatic requirement. The firmness of Mendelsohn's conception led one contemporary critic to surmise, incorrectly, that the name of the building referred to a monolith (*ein Stein,* or a single stone) rather than, as it actually did, to the name of the world-famous physicist.[9] Yet there can be no confusion over the Einstein Tower's position as one of the true milestones of modern architecture; it is a continuing inspiration to architects who seek to diverge from the expected way.

Once building activity began to revive to a significant degree after 1923, a curious role reversal began to occur: presented with the opportunity to aid in the postwar reconstruction of Germany and the eradication of the appalling housing conditions that had severely worsened since the war, several of the most radical Expressionists turned their backs on stylistic pursuits that had no place in their urgent new work, while watered-down imitations of front-line Expressionism entered the architectural mainstream. Speaking of the phase that preceded this turn of events, Siegfried Giedion crankily wrote that "men who were later to do grimly serious work in housing developments abandoned themselves to a romantic mysticism, dreamed of fairy castles to stand on the peak of Monte Rosa."[10] This obvious reference to Bruno Taut slights his staggering imagination as much as his fine and exceptionally practical (though by no means grim) housing designs. How, then, does one characterize such efforts as Fritz Höger's well-known Chilehaus of 1923–24 in Hamburg, in which the familiar forms of Expressionism were marshalled ostensibly to mimic the form of an ocean liner for this shipping company office building, placing the demands of an *architecture parlante* ahead of all other meaning?

Another popularized offshoot of Expressionism dating from the same late phase of the movement is the Goetheanum, the great auditorium built in Dornach, Switzerland, to the designs of the mystic philosopher and founder of Anthroposophy, Rudolf Steiner. Replacing an earlier, Jugendstil-inspired Goetheanum he designed and had built at Dornach from 1913–20, this second version was based on Steiner's very schematic model (vaguely resembling a bust of Darth Vader) that was detailed and executed after Steiner's death by Ernst Aisenpries and a team of other collaborators. Like the Einstein Tower, the Goetheanum recalls little other architecture, although the Goetheanum's similarity to an inflated version of van de Velde's Cologne Exhibition theater seems clear enough. Though an impressive tour de force of concrete construction, the Goetheanum is a marginal curiosity, superficially Expressionist in style while remaining, under its forcefully modeled exterior, basically as modern as the Wagner Festspielhaus at Bayreuth.

More properly associated with the Expressionists are the architects of the Amsterdam School, whose experiments with form and material predated the postwar German developments by several years because of Holland's neutrality in the conflict. The expressive handling of red brick—the predominant material employed by the Amsterdam School architects—had its origins in the strong Dutch Art Nouveau crafts tradition of which such works as the Scheepvaarthuis of 1911–16 by Johan van der Meij must be seen as a late example. The most important and extensive product of the Amsterdam School was the Eigen Haard housing estate of 1917–19 by Michel de Klerk. The medievalizing character of Eigen Haard—picturesque vistas, quaintly archaic forms and village-like clusterings within the larger scheme—avoids the triviality of Hollywood haunted houses or of architecture-as-something-else by virtue of its morphological originality and semi-abstractness. The distinctive red brick tower designed by de Klerk is not, as it would have been in the Middle Ages, the sign of a church, nor, as it would have been in a Kitsch village, appropriate for some totally incongruous use—a snack bar, say, or a subway kiosk. At Eigen Haard it is merely, though effectively, decorative, and the honesty with which de Klerk treats it is echoed in the straightforwardness and honesty of the rest of the ensemble.

It would seem likely that the virtuoso brickwork of the Amsterdam School influenced that of Behrens's IG Farben headquarters and Höger's Chilehaus, though it is interesting to note that it wasn't widely imitated in the German housing estates designed by the former Expressionist radicals. They knew what the architects in this country were to realize with the onset of the Great Depression: that the kind of careful craftsmanship and costly detailing required to convey the expressionistic effects so easily attainable on paper could be executed only at considerable expense in real architecture. That fact, as much as anything else, led to the demise of a style that ranks among the briefest candles in the history of art. When it came down to a question of human needs versus artistic aims, the truly revolutionary architects of post-World War I Germany did not hesitate to come down on the side of the former.

It is important to remember that the Bauhaus itself began with an Expressionist phase, and that its subsequent shift to a machinelike esthetic was not accompanied immediately by equivalent means of production: much of what seemed industrially produced was in fact as laboriously crafted as that of the earlier Expressionist period. But what was genuine was the realization among the artists and architects of the Bauhaus of the role economics would play in the success or failure of their program. That imperative, more than anything else, was responsible for the shift, as it was much later on in this country, when modern architecture triumphed over Classicism and Art Deco, the last (until Post-Modernism) of the decorated styles.

The fact that successive periods still try to identify works of their own times with the fruit of Expressionism's brief, feverish season attests to its power.

Ever since the reawakened interest in Expressionist architecture began there have been repeated attempts to co-opt subsequent architecture as Expressionistic. Le Corbusier's boldly modeled Notre-Dame-du-Haut at Ronchamp, France, of 1950–55 was inevitably included in studies of Expressionist architecture, as was Hans Scharoun's Philharmonie of 1960–63 in West Berlin—the latter somewhat more understandable because of Scharoun's association, albeit some 40 years earlier, with the Gläserne Kette. Both those buildings share the jutting, prow-like roofline that is seen as an easy emblem of Expressionist architecture, though the interiors of neither structure carry the claim much further. Although the chapel at Ronchamp has survived well, weathering the eclipse of critical interest in Le Corbusier's Brutalist phase, the Philharmonie has fared less happily. The exterior of the Scharoun building suffers from the state of its shoddy materials; the interior, in better repair, seems extremely dated by its excessively crafted finishes, resembling some early-'60s cruise ship, the *S.S. Caligari*. Nevertheless, set against the tepidly pseudo-Classical concert halls built in America at the same time, it appears no worse than an honest failure.

One recent work with allegedly Expressionist tendencies is Frank Gehry's own house of 1976–78 in Santa Monica. Its aggressively protruding forms, its unsettling use of unconventional materials and its resolutely anti-rationalist tone all qualify it as this generation's entry to the roster of new claimants to the ranks of Expressionism. That such latter-day works can hardly be absorbed in any real way into the canon would have been especially clear to the architects of Expressionism themselves, some of whom spent only a fraction of their creative lives in the creation of work that can be deemed authentically Expressionist. But the fact that successive periods still seek to identify architecture of their own times with the works of that short, feverish and thoroughly unique moment is the most convincing evidence of the hold that Expressionism still has on the minds of architects of imagination. ☐

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8. Siegfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*, Cambridge, Harvard University Press, 1941, p. 486.
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Review of Exhibitions

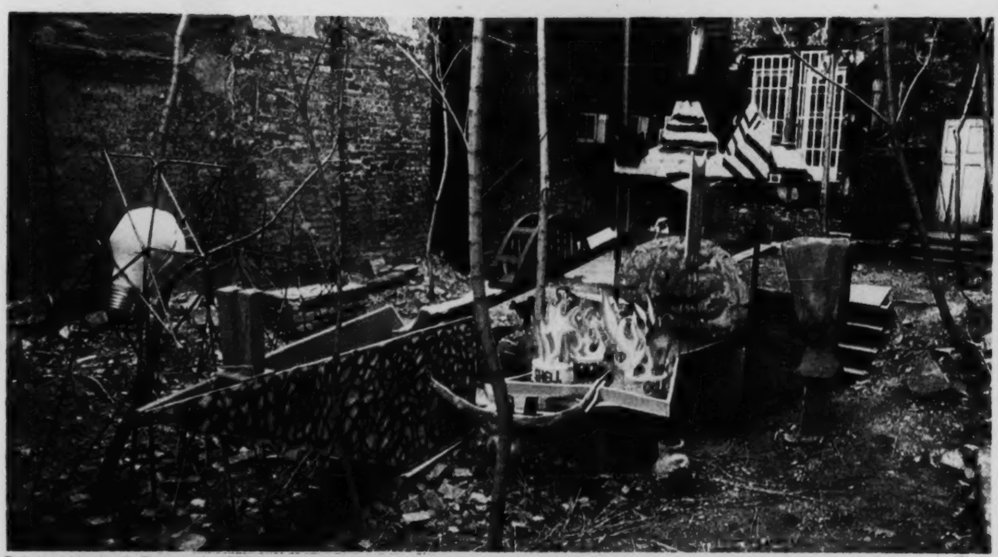
NEW YORK

Rebecca Howland at ABC No Rio

On the lower East Side in the lot behind ABC No Rio, Rebecca Howland, current president of Colab, the artists' group that runs this alternative museum, has built a large, outdoor fountain. It works in the following way: water is pumped from a tank in the ground up to the ocher and black cement mountains atop the piece whence water trickles down to the bottom again by two routes.

One way for the water to flow is through a transparent tube, down a little two-lane highway, under a miniature bridge resembling the one at the west end of Canal Street. After passing under the bridge, the water emerges into a large boat-shaped trough painted electric green with copper-colored squiggles on its side and a little cement World Trade Center near its tip. It then passes through a hose and into an hourglass-shaped pool. There, five miniature oil storage tanks with the names "Shell," "Exxon," "Gulf," "Occidental" and "Mobil" on them are depicted as being in flames.

From the hourglass pool, the water gurgles down a three-stepped staircase whose sides are decorated with carvings of big frogs. While the water goes down the stairs, the frogs go up it, in some cases licking the behind of the frog in front. Having descended the stairs, the water ends up in a small pentagonal pool whose bottom sports the GE logo in each corner. Water also shoots into the pentagon pool from six life-size play machine guns in profile. Their far sides are rigged with tubing in squiggly patterns while their near sides are covered with intestinal forms in high relief.



Rebecca Howland: *Brainwash*, 1982, cement, wood, steel, fiberglass and water, 20 by 10 by 10 feet; at ABC No Rio. Photo Tom Warren.

Dennis Oppenheim: *Formula Compound*, activated July 1982, Battery Park landfill, N.Y.C. (review on p. 116).

The other water route is shorter and more direct. It runs out of the mountains into an amphitheater-oculus shape, pours down a cement form that resembles an executioner's block, and splashes over a large relief of the human brain studded with bottle caps. After bouncing off the brain, whose Structalite shell is rapidly wearing away, water falls into the hourglass pool and down the frog staircase.

Some water does not make this full route and falls behind the brain into a cavern or grotto beneath the mountains. There water clings to the metal armature of the brain, drips over a wall imbedded with images of diamonds and coal, and falls into a white eye-shaped pool reflecting the oculus above.

Other incidents not directly involving the flow of water include a large, standing geological table in low relief showing the composition of coal and oil in reverse evolution, beginning with representations of a money bag and a severed human head at the bottom. These two forms recur in three dimensions as the round "feet" of the legs supporting the hourglass pool—or pooltable. The geological table supports the mountain range, as does a column of black bombs shown exploding into red-orange flames above the mountains, so as simultaneously to suggest a volcano and reflect the sheet-metal oil flames below. Scattered around the site are small electrical transmission towers made of orange metal rods. One tower contains a large, fractured lightbulb reminiscent of the General Electric logo. Standing alone near the hourglass pool is a lifesize plaster sculpture of an upside-down hot pink strapless '50s-style dress. Its curvy elevation rhymes with the angular plan of the hourglass pool. Peering down into the dress sculpture, we see at the bottom a small carving whose forms are hard to make out, but which supposedly shows two people fucking.

The fountain's overall shape can be read in several ways—as a festooned boat, as a map of Lower Manhattan, as a fractured geography lesson, as a chart of America's skewed economic priorities, and as an architectural model of the artist's mind. Its concerns are feminist, ecological and broadly political. Money is depicted as the bottom line and human life as the price that has to be paid for exploiting the environment. The mountains are shown being strip mined. The old-fash-

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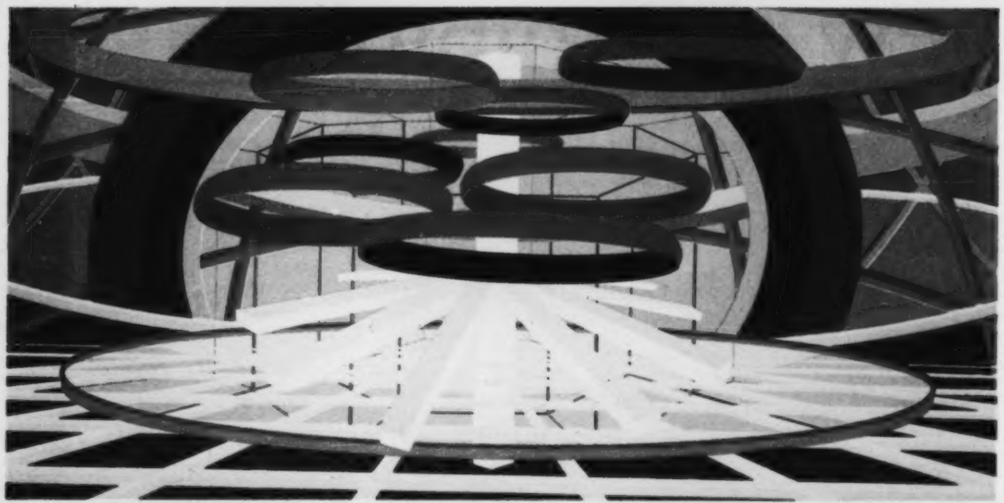
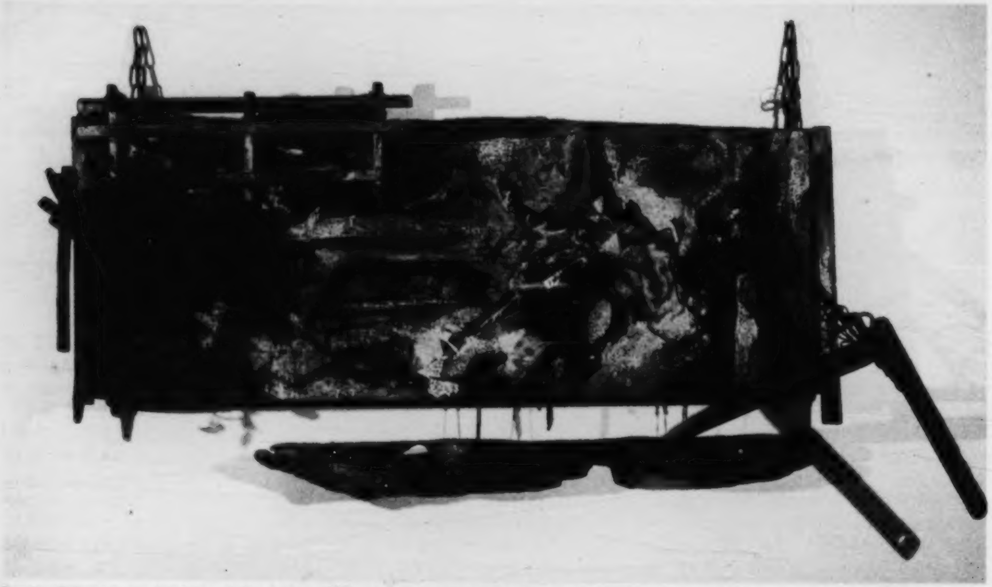


Al Held: *R II*, 1982, liquitex acrylic on canvas, 9 by 12 feet; at Andre Emmerich.

Works by Malcolm Morley, Claes Oldenburg and Julian Schnabel in "The Expressionist Image" at Janis (review on p. 119).



Carolee Schneemann: *Maximus at Gloucester*, 1963, mixed mediums, 29 by 73 by 15 inches; at Max Hutchinson (review on p. 120).

ioned, Boris-and-Natasha-style bombs are a literal support system for the mining. The guns are covered with guts—playing upon the murder-and-victim motif. Depending on how you see it, the pentagon pool either controls GE or is its subsidiary. Howland seems to allude here to President Reagan's public relations stint for the company and to the fact that GE is one of America's largest arms producers. The motif of one frog licking another's ass may comment on the relation of government to industry and point up nature's mockery of man.

The fountain does not explicitly condemn this state of affairs so much as it subtly draws our attention to it. The fountain's political content can be seen as both naive and knowing because its forms are so cute. Howland's choice of materials and techniques, mostly primitive casting in cement and plaster together with assemblage, is part of a larger Cave Girl esthetic which attempts to subvert the machismo of high tech. Likewise, her imagery deconstructs male figures of speech. We do not look up the pink dress but *down* it. Her sculpture proposes many comparable overturned clichés, hence new feminist prototypes.

The fountain has aspects both of a work-in-progress and a piece in decay. Its brain in particular is falling apart. And by involving our empathy as well as the artist's ambition, it manages, in the end, to live up to its own name: *Brainwash.* *—Brooks Adams*

Dennis Oppenheim at Art on the Beach

After several years of making large, hybrid machine works, Dennis Oppenheim lately has been building related structures that are more temporary, intended for the enactment of a single event. While his machinery pieces alluded to a variety of complex cerebral and machinic processes, his more recent "Fireworks" series celebrates singular and convulsive moments of intensity. One piece in the series, a sort of pyrotechnic Rube Goldberg device called *Formula Compound. (A Combustion Chamber). (An Exorcism).*, was set off one night late last July at Manhattan's Art on the Beach.

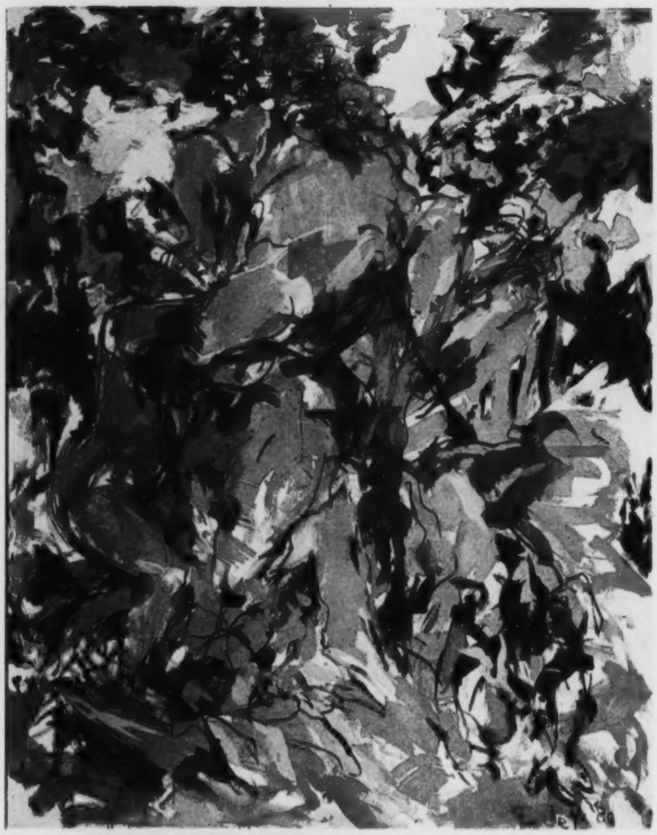
In the 1970s Oppenheim occasionally characterized his art works as "launching pads" for ideas. With his fireworks pieces the rocket metaphor becomes literal: elaborate, large-scale metal armatures are loaded with projectiles arrayed on large pinwheels and tilted ramps, and layered onto racks like banks of sacred candles in a myriad of interconnected systems. The construction at Art on the Beach suggested both an overblown, Hollywood version of a mad scientist's laboratory and the ramshackle relic of a lost industrial era.

The ignition of a single fuse triggered a chain reaction of the projectiles on the launching structure. Situated in the hallucinatory urban vacuum of the Battery Park landfill, Oppenheim's work threw off rockets for half an hour, tracing overlapping inscriptions and lines of flight in the night sky. Once ignited, the piece performed autonomously, operating out of control. Numerous rockets shot out in low trajectories at high speeds into the attending crowd of several hundred, causing spectators to run for cover; other rockets landed amidst traffic on West Street. Clearly, Oppenheim is now asking his audience to take risks along with him.

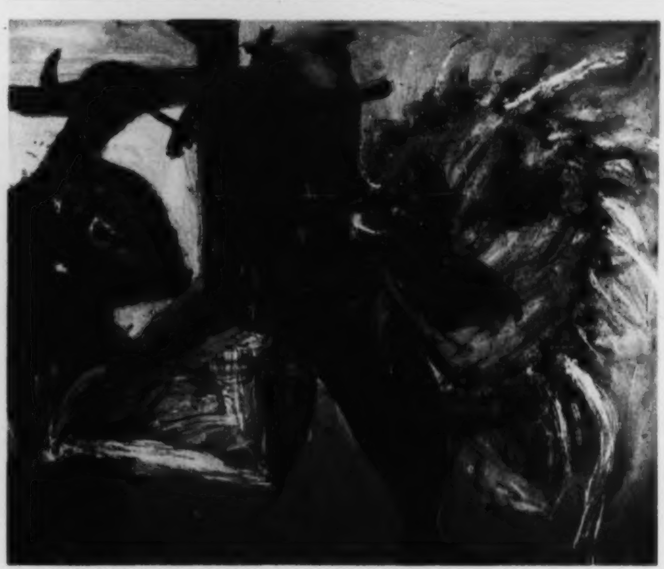
Throughout his abundant career Oppenheim has formulated what might be called a physics of thought, in which dynamic activities of consciousness are realized through material operations. Resolutely anti-Cartesian, he insists that physical crystallizations of thought can be catalytic processes, generating new and unexpected syntheses. In the "Fireworks" series, the incandescent expenditure of fireworks, their volatility and potential hazards, the play of chance, all objectify Oppenheim's vision of creative activity. That fireworks are most fully materialized at the instant of dissolution also ties into his consistent concern with a threshold zone between physical and non-physical states. Some of Oppenheim's aspirations are almost alchemical; the words "conversion," "transformation," "passage" and "way station" occur in the titles of recent works, bespeaking his desire to "activate matter at a higher level."

But the fireworks pieces are self-dissipating and, like some other Oppenheim work, seem haunted by the prospect of exhaustion. In the late 1970s, in his *Dry Wells,* his poisoned soil pieces, the *Death Holes,* and his *Exit Ramp for the South Bronx,* this exhaustion could have social, physical and intellectual ramifications. The "Fireworks" event also reads as a social image, recalling Jean Baudrillard's reflections on the burn-out, saturation and implosion of late capitalism. Particularly against the colossal, nocturnal backdrop of the New York financial district, Oppenheim's piece occurred as a spectacle of self-depletion, as the incarnation of a cultural apparatus in which production and consumption are no longer separable.

—Jonathan Crary



Elaine de Kooning: *Bacchus #20,* 1980, acrylic on canvas, 84 by 66 inches; at Gruenebaum (review on p. 119).



Martin Disler: *Unknown Soldier,* 1982, oil on canvas, 112 by 135 inches; at Multiples/Marion Goodman.

Al Held at Emmerich

Certainly one of the hardest things for an artist to do these days is to make abstract paintings that are imbued with formal rigor, spatial invention and a sense of high moral purpose. Al Held's paintings aspire to these old-fashioned virtues, but at some risk, for he presents us with a number of pictorial strategies that allude to an ideal world of order and grandeur.

In some of Held's new paintings we look into a cage of curved and angular scaffolding; we seem to be seeing but a portion of an endless expanding structure. Other works present interior spaces formed by planes of sweet, almost lurid, color that are both defined and interrupted by thin bands of different color; these bands move with angular and quirky steps across the surface of the painting and into its depths.

The most problematic of these new works is *Rome II* (9 by 18 feet). Held spent several months last year at the American Academy in Rome, and the Eternal City is invoked in this huge painting as an interior space of great power and measure. But its illusion of zero gravity suggests a fantasy of the future as well as a vision of the past. Indeed, Held is so relentless in his pursuit of spatial dynamics that he seems indifferent to the sci-fi overtones of his paintings. This brings up some interesting problems as we try to relate his work to contemporary reality.

In modernism the ideal of an optimistic geometry goes back to such post-Cubist movements as Constructivism and the Bauhaus. For all their differences, Léger, Mondrian and El Lissitzky shared a vision neither clouded by the personal anxiety of Expressionism nor undermined by the morass of the Surrealist unconscious. This vision had no irony. But since World War II it has been almost impossible for artists to deal optimistically with geometry. Stella's black paintings used geometry as a last resort, an anti-metaphor: What you see is what you get. Lichtenstein mocked Art-Deco geometry in his "Modern Painting" series. And Color-Field painters used geometry simply as an anonymous container for the energy of color. Only in the dated modernism (itself now under attack) of much contemporary architecture is there any consistent retention of an optimistic geometry.

When Held sets out to reverse all this skepticism regarding geometric purity, he goes it alone (except for some younger artists he influenced while teaching at Yale). *Rome II* is so serene, so ordered and so aspirational that it can't be our own time that it alludes to. It must be about some as yet unattainable future. Held's risk is that of a Cartesian who will be seen as Buck Rogers. *—Paul Brach*

Martin Disler at Marian Goodman

Through magazines and repetitive group shows we are now familiar with the "look" of most of the art chosen to represent the new European painting, but we have yet to see many of these artists as independent figures. Martin Disler, a Swiss painter, has been in just

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such a limbo. Although duly certified by exhibitions in Europe, appearances in several summer smorgasbords here, and by inclusion in Documenta, Disler had not till now had a one-man show in New York, and what was here demonstrated was just how various are the attitudes and accomplishments marshaled under the banner of the New Expressionism.

It seems more and more that the only common denominator for this broad tendency is personal drive and agitated paint surfaces. The smash-and-grab strategy employed by artists such as Immendorff or Middendorf, or the ironic or formal eclecticism of Penck and Kiefer share more with Schnabel's hasty grandstanding and Salle's schooled cleverness than with anything Disler has produced. Indeed, Disler appears to want from the New Expressionism pretty much what the old had to offer—art as purgative, art as transcendent aggression. Accordingly, for all their straining after catharsis, these paintings have a vaguely old-fashioned look.

In essence, Disler's assumptions are simple: sex, pain and violence are the taboos of the bourgeoisie, and regressive drawing is a means to point up the vacuity of artistic good manners. As the stuff of manifestos, such insights are hardly very exciting, and at times the smeary, coded genitalia, grimacing heads and flailing limbs border on cliché. But the scale and ambition of Disler's work are capable of forcing it beyond the banal impertinence of his ideas.

Scale is perhaps the most important variable. Certainly, the drawings, which are small, are the weakest part of this show. With few exceptions they seem to have come into existence too quickly for invention to have a chance against vehemence, and their resemblance to poster-paintings pinned up in kindergarten is too literal for there to be any dynamic tension between infantile immediacy and adult alienation. The paintings, however, manage to be convincing even when they are predictable. Disler has recently executed a huge mural enclosure at the museum in Württemburg, and clearly, grand scale puts the sort of pressure on the artist that is needed to harness his manic hand. Though the paintings in this show are not contiguous they are large and do function almost as episodes in a single piece of work. Their narrative drama is based on images of war, plane crashes and boisterous lovemaking, but the pictures' real drama is in the graphic bite of Disler's line, the chalky beige-blue-lavender washes and the sudden shifts of context and size in the laying out of his emblematic shapes.

In the final analysis, though, this work is satisfying without really being moving. One can only guess at the cause, but it seems as if Disler's determination to be serious, to be an expressionist in an historically understood manner, has made him dampen a grim humor latent in much of the drawing. Seriousness and urgency are not always the best weapons against a jaded public, and one hopes that the satiric edge blurred in so many of these pictures will soon be sharpened and brought into plain view. *—Robert Storr*

Elaine de Kooning at Gruenebaum

To start with, I must state, without equivocation, that this selection from her series of "Bacchus" paintings is the strongest and most lyrical show by this painter that I can remember in almost 30 years of E. de K. watching. (It is also true that I did not get a chance to see her recent retrospective of portraits at the Port Washington Gallery, Oct. 11–29.)

The "Bacchus" series started some years ago, when, in Paris on a teaching assignment from the New York Studio School, the artist happened to be walking in the Jardins de Luxembourg and came upon a bronze figure group on a pedestal, the work of the 19th-century sculptor Jules Dalou. Seized by this vision of a work environed by sky and foliage, she made some 50 watercolors and drawings on the spot, and afterwards, back in the United States, she began an ever-multiplying series of much larger acrylic paintings. Later, she returned to Paris and made more on-the-spot studies; still more acrylic painting followed.

The subject of Dalou's exuberant group is Bacchus riding a rearing horse; indeed, the animal would already have pitched him headlong were it not for a chorus of Bacchantes keeping him in place and restraining his mount. This 19th-century version of Baroque sculpture gives off a melody of excitement, a rising crescendo held in check by solid structural strategies, and it is this tension between soaring and restraint that held de Kooning's interest, and eventually made her captive.

Each painting, then, is the same in subject, and even in general aspect. Nonetheless, as with Monet's 20 views of Rouen cathedral, each is made unique by the way it is painted. Color and mood clearly comprise the dominant variables. For de Kooning, the Dalou sculpture must have long ago ceased to be "art," becoming instead as much a part of "nature" as the environment. Having found a congenial subject, she could relax, almost forget, and so practice the art of painting in the way she knows best—as a means of spontaneous invention. It is the colors that excite me. There are washes of color, thick colors, hidden colors, twisting ribbons of color, shards of color, colors as piercing as spears, colors which churn and curdle like milk or sea foam—and always there are Baroque rhythms of colors.

The English word "color" comes from the Latin *color*, which is in turn related to the Latin verb *celare*, meaning "to hide." De Kooning's color, always a kind of writing in paint rather than a blanket stretching from line to line, usually tends to cover or hide her forms. She paints the figures in these canvases as totalities of foliage, sky, and metal surfaces that respond to the dominating light and weather; then she manages to recover the presence of the motifs by the use of a supple line brushed atop the colors. The latter technique is somewhat reminiscent of the way Cézanne occasionally restated the edge of a form he had lost in the blur where one color plane impinges upon another. These lines in her paintings make a second voice, polyphonal to the others, within the total orchestration of these superb works. *—Lawrence Campbell*

"The Expressionist Image" at Janis

"The Expressionist Image: American Art from Pollock to Today" was a prominent event of the fall season in New York. A tastefully and meticulously assembled collection of work by 27 artists, it brought together works by younger New York artists (including Borofsky, Longo, Fischl, Haring, Salle, Rothenberg, Schnabel, Zakanitch) with those of the '50s and very early '60s by Johns, Pollock, Kline, Rivers, de Kooning, Segal, Bourgeois, Oldenburg, Rauschenberg, and others. While it offered a variety of pleasures, cunning juxtapositions, and some rarely seen work, it was also a show with an appearance of judiciousness and intelligibility. It seemed like a sober, thoughtful pull back from the cacophonous arena of the current art scene, as if finally someone were imposing order and perspective on recent developments.

Unfortunately the museumlike ambience and the semblance of reasonableness masked the primary functions of the show and the willful confusion at its core. Granted, it's easy to nitpick with the content of any historical or thematic exhibition; but in this case, the scattershot, all-inclusive selection effectively obliterated the significance of the word "expressionist." When Johns and Rauschenberg, along with a highly disparate aggregation of younger painters, are all made into "expressionists," when Pollock, Gorky and Kline unproblematically become painters of "images," it is no longer a matter of discussing intellectual positions, however questionable. When critical terms are used so indifferently, as fashionable tags sounding appropriately art-historical, then anything can be made to fit with anything else, anything can descend from anywhere.

The show, to no one's surprise, served to create an auspicious climate for the promotion of contemporary painting. Complementing the hard sell under way at many galleries, it undertook the delicate task of establishing good bloodlines for newer painters. Official confirmation of noble parentage is essential for selling racehorses and on the fast tracks of today's art world apparently important for emerging artists. But in addition to genealogical certification the older work performed a talismanic service: Pollock's *Number 19* and Gorky's *Water of the Flowery Mill*, objects of almost mystical status, infuse any nearby painting with small quantities of aura by virtue of sheer proximity. At the same time the show invoked the excitement (and opportunities) of the heroic postwar years of American painting and constructed a national cultural heritage for those wary of art with a German or Italian flavor.

To refute the historical narrative and notion of causality implied here is beside the point. In a sense any reading of history is true when it is dominant and effective. And if the desultory "reading" here can be said to hold sway now, it is as part of a much wider cultural phenomenon—as a symptom of the general neo-conservative effacement and depreciation of the advanced art and counter-cultural politics of the '60s. In a show that presumes to trace a continuity in American *art*, not just painting, there is a remarkable wasteland of 14 years, from 1961 to 1975. Only two works from this period are included, by the idiosyncratic figures of Neil Jenney and Philip Guston, who became influential only in the mid 1970s. In even the most cursory examination of the fate of "expressionism" in Ameri-

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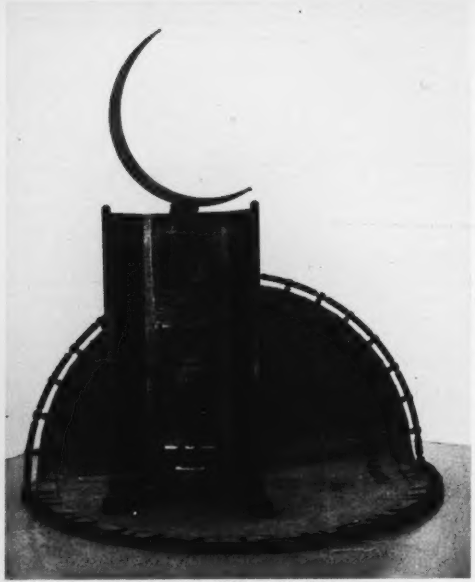
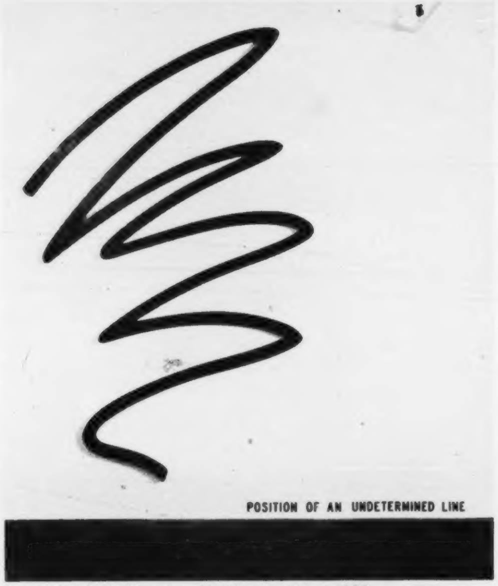


Salvatore Scarpitta: *Moondog*, 1982; metal, glass, canvas, 119 by 114 by 58 inches; at Castelli Greene Street.



POSITION OF AN UNDETERMINED LINE

Bernar Venet: *Position of an Undetermined Line*, 1982, at Bonlow (review on p. 122)

can art, documentation of Robert Smithson's *Asphalt Rundown*, Richard Serra's *Splashing*, or scores of other '60s art works would have been more pertinent than much of the work included here, regardless of how loosely one defines the word "image."

It seems important now to respond to such a narrative with an alternate history or counter-memory, one that will preserve and affirm those dimensions of Pollock, Johns and Rauschenberg that this show suppresses. What these and other artists did in the '50s was to point toward an immense range of possible operations, materials, processes that could be deployed over a much wider physical and social terrain, that in part nourished the work of Smithson, Kaprow, Serra, Morris, Hesse, Oppenheim, Levine and many others in the '60s. It is their experiments and achievements that are excluded as options for young artists today by the lineage suggested in this show. Instead, Pollock et al. are inscribed within a narrow tradition in which "expressionism" is a neutral, timeless stylistic possibility and in which art making is synonymous with the production of pedigreed painting. —*Jonathan Crary*

Carolee Schneemann at Max Hutchinson

Debris juts out and settles in among coagulated thicknesses of gestural painting: composts of rope and lace, shards of glass and mirror, wood fragments, ribbons, egg shells and sea shells, tattered and paint-smattered umbrellas, photographs and shreds of tar roofing. One montage, *Pandora* (1963), bears the stenciled word "SCRAP"; another, *Native Beauties* (1962-64), has a glassed-over paper clipping proclaiming "DEPOSIT." These 30 works from the '60s—exhibited here for the first time—are indeed scraps and deposits, but not static ones. Bright and soft colored lights blink; motorized parts whirr with chirring, clickety sounds; glass stalactites clink against one another.

In 1960 a favorite tree in front of Schneemann's Illinois house was felled by a tornado. From the resulting wreckage she evolved a performance in which the participants were to pick out pathways through the obstacles posed by the fallen branches, overturned rocks and uprooted vegetation. Her assemblages propose analogous mental courses, analogous enactments of loss and recovery.

Maximus at Gloucester (1963) is a large—roughly 7 by 3 feet—conglomerate of wood, rusty wire, decaying nets and ropes and more, all found on the beach near the home of the poet Charles Olson. These disparate fragments are unified, however, by Schneemann's use of paint. Colors—greens, pinks, blues and yellows—and application—at times a thin wash, at times pasty thick, at times de Kooning creamy—suggest unexpected correspondences between, for example, a bit of wood and a photographed swatch of green tweed. Other photographs—of a woman's cheek, eye and nose, of a breast, a torso—are also embedded in these varying hues and thicknesses of paint. Two long, centrally located blades of mirror reflect our own splintered presence in among these shards from Olson's landscape.

This work is a visual parallel of Olson's enterprise as a poet in which the body of the poet (the breath), ancient Mayan civilizations and the history of Gloucester and its citizens, past and present, are all looped into the web of a poem. In 1963, in fact, Olson was researching the family tree of James Tenney, then Schneemann's husband (photographs of whom appear, alongside those of Schneemann herself, in many of the exhibited works). Not coincidentally, the shape of the central pondlike area of *Maximus at Gloucester* is reminiscent of the configuration of Illinois where the couple used to live. We see the enactment of Olson's lines in his poem "Maximus, to Gloucester": "He sd, 'You go all around the subject.' And I sd, 'I didn't know it was a subject.' "

Sir Henry Francis Taylor (1961), a smaller work on masonite, shows us the titled poet as photographed by Julia Margaret Cameron. ("I was photographed, I think, almost every day.") His white-bearded head is cupped pensively in his hand, his arm apparently leaning on a red swing. Paint—mostly rich reds and browns—slurs down past him, eddying by a pair of torn men's underpants, past a plaster sculpture in the manner of Seymour Lipton (one of Schneemann's teachers), past cigar-box labels, a map of Illinois, a recessed tinsel echo of that map. Down, down goes the paint, catching in its sludge smiling pin-ups and shreds of a de Kooning reproduction. The old patriarch ("immortalized" by a woman, for whose camera he also played various Shakesperean and mythological roles) leans atop the toy swing of childhood, looking out over the roles women have played.

The point of view in these works is insistently female—not feminine. Womanliness is not set apart from or contrasted to objects associated with men and actual images of men, but is deliberately couched within the context of a life shared with men, as well as with women, and recycled through the stuff of its wake.

But, just as these works refuse physical stasis, neither are they intended as static mental fallout, as reminiscence for its own sake. Rather, their aim is regenerative. Tellingly, these montages and paintings are not the side- or after-effects of the performance work for which Schneemann is best known. They, like the fallen tree of 1960, function to generate elements which are transposed in performance to a larger arena, to the more immediate but less contemplative space and time of action. Conversely, in that "real" space and time of her theater Schneemann often folds back to the distancing space of the depicted. Performers become "particles bombarding space," audiences are "wedges," light sources swirl and flick like paintbrushes. To fault (as some have) these assemblages for turning inwards (narcissistically to Schneemann's personal life), or derivatively backwards (to the visual languages of men such as Schwitters, Rauschenberg or Cornell) is to ignore the very core of this artist's transformative enterprise.

—*Julia Ballerini*

Brice Marden at Pace

Cézanne is supposed to have said once that he wanted to make paintings that had the permanent aura of those in museums. It is a remark that rings true both in its humanity and in its frank acknowledgement of the bond between formal modernism and the classical tradition. Brice Marden does not rival Cézanne as an unconscious radical, but he has always been comparably direct in expressing his admiration for the masters of classical reserve, from the Spanish Baroque to the present. As with Cézanne, admiration is here a form of ambition.

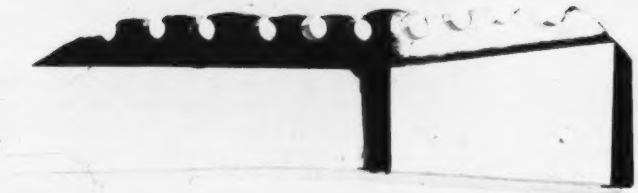
There are natural dangers for an artist who so explicitly declares the intent to make "museum art." When does the desire to make "timeless" art become an empty piety? There are also rhetorical dangers for such an artist and for those who support his work. Some critics nervously cite Marden's esthetic lineage as if his monochrome panels needed exculpation or the blessing of the Holy Ghost of a painting tradition with clear human content. They do not. Nor do they need the sort of scattered apologetics one reads in this show's catalogue essay, which uses everyone and everything, from Heisenberg to the Victorian occult, to provide an "intellectual" context for Marden's art.

Marden can work a physical magic altogether free of parlor arcana. The paintings themselves speak plainly of his debt to Zurbarán, Johns and Reinhardt, while at the same time establishing their own independent presence and authority. There are nevertheless signs that Marden is restless with his early mastery.

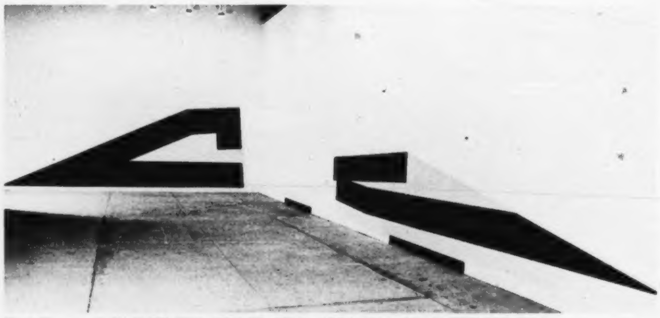
All the work in this exhibition was done in the past couple of years, and yet in its diversity the show is almost like a mini-retrospective. In part this variety may come from the fact that unlike Rothko, to whom he has been compared, Marden arrived at his most fertile format with a relative lack of evolution. He now seems caught between cautious experimentation and a kind of graceful circling of his primary terrain. Thus, the ink and gouache "Melia" drawings are like disciplined Abstract-Expressionist exercises, while in the card-grids Marden appears still to be looking for a formal dynamic and a flexing line that would be his own equivalent to the faint fusain studies of Mondrian. The oil-on-paper paintings are similarly refined and deliberate, but do not really come to life.

Most remarkable of all the new work is a series of oil paintings on marble. Thinly applied bars of tone and color are set against the accidental edges and seeping mineral tints of the chosen fragments in a way that reminds one of Joel Shapiro's chalk drawings or, at times, of bits of archaic De Stijl geometries. They are extraordinarily seductive objects, but in their present state they owe too much to their preciousness of scale and to the uniqueness of the original stone scraps of which they are made.

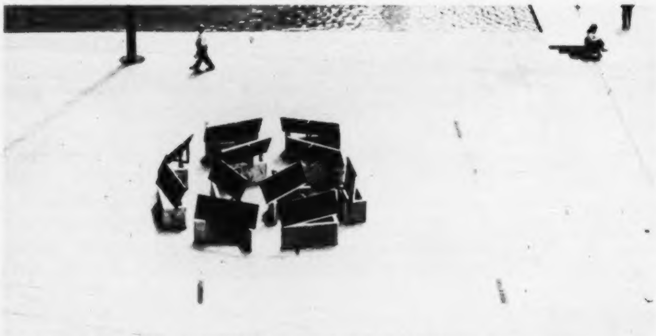
These secondary formats provide the novelty and decorative charm of the show, but its real conviction is to be found in the multi-panel post-and-lintel paintings, especially the four-part *Green Study* and the solitary *Black and White Study*. Marden's greatest strength is not finally his capacity to orchestrate complexity but rather his ability to fabricate living wholes, and these latter two paintings have a pulse and an individuality unmatched by the work of any other contemporary artist sharing Marden's general concerns. Two such paintings an exhibition are enough to put Marden in the ideal company he imagines. —*Robert Storr*



Brice Marden: *Marble #4*, 1981, 9 3/8 by 32 3/4 by 3/4 inches, oil on marble; at Pace.



Ted Stamm: (left) *SLDR-001*, 1981-82, 67 by 186 inches, (right) *ZCT-002*, 30 by 210 inches, 1982, both oil on canvas; at Harm Bouckaert (review on p. 122).



Don Gummer: *Spiral Crown*, 1982, marble, mankado, slate, steel, 22 by 22 by 4 1/2 feet; installation on the Seagram Plaza, N.Y.C.

Salvatore Scarpitta at Castelli Greene St.

This compressed retrospective of Scarpitta's art (1958–1982) in Castelli's large space gave some perspective on a body of work that has never received the attention it deserves. Scarpitta was born in America but spent his formative years as an artist in Italy. He returned to the states in 1958 to work on a series of relief paintings made of canvas webbing. At the time I jokingly called them "trusses for a cosmic rupture." They still appear intensely physical, projecting the energy of Abstract Expressionism into a literal push-and-pull. As he continued with the webbing paintings into the early '60s he introduced more ready-made elements such as harnesses and buckles—like those of parachutists' gear or, as it turned out, racing drivers' safety belts.

As a kid Scarpitta had hung out at the Legion Ascot Speedway in Los Angeles. There he began a lifelong fascination with dirt-track racers. As the collective energy of Abstract Expressionism waned in the early '60s, Scarpitta took a major step into literalism and started constructing full-scale replicas of dirt-track racing cars. He made 13 cars, though only two were shown here. *Rajo-Jack*, 1964, is a homage to a black driver. The car is totally accurate in scale and specifics but is almost completely handmade; only the wheels are real. (Scarpitta balked at the idea of carving spokes). The car has a blunt immediacy; even its environment is suggested by a backdrop of two garage doors. In short, it is a labor of love that takes its permission from the '60s "de-definition" of art—the opening-up of art's possibilities.

In the early '70s Scarpitta was working on the frame of a car but didn't yet have the wheels. Struck by its resemblance to an Eskimo sled, he proceeded to do a series of sled works. These are more abstract than the cars. They depart from real sled prototypes and, in a way, return to the preoccupation with process that marked the earlier webbing pieces. Then late in the '70s Scarpitta made a wood-and-fabric construction based on a manger for deer. This particular function is obscure so we are able to see the piece in more formal terms. With this work he was once more again into abstract art.

Moondog, 1982, was the most recent piece in the show. It has something of the same immediacy that the cars have, but it works with metaphor rather than quotation. The found objects included in the piece are a fireman's circular rescue net bent to serve as both base and backdrop, and a metal shield of the type that protects X-ray technicians. The shield is the personage; it is crowned by a snake-like metal coil and crescent. Some of us will remember Moondog, the prophet-poet-beggar who stood for years on the same street in New York in his robes of olive drab blankets, with his Viking headdress and beard and all his curious opaque "thereness." Scarpitta's piece gets it all.

What happens to a gifted artist whose career develops outside the spotlight of stardom? Scarpitta provides the clue: he keeps on working. —*Paul Brach*

Don Gummer at Sperone Westwater Fischer and Seagram Plaza

Don Gummer's *Spiral Crown*, a thigh-high quasi-labyrinth in marble with shimmering slate panels spiraling out from it to shoulder height, successfully held its own this summer on Seagram Plaza where it was temporarily installed.

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The spiraling panels' skyward tilt, coupled with the weight of the yellow and gray supporting stone, produced a ponderous rotational effect, which led the eye centrifugally to the steel and glass buildings above and beyond. The slate panels mediated between the partial labyrinth, scarcely legible as such, and the Park Avenue monoliths. Walking among the elements of the sculpture you felt both the labyrinth's concentration of space and the infinite upward expansion of the spiral.

Like *Spiral Crown*, the new wall pieces Gummer showed at Sperone Westwater Fischer in the spring were structured in two superimposed patterns, the outer one spiral or circular, and the inner one more amorphous. The wall pieces, however, are more pictorial, apparently weightless and much concerned with light. A few, like *Silver Wind*, seem to pinwheel kaleidoscopically. These works consist of lacquered or silver-leafed wooden grilles surmounted by arrangements of wood and silk screens. The screens are identical, but the grilles vary in length, color and shape so that they suggest a pattern without actually determining one. Gummer's introduction of color in these works, mainly reds and greens, enhances their pictorial properties, as does the fact that we are able to view them more schematically than his freestanding sculpture. Nevertheless, their presence is primarily a sculptural one, and pieces like *Silver Wind* negotiate a turbulent space between the viewer and the wall.

While a constructivist use of geometry continues to be an important part of Gummer's method, he keeps it unobtrusive. It is important to him that the viewer not feel compelled to ferret out compositional ratios. Like Gummer's materials, surfaces and workmanship, his arrangement of elements has a straightforward elegance. Apparently the spatial message of his pieces as transmitted in their gestalt is his major concern.

Gummer's earlier work was highly evocative of architectural forms, and seemed most clearly thoughtout along interior or infrastructural lines. This tendency raised some questions about scale and opened the pieces to unfortunate misreading as architectural models. Gummer has successfully eliminated that problem in his new work, where the circle or spiral of screens (or slate panels), by leading the eye outward from the sculptures, balances their sophisticated internal structures with a sense of the external. The structuring of these sculptures around dispersed groups of elements rather than in an enclosing framework is also an essential part of Gummer's tuning of their gestalt. He forces us to consider questions such as, How different can two patterns be and yet be read as a unit?, How can a pattern be suggested without actual definition?, and How do color shape and position effect these spatial readings?

Such questions imply that Gummer's sculpture may also be seen as an attempt to extrapolate from spatial perceptions to metaphysical or transcendental issues; in this respect he is more influenced by Mondrian than by recent sculpture. These new pieces represent Gummer's most highly developed statements to date concerning unity and disunity, pattern and chaos. —*Paul Stimson*

Ted Stamm at Harm Bouckaert

Ted Stamm's new paintings mark an important development in a career whose concerns were first cogently stated in the late '60s. Stamm was at that time developing his light, almost diaphanous Minimalist monochromes into achromatic "cancel" paintings in which all color or image was systematically obliterated by means of vehement eraser-fluid-like application of thick black paint over the entire picture surface. The effect was a complex one, wavering between coquettish expressivity (some of the original color seemed always to show through somewhere) and pure, determined nihilism. The monochromes, stripped of their chromatic lightness, had become extraordinarily dense, high-mass objects whose inertia seemed to press downward and back towards some invisible structural support. (Serra's sculpture would almost invariably come to mind.) In this way, Stamm's work had ceased being "painting" in any but the most superficial sense.

The recent show presented what might have passed, back in the Minimalist heyday, under the rubric of "objects" but, given the development of Minimalist ontology that this work represents, can be properly expressed perhaps only in terms of pure moment or quanta of force.

Of the eight works in the show, four were half-scale models, prototypes or drawings—any of which could be read as "programs" or specifications for the four principal works in the main gallery space. These latter consist of massive yet perfectly sleek aerodynamic shapes (though assembled from such decidely "slow" materials as wood stretcher and canvas), each spanning nearly 20 feet and rising (with one exception) no more than 30 inches. These works, which at first recall traditional rectangular canvases collapsed by the physics of acceleration, give way to an impression of extremely delicate tensor structures built according to machine rather than human tolerances. Thus the "front" ends of *ZCT-002* and *C-Dodger* compress neatly into an acute 13 degree angle, making the rest of the work seem to develop in a long expanding horizontal sweep behind it or else appear as a lagging form of unconverted mass still caught in a state of becoming.

The works hang from the walls like paintings, but extremely low slung (four to 30 inches off the floor), hovering well below eye level in such a way as to resist traditional references such as the window; at the same time, this positioning frustrates the phenomenological tendency to physically posit a human viewer outside the painting as an intimate part of its structure. Within the shaped canvases Stamm has laid bold architectonic bands of black paint (one D-type painting uses silver paint) which read almost as beams or oblique edges of slabs of great weight and inertia. Though the surface is slick and utterly uniform, this is the same, ever-recurring Stamm-black which, since the first "cancel" paintings, has served as both nihilist erasure and signifier of mass and gravity.

Some of the complexity of these works derives from their close, floor-hugging positions where the obvious suggestion of gravity is in part subverted by the neat asymptotic tracer line that they form along the "horizon." Only *SLDR-001* seems to have more mass than speed (and perhaps for this reason hovers closest to the floor), already an entropic element in a system making excessive demands on available energy. Stamm has succeeded in transforming the gallery into a field of pure force: no longer the static, metric articulations of body/non-body relationships of Minimalism, here all relations are virtualities in which terms are subject to instant conversion, where time seems to exist only as infinitesimal moments, and space only as a function of tensor variables. True, one experiences these works as sheer physical presences—but in terms of their effects. In a period when most important art has temporarily ceded the spotlight to frivolous celebration of tired modes and media, Stamm's work seems an important contribution to the field of post-Minimalist practice which, since Smithson, has continued in its attempt to found an ontology and theory of nature free from the metaphysics of objecthood.

—*Sanford Kwinter*

Bernar Venet at Bonlow

Spilling lazily along a wall or fluttering menacingly at a corner, the monumental calligraphic lines in Bernar Venet's new work are at odds with their glib mathematical captions. The lines, cut from plywood and coated with graphite—so that they are seen in relief, flickering above their shadows—parody the petulant gestures and illegible signatures of subway graffiti, albeit on an operatic scale. The phrase "Position of an Undetermined Line," repeated beneath each of the huge scribbles, domesticates them through classification, rather as if they were handwriting samples collected for analysis. During the last year, works of this type have been seen in New York at Bonlow, in Los Angeles at Malinda Wyatt and in Paris at Daniel Templon, where they have caused both fascination and confusion among viewers anticipating continued unambiguous elucidation of "The Rational Image"—the long-term project to which Venet has previously devoted himself.

The recent works are the most ambitiously scaled of Venet's mature work, the first to interact significantly with their architectural environment. This plus their peculiar juxtaposition of gesture and rationality, along with the ambiguity they introduce, makes these works particularly significant in the artist's development.

Venet became serious about "The Rational Image" in 1967, when he declared that from then on his artistic evolution would proceed along exclusively logical lines. Accordingly, he devised a program within which he would explore and present information from the frontiers of various theoretical sciences. At colleges, galleries and museums both here and abroad, Venet arranged lectures by scientists and presented various kinds of documentation (rational imagery) of material encountered in physics, astronomy, set theory, computer science and genetics. He structured this program according to a timetable which allowed for the treatment of a group of subjects annually from 1967 until the end of 1970, at which time his function as an artist would terminate. Guided by the principle that art should serve a purely didactic—and utterly unambiguous—function, he appropriated graphs, charts, diagrams and other single-message images encountered in his program and

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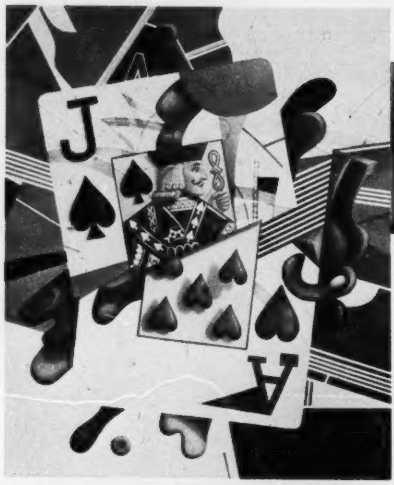
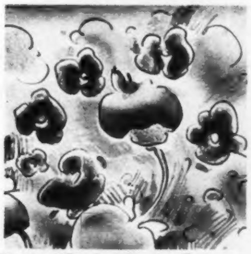


A word about Yankel Ginzburg.

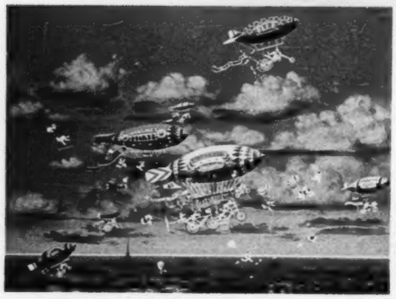
He is often referred to as the artist of the 21st century, combining color, patterns and his inventive mind to create his unique style.

Yankel Ginzburg was born in Russia, educated in Israel and Paris. He currently resides in Bethesda, Maryland. Many of his works have been displayed in the White House.

Yankel Ginzburg's "Blackjack"
original serigraph
signed limited edition of 275



Peter Max's "Spring"
original lithograph
signed limited edition of 280



Hiro Yamagata's "Sky Cycles"
original serigraph
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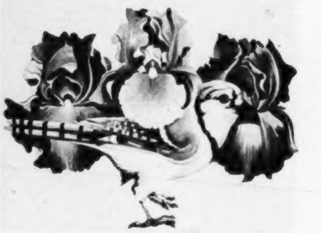

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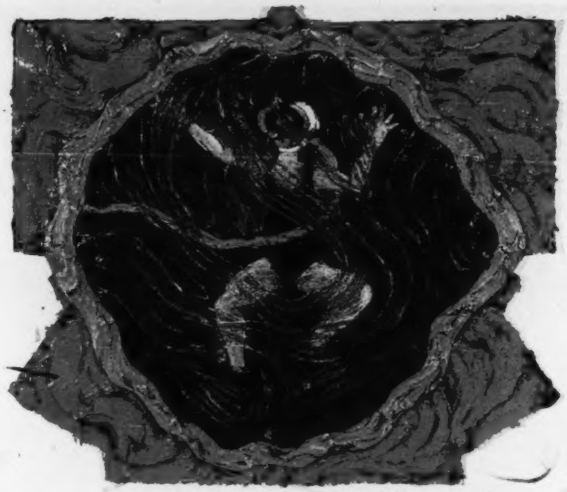
translated them into drawings and paintings.

At the close of 1970 Venet stopped working for a while as planned, but before long he went on to produce a series of uninflected but shaped monochromatic canvases shown in pairs so that they depicted sectioned squares or circles. These paintings were shaped by arcs, angles or chords delineated along the edges of the canvas and specified in words and numbers on or below the canvas: "Two Chords Subtending Arcs of 185° and 147°," for example. Venet stopped making the shaped canvases in 1979 and began to construct large arcs and angles from plywood. These were coated with graphite, captioned with their specifications and, in their placement on the wall, anticipated the lyrical compositions of Venet's new calligraphic works.

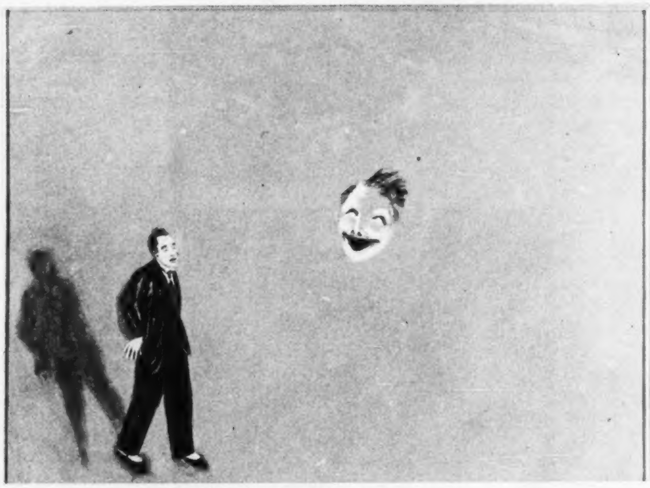
The latter continue to make use of the image-and-caption format, but a different syntax is employed. And because the parts relate to each other differently, they suggest a semantic shift. Whereas in the earlier work the verbal and the graphic terms were interchangeable, so that neither modality was privileged, in the new work the same phrase is used to describe a variety of lines, and the latter thus acquire a certain priority of interest. What's more, because they are intuitively rather than mathematically determined, their scale is far more crucial to their presence than before: not only are there newly complex internal proportions to consider, but the eye tends to relate the works more explicitly to the walls on which they are hung.

All of which is to say that these lines insist on being dealt with as gestures, frozen in time. Of course they are gestures once removed—in quotation marks, as it were—rather like a more sober and theoretical version of Lichtenstein's "Brushstrokes." Furthermore, as scribbles they stay away from many of the artistic functions of line—eschewing, for instance, both contour and shading—so that their character is more that of handwriting or signature. At the same time, of course, it is actually the terse, descriptive phrase conjoined to each of these lines that in effect constitutes Venet's artistic "signature"—the device by which we identify these works as "Venets." The irony, perfectly deadpan, is of the sort that has been marginally present in Venet's work right along. But his new willingness to open his previously mathematical structures to ambiguity both strengthens that irony and gives new range and depth to his chosen project—the isolation of the knowable, and, ever more explicitly, a critique of our instruments for knowing it.

—*Paul Stimson*



Helen Oji: *Diver #3*, 1982, acrylic on paper, 60 by 72 inches; at Monique Knowlton.



Nicholas Africano: *The Face of Hyde Haunted Him*, 1982, acrylic and wax on canvas, 70 by 92 inches; at Holly Solomon.

Nicholas Africano at Holly Solomon

From stout, mournful, battered women, lumpy legs issuing from housedresses, to Western prairie mise-en-scènes of romance, danger and cowardice, through dramas of Byronic passion and a plenitude of villains in Renaissance garb, Nicholas Africano, storyteller of comicry-novella sensibility, has emerged unscathed to posit, *pour la première fois*, a metaphysical quest of fulgurous portent. He titled this exhibition of 11 paintings "Dr. Jekyll and Mr. Hyde: A Crisis Between Knowledge and Faith."

A background of solid color sets the atmosphere, and assists the expression of mood registered in the body postures and facial features of manikins lovingly modeled from a wax medium. These creatures, closer to the proverbial lump of clay than to human flesh, have long peopled Africano's tales of destiny and distress.

It is Africano's considerable sense of humor derived from psychological insight, that infuses the loutish, amicable manikins gesticulating 'neath the vast heavens o'erhanging the human condition with the exaggerated, incomplete power alotted to frantic activity in the Realm of Caricature.

The esthetic prerogatives that lurk behind these paintings combine in tandems, and toot the same motet. American curio color schemata dominate the depth of emotion and attitude. Strong outbursts are conveyed with passivity and at a distance. The situations are as ambiguous as they are clear; all is lulled into a touchingly funny mildness.

Wielding a sceptre of caricature in the domain of his own lilliputians, through a tale of double personality, crime and the monster within, Nicholas Africano has arrived, along with the population of his bodikins, at the inroads of the unconscious, at "The Crisis Between Knowledge and Faith."

Our heartstrings are touted by the shapeless but distinguished Dr. Jekyll, who has brought a gummy white glass to his lips—*Body and Soul I*. He has imbibed the potation. Transformation has commenced in the viscera of the manikin—*Body and Soul II*. *Body and Soul III*—the flushed, agitated manikin is convulsing. The outstretched spatulate digits of Dr. Jekyll's cumbrous hands mock Nicholas's own hands preparing to remove the wax medium from his implements.

Leaving behind a plump, candified victim with petticoats in disarray, *He Fled from His Own Excesses*. Then, Dr. Jekyll is thrown face to face with his counterpart. On an expanse of darkling turquoise, Dr. Jekyll has pinned his own shadow with solid feet. He stands puzzled and helpless before the grinning, floating face of the evil Hyde—*The Face of Hyde Haunted Him*.

Though the powerful Africano has loomed over his flock, and they have cavorted at his bidding as well as they knew how, one manikin, Dr. Jekyll, has torn this fabric of neatness and revealed Africano's own adversary. In the wake of such doings one can only wonder, head in hand, whether Africano's arsenal of esthetic prerogatives has prepared him for this tussle of no small pale.

—*Austs*

Helen Oji at Monique Knowlton

Helen Oji fuses richly decorative painting with a Neo-Expressionist interest in subject matter. Her latest series of work derives from her 1978 abstract, shaped canvases based on the silhouette of a kimono. In those paintings the kimono shape was punctuated by bas-relief patterns in the same color as the ground. In 1980 Oji introduced subject matter into her work—whimsical images of birds and bees, rain scenes and ocean views. Her recent show consisted of several shaped and rectangular paintings (predominately Rhoplex on heavy, mounted paper) featuring more images of nature, plus a

VIRGIN OF GUADALUPE

Miraculous Vision through the eyes of

SALVADOR DALI

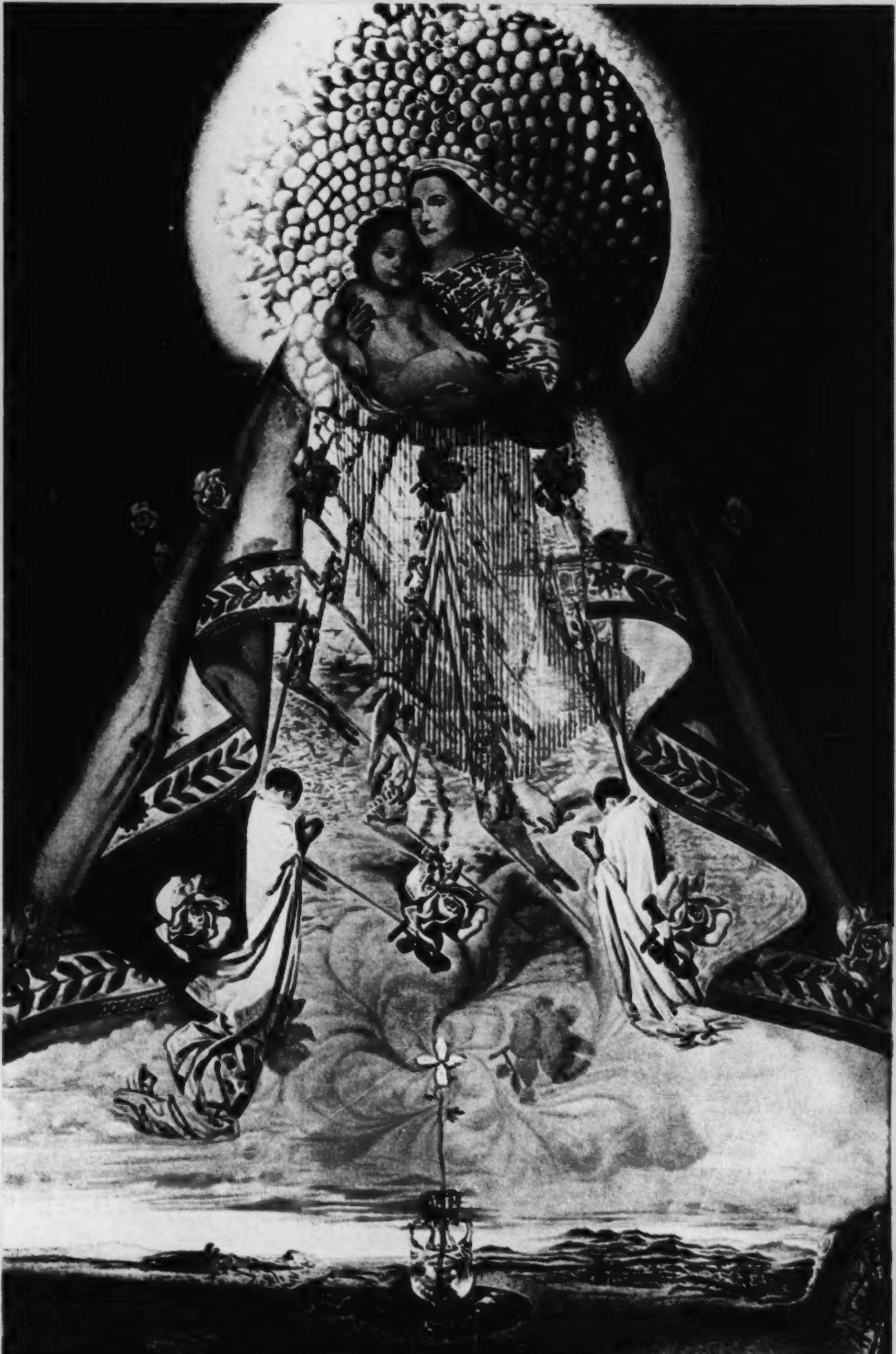
Guadalupe Shrine

In Mexico City is the Basilica of Our Lady of Guadalupe, Mexico's patron saint. It is said that on December 9, 1531, a young Indian convert named Juan Diego was on his way to Mass in Tlatelolco when a vision appeared in his path — the Virgin Mary, dark-skinned and clad in the robes of an Indian princess. It was her desire that Juan should go to the Bishop, relate his experience, and express her wish that a chapel be erected there, on Tepeyac Hill, where she might minister to her Indians.

The Bishop was understandably skeptical. On the following day the Virgin again appeared to Juan and repeated her instructions. Still unconvinced, the Bishop requested that Juan bring him proof of the Virgin's identity. Reluctant to embarrass both the Virgin and himself, Juan remained at home on December 11. On the 12th, though, he set out in haste for Tlatelolco to fetch a priest, for his uncle was gravely ill. As he had feared, he again encountered the Virgin and had to tell her of the Bishop's demand.

Unperturbed, she sent Juan to gather the roses she said he would find growing on the desolate hillside. Then she assured him that there was no need to worry about his uncle, who had recovered his health, and asked Juan to take the roses immediately to the Bishop, When Juan opened his cloak in the prelate's presence, its inner side contained a portrait of the Virgin. Satisfied at last that a miracle had occurred, the Bishop ordered construction of a chapel on Tepeyac Hill; the sacred painting was placed above its altar.

The Virgin of Guadalupe became Mexico's patron saint. Her portrait, in a heavy gold frame, hangs over the altar of the Basilica. Skeptics continue to assail its authenticity, but experts have confirmed that the "canvas" is genuinely of 16th century Mexican manufacture, and that in 1531 there was no one in Mexico capable of painting such a portrait. As for the paints, they have so far successfully defied analysis.



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few pieces of sculpture.

In these new works Oji explores parallels between her subject matter and her medium—between, say, the depicted movement of water and the physical properties of her paint. In one painting waves appear as thick impasto curves sparkling with glitter, and in another, a large work called *Inky*, an octopus looks like a paintbrush that has been plunged into water.

For the past three years, bees have figured prominently in Oji's painting and sculpture. They serve both as an occasion for a dazzling display of color (bees symbolize wealth) and as an opportunity to comment upon her urban environment (the beehive being an exaggerated model of human society). Indeed, her beehives resemble weird apartment houses—spiraling, zigguratlike towers. In each of the sculptures, peanut-shaped bees fly, attached by wire, around a brightly painted hive, while others cluster at its mouth. The colors of bees and hives contrast vibrantly.

Last summer, as part of an "Art in the Park" exhibition, Oji floated beehive sculptures (Rhoplex on styrofoam) on the pond in Central Park near 103rd Street. These hives could be seen as an ironic comment on both New York City life and the over-organized utopias dear to modern architects like Le Corbusier.

Over the past few years Oji's work has become stronger. Her kimono paintings, her pond scenes and her bee pieces provide her with perfect pretexts to marry decorative surfaces and magical content.

—*Ann-Sargent Wooster*

Gwenn Thomas at John Weber

Gwenn Thomas, who previously confined herself to the more conventionally painterly mediums, now combines color photographs of New York with abstract, and rather amorphous, painted frames.

The work is witty and elegant—its irony as intellectual as visual. In the unexpected relation of frame to photograph, Thomas's work recalls Picasso's *Still Life With Chair Caning*. Picasso's actual rope frames a work in which a real strip of oilcloth "falsely" purports to be chair caning. At first Thomas's photographs, with their streets and buildings, would seem to represent "reality," as distinct from the "illusion" of the freely painted frames. In this sense, they pun upon the conventions of realist representation, since, like the oilcloth, they are precisely *not* painted and thus cannot be considered feats of rendering. Furthermore, while the photographs have the fixed perspective characteristic of realism, the forms making up the painted frames are related to each other—and to the photographs upon which they at times intrude—in an exclusively formal way. Thomas's work turns upon the tension thus created, so that her subject becomes the constant interplay of realities between the two mediums.

The New York depicted here is a kinetic city of cars and people moving amidst graffiti, junk and deteriorating machinery. *Large Hudson Street* focuses on the city's dynamic angles, its juxtaposition of planes and forms. The frame exuberantly fractures the tight structure of the image. This tense geometrical composition—of buildings, gas pumps and a junked kitchen stove—exudes an agitated excitement, from the dislocated central vertical planes to the jumps of scale in the foreground. This work delights especially in a cubistic inversion of identities. A terra-cotta strip of molding looks painted, while the part of painted frame of the same color appears photographed. Is the long black vertical a solid, a cast shadow, or an errant part of the painted frame? The frame dissects the photograph's forms, colors, and zigzagging rhythms. This work adapts compositional ideas of Cubism, its paradoxes of reality and illusion, to dramatize Thomas's own vision. Her camera image is aggressive, but her frame's brushstrokes of jazzy color and exploding shapes are even more so.

Thomas evokes menace, like de Chirico, through shadows cast by people outside the photographs' field of vision. The painted passages extend the shadows and halt the motion. Static and general rather than kinetic and specific, they make the work of art more contemplative in effect.

Thomas's New York is still the "Cubist Futurist City" Picabia declared it to be in 1913, presenting a multiplicity of intersecting moods and perspectives. Whereas Ger van Elk or Donald Newman's photography-painting amalgams stress matters of craft over content, Thomas emphasizes the clash of her mediums to intensify her content. Her technique, encoding two views of reality in abstract and realist styles and contradictory mediums, is the perfect vehicle for evoking a relentlessly protean city—and its refusal to yield up any single view of the real.

—*Margaret Sheffield*

Donald Sultan at Blum Helman

The current art scene demonstrates how taste is formed by the erosion of patience and by curiosity. Having investigated abstract painting for several decades, no doubt without exhausting it, many artists have expressed a need to question again what can be done with the familiar objects of the world. A number of painters are at this most recent crossroads, and Donald Sultan typifies how interesting such crossings can be.

He takes upon himself, in these 13 new paintings, the task that artists of ambition always do—a categorical revision of the medium. Sultan's new works incorporate many things: a fascination with the industrial landscape and with industrial materials; a respect for the Minimalist precept that materials have an intergrity demanding our complete attention; and an allegiance to geometric abstraction with its desire to raise to spiritual status the perfect harmonies of the square. Each of these concerns is buried in his paintings' thick surfaces.

Sultan's method is to start with a wooden stretcher on which he places plywood rather than canvas; to this he affixes linoleum tiles that give the undersurface of a grid and speak plainly of industrialism; on top of the tiles he spreads a dense coat of tar from which he cuts an image that he plasters and paints or leaves white. The result is that his pictorial forms seem to rise through the depths of the abstract principles and materials on which his works are literally based. That many of the paintings are of great size enforces the visual weight of each layer—and, by implication, what it may signify in the art history of our time.

The intellectual cunning of Sultan's procedures, however, does not explain his simplistic imagery. We are supposed to be bowled over by the power of his smokestack's huge cylinder and brilliant flame against a field of pitch, by the strength of the stark blue and white of his street lamp—what Carter Ratcliff optimistically calls "emblematic figuration." But what are these emblems of? The precisionist architectural fragments of Sheeler's or Ralston Crawford's industrial scenes? Or the flat atmospheric planes that Whistler brought to American art from his oriental studies? But then we can only remark how unsubtle Sultan's images are in the context of his predecessors' work, because he establishes no underlying symbolic language. And if these simple forms are meant, as many critics say, to play with the ambiguity of abstract shape and pictorial reference, then we are left with nothing more than didactic diagrams. Sultan's technical ingenuity in reconsidering so much artistic form and matter had brought him his early recognition. His new work is sufficient to hold our attention for the moment as an interesting example of what is most promising in current painting. But only when his imagery equals the subtlety of his intellect will it be time to write more seriously of his accomplishments.

—*Steven Henry Madoff*

Harry Soviak at Pam Adler

The vase, probably the most tried and true symbol of classicism and tradition in art, emerges renewed and radicalized in Harry Soviak's work—a new emblem for the aggressively visual sensibility of the 1980s. Since the late '60s the vase image has turned up repeatedly in Soviak's collages, prints and paintings. His recent watercolors, and his first group of freestanding, painted steel sculptures, offer his most expressive treatment of the vase theme to date. It was a confrontational, eye-dazzling display.

Combining references to historical vessels and newly invented ones, Soviak generates a personal vocabulary, rich in pictorial potential, ripe with metaphorical meaning. The watercolor *Hide and Seek* (1982) is revealing of his approach. In it, the spatially complex but unitary form of a vase is abstracted into a flat, hieratic icon that occupies all of the paper (40 by 60 inches) except for narrow areas at the edges and corners. The stability of the symmetrical, full-bodied vase silhouette in *Hide and Seek* is gently undermined by linear tension—collar-shaped fragments arranged in an expansive, decorative tracking-pattern. Both color and scalar relationships also contribute vivid sensations of movement in depth and across the surface. Using Windsor red for the vase, cadmium orange in many of the motifs and alizarin red for the ground, Soviak makes us see red and other colors too—pink, black, green and blue. All of this encourages both representational and abstract reading of the composition. Of course, the title, by referring to the somewhat subtle presentation of the vase, focuses attention on the relationship of figure to ground—an important issue in modern painting that Soviak clearly delights in exploiting.

The textural handling of watercolor and emphasis on color contrasts in these works brings to mind the high-keyed hues of Matisse, Delaunay and, from the Russian avant garde, Goncharova and Exter. There is, for example, nothing wishy-washy about *Clown* (1982), a wild pattern of a green circle inside white-within-black rings animating a yellow vase on a Windsor red ground. The emphatic specificity of shapes helps bring out the strong figural presence inherent in Soviak's vases (this is strikingly demonstrated in *Red Cap—A Portrait*, 1982, where a Chinese covered jar takes on facial proportions).

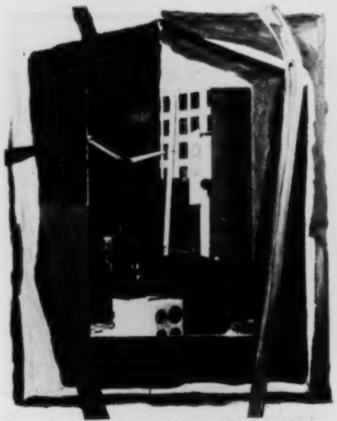
Figural presence is also a major aspect of the painted steel sculptures, each of which comes in an edition of three and consists of a vase and a specially scaled base. Presented flat and frontally, these silhouetted vases have the iconic qualities found in the watercolor vases, but are undecorated. Viewers who like flamboyant sculptures will particularly enjoy *Chicken Leg* (1982), a serrated and bulbous vase based on a Chinese pot.

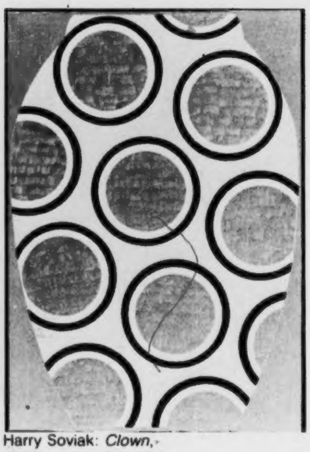
As the last title aptly demonstrates, humor and a delicious sense of modernist irony abound in Soviak's latest work but hardly detract from its seductive and sensuous beauty. His numbers among the most constructively dynamic art seen in New York last season. —*Ronny Cohen*

WASHINGTON, D.C.

"Neon Fronts" at W.P.A., "Luminous Tubes" at Zenith

In the past few years the Washington Project for the Arts has sponsored a number of large-scale temporary sculpture installations around the city, but for this project, which opened last year and continues in modified form, something a great deal more subtle and insinuatingly effective was devised. Thirteen artists contributed a diversity of neon pieces (some multipartite), which were placed in shop and hotel windows, on building facades and blank walls, throughout a 25-block area in the old downtown district. Just north of Pennsylvania Avenue, this area is an eclectic mix of down-at-the-heels commercial buildings, government offices, department stores and revitalized structures. The landmarks range from the National Portrait Gallery and the National Museum of American Art (with the attendant concentration of commercial galleries on the new "7th Street Strip") to the F.B.I. Building and the old Willard Hotel. What's more, what with the various theaters, hotels, restaurants and bars in the area there is enough indigenous neon to provide both a natural setting and a kind of protective coloration for the influx of neon art pieces.


Gwen Thomas: *Large Hudson Street*, 1982, color photograph and oil paint on panel, 49 3/4 by 39 3/4 inches; at John Weber.


Harry Soviak: *Clown*, 1982, watercolor, 42 by 29 1/2 inches; at Pam Adler.

Indeed, it was this tendency to "fit in" with their environment that gave these works much of their consequence. Removed from a gallery setting and forced to compete with "legitimate" neon signs whose main purpose is to advertise or inform, they took on an ironic, almost subversive character, quite apart from their intrinsic merits and concerns. Fundamentally, they functioned as a kind of visual double-talk, provoking bemused passers-by into trying to discover just what these strange signs "meant." The most pointed works, in this regard, were Bruce Nauman's deadpan pseudo-advertisement *Perfect Door/Perfect Odor/Perfect Rodo* triptych in the windows of a 7th Street cafe; Stephen Ludlum's diagrammatic representation of two Parsons tables on a brick wall, and especially Stephen Antonakos's frieze of letter-like shapes fitted over the faded five-and-dime sign on the facade of the renovated building which now houses the W.P.A. The Antonakos work (still in place), with its tease-the-eye configurations that seem always on the edge of intelligibility (in some instances following the contours of the worn letters beneath), actually becomes a kind of abstract advertisement for the W.P.A., attracting the eye with its brilliant color and enigmatic calligraphy, and promising, by its very example, something unusual inside.

The double-take effect depended to a degree on a sensitive selection and placement of the pieces, and here curator Olivia Georgia excelled. Most were specifically commissioned, but even the already existing or recreated works were located so appropriately it was impossible to tell they were not specially constructed for their sites. Thus Keith Sonnier's *Triple Lips* (1969), a punning, knowingly casual combination of electrical wires, looped neon tubes and reflector-head incandescent floodlights, seemed made for its reincarnation in a large display window of a defunct department store, where its elegant flamboyance could be seen as an affectionate take-off on high-tech window dressing.

Among the commissioned pieces, there were a number of standouts, with success in each case due as much to an intelligent connection with place as to an inventive use of the medium. In an unusual technical manipulation, Cork Marcheschi erased the hard neon line and filled two boxy display windows (flanking an entrance to the Willard Hotel) with soft rectangular washes of yellow, green and purple-blue; the glow that defined the glassed-in spaces replayed the nightly wash of light on the floodlit Washington Monument, immediately visible past the edge of the building. William Kane poked more pointed fun at the city's monumentality with his swooping graffito-like green scribble on the side of a scruffy army-surplus store; across the street and looming above the work, the self-important F.B.I. Building became the backdrop for this tongue-in-cheek desecration, like a dowager hit by a custard pie.

Neon lighting began in this country some 60 years ago as a commercial medium so assertive that it effectively blotted out perception of its surroundings; in short order (and for many years), the nighttime look of most American cities was largely determined by it. The W.P.A. project spun a satisfying turnaround on this old story: the neon in these works responded to the shapes and incidents of the city's structures and design; it underlined and pointed out, rather than obliterated. A number of the pieces remain in operation indefinitely; the W.P.A. has printed a map to show their locations, and a catalogue of the exhibition is forthcoming.

A smaller companion show at the Zenith Gallery, "Luminous Tubes," dealt with neon works designed for interior spaces. The six local artists included (some also involved in *"Neon Fronts"*) were represented by work that was generally modest-sized, multicolored, abstract and geometric. The most interesting of the 19 entries, though, took off in less predictable directions. Ted Bonar's *Forecast*, technically impressive for its antic glass-bending and combination of colors, was a good-natured parody of a scrawled TV weather map, and Sal Fiorito's *Light Column* and *Olive Loaf and Rat Hair Mirror* managed to blend punk pattern paint jobs, encrusted neon tubes, eccentric sculptural furniture and unexpected light effects into funny and surprisingly harmonious compositions. —*David Tannous*

LOS ANGELES

Michael C. McMillen at Asher Faure

Michael C. McMillen's work borrows heavily from his experience in film set construction. His last major work seen in Los Angeles was a contribution to "The Museum as Site: Sixteen Projects" at the County Museum. A full-scale garage, complete with the hulk of an old car and chock-a-block with the decaying, dust-covered junk of an entire civilization, this installation invited the viewer to walk through the burial chamber of contemporary society, encountering the ghosts of his own life. One was torn between suffocation and hilarity.

McMillen's latest installation, *The Journey*, was airy by contrast, though no less concerned with decay. Beginning outside the exhibition space proper with tiny wharf shacks, winches, ladders and cranes erected on the facades and roofs of the gallery's two buildings, *The Journey* led the viewer into a dimly lit interior space. Here, one was invited to sit in a comfortable, overstuffed chair, flanked by votive, candle-topped lamps, and to ponder the end of the world—at a contemplative distance.

Slung high across one corner, at the opposite end of the gallery,

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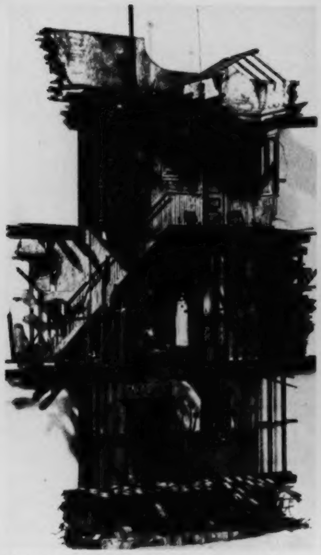
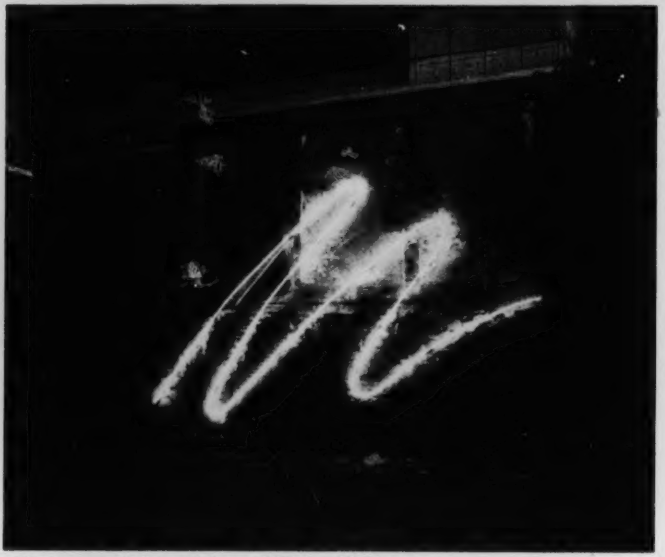


Michael C. McMillin: *The Zanzabar*, 1982, 50 by 33 by 10 inches; at Asher/Faure.



William Kane: Untitled (816 E Street), 1982, from Washington Project for the Arts "Neon Fronts" exhibition, Washington, D.C.

a ramshackle bridge connected two miniature doors; starting at floor level in the other corner, a miniature stairway of absurdly disproportionate length wound its way up, following the contour of the wall, to a third door. Approaching it, one discovered that its glass panel afforded a peepshow glimpse down a dingy, dimly lit corridor, illusionistically crafted to appear to lead into and through the gallery wall. At the mock-corridor's far end, where it seemed to turn out of sight, was a small patch of imagination-teasing sunlight. Overhead, within the gallery and suspended from the ceiling, the skeleton of a large fish hung like a blimp, surrounded by ghostly swarms of dried anchovies. Nearby, in similar suspended animation, a single bomb threatened to fall.

The theme of the main installation was further developed by other three- as well as two-dimensional works in the exhibition, such as a wall construction titled *The Zanzabar*. Like relics, these pieces evoked abandoned urban dwellings or deserted landscapes, miniature scenes from which some future archeologist might draw melancholy conclusions about our disintegrating civilization. Peeling paint and wallpaper, tanks and rusting pipes, electrical fixtures, shattered lumber and glass bore silent testimony to systems that had once helped keep a social environment in functioning order.

A series of paintings on similar motifs also emphasized the extent to which McMillen is an illusionist in the tradition of Peto and Harnett, creating convincing models of mundane reality which persuade the viewer by the accuracy of their depiction. But to this tradition McMillen brings another ingredient–the heritage of Surrealism. His illusionistic walls are pierced with thorns, and grotesque organic matter oozes from the plumbing. The work blends nightmare with farce, exploring individual alienation and fears in the context of the decaying fabric of contemporary society.

The risks involved in this kind of work are high. Like the comedian Steve Martin, McMillen flirts outrageously with sophomoric, even childish, humor. What allows him—often brilliantly—to get away with it is a deadpan delivery and the quality of his execution. Our attention is deflected from the "message" into the absorbing detail. It is clear, too, that McMillen's focus is not simply current social decay, but the ephemerality of all constructions—and indeed of life itself. Reality, his work reminds us, is continually replaceable by other realities. Strip away the finish, scratch the surface, and you'll find still another illusion. McMillen's sympathy with the human condition is tempered by the wry smile of the satirist. *—Peter Clothier*

SAN FRANCISCO

Christopher Lane at the San Francisco Museum of Modern Art

Though he exhibited widely in New York, Paris, Amsterdam, London and Tokyo during the '60s and early '70s, and though he has continued to show his work on the West Coast since he moved to San Francisco ten years ago, Christopher Lane has not had much public attention. One reason, as Henry Hopkins suggests in the small catalogue that accompanied this exhibition, may be that Lane's work is out of step with currently fashionable modes of painting.

Lane's show consisted of a modest 12 paintings on linen and paper, of which the centerpiece—and the oldest work—was an 18-foot-wide triptych completed in 1979. In contrast to the somber themes of traditional triptychs (one thinks of the line that leads from Northern European crucifixions to Francis Bacon's tripartite depictions of modern torments), Lane does not present a narrative of anguish. His imagery deals, rather, with the lofty, transcendental (and metaphoric) subject of space in time. Hung at a 6 degree angle from the wall and with its wings opening out to enclose the viewer, Lane's triptych evokes the sensation of flight over water and air. The painting, which took Lane two years to complete, grows out of his experience living on an island off the coast of Holland as well as from actual feelings of flight. It also represents Lane's attempt to define visually the cyclic changes of time.

The triptych's linked canvases are divided into 15 vertical stripes. The viewer begins by scanning the work from left to right, at the same time noting the presence of ascending and descending movements. Scanning is not, however, an adequate response to Lane's work. Unlike so much contemporary painting, in which the message is swiftly delivered, Lane presents us with a canvas for slow contemplation. The attention and patience his work requires are rewarded by insights into the artist's particular perceptions of light and time. A large part of the triptych is white, or very light, with the subtlest tints of orange, vermilion and turquoise blue. Other sections, such as the bottom right, are dark; these function as anchors for the composition's descending diagonal movement. The dark passages also allude to nature: they suggest the nocturnal sky, the flow of rippling waves, the sea viewed from a great height. Furthermore, they are evidence of the inner flow of the artist's feeling, of his observation of the world around him and himself, and a record of the time in which he permitted the unfolding of this painting to take place.

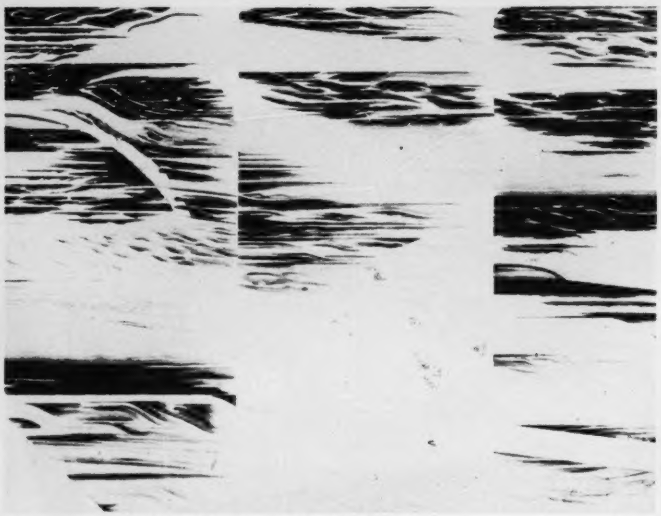
Lane talks of the importance to his work of significant personal encounters. In 1962, while studying and working in Paris, he sought out a meeting with Giacometti, whose questioning of existence and reality, as well as his particular vision of structure, seemed close to Lane's own interests. Equally significant had been his earlier meeting with Zen Master Tobase and his later study with Toshio Sekiyama in San Francisco, an artist from whom he learned much about Zen calligraphy.

The Zen esthetic is important for Lane's working method. After a long period of planning and meditation, he allows his brushes to create their own passages within the blank space of his canvas. As in sumi painting, no changes are possible. Lane's recent paintings are neither the results of impulsive, personal self-expression, nor of conscious formal design. They are perhaps best described as a process of disclosure which creates and responds to its own rhythm. The blank spaces of the triptych, the large areas of white that segment the work's flowing dark regions, remind one, above all, of the silences in John Cage's "total soundspace." In Lane's triptych, dark matter is counterposed to the lightness of the void. *—Peter Selz*

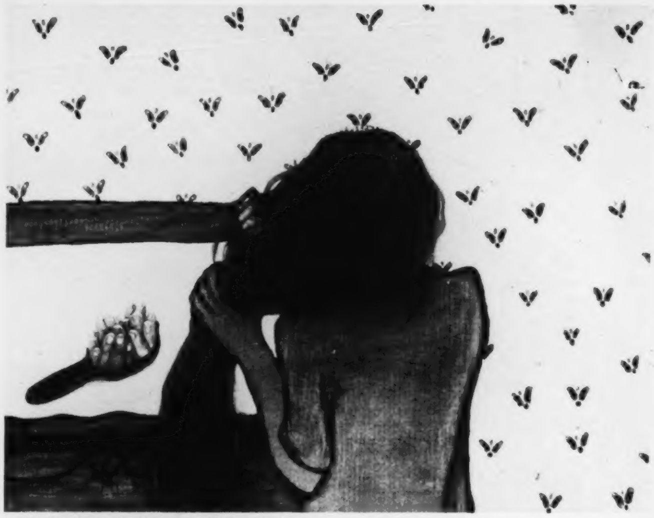
CHICAGO

Linda Murphy Robbennolt at Dobrick

Linda Murphy Robbennolt's color photographs are takeoffs on those turn-of-the-century studio sets through which people would stick their heads to be photographed. Robbennolt has taken the idea a step further by creating pastel drawings on cardboard with holes and slits through which human appendages protrude and in the process are transformed: fingers, for example, become



Christopher Lane: *Triptych* (detail: upper right), 1977-79, oil on linen, each panel 74 by 74 inches; at San Francesco Museum of Modern Art.



Linda Robbennolt: *Primping*, 1982, pastel on cardboard, hair, at Dobrick.

wings on animals, teeth or tongues, even bristles on a brush. The results are clever and often humorous.

Lost in a Crowd depicts a bevy of pastel bunnies sniffing the air. Most of them have little pink noses drawn in, but three do not. Instead, three women's nipples stick through the bunnies' nose holes. In *Cleanliness is Next to Godliness*, a black pastel dog has human thumbs for his penis and tongue. In another doggy drawing, a canine chows down on a string of real sausages with a mouthful of toothlike fingers.

While the subjects of some of these works seem rather frivolous, they are nevertheless ingeniously composed. *Just a Slight Touch-Up* shows a woman from the back looking into a mirror and applying lipstick. The woman's back and arms are drawn, as is the vanity table, but her long auburn hair and "reflected" face are real.

Several works do have serious undertones, though. *One Last Kiss* is a pastel drawing of a woman standing over a man in a casket. Her head is buried in her hand as if in mourning, and both are real. The rest of the picture is drawn, except for a pair of actual red lips located on the corpse's cheek, mimicking the imprint of a kiss.

There are also two photographs devoted to the Falkland Islands crisis. They present a sheep's-eye view of things, with the animals flying fancifully through a pastel sky, fingers flapping from their backs like wings. One is called *Escape from the Falklands—Stanley Saves the Sheep*. It seems Robbennolt went to Texas and visited Stanley Marsh at his Cadillac Ranch. Marsh was raving about the Falkland situation and suggested that the sheep could be saved by tying balloons to them and launching them toward safety. Although Marsh's balloon rescue idea never quite made it intact in Robbennolt's interpretation (just as well), she still gave him credit in her title for the inspiration.

Robbennolt is a 31-year-old native of White Plains, N.Y. and currently teaches part-time at the University of Oklahoma in Norman. The dozen photographs in her present show, her first solo exhibition in Chicago, show her walking an esthetic tightrope. The cutesy quality of her bunnies, doggies and sheep narrowly escape being misread as children's storybook illustrations. They are pleasant enough, but could hardly be taken seriously without the addition of witty conceptual elements. And yet, it is the natural simplicity of the work which makes her unexpected juxtapositions of flesh and fiction so effective. Meanings are reversed and things become their opposites. A "reflection" is real. A kiss-print is an actual "kisser." A real hand is painted to look like a white glove being put on by a drawn hand. Reality, in those photographs, becomes as much an illusion as the pastel drawings it interrupts. —*Michael Bonesteel*

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Corrections

A number of abstract paintings have regrettably been printed on these pages either upside down, or sideways, and, where a collection is mentioned, mis-credited: **Oct. '82**, p. 94: Liubov Popova's Untitled, upside down; p. 98: Popova's *Painterly Architectonics* (Dallas Museum of Fine Arts), upside down; p. 99: Popova's *Architectonic Composition* (Thyssen-Bornemiza Collection), sideways—the bottom should be right-hand side; **Nov. '82**, p. 122: Louis Fishman's *Tabernacle*, sideways—bottom should be right-hand side; **Dec. '82**, p. 71: Frank Young's Untitled, upside down; p. 73: Bill Jensen's *Memory of Closeness* (Metropolitan Museum), sideways.

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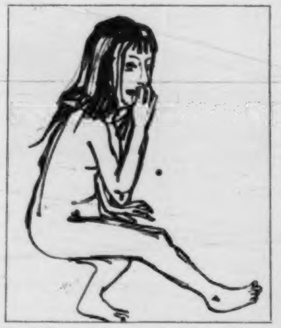

Oskar Kokoschka: Squatting Girl. 1919-20. Pen.

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German Painting

Continued from page 101

Penck moves toward Immendorff's sense of social reality through his own cybernetic conception of man, and Immendorf moves toward Penck's autobiographicalism through his self-consciousness about his own ambivalent social role: he is an egalitarian Maoist oriented towards the lost cause of a democratic China, and a successful bourgeois artist appropriated by the market. Penck and Immendorff are, like the two Germanys, fraternal twins, whose paintings mirror each other spiritually if not stylistically. Both conceive their art as tied to a particular historical and political period. Both fuse the political and the personal in a highly individualized way—almost to the point of eccentricity.

Polke

Of the older generation, Sigmar Polke epitomizes, I think, the conflicts and the ironies attendant upon the complex, contradictory situation of the postwar German artist. Polke particularly summarizes the pervasive ambivalent relationship to contemporary American art, which the postwar German artist found he had to deal with if he was to develop. Polke—like Immendorff—has been consistently producing a socially oriented, politically engaged art, from his involvement with the "Capitalistic Realism" movement (1963-69) to his involvement with Fluxus (in the mid '60s). He has always been against the idea of the work of art as a useless commodity, and against the egotism of artists, their use of their art to articulate an empty individuality.

His means have always been anonymous and ironically socially relevant. His *Urlaubsbild (Vacation Picture)*, 1966, presents tourist images (the Parthenon, the moon) painted in a commercial illustrational style; his *Menschenmenge (Crowd of People)*, 1969, uses an obtrusive benday technique. In a series of stencil works, all touch is in fact hand- rather than machine-made. He has always made an ironical use of mass-produced, mechanically rendered images. Yet more crucially, his work involves a dialectical subsuming and transcending of what in the '60s—and to the present day—has been regarded as international high art, perhaps most obviously Pop art and Minimalism, but also abstract and Conceptual art. Thus his painting, *Carl Andre in Delft* (undated, probably ca. '68), transferring Andre's modular metal plates into painted images of Dutch tiles, is a trenchant, demystifying critique of Minimalism.

The same kind of debunking—done with epigrammatic succinctness and pungency—occurs in *Höhere Wesen befahlen: rechte obere Ecke schwarz malen!*, 1969, (*Higher Beings Command: Paint the Upper Right Corner Black!*). Here, hard-edge abstraction is the target, as the finickiness of abstract painting—its obsession with nuances of placement and color relationships—is mocked. There is anarchism behind Polke's irony, but also daring criticality. Like Kiefer neither presentational nor representational but freshly conceptual, Polke demythologizes recent avant-garde high art, leaving us with a sense of excruciating void.

What is left? Ambivalence about the nature and value of art—a sense of the indeterminateness of both, and an insistence that art be left in an undefined state, that it be left as an abstract text that the spectator can read concretely, according to his sense of what it tells him about his situation.

Thus, in an untitled work of 1971–73, Polke places conventionalized images of sophisticated smokers—images derived from movie scenarios, but dislocated, out of narrative and even scenic context—against a ground of decorative, wallpaperlike material. Execution is by no means coarse—it is popular-culture-esthetic. The juxtaposition of images is unresolved, figure and ground synthesize optically, and *perhaps* ironically or conceptually. The aura of glamor that results—and that I find increasingly typical of Polke's work, especially in his new

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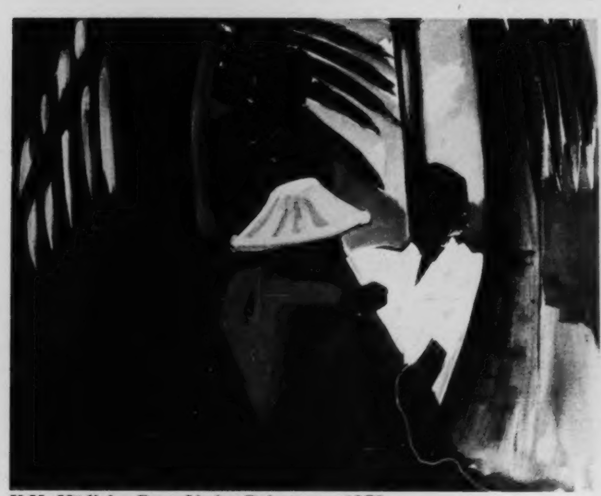
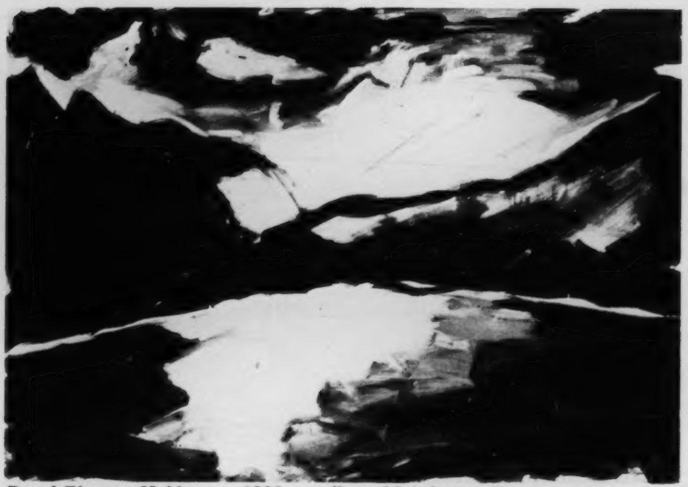
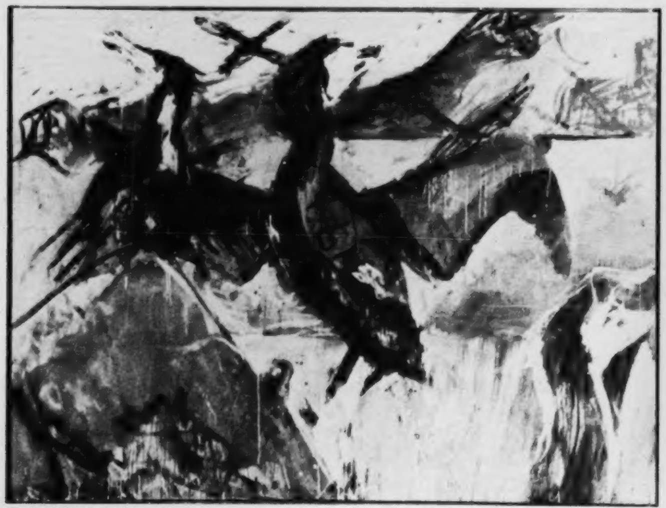


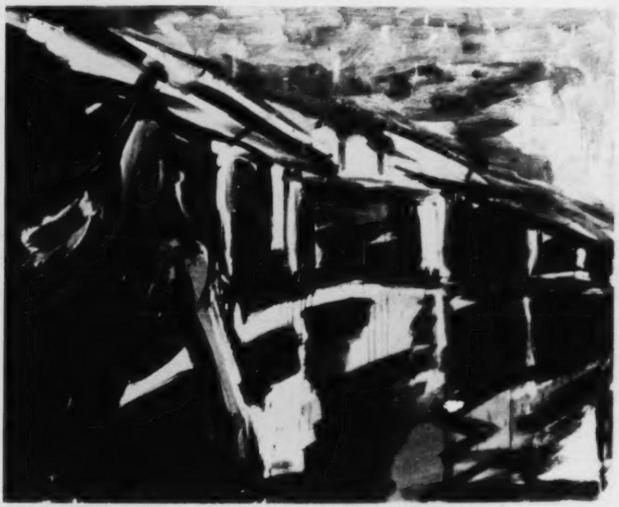
K.H. Hödicke: **Boys Under Palmtrees,** ***1978, oil on canvas, 72 ¼ by 90 ¼ inches. Annina Nosei Gallery.***



Bernd Zimmer: **Haldensee,** ***1980, acrylic and hand-ground pigment on canvas, 82 by 120 inches. Gladstone Gallery.***



Bernd Koberling: **Cormorant II,** ***1981, oil and resin on canvas, 78 by 101 ½ inches.***



Rainer Fetting: **Figure and Overhead Railway,** ***1981, acrylic and raw pigment on canvas, 78 ½ by 98 inches. Mary Boone Gallery.***

abstractions shown at Documenta 7—is the real content and form.

He refuses false consciousness—the illusion of harmonious unity—and accepts inconsequential yet charged togetherness. The will-o'-the wisp glamor that hovers over his images is a mock statement of happy unity. It is like the lie of the happy ending of a movie. Glamor is utopian, a form of populist idealism, but it is cosmetic on present banality rather than heroically projective of a better future.

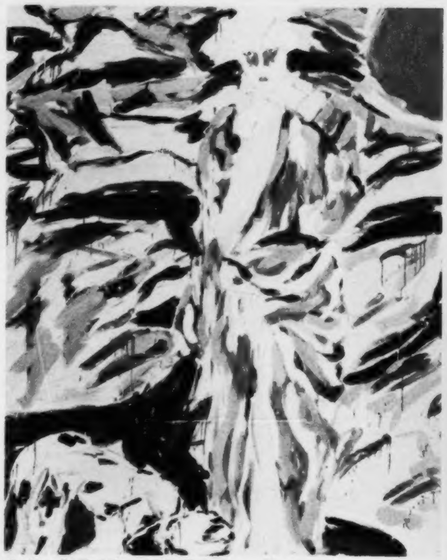
It is worth noting that aspects of both Julian Schnabel's and David Salle's work seem clearly indebted to Polke. But the Americans estheticize, make overly decorative their quotations, and the glamor they evoke is not utopian but practical—it is esthetic rather than ironical, another way of conveying egotism through high art rather than eschewing it. This is not to say that these artists are inauthentic, only that they are not in a world that offers the opportunity for authenticity that a divided Germany does. Schnabel and Salle deal with solely artistic ambivalences, to which, at best, they can give certain psychological import.

The Berlin Neo-Expressionists

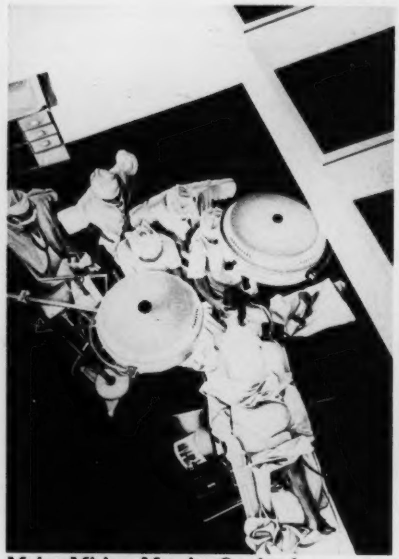
While the Berlin painters have the same dichotomous mentality, it shows itself in a less cultural-historical way—in a more strictly art-historical way. Their encounter is explicitly with German Expressionism, as emblematic of the German idea of nature as the source of all significance. Hödicke, Koberling and Zimmer work with nature in the conventional sense—with animals, vegetation, the earth; Salomé, Middendorf and Fetting work with human nature, understood as a luridly dynamic force. What is instructive about the first three artists is their extensive traveling to foreign, even exotic places; what is instructive about the second group is their preoccupation with conventionally "foreign" erotic experience.

It is hard, today, to authentically strike the note of strangeness or estrangement that was so crucial to the original Expressionists. The Berlin painters travel—to Indonesia (Hödicke), Iceland (Koberling), the Austrian Alps (Zimmer); or the exotic is found close to home—an automobile burning in the streets of the city (Zimmer), an odd view of a glider or escalator (Hödicke). Above all, though, there is exoticism, in the forced spontaneity of the relationship to their medium.

This is where Expressionism comes in—a modified, one might almost say reduced Expressionism, in which, in a compulsive, obsessive way, one has a kind of relationship-on-the-run with one's medium. Superficially, this results in a sense of facility of handling and in images with a facile effect; but ultimately it is indicative of the difficulty of sustaining a relationship with one's original or primordial nature (*Urnatur*), with realizing nature as a source (*Quelle*). One is always in danger of falling out of touch with the nature in oneself, so one takes it on the run, relates to it rapidly, grateful for its gifts—gifts of perception which seem transient, but whose appearance of transience only bespeaks the moment of response to "nature."



Salomé: **Geisha with Dog,** ***1981, oil on canvas, 95 by 79 inches. Annina Nosei Gallery.***



Maina-Miriam Munsky: **Overhead Light,** ***1978, oil on canvas, 78 by 54 5/8 inches. Galerie Poll, Berlin.***

In a somewhat analogous way, nature is gotten at by Middendorf, Salomé and Fetting through a strategic use of Expressionism coupled with traditionally unconventional subject matter of another sort. The eroticizing techniques of all three, and the homoerotic content of the latter two, are only initially shocking and unconventional, being already media-familiar, if in relatively domesticated form. What counts is the stylistic fluidity achieved by these artists as a sign of the immediacy of their relationship to their subject matter—as a sign of the naturalness of their art. Yet all the talk about spontaneity in connection with these artists, is misleading, for it is the meaning of this already stylized spontaneity that counts. Pushed to a new fluidity, it is meant to evoke a sense of ecstatic swooning—essentially Dionysian swooning into instinctual depth, away from the social surface of things to their primordial nature.

Traditional Expressionism is simply a vehicle, an instructive starting point, for the Berlin artists, as well as for the new German painters in general. For they are making worn out, already familiar and assimilated Expressionist techniques freshly evocative by treating them with a mannerist sense of fluidity—a loose, artificial freedom. The pleasurableness of the paint is incidental—although, no doubt, it seems particularly suited to Berlin (Penck called Berlin, isolated in the cultural desert of East Germany, the Las Vegas of Germany).

It should be noted that the escapist dimension of this pursuit of nature and sexuality is, as it was for the traditional Expressionists, a typical big-city phenomenon. In Berlin the life-force, the culture, artificially flourishes as if in a hothouse. Thus painting there sometimes has the look of a conflagration—because of the city's inescapably risky, buried-alive situation. The risk of being in Berlin, however, is sublimated in the energy of painterly outpouring, from which blossom an ambivalent life-force, a haunted energy.

Berlin & Hamburg Realists

There is also a group of political realist artists in Berlin, producing works which in general show a mockingly muscular, mockingly grotesque contemporary German mass culture. Their works (involving an exaggeratedly vulgar, behind-the-scenes—even "obscene"—observation of social reality, often using photographs of such things as silicon breast operations and gory hospital births)—have a satiric-caricatural dimension which links them with the conceptual/political art of Ina Barfuss and Thomas Wachweger in Hamburg.

This Hamburg art uses painting in the same conceptual way as the other major German artists I have discussed, but they add to it a cynicism about painting—almost a disapproval of it as an instrument of revelation and communication. These Hamburg artists will always be disappointed with any "reflective" medium, I suspect, for they really want social action. Their art is a species of terrorism grounded in contempt for "the mediocrity and triviality of bourgeois life," as one critic has said. Such contempt, such an effort to show the triviality of an overgeneralized conception of bourgeois life, seems to me to show its own triviality. It is too pat, a dumbly mechanical reflex to a society it only superficially understands. It also seems to me to issue in pictures that are only nominally interesting—interesting as symptoms rather than for the multidimensionality I see in much other current German art.

Martin Kippenberg's definition of his own painting as "the best of the second class" (quoted in Wolfgang Max Faust and Gerd de Vries's recent book *Hunger Nach Bildern: Deutsche Malerei der Gegenwart*) speaks for all the artists who share this attitude. But I am not sure that their painting is that good, even as satire. Hatred of the existing social reality was one of the motivating forces of traditional Expressionism as well. However, Expressionism developed a critical method for understanding and transcending the values of society. The "anti-pictures" of the Hamburg artists become self-defeating. Like other new German painters, they are responsive to German reality, but in an undialectical way.

There are two major exceptions among the Hamburg artists, however, Werner Büttner and Albert Oehlen, who to my mind link up, however obliquely, with the Mülheimer Freiheit group. Both artists have a Hamburg sense of social engagement—awareness of what has been called the "disaster of democracy," or really of mass society—but they understand this in terms of the problems of modern art. For them, working one's way through the mindlessness to which all art is reduced in a mass communications society becomes a way of asserting independent artistic identity in that very society.

The independence comes in the handling of what one critic has called "painted symbols," generally executed in a provocatively murky manner. Büttner's *Self-Portrait Masturbating in a Movie* (1980) deals with the artist as the "exemplary masturbator," mucking about with his self-image. This work, to me, sums up the unhappy consciousness of the Hamburg artists, discontented at once with civilization and with "artistic" release from it. To masturbate to mass media images summarizes the absurd situation of high art today.

Oehlen's *Washing and Dressing Room Under the Motorhall on the Rosenberg* (1980), with its drastically foreshortened, tilting, altogether muddled space, and such combine pieces as *Time Tunnel* (1982) also epitomize the Hamburg artists' unhappiness with the eerily vacuous and eerily transitory world they inhabit.

One can see slightly different attitudes among the Hamburg artists: Barfuss, Wachweger and Kippenberg seem satirically bitter about their German world and their place in it; Büttner and Oehlen are merely sour. In all five, however, there is a peculiar infantilism in the face of the world—an infantilism conceived as anti-bourgeois. Their paintings are a kind of throwing of visual tantrums. Sometimes, this conceptualized infantilism leads to "fantastic" re-

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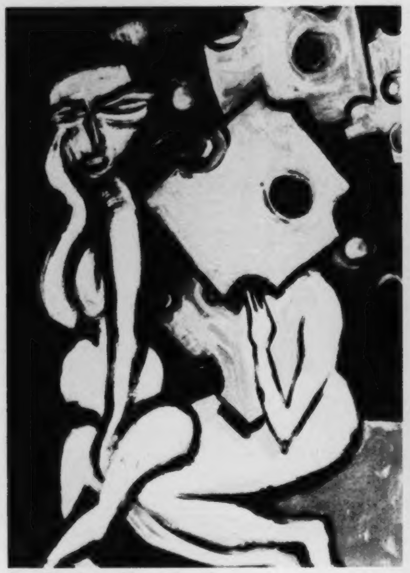
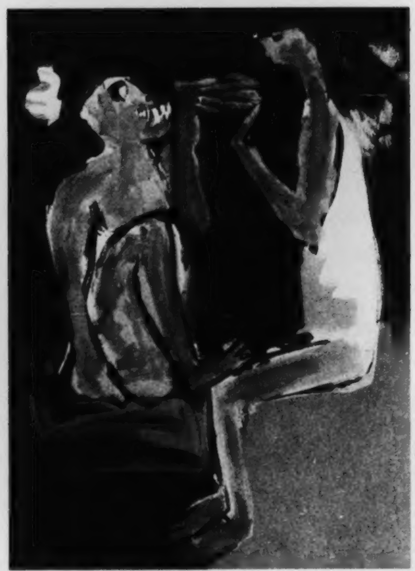
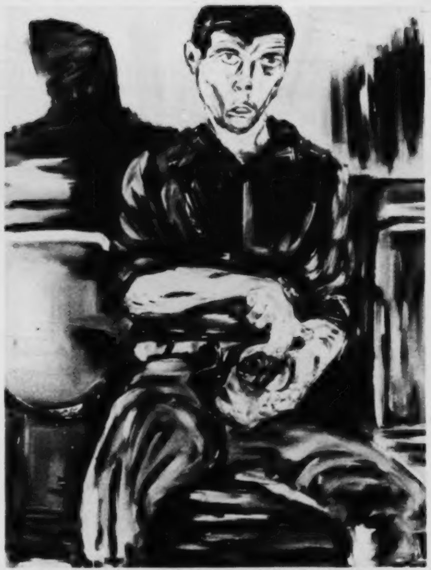


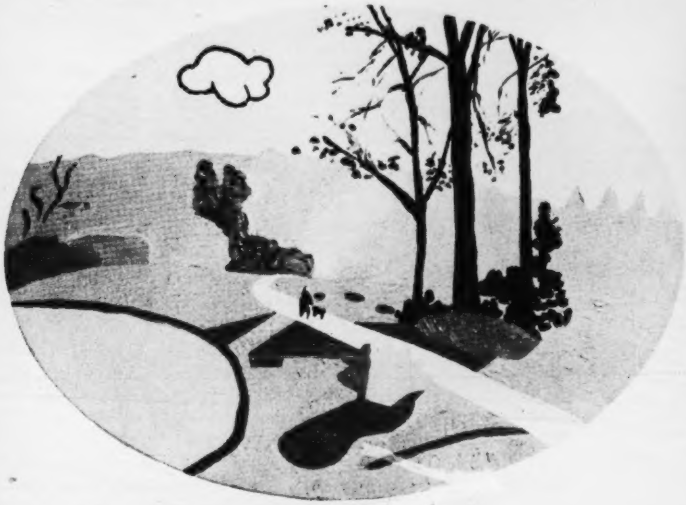
Ina Barfuss: **Cheesehead,** ***1982, gouache on cardboard, 41 by 24 1/4 inches.***



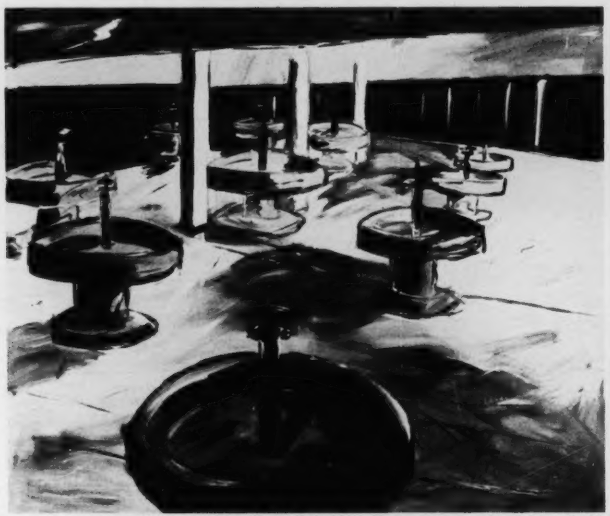
Thomas Wachweger: **Pair,** ***1982, gouache on cardboard, 41 by 29 5/8 inches.***



Werner Büttner: **Self-Portrait Masturbating in a Movie,** ***1980, oil on canvas, 58 1/2 by 44 3/4 inches. Paul Maenz Gallery, Cologne.***



Martin Kippenberger: **Horst's Mother in Spandauer Forest,** ***1982, 19 1/2 by 27 1/4 inches. Photo F. Pickhardt.***



Albert Oehlen: **The Washing and Dressing Room under the Motorhall on the Rosenberg,** ***1980, 62 1/4 by 74 1/8 inches. Paul Maenz Gallery.***

sults—seems to open the way to a vigorous fantasy life, to a realm of wild free associations that function like portents. It is this, with its sense of speaking in visual tongues, that connects the Hamburg artists, however loosely, with the more rabidly fantastic Mülheimer Freiheit group.

Mulheimer Freiheit

The Mülheimer Freiheit group has been in existence for three to four years, and as is often the case with artist groups, seems now to be disintegrating. However I shall discuss them here as a group, and point out the differences among them. The group consists of Walter Dahn, Georg Jiři Dokoupil, Peter Bömmels, Hans Peter Adamski, Gerard Kever and Gerhard Naschberger.

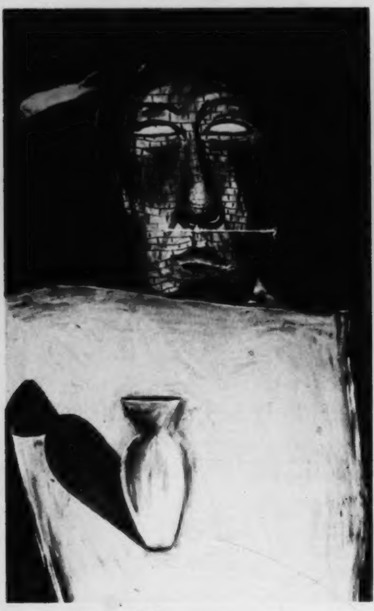
While these artists sharply distinguish between the "painters" (Dahn, Bömmels, Dokoupil) and the "conceptualists" (Adamski, Kever, Naschberger) among themselves, all are in fact painters. All have a sense of irony which seems to derive from Polke, but they express it more extravagantly, through a protean exploration of artistic roles. The artists in this group are great play-actors, metamorphosing rapidly, shedding artistic skins before they become too comfortable in them—before they even know how to wear them well. But to wear them well would be to become "good artists" and to forfeit the exploratory enthusiasm that is at the root of their art impulse.

Thus, Walter Dahn's *Die Gotik lebt in den Beinen betrunkener Cowboys (Contort Yourself II)* (The Gothic Lives in the Legs of Drunken Cowboys), 1981, takes as its stimulus the resemblance between bowlegs and the Gothic arch, but then perversely twists or negates both—negating the analogy in a fantasy act. The Mülheimer Freiheit artists find visual analogies—puns—everywhere, locking things together in transformational metaphors worthy of a contemporary Lautréamont. But they do this with a self-consciousness about the history of modern art which amounts to a disclosure of its lawlessness. As they see it, there is no consistency in the modern tradition, only a number of loosely related fantasies—style being nothing but fantasy that has settled down and lost its metamorphic power, and the freewheeling character which signaled its vitality and authenticity.

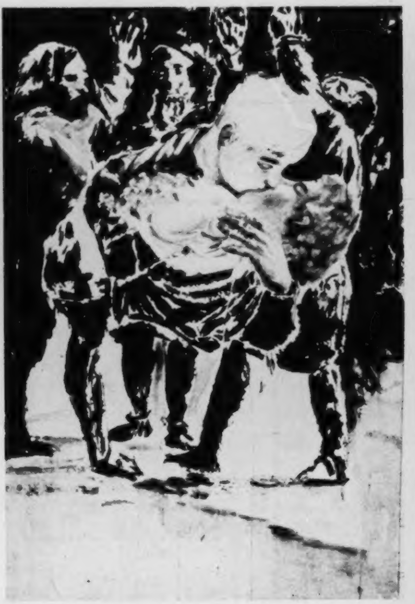
The Mülheimer Freiheit artists, particularly Dahn and Dokoupil, explore a wide range of stylistic sources—Miró, Picasso, Hanna Hoch, Meidner—getting at the dream behind them. As might be expected, their art has certain targets among prominent contemporary artists with whom they are in categorical disagreement, and whom they see as "trying to set the law." They mock such artists as academic, fantasyless. Thus Dahn and Dokoupil's collaborative drawing—as conceptual as any by Polke—*Robert Ryman, Can You Hear Me?* (1980). By contrast, Picasso, who remained "fantastic" to the end, and Picabia, who remained anarchistic to the end, are Mülheimer-Freiheit heroes—implicit and explicit—as they are for so many younger painters today in Italy, France and the U.S.

The Mülheimer-Freiheit artists' restlessness, their sense of slapstick, their irritation with known styles and contents, their general sardonic tone, are deliberate strategies for escaping the typical, for avoiding premature sedimentation of individuality. The simultaneity of corniness and "violent" handling, and a recklessly conceived, hard to fathom imagery whose meaning they themselves are uncertain of, fuse in a fantasy where strange yet half-familiar things happen. This fantasy is the unavoidable outcome of Germany's division. The grotesqueness latent in Lüpertz and other members of the first postwar generation becomes lavishly explicit in the Mülheimer Freiheit artists. The sense of fantastic relations innocently present in Baselitz's upside-downness becomes a positive outburst, leading to a fairytale world in which people can swallow brooms (Dahn), figures grow out of rivers (Bömmels), and there are weird conjunctions, often with ominous erotic implications (Adamski, Kever).

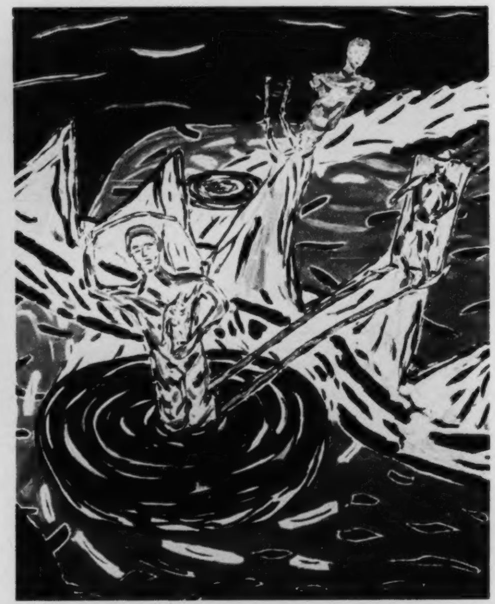
The question posed in one of Dokoupil's Documenta 7 pictures, "*God, Where are Your Balls?*, in which the slang "eggs" is used for "balls," is the question these artists seem to be asking themselves. They use slang versions of various modern styles—mass mediation has turned every style into a slogan spoken in slang—to try to make freshly offensive statements about their world's divided condition that itself offends them. They use an international art shorthand to try to recover the offensiveness with which modern art masked its sense of outrage at the world. Their art is a highly personalized way of articulating the absurd condition of being modern, i.e., new to oneself (because one is always different from oneself, divided against oneself). ☐



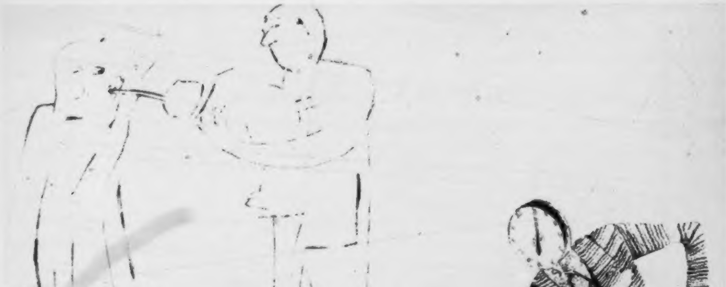
Gerard Kever: O.T., *1981, gouache on canvas, 85 3/4 by 56 1/2 inches.*



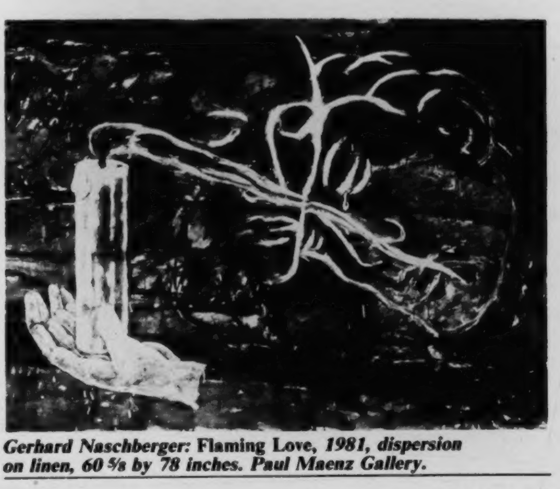
Hans-Peter Adamski: "Kiss . . ." *1981, 86 1/2 by 57 11/16 inches. Paul Maenz Gallery.*



Peter Bömmels: Traversale, *1981, dispersion on linen, 85 3/4 by 70 7/8 inches. Paul Maenz Gallery.*



Walter Dahn and Georg Jiří Dokoupil: Robert Ryman, Can You Hear Me?, *1980, charcoal, varnish and dispersion on linen, 43 5/8 by 76 inches. Paul Maenz Gallery.*



Gerhard Naschberger: Flaming Love, *1981, dispersion on linen, 60 5/8 by 78 inches. Paul Maenz Gallery.*

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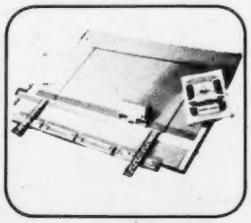

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SIGGRAPH'83

Expressionist Fallacy

Continued from page 83

several Neo-Expressionists are presented in its image. This, though, is public relations. The artists tend to assume another role—the old model of the artist as charlatan, as fake (who thieves from art, high and low). But finally this (Dali) model cannot redeem its given status as camp; it is scandalous, if at all, mostly to other artists.

Institutional supporters, of course, enwrap these artists in a rhetoric of authenticity and originality—but this too is ironic. For clearly, these artists trade, if not in fraudulence and pastiche quite, then in *simulations* of authenticity and originality. Indeed, they often seem to confect masterpieces: in the paintings of Schnabel or Kiefer or Chia, say, pastiche may mime the grand synthesis of the masterwork and a disavowal of present conditions may simulate the timeless virtues of Great Art. Usually this simulation comes with masterpiece trappings—huge canvas, heavy frame, grand style, very heavy thematics.

None of this is meant as an ethical argument against such art. To me, this art is provocative, if mostly as a symptom of our historical moment, which is seen by some as a "perpetual present."[15] Far from a return to history (as is so ideologically posed), recent culture attests to an extraordinary *loss* of history—or rather a displacement of it by the pseudo-historical. Thus today, artists and architects only *seem* to prize open history (a necessary disruption that frees it from mere continuity) to redeem specific moments; in fact, they only give us hallucinations of the historical, masks of these moments. In short, they return to us our historically most cherished forms—as kitsch. And strangely not only do we acquiesce in this liquidation of a tradition, we relish it. The irony, however, is that this only seems to be the old bourgeois self-hatred; in fact, it is a flaunted privilege—a kind of hubris. For now it seems we no longer need meaning, no longer need ideological control of "history" or "culture." (Or is it rather that our new ideological control is that we *seem* able to dispense with these things?)

Neo-Expressionism appears then as a problematic response to this loss—of the historical, the real, and of the subject. By and large, the Neo-Expressionists would reclaim these entities as substances; the work, however, reveals them to be signs—and Expressionism to be a language. This, finally, is the pathos of such art: it denies what its practitioners would assert. For the very gestures that insist on the presence of the historical, the real, and of the subject testify to nothing so much as a desperation at their loss. There is an idealism here, to be sure, but it is an idealism "shown to be an idolatry, a fascination with a false image that mimics the presumed attributes of authenticity when it is in fact just the hollow mask with which a frustrated, defeated consciousness tries to cover up its own negativity."[16]

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1. Theodor W. Adorno, "Cultural Criticism and Society," *Prisms*, MIT Press, 1981, p. 31.
2. Louis Marin, "Toward a Theory of Reading the Visual Arts: Poussin's *The Arcadian Shepherds*," in Suleiman and Crosman, eds., *The Reader in the Text*, Princeton, Press, 1980.
3. This may be less the case in Abstract-Expressionist painting where the material elements are said to exist "as such"—but do they not then encode, or re-present, "flatness," etc.?
4. Of course not all "non-naturalistic" marks are Expressionist; here, the coded act of freeing or cancelling should be stressed.
5. This intuition of Greenberg's ("After Abstract Expressionism"), revised by Michael Fried ("Art and Objecthood"), remains true: the canvas signals a representational paradigm first. (And if this paradigm is superceded, it may be by a textual rather than an abstract model—the canvas as Rauschenbergian "site.")
6. This suppression was partly due to a conflation of the rhetorical with the ornamental—which, according to one modern project, had to be expunged.
7. Friedrich Nietzsche in *Will to Power*, quoted in Paul de Man, *Allegories of Reading*, Yale University Press, 1979, pp. 107, 108.
8. This sign appears less as expression than *in its stead*: expression is always deferred, desire always displaced—to another sign.
9. Adorno, "Notes on Kafka," *Prisms*, p. 262.
10. Jean Baudrillard, *Simulacres et simulation*, Paris, Edition Galilée, 1981, p. 52.
11. The rise of the commodity, the social upheaval of 19th-century capitalism, and the rise of the type (in journalism, the novel, caricature, etc.) are all obviously related.
12. See Lionel Trilling, *Sincerity and Authenticity*, Cambridge, Harvard University Press, 1972, a sort of "proto-neoconservative" text. Nancy Marmer points out to me that the artist is often an exception: in the novel he is allowed to cross class lines. *Allowed*: this is his function—to attest to the (false) liberality of the system.
13. Baudrillard, p. 52.
14. See Craig Owens, "Sherrie Levine at A & M Artworks," *A.i.A.*, Summer 1982, p. 148.
15. This term is used by Fredric Jameson.
16. Paul de Man, "Criticism and Crisis," in Philipson and Gudel, eds., *Aesthetics Today*, New York, New American Library, p. 345.

Sincere Stroke

Continued from page 79

pressionism, a cluster of sketchy, impassioned-looking devices in support of his attack on corporate power. It's not clear in his case that he knows about Expressionism's propensity for burn-out, the weaknesses that quickly turn signs of sincere feeling into parodies of signification. Richard Bosman, on the other hand, understands those weaknesses well. Drawing on the violence of B-movie stills and kung fu comic book frames, he puts painterly violence to work exaggerating pop-Expressionism's most dubious traits. The outcome is a bizarre sentimentality, a doting on his own worst fears. The purpose, perhaps, is to set the merely fearful apart from the actual, a sincerely-felt motive for Bosman's seeming insincerity, his Expressionist overkill.

If Bosman swamps his ironies in turbulent paint, Walter Robinson thins out the medium, letting his detachment and self-mockery rise to the surface and glitter. Robinson's remakes of pulp-fiction book covers indicate a crush on melodrama; on the extravagant manners melodrama affects; and, most of all, on the poignance of all that cheapness, all that excess, all that inevitable doom. In Robinson's paintings, the necessary failures of Expressionism join with the cruel fates of pulp-fiction characters in something like a torrid embrace.

Contemplating the impossibility of innocence, Robinson's art suggests that not even the sheerest vulgarity of which commercial publishing is capable can achieve it—a point he makes from well within those high-modernist precincts where a yearning for innocence is more than an occupational hazard. It is a way of life. It is what leads Andy Warhol to his desire to be a machine: functional but neither culpable nor tempted to assign blame. Such desires point to the modernist extreme at which Warhol arrived with his portraits of the 1970s. Here painterly, Expressionist touches flaunt an utter absence of sincerity. These flourishes are innocent of any regrets about the impossibility of innocence, spontaneity, unmediated directness. Warhol in recent seasons has become as machinelike as it is possible for an artist to be, a state he could only achieve by means of a self-consciousness that renders him unbearably human. Only those who have achieved something close to the absolute emptiness of innocence can know how replete with its opposite they are. And only the most sordid flirtation with Expressionism and its ideals could have brought Warhol to his present knowledge.

Some modernists have tried to transcend all questions of personal innocence, of singular knowledge. They are reductivists, led by Malevich and Mondrian and the Minimalists. For them, Expressionism's promises are beside the point, as is the style's failure to make those promises good. Staking nothing on an earthbound sincerity, a reductivist couldn't care less if it turns out to be a mirage. But I think artists should care about such things. I think that they should confront Expressionism and its traps, for only out of such risks can come persuasive forms, images that acknowledge the difficulties of expressiveness. Modernism needs the entranced, distracted naiveté of Expressionism as a starting point on the way toward its sophistication, its ironies, its fictions of unmitigated consciousness. The Expressionists themselves needed Expressionism for this purpose. The style is the sphinx whose stupid riddles must be solved if an artist is to gain full entry to the world. ☐

Author: *Carter Ratcliff's most recent book is* John Singer Sargent *(Abbeville).*

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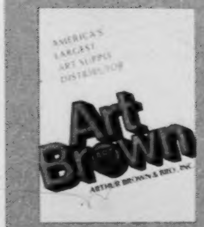
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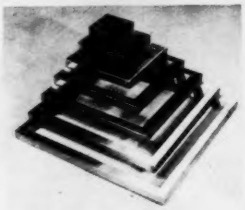

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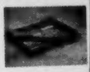

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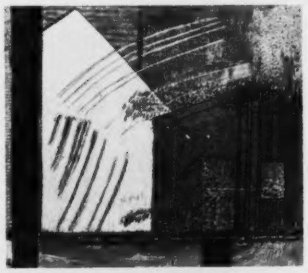

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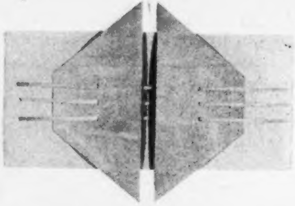

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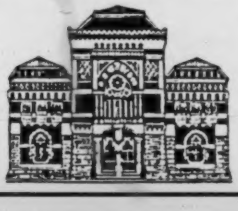

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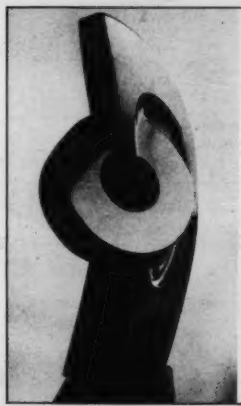

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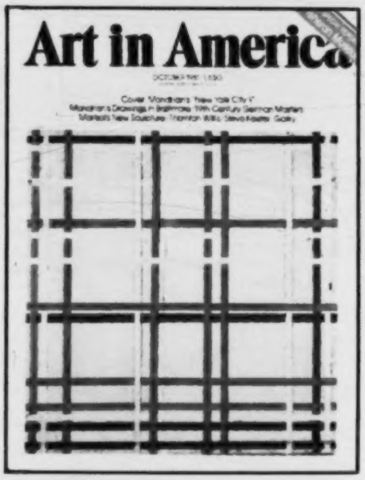

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ALLOW 6-8 WEEKS FOR DELIVERY

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INTERNATIONAL EXHIBITION DIRECTORY

A guide to current exhibitions abroad

ARGENTINA	**BUENOS AIRES**	☎ 54 (1)
	RUTH BENZACAR Talcahuano 1216-1° • Tel. 41-8549, 42-5614/5568	**Arnaiz, Aizenberg, Audivert, Benedit, Benguria, Cáceres, Castilla, De Monte, Esteves, Kleiman, Puente, Robirosa, Smoje, Torroja, Vegezzi.**
	DEL RETIRO Florida 943 • Tel. 32.5850	Gallery artists: **Pablo Bobbi, Marcello Bonevardi, Sergio Camporalle, Dalla Cujat, Lea Lublin, Aldo Parella, Daniel Selaga.**
AUSTRIA	**INNSBRUCK**	☎ 43 (5222)
	KRINZINGER Adolf Pichlerplatz 8 • Tel. 32,131	Until Jan. 20, **Oswald Oberhuber** Jan. 20-Mid Feb., **Martin Walde**
	VIENNA	☎ 43 (222)
	ARIADNE Bäckerstrasse 6 • Tel. 52.94.79	**Thomas Reihold**, oil paintings and aquarelles
	GALERIE HUMMEL Bäckerstrasse 14 • Tel. 52 12 96	*Expressiver Pathos:* **Rodin, Stuck, Rohlfs, Kampendonk, K. Moser, Kokoschka Oppenheimer, Rainer, Merz, Paladino, Brus, Attersee, Anzinger, Cucchi**
	GRITA INSAM + GALERIE H Köllnerhofg. 6 • Tel. 52.53.30	Jan. 11-29, **Terry Fox:** Drawings, objects and scores.
	NÄCHST ST. STEPHAN Grunangergasse 1/11 II • Tel. 52.12.66	Until Jan. 22, **Siegfried Anzinger**, paintings (Catalogue available)
	ULYSSES Opernring 21 • Tel. 57.12.26.	**Arnulf Rainer** - Finger paintings (Catalogue on request)
BELGIUM	**ANTWERP**	☎ 32 (2)
	AVANTGRADE Volkstraat 60 • Tel. 216.04.81	Jan. 7-Feb. 9, **Urbain Mulkers,** drawings and photo installations.
	LENS FINE ART Mechelsesteenweg 146 • Tel. 237.68.57	**Robert Guinan**
	"121" Mechelsesteenweg 121 • Tel. 218.68.73	**Luigi Ontani:** "Masks"
	BRUSSELS	☎ 32 (2)
	ALBERT BARONIAN 89, Avenue Emile de Beco • Tel. 647.3414	**Baselitz,** drawings and aquarelles
	ISY BRACHOT 62a, Avenue Louise • Tel. 511.05.25	Until Jan. 15, *ART SANS FRONTIERES XIV-Salon d'ensemble* Jan. 19-Feb. 19, **Jacques Lennep** (Belgian artist)

BRUSSELS (CONT'D) ☎ 32 (2)

CAMOMILLE 30, Rue Vilain XIV • Tel. 649.23.68	**Jan Vos** (Reykjavík)
FABIEN DE CUGNAC 55, Rue de Livourne • Tel. 537.14.15	*Accrochage*
CHARLES KRIWIN 20, Rue de Belle-Vue • Tel. 647.3109	*Accrochage*
PALAIS DES BEAUX ARTS 10, Rue Royale • Tel. 512.04.03	Until Jan. 16, Swiss drawings 1970-1980. **Jean Tinguely; Paul-Emile Borduas**; paintings—*Collection Museum of Modern Art of Montreal*
POST-SCRIPTUM 37, Rue des Eperonniers • Tel. 511.96.43	Books and catalogues on contemporary art and photography, records

GHENT ☎ 32 (91)

BARONIAN/LAMBERT Oudburg 22 • Tel. 254.057	**Futura 2000**
MUSEUM HEDENDAAGSE K'NST. Citadelpark • Tel. 21.17.03	**Willi Baumeister** (in collaboration with the Goethe Institute Brussels)

KNOKKE ☎ 32 (50)

ELISABETH FRANCK 124 Kustlaan • Tel. 606.881	The gallery is closed until February

COLOMBIA

BOGOTA ☎ 57

QUINTANA Carrera 11 N° 85-62 • Tel. 236.8226	XIXth and XXth Century paintings: **Botero, Degas, Gauguin, Hockney, Matisse, Moore, Picasso, Rodin, Vuillard**

ENGLAND

CAMBRIDGE ☎ 44 (223)

KETTLE'S YARD GALLERY Northampton Street • Tel. 352.124	Jan. 15-Feb. 20, **Victor Willing**, paintings since 1978

LONDON ☎ 44 (1)

ANNE BERTHOUD GALLERY 1 Langley Court • Tel. 836.73.57	Jan. 13-Feb. 11, **Frank Auerbach**, studies for paintings
ART HOUSE 213 South Lambeth Road • Tel. 735.2192	By appointment. Contemporary British Artists represented. Visits to studios arranged. Also Outsider Art
IAN BIRKSTED 37 Great Russell Street • Tel. 637.2673	Jan. 6-Feb. 2, "History Paintings" today, accompanied by slides and a lecture by professor **Norbert Lynton** on Jan. 18-19
BLOND FINE ART 33 Sackville Street • Tel. 437.1230	**Ardizzone, Blond, Cooper, Grandjean, Griffin, Hyman, McFayen, Sinnot, Turnell, Williams**; Jan. 27-Feb. 19, British drawings 1900-1950.
CHRISTIE'S PRINT COLL'CTION 8 Dover Street • Tel. 499.6701	Graphics by British and international artists. **Hockney, Moore, Sutherland, Miró, Chagall**, others. Catalog (quote AIAED).
ANTHONY d'OFFAY 23 Dering Street • Tel. 499.4695	**Francesco Clemente**, paintings and works on paper
12 DUKE STREET GALLERY Duke Street, St. James • Tel. 930.52.47	19th and 20th century paintings, drawings and sculpture
FISCHER FINE ART 30 King Street • Tel. 839.3942	Until Jan. 21, **Wiener Werkstatte** & associates 1903-1932, an exhibition of furniture, glass, metal work and original designs. Jan. 27-Feb. 19, **Gerardo Pità**
GIMPEL FILS 30 Davies Street • Tel. 493.2488	Until Jan. 23, Christmas Show: **James Tower**, Ceramics, **Michael Vaughan**, paintings. Jan. 25-Feb. 19, Stroke, Line and Figure, paperworks by 15 artists.
NIGEL GREENWOOD, INC. 41 Sloane Gardens • Tel. 730.8824	Until Jan. 22, **Per Kirkeby**, paintings 1981-1982
I.C.A. The Mall, SW1. • Tel. 930.3647	Until Jan. 9, Before it Hits the Floor: **Bainbridge, Bevar, Johnson, Morris**; American adult comics. Jan. 19-Feb. 20, Art & Architecture: Ten new buildings: **Aldo Rossi**
NICOLA JACOBS 9 Cork Street • Tel. 437.3868	Until Jan. 28, Collaboration: An installation by gallery artists
BERNARD JACOBSON, LTD. 2A Cork Street • Tel. 439.8355	Recent publications: **Abrahams, Heindorff, Hodgkin, Kossoff, Moore, Ruscha, Smith, Tillyer, Willing**
LEWIS JOHNSTONE GALLERY 7 Bolton Gardens (Old Brompton Rd.) • Tel. 373.1192	Jan. 5-Feb. 5, **Peter Lloyd Jones**
ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews • Tel. 637.5517/8	Jan. 4-29, **Arp, Chasnik, Kliun, Lissitzky, Tapies**, etc. Jan. 4-29, **Anthony Green, John Golding, Alan Green, Nigel Hall, Michael Kenny, Phillip King, Bridget Riley**

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LONDON (CONT'D)	☎ 44 (1)
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street • Tel. 439.1096	Until Jan. 15, Photographic portraits of artists, writers, and musicians in the 50's
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street • Tel. 262.1539	**Stephan Willats:** "Inside the Night"
MAYOR GALLERY 22A Cork Street • Tel. 734.3558	Jan. 6-29, A loan exhibition of the recent acquisitions from the Whitworth Art Gallery in Manchester
PETERSBURG PRESS 59A Portobello Road • Tel. 229.0105	**Roy Lichtenstein**, 7 woodcuts; **Frank Stella**, "Shards." Other works by **Hockney, Hodgkin, Johns & Motherwell.**
PICCADILLY GALLERY 16 Cork Street • Tel. 499.4632	Jan. 10-End Jan., mixed exhibition of gallery artists and new discoveries
REDFERN GALLERY 20 Cork Street • Tel. 734.17.32 734.05.78	Jan. 1-27, **Georges Rouault**, an exhibition of his coloured aquatints
EDWARD TOTAH GALLERY 39 Floral Street • Tel. 379.6241	Jan. 13-Feb. 12, **Gavin Jantjes** recent paintings
WADDINGTON GALLERIES 2, 4 & 34 Cork St. • Tel. 439.1866	Jan. 1-29, **Barry Flanagan:** Stone Carvings Jan. 1-29, **Roger Hilton:** Paintings and gouaches
OXFORD	☎ 44 (865)
MUSEUM OF MODERN ART 30 Pembroke Street • Tel. 722.733	**Leonid Pasternak** 1862-1945 paintings. **Paul Ritha** as a film socialist; "Twice told tales" by **Stephan Fartin & Glenn Fujo**; New MU/ZE/UM: **Mills, Gilbert, Lewis**
SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	Until Jan. 22, **Norman Gaches:** Until Jan. 22, Woodworks by craftsmen working with wood. Until Jan. 29, "Waste Land" photos by **Ron McCormick**
FRANCE	
BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • Tel. 44.16.35	Until Jan. 15, *"l'Art du Cinéma d'Animation."* Jan. 31-Mar. 5, **Castelli, Fetting, Salome** paintings, **David Hockney** photographs
CANNES	☎ 33 (9)
GALERIE HERBAGE 17, Rue des Etats-Unis • Tel. 39.19.15	En permanence: **Calder, Max Ernst, Matisse, Miró, Picasso, Chadwick, Hepworth, Moore, Nicholson, Sutherland**
LYONS	☎ 33 (7)
LE NOUVEAU MUSEE 11, r. Dr. Dolard-69100 Villeurbanne • Tel. 884.55.10	Jan. 20-Mar. 7, **Richard Prince** Jan. 20-Mar. 7, **Marianne Eigenheer**
NICE	☎ 33 (93)
GALERIE PAUL HERVIEU 26, Rue Pastorelli • Tel. 80.02.10	Paintings and gouaches by **Atlan, Clavé Coignard, Goetz, Hélénon, Marchand des Raux, Papart** and **Key Sato.**
PARIS	☎ 33 (1)
BAMA 40, Rue Quincampoix • Tel. 277.38.87	Until Jan. 25, Artists of the gallery, early works Jan. 29-Mar. 5, **Paula Gabriel** "The State of Being Side by Side"
BAR DE L'AVENTURE (Caroline Corre) 53, Rue Berthe • Tel. 255.37.76	Farewell gifts: *"Souvenirs"* of the Bar de l'Aventure
BEAUBOURG 23, Rue du Renard • Tel. 271.20.50	A retrospective of **Matta**'s work in the 50's
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • Tel. 326.9707	Accrochage of Gallery artists
ISY BRACHOT 35, Rue Guénégaud • Tel. 354.22.40	Jan. 12-Feb. 26, **Jan van Riet**
GALERIE JEANNE BUCHER 53, Rue de Seine • Tel: 326.22.32. 326.75.23	As of Jan. 25, **Gérard Singer:** *"Le Permutant, dispositif paysagé"*
FARIDEH CADOT 77, Rue des Archives • Tel. 278.0836	Jan. 8-29, **Georges Rousse**
LOUIS CARRE ET CIE. 10, Avenue de Messine • Tel. 562.57.07	*Accrochage*
JEAN CHAUVELIN 147, Rue St. Martin • Tel. 887.77.76	Russian and European Constructivists, gallery artists.
CREATIS ESPACE ALTERNATIF 50, Rue du Temple • Tel. 887.28.56	Until Jan. 18, Video: "The Babel Conference" by **Fred Forest** As of Jan. 18, **Eric Fayol**

PARIS (CONT'D)	☎ 33 (1)
CHANTAL CROUSEL 80, Rue Quincampoix • Tel. 887.6081	Until Jan. 15, **Georg Jiri Dokoupil** As of Jan. 15, **Walter Dahn**
JACQUES DAMASE Galerie de Varenne, 61 Rue de Varenne • Tel. 705.55.04	**Calder, Cocteau, Sonia Delaunay, Robert Delaunay, Max Klinger, Man Ray, Patrick Raynaud**
DURAND-DESSERT 3, Rue des Haudriettes • Tel. 277.6360	**Panamarenko**, recent work
LE DESSIN 27, Rue Guenegaud • Tel. 633.04.66	Until Jan. 30, **François Martin** "Far from Manhattan"
ERIC FABRE 6, Rue du Pont de Lodi • Tel. 325.42.63	Group Show: *"Vol de Nuit"*
PAUL FACCHETTI 20, Avenue de Friedland • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • Tel. 325.18.73	Until Jan. 20, **Aillaud, Arroyo, Gäfgen, Hélion, Jenkins, Ménétrier, Raysse, Thalmann:** new works; As of Jan. 22, **Moninot:** new work
GALERIE FARIS 50, Rue de l'Université • Tel. 544.29.48	Until Jan. 15, works on paper, 12 artists from the Arab world End Jan., Lebanese painter, **Aki Nada,** one man show
GALERIE DE FRANCE 50-52, Rue de la Verrerie • Tel. 274.38.00	**Jean Pierre Pincemin**
LILIANE FRANCOIS 15, Rue de Seine • Tel. 326.94.32	Jan. 5-26, **Mari Orelli** drawings, photos and colors. Jan. 27-Feb. 20, **Zenenhaus,** sculpture and watercolors.
MAURICE GARNIER 6, Avenue Matignon • Tel. 225.61.65.	**Bernard Buffet,** permanently.
DANIEL GERVIS GALLERY 34, Rue du Bac • Tel. 261.11.73	**Benrath, Constant, Dubuffet, Eterovic, Gerzo, Ghertman, Malaval, Montyn, Mutal, Nevelson, Olson, Pan, Pasotti, Toledo,** others.
GILLESPIE/LAAGE/SALOMON 24, Rue Beaubourg • Tel. 278.1171	**Per Kirkeby**
GALERIE MARWAN HOSS 12, Rue D'Alger • Tel. 296.39.45	"Important works: Masters of the 19th and 20th century," drawings and sculpture
SAMY KINGE 54, Rue de Verneuil • Tel. 261.1907	Until Jan. 15, **Souki Sivalax:** "Quantum objets" recent work As of Jan. 20, **Farchid Mesghali,** drawings and sculpture, recent work
LAHUMIERE 88, Bd de Courcelles • Tel. 763.03.95	New catalogue available: **Amarger, Bauduin, Delaunay, Dahmen, Dewasne, Dorny, Herbin, d'Imbleval, Masson, Miró, Picasso, Vasarely.**
LA HUNE GALERIE 14, Rue de l'Abbaye • Tel. 325.54.06	Artists books: **Jiri Kolar, Folon, Fassianos**
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion.
YVON LAMBERT 5, Rue de Grenier St. Lazare • Tel. 271.09.33	Jan. 8-Feb. 2, **Futura 2000**
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Ile Paris • Tel. 633.5602	Group show
BAUDOIN LEBON 36, Rue des Archives • Tel. 272.09.10	*Accrochage,* artists of the gallery
ADRIEN MAEGHT 46, Rue du Bac • Tel. 222.12.59	**Aki Kuroda** Photographic Exhibition: **Steinberg, Bellocq, Tal Berg**
GALERIE MAEGHT 13 & 14, Rue de Téhéran • Tel. 563.13.19	Until Jan. 10, **Titus Carmel** As of Jan. 20, **Henry Moore,** sculpture and drawings, graphics
MUSEE D'ART MODERNE de la Ville • 11 Ave. Prés. Wilson • Tel. 723.61.27	Until Jan. 10, **Duane Michals;** Until Jan. 16, *Prix Air France de la ville de Paris;* Until Jan. 30, **Fellini,** drawings & photographs; Until Feb. 20, *COBRA* 1948-1951
DENISE RENE 196, Blvd. St. Germain • Tel. 222.77.57	**Agam, Albers, Arp, Max Bill, Claisse, Cruz-Diaz, De Marco, S. Delaunay, Gerstner, Gaurin, Herbin, Leparc, Marignoli, Mortensen, Picelj, Soto, Vasarely**
DARTHEA SPEYER 6, Rue Jacques Callot • Tel. 354.78.41	Jan. 5-29, gallery artists
STADLER 51, Rue de Seine • Tel. 326.91.10	Jan. 15-Feb. 19, **Lucebert,** paintings
NANE STERN 25, Ave. de Tourville • Tel. 705.08.46	3 French painters, **Yves-Marie Peron, Bernard-Marie Laute & Alain Grosajt.** Oper 3-8:30 p.m., Sat. 10-12 a.m. & 3-8:30 p.m.

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PARIS (CONT'D)	☎ 33 (1)
DANIEL TEMPLON 30, Rue Beaubourg • Tel. 272.14.10	Jan. 8-Feb. 10, **Roy Lichtenstein,** recent work
TRANS/FORM 22, Ave de la Bourdonnais • Tel. 550.40.32	Artists of the Gallery
GALERIE VALLOIS 41, Rue de Seine • Tel. 329.50.94	**Csaky, Biegas, Rodin, Dunand, Ruhlman, Franck, Cheret.** Fine furniture of the Thirties.
ZABRISKIE 37, Rue Quincampoix • Tel. 272.35.47	Jan. 15, *"Coloriages"* **John Batho** and **André Léocart**
LES SABLES D'OLONNE	☎ 33 (51)
MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • Tel. 32.01.16	11 recent paintings by **Victor Brauner,** recent acquisitions of the museum
ST. PAUL DE VENCE	☎ 33 (93)
FONDATION MAEGHT Saint Paul de Vence • Tel. 32.81.63	Until Jan. 30, **Appel** and **Alechinsky**—Two brush paintings
GALERIE CATHERINE ISSERT Saint Paul de Vence • Tel. 32.96.92	Until Jan. 23, **Patrick Lanneau;** Artists of the gallery **Louis Jammes:** photography
TOULON	☎ 33 (94)
MUSEE DE TOULON 20, Boulevard Leclerc • Tel. 93.15.54	Jan. 20-Mar. 6, **Hélène et Rachel Theret, Anne Françals**—Collection—painters from Toulon XVIIth-XXth century.

GERMANY

BERLIN	☎ 49 (30)
GALERIE LIETZOW Knesebeckstrasse 32 • Tel. 881.28.95	The Gallery is closed in January
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • Tel. 882.77.18	Until Jan. 12, **John Wesley:** "Cheep" 1962-1982 Jan. 16-Mar. 12, **Dieter Roth** *"Ladenhüter"*
GALERIE POLL Lützowplatz 7 • Tel. 261.70.91	Until Feb. 13, **Harald Duwe,** paintings
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • Tel. 881.8280	As of Dec. 15-Feb. 5 works on paper, **M. Duchamp, M. Ernst, Alexis Jawlensky Mathis, Schlemmer, Jannis Kounellis, Cy Twombly, F. Léger**
BONN	☎ 49 (228)
GALERIE LINSSEN Prinz-Albert-Strasse 47 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg** and **Jan Voss.**
COLOGNE	☎ 49 (221)
ERVEN'S ART SERVICE Theodor-Heuss Ring 10 • Tel. 12.34.36	We hang the shows
GALERIE GMURZYNSKA Obenmarspforten 21 • Tel. 23.66.21/2	"Small Sizes 1915-1930"
GALERIE KARSTEN GREVE Wallrafplatz 3 • Tel. 21.39.21	**Paco Knöller,** drawings
GALERIE HOLTMANN Richartzstr. 10 • Tel. 21.51.50	**Charly Banana**
GALERIE JOLLENBECK Lindenstrasse 20 • Tel. 24.67.59	Gallery closed while moving
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • Tel. 21.70.21/221.3740	Young German art, sponsored privately
PAUL MAENZ Schaafenstrasse 25 • Tel. 21. 81.02	**Francesco Clemente** As of Jan. 21, **Walter Dahn**
GALERIE ORANGERIE REINZ Helenstrasse 2 • Tel. 23.46.84	**Marc Chagall** "For his 95th Birthday," original graphics (Catalogue DM 20.)
GALERIE RECKERMANN Albertusstr. 16 • Tel. 21.20.64	**Shirley Goldfarb**
GALERIE ROLF RICKE Volksgartenstrasse 10 • Tel. 31.57.17	"Triumph" Sculpture by painters: **Anzinger, Buthe, Dorner, Immendorff, Köhler, Münch, Lüpertz, Penck, Schmalix, Schulze, Tannert, Thomas.**
GALERIE WENTZEL St. Apernstrasse 26 • Tel. 24.24.00	**Jack Bush,** paintings and watercolors **Paul Suter,** sculpture.
MICHAEL WERNER Gertrudenstrasse. 24/28 • Tel. 21.06.61	**Höckelmann,** sculpture, etchings never before shown

COLOGNE (CONT'D) ☎ 49 (221)

GALERIE RUDOLF ZWIRNER
Albertusstrasse 18 • Tel. 23.58.37/8
Accrochage

DUSSELDORF ☎ 49 (211)

KONRAD FISCHER
Platanenstrasse 7 • Tel. 685.908
Ulrich Rückriem

GALERIE GMYREK
Mutter-Ey-Strasse 5. • Tel. 32.77.70
Through Jan., **K.H. Hödicke, Standbilder** 1980-1982

DENISE RENE HANS MAYER
Grabbeplatz 2 • Tel. 36.59.72
Norbert Kricke, sculpture

KUNSTVEREIN
RHEINLANDE/WESTFALEN Grabbeplatz 4 • Tel. 327.023
As of Jan. 14, **Konrad Klapheck,** drawings, paintings and graphics 1971-1982

HAMBURG ☎ 49 (40)

THOMAS LEVY GALERIE
Tesdorpfstrasse 18 • Tel. 45.91.88.
Until Jan. 5, **Meret Oppenheim,** retrospective
Expressionists—*Accrochage*

GALERIE MUNRO
Barmbeker Str. 138 • Tel. 48.45.52.
Until End Jan., *Accrochage,* new works by artists of the Gallery

GALERIE NEUENDORF
Feldstrasse, Hochhaus 1 • Tel. 43.11.75
Robert Graham, sculpture

MUNICH ☎ 49 (89)

GALERIE + EDITION A
Amalienstrasse 81 & 87 • Tel: 28.13.64/280.97.88
Jan. **Ovadia Alkara,** paintings

GALERIE SIX FRIEDRICH
Maximilianstrasse. 15 • Tel. 29.50.21 & 29.61.10
Until Jan. 29, **Hubert Schmalix,** new paintings and drawings

EDITION SABINE KNUST
Maximilianstrasse 36 • Tel. 29.21.13
A.R. Penck, early prints

TANIT
Maximilianstr. 36 • Tel. 29.22.33
Until Jan. 31, **Michelangelo Pistoletto,** sculpture, early work

NUREMBERG ☎ 49 (911)

GALERIE JOHANNA RICARD
Königstrasse 33/37 • Tel. 22.50.20
Russian Avant-Garde

STUTTGART ☎ 49 (711)

MAX-ULRICH HETZLER GmbH
Schwabstrasse 2 • Tel. 62.15.38
Jan.16-Feb. 10, **Andreas Schulze,** paintings

GREECE

ATHENS ☎ 30 (1)

KAREN & JEAN BERNIER
Marasli 51 • Tel. 723.5657
Blais, Blanchard, Combas

HOLLAND

AMSTERDAM ☎ 31 (20)

GALERIE KRIKHAAR
Spuistraat 330 • Tel. 26.71.66
Appel, Brands, Constant, Cormeille, Cottavoz, Henning-Pedersen, Lindstrom, Saura, Sonderlinque and others.

STEDELIJK MUSEUM
Paulus Potterstraat 13 • Tel. 73 21 66
Until Jan. 13, **Jaap van den Ende;** Until Feb. 13, Polish, French and German Posters; Until Feb. 6, **Cindy Sherman,** Photos; Jan. 14-Mar. 6, **Philip Guston**

EINDHOVEN ☎ 31 (40)

STEDELIJK VAN ABBEMUSEUM
Bilderdijklaan 10 • Tel. 44.85.55
Until Jan. 26, **Bruce McLean, Martien Coppens;** Jan. 21-Mar. 6, **Markus Lüpertz**

ITALY

BARI ☎ 39 (80)

MARILENA BONOMO
Via Nicoló dell' Arca 19 • Tel. 21.01.45
Tony Cragg

BOLOGNA ☎ 39 (51)

DE FOSCHERARI
Via Goidanich 1 • Tel. 27.52.26.
Recent works by: **Mario Ceroli, Piero Manai, Marcello Jori, Concetto Pozzati**

FABJBASAGLIA
Via Farini 26 • Tel. 23.49.22.
Bruno Benuzzi

GALLERIA FORNI
Via Farini 26 • Tel. 27.07.60
Joseph Picillo, one man show
Picasso, engravings

STUDIO G7, G. GRIGOLO
Via Val d'Aposa 7C • Tel. 26.64.97.
Bill Beckley

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BRESCIA ☎ 39 (30)

MASSIMO MININI Via Apollonio, 68 • Tel. 56.275	**Maurizio Corona,** new paintings
PIERO CAVELLINI Via Fratelli Bandiera 18 • Tel. 57.401	**Radu Dragumirescu**

FLORENCE ☎ 39 (55)

GALLERIA SCHEMA Via della vigna nuova 17. • Tel. 28.40.90.	*Art and Language:* **Bartolini, Bochner, del Re, Durnseif, Graham, Kosuth, Lüthi, Masi, Moretti, Rainer, Ripps, Rohling, Rockburne, Violetta, Windheim**

MILAN ☎ 39 (2)

SALVATORE ALA Via Mameli 3 • Tel. 716-500	
ARIETE GRAFICA Via S. Andrea, 5 • Tel. 79.55.73	**Michelangelo Pistoletto**
ARTE BORGOGNA Via Borgogna 7 • Tel. 709.330 704.826	Group show of 22 artists: **Corneille, Dova, Hartung, Lam, Rotella, Schifano, Vasarely**
ARTRA/STUDIO Via Fiori Chiari 8 • Tel. 861.190	**Carlo Maria Mariani**
STUDIO CANNAVIELLO Piazza Beccaria 10 • Tel. 837.6368	**Arnulf Rainer**
DIAGRAMMA (Luciano Inga Pin) Via Pontaccio 12a • Tel. 874.237	"Plum Cake" **Gianni Cella, Romolo Pallotto, Claudio Ragni**
DISEGNI DI ARCHITETTURA Antonia Jannone Via del Carmine 5 • Tel. 878.384	Architecture drawings, stage design, classical and modern
STUDIO CARLO GROSSETTI Via dei Piatti 9 • Tel. 837.5594	**Maurizio Corona**
FRANCOISE LAMBERT Bastioni di Porta Nuova 11 • Tel. 650.087	**Tino Stefanoni, Roberto Caspani**
LORENZELLI ARTE Via Sant'Andrea 19 • Tel. 783.035	*Paradisos* 15th - 19th centuries
STUDIO MARCONI Via Tadino 15 • Tel. 225.543	Group Show
GALLERIA DEL MILIONE Via Bigli 21 • Tel. 780.879	**Fellini and Bestetti, Chiappori**
MASSIMO MININI Via Cavalieri des S. Sepolcro • Tel. 86.71.30	**Daniel Buren,** New works on glass
GALLERIA SENO Via Ciovasso 11 • Tel. 805.80.64	**Enrico Baj**
GALLERIA STENDHAL Via Santo Spirito 10 • Tel. 781.825	Sculpture and architecture; **Andrea Cascella, Gio Pomodoro:** Projects for Linate and Malpensa airports
GALLERIA 32 Via Brera 6 • Tel. 86 76 29	**Lino Mannocci** **Gregorio Cuartas**
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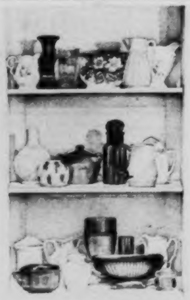

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Artworld

IBM Sets Up Madison Avenue Kunsthalle

Corporations and museums have become so intimate that their functions are beginning to mesh. Starting one year from now, IBM will present traveling museum exhibitions in the 13,000-square-foot, lower-level gallery the corporation has integrated into its new building on Madison Avenue at 57th Street. It will take only those shows not mounted by New York-area museums, such as last year's El Greco and Eakins exhibitions, which bypassed the city.

Director of the still unnamed IBM gallery is David Hupert, former head of education at the Whitney Museum (1968–81) and director of the Whitney's downtown branch ('73–81). Hupert plans to schedule six major and 10 smaller shows per year. IBM-funded exhibitions will be considered for inclusion.

The gallery will also hold IBM-originated science and techology exhibitions and will prepare introductory material, most likely in the form of short films to be screened in an adjacent auditorium, for both art and science shows. The budget for the exhibition program is said to be "sufficient." Admission will be free.

Hulten Resigns as Director of L.A. MOCA

Pontus Hulten, director of Los Angeles's still unbuilt Museum of Contemporary Art [see *A.i.A.*, May '81], will cede his title to deputy director and chief curator Richard Koshalek this March in order to assume his position as principal organizer of the art and cultural programs of the 1989 Paris World's Fair. Hulten has agreed to stay on as founding director of L.A. MOCA, serving half-time until March '84 and quarter-time thereafter, concentrating on fund-raising and on preparing exhibitions to be held in the museum's temporary quarters, which are scheduled to open this fall.

In his 15 months with the museum, Hulten has reportedly had numerous conflicts with the board of trustees, notably over their dissatisfaction with architect Arata Isozaki's design for the building and their handling of press relations. The degree to which trustees can involve themselves in the operations of U.S. museums poses far different administrative problems for a director than those faced in state-run European institutions, such as Stockholm's Moderna Museet and the Centre Georges Pompidou, which Hulten headed previously.

Koshalek received the board's unanimous approval to succeed Hulten, and is optimistic about L.A. MOCA's future. Koshalek says he will take his new responsibilities as director "one day at a time—I'll give it my best shot." He emphasizes the crucial significance of his predecessor's continuing involvement with the museum and the gains that have been made both in settling the architectural dispute and in obtaining interim exhibition facilities.

Provisional exhibition space, dubbed the Temporary Contemporary, will be located in a city-owned warehouse and gas station to be refurbished according to designs by architect Frank Gehry. The 35,000- and 15,000-square-foot buildings are leased to L.A. MOCA for five years at $1 per year, and are slated for eventual demolition. Over one million dollars has already been pledged for work on the buildings and programs at the interim show space, and additional funds are expected from the sale of print portfolios by 15 artists, a project being organized by artist and museum board member Sam Francis. Temporary Contemporary is scheduled to open in September '83 with an exhibition of works from the Panza, Ludwig and De Menil collections as well as the private collections of Robert Rowan and the Marcia Weisman family.

People

Marlborough Gallery owner **Frank Lloyd** was convicted in December on three counts of tampering with the evidence presented during the 1971–77 Rothko trial. Lloyd's attorney said he planned to appeal the verdict. Sentencing by Judge Herbert Altman is scheduled for Jan. 6. According to the *New York Times*, the judge plans to announce his decision on the same date on three defense motions that, if granted, would immediately overturn the jury's verdict.

Obituaries

Gene Baro, 58, critic, lecturer and prolific, often controversial organizer of contemporary exhibitions in the U.S. and abroad. Baro had been consulting curator of prints and drawings at the Brooklyn Museum since 1977, and, since 1980, adjunct curator of contemporary art at the Carnegie Institute's Museum of Art, where his final and perhaps most prodigious exhibition, "The 1982 Carnegie International," closes Jan. 2. (It travels to the Seattle Art Museum Feb. 7–Mar. 27.) The show includes works by 63 artists from 27 countries, all of which Baro visited in his 18 months of research.

Gene Baro

Outstanding among the approximately 150 museum exhibitions Baro curated since 1970 were several large surveys of prints and drawings as well as monographic shows on Hans Hofmann, Sol LeWitt, David Hockney and Helen Frankenthaler. He was the director of the Corcoran Gallery in 1972 (resigning after a notorious black-tie fist fight with the museum's chief executive officer, who also resigned). In his short tenure at the Corcoran he organized over 40 shows. He was the author of *The Drawings of Claes Oldenburg* and of a catalogue raisonné of Louise Nevelson prints.

Rory McEwen, 50, Scottish painter known for his detailed, meticulously rendered watercolors of flowers, leaves and vegetables which combine the accuracy of botanical illustration with the intimacy of portraiture. He made illustrations for a number of collaborative projects: *From the Air* with Kenneth Koch, '79; *Tulip & Tulipomania* with Wilfred Blunt, '76; *The Auricula* with C. Oscar Moreton, '64; *Old Carnations and Pinks* with Sacheverell Sitwell, '55. In '69, McEwen and Jim Dine made a record, *Poems, Songs, Prints*, which is accompanied by a written text and printed images. His first solo show was in New York in 1962. Throughout the '70s he showed at London's Redfern Gallery. Exhibitions of new work were held in 1982 at New York's Staempfli Gallery and at Wave Hill.

Rachel bas-Cohain, 45, one of the founding members of A.I.R., the cooperative women's gallery in New York. Over the years her work addressed issues of visual perception—its cognitive properties and limitations. Her last show in spring of '82 included documentation of outdoor works and hanging, transparent fabric constructions with texts.

Museum Preview of the Month

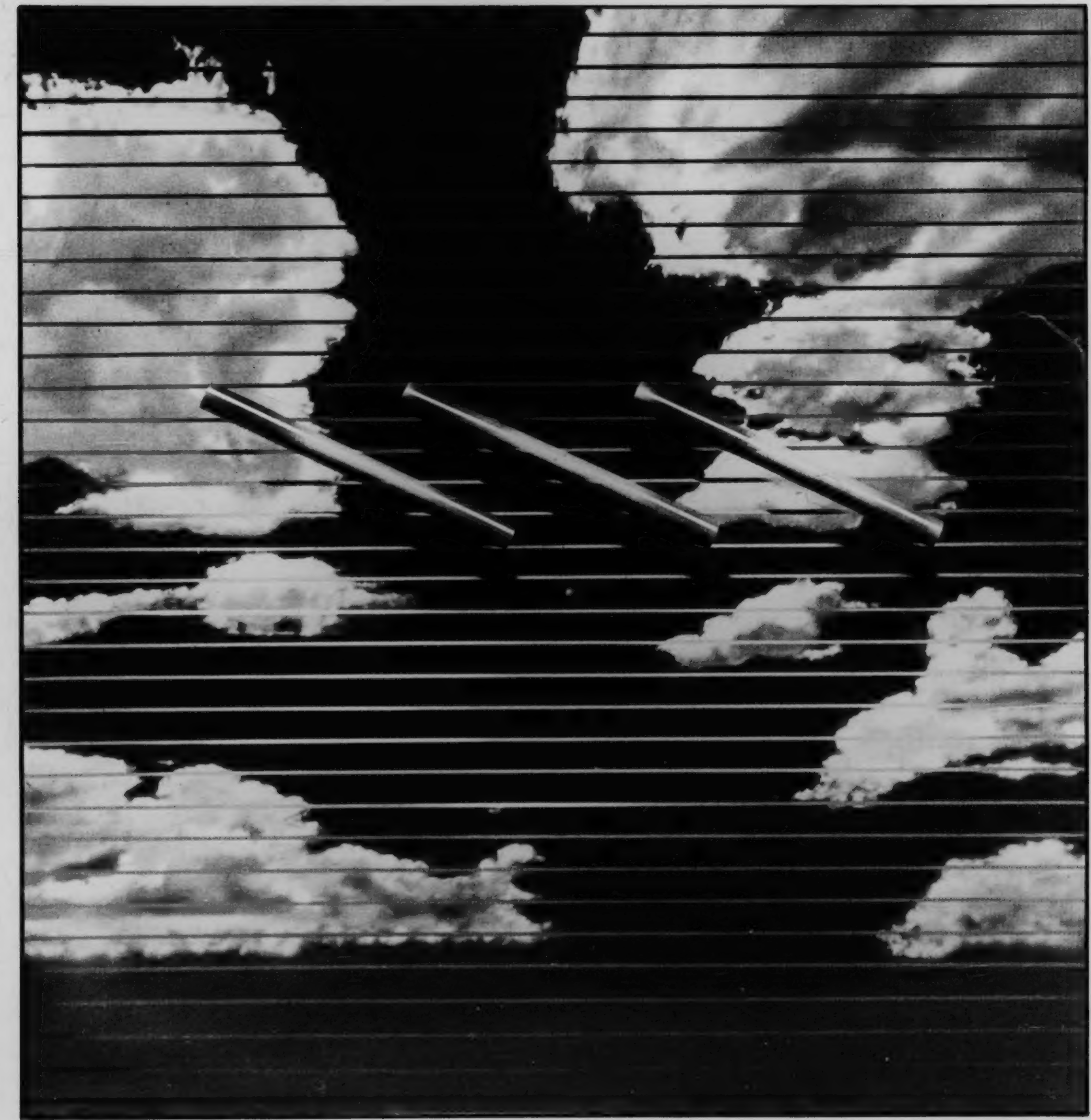
"Alfred Stieglitz" at the National Gallery [Feb. 3–May 8] will be the first retrospective of Stieglitz's photographs since the 1934 show at his New York gallery, An American Place. Approximately one-third of the 171 prints to be included have not been shown since Stieglitz died in '46, and several have never before been publicly exhibited. Works in the show date from the late 1880s, when Stieglitz was a student in Berlin, to 1935, two years before he stopped making photographs.

Public acquaintance with Stieglitz's photographic oeuvre has declined since his death due to the inaccessibility of much of the work, and to what Metropolitan Museum curator Weston Naef terms Stieglitz's "aura of impenetrability" which has "slowed the wheels" of scholarship. The forthcoming exhibition is selected entirely from the National Gallery's master set of 1,600 photos, containing the finest print of every image Stieglitz left at his death. Georgia O'Keeffe presented the collection, the museum's only photography holding, to the Gallery in 1949. (The Met, Boston's Museum of Fine Arts and the Chicago Art Institute received more modest gifts at the same time.) The National Gallery showed small Stieglitz selections in '58 and '77, but given photography's low priority on the museum's agenda and the absence of a photography curator, the works were not even formally accessioned until '78, when they were catalogued by art historian Sarah Greenough, then working at the museum on a Kress fellowship. Greenough, who initiated the retrospective, and Juan Hamilton, sculptor and O'Keeffe associate, are the show's guest curators.

According to Greenough, the exhibition will balance famous images (*The Steerage*, 1907) with unknown "great" ones, particularly from the late teens and early '20s. There will be photos from a trip Stieglitz made to Europe in 1894; from his 1890–1917 views of "old" New York; portraits, primarily from the 1910s, of artists with whom he associated—Demuth, Duchamp, Hartley, Marin, Strand; 26 portraits of O'Keeffe (1917–35); 28 cloud studies from the 1920s "Equivalents" series; his early '30s photos of New York skyscrapers; and, also from the '30s, studies of his Lake George house and the surrounding countryside.

A 248-page illustrated book ($75 cloth; $35 soft cover; Callaway Editions) contains an introduction by Greenough and 50 pages of Stieglitz's own writings on photography, some of them published for the first time. The exhibition travels to the Metropolitan Museum [June 14–Aug. 14] and to the Art Institute of Chicago [Oct. 11–Jan. 3, '84].

MASOUD YASAMI



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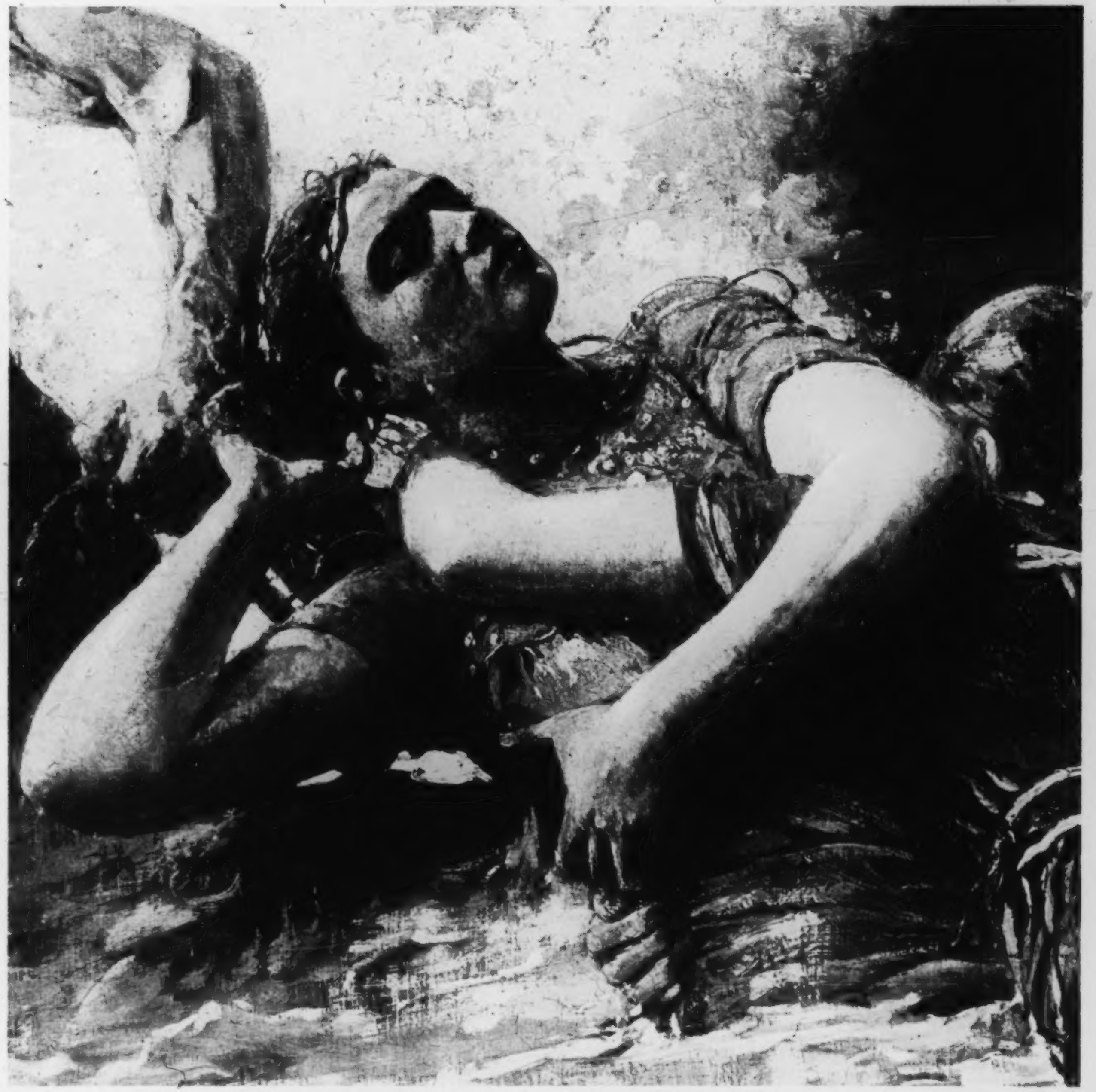
Cover: Winslow Homer's "Undertow" (detail)
Braque's Late Paintings/Hamish Fulton/Helen Lundeberg/Charles Simonds
Winslow Homer/Edwin Dickinson/The Met's "18th Century Woman" & "Belle Epoque"
Reports from London & Australia/Books/Review of Exhibitions



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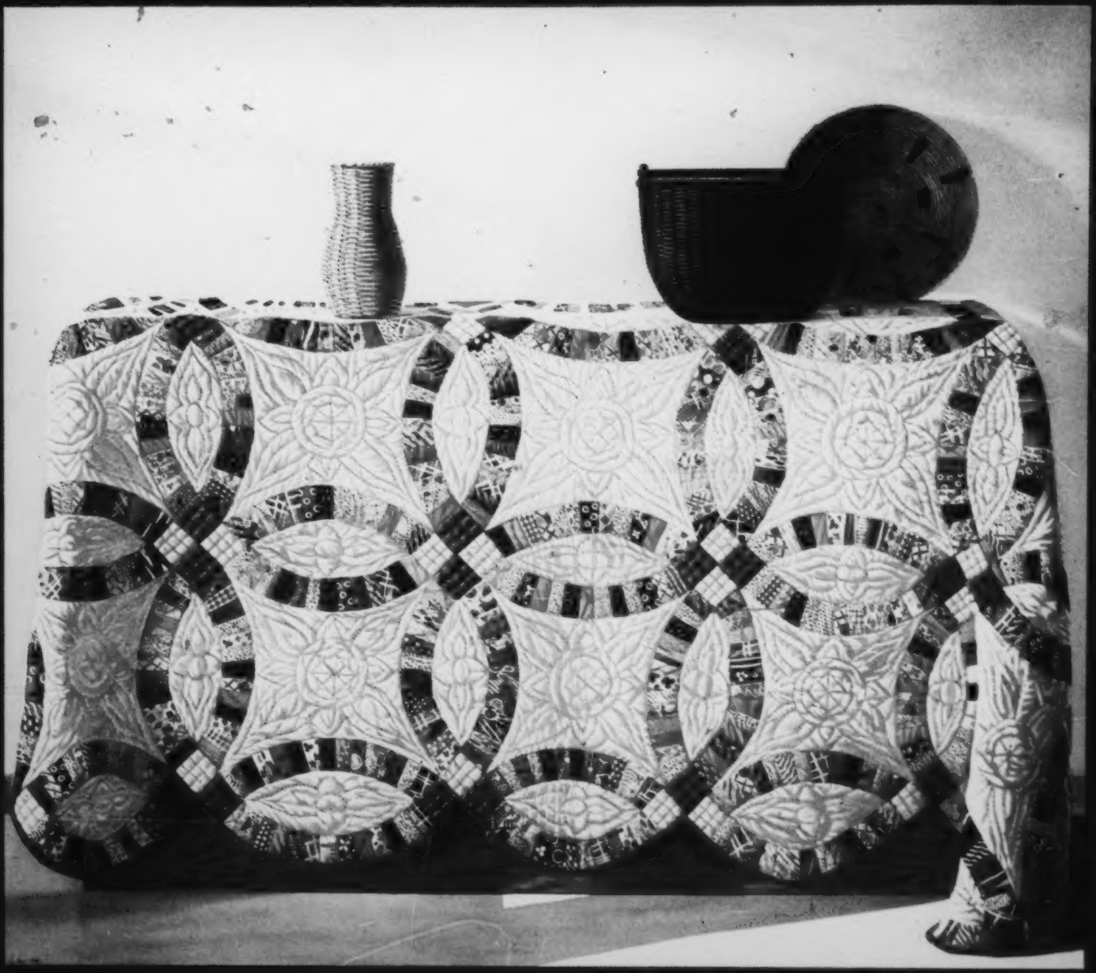

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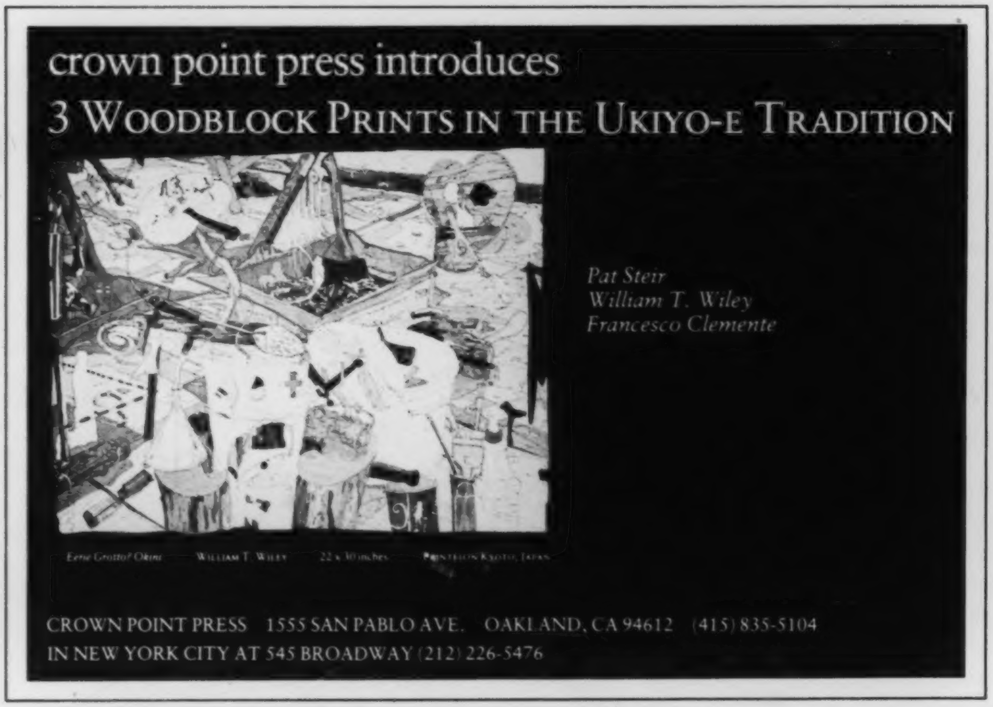

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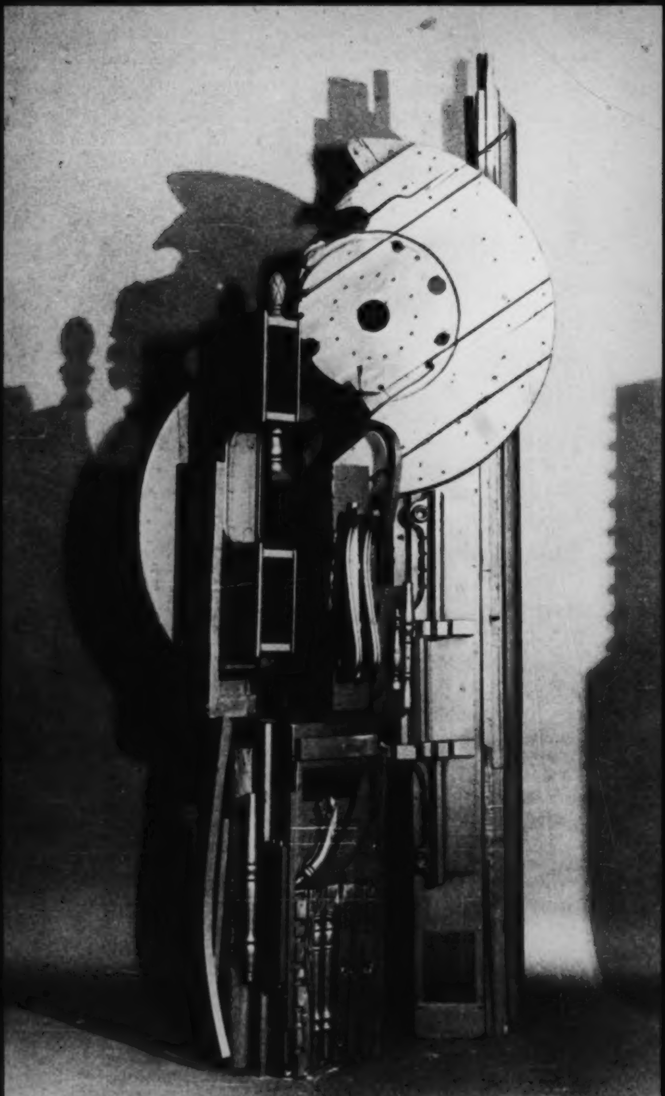

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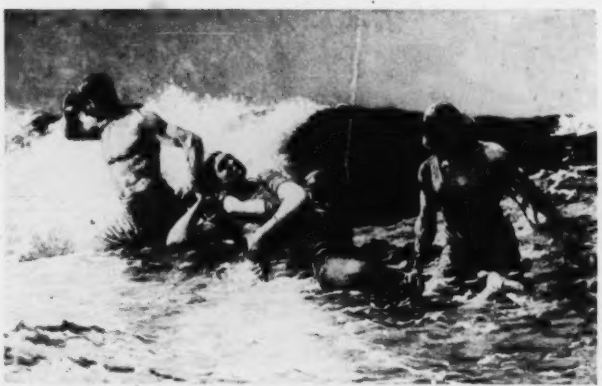

Cover: A detail from Winslow Homer's *Undertow*, 1886, oil on canvas, 29¾ by 47⅝ inches; Sterling and Francine Clark Institute, Williamstown, Mass. See "Mortal Themes: Winslow Homer," beginning on page 112. (The entire painting is reproduced in color on pages 124–25.)

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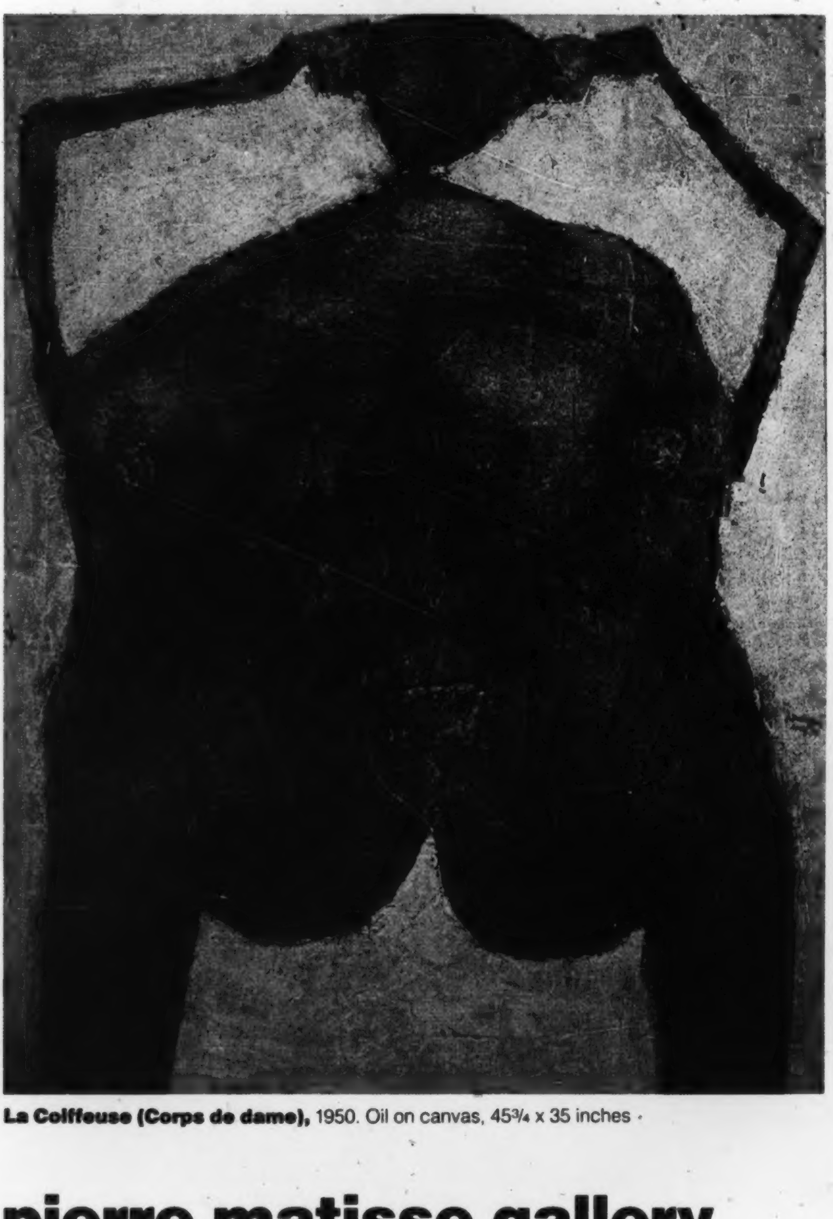

La Coiffeuse (Corps de dame), 1950. Oil on canvas, 45¾ x 35 inches

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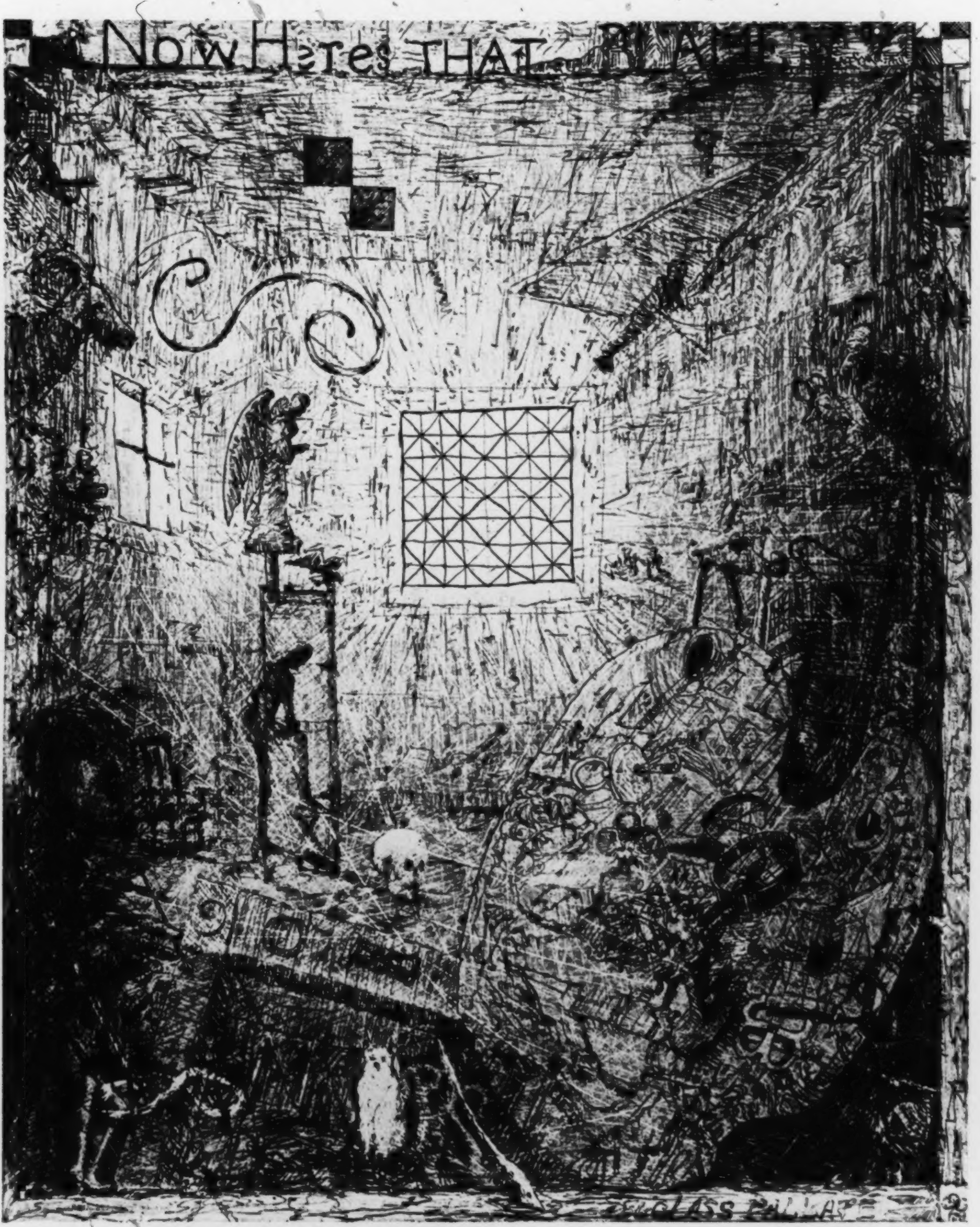

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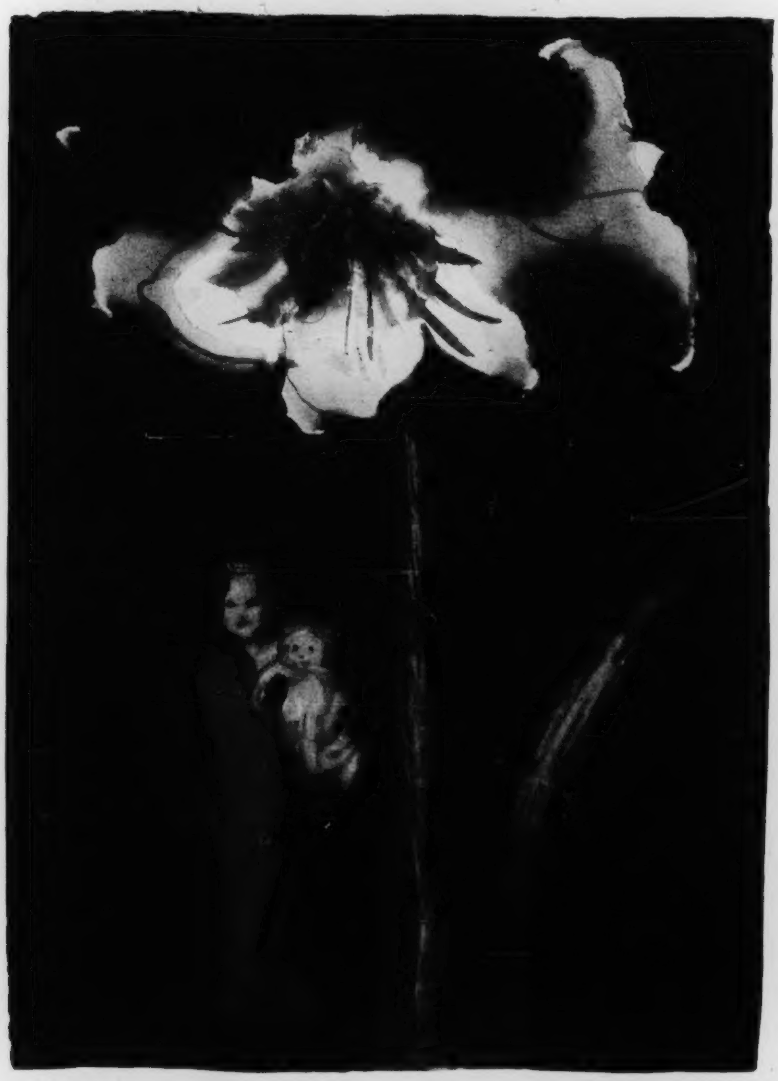

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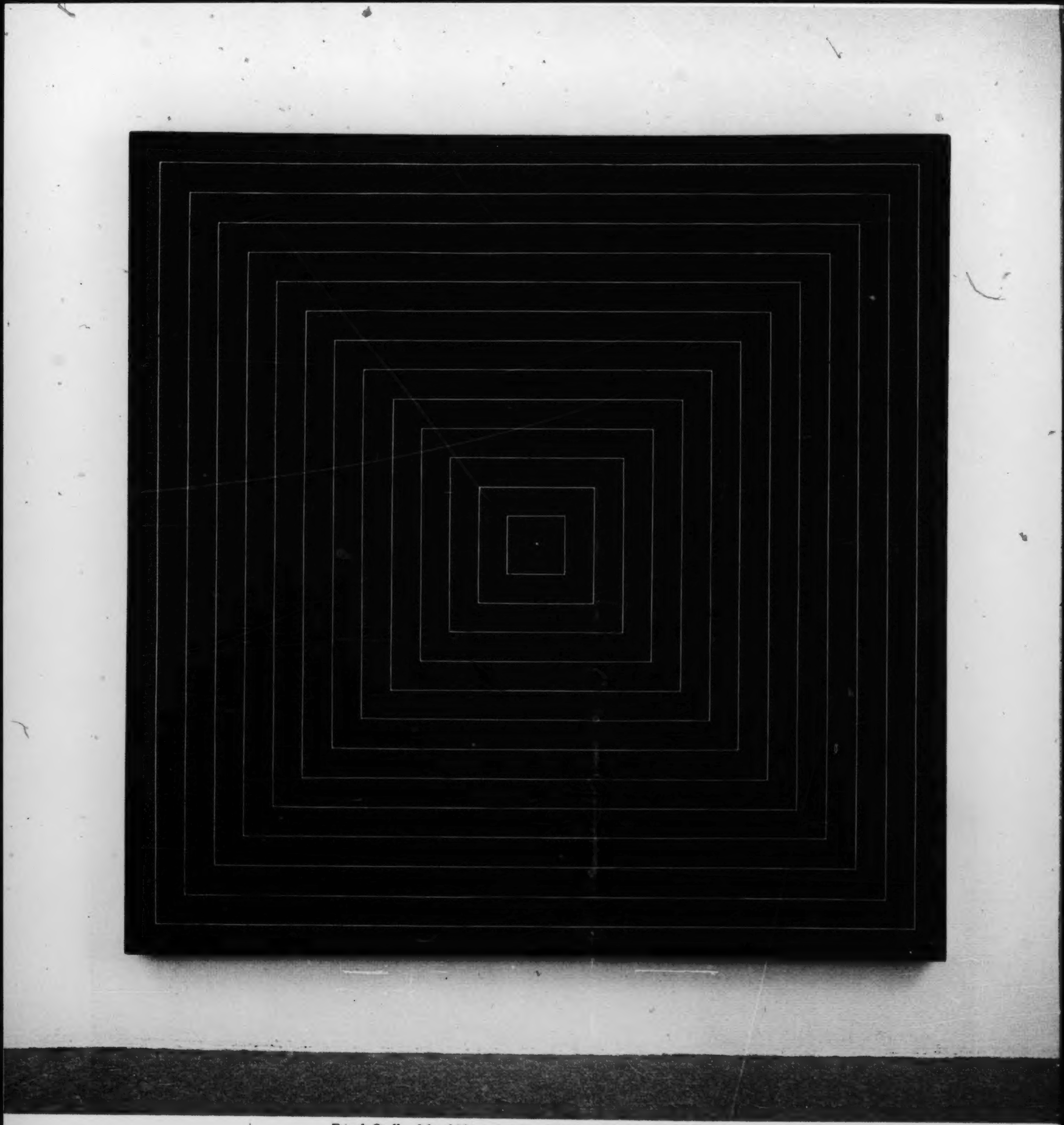

Frank Stella. *Island No. 10,* 1961. Alkyd on canvas, 6½ x 6½ feet.

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Review of Books

CRITICISM

The Art Presence: Painters, Writers, Photographers, Sculptors, *by Sanford Schwartz, New York, Horizon Press, 1982; 247 pp., $13.95.*

What's immediately striking in the reviews and catalogue essays collected here is the engaging pithiness of Sanford Schwartz's writing. He can capture the essence of an artist's work in a few well-chosen words: "The spirit of Lachaise is of something powerful and large which is only able to move in tiny, dainty steps." And he has a knack for metaphors plucked from everyday life. The shapes in Myron Stout's paintings "halt us, like a traffic cop's outstretched palm." Sometimes Schwartz's verbal *jeux d'esprit* get out of hand. When he writes, "The smallness of Stout's output is spectacular—he's with Vermeer in that department," the coyness of the conceit is annoying rather than amusing. Another verbal tic is Schwartz's tendency to treat his own metaphors as if they were realities, and then to be surprised when reality contradicts them. Describing one of Alex Katz's multiple portraits of his wife Ada, he comments: "Set in the dark, unexplained space, the five Adas nudge each other like a bunch of balloons bobbing around on separate strings, all held together by a single hand (which we don't see)." Of course we don't—the balloons are Schwartz's invention, not Katz's. Nonetheless, the relentless activity of Schwartz's language bespeaks a viscerally articulate involvement with art which cannot help but involve the reader.

In the essays of *The Art Presence,* Sanford Schwartz is concerned almost exclusively with American art, especially the period from the late 19th century to World War II. He writes movingly about the painters Albert Pinkham Ryder, Marsden Hartley, Ralph Albert Blakelock, Arthur Dove, Georgia O'Keeffe, Max Weber, and Charles Demuth, and the sculptors Elie Nadelman and Gaston Lachaise. Schwartz's approach to these artists seems at the same time novel and old-fashioned: he is concerned with their *careers,* almost more than with their art.

His reviews jump from this group of artists to the painters and sculptors of the 1960s and '70s, such as Lucas Samaras, Anne Arnold and Joel Shapiro, leaving the heroic generation of Abstract Expressionists conspicuous in their absence. This is curious because Schwartz's critical frame of reference seems to derive from painters like Pollock, Gorky and Rothko who, after a long apprenticeship, finally succeeded in synthesizing the American and European strains in modernism and producing really major American art. Nonetheless, Schwartz never writes directly about them. He is more interested in the tragic failure of the preceding American generation to achieve a durable synthesis of this sort; the dramatic, Balzacian theme that fascinates him is the struggle of minor artists to achieve major work. Many art critics are poets; Schwartz, on the other hand, writes as if he has a novel in a desk drawer next to his carbon paper.

At the same time, the problem with these essays may be that Schwartz's stress on the inner logic of each painter's struggle leads him to scant the esthetic issues to which the artist's work responded. The link between a painter's personal motivation and the esthetic significance of the resulting formal decisions in the larger context of the art of his time may be extremely indirect. Ironically, Schwartz's biographical method seems better suited to the photographers he writes about, such as Diane Arbus, Jacques Henri Lartigue or August Sander—those who deal with formal issues in terms of the realities they choose to photograph. Since the choice of subject for these photographers is, as Schwartz persuasively argues, a personal one, their pictures will necessarily be related in a fairly direct fashion to their lives.

Of the several art critics whom Schwartz discusses, it is the long-time newspaper reviewer Henry McBride who receives the most sympathetic treatment. Schwartz discounts the value of McBride's writing as art criticism, but warmly praises it as an ongoing chronicle of the New York art scene from the 'teens to the '50s. And in Schwartz's own writing there seems to be a subliminal tension between his intellectual response to art and his desire to remain no more than a sympathetic chronicler.

One expects a positive review of Lincoln Kirstein's biography of Elie Nadelman, since Nadelman is Schwartz's favorite minor-league hero, but instead Schwartz comes down hard on Kirstein for drowning Nadelman's sculpture beneath a torrent of ideas about art and culture. Indeed, although Schwartz writes with conviction and insight about critics like Kirstein, Leo Steinberg, Peter Gay, and Susan Sontag, he seems to deeply distrust ideas as tools for thinking about art: "the art work," he states firmly, "is devalued when it is turned into an illustration of a larger concept." Well, yes—but without a concept or two it can be hard to say why an art work should be valued in the first place.

Many of the essays in *The Art Presence,* originally written in the early '70s, were revised before publication here—in order, Schwartz says, to clarify key points or to add "a little more descriptive flesh." (Though he includes a note informing us that the essays first appeared in *Artforum, Art in America, The New Yorker* and various other magazines and catalogues, unfortunately the precise date and place of publication for each piece is not given.) In his 1973 review of Leo Steinberg's *Other Criteria,* Schwartz states that, "Hilton Kramer has for long shown how formalism, the dominant 'serious' art criticism, is an inadequate and deadening approach." It seems a pity that Schwartz did not use the occasion of his 1982 revision to add a few words detailing his reaction to the neo-Marxist or deconstructionist writers who have also struggled to overthrow the formalist orthodoxy in the last decade. But Schwartz's common-sense, colloquial approach, and his apparent preference for American semi-Realist art, seem to align him with Kramer and those "neo-conservative" critics who vocally condemn most critical theories spawned on the Left Bank. Indeed, *The Art Presence* received an ecstatic review in Kramer's *New Criterion* (where Schwartz recently published a refreshingly skeptical article on Milton Avery).

Schwartz's steadfast avoidance of ideas ultimately vitiates the power of his criticism. His commitment to figuring out what's good and bad in American art, and why, is admirable, but he never quite gives us a sense of why the artists he writes about should be considered important to us today for other than historical interest. Paradoxically, his most persuasive argument remains implicit: if a critic of this intelligence and wit takes them seriously, there must be *something* to them.

—*Pepe Karmel*

BIOGRAPHY

Van Gogh: A Documentary Biography, *by A.M. Hammacher and Renilde Hammacher, New York, Macmillan, 1982; 240 pp., $36.50.*

Ideally, this book should be a fugue between van Gogh's letters (which make up most of the text), the authors' comments (interspersed throughout) and documentary material (photographs of van Gogh and his family, of houses he lived in, places he painted and prints and paintings he owned or admired). The most resonant theme in such a counterpoint, of course, would be van Gogh's own paintings and drawings, which are in fact reproduced here in profusion. Alas, there is no interplay in this book, and the heart of the problem is that the comments of art historians A.M. Hammacher and Renilde Hammacher sound like program notes. Neither do they illuminate the letters, nor smooth the necessarily choppy structure of any book constructed of letters and excerpts of letters.

The purpose of this documentary biography, the authors say, was "to study the artist's entire personality" and to concentrate "on the area where art merges into life and vice versa." Indeed, they tell us in scholarly terms just what van Gogh was reading and the art he was looking at from year to year, but this information does not build a picture of van Gogh's art or life. This biography is famished for dramatic and personal detail. Sometimes our curiosity is pricked and then frustrated. An 1883 letter, for example, is introduced with the following words: "Again he wrote about his problems with women, describing the situation in increasingly powerful terms." But instead of including the letter, the authors offer another letter describing a trip across a heath.

Why skimp on biographical incident? Justifiably, the Hammachers feel that the van Gogh story has been distorted by sensationalism. Even so, cutting off an ear and handing it to a prostitute happens to be sensational. This episode, the authors say, has been given too much emphasis: to avoid theatricality, they neither tell the story, nor attempt to understand the act. Instead they quote a brief account of it in the local paper, adding that the closest thing we have to a first-hand report on van Gogh's self-mutilation is in a letter in which Emile Bernard tells Gau-

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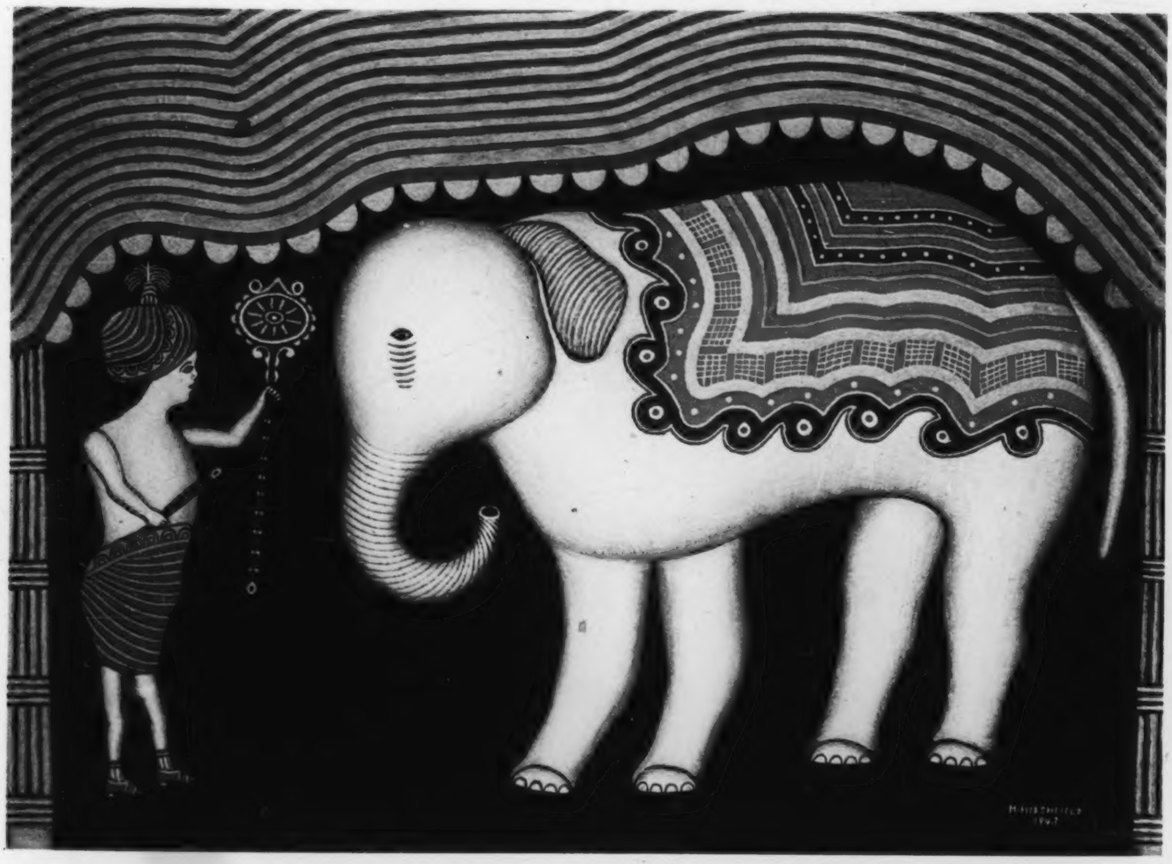

Morris Hirshfield
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guin's version of the incident. But this letter is omitted, and again we feel thwarted.

As far as studying van Gogh's personality goes, the book contains a fair amount of opaque psychologizing. About van Gogh in 1874, for example, the authors write: "Vincent now clearly began to subordinate his social ego to the undefined being which contained his true self and its psychic structure." Or: "Vincent was unable to escape the desire for totality, the constant reliving of previous experiences, always present as such in the actuality of what he was engaged in doing. Of course it goes without saying that there was in all this an element of regression—but dominated by the urge to transcend the moment: to possess the whole."

Van Gogh's own statements about his psychology are far more penetrating. The letters he wrote between 1872, when he was 19 and working for an art dealer in The Hague, and 1890, when he committed suicide at Auvers, are, like Delacroix's letters, one of the great testimonies to the struggles and doubts that go into being an artist, or for that matter, into being a man. These letters describe van Gogh's battle against depression and other ailments with a directness and lucidity that make the reader's heart ache. Of his depression in 1883, he wrote:

> . . . there were days when I could not see anything in the most beautiful landscape just because I did not feel myself part of it . . . much worse still, I felt exactly the same toward people.
>
> They said I was out of my mind, but I knew myself that it was not true, for the very reason that I felt my own disease deep within me, and I tried to remedy it. . . . I will rise above it, let me keep hold of patience to redress things.

In Arles in 1888, van Gogh wrote that were it not for his "double nature, that of a monk and that of a painter" he would have gone hopelessly mad long ago. For van Gogh, it seems, painting was both salvation and destruction. In July, 1890, the month he shot himself, he summed it up this way: "Well, my own work, I am risking my life for it and my reason has half foundered because of it—that's all right."

From the beginning, van Gogh's prose was extraordinarily visual. Whether he was describing a painting he had seen or a walk he'd taken, he noticed everything, and built up a picture out of a multitude of sharply focused details. Like his paintings, his letters become clearer and more forcefully expressive as the years go by. In the last two years of his life, the descriptions of his painting motifs gain a kind of vibrancy and poetic pitch that is very like the paintings themselves. At Arles, for example, he wrote:

> This bush is green, touched with a little bronze and various other tints.
>
> The grass is bright, bright green, malachite touched with citron, and the sky is bright, bright blue.
>
> The row of bushes in the background are all oleanders, raving mad; the blessed things are flowering so riotously they may well catch locomotor ataxia. They are loaded with fresh flowers, and quantities of faded flowers as well, and their green is continually renewing itself in fresh, strong roots, apparently inexhaustibly.
>
> A funeral cypress is standing over them, and some small figures are sauntering along a pink path.

By contrast, the authors' prose seems leaden. Part of the lifelessness comes, I think, from their concept of what can or cannot be said about an artist and his art. Espousing a generally formalist approach, they talk blandly about color, form and composition. They avoid interpretation. Of the St. Rémy landscapes, for example, they write that "Vincent found his way to a direct transformation of the observed landscape into curving, moving lines that are sometimes outlines but mostly a fusion of brushstrokes that convey both color and line." In discussing *The Italian Woman*, 1887–88, they first inform us that the sitter is said to have had an affair with van Gogh and then advise us that "we can easily forget the sitter," and concentrate on what is more important—"Vincent creates here a modern, and greatly intensified, symphonic structure of contrasting colored brushstrokes . . . ." They make few imaginative leaps between biography and imagery, and even when they do, they don't seem capable of reaching beyond the strict measure that facts would allow. For example, they agree that *Skull with Burning Cigarette*, 1885, has "a connection with his own state: faint, overstrained, undernourished," but they fail to see the possible link between the image of the smoking skull and van Gogh's idea (taken from Dickens, and mentioned more than once by them) that cigarettes are a remedy against suicide.

Nor do the Hammachers seem curious about why van Gogh painted certain paintings at certain moments. In the month that he died, van Gogh drew a reaper, not laboring in the distance—as was usual in his work—but this time looming in the foreground and bowing towards us. He holds his scythe in both hands; this gesture is not one of work but of greeting or confrontation. Since van Gogh's letters make it perfectly clear that for him the reaper is a symbol of death and wheat is a symbol of humanity, this sketch might be seen as a kind of suicide note. The Hammachers view it in formal terms: "The reapers of Nuenen had mostly been seen from the back or in profile. This front sketch proves how the grasp of movement dominates; curling lines unite figure, clouds and field."

Not every art historian has to be an iconographer, of course, but when the stated intention is to focus on "the area where art merges into life," the reader has the right to be annoyed at supercilious formalism. Consider the comment about *Old Boots*, 1886: "The image is so powerful as to cause most attempts to verbalize it to seem beside the point." This is double nonsense. If art historians did not bother to muse about art's meanings, art history would be an arid field indeed. And just because a painting is "powerful" doesn't mean that its visual poignancy need be diminished by verbal interpretation. As Meyer Schapiro's great book on van Gogh reveals, a critic or historian able to meet the artist through the force and depth of his or her imagination and empathy can bring the public very much closer to the art. *—Hayden Herrera*

PHOTOGRAPHY

Hungarian Memories, *by André Kertész, introduction by Hilton Kramer, Boston, Little, Brown and Co. (a New York Graphic Society Book), 1982; 194 pp., $55.*

A Lifetime of Perception, *by André Kertész, introduction by Ben Lifson, New York, Harry N. Abrams, 1982; 259 pp., $45.*

André Kertész's Paris photographs of the late 1920s and early 1930s have shaped our image of Paris as much as have the photographs of Cartier-Bresson and Brassaï, the paintings of Renoir and Pissarro, the novels of Hemingway and Henry Miller, the films of Godard and Truffaut. Kertész photographed the *clochards* under the bridges, the sudden rainstorms, the trees along the Seine, the artists in the fashionable cafés and the poor in the unfashionable ones. The very brilliance of Kertész's Paris oeuvre has tended to overshadow his earlier and later work. These two new volumes serve to correct that imbalance. *Hungarian Memories* presents Kertész's earliest work, largely unseen until now. *A Lifetime of Perception* offers an overview of his career, stressing the later American pictures and their continuity with his Paris work.

A few of the photographs in *Hungarian Memories*, like the 1921 image of the blind violinist led by a boy, are already well-known. These early pictures of Kertész's birthplace, some made while he was still supporting himself as a clerk, possess a straightforward sincerity disguised in his later work by an ironic stance. As Hilton Kramer remarks in his introduction, Kertész's early work shuns "the imperatives of artifice" in favor of a direct "revelation of experience." Although he is sophisticated enough at this point to portray his homeland's peasants, gypsies and countryside as picturesque, he still feels himself at home among them. Kertész served in the Austro-Hungarian army in World War I, and his photographs from the war express the traditional peasant view that soldiering is a mixed business, something that unfortunately takes you away from home but in compensation offers the carefree open road and the easy comraderie of the shared uniform. In Kertész's pictures the army seems like a gigantic summer camp for grown-ups.

In another series, he photographed his brothers and friends swimming, jumping, playing leapfrog—a set of images inescapably reminiscent of another contemporary, Lartigue. Like Lartigue's, Kertész's early photographs are essentially 19th-century in content, though modern in form. In *Hungarian Memories* they have received the magnificent reproductions they deserve (Kertész has all too often, in the past, been the victim of mediocre printing).

In 1925, Kertész moved to Paris in search of an artistic community. Some of his greatest Parisian pictures are as aggressively artless as his Hungarian ones: the 1929 portrait of a smiling, smocked schoolboy standing beside his desk, the 1927 image of a legless, one-eyed veteran in a cheap café. But many are more complex and ironic. Critics have often noted Kertész's affinities with the Surrealist art and literature of the time, and with the photographic formalism of his contemporaries Rodchenko and Moholy-Nagy. Though many of his themes and devices today seem like standard stage properties of 1920s and '30s art, Kertész turned them to personal ends. His surrealistic juxtapositions showed the real counterpoint of activities and classes in the modern city; his formalist compositions registered the urban tension between individual passion and the conventions of daily life. Throughout his Paris work, Kertész wrestled with the paradox that art, like civilization, requires the deferment or disguise of raw feeling and raw experience, and yet derives its power from just those things.

Moving to New York at the outset of World War II, Kertész was compelled to start his career over again from scratch, as Ben Lifson

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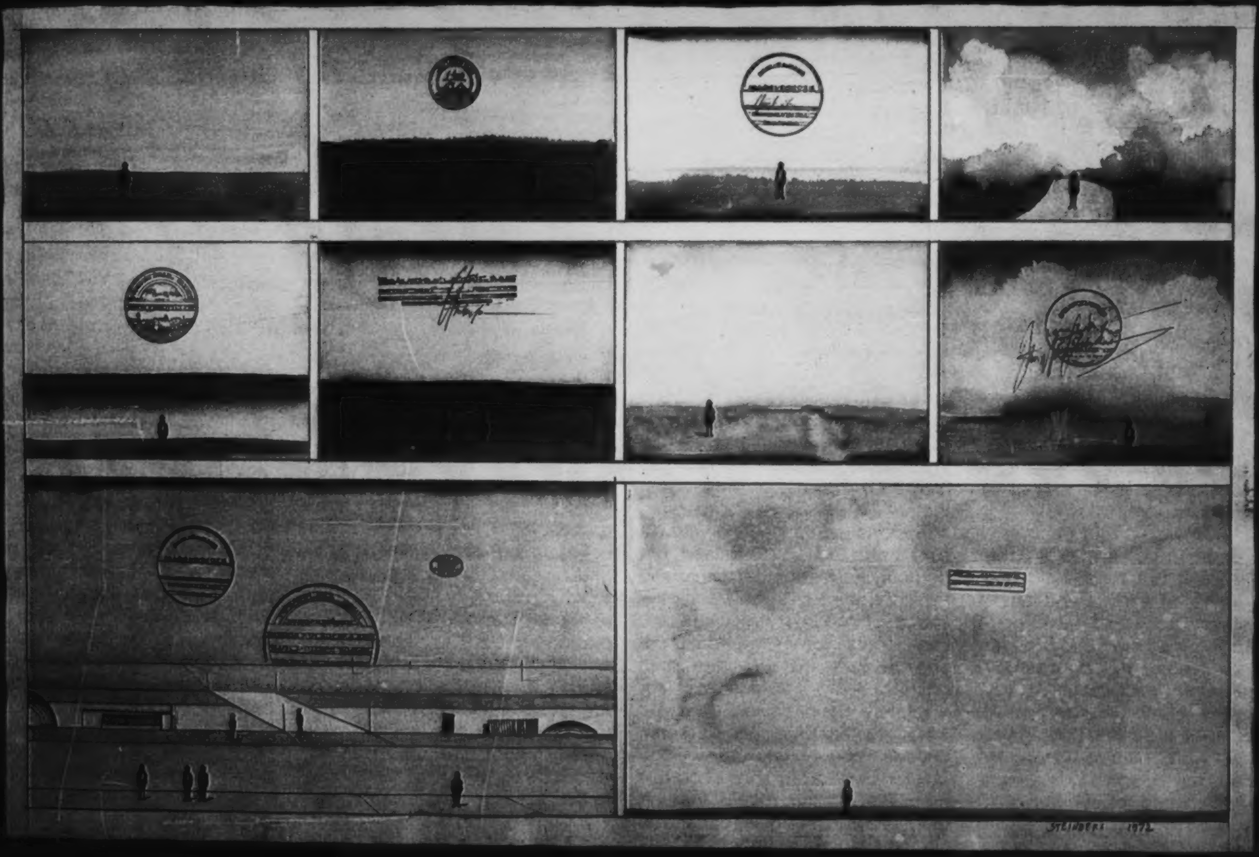

explains in his eloquent, insightful (though brief) introduction to *A Lifetime of Perception*. In contrast to the naturalness Kramer remarks in Kertész's early photographs, Lifson emphasizes the degree to which the beauty of Kertész's American work lies in its "assertion of the artist's power." The thematic sequencing of Kertész's pictures here, by photograph editor Jane Corkin, is intelligent and thought-provoking, and the 150 plates are well reproduced (although the printing is not up to the standard of *Hungarian Memories*). Within each thematic category (e.g., birds, chairs, cityscapes) the pictures jump back and forth between older and more recent images, drawing comparisons and illuminating changes. (It is a bit troubling, however, to notice that at least one picture—the view of southern Manhattan on page 189—is incorrectly dated; it's from 1972, not 1952.)

It was in Paris that Kertész began to photograph city streets from above; in New York that approach became almost his only one. Often he has, in this way, brilliantly captured the unique geometry of New York City, and yet something has unmistakably been lost. It is not merely the intimacy of his Paris overhead shots that is missing, although they were certainly never taken from such great distances as his New York pictures; what we sense, rather, is the loss of his humanist vision. Kertész's images of New York are images of isolation. The instances of joy he discovers—a couple necking in Washington Square park, a bikinied sunbather reading on a rooftop—remain minute and distant, separate from the city around them. Similarly, Kertész's earlier still lifes maintained a faith in the innate humanity of man-made and natural objects; the recent still lifes, published here for the first time, seem to lack this faith, however intellectually and formally suggestive they may be. If, in *Hungarian Memories*, we discover a young Kertész miraculously in touch with his world, *A Lifetime Of Perception* seems to express the dilemma of a man isolated from the world by the passage of time (he was born in 1894). Kertész's work of the last ten years suggests that he does not want to make photographs about isolation and loss—but those are the realities his camera involuntarily records.

—Pepe Karmel

FICTION

Mistral's Daughter, *by Judith Krantz, New York, Crown Publishers; 531 pp., $15.95.*

"O.K., is the tape on? Well, this dude old enough to be my Dad, a real zod, comes up to me and Michelle and Kristie at McDonald's in the Sherman Oaks Galleria and says he has this book he wants to give me. I go, 'O.K., howcum?' because, like, he could be hitting on me like the dudes at the mall do sometimes, you know, and want me to go cruising with him in a skanky car or something. And he goes, 'I write book reviews for this art magazine and they gave me this book that, like, gags me with a spoon and I can't finish it, so could you read it for me and tell them what you think?' So he pulls out this incredibly pink book that's totally Bubbleicious, like I'd like to have some lip gloss the same color, and it's by Judith Krantz! My Mom, who takes night classes in painting and stuff at Valley College and knows about art, except she still wears totally base designer jeans with elastic butts and comes off like a total Joanie, has these other books by Judith Krantz, like *Scruples* and *Princess Daisy*. She's been dropping hints that she wants this book, it's called *Mistral's Daughter*, for her birthday because it's all about art. So, when I take it from this grody dude, Michelle and Kristie go, 'Oh, wow, it's five hundred pages long!' So I go, 'Bite the ice,' on accounta I'm not maximum brilliant or anything, but I passed eighth grade English.

Anyway, this book is about this awesomely beautiful chick named Fauve whose old man was a great artist, kinda like Picasso or somebody but who painted pictures that really look like things but still modern. Actually, the book is more about this artist dude because he made it with Fauve's grandma about a hundred years ago in Paris when things were clearly tubular and chicks with names like Kiki of Montparnasse posed naked for all these great artists. After they split up, Fauve's grandma was still real young so she made it with this rich dude who was still married back in America, and they had a kid that they named Teddy even though it was a girl. Fauve's grandma ends up broke 'cuz the rich dude dies so she opens a modeling agency in New York. I mean, the book is really more about modeling than art, and I liked the parts about *Vogue* and *Bazaar* because I want to be a model, or a contestant on *Dance Fever*, even though my Mom says you have to have an agent and I still don't have my braces off.

Well, Teddy becomes the most awesomely famous and beautiful model ever and gets to go to France to model in front of these paintings that turn out to be done by Julien Mistral, who made it with Fauve's grandma, and who is now awesomely famous himself. If you really want to know, practically all the people in the book are awesomely famous and beautiful, and practically all the awesomely famous and beautiful people who ever lived, like Jean Shrimpton and Twiggy and Charlie Chaplin and Richard Avedon and Mrs. Douglas MacArthur, whose husband was a famous general, are in the book. I figure it's on accounta Judith Krantz knows them all very personally. Her picture on the back of the book is all retouched, like the kind of person who would know awesomely famous and beautiful people, even though she looks like a kinda blowchoice chick, with this Rona Barrett cut and everything. Anyway, Teddy gets preg and jams with this artist dude who's supposed to be totally buffo even though he's, like, 50 or something, which is older than the guy who gave me the book. It's a real gnarly sitch with Fauve's grandma, who's also awesomely famous but not quite so beautiful anymore from running the modeling agency which is the world's largest or best, but the writing is really mondo surfo, like this:

> Julien Mistral stood poised on the edge of the diving board. His powerful, tanned body was bisected only by the thin strap of bikini that men in Europe had been wearing for the past four years. He was fifty-two and his heroic proportions were those of a man of thirty. He had painter's muscles, the firm solid legs of a man who spends his life standing before a canvas or walking around a studio, and the well-developed arms and back of any man who wields a tool, whether it be a paintbrush or a shovel.

Anyway, Teddy falls off this bitchen boat at a party and dies and the grandma comes over to get the baby, who is Fauve who I told you about at the beginning, and takes her back to New York to make her a totally famous and beautiful model, too. But it doesn't work out, because some of the people in the book are Jewish. Like, Fauve's grandma was Jewish, and Teddy was part Jewish, and Fauve is part Jewish, too, but not so much. Well, during the war, the one with the Nazis and everything in it, the artist dude, who is clearly a major killer-type artist who can even put down Picasso, wants to keep on painting, so he tells his Jewish friends to bagpipe it when they try to hide out in the part of France where he has this outrageously excellent studio on a farm. He even finks on some guys who are against the Nazis but who steal the sheets he's painting on and he's friends with this bu-fu Nazi dude who likes art, and the Nazi dude totally tweeks the good dudes who stole the sheets.

Anyway, when Fauve comes to visit her Dad after the war when she's a little older than me, like 15 or 16, she meets this hunky babe who turns out to be the son of this Jewish guy her Dad wouldn't let hide out during the war but who survived and turned into an awesomely famous art dealer. The foxy son is Jewish, too, and Fauve falls in love with him and gets real into being Jewish on accounta she knows she's part Jewish but didn't know that Jewish people ever lived in France. Then she finds out the airhead things her Dad did during the war, and she almost rolfs before she bails.

She doesn't even phone him or anything until after he dies and she's awesomely famous for helping run her grandma's modeling agency and she goes to Italy and meets the foxy son again, and they fall in love again, but she won't marry him. They make it together, though, and there's a lot of sex and stuff in the book when everybody makes it so they can get pregnant to have the kids the book needs to keep the story going, but none of it really grossed me out, like somebody giving cone or something. Fauve ends up getting all these bitchen paintings and even the farm from her Dad's will, and she gets stoked on becoming an artist herself without even having to take a design class on accounta she's got all this natural talent like my Mom who does portraits of the whole family that look like the picture of Judith Krantz.

Finally, Fauve falls in love a third time with the foxy son who's now an awesomely famous architect and they find out that Fauve's Dad, before he died, painted these mondo-major pictures that are all about being Jewish and totally make up for all the dudes he had snuffed during the war, which confused me because all through the book there's this stuff about how art isn't worth anybody's life. But the part I thought was the best is the part on the pink wrapper where they tell how Judith Krantz lives in Beverly Hills, which is even better than Sherman Oaks, and how her husband is an important TV dude and they have two sons who are probably totally awesome babes. It's really weird, 'cuz that's what the guy who gave me the book said he thought was best, too."

—Shauna
as told to Peter Plagens

Contributors

Hayden Herrera is author of the recent *Frida, A Biography of Frida Kahlo* (Harper & Row) . . . **Pepe Karmel** is a free-lance critic living in Manhattan . . . **Peter Plagens,** painter and writer, is chairman of the art department at the University of North Carolina at Chapel Hill.

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Report from London
Art in the Year of the Falklands

BY JOHN McEWEN

London this summer and fall saw an unusually rich array of exhibitions—ranging from Neapolitan painting to native-born Neo-Expressionism, from the sobrieties of Freud to Cotman's landscapes.

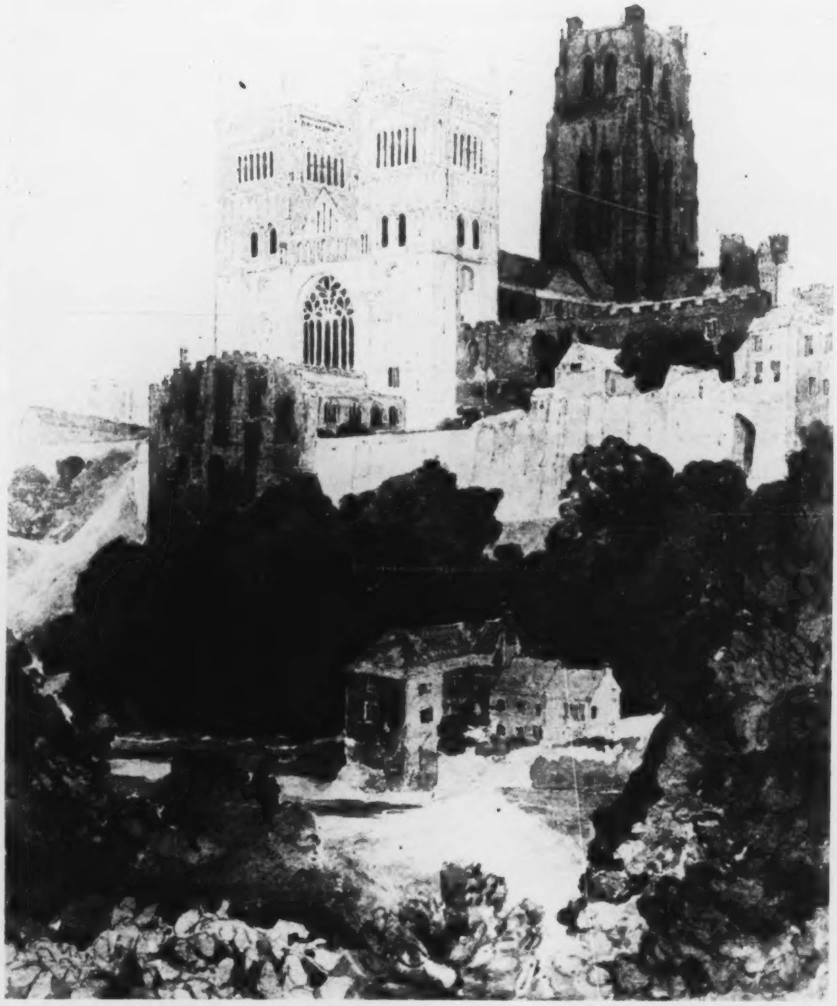
Shops and entertainments suffered unseasonal losses of business during the weeks of the Falklands crisis, so it was no surprise to find exhibition attendances—even of such a hardy annual as the Royal Academy's Summer Show—significantly down, and many dealers reporting their worst sale figures since the months of the Arab oil embargo almost a decade ago.

During and beyond this blighted time the Festival of India continued to dominate the institutions. In scale the Arts Council's "Image of Man" exhibition at the Hayward Gallery remained outstanding, but of the various Indian exhibitions (including lamentable examples of Indian contemporary art at the Tate, Royal Academy and Barbican, as well as an exquisite exhibition of Mughal art at the Victoria and Albert Museum) the most surprising and entertaining was at the Barbican Center.

"Aditi"

"Aditi" (Sanskrit for "creative power") is an attempt, supported by the Indian Government, to save and encourage the subcontinent's traditional craft skills through a continuing series of ever-expanding exhibitions. At the Barbican, men, women and children—practicing professionals gathered from around India—demonstrated their various skills: painting, sculpting, potting, playing music, singing, juggling, tumbling and so on. In an attempt to link these contemporary artisans with their predecessors, valuable objects from museum collections were placed alongside their more humble contemporary derivations.

The theme of the exhibition was the cycle from birth to marriage and rebirth, and implicit in it was a proposed marriage between the pragmatics of the present and the spiritualities of the past, with cultural rebirth the hoped-for issue. Technology is beginning to detach today's Indians from the manual skills and traditions of their forebears as effectively as it has everyone else, and, on the face of it, the conservationism of the "Aditi" scheme already seems to admit that the old ways can only be artificially maintained. Yet the exhibition's merit lay precisely in the zest of its authenticity. One had no doubt that the frightening "Behrupia" or "Monkey Man," with his whitened body, fringed fur and black-painted face, or the six-year old Bhopa Sheesh Ram, who charmed every audience with his unselfconscious showmanship, would, after their jet-age tour, return to the hard life of making a living wandering the roads of Rajasthan. Perhaps there is enough vigor in Indian craft traditions to ensure with time that the exhibition's director, Shri Rajeev Sethi, and his collaborators will after all prove creators rather than embalm-



John Sell Cotman:* Durham Cathedral, *1806, pencil and watercolor on paper. The British Museum.

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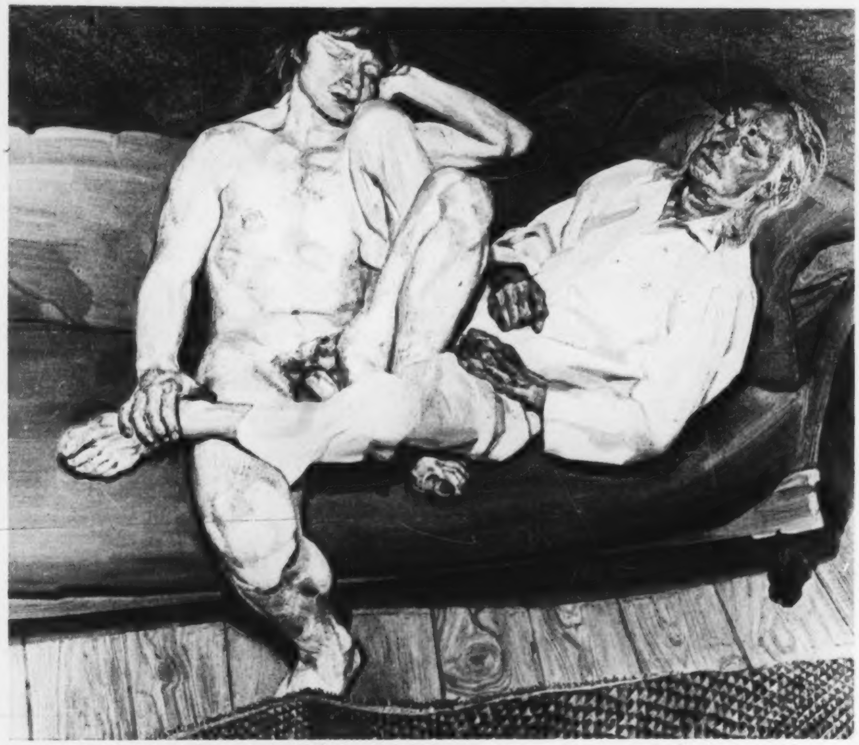
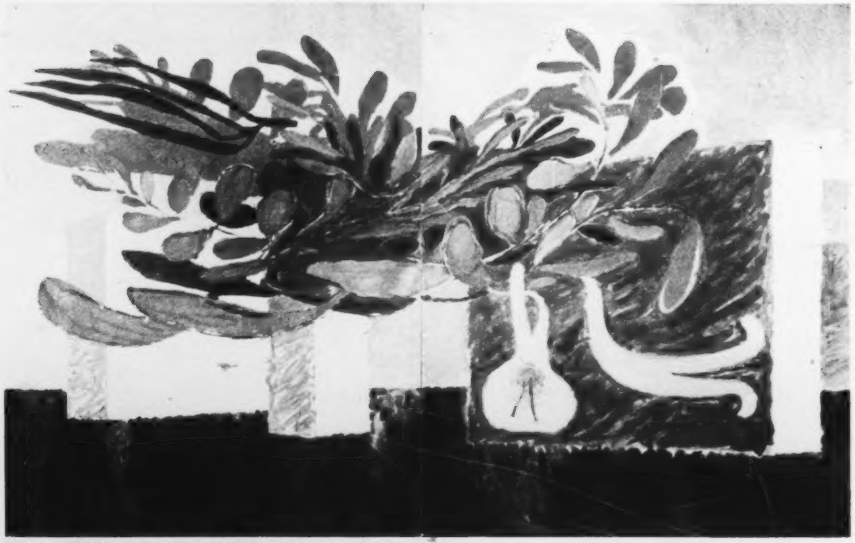


Lucian Freud: **Naked Man with his Friend,** *1978-80, oil on canvas, 35 ½ by 41 ½ inches. Anthony d'Offay Gallery.*



Victor Willing: **Cythère,** *1982, oil on canvas, 97 ½ by 156 inches. Collection Doris and Charles Saatchi.*

ers, despite every logical pointer to the contrary. "Aditi" in London certainly offered hope of it. Americans can decide for themselves at the Smithsonian in 1984.

17th-century Painting in Naples

The major institutional exhibition of the autumn was "Painting in Naples 1606–1705, from Caravaggio to Giordano" at the Royal Academy. Following the recent earthquake near Naples many of the paintings here included—in their original installations often dimly lit or inaccessible—were moved for safekeeping and thus made available for exhibition for the first time. The city's name may itself be a byword for decay, but Neapolitan studies, after some very thin years, have recently undergone a revival, and the disaster of the earthquake ironically affords this interest the scholarly exhibition it deserves. The result is the greatest assembly yet of 17th-century Neapolitan painting, surely one of the most influential schools of its time.

During the years in question, Naples was the capital of the Kingdom of the Two Sicilies, a patrimony of the Spanish Hapsburgs ruled by regally appointed Spanish viceroys. It was the largest city of southern Europe and the wealthiest port of the Mediterranean; collectors and patrons—the viceroys not least among them—abounded. Yet this taste for refinement took place against a background of unprecedented turbulence and disaster in the city's history, misrule, revolt and massacre finding their natural equivalents in earthquakes, volcanic eruptions, famine and, in 1656, a plague that exterminated 250,000 of the city's 450,000 inhabitants. The art encompassing such extremes resorted, naturally enough, to some extremes itself, and English reviewers of the present show, venting the national distaste for the agonies and ecstasies of the Baroque, wasted many column inches detailing the horrors depicted in some of the more gruesome works. Far worthier of note is the fact that one is given the opportunity to see six Caravaggios in ideal conditions at a single time, or to assess the true strengths of a painter like Ribera, or to glimpse the work of some hitherto neglected minor masters. Also on offer are some paintings by Artemisia Gentileschi, who, recently enshrined as a feminist cult figure, turns out to be an observant and radical, though slightly incompetent, painter in the naturalist mode of Caravaggio. She falls in the better and earlier half of the exhibition, before the dark and light of the Counter-Reformation are dissipated by Venetian color and increasingly vapid emotion. Here also the "discoveries" are to be found: an as yet unnamed Master of the Annunciations to the Shepherds, Guarino, Stanzione, Spinelli. But the importance of Neapolitan painting ultimately rests with two foreigners to the city, the Valencian Ribera and, most especially, the Milanese Caravaggio.

> ***Paula Rego's work lacks reserve, preaches no moral message and often displays events of, for an English audience, quite shocking earthiness. It seems hardly surprising that Rego disciples have already appeared.***

Caravaggio's longest stay lasted only six months, but in that short time he painted two of his grandest masterpieces, and it was from Naples that his influence spread. His superb *Seven Acts of Mercy*, virtually seven pictures in one, dominates the exhibition; its highlights—an ear here, a sword's glint there—are so occasional as to make a near abstraction of the composition. This painting is as daring in its devices as its creator was in his own violent life, yet it commands an extraordinary range of emotion. In it and the handful of his other paintings included here it is easy to spot the various elements that were to inspire Rembrandt, Velázquez, Ribera and even those great fragmenters of form who have so dominated 20th-century art. Caravaggio is shown to be an immense figure, concluding the Renaissance and prefiguring modernism. The exhibition can be seen at the National Gallery, Washington, D.C., during February and March, and subsequently in Europe at the Grand Palais, Paris.

Cotman

Who have been the most remarkable English landscape painters? Current critical opinion would seem to incline to Turner for spiritual content, Constable for expression and Cotman for design. Cotman's reputation is based on only a handful of watercolors from his total pictorial output, so the touring exhibition (organized by the Arts Council and first shown at the Victoria and Albert Museum) mounted to mark the bicentenary of his birth, represented a once-in-a-lifetime opportunity to reassess his achievement. Previous judgment was upheld. The exhibition, featuring work from every period of his career, confirmed that the best of his work is as remarkable as reproductions suggest, and that almost all of it was done when he was in his 20s, most of it between 1806 and 1808.

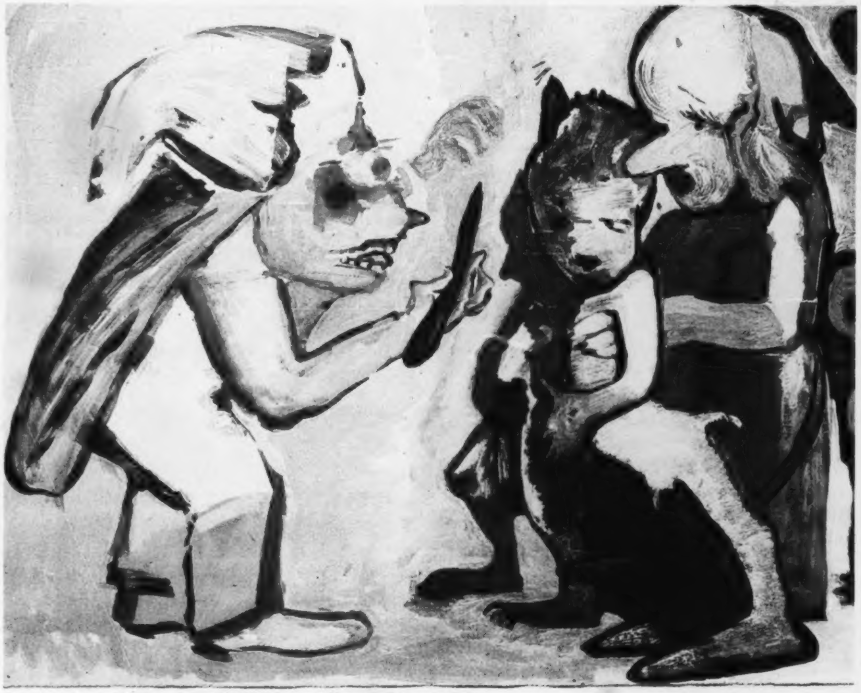
These Cotmans are the "abstract" ones, harmonious arrangements of shapes and tones, memorable for their formal qualities more than for what they depict. "Two-thirds of mankind, you know, mind more about *what* is represented than *how* it is done," chided one of his displeased patrons, and the "what" of it—portraits in oils, architectural etchings, pattern drawings for ladies to copy—increasingly got the better of the "how," as he became more and more entrenched in family and provincial life. Cotman's originality went unrecognized in his own time—not a single obituary notice marked his death in 1842—and it was only at the turn of the present century that he gained a reputation. He sketched in front of the subject, but the daringly geometric alignments and spatial emphases were clearly worked out back in his room. His vision was so ahead of his time that it was not till the post-Cubist '30s that English artists, notably Paul Nash, were sufficiently attuned to capitalize on it.

Freud

Lucian Freud's exhibition of new paintings at Anthony d'Offay's warehouse gallery proved to be his largest since his major retrospective at the Hayward Gallery in 1974. Freud, now 59, has long been acclaimed as one of the most original of contemporary English artists, his charismatic individuality most commonly provoking comparisons with his friend Francis Bacon. The work has always been difficult to place, as if one of his guiding intentions is to paint in a way that defies categorization. It makes his autobiographical art (everything and everyone he paints has a significant position in his private life) preternaturally self-alert—to the possibility of misinterpretation, to the pitfalls of artistic banality. He has done many self-portraits over the years but none of them captures this quality so well as the glimpse of his legs, skipping out of the right-hand corner of a recent painting otherwise devoted to a naked girl.

In a book published to coincide with the exhibition (*Lucian Freud* by Lawrence Gowing, Thames & Hudson, £18), Freud is quoted as saying that he would wish his "portraits to be *of* the people, not *like* them. Not having a look of the sitter, *being* them." The sitters are invariably deprived of the normal props of portraiture, being posed in the artist's studio at dead of night and usually stripped of their clothes. To describe the results as "portraits," therefore, is inadequate, and other categories are evaded no less successfully. He could be said to be a naturalist, but not in the normal sense of being programmatically against flattery, since for him it doesn't seem to be an issue one way or another; he may be equally seen as a realist, but with none of the political or moral purposes typical of that particular strain of British painting. A young man holds a rat near his genitals, sitters are scrutinized on a couch—but Freud's interest in the rat and inattention to the couch both testify to his disregard of symbolism. As the grandson of Sigmund it is as if he is determined to evade any kind of analysis, artistic or couch-bound. That he largely succeeds is the strength of his painting.

His recent adoption of a heavily leaded pigment, Kremnitz White, makes the surfaces of his new paintings the lumpiest, driest and least pleasing of his career. This marks a change from the oilier, smoother and more appetizing style of a few years back, another escape from repetition and easy acceptance. His surfaces have never been less readable at close range, or come into focus so effectively across a room—a fact emphasized by the larger space in which they were shown. "I want paint to *work as flesh*," he insists, and the weight and transparency of it are now as much his subject as character is. The remark of a painter in a Henry James story, "I wonder what you will do when you are old," never seems far from his thoughts. He can trace the passage of emotion in a face, but it is the passage of time that more and more preoccupies him as he enters old age. If there is a certain primitivism in the obduracy of his individualism, there is a certain puritanism



Paula Rego:* Nanny, Small Bears and Bogey-Man, *1982, acrylic on paper, 48 by 60 inches. Edward Totah Gallery.

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Christopher LeBrun:* Amphion, *1981, oil on canvas, 98 by 84 inches. Private collection.

in his self-mortification; a certain puritanism, too, in his tonality—at present predominantly a stew of bacon pinks, sausage browns and dumpling grays. In this exhibition one craved more sweetness of color and tenderness to counteract the salt of so much distanced sexual meditation and sobriety, invigorating though it was.

Willing, Rego

Victor Willing was one of the brightest artistic lights of his English generation when he left for Portugal in the late '50s, but once abroad he never exhibited his work, so that his exhibition at the London AIR Gallery in 1978 was in effect a debut. The reestablishment of his reputation quickly followed. Two years ago the Tate Gallery bought two large paintings, and during 1982 he spent his time at Cambridge University as artist-in-residence. The seven paintings completed there were exhibited at the Arts Council's Serpentine Gallery through early November. Painted with the gallery space in mind they proved, as an entity, his most ambitious and successful effort to date—larger than their predecessors, more subtly colored, more ambiguous in imagery.

Willing's 1978 paintings were faithful records of scenes he saw in his mind's eye when in a state of reverie. He was not finding it easy to sleep much at the time, and this insomniac condition may have added to the hallucinatory quality of the experience. Since then the inevitably illustrational nature of these earlier paintings has disappeared, and so have his states of reverie. On the other hand, he no longer thinks of reality and dream as separable. "Our world is desire made concrete symbol," he writes, suggesting that the separation of the conscious from the unconscious is going on all the time; no clear distinction between the two can be made. This attitude has brought about a greater fusion of subject and form in his latest paintings. Objects are describable but not namable and stand in equally ambiguous surroundings: shallow spaces, not definitely indoors or out but somewhere between the two, like stage sets.

If the picturing of space in Western art may be interpreted as a sign of optimism—a willingness to believe that the world can be known by the eye and rendered by the hand—then Willing's paintings can be seen as a fight against pessimism, a struggle to make space in time. Enigmas abound. Shadows are cast by no apparent light. There is a sense of gravity, of imminent collapse or slide, but not of weight. In the diptych *Cythère* (a reference to Watteau's famous painting) a wild red plant suggests that even ecstasy cannot halt time, blooming and dying in the same ecstatic moment. A labyrinth-like structure stands behind. Are we moving in circles, lost in the mind's maze, monotonously indecisive? It is Willing's achievement that he succeeds in making boldly substantial images of something as insubstantial as solitude and time passing.

Paula Rego is famous in her native Portugal, less so in her adopted England. Since her first solo exhibition in London in 1981, however, English interest in her work has been growing, and her September exhibition at the Edward Totah Gallery helped solidify that reputation. Her pictures lack reserve, preach no moral message and often display events of, for an English audience, quite shocking earthiness. Her artistic attitude, too, differs from the standard English in being decidedly unsnobbish: she deplores divisions between high art and low and makes no such differentiation herself. Fairy stories in general, Portuguese folklore in particular, have proved a lasting influence. The Portuguese folk tradition is harsher, more matter-of-factly close to the soil than the gentler and lusher fancies of the English, and she animates it further with what is practically an inventory of graphic styles, from the Catalan primitives that once influenced Picasso to the cartoon inventions of Disney.

Paula Rego's Portuguese reputation was largely founded on paintings in which the imagery was first painted on paper, then cut out and collaged to make the composition. The exhibition at Totah showed her to have abandoned this method in favor of simply painting (in acrylic) directly on the paper support. In this way the skill and energy of her drawing is channeled to the benefit of her painting, which for the first time is left uncurtailed by scissors. Even within the time span represented by the paintings on view she greatly increased the complexity of color and composition—a considerable achievement for an artist of her assurance and experience (she is in her mid-'40s)—and as a result she now plans finally to paint directly on canvas.

As for subject matter, the works in this show evidenced Rego's continued interest in allegorical figures—usually grouped in threes—engaged in a range of violent, sometimes cruel, always warring, predominantly sad and invariably triangular predicaments of social life. One character, not necessarily male, usually dominates another at the

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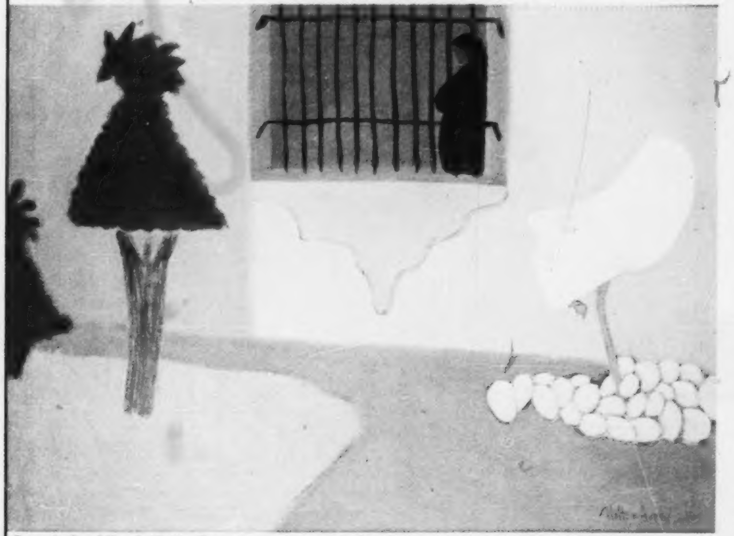

Street in San Miguel, 1946, oil on canvas, 30 x 40 inches

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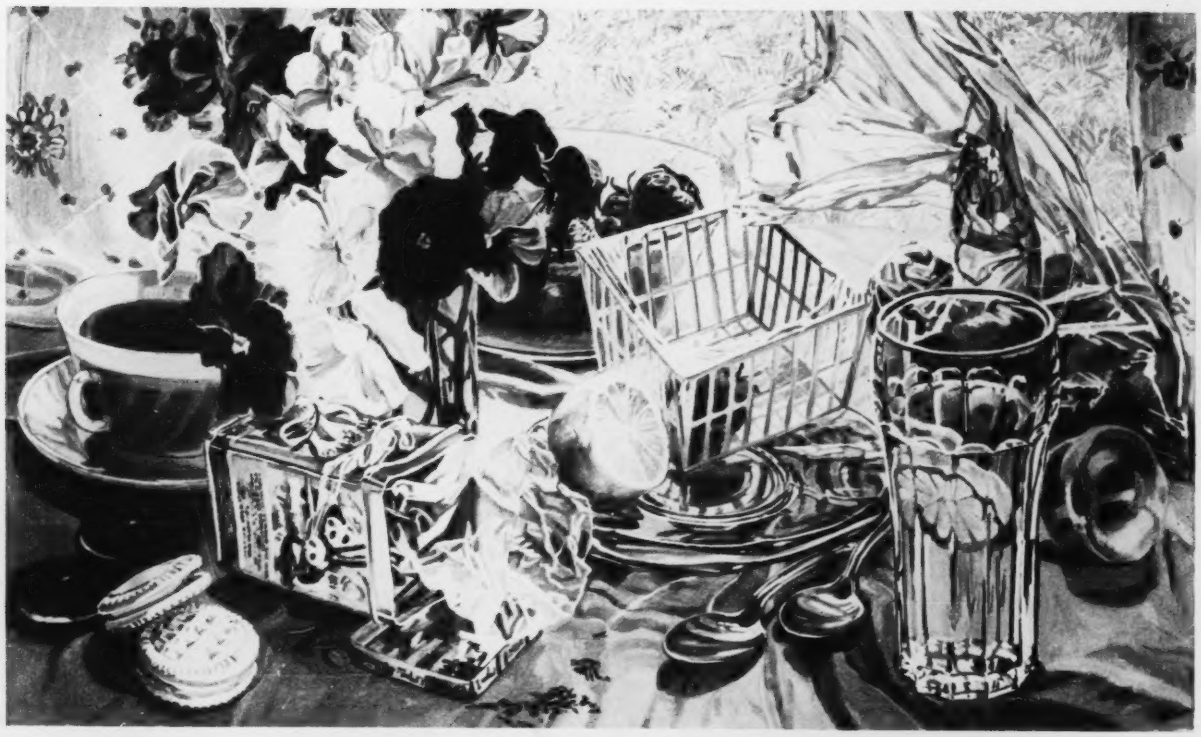

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expense of a third; increasingly, however, the situation appears more disparate and complicated. Human beings are often characterized as animals and vegetables, though not, apparently, for any particular symbolic reason. The scenes depicted sometimes arise from the artist's own experience, sometimes from elsewhere; always they are worked into a story as she goes along, and it is here that her impulse for collage and busy rearrangement persists. Rego disciples have already appeared on the scene—perhaps the best indication of the effect her zest and originality has already had here.

LeBrun, Setch

Two of the best exhibitions of the summer and autumn in the private domain were at Nigel Greenwood. LeBrun is very much the young lion of British art at the moment, the only British painter apart from Bruce McLean to have been taken on board the fashionable *Zeitgeist* train. This year, for example, he was chosen for the international section at the Venice Biennale. His show at Nigel Greenwood's was sold out before it opened, and there is a possibility that he may decorate the new drop curtain at Covent Garden.

LeBrun's paintings of two years ago, his first to attract attention, looked strangely old-fashioned—a combination of Symbolist, 19th-century Böcklin, and arcadian, 17th-century Claude, with only a certain lèse-majesterial rough-and-readiness to hint at contemporary authorship. Nevertheless, the canvases were large in size and unashamedly grand in aspiration, and LeBrun has spent the last two years whipping the results into more personally expressive shape. The flying horse Pegasus, eventually shorn of its wings, has emerged as the dominant and finally single image, surrounded by ever less descriptive brushwork. This swarthy form, shot through with color and energetically handled in the manner of late Guston, has grown progressively more abstract—indeed the horse itself would appear to be on the verge of extinction—since LeBrun's adoption of larger brushes. These help him to work more quickly and expressively, and, by continually overpainting, he can now keep the whole surface of his large canvases fluid till the conclusion. Lebrun is not ashamed to say that his pictures attempt to reintroduce nobility as once again a proper subject for art, and this high ambition, coupled with the growing confidence of his technique, justifies the high hopes he inspires.

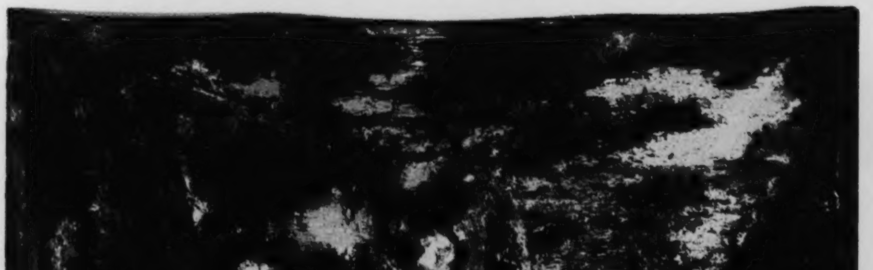
Terry Setch's work provokes obvious comparison to Julian Schnabel's, but, to many English eyes, Setch's looks harder won, more baldly born of the mood of its making.

LeBrun has just turned 30, and Terry Setch is 46, but Setch, too, despite his much greater experience, must also be classified a "discovery" of the last two years, since the theatricality of his art made him something of an outcast till Minimalism was replaced by its dialectical opposite. In September, Setch's second one-man exhibition at Nigel Greenwood showed his subject (junk on the seashore) to be unchanged, but the color was brighter, spatial distinctions sharper and the scenes more easily read.

Just as shorelines are the battlegrounds of sea and land, so Setch's canvases are battlegrounds of meaning and form, depth and surface; these conflicts themselves act as metaphors for elemental and personal turmoil. Such empathizing is in the grandest tradition of romantic art, and there is a somber grandeur in the purpose and design of his paintings. Ultimately, in an English context, they derive from Constable's expressionism rather than Turner's mysticism, but they also relate to performance in the way they document (by depicting) the ritualistic junk sculptures he builds on the beach near his home in Wales. His paintings are therefore doubly theatrical—conceptually, expressively.

The method and physicality of the work further reflect contemporary awareness of the sea as a dumping ground, our experience of the foreshore as, all too often, a rubbish tip. Black streaks his encaustic like smears of oil; in places the paint is as thick and lumpy as tar. As with all impressionistic work, the viewer must stand back to appreciate subject, and move close up for subtleties of handling. The occasional introduction of an allegorical theme, such as a modern Andromeda in a posture of sacrifice, emphasizes the symbolism. These paintings are not dainty or pretty, but neither is the daily grind of the world, nor, for that matter, most of the jetsam and weather of the Welsh coast. The rough-hewn imagery and crudely slung, unstretched canvas provoked obvious comparisons with some of the work in Julian Schnabel's exhibition at the Tate. To many English eyes, Setch's looked of a different order of achievement—more hard won, more logically and powerfully born of the mood of its making and the pictorial tradition of its subject. ☐

Author: ***John McEwen is the art critic for* The Spectator.**



Terry Setch: **Andromeda,** ***1981-82, encaustic and oil on canvas, 96 by 101 inches. Nigel Greenwood.***

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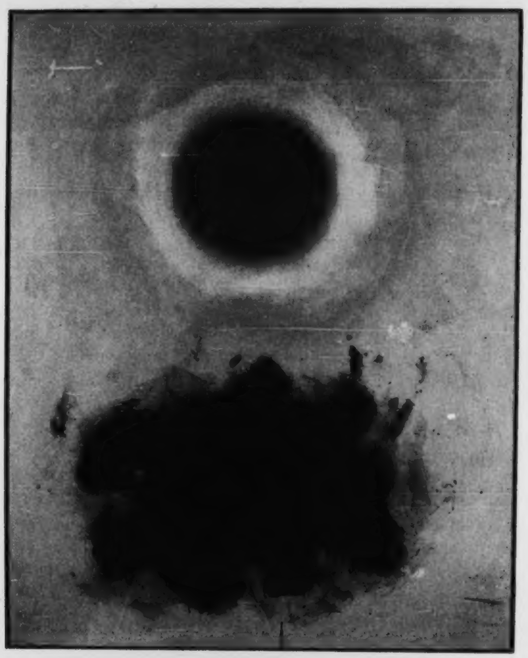

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Report from Sydney
The Fourth Biennale

BY LEON PAROISSIEN

The Fourth Biennale of Sydney (April 7–May 23, 1982) confirmed that this late starter among international exhibitions is the most important event in Australia's contemporary art calendar, and is also serving to direct increasing foreign attention to the burgeoning Australian visual arts.

The Biennale of Sydney is the creation of Franco Belgiorno-Nettis, Italian-born joint managing director of Transfield, which comprises a group of construction engineering companies and is one of the very few patrons of contemporary art in the country. Transfield funded an annual art prize from 1961 until its sponsorship was transferred to the Biennale, whose first tentative edition opened in the inadequate exhibition space of the new Sydney Opera during its first season in 1973. The establishment of the Biennale of Sydney and the opening of the Sydney Opera House marked the beginning of Sydney's successful attempt at wresting the country's cultural leadership from Melbourne, which had been the most vital cultural center for more than a century. Transfield's sponsorship, now a small proportion of the escalating Biennale budget, was from the start a vital factor in attracting financial support and endorsement from all levels of government in Australia as well as from government agencies in participating countries. Despite the title of the event, subsequent Biennales have been held at three-year intervals (1976 and 1979), largely as a result of delays in appointing the new director for each exhibition.

> ***The Sydney Biennale, begun in 1973 to counter Australia's artistic isolation, is now very much part of the international art circuit.***

During the 1970s, when "regionalism" ceased to have only negative connotations, Australia's isolation came to be seen by many as a fortunate protective barrier against foreign cultural domination. But until that shift in attitude, a recurrent Australian obsession had been with what historian Geoffrey Blainey called the "tyranny of distance," an obsession which produced a thirst for information about other cultures.

That tyranny has since been lessened, and the thirst is more easily served. The 1970s brought the introduction of comparatively cheap airfares and allowed artists to travel abroad for short periods—instead of making a six-week sea voyage, which necessitated staying abroad for six months, a year or, in some cases, for life. The 1970s also brought government-funded travel grants, giving artists a mobility previously unknown, and bringing foreign artists, curators and critics to Australia. Art museums in Australia not only shared in the worldwide boom in touring exhibitions, but, goaded by their previous sense of isolation, began their own international exhibitions—with a surprisingly effective combination of innocence and ingenuity.

Nor has the impact of the Biennale been limited to Sydney. Works in the exhibition, at times whole segments of the Biennale, tour subsequently, and visiting artists and critics usually visit other cities. Meanwhile, several foreign artists who have been represented in a Biennale have returned to work and exhibit—among them Los Angeles artist Michael McMillen, Marina Abramović and Ulay from Holland, West German artist Klaus Rinke and English artist Hamish Fulton.

For these reasons among others, the Biennale has prompted Australian artists to reexamine their identity and role, not only in the international context, but in the face of the newly emerged art bureaucracy at home. The selection process for the Third Biennale (1979) attracted artists' protests and ultimately led to the formation of the Artworkers Union, now active in four of the country's six large states. Of several concessions sought, the major victory in 1979 was the principle of equal representation for women artists in the Australian section. Prior to the Fourth Biennale, The Artworkers Union won fees for Australian participants, but failed to win agreement to a more comprehensive contract, in part because a draft of the document was published prematurely in *Art Network*.

Expatriate artist William Wright returned after living abroad for 23 years, mostly in Britain but more recently in New York, to direct the Fourth Biennale. Eventually settling on a broad and ambiguous title for the show, "Vision in Disbelief," Wright set about selecting an exhibition representing 45 Australians and 162

Sydney Biennale, installation, Art Gallery of New South Wales (left to right): Philip Guston: **Pit;** ***Bernhard Blume:*** **Magischer Determinismus;** ***Francesco Clemente:*** **Il Mio Corpo e Rosso per Formaggio;** ***Jorg Immendorff:*** **Brrdmaler, Ddrrrmaler, BrrrrD.**

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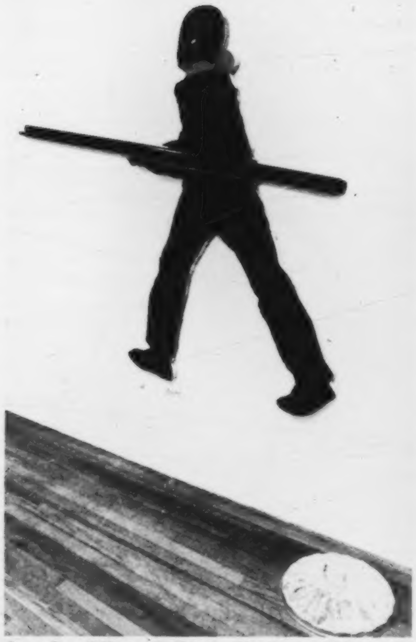
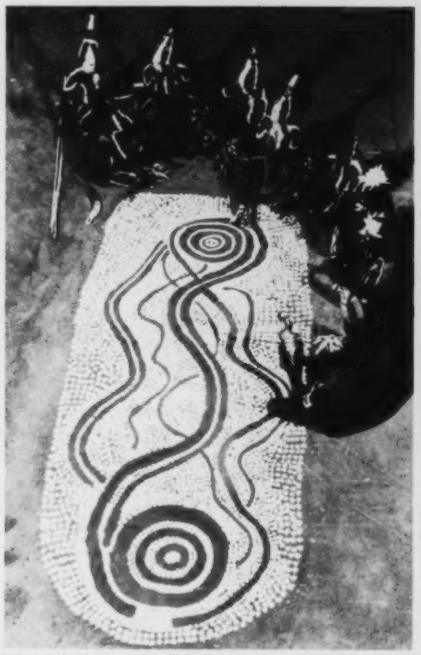


Jean-Luc Vilmouth: Street Shadow, *1981, wood and metal; wall figure 74 inches high.*

Min Tanaka: Drive, *1982, performance. Photo Kerry Dundas.*



Aboriginal artists of the Walpiri tribe: Ground Image of the Snake Dreaming Center at Jundu.

artists from 16 other countries. Half the works were temporal: a wide selection of video (primarily from the U.S., Canada, Japan, France and Australia), film and performance. In addition, sound works made their debut as a separate section, with 32 artists represented.

Because of space restrictions at the Art Gallery of New South Wales, the main venue, four other exhibition spaces throughout the city were pressed into service. The work was distributed among these five locations in a way which was intended to equalize the importance of the various spaces, with the regrettable result that related works, and in several cases works by the same artist, ended up being shown in different galleries. However, the spreading of Biennale events throughout the city certainly gave the sense of its being an occasion involving a wider audience. There were other signs of broad community involvement, such as the broadcasting on FM radio of selections from the sound program, and a series of public forums which provided a framework for the debate inevitably associated with such exhibitions.

Subjects such as "Regionalism and Cultural Dependency," "A Decade of Feminist Art in Review," "Sign, Symbol and Imagery: Subjectivism Revived or Revised" and "Art, Social Context and Validation" were addressed by Australian speakers and visitors (including Miriam Schapiro, Lisa Tickner, Mary Kelly, Achille Bonito Oliva, Irving Sandler, Rudi Fuchs, Bruce Ferguson, Wystan Curnow, Marijan Susovski, Jean-Christophe Ammann, Peter Fuller and Jean-Hubert Martin).

The rejection of mainstream modernist notions that occurred during the 1970s, and the accompanying widespread assertion of regional and subcultural identities, have not been reflected to any large extent in international exhibitions. The very concept of such exhibitions as we know them today is steeped in the modernist enterprise, and as long as the internationalist model is still followed, the most one can expect is shifts in emphasis—such as the one which brought European art in general, and Italian and German art in particular, to prominence in the 1980 Venice Biennale and "Westkunst."

A new generation of Australian artists have inherited a longstanding concern with myth, ritual and space.

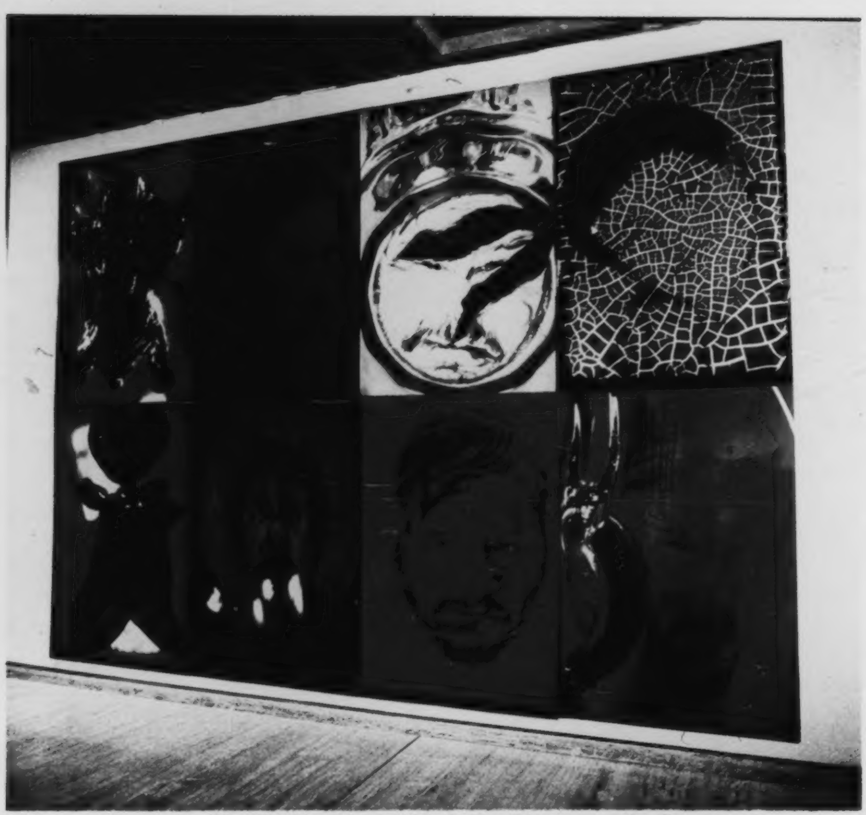
The Sydney Biennale was no exception. In the absence of national pavilions, it was primarily an exhibition of Western European and North American art, with limited representation of other countries: Finland, Yugoslavia, Argentina, Colombia, Japan and New Zealand. And even among those nations accorded extensive treatment, representation within any one medium was limited, simply because so many mediums were included.

The international resurgence of figuration and pattern in painting was as clearly the major preoccupation in this show as it has lately been elsewhere. Whether the artists thus preoccupied are reacting against modernism, or, as is the case with some younger artists and artists remote from the art capitals of the world, working largely in ignorance of recent developments, they all tend to share certain general methods: spontaneity of technique, often evidenced in an overly expressive manner; freer use of pre-industrial mediums such as oil paint; an interest in the human figure as a potent symbol; and the deployment of fantasy, dream, and psychological intensity to assert the personal as well as the regional.

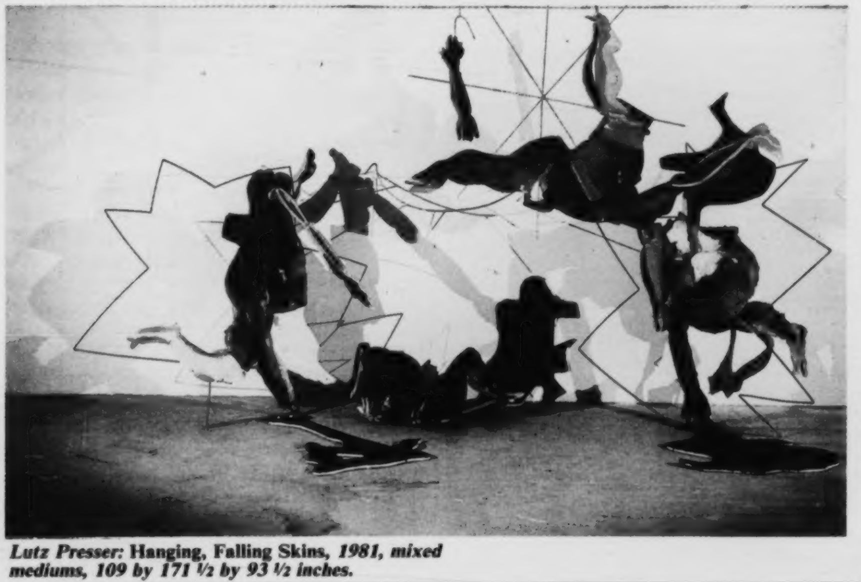
Enzo Cucchi's *La Zingara Calva* exemplified the haunting expressiveness and private symbolism of what Bonito Oliva has dubbed the Italian Trans-avantgarde. Other members of the group represented were Francesco Clemente and Mimmo Paladino, whose work ranged freely across figurative references including quotations from past styles. Sandro Chia was included in the catalogue, but his work did not arrive for the exhibition.

Work by a small group of West German painters briefly outlined the revival (or survival?) of expressionism in Germany. With the exception of Michael Buthe, whose single work did not do him credit, the German painters were fairly well represented. There was a four-canvas work by Baselitz, three works by Immendorf and five by Lüpertz. Salomé, the youngest of the German artists, brought to Sydney a large canvas with underdrawing completed and, in a manner reminiscent of the Action painters, rapidly applied a fabric of pure color, thoroughly sensuous in both its elusive figurative references (suggesting the ambience of a Berlin nightclub) and its surface.

The common expressionist base of many of the paintings in the exhibition certainly does not reflect the emergence of another international style. The cartoon-like narra-



Mike Parr:* Parapraxis III: Cold Photography (Menippean Discourse as the Garments of the Moon), *1982, photographic installation, 8 panels, 61 ½ by 41 inches each.



Lutz Presser:* Hanging, Falling Skins, *1981, mixed mediums, 109 by 171 ½ by 93 ½ inches.

tive paintings of Dutch artist John van't Slot and American Susan Rothenberg's primitive glyphs have little in common other than the expressive application of paint. There were some regional inflections visible within the exhibition, but these were seldom as explicit as Immendorf's Germanic symbols. The employment of personal symbolism and calligraphic signs by such disparate artists frequently precludes specific meaning as emphatically as pure abstraction.

Revived expressionism is not confined to painting. The oblique narrative qualities of the photographs by Bernhard Blume included in the Biennale have been juxtaposed to new painting in previous exhibitions, as have sculptures by Baselitz and installations by Jonathan Borofsky and Judy Pfaff. (The latter two the Biennale sought unsuccessfully to represent during a time of competing international shows.) Biennale performances by Japanese artist Min Tanaka and sculpture by Jean-Luc Vilmouth were imbued with personal symbolism and obviously shared the neo-expressionist concern with the human figure.

The exhibition underlined another aspect of the Neo-Expressionist tendency. In marked contrast to the advent of most modernist styles, the widespread return to an expressionist mode seems to have occurred *simultaneously* in many countries. Of course there were a few precursors such as Philip Guston, whose return to figurative painting late in his career was represented in the Biennale by a work from the collection of the Australian National Gallery, *Pit* (1976), a fiery, apocalyptic vision. Nevertheless the suddenness with which Neo-Expressionism has found acceptance is striking.

Australia, like other countries, can point to artists who independently abandoned abstraction and sought new vitality in figuration several years ago, artists whose work has recently won public acclaim because of the change in critical climate rather than through any major shift in their own agendas. A case in point is Australian painter Peter Booth, who was not represented in the Sydney Biennale because virtually all his major recent work had been sent to London and to the Venice Biennale. The expressive power of Booth's figurative work was evident in his drawings long before 1976, when it emerged in his paintings. Bosch, Brueghel and Goya, together with the early 20th-century expressionists, are his obvious mentors. But there were other models for Booth and for Australian artists who *were* in the Sydney Biennale: those Australian painters who from the late 1930s and early 1940s conveyed their highly personal responses to the distinctive environment and space of their country—Arthur Boyd, John Perceval, Sidney Nolan, Albert Tucker and Danila Vassilieff. A new generation of Australian painters, represented in the Biennale by Davida Allen and Lutz Presser, are inheritors of this tradition. Allen's broadly and vigorously painted canvases are immediate and intuitive responses to domestic crises and family tragedies. Like Presser, she has been producing figurative work since she was a student. Presser's concerns are distinctly different from those of Allen. Having earlier done a major theoretical study of art and anatomy, he has recently been exploring the ancient theme of martyrdom and its ghoulish practices and rituals in a contemporary idiom—painting on foam rubber stretched on a wire substructure.

The concern with myth and ritual on the part of the older generation of Australian figurative painters was undoubtedly an enriching influence on performance art when it was adopted from

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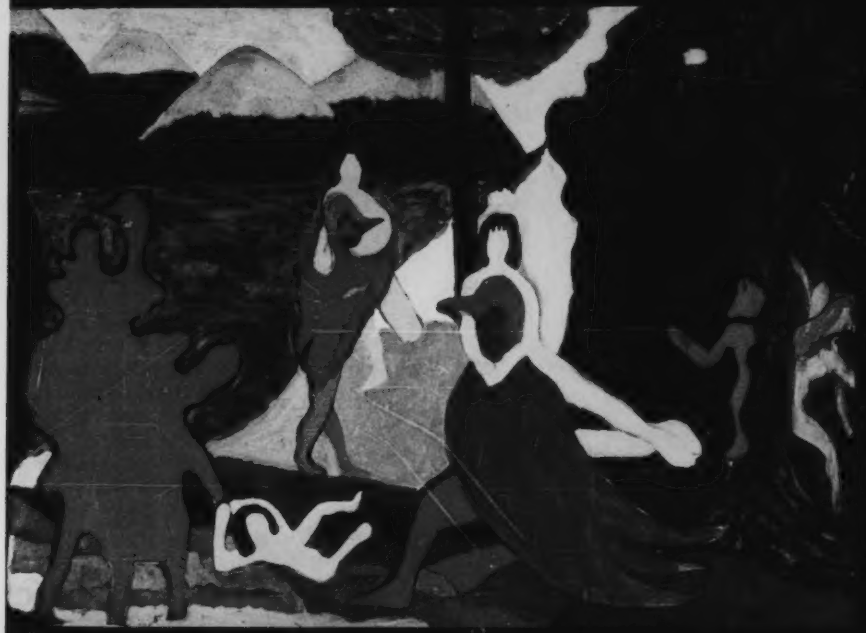

"BIRD PARTY," 1961, OIL ON CANVAS, 54 x 74 INCHES

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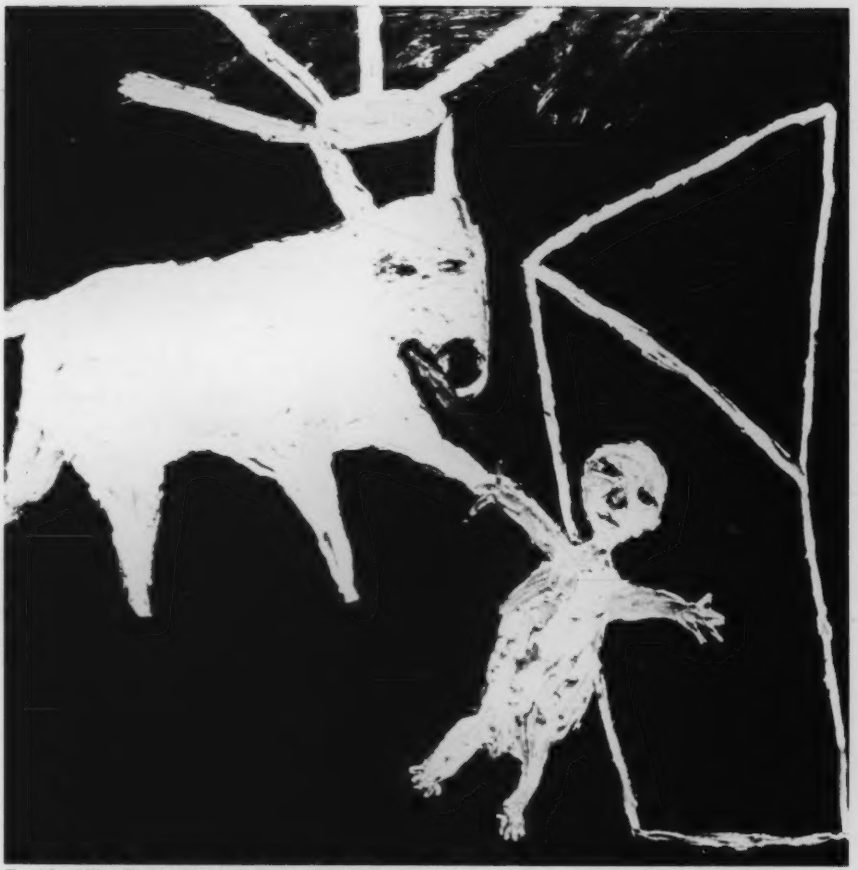
Europe. But one of the most moving performances in the Biennale, that by Australian Ken Unsworth, was European in its references. Overtly nostalgic, but with a tragic edge, the work consisted of the artist sitting in a corner wearing a mask of a child's face. A rag doll and a mechanically bouncing ball under a conical umbrella constituted the spare installation, while a sound tape of Mahler's Fourth Symphony and a child's laughter gradually adopted an hysterical and ominous note.

Australian artist Mike Parr, known for the self-inflicted violence of his early 1970s performances, was represented by an installation which used the immediacy traditionally confined to spontaneous painting, but added a photographic dimension. Parr's interest in ritual's relation to mental and bodily states emerged here through highly expressive Cibachrome prints. The photographic printing process (without a camera) collated and assimilated disparate symbolic elements: blood; his mother's glassware used as a distorting filter; his mother's self-portrait and three of his own; a portrait of his brother by his mother; and Dada-like "accidental" paintings. The final work was shown in an awkward space in the museum to subvert the formality of the surrounding architecture and incorporate it into the work.

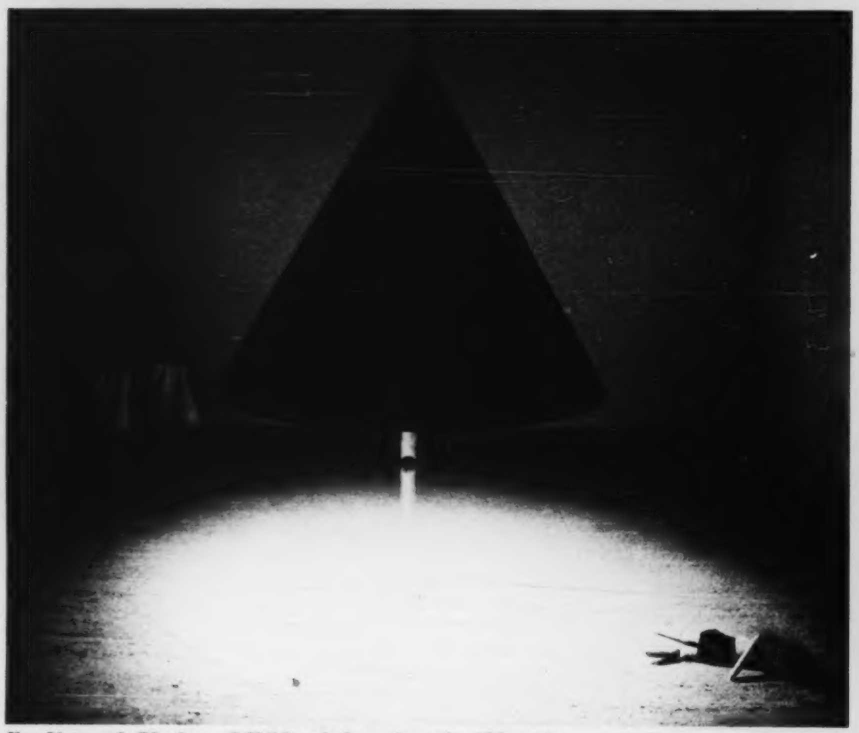
> ***Unlike most modernist styles, Neo-Expressionism seems to have shown up simultaneously in a number of countries—Australia among them.***

While Western art searches for new modes of signification, there was a work in the Biennale from another culture, a work with strong ritual associations and one which projected its compressed meaning to its creators and their community. *Ground Image of the Snake Dreaming Center at Jundu* by Australian aboriginal artists of the Walpiri Tribe (Northern Territory) was a ground painting on rich red sand. Inscribed with the tracks of snakes going between two waterholes, it symbolized the home country of Werril Werrilpa, who was killed for breaking aboriginal law. A song cycle and dance told the story of Werril Werrilpa. While the transporation of this ancient ritual to an installation-performance context and a white-walled air-conditioned art museum suggested a perilous dislocation, the piece had a profound impact on the white audience, whose ancestors had progressively dislodged and neglected aboriginal culture for nearly two centuries. ☐

***Author:** Leon Paroissien is a free-lance writer living in Paddington, New South Wales.*



Davida Allen: **Eschatological Dog,** ***1980, oil on canvas, 48 inches square. Collection John Buckley.***



Ken Unsworth: **Rhythms of Childhood** ***(from the series "Memories of Childhood"), 1980–82, installation and performance.***

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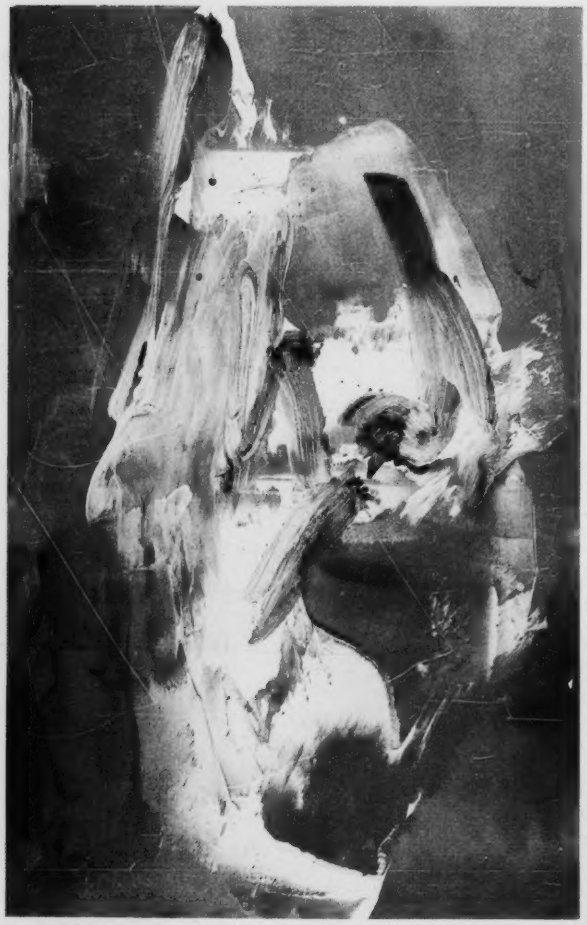

"Red Rooster," 1982. Acrylic on canvas, 69 x 44 inches

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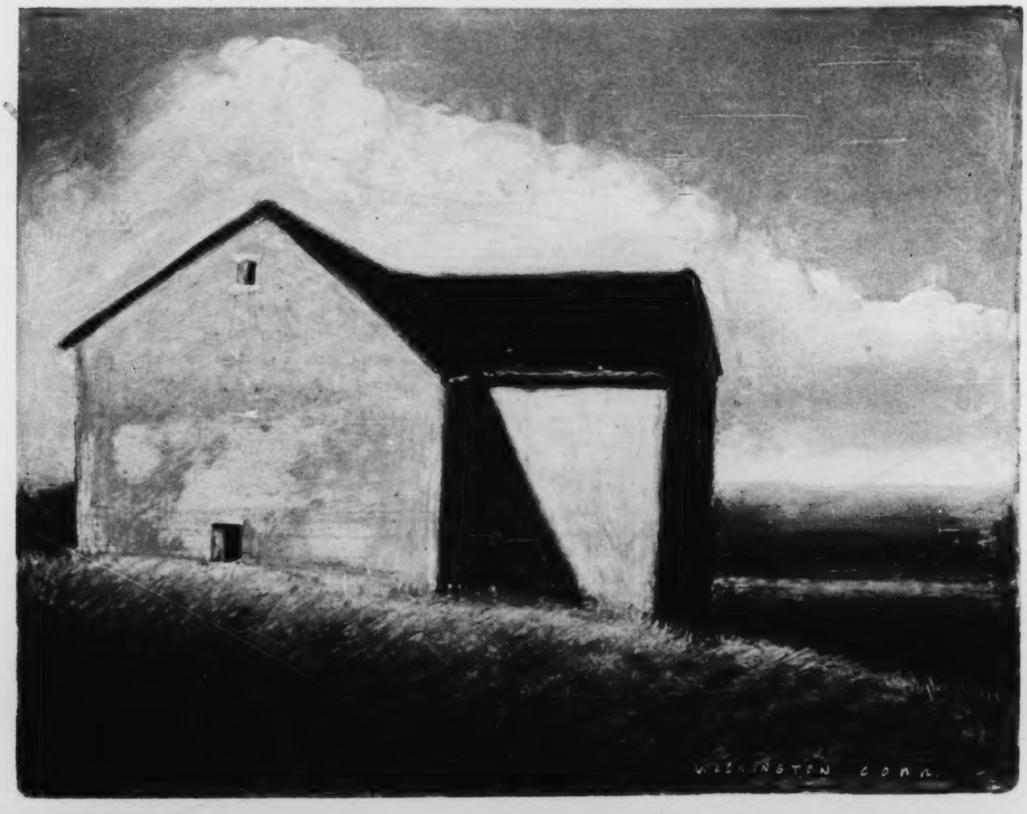
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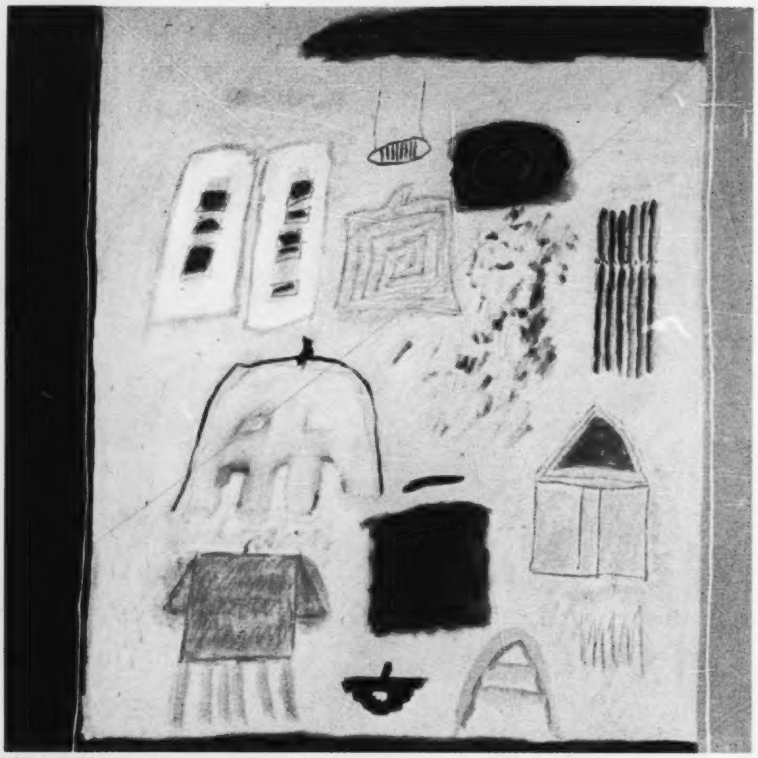

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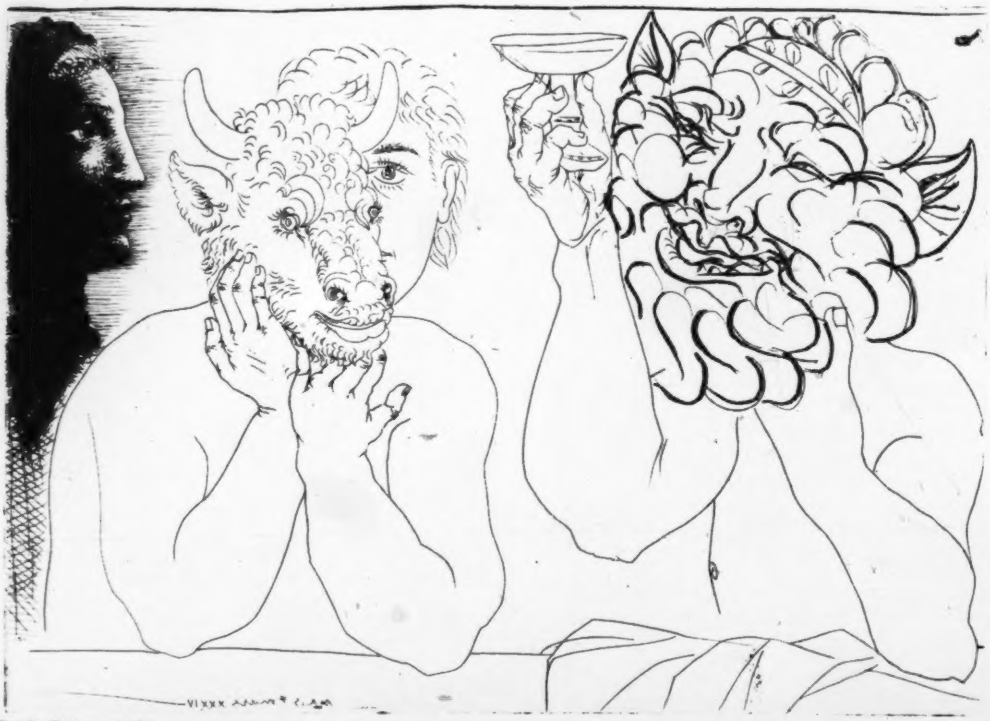

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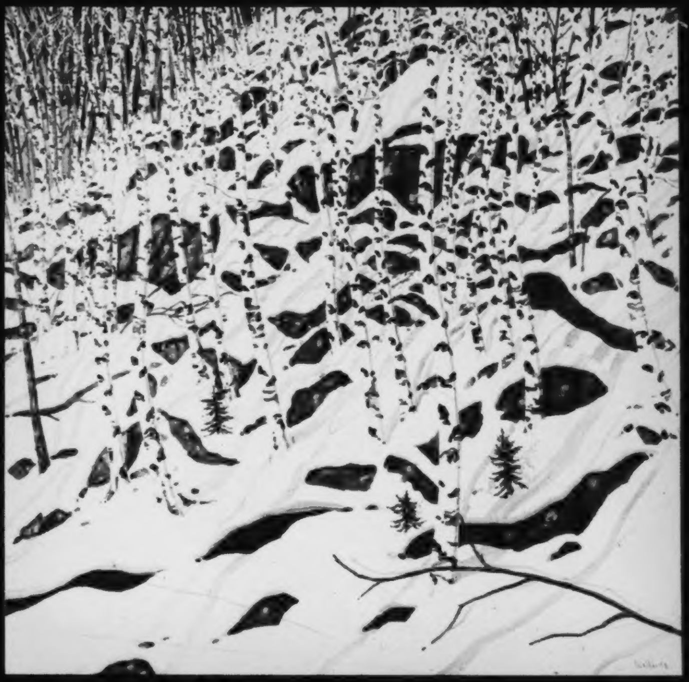

Old Avalanche, 1982. Oil on canvas, 96 x 96 inches

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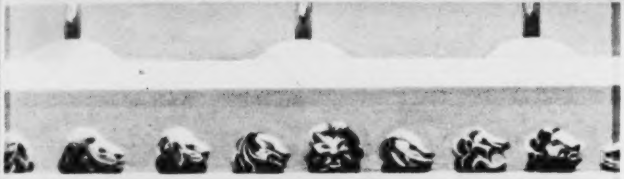

BELLO BELLO 1982 MIXED MEDIA 6¼" x 4¾"

CARL NICHOLAS TITOLO

RECENT WORK

FEBRUARY 5 – MARCH 3, 1983

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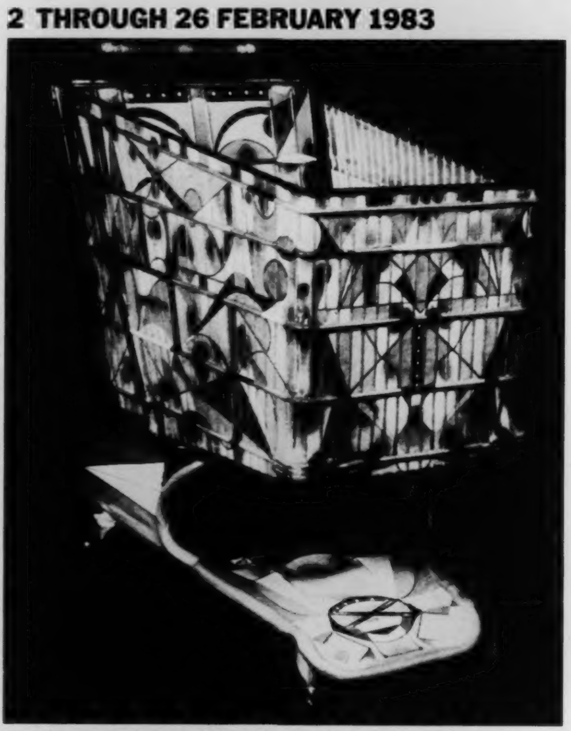
2 THROUGH 26 FEBRUARY 1983



'Show Pink Art for Access' 1982 Mixed media & rhoplex 40 x 23 x 37"

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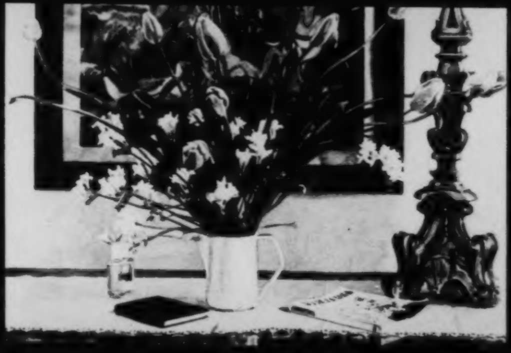
CAROLYN
BRADY



AVVENTURA (VIA REGNALIA), 1982, WATERCOLOR ON PAPER, 40 x 60 INCHES.

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JOHN
LEES

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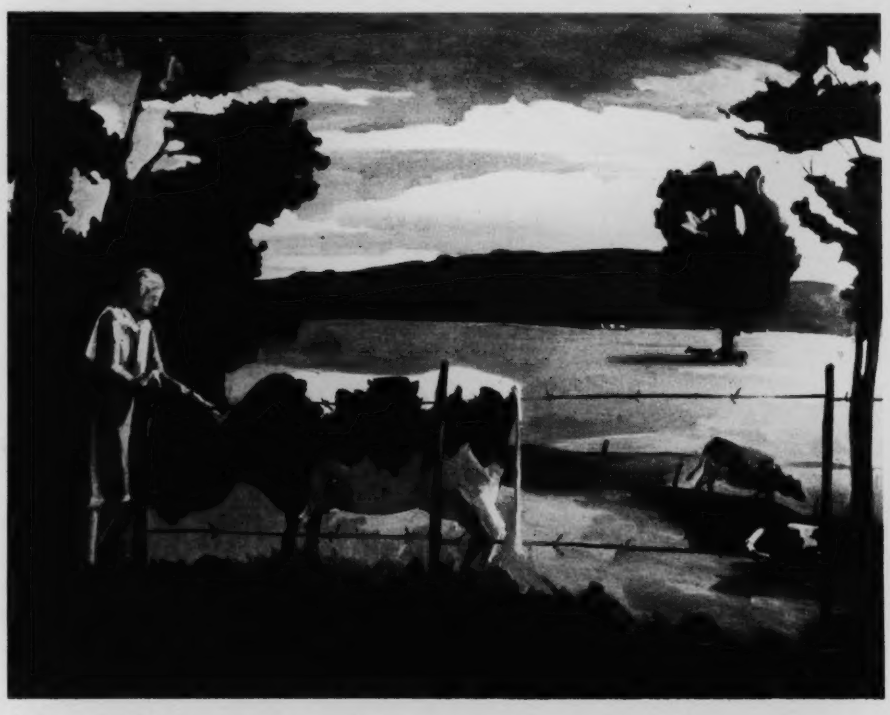
PITTS

February 9
through March 5



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Charles Cowles Gallery

Wilhelm Moser	February
Hermann Spoerel	February
Laddie John Dill	March
Nino Longobardi	April
Tom Holland	May
Peter Voulkos	June
Gerald Incandela	June

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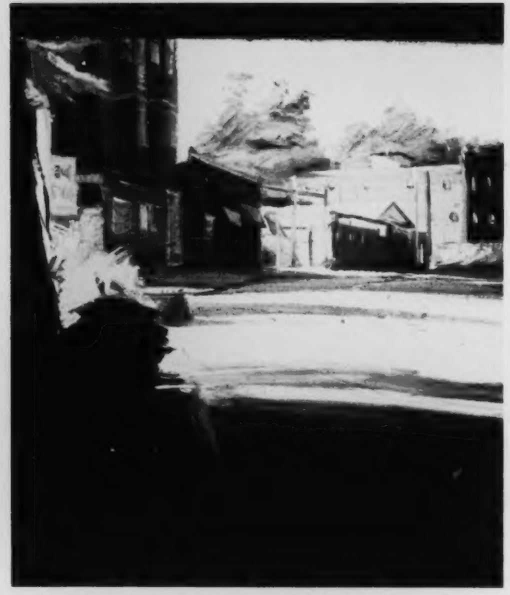
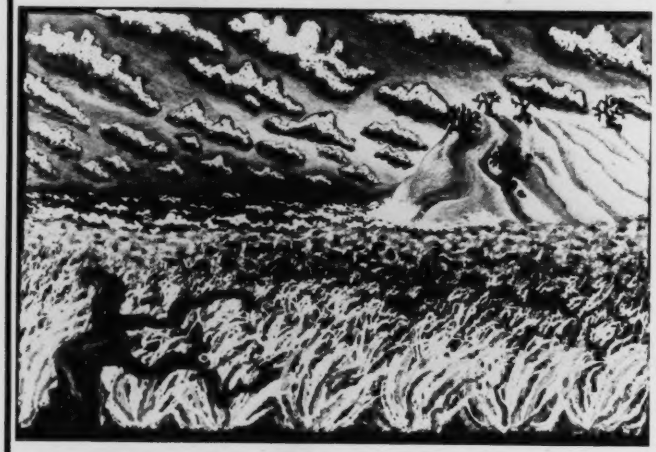


Under Freeport Bridge, 1982, oil on canvas, 48" x 42"

February 5
through
March 2, 1983

The Alpha Gallery
121 Newbury Street
Boston, Massachusetts 02116
617-536-4465

Nina Beall *Paintings*



Nina Beall. California Landscape. 1982 acrylic on canvas 48" x 72"

February 18–March 19, 1983

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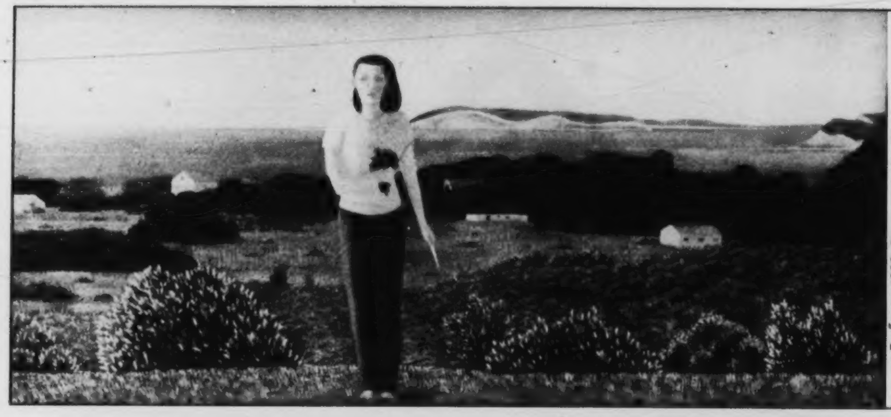

Romance, 1982. Oil on masonite, 6⅜ x 14 in.

Helen Miranda Wilson
Paintings / Feb. 2-26

Monique Knowlton Gallery
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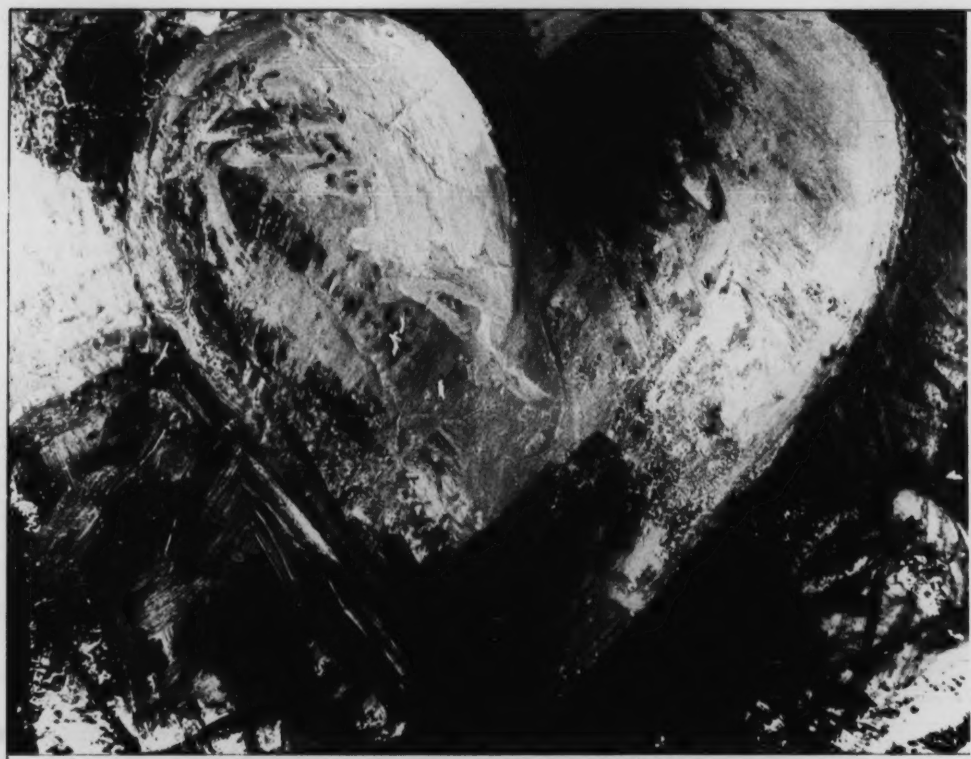

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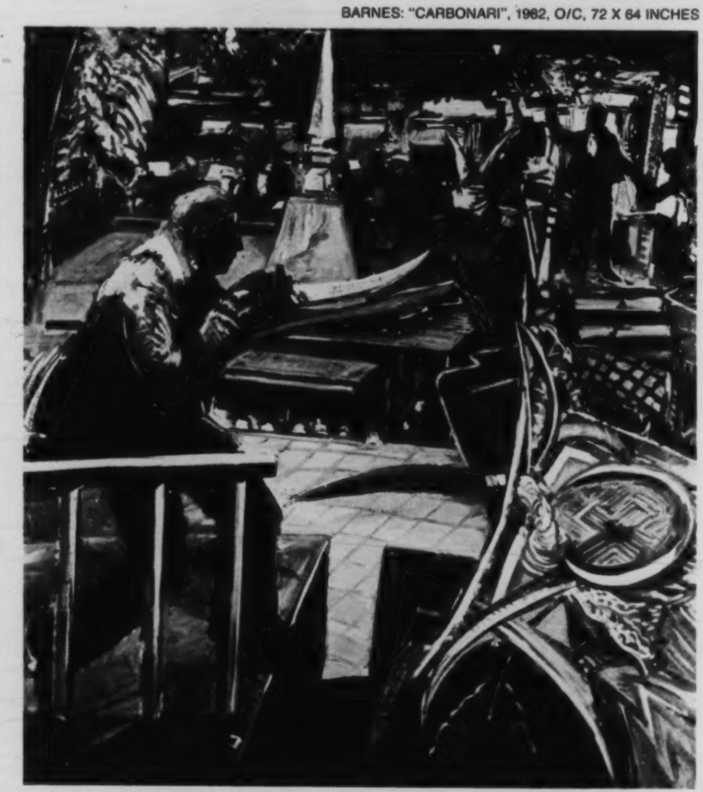
JIM DINE *Gray Charterhouse Printing* 1981 28 x 36 inches

BARNES: "CARBONARI", 1982, O/C, 72 X 64 INCHES



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GLAUDER

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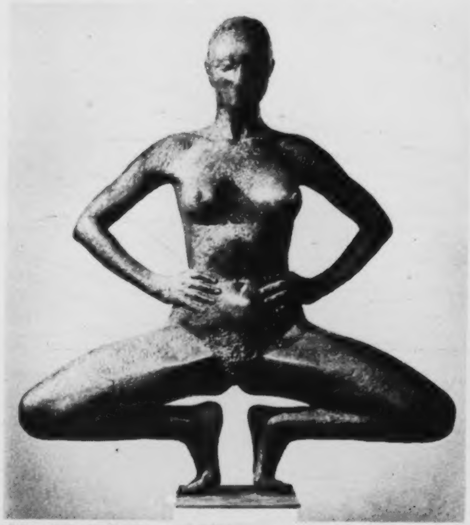

"BO", 1982, BRONZE, 47 INCHES.

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New Work

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5 FEBRUARY TO 26 FEBRUARY

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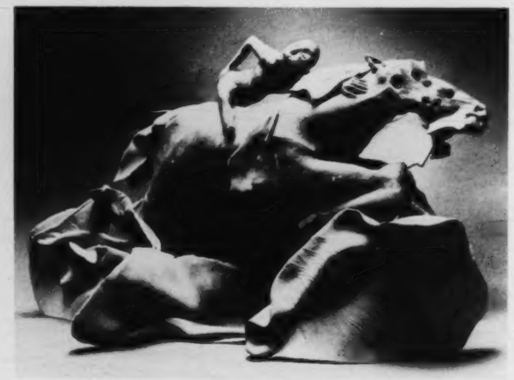
MARY FRANK

SCULPTURE & MONOTYPES



Untitled (Horse and Rider), 1982. Ceramic, 23½ x 48 x 28 inches

FEBRUARY 17-MARCH 19

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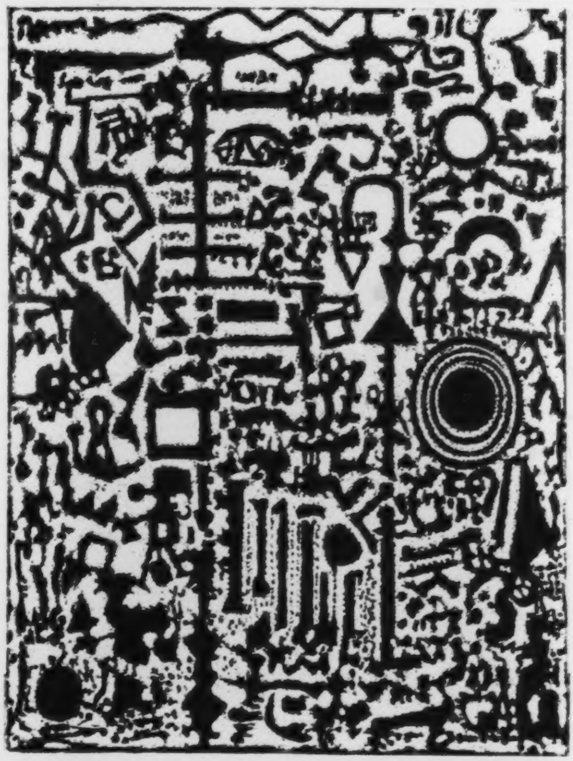

RICHARD POUSETTE-DART, #118 "Spiral of Darkness", 1979-80, Acrylic on linen 72 x 54"

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February 26

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DeKooning
Francis
Frankenthaler
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Noland
Pousette-Dart
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DIANE BURKO

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February 1-28, 1983

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Gary Komarin
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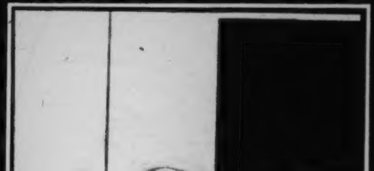

"Tom's Window", 19 x 24" Pencil, 1981,
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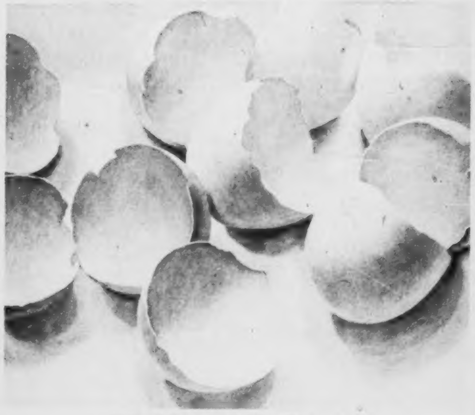
CATHERINE KOENIG

PASTELS AND TEMPERA PAINTINGS



"Shell Scape" 22 x 26 inches

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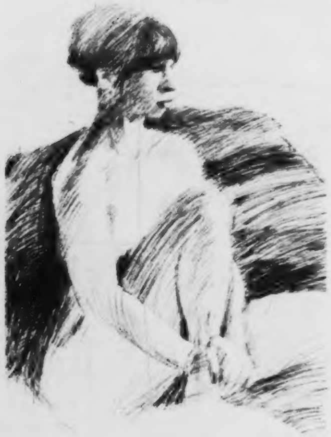
Barbara Winkelstein

PORTRAITS
AND DRAWINGS

FEBRUARY 3 TO
MARCH 8, 1983



Untitled, 1982 Pencil drawing

ALLPORT ASSOCIATES GALLERY
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LEONARD SKURO

SCULPTURE

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January-February
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oils on cardboard

February-March
Joan Hernández Pijuán
paintings and watercolours

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JOSEP GUINOVART
one man show

GALERIA JOAN PRATS
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SINA MIRALLES
objects in space

March
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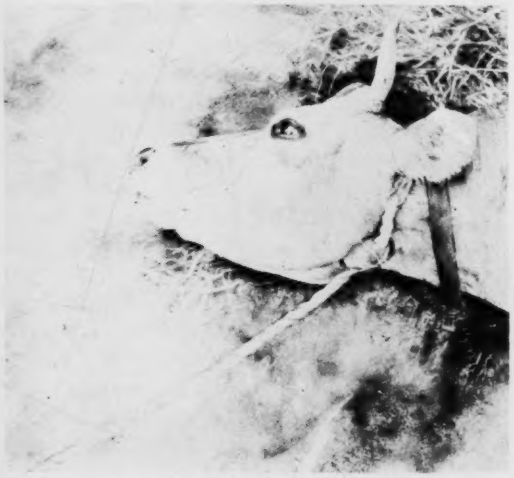
Paintings on Paper
February 5 - 26



"Dead Cow", 1980, painting on paper, 28" x 30"

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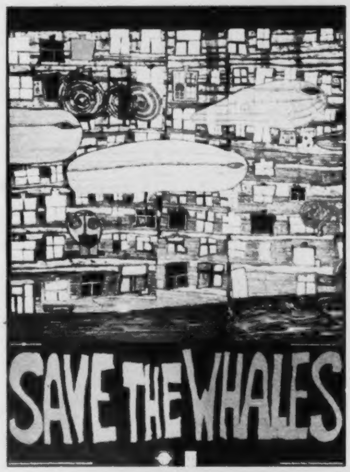
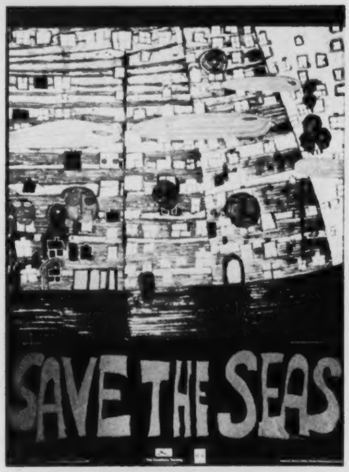


Hundertwasser has dedicated his brilliant new posters to GREENPEACE PACIFIC SOUTHWEST (left) and THE COUSTEAU SOCIETY (right). These two special edition posters with silver and gold metallic imprints are offered as a pair creating a double sheet measuring 33.5 x 47 ins. $100.00 plus $5.00 shipping. California residents add 6% sales tax. (San Francisco residents add 6.5%.) Published by Harcourts Gallery. Dealer inquiries invited.



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A SELECTION OF
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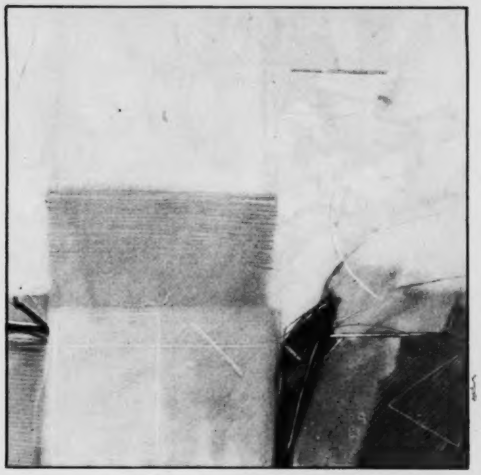
Helen Bershad



"Briboci Gold" 1982, acrylic on canvas 46 x 47"

February

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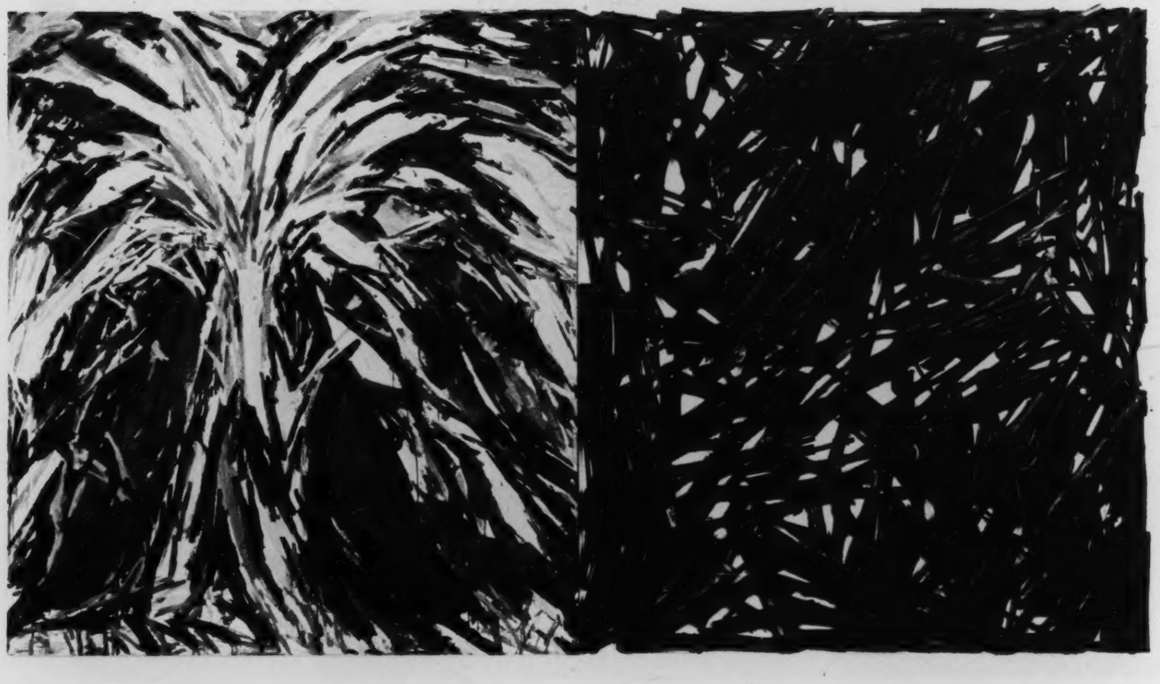

CHARLES ARNOLDI • FEBRUARY 1983 • **TEXAS GALLERY**
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Akio Takamori, Untitled 1982 stoneware

Akio Takamori
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Beatrice Wood
New Luster Work

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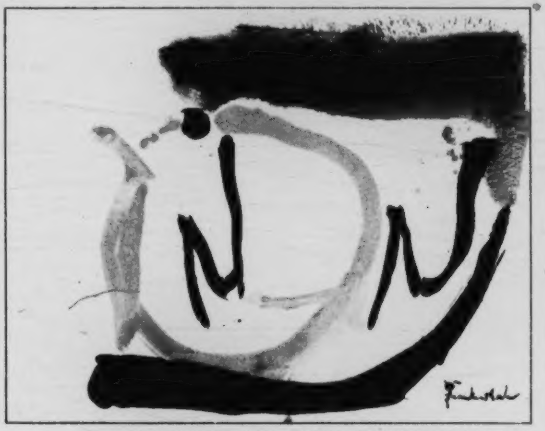

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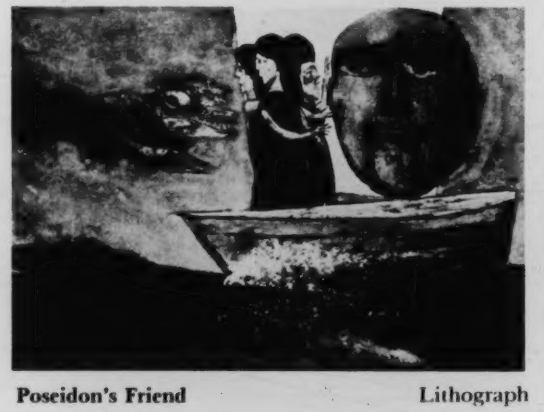

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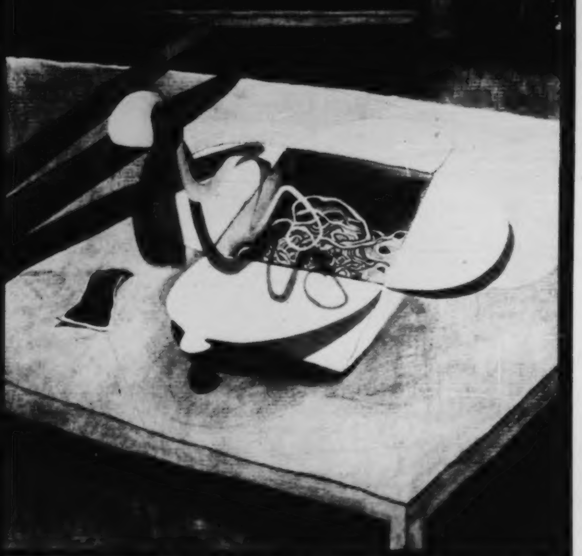

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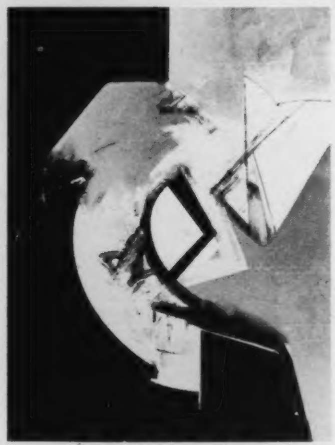

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Fashion
The Corset Years

BY JEFF WEINSTEIN

Turn-of-the-century sports clothes, including motoring dusters, polo coats, bicycle suits and hunting capes. Photo Robert E. Mates.

Clothes do not fit easily into museums of art. Curatorial strategies range from the "anthropological," treating clothing as behavioral artifacts, the grass skirts of particular times and locations, to the formalist, where color and texture of fabric, construction, and shape alone determine a garment's inclusion. The anthropological show has had an easier time, for clothing exhibited this way does not seek validation as art. It needs only identification and restoration; it requires no exact provenance and is not expected to be anything but typical. Strictly formalist shows are rare and have so far depended upon the unformalist crutch of being able to identify the couturier—the artist. A recent exhibition at the Brooklyn Museum of evening gowns by Charles James mounted his works without context, on neutral mannequins, as "soft" sculpture. Labels identified only the title, the medium, and the date, qualified in a few cases with names of the heiresses or movie stars who sponsored the artist and wore this or that one-of-a-kind design.

> ***Emphasizing high fashion and conspicuous consumption, the Met's "La Belle Epoque" is an ahistorical survey of lavish costumes worn by pre-World War I aristocrats.***

"La Belle Epoque," Diana Vreeland's eleventh annual exhibition for the Metropolitan Museum's Costume Institute, is anything, everything, but formalist. Her major criterion for selection of more than 150 costumes seems to be the best available of what was typically worn by the upper classes in France, England and the United States from 1890 to 1914. The result, however, is typical only by definition; "best" becomes meaningless when curatorial purpose is impossible to determine, as it is here.

The Metropolitan is no stranger to theater. As we approach the Costume Institute's threshhold, we hear strains of music by Lehar, Massenet, and what children know as "Ta Ra Ra Boom Tee-Ay." We note the evocative fragrance of Guerlain's l'Heure Bleue sprayed through the galleries, as we view the first set of afternoon suits, evening dresses, and a few examples of male formal wear. These are modeled on mannequins set in front of wine-red wall covering, carved wood paneling and stained glass constructed to recreate fin de siècle decor at Maxim's. We therefore assume that the clothing exhibited was appropriate for such a restaurant.

The viewer may recognize Maxim's as the source of the background, but there is no identification as such. Lighting is dim, as it is throughout the show, to protect colors from fading and fabric from heat. However, accessories behind glass in another room, articles just as subject to damage, are more conveniently lit. We conclude that drama determines at least some of the gloom.

The Maxim's rooms flank a hall exhibiting sports clothes on one side (Newport-like backdrop) and summer day dresses of white lawn, Irish lace and *broderie anglaise* (rose-garden backdrop) on the other. These lead to two "ceremonial" rooms, one hung in

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Costumes of evening and daytime flâneurs, ca. 1912–14, with Henri Gervex's Le Pré Catelan, *1909. Photo Robert E. Mates.*

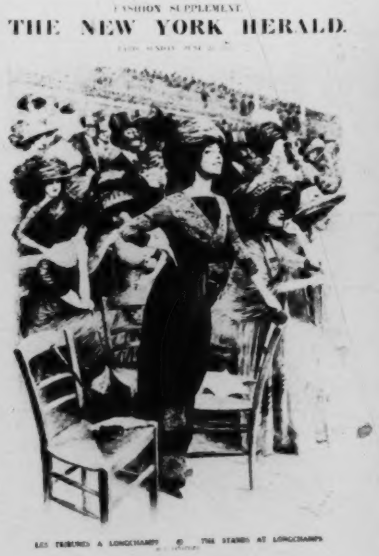
Edwardian style with green flocked paper, and the other with hand-painted deep-hued floral. These galleries are ceremonial because they hold ball gowns and court dresses worn by royalty or famous personages—Eleanora Duse, diva Lina Cavaliere. A last room moves from the 19th century to the 20th with great speed. All galleries save the hall are hung with art from the time, and in some cases with art beyond it. Kees van Dongen's Fauvist *Woman Before a Mirror,* 1920, oddly displaces the relatively muted smoking costume and evening gown, 1910 and 1912, displayed in front.

The starting date for Vreeland's Belle Epoque was arbitrarily chosen, though everyone agrees that the 1914 shot in Sarajevo marks the close of the period. Within this range, both small and major changes took place in Western fashion, and in clothing in general. The Parisian couturier system of commercial dress design and manufacture grew to become fashion's generative institution, with houses such as Worth, Doucet, Redfern, Paquin, Callot Soeurs and Premet moving from the 19th century to the 20th. Examples from most important houses are represented in the exhibition. In small variations of fashion, sleeves ballooned and deflated again, skirts thinned then flared, and dresses could be identified by year and season, then as now. But couturier Paul Poiret's innovations using Bakst-color, unboned shape, integral ornament, and skin-show, though not all immediately accepted, abruptly changed the direction of la mode. Through Poiret, in the first decade of the new century, fashion became modern.

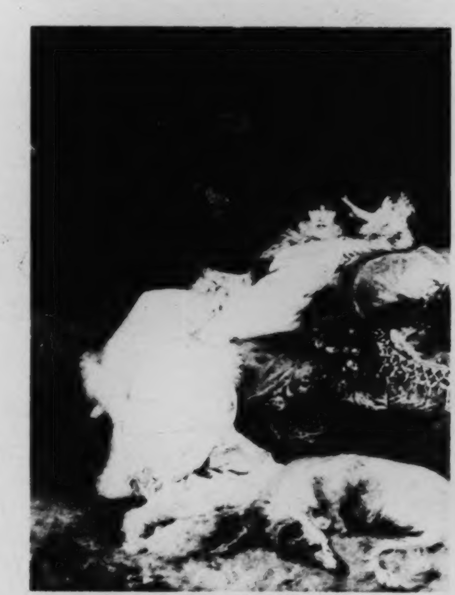
The bicycle, the automobile, the mid-century influence of Amelia Bloomer and later influence of feminist anticorseters demanded sports clothes for women as well as for men. Some bicycling and motoring garments were as impractical as the day wear they were supposed to replace and served only to signify a new mode of leisure. However, cycling trousers and shirtwaists were important progenitors of the practical everyday wear designed during and after World War I.

Yet the greatest change of dress during La Belle Epoque has not to do with couturier fashion or sports wear but with the mass production and distribution, through flourishing factories, department stores, and mail-order houses, of a cornucopia of styles to the growing middle class. Couturier fashion may have "trickled down," but it trickled in enormous rivers of ready-to-wear.

Most of these milestones are conflated or ignored by Vreeland's show, which defines La Belle Epoque through the creation of an undifferentiated atmosphere of conspicuous consumption. The attempt to meld pre- and post-Poiret design is the show's major thematic flaw. Popular clothing is excluded, which is to be expected, but even a maid's costume would be welcome among so many silk redingotes and so much Valenciennes



Louis Sabattier's The Stands at Longchamps, *in* The New York Herald, *June 26, 1910.*



George S. Clairin: Portrait of Sarah Bernhardt, *1876, oil on canvas.*

Paul Nadar's photograph of Le Comtesse Hélène Greffulhe, 1896.

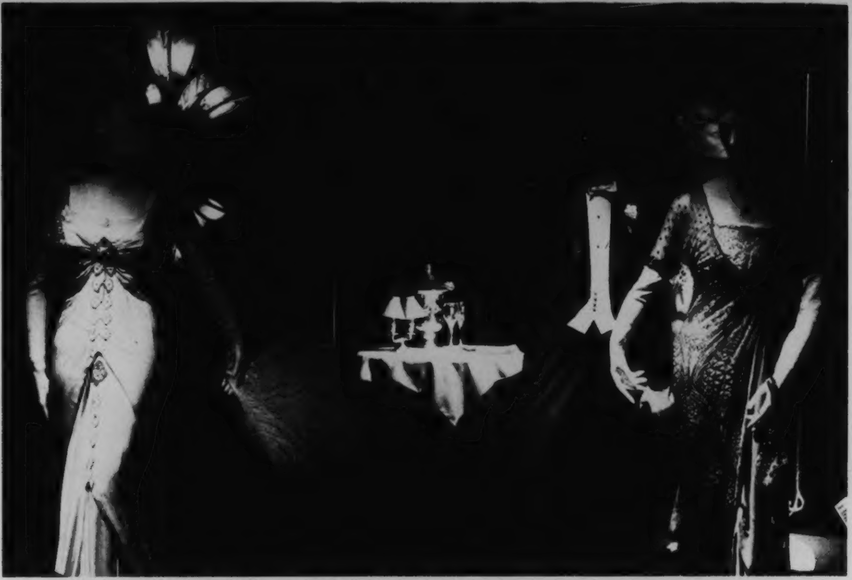
lace (there is, though, a palace servant in livery standing next to a Tussaud-like Queen Victoria in black). Costumes five, ten, even 15 years apart stand side by side, held together by perfume and loud, repeating waltzes. Small changes in fashion become impossible to discern, and larger changes are noted only by their hopeful self-evidence. Viewers must organize their own show.

This is possible, because individual examples are splendid. A 1905 automobile duster (male) in gray mohair trimmed with celluloid buttons; a 1909 Brooks Brothers polo coat of white wool in beautiful condition; and an 1889 black wool wedding suit, badly wrinkled, indicated perfectly how slowly male styles change. Pre-Poiret horror of undecorated surface ranged far; Emile Pingat's 1891 evening wrap of cream wool broadcloth trimmed with matching chenille stands out among its peers because of an American Indian motif appliqué in blue, purple and gold, with turquoise-colored stones. Queen Alexandra wore a small black-velvet pillbox hat (1905) on which she anchored 15 circular glass frames containing photographs of the royal family. This anthropological object successfully embodies ritual and sentiment. Queen Alexandra also possessed a train, properly exhibited in the ceremonial room, embroidered by the wives of all the ruling princes of India. In the semiology of royal fashion, wives are to husbands as Indian princes are to their emperor-king. A Mucha-purple beaded theatrical costume from 1894, thought to be worn by Sarah Bernhardt in *Gismonda*, is supposed to look exaggerated and foreign; compared with much of the royal finery in the ceremonial room it is neither. A women's shoe truck that neatly holds in line more than a dozen tiny pairs could easily have served as Thorstein Veblen's muse.

Neither a checklist nor catalogue was available or is planned, which undercuts further the show's achievements and turns curatorial results into ephemera. In an "exhibition booklet" called *La Belle Epoque* on sale at the museum bookstores, we learn from Vreeland that the era contained "highlife, lowlife, life, life—grandeur and poetry—and a real sense of fun." A hiccuping and gossipy essay by the late Philippe Jullian, full of wit and proper names—and previously published—fleshes out this opinion. According to him, "A stylish aristocracy at least helped to make the world a little more amusing and much less ugly." The reader may remember, however, that the same fashionable aristocracy has been blamed for causing at least some of the ugliness it is supposed to have assuaged. □

"La Belle Epoque" will be on view at the Metropolitan Museum until Sept. 4, '83. Accompanying the exhibition is a booklet with text by Philippe Jullian.

Author: ***Jeff Weinstein is a fiction writer, a free-lance critic and a regular contributor to the Village Voice.***



Clothes for an evening at Maxim's, ca. 1914; gowns by Worth, Jeanne Hallée and Weeks. Photo Robert E. Mates.

French and English evening clothes, ca. 1890–1905; paintings by Clairin and Madrazo y Garreta.

Evening and fancy-dress costumes by Poiret and Jeanne Hallée, ca. 1912. Photo Robert E. Mates.

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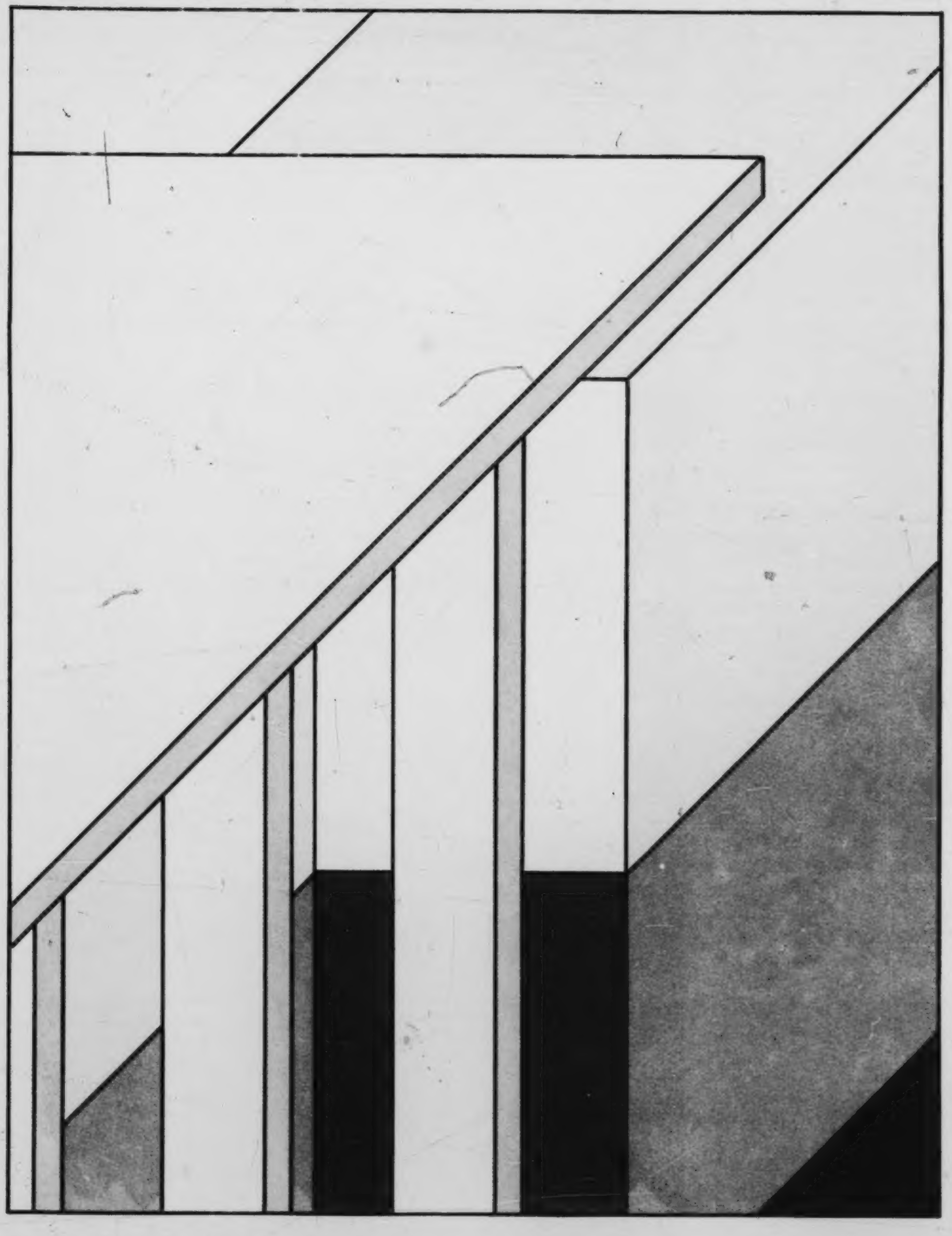

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Above: Toulouse-Lautrec, *Le Divan Japonaise*, c. 1893, original lithograph in color, Catalog ref. A.11.

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Fashion
Du Barry Was a Feminist

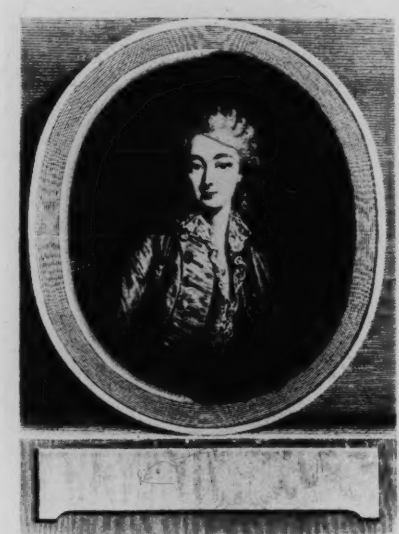
BY ROBERT FISHER

Last season's "18th-Century Woman" at the Met and Turbeville's book 'Unseen Versailles' illuminated the power—and pathology—of fashion.

Fashions change by the month, by the week, and—for those specially attuned—by the hour. But, within an era, they revolt only once. One came to this conclusion while gazing at the lapidescently beautiful costumes on view in "The Eighteenth-Century Woman," the Met's last Costume Institute exhibition, for one realized this beauty would not, indeed, last. In 1787, the children of France for the most part looked like Louis Le Nain's 1640 dead end kids, and because their "look"—that of Cold and Hunger—had not changed, the Revolution occurred. With it, women were shunted offstage: Like so many phalli, the upraised arms of David's *Oath of the Horatii* announced the masculinization of Western culture. Since then and nearly into our own times, the concept of the feminine has been trivialized into a vision of the "fair sex," a thing of pink feathers and silk roses. As we shall see, however, any such vision of female frailty immediately becomes the occasion for ambiguities as convoluted as the rose blossom that is its attribute.

Many of the most famous 18th-century women present us with an elegant but puzzling diptych of transposable mirror images: fashion plates (who could talk Spinoza and run countries) are confronted with *femmes fortes* (who are also ultra-feminine). It is those qualifying parentheses that are so tricky. In the Costume Institute show, one saw example after example of *haute mode* spotlit in rooms painted in fainting Redoutesque pastels, and one realized that they showed the 18th-century woman the way she was—or rather, the way she was not at all. In her usual mode of *l'air-du-temps* saturation, not explication, Diana Vreeland, the show's organizer, certainly showed us enough: appearance, however, *isn't* everything.

To regard 18th-century fashion as "Fashion"—that adorable silly thing that ever since the Revolution we have found important precisely because it is silly—is to miss the point. Before the Revolution, fashion was a thing of almost druidical meaning—it was, at least in the proper hands, a direct emblem of power. Both fashionists and feminists, the most renowned 18th-century women—Madame de Pompadour, Madame Necker, Madame du Barry, Georgiana, Duchess of Devonshire—used fashion as power; they aimed at a center-stage position by dressing for the part. Compared to Louis XIV with his florid plumed hats and diamonded shoes, the 17th-century woman was a dowdy affair. By trading in Madame de Sevigné's *feuille morte* colors for the power—yes—of pink, the 18th-century woman became, sartorially, the 17th-century man.



Madame du Barry in Hunting Dress, *after portrait by Francois Hubert Drouais, 1769.*

This, if not by the power, then by the psychology of pink. Men of course prefer their women to be stylish and attractive. But if men of the 18th century began to listen to women because of their attractiveness, they continued to listen to them because they were walking volumes—say, Sal-Zen—of Diderot's *Encyclopêdie*. Salons were run by them, wars declared, generals persuaded to change sides and ministers appointed and dismissed on their advice because they knew things, they were *interesting*. They influenced the influencers. Or, as Madame de Coicy put it, "if men rule the world, women rule men." In this exhibition, we confronted Powder Power at full force.

By mixing gowns of differing decades, the show not only spared the viewer the tedium of a strictly chronological progression, but revealed that, in fact, there was none. *La Ligne*—the cut or silhouette—barely changed; in an absolutist age, it was absolute, decreed. (There were differing cuts in dresses but, interestingly, they were referred to—in a sort of sartorial xenophilia—by way of their national origins: *à la polonaise, à la piedmontaise, à l'anglaise.*) Indeed, it is possible to speak of a Versailles Uniform: a dress consisting of a bodice filled in by a stomacher shaped like a shield, on top of a voluminous skirt, which distended sideways in panniers—basket-like constructions of whalebone. Today all is *tailleur*, cut square: then, everything was cut round. However, as with all shaped fashions, divorce an 18th-century gown from its cut and you don't have its "look," one which *Women's Wear Daily* would have undoubtedly called "The Heap."

What we call the garment center would have then been called the *garniture* center. Fashion was virtually dependent on, as the Goncourts put it, "the disposition of diamonds, the placing of jewels and the suspending of feathers." Individuality originated in the detail—those special just-for-you tricks of dressmakers. If, as they called it then, *le détail terrible*—the aigrettes, garlands, ruchings, bandeaux, ribands and, always, diamonds (lots)—was agony to arrange, it also permitted women to create an individual silhouette within the larger decreed one. These were Dresses To Do Things To, though unfortunately, most of the things done to them were not explained in the labels of the exhibition—much to the frustration of many viewers.

To our age of rational dress, all this runaway luxury is *de trop*. Too-muchness here, however, tells the tale of sartorial insubordination, a surmounting of the limits on ornament once prescribed by 17th-century sumptuary laws, which correlated the amount of ornament one could wear with how much money one earned. By the 18th century, the *haute bourgeoisie*, rushing to attain nobility by marriage or office, spent fortunes adorning itself in the hope of alchemizing bourgeois baseness. Fashion is always the great equalizer. No one knew this better than Madame de Pompadour, who started life as simple Jeanne Antoinette Poisson—indeed, a Pompadour only comes about when a women must wear a cloth coat as if it were one of mink. Fashion became the conspicuous display of *un luxe insolent*, a luxury for which, as Fénelon said, *no* amount of wealth could suffice. A dress of seamless silver fabric so costly it was turned down by the Queen of France was bought by an ambitious minor vicomtesse who, thus, squandered her family's entire fortune.

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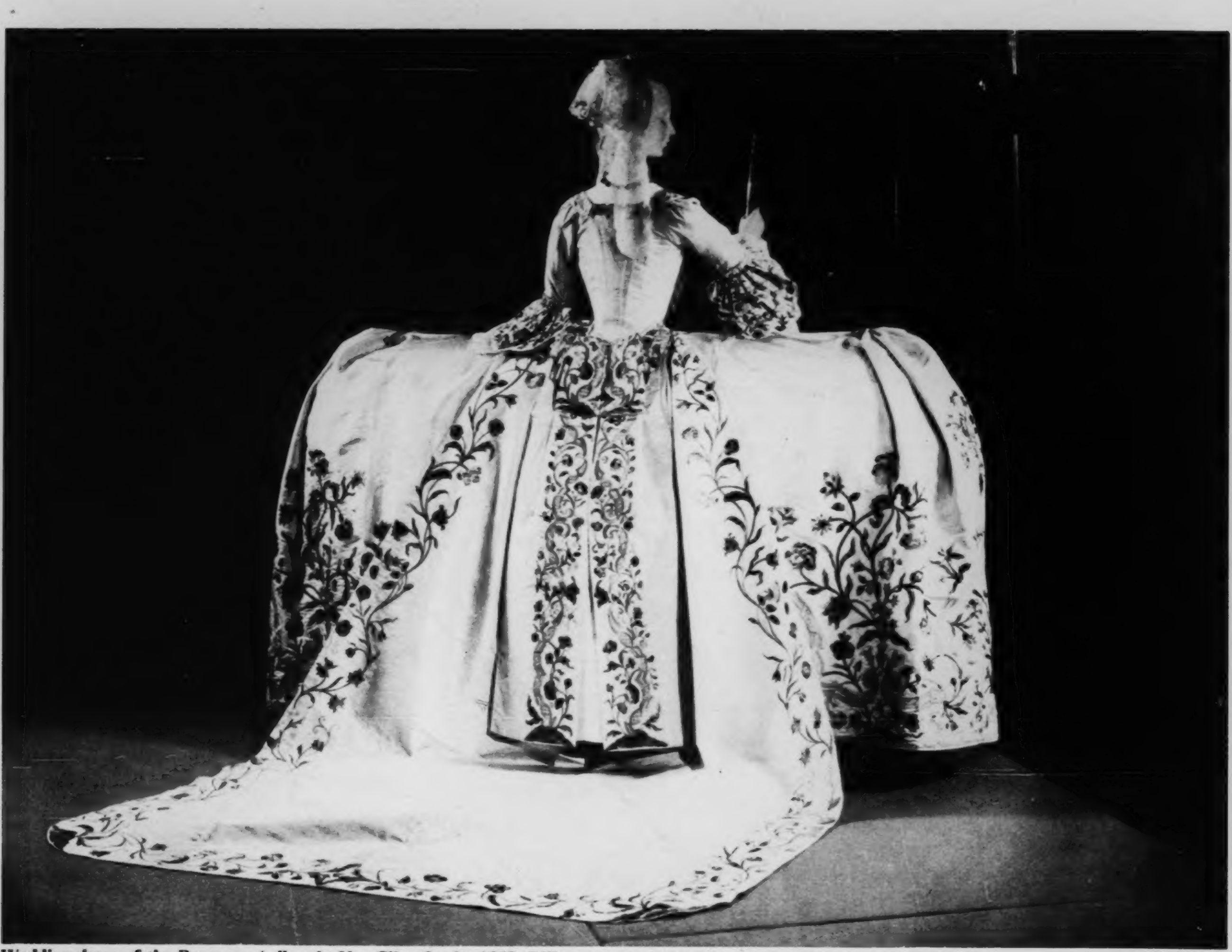

Wedding dress of the Baroness Aelbrecht Von Slingelandt, 1759. Rijksmuseum, Amsterdam.

Keeping Up with the Pompadours was an activity, in fact, that bankrupted many noble houses.

Unfortunately, the dresses on view at the Met did not represent the pinnacles of the period's extravagance. While the simpler Early Afternoon Look at Versailles was nicely shown, the exhibition's idea of Versailles *soir* was a bit *bon marché*. Except for one or two examples—including an extraordinary gown of taffeta embroidered with leopard spots—Du Barry and Marie Antoinette would have considered the Met's ballgowns throwaway clothes, to be worn only by the court rabble. Taffeta was all things to all women—unfortunately, all could afford it. Gowns—when cloth of gold or silver *scarcely* sufficed—had to make an effect, so to speak, from an opera box. All these luxury-gone-mad gowns were, no doubt, sent back to the foundry by the mob and so were not in the show.

One could get an idea, at least, of one of those great span-the-aisle *panniers à coudes* (literally, skirts so wide and high they were elbow-rests) from the show's single knockout, the wedding dress (1759) of the Baroness Aelbrecht Von Slingelandt. Such a gown required its wearer to sit apart and rewarded her efforts to become ambulatory, perched on heels of no less than six inches, with the status symbol of falling over. These dresses were attempted architecture: to wear one was to become a monument. The veritable cathedrals of fashion, they succeeded in reliquarizing their occupants.

By concentrating, however, on the few supremely accomplished women of the 18th century—as Olivier Bernier did in a companion volume to the show—one denies their exceptionality. It is unfair to ask Madame de Pompadour to continue to shoulder the entire burden for all her 18th-century sisters. The women of Bernier's cast—Madame des Ursins, Madame du Deffand, Madame Vigée Le Brun, among others—possessed an extraordinariness which belongs to a woman indigenous to every age: the free spirit. It is time to *dé-pompadouriser* the 18th century. We should become acquainted with that less unique creature, Miss Average Vicomtesse, born solely to *papillonner* her way from cradle to grave, evaporating millions in a shower of gowns and jewels. Strangely enough, we can do so in Deborah Turbeville's *Unseen Versailles*.

Like an iceberg of which nine-tenths lies below the sea, there was a great deal going on behind the "see" of the Cytherean surface provided by the Costume Institute exhibition, and in Turbeville's recent photo essay on the "backstairs" Versailles, we can go behind the "seen." As if the 18th-century woman had been brought blinkingly into our own angst-ridden age, Turbeville's models appear in the photographer's signature, eyed-but-sightless, emotionally anorexic stance, posed in those atypical parts of Versailles—the intimate bedrooms, rear storerooms and *petits appartements*—looking for all the world as if they had just read *Fear, War and the Bomb*.

Had Boucher been familiar with Freud, and had he been a daguerreotypist to boot, he might have taken better images. Ostentatiously (and wonderfully) arty as ever, Turbeville chose to rip her sepia-toned prints and scatter them with lint: the effect remains less one of artifactual authenticity than the record of some stoned pillow fight in the apartment of Mme. du Barry. Turbeville's unpeopled shots of the fountains and stables remain merely imitation-Atget. It is only as hypothesis that her book succeeds at

Ball gown with leopard-spot meander, France, 1770. Metropolitan Museum. Photo Evelyn Hofer.

all. Her editor's extraordinary idea was to go into the hidden recesses of Versailles—then as now, the Penn Station of châteaux—to show Versailles as a Dalí or Poe would have seen it. To the extent that this aim is realized, or this intention is perceptible, *Unseen Versailles* may modify the general view of the 18th-century woman as someone always blessed with the good-fairy gifts of beauty, grace and intelligence: Turbeville's view of her turns out to be pathetically different.

It is to Turbeville's credit that she has attempted to capture what one can only call the hemlines of the soul. Like actors in some 18th-century film—"The Ennui and the Ecstasy"?—Turbeville's models achieve a hybrid between high fashion self-consciousness and somnambular unconsciousness: self-*un*consciousness. They appear lost and bereft. In fact, Versailles did operate in a unique time zone: Versailles Time—that is, anytime. In their gauzes and diamonds, Turbeville's models seem, like their 18th-century counterparts, virtually impaled on luxury. Turbeville's manner of not getting the most from her models, but rather the least, perfectly reflects the feeling of nothingness with which many women—influential or no—were afflicted. *Le néant* is a word that came to pervade the secret memoirs of many women: Vapors, fainting fits, duchesses getting up 20 times in as many minutes at a salon gathering, became common signs of *le maladie de languer*. At home, footmen padded boudoir walls with massive silken pillows to prevent the injuries of *l'épilepsie passagère*. These women had been only taught Versailles, that is, the art of display. They dressed for a living.

Like some sort of sartorial Siamese twin, overpoweringly dazzling gowns required women themselves—for their own self-preservation—to become just as overpoweringly elegant and magnificent: to those who were not "up" to their clothes, a gown of 140 yards of lace became a lace cocoon—or shroud. The sense of desolation at night—when the dress came off and the show closed—with the realization that one had, for all intents and purposes, a career as a Wearer of Clothes could have been shattering. Turbeville captures these women in the morning, looking into mirrors while studying the unbeauty marks that will soon be hidden by silk patches.

The voluminous 18th-century gown was a home: without one, women could feel adrift. If Turbeville has chosen to go behind the "seen," she has also chosen to go behind the seams. Many of her models appear posed in *les sous-vêtements*, a labyrinthian system of undergarments (to extricate oneself from the countless vertugales, stays, corsets and busks required a skill worthy of a Houdini). Alluring breasts may have been pushed up by the massively encrusted gowns—chaperones of virtue in themselves—but the numerous layers of undergarments were a greater obstacle. In a society as much under glass as Versailles, where all moments of becoming were public ones, sex probably remained the only truly private event. Consequently, the garments of court presentation, as those in the exhibition, do not show the entire picture. Those undergarments of, so to speak, court *de*presentation probably remained even more important to many Doña Juannas. In the exhibition, a series of manikins showing the sequential layers from first busk to last stay would have been enlightening—if a bit frightening.

Nowadays, it is customary to study the past in terms of its angsts, its malaises—in short, its modernism. It may be odd to view fashion as pathological—is satin a contagion, taffeta an influenza? But at court, no one worked, and when one did nothing, *how* one did nothing became very important: Style, indeed, became maniacal. To get the Sèvres porcelain look, women had themselves bled, then painted their veins with *vein-bleu* watercolor. Women forwent sleep to preserve six-foot-high hairstyles incorporating such things as blown glass windmills, forest scenes with flocks of porcelain birds with hunters shooting at them, and crystal solar systems—in movement. Fashion became neophilia; the shape of a hairstyle, the color of a trim, the cut of a flounce could last but a day, some only a few hours. It was the snob sadist's heyday. To be seen at the Opera coiffed in the Comet style when for two days now the style had been the Rhinoceros would have met with a cold reaction from *les dames de haut-goût*; but to see that the dress was by Mercier and not trimmed by Lempereur—brr; and to realize that the diamonds might be of the first water but not set by Bassenge—ice. For those women caught up in this pace, fashion truly professionalized femininity: they worked for their

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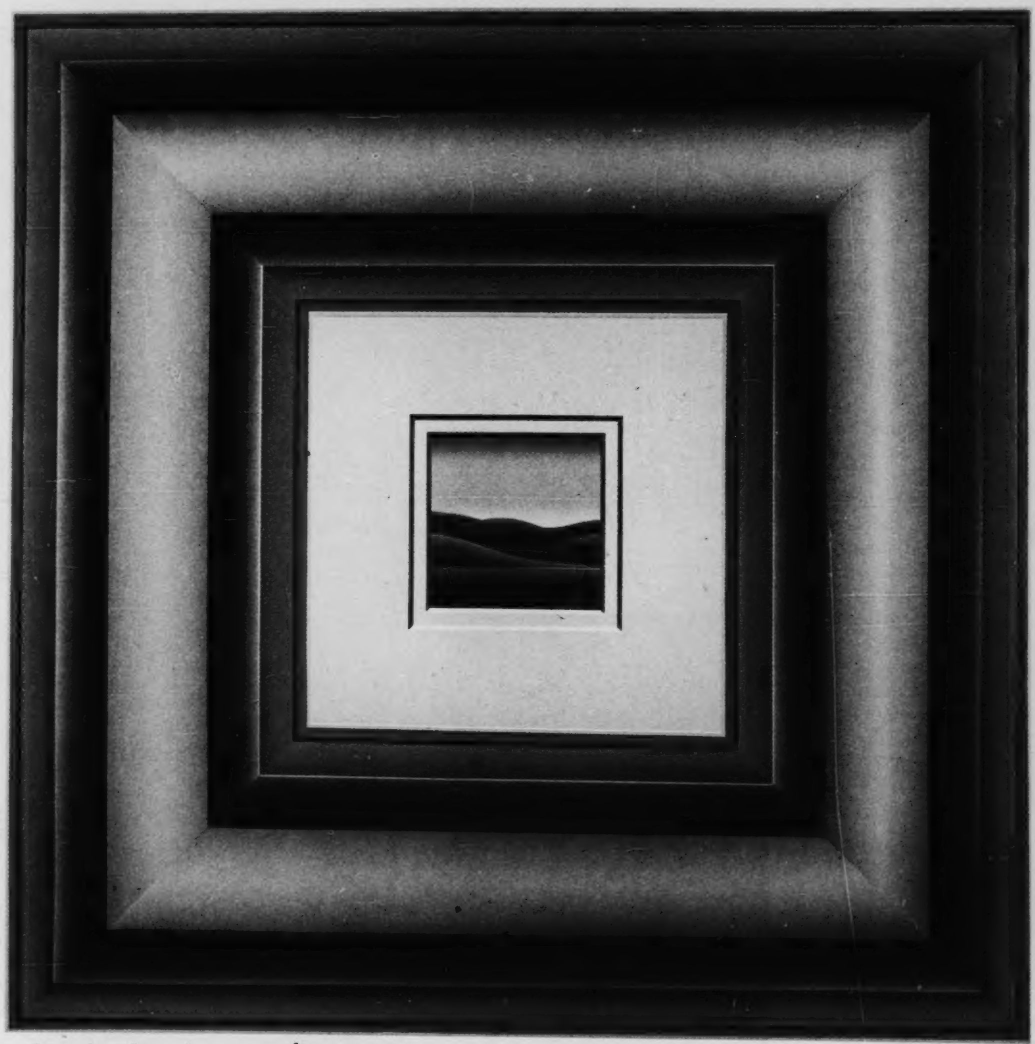

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Deborah Turbeville: Untitled, from **Unseen Versailles,** ***1981, color photograph.***

clothes.

For a few, like La Pompadour, their clothes worked for them. If these women realized that fashion was a device which, in itself, raises women, they, in turn, rose above it—or rather, potentiated themselves through it. Historians of feminism like Leon Abensour have called this theory—succinctly enough—*l'argument-beautê*. Certainly, some women turned femininity to subversive ends. Soldiers of style, they used beauty as a weapon of guerrilla warfare. Most, however, had no need for manipulation. Man and woman respected each other's intelligence. Louis XV and La Pompadour were like today's professional career-couple: the accomplishments of each augmented the other's. Women came to appoint cabinet ministers and advise war marshals, as Pompadour did, and run the National Treasury, as Du Barry did. Ravot d'Ombreval, the Cardinal of Fleury, became Lieutenant of Police thanks to Madame de Prie; Chauvelin became the same thanks to Madame de Mailly; Machault rose to power via Pompadour, as, through the offices of La Du Barry, did Puissieux, de Saint-Contest, Beruis, Choiseul and the Duc d'Aiguillon. The Counts of Saint-Germain, Seguin de Castries and Lomerie de Brienne were imposed on Louis XVI by Marie Antoinette. These women ruled through the all-important empire of reputation—there was no public opinion then; through innumerable coteries and cabals, 18th-century women raised and destroyed men.

Within the salons, women whittled their tongues: they were witty, and from a present-day feminist perspective, maybe being witty was, for 200 years ago, enough. To these women, it didn't matter if everything you wore was right, if your mind was wrong. The unique image of a fashionplate discussing Torcy's treatise on the Tracts of Utrecht—it's your intellect showing, my dear—came, in fact, to embody the ideal of beauty of the New Woman: *la beautê intêressante*. Instead of the android features that marked the exhibition's manikins, shaded eyes and ruby lips about to speak would have underscored the fact that for the consummate 18th-century woman the most perfect, most costly gown remained—mental poise.

If the exceptional 18th-century woman strove for power, Marie Antoinette—to whom it was given—virtually threw it all away. The rigors of *de rigueur*—let alone government—got to be too much. Diamonds were no longer an 18th-century girl's best friend: châteaux—retreats for casual friends and lovers—took their place. To go with her new milkfarm, she wanted a look that might be called R.F.D. Versailles: a simple shepherdess dress of English linen (in white—*the* color of conspicuous consumption). By dressing the queen as a country maid, this look went a long way towards transforming fashion, once a deadly serious affair, into the "trivial" thing it is today.

Triviality—as well as the trifles that attach to it—can lead, however, to unexpected depths. I tried to fathom this paradox by studying a mock-up of the "Queen's Necklace" in the exhibition and realized that these 547 stones (I counted) of white caviar spoke eloquently of any society which lived *totally* for pleasure. Posed not on a manikin but plumped on a vast pink pillow, the necklace screamed out the fact that an object is luxurious when it does nothing. Luxury, almost existentially, *is* nothing. That in addition this diamond necklace had a price tag equivalent to $25 million when most of France was going without bread led one to the conclusion that there is no justification for beauty—moral or otherwise. It just must exist. The show was a tribute to those 18th-century women who conquered these nihilistic thoughts and used fashion to become Persons. The proposition must be put: Du Barry was not *just* a Lady, and indeed, underlined with a fist *sûblime en bijoux*—raised. □

"The Eighteenth-Century Woman" was seen at the Metropolitan Museum Dec. 16, 1981-Sept. 5, '82. It was accompanied by a checklist with essay by Paul M. Ettesvold. Olivier Bernier's book of the same title was issued in conjunction with the show (Doubleday/Metropolitan Museum, 1981; 168 pp., $35). Deborah Turbeville's Unseen Versailles *(Doubleday, 1981; 160 pp., $40) covers related material.*

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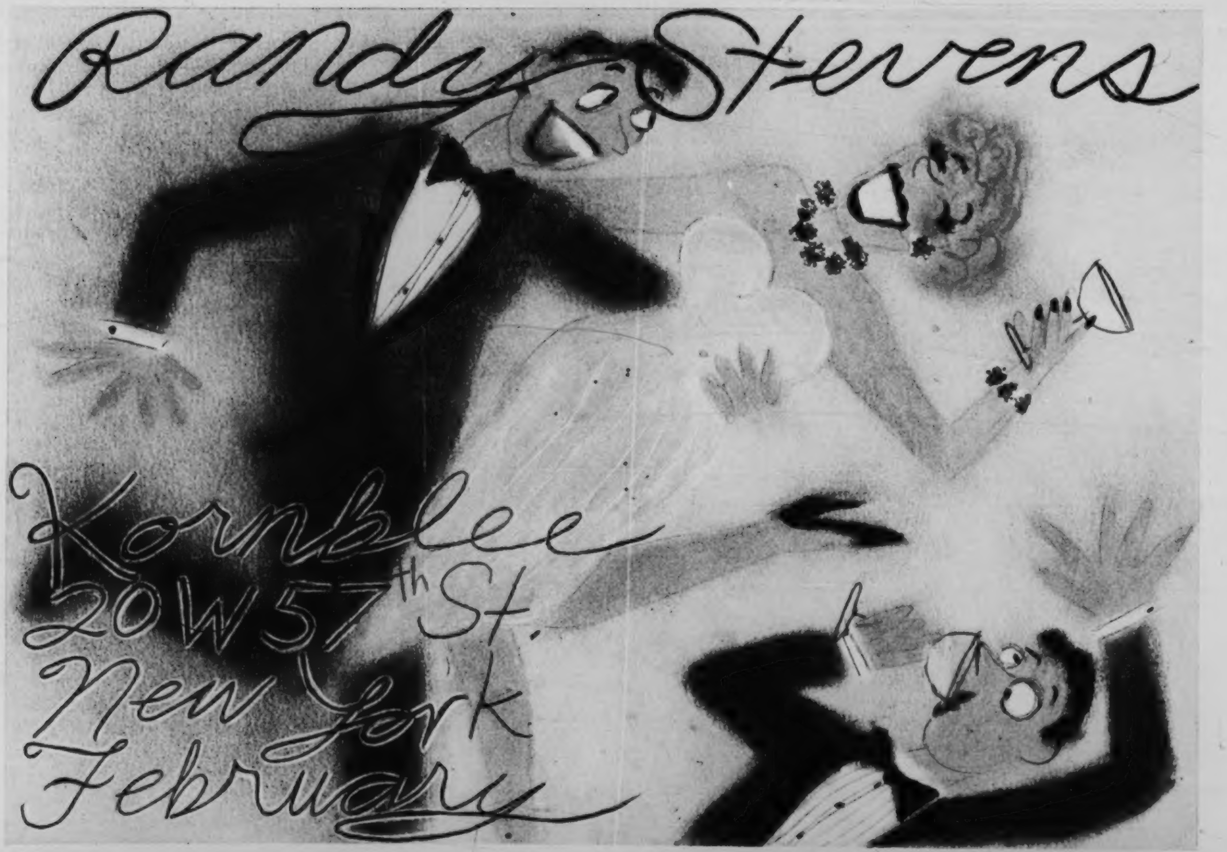

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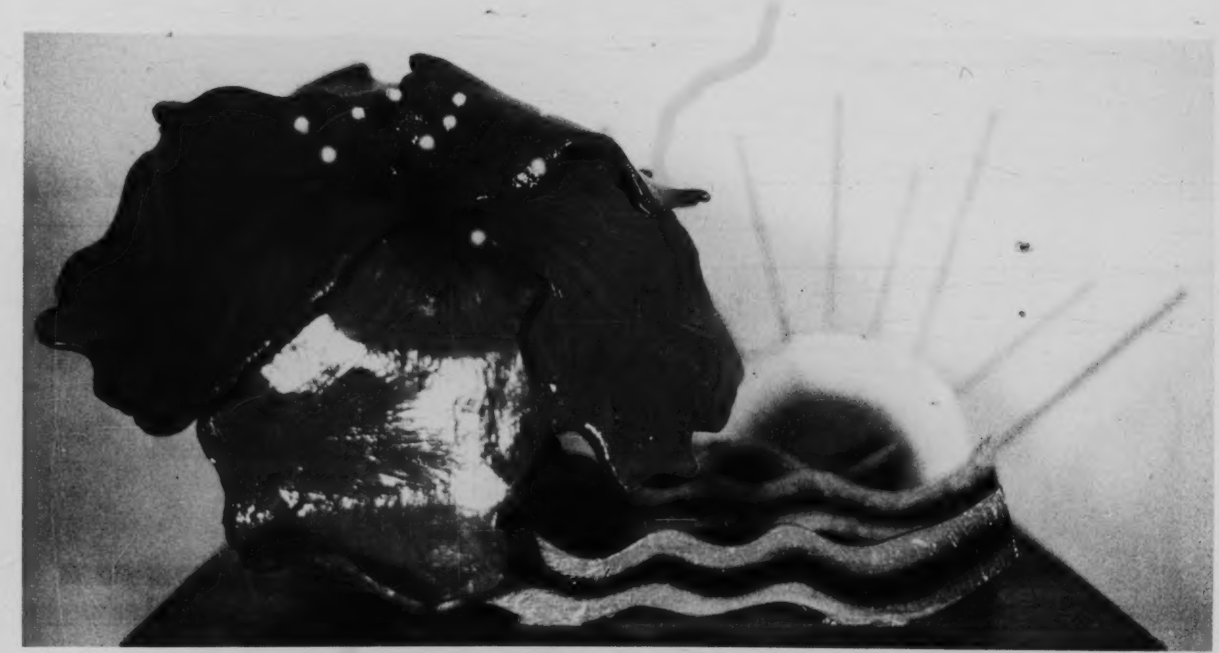

"Hawaii II," 1980, painted bronze, 8 x 12½ x 10½"

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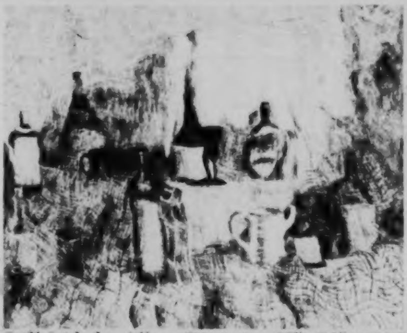

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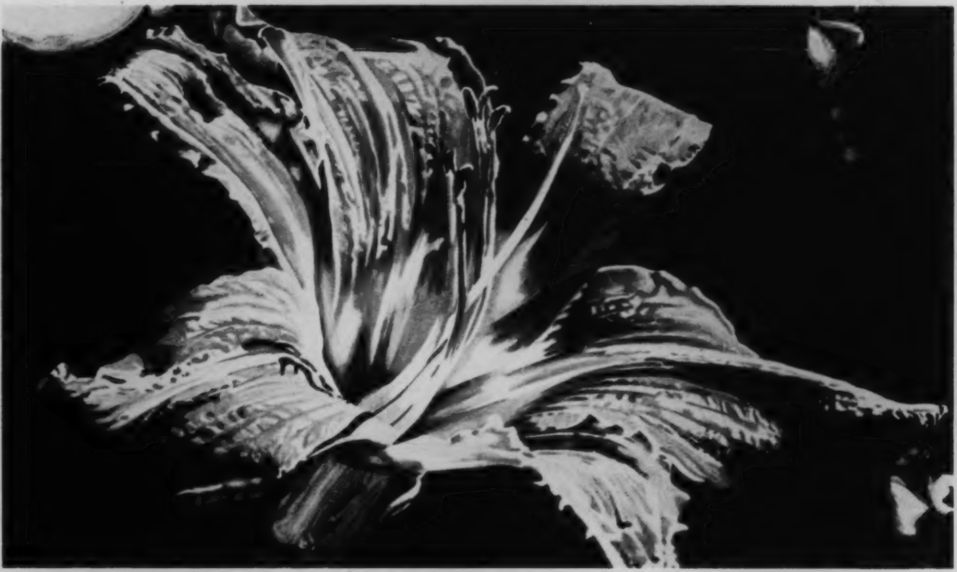

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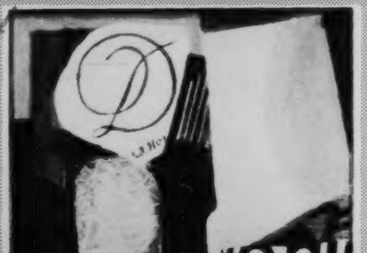

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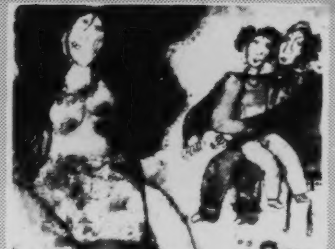

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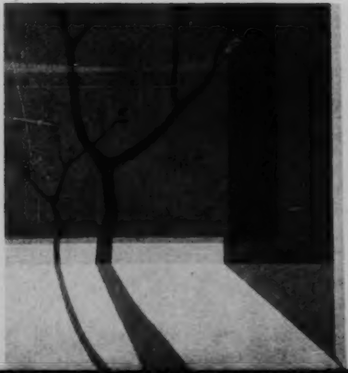

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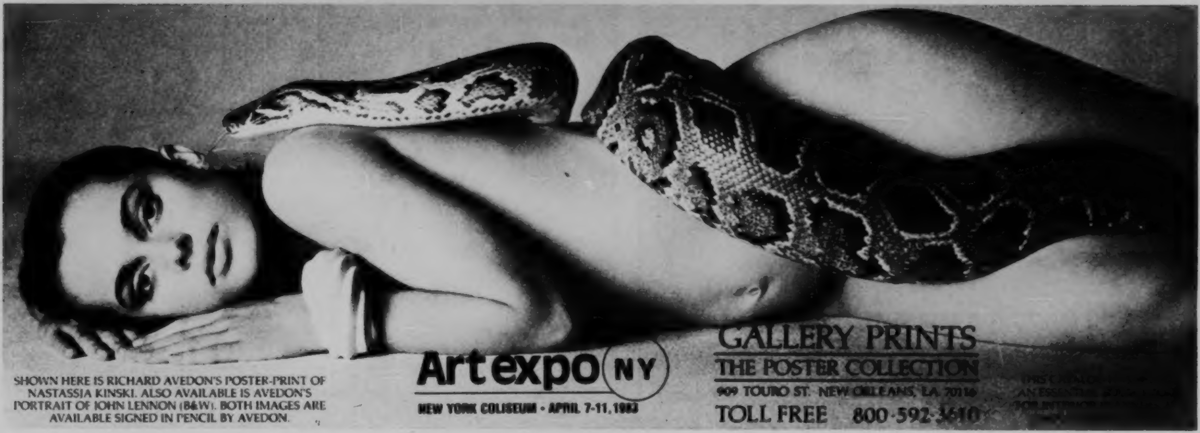

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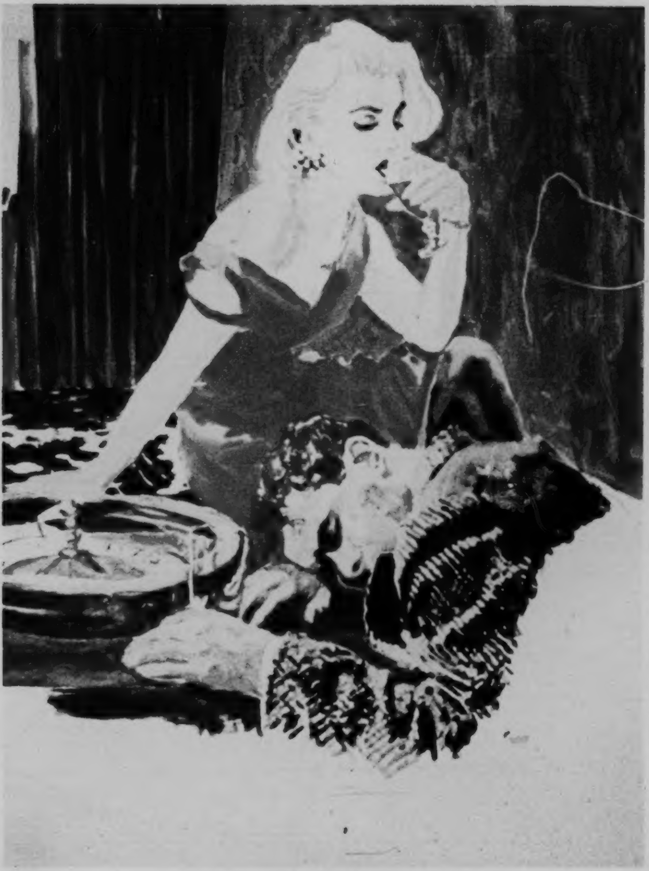

Walter Robinson: *Willie's Girl*, 1982, acrylic on canvas, 48 by 36 inches; at Metro Pictures.

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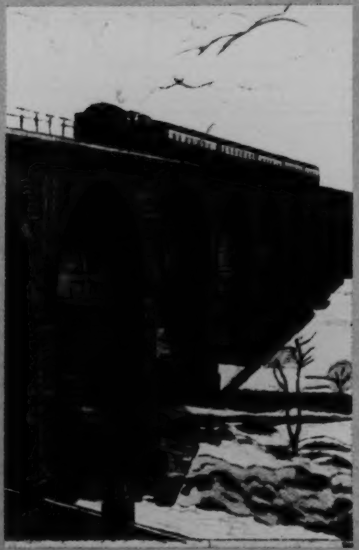

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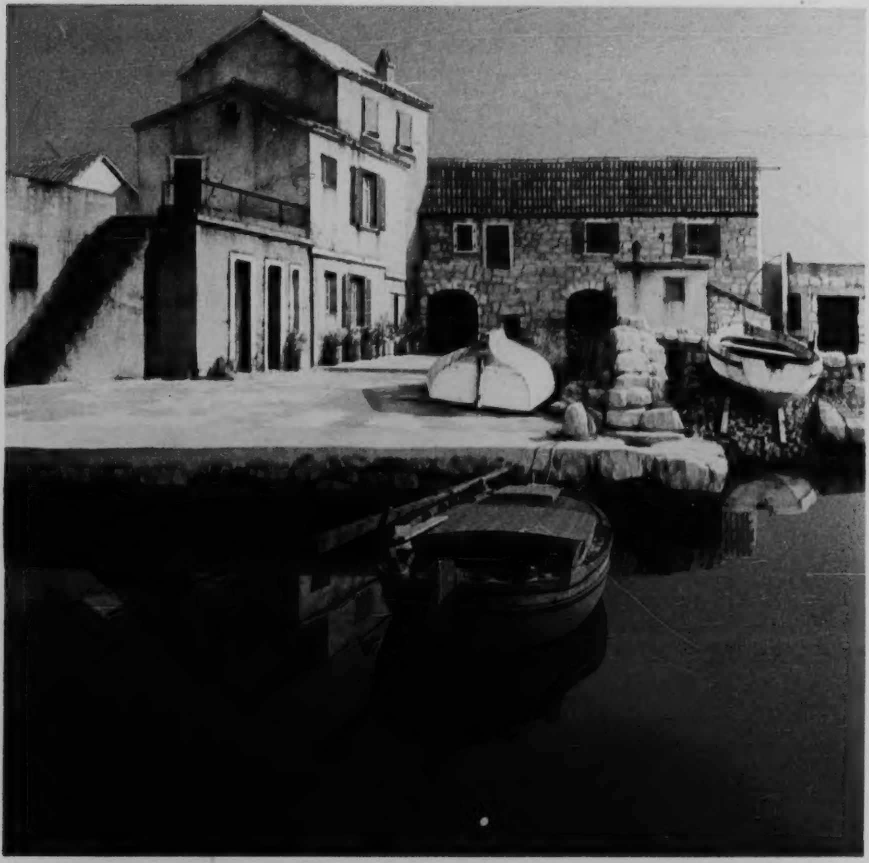

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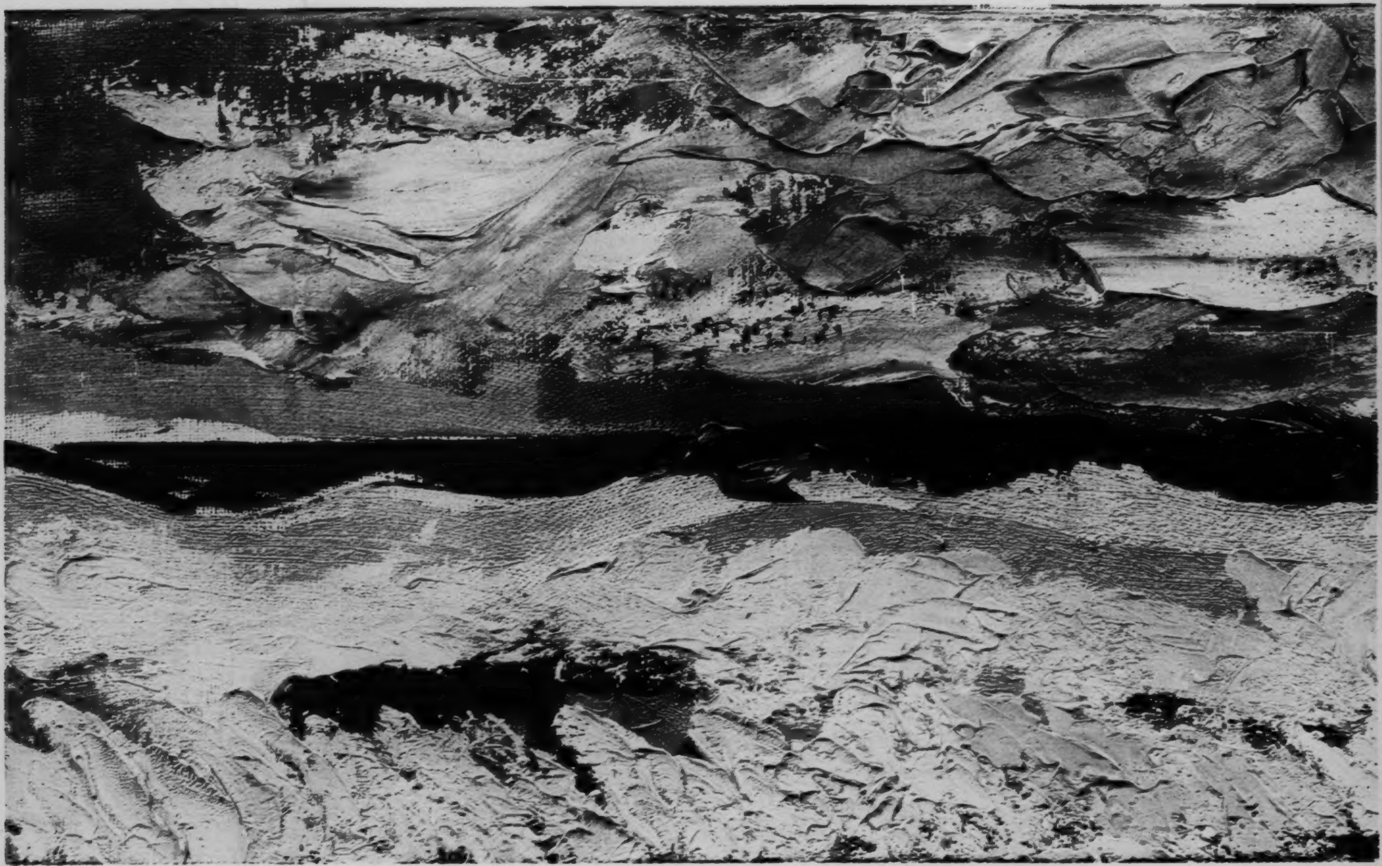


Georges Braque: The Field of Colza, *1956–57, oil on canvas, 7 ⅞ by 25 ⅝ inches. Collection Mr. and Mrs. Claude Laurens.*

Art in America

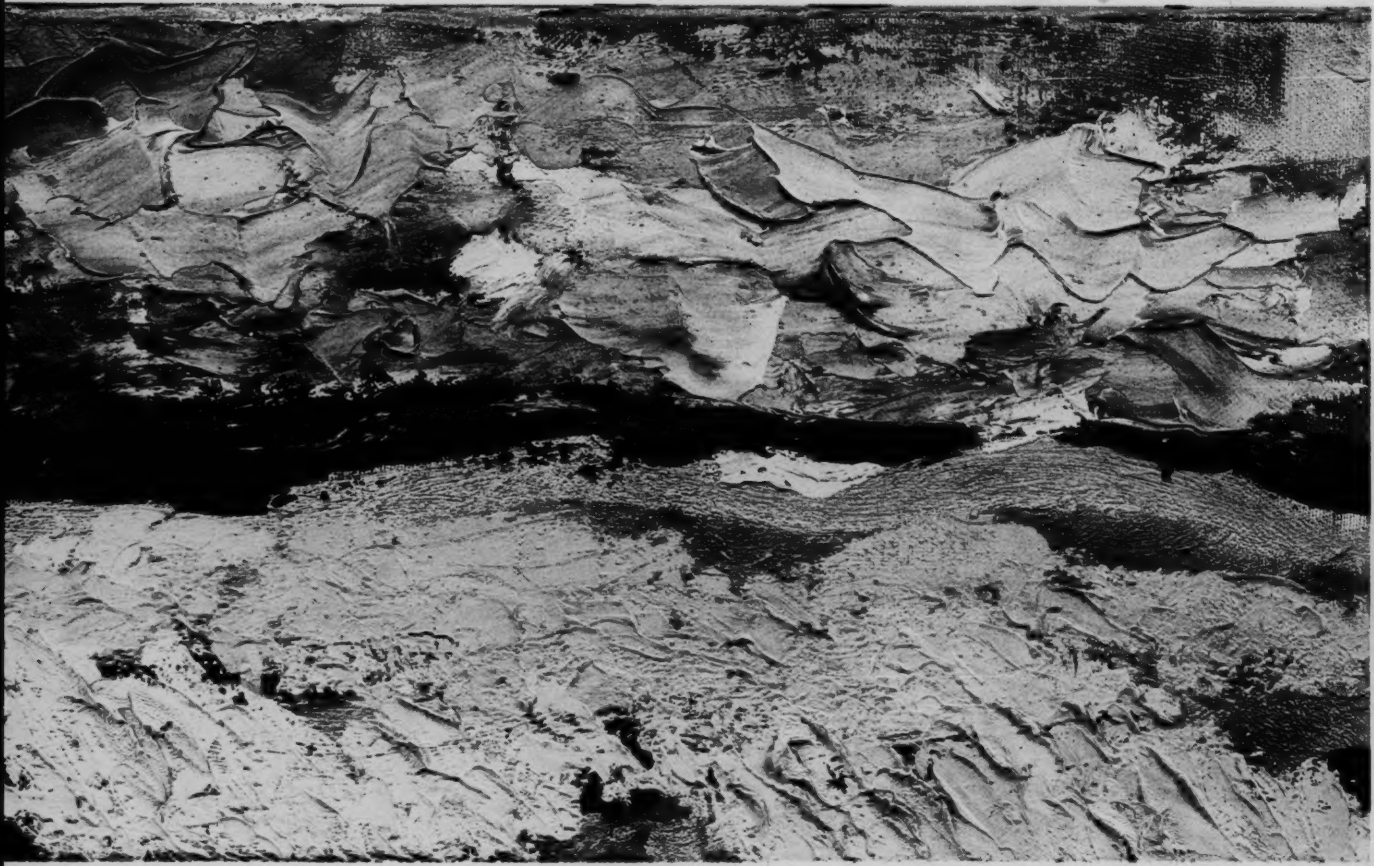
Late Lyrics: Braque

Including hallucinatory visions of the studio as well as rapid, expressionist images of nature, Braque's stylish last period both alludes to the past and adventurously explores new terrain.

BY JED PERL

Braque's late paintings are powerfully seductive. The hand of the artist is omnipresent and gives to the surfaces an extraordinary richness. When I first walked through the rooms full of late Braques at the Phillips Collection in Washington, D.C., I felt dazed by a grave lyricism. In these interiors and landscapes, figures and still lifes, each stroke of the brush carries a miniature revelation of the mysterious, sensuous power of paint.

In 1949, when Braque began his great series of canvases on the theme of the studio, he was 67 years old. In the 14 years that remained before his death it was as if he sought to recapture and encapsulate his entire life in art. The richness of the last paintings is at least in part due to a kind of double perspective: even as the artist is pressing into the future, he is recalling his own past. The brilliantly colored bouquets and landscapes of the 1950s recall the Braque of 1906, who entered the avant-garde when he took up the raucous color that had earned for Matisse, Derain and Vlaminck the nickname of



Fauves—Wild Beasts. The flicker of short, staccato, silver-gray brushstrokes in the two heroic female figures of 1959—*Reclining Woman* and *Night*—invokes the Cubism of 1910 and 1911. Every stroke in the last paintings seems to carry an awesome weight of memory, both of Braque's own earlier personas, and of those artists who had obsessed him his whole life long.

In his last paintings Braque holds nothing in reserve. He has no preconceptions as to what a painting ought to be or what it ought to contain. While some paintings are starkly reduced, others embrace an overelaboration that approaches *horror vacui*. They flirt with sentimentality, yet revel in pure painting as if it were some divine, Platonic game. Braque's insistent juxtaposition of closely related yet strikingly distinct bits of brushwork, color and form yields images so fully worked-up, so utterly realized as to achieve a kind of hyper-refinement. To many, these paintings have seemed elegant, decorative. The are immensely stylish, but they insist on their stylishness with such a ferocity as to shatter all normal, conventional ideas of style. They achieve, paradoxically, a kind of stylelessness.

"Georges Braque: The Late Paintings, 1940–1963," has been organized by the Phillips Collection as a celebration of the centennial of Braque's birth in 1882. Although many of the major late paintings were included in a show called "Braque: The Great Years" that Douglas Cooper organized at the Art Institute of Chicago in 1972, the current exhibition is the first attempt by an American museum to deal exclusively with the period from World War II to the artist's death in 1963. For Braque, this was a productive period, of which the Phillips show gives but a partial portrait. For example, of the eight very different flower pieces done in 1953, the show includes only one. Those of us who love the late Braque would have gladly seen more; but given how hard it is to see these paintings at all in America—most of them are in European collections—one must be grateful for what the Phillips has provided. Containing 50 paintings, among them small cabinet pictures as well as major compositions, the Phillips show gives a fair view of Braque's final achievement.

Picasso's voraciousness has always made Braque seem, by comparison, somehow pale. Braque's achievement is less various, more circumscribed in its range of concerns. Yet Cubism, which was probably the greatest revolution in Western art since Masaccio and one-point perspective, belongs as much to Braque as to Picasso. In the Cubist era, both artists had a large dose of that mad, stubborn single-mindedness which a genius must have if he is going to turn the world upside down. A small, beautiful show of Braque's Cubist paper collages, which the Centre Pompidou in Paris and the National Gallery in Washington organized together, and which was in Washington at approximately the same time as the Phillips show, brought into high relief the radicality of Braque's Cubist years.

Cubist painting, by its very nature, is a kind of halfway house, part related to our world, part invoking other, alternative realities. In this sense Cubism is, almost by definition, an impure, hybrid

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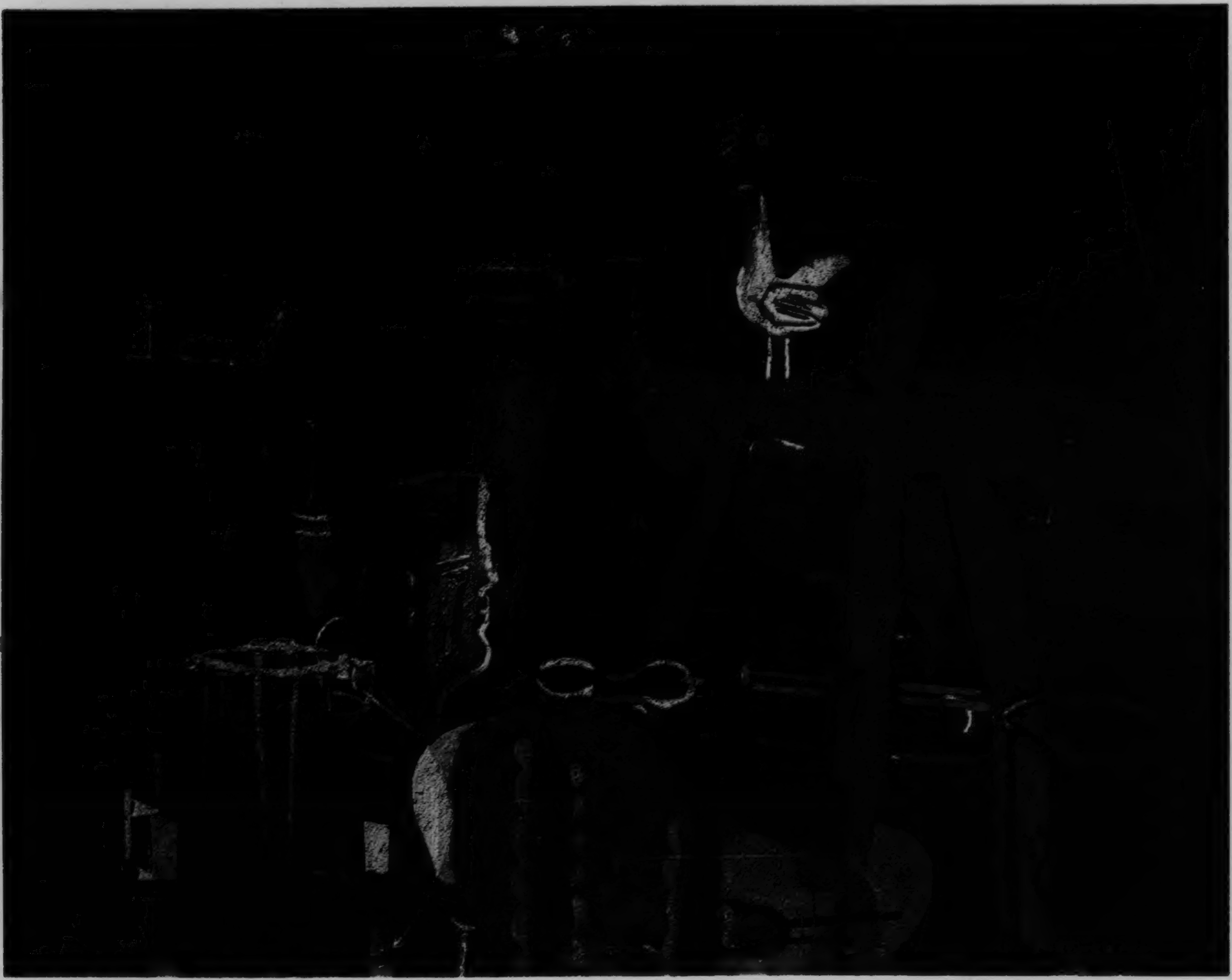


Studio VI, ***1950–51, oil on canvas, 51 3/16 by 64 inches. Fondation Maeght.***

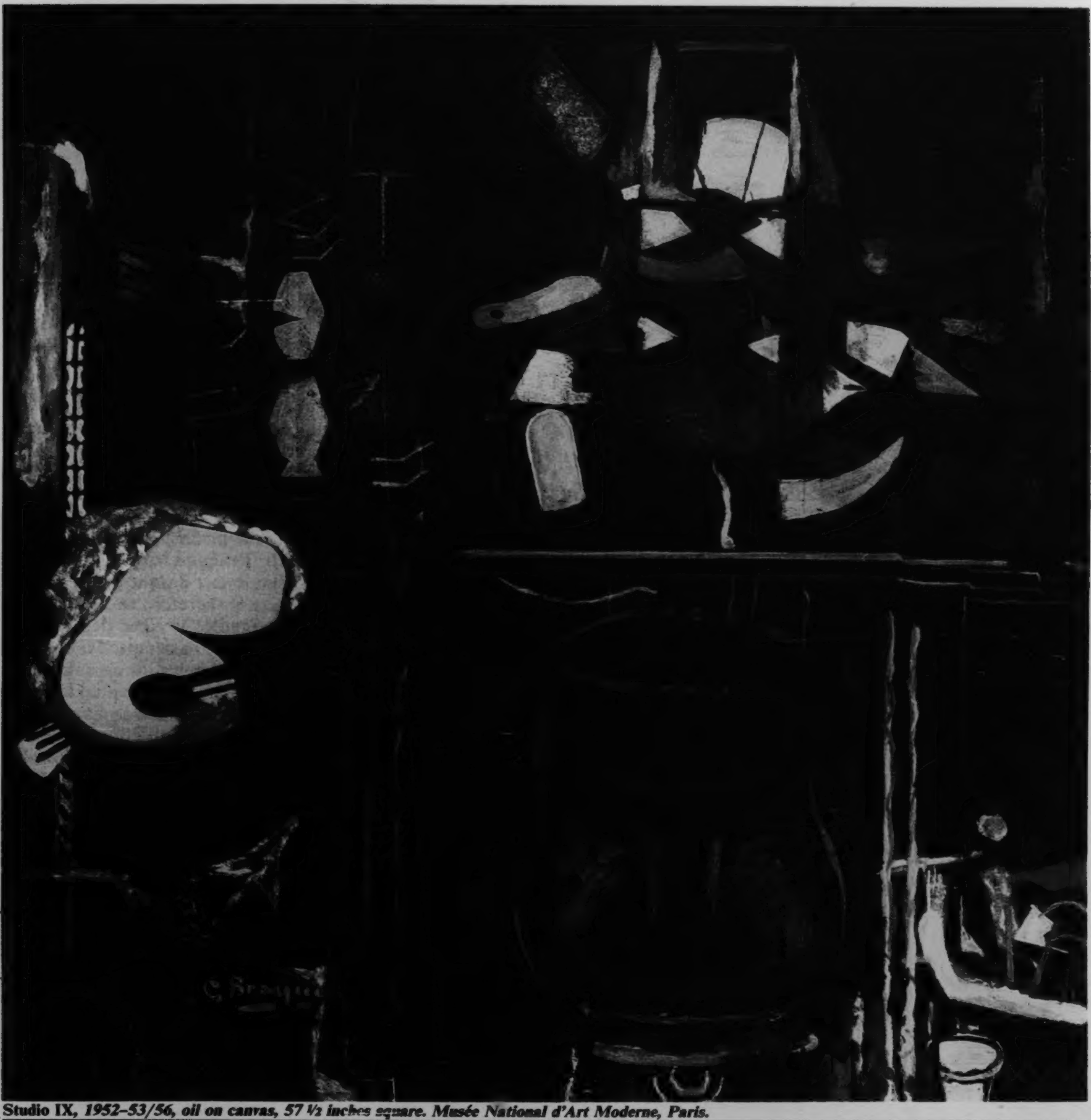
form. But the supreme emphasis that Cubism places on the expressive power of composition can yield, especially in Analytic Cubism, a kind of classic purity. For Braque, it was not the hybrid but the classical side of Cubism that held the greatest appeal. From 1912 to the beginning of the 1930s Braque was a classicist who treated objects abstractly, as somehow detached from the emotional and associational pressures of everyday existence. Braque removed the knife, pitcher, lemons and oysters of the French kitchen from their old, sentimental context and gave them new life within the impassive, architectonic structures of Cubism.

In the 1930s the classical element in Braque's art began to dissolve. A new richness of color and form pervaded the work. Obsessively decorated surfaces and discordant elements turned the clear linear structures and orderly progressions of planes inside out, and the bones of the compositions were lost in a welter of new sensations. Braque had begun to lose his taste for pure, classical form. The shift was a gradual one; but by the time he began the Studios in 1949 Braque had become an entirely anticlassical artist. In 1957, when he spoke with the English critic John Richardson, Braque rejected logic, moderation and measure in art, observing that the process of working his way into a painting was "rather like a fortune teller 'reading' tea-leaves." Art, he felt, should disturb, and "the whole Renaissance tradition," he asserted, "is antipathetic to me." Renaissance perspective, especially, seemed "a ghastly mistake," for it tended to create a distance between the spectator and the object, when what art ought to do was bring them closer together and offer a "full experience of space."

Initially, the most striking aspect of the late paintings is their impurity. Cubism, despite its hybrid nature, had always—at least in Braque's hands—tended to be of a piece, homogeneous. In the late paintings, the canvas becomes heterogeneous, a clash of diffuse elements. Nature invades the scene as never before. At the Phillips, *Studio IX*, which hung next to a window that framed backyard leaves and branches, provided a striking illustration of Braque's odd naturalism. Turning back and forth between the sun-splashed web of leaves and branches out the window and the flicker of insubstantial forms in *Studio IX*, I felt that what Braque was trying to do, more than anything else, was create his own nature. Whoever placed pots of flowers and plants with dark green leaves in a few of the Phillips galleries must have sensed what I sensed. It was startling to look from the live plants and flowers to the plant and flower forms in Braque's paintings, for at moments Braque seemed to have caught the chaotic richness of nature so effectively as to dissolve the line between nature and art.

In the great series of paintings on the theme of the studio that Braque worked on from 1949 to 1956, he staked out and explored new territory—a densely forested, enchanted terrain. When Braque painted *Studio I* in 1949 he can have had no inkling of where the Studios were going to take him. *Studio I*—a simple picture, in which the most compelling form is a starkly silhouetted pitcher, white against a black ground—sounds a theme: the studio not as a place, but as a state of mind. The white pitcher looms, somehow empty, one might almost say inscrutable. The muffled dialogue that it begins to conduct with the black pitcher of the picture-within-the-picture is the first of a series of dialogues between objects that will echo through all the Studios.

In *Studio I* the objects are fixed in space, firmly related to one another. After *Studio I* all clear demarcations evaporate. The studio becomes spacious, yet impenetrable; dense and solid, yet evanescent. Since the Studios contain palettes, easels, bits of sculpture, they are generally referred to as still lifes. But these objects are so dis-



Studio IX, ***1952–53/56, oil on canvas, 57 ½ inches square. Musée National d'Art Moderne, Paris.***

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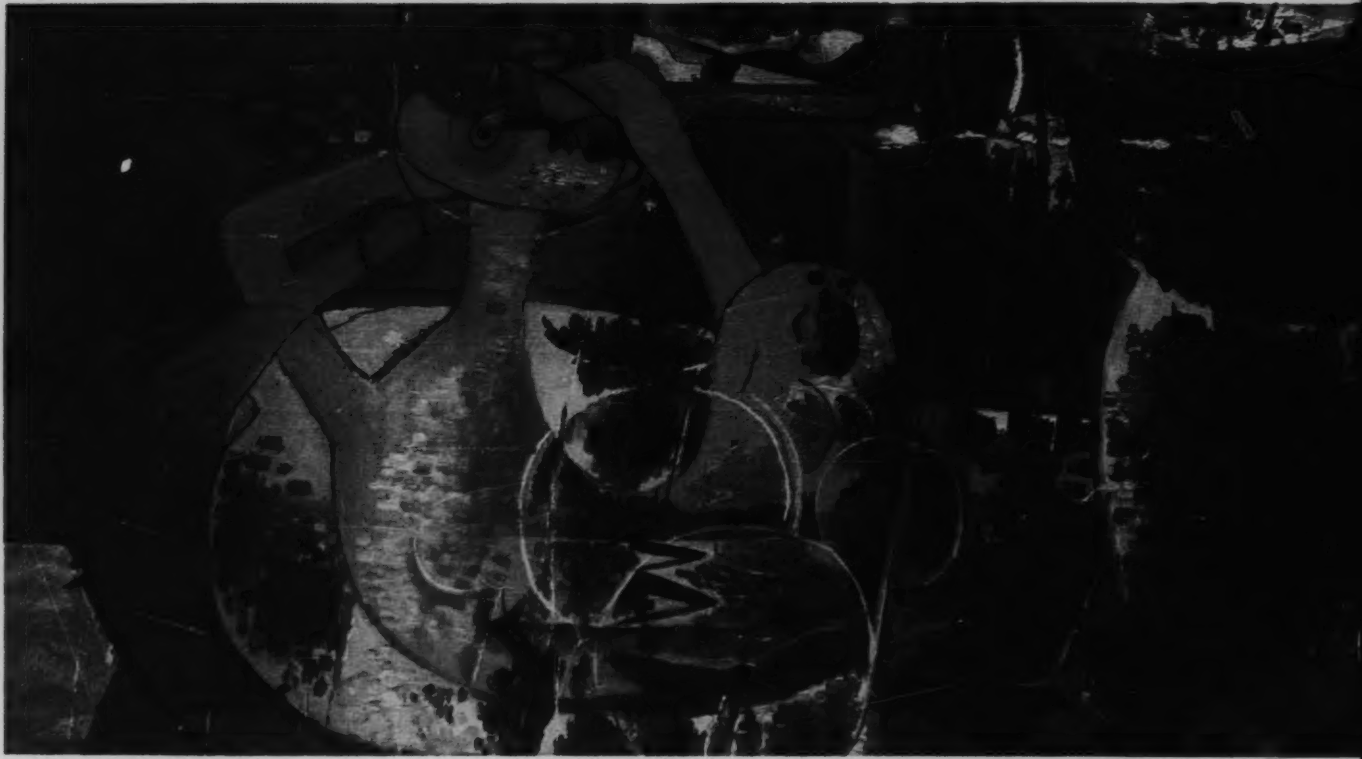


Reclining Woman, *1930–52, oil on canvas, 29 ¼ by 70 ⅞ inches. Galerie Maeght.*

solved, so shattered, as to render the pictures hardly still lifes at all. Maybe they are anti-still lifes—the annihilation of a genre. In any event, their *raison d'être* is not to be found in genre, but in a view of life and art.

Two years before he began the Studio series, Braque published a book of his reflections on art. Each page of *Notebook 1917–1947* combines a thought with an image; taken together image and text form a kind of prolegomena and key to the vision of the late works. The decorations are a free-flowing rush of images: heads, leaves, vases and coffeepots, palettes and brushes and easels, figures of goddesses and hunters that recall the illustrations Braque had done for Hesiod in an Etruscan style in the 1930s.

These elements, which all appear in the paintings of the 1950s, are drawn with a variety of strokes of the pen—thick and thin, jagged and flowing, elegant and awkward—that reveal the awesome dimensions of Braque's graphic imagination. The image on a page does not, in general, illustrate the text. Braque himself comments in the *Notebook* that "form and color do not blend. There is simultaneity." Similarly, the *Notebook*'s text and drawing do not so much blend as coexist in a free but mysterious union.

The spirit of Braque's *Notebook* can be seen in the following excerpts:

> I am far more concerned about being in tune with nature than copying it.
>
> In art there is no effect without twisting the truth.
>
> There is only one thing in art that has value: that which one cannot explain.
>
> Impregnation—Obsession—Hallucination.
>
> The painting is finished when it has blotted out the idea.
>
> Emotion is neither added nor imitated. It is the bud, the work is the blossoming.

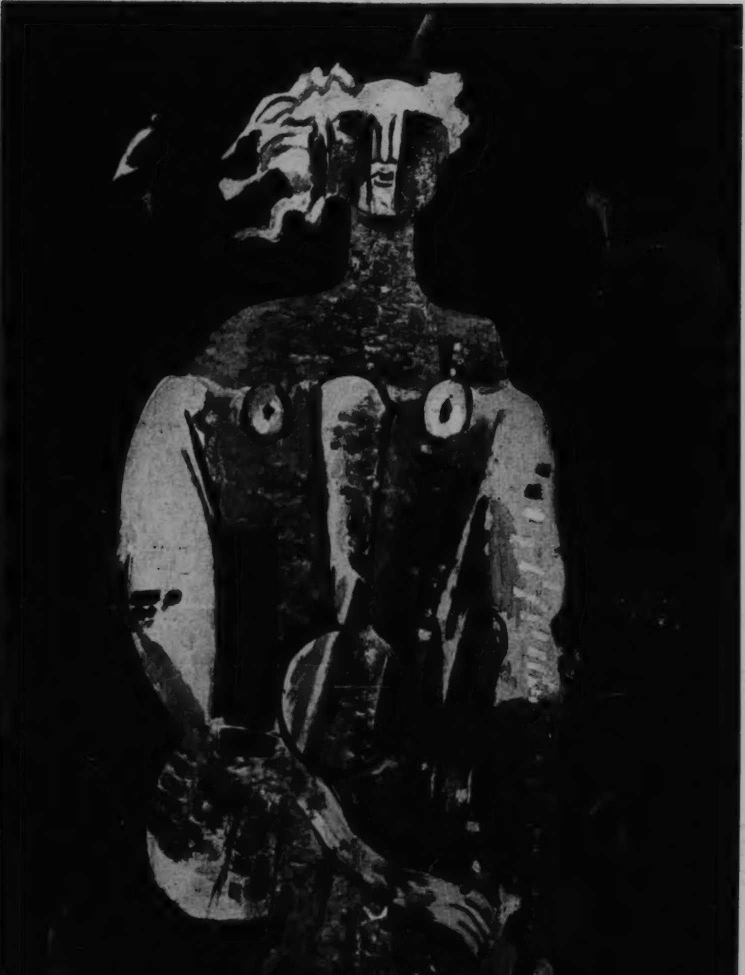
Surrounded by Braque's elegant, calligraphic leaf forms, these aphorisms argue that art must be "in tune with nature." But the truth must be twisted. Above all, for Braque painting seems to be a kind of heroic loss of self and consciousness. The idea, he says, must be "blotted out"; emotion is merely "the bud." To paint, one must begin with an idea—"impregnation"—and go through a process of search and struggle—"obsession." But where one will end up is somewhere mysterious: "hallucination." Painting, then, is an act of transcendence that dissolves both thought and emotion within itself.

Before the Studios, Braque's paintings had always been rather frontal. No matter how mazelike the patterns of wallpaper and cloth became in the 1930s, one felt that the objects were arranged parallel to the picture plane—and close to it. All Braque's objects seem to "face" the viewer; Braque brings things near. What is therefore so astonishing about the Studios is their depth. It is not a naturalistic or perspectival depth, but a depth that one slips or sinks into. The solid and the insubstantial are not discrete, but melt into one another at will. The Studios are all atmosphere, no substance. They *are* hallucinations.

At the Phillips, the magnificent *Studio VI* hung at the very hub of the show. Though this 64-inch wide painting is, for Braque, very large, it feels rather small, almost intimate. More than anything else, it seems to be about a conversation—a kind of song—between a bird, perched atop an easel, and the bust of a woman. These two address each other in a duet that is as attenuated, as insubstantial as the pulled-out strands of paint which compose so much of the painting. Out of the darkness that surrounds this surreal pair loom lamps, palettes, jars and brushes. Things emerge, flicker for a

moment and then disappear. Every element is utterly informal and spontaneous, yet bound to every adjacent form through a series of echoing, interpenetrating voices. There is something bittersweet about *Studio VI*. Nothing is real. Everything exists only through the benign power of Braque's brush, and it will all simply evaporate if that brush fails to realize the artist's imaginings.

Though *Studio VIII*, painted between 1952 and 1955, is bright and almost exuberant, the prevailing mood of the series is muted, nocturnal. *Studio IX*, completed in 1953 as *Studio VII* and then completely repainted in 1956, is a densely impacted thicket of grayish-greens. Here the bird—symbol of all that is gentle, of peace and hope—is exploded by the gridlike matrix in which it is caught and bursts forth in a series of spiky projections. In the *Notebook* Braque observes that "the poet may say: a swallow is stabbing the sky, and makes a dagger of a swallow." In *Studio IX* he produces exactly this metaphor. This bird of agony, as well as the lightbulbs and strange heads that inhabit some of the other Studios, curiously recalls, at least to my mind, the imagery of Picasso's *Guernica*. *Guernica* is a great, public cry of rage. The Studios are intimate, cham-



Night, 1952, oil on canvas, 63 $^{15}/_{16}$ by 28 $^{3}/_{4}$ inches. Galerie Maeght.

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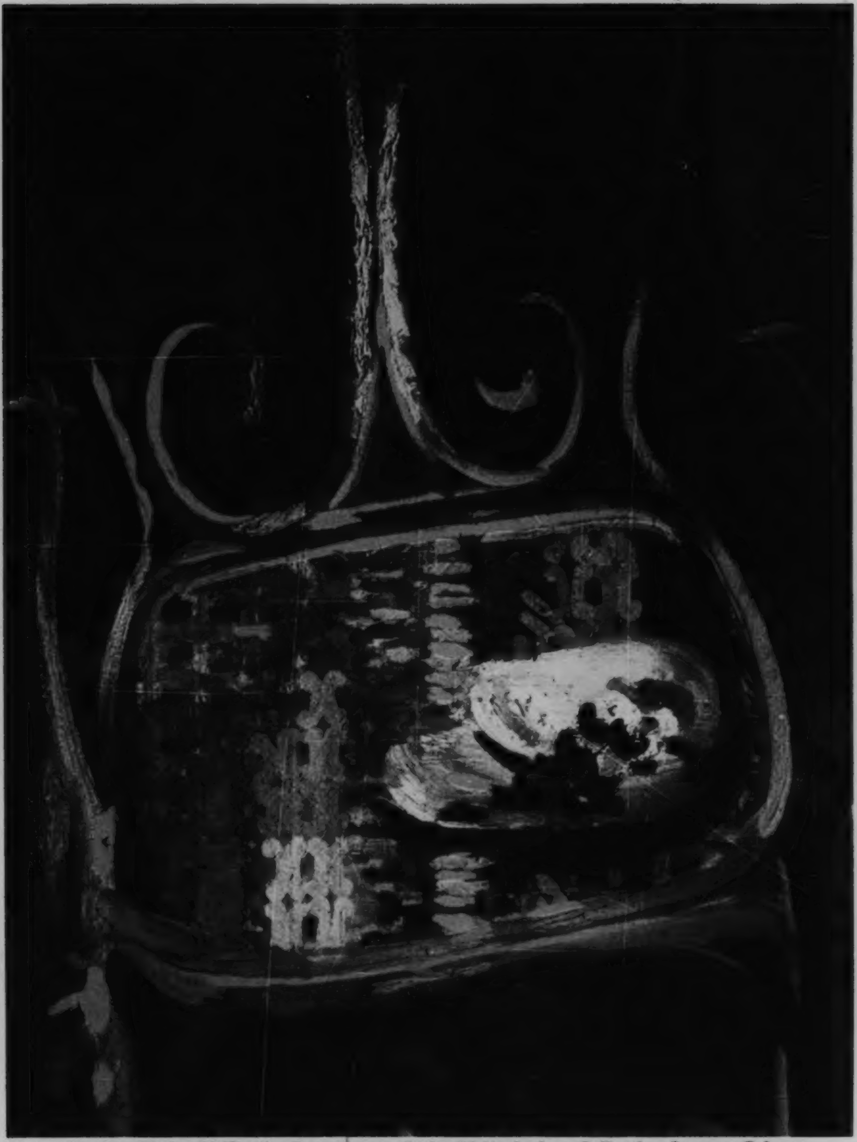


Mauve Garden Chair, *1947–60, oil on canvas, 26 by 20 1/16 inches. Collection Jacques Gelman.*

ber dramas. In *Guernica*, Picasso is a political artist; in the Studios, Braque is a mystic. Still, both artists use the shattered glass of Cubism as a means to explore the darkest aspects of the human condition.

Further glimpses of the terrain mapped out in the Studios are provided by such enigmatic images as *The Checkered Bird* (1952–53) and *The Cauldron* (1949). Braque's sublime brush, his unsurpassed control of tone draw one into the maze; but no answers are offered. Why is the bird trapped in a grid of red lines? What is the meaning of the smoky gray patches in *The Cauldron*? The questions seem almost impertinent, and the paintings, more often than not, convince us to go with them. In two of the last large figure paintings—*Night* and *Reclining Woman* (both 1952)—Braque reclaims the dappled brushstroke and silvery-gray palette of Analytic Cubism as the vehicle of a sort of mythic figuration. Out of a welter of short brushstrokes emerge women whose weird visages seem calculated to inspire a kind of archaic awe.

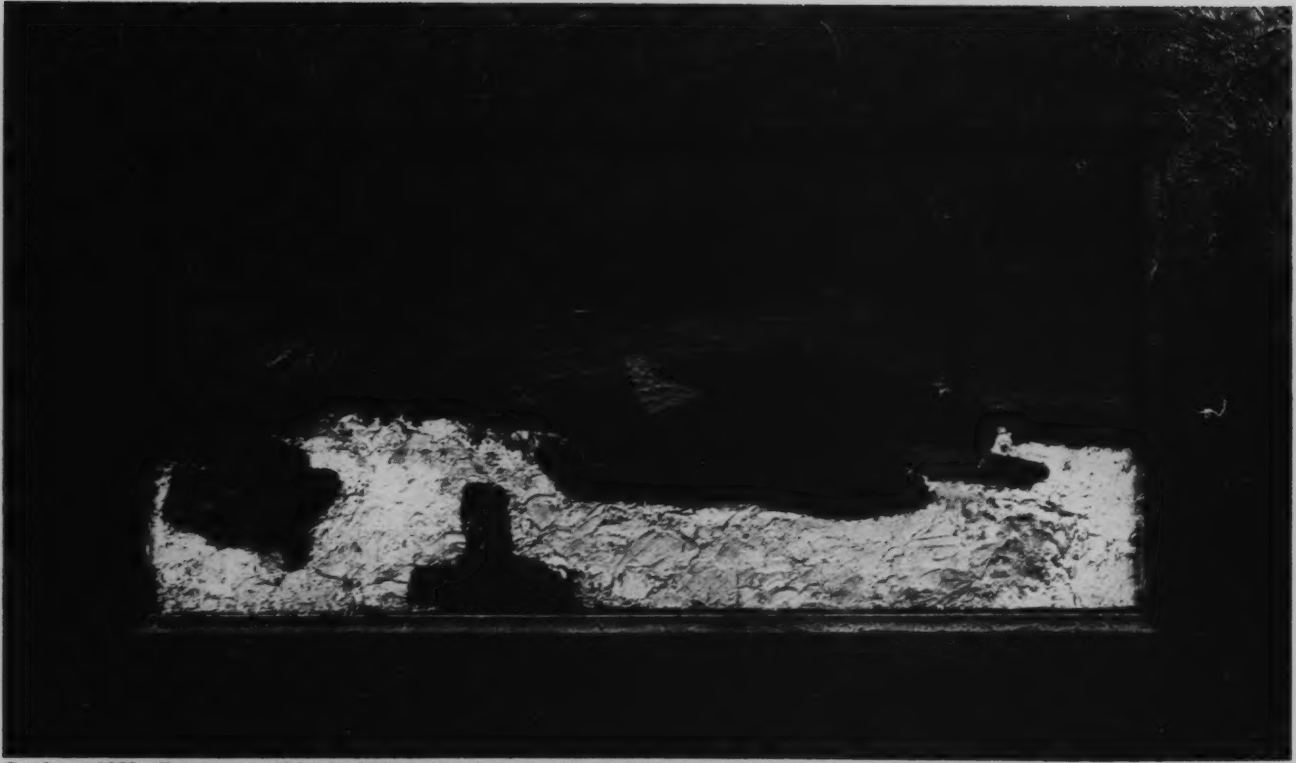
Braque's last decades were marked by several grave illnesses, and for the last half-dozen years he experienced a general decline in his health. Yet he remained extraordinarily adventuresome.

Some of the late motifs—especially the bird image—do not always produce convincing paintings, but Braque's open-ended, experimental method encourages us to follow him wherever he goes. The Studios and the late paintings of birds, landscapes and seascapes are not a summing up. Rather, like the work of Braque's Fauve and early Cubist years, they are explosive—full of new ideas, new directions and surprising resolutions. The radicality of Braque's late work is demonstrated by our inability, two decades after his death, to place it. The dense, mannered surfaces of the Studios and the abbreviated statements of the bird and landscape paintings retain the power to shock.

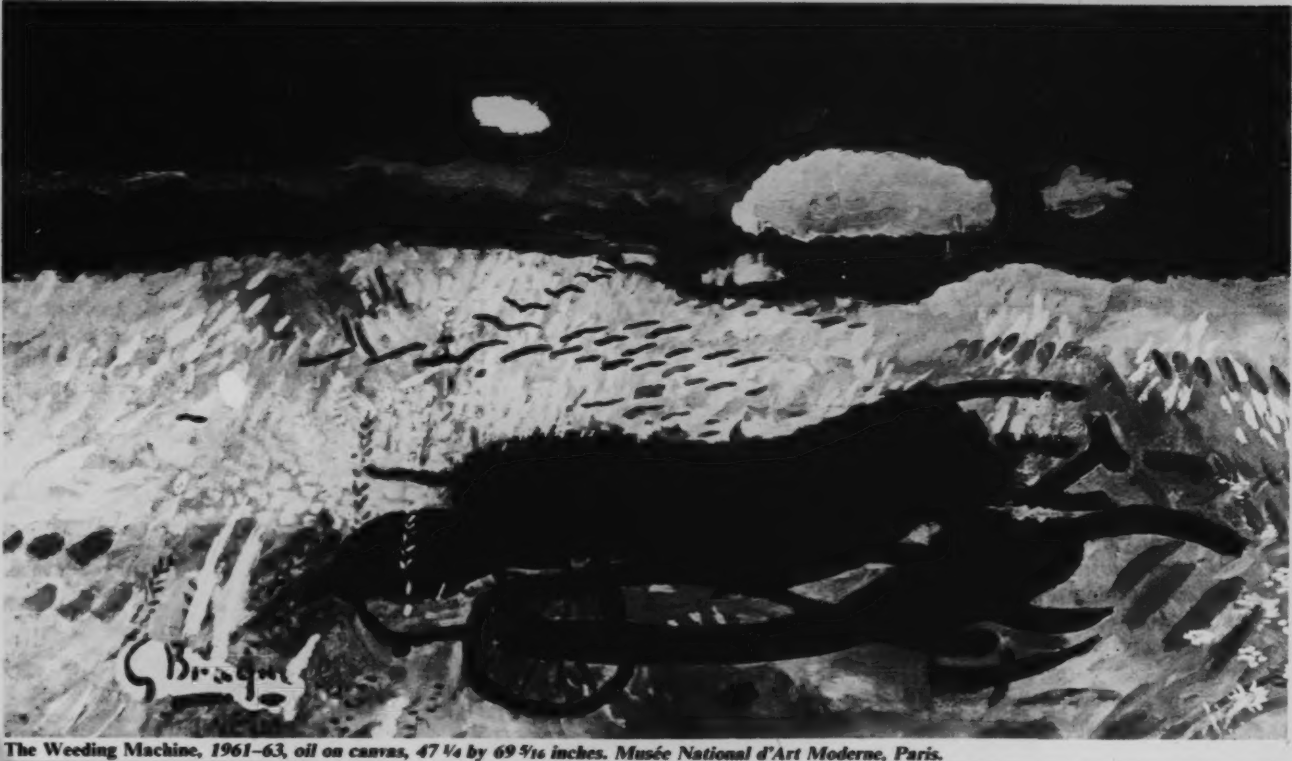
When Braque died in 1963 he was given a state funeral, and André Malraux, then Minister of Cultural Affairs, composed a great funeral oration. Malraux emphasizes, first, the freedom that Braque, along with Picasso, had brought to painting, and how this new freedom had opened our eyes to the nonillusionistic art of the past, "from our Romanesque painting to the beginning of time." But it is not the high color of Fauvism or the brown and gray traceries of Cubism that Malraux evokes in his closing images. As he summons up darkness, rain, a worn peasant-woman's hand and the farmers and sailors of the little town of Varengeville where Braque had lived, what comes to my mind, at least, are the somber landscapes and seascapes of Braque's last decade.

After Braque had made of Cubism, in the Studios, a kind of mannerism, he turned in the other direction and became a kind of realist. The dense landscapes that he painted from 1951 to his death in 1963 may be the most radical departure of his last years. Often small, often consisting of just two great planes—one of sky, one of earth or sea—they do away with the entire language of Cubism. The color of these landscapes, like the color of Braque's Studios and other late paintings, is not easy to describe. Perhaps it is more accurate to refer to Braque's colors as charcoal, earth, clay and wheat than as gray, brown, red and yellow. For in the late paintings Braque's colors always seem to be metaphors for natural things. In the Studios, the metaphor is ambiguous, but in the landscapes and seascapes paint truly becomes earth, air and sand.

The rapid strokes with which Braque evokes sky and field in *The Field of*



Seashore, *1958, oil on canvas, 12 3/16 by 25 5/8 inches. Collection Mr. and Mrs. Claude Laurens.*



The Weeding Machine, *1961–63, oil on canvas, 47 1/4 by 69 5/16 inches. Musée National d'Art Moderne, Paris.*

5

Colza (1956–57); the dabs, flashes and flickers of paint in *The Shower* (1952), *Seascape Near Dieppe* (1952), *Landscape with Somber Sky* (1955), *Wheatfields* (1960) and *The Weeding Machine* (1961–63) show Braque for the first time as an Expressionist nature poet. At this point, Braque's artistic memory seems to circle back to the first grand years of the modern movement, when Post-Impressionism had just begun to cut the cord that tied art to nature. Seurat is evoked in the dappled world of a number of the late paintings, among them *The Plough* (1959–60), as well as in the idea of allowing the tonalities of the picture to cover its frame, as in *Seashore* (1958). But the artist who comes, more and more, to haunt the work of Braque's last 15 years is van Gogh, whose example had been essential for so many of the moderns. Both Matisse and Picasso owed an almost incalculable debt to van Gogh, and one is hardly surprised, in photographs of Braque's engraving studio, to find a reproduction of one of van Gogh's *Sunflowers* pinned to the wall, since Braque's own *Sunflowers* (1946) is an evident salute to the Dutchman. Braque's fascination with van Gogh irradiates many aspects of the late work. The more high-keyed, sunny side of Braque's palette mirrors van Gogh's desperately optimistic, throbbing blues, yellows and golds; the extremely horizontal, bluntly composed landscapes recall van Gogh's late, horizontal formats; the ears of wheat in Braque's *Wheatfield* (1951) are a quotation from van Gogh's *Ears of Wheat*; and the birds that fly over so many of Braque's late fields evoke, inevitably, van Gogh's final *Wheatfield with Crows*. Braque's *Weeding Machine*, with its darkening sky and swooping birds, is the kind of homage—both selfless and very personal—that very old, very great artists sometimes make to the image-makers who have meant the most to them.

Van Gogh is the only kind of Expressionist that Braque could have loved, for van Gogh's Expressionism does not reside in subject matter or narrative. Van Gogh discovered, within the most ordinary aspects of our world, forms and colors whose pure, elevated force could convey the deepest kinds of emotions. Van Gogh, in his letters, writes of nature in terms of pure color effects: he describes deep violet ground and foliage against a yellow sky, and red earth against a background of delicate mauve hills. The color statements in Braque's late landscapes and still lifes are equally direct and quite as unusual. There are yellow skies, red tracks of field, and a piquant harmony of yellow and lavender that recalls one of van Gogh's favorite combinations.

It is partly through this Expressionism of color relations that Braque conveys his final, intense feelings about the world around him. Also new, in some of the last works, is a reverence for the particularity of certain objects—a plough, a garden chair. Braque seems less willing than ever before to abstract from nature. Braque's small, strange close-up views of garden chairs present *chairness* as some sort of absolute state in much the same way as van Gogh's picture of Gauguin's chair. Van Gogh had always pushed his chairs, shoes, flowers and fields right up against the viewer, so that we can almost touch them. Braque does not have van Gogh's concern for precisely how the parts of the chair fit together—there is something tenuous, almost insubstantial about the Fauvishly colored *Mauve Garden Chair* (1947–60)—but Braque does, with van Gogh, seem to be exclaiming: "This chair matters!" No classicist could care so much about a piece of garden furniture.

The late paintings are not a summing up. Rather, like the work of Braque's Fauve and early Cubist years, they are explosive—full of new ideas, new directions and surprising resolutions.

The canvases of Braque's last eight or ten years are increasingly simple. The paintings are talismans, emblems. Everything rests on the power of the brush, on the meaning of a painted surface. In some of the pictures thick globs of paint rear up like volcanic eruptions. Others are rapidly, almost breathlessly brushed. In *Seashore* (1958) we are confronted with the blinding, dense gray-black of a seastorm sky so overpowering that it invades the frame as well. In *The Field of Colza* (1956–57) the world is two rippling, narrow, horizontal planes, one of sky blue, one of harvest gold. These paintings are an avowal of the painter's craft, beyond all artifice, in its most elemental form. The last paintings are facts, unvarnished truths. And, though not so well known in America, they have found a most diverse group of admirers. It is not surprising that Jean Hélion, the pioneering French abstractionist who turned to figuration some 40 years ago, should admire them, as he said in an interview in New York last year. "Maybe," Hélion speculated, "Braque had not painted the pictures he should have painted and at the end of his life had the feeling of these unpainted pictures and tried to indicate what he could have done." Clement Greenberg's comments on the late landscapes, in *Art and Culture*, are less expected:

> These broadly and emphatically treated pictures, murky yet pungent in color, adumbrate new and very un-Cubist ideas of design as well as of color, ideas that are more original and also more relevant than anything discoverable in Picasso since 1939. They demonstrate how radically independent Braque has it somewhere in himself to be.

In his funeral oration, Malraux commented that the glorious funeral accorded Braque might, in some way, be considered as a "revenge" for the pitiful ends of Modigliani and van Gogh. Speaking from the Colonnade of the Louvre, Malraux said that "Braque expressed France with a symbolic force so great that he is as legitimately at home in the Louvre as the angel in Reims Cathedral." At the Phillips Collection, his greatness was gloriously, abundantly clear. But it was all the more interesting for being a complex, paradoxical kind of greatness. To the end, Braque remained an experimenter, unafraid. It is not yet possible to know if Braque's paintings achieve that transcendent state of *"poésie"* which he saw in the work of late Rembrandt, Cézanne and Corot. It is a measure of the largeness and newness of Braque's vision that we cannot yet place it. Though dead, he remains, with the angel in Reims Cathedral, among the living. □

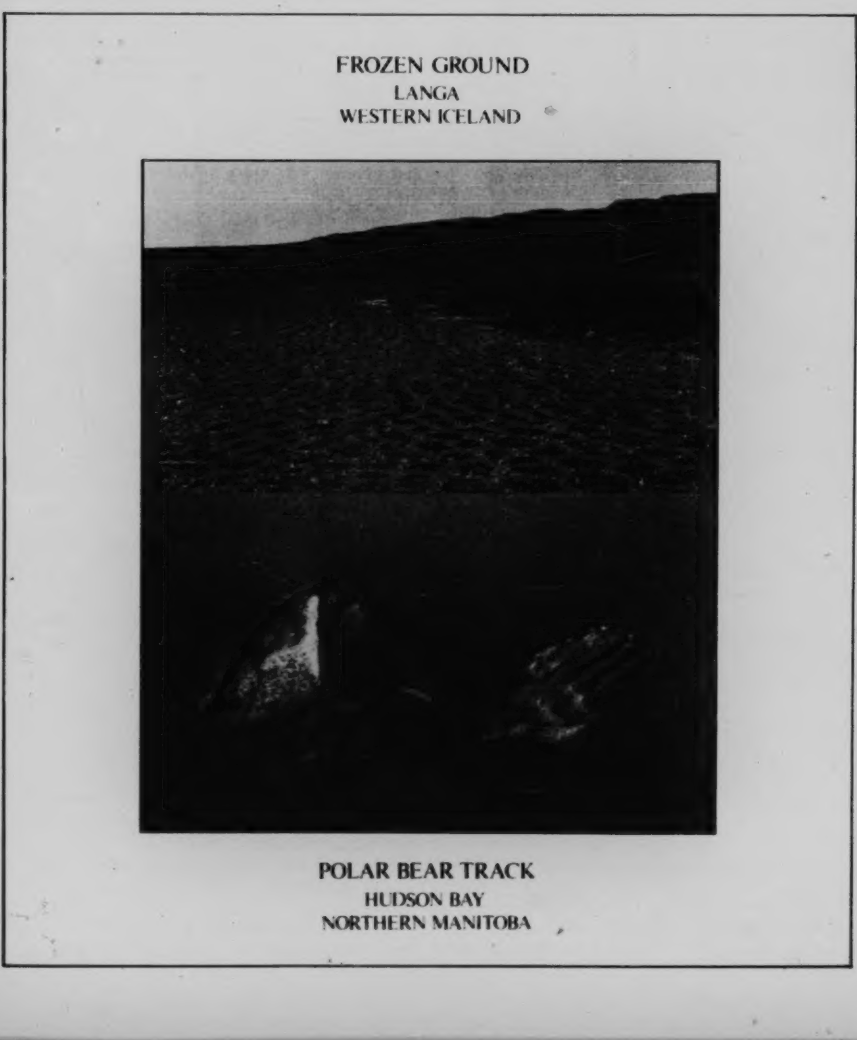
"Georges Braque: The Late Paintings (1940–1963)" was organized by the Phillips Collection, where it was first exhibited from Oct. 9 through Dec. 12, 1982. Currently it is at the Fine Arts Museums of San Francisco, the California Palace of the Legion of Honor [to Mar. 15]; it will subsequently travel to the Walker Art Center, Minneapolis [April 14–June 14] and the Museum of Fine Arts, Houston [July 7–Sept. 14]. "Braque: The Papiers Collés" was jointly organized by the Centre Georges Pompidou and the National Gallery of Art; after its initial exhibition in Paris last summer, the show appeared in Washington, D.C. from Oct. 31 to Jan. 16, 1983.

Author: ***Jed Perl is a New York artist and critic.***

Hamish Fulton: Moral Landscapes

Combining image and text, Fulton distills his personal experience of nature in photographic works that have less in common with the Conceptual artists with whom he is frequently associated, and more with a longstanding tradition of topographical painting and a love of the English scene.

BY MICHAEL AUPING



Even within the context of much recent landscape art, Hamish Fulton is somewhat of a romantic outsider, making art that is sympathetic to a 19th-century sensibility in a science fiction age. Robert Smithson, generally considered the patriarch of the genre, dealt with the larger concept of nature from an essentially rational Western standpoint. He could see bulldozers as 20th-century dinosaurs, small pawns in a huge entropic, spiraling universe of disintegration and change. Fulton finds suspect the notion of Manifest Destiny, of man balancing nature through his own control. In Fulton's art, pastoral landscape appears as a microcosm in a state of grace. Be it Transcendentalist, Eastern, Aboriginal or American Indian in philosophy—and Fulton readily acknowledges the extreme variety of his sources—the work projects a sense of the mystery and nobility of nature, elevating those feelings to the spiritual level. Fulton has said, "Being in nature for me is direct religion."[1]

Since 1969 Hamish Fulton's art has stemmed from walks he has taken in the landscape. The duration of Fulton's walks ranges from one day to several weeks. He represents these walks through the combined mediums of words and photographs. Fulton's reaction to the character of the landscape determines the length of the walk and the number of photographs made dur-

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BARKING

A NONSTOP 82 MILE WALK LASTING A DAY

ROADS AND PATHS FIELDS AND WOODS

STANDING COYOTE

A SEVEN DAY WALK IN NORTHEASTERN CALIFORNIA
ENDING ON THE NIGHT OF THE OCTOBER FULL MOON 1981

ing the journey. His tendency is to distill his experience of a walk into precise images, often representing a journey with a single photograph which is placed behind glass in a large, dark wood frame. Each of the photographs is set in a mat, on which is printed a text giving factual information about the walk and brief details of the experience, culled from an ongoing diary. These are essentially country walks, but they take place on what seems a McLuhanesque scale. Over the past decade or so, Fulton has walked literally thousands of miles in Nepal, India, Bolivia, Canada, Peru, Iceland, England, Scotland, America, Mexico, Australia, France and Italy.

Fulton sees the walk as a central aspect of his art. "No walk, no work" has been one of his maxims. His walks have generally been interpreted as a form of Conceptual sculpture, but Fulton, in conceiving and developing what he does, had nothing of the sort in mind. Indeed, until recently, he was somewhat perplexed by the fact that his work has been included primarily in exhibitions of Conceptual art. Fulton prefers to think of himself as a "landscape artist." He believes the physicality of walking helps to evoke a state of mind and a relationship to the landscape that is a crucial factor in his approach.

> There is a very strong relationship between your state of mind and your walking performance. . . . My idea is always to attempt to empty my mind;. . . by emptying your mind as much as possible, you can then let "nature" in. . . . Too much thinking simply blocks out nature and can reduce your energy and navigating abilities. One result of too much thinking is that you become "deaf." You miss all the sounds around you.[2]

In Fulton's work the element of time does not have the element of stillness

DOGS

A NIGHT AND THREE-QUARTERS OF A DAY

KENT AUGUST MOON 1978

RINGDOM GOMPA

LADAKH NORTHERN INDIA JULY 1978

A 14½ DAY WALKING JOURNEY OF APPROXIMATELY 200 MILES TRAVELLING BY WAY OF RINGDOM GOMPA THE PEN 21 PASS THE ZANSKAR RIVER ATING GOMPA HUTTRA THE MUNI GLACIER MACHAIL AND THE CHANDER BHAGA RIVER

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we associate with landscape painting, but seems more directly connected to the experience. The texts that accompany his photographs relay the time, distance, and, in a number of cases, the condition of a walk. Time is compared to distance, which is measured in relationship to terrain and weather. Fulton's interpretation of nature, the reasons he chooses to photograph particular images, is a direct result of his physical involvement with it. As he moves, each footstep is a form of measurement that mediates between his body and the landscape. When Fulton takes his photographs, he is not separated from the "scenery," as it were; he is walking through it, incorporated into it.

Although Fulton chooses the areas in which he walks largely by instinct, they share a few general characteristics. Many take place near a body of water and most are in out-of-the-way places, areas that show little or no intrusion of modern man and machine. People are seldom represented. He tends to walk in areas that "feel untouched,"[3] and that have a unique history or terrain. At the same time, he comments: "I don't want to get trapped by visiting areas that are more and more obscure or exotic. The site is important, but the walk itself is more important. Although I sometimes travel to make my artworks, most of them are done in England. Kent, in particular, has a very unspectacular landscape which allows my real concerns to surface without an exotic overlay."[4] While Fulton plans his routes in advance, he tries to walk in areas that are unfamiliar to him. Thus the different types of terrain become a crucial element of chance in the work, determining the length of the walk, the direction and the number of photographs taken. Fulton has commented, "My work is about nature and it seems proper to allow nature to determine events in route."[5]

A few of Fulton's walks have been long and strenuous, covering 50 miles on a summer's day. He is inspired by walkers and mountaineers of the Midlands and the North of England and Scotland, his early heroes being Joe Brown, Don Whillans and more recently, Doug Scott. Yet he considers his hiking or walking ability ordinary. In many of the writings on Fulton's work, there has, in fact, been an implied exaggeration of the lengths of his walks. They are seldom, if ever, ritual tests of endurance.

Many of his walks are relatively modest by hiking standards. Several of Fulton's works relate to ancient paths which evoke the spirit of earlier travelers. *Hollow Lane*, for example, depicts a section of the Pilgrims' Way between the cathedrals of Winchester and Canterbury, a path worn deep beneath the level of the surrounding fields by heavy rains and the feet of previous travelers. Walks in the countryside have always been a particularly English trait, and it is perhaps logical to see Fulton's works as an extension of two centuries of English tradition in which long walks helped restore certain creative forces that urban life muted.

Behind Fulton's work also stretches the long tradition of English topographical painting and a love of the English scene, fortified by the admiration of several generations of English collectors for 17th-century Franco-Italian and Dutch landscapes. Perhaps because they live on an island and are keenly aware of the finite character of their land area, Britishers have always celebrated artists whose works reflect a sensitivity to landscape. Fulton and his English colleague Richard Long have been most recently acclaimed for extending this tradition. A contemporary of Fulton's, Long is a sculptor who, in addition to the floor pieces for which he is now best known, continues to make work that involves walking and that is presented in the form of photographs. Walking through various areas, Long creates sculptures in the landscape by rearranging things he finds—stones, sticks, seaweed, etc. He uses these materials to create simple, basic shapes, many of which date back to prehistory—straight lines, zigzags, circles, spirals, crosses and squares.

Much has been made of the similarities between Long's and Fulton's work. Walking and photography are crucial elements to the work of both artists. They acknowledge a close friendship and respect for each other's art, and have in fact accompanied each other on various walks. Fulton and Long work lightly on the surfaces of fields, seashores, mountains, paths and roads. Their art may be described as a gentle dialogue between the artists and the earth. Indeed, the work of artists who build large-scale constructions in the landscape seems heavy-handed by comparison.

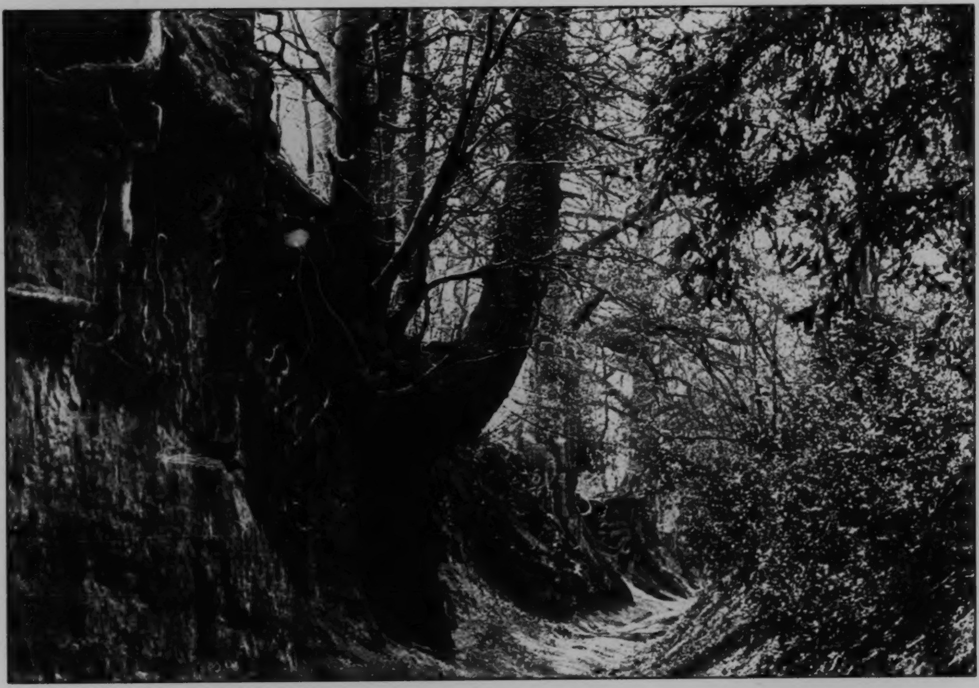
There is, however, a subtle but significant difference between Fulton's art and Long's. While Long chooses to rearrange the landscape, Fulton prefers that the landscape impose itself on him. Avoiding alteration of place, Fulton's photographs document his attraction for "unspoiled" landscape and the fact that "he was there." Fulton agrees with the idea that the only things you should take out of the landscape are photographs—the only things you should leave are footprints.

Fulton's modus operandi as a traveling landscape artist compares on a modest scale to Victorian voyagers who transported easels and sketchbooks to the far corners of the earth, or, for that matter, to itinerant, contemporary landscape photographers. The photographs Fulton takes, however, reflect a relative indifference to conventional photographic methods. Fulton has no formal training in photography and, indeed, does not consider himself a "photographer" per se. He consciously remains at a distance from the technical aspects of the medium. He feels technical considerations are more about photography than nature, which is the central subject of his work.

Essentially, Fulton employs one camera, one lens and one filter. "That way I can keep the emphasis on what is in the picture rather than technique."[6] Since 1970, he has used a Nikkormat 35mm, a camera that is both mechanically proficient and, importantly, very portable. "If the camera weighed more than my Nikkormat, I wouldn't want to carry it."[7] He works with a standard 50mm lens, and his one concession to technique is to use an orange filter to increase the overall contrast of the image. Fulton prefers not to be directly involved with the technical aspects of printing, leaving that task to a firm in London that he has dealt with for some years.

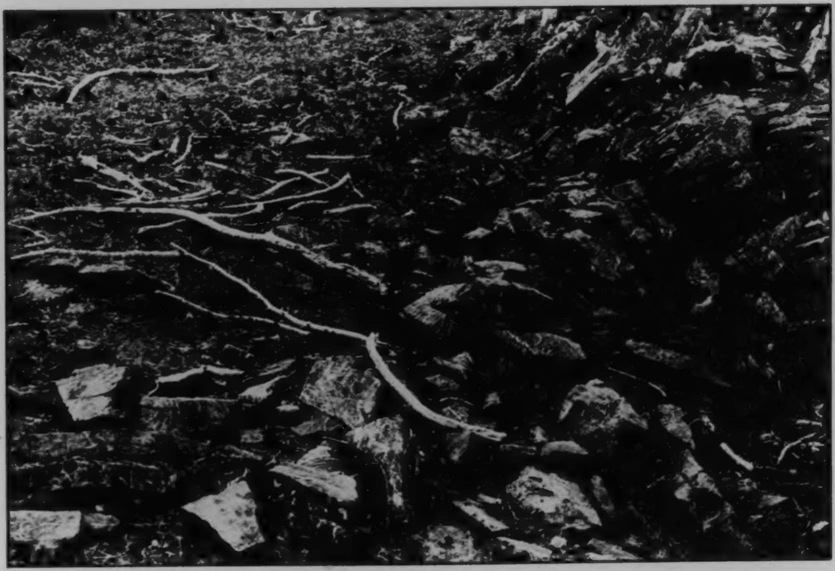
Compared to the immaculate techniques of an Ansel Adams, Fulton's photographs have a raw, direct quality which reflects a person moving through the landscape, responding to an endless series of sensations. The important part of his relationship with photography is that he can walk and take photographs without losing the rhythm of the journey. Fulton does not have a studio proper. He lives in a modest, suburban house in Kent. For the most part, he sees his "art" being made in the landscape. All technical considerations are farmed out.

Fulton maintains a kind of Sontagian skepticism of photography. He breaks the photographic frame with his use of words, redeeming aspects of his experience that would be eliminated in a photograph—sounds, in particular. Within



A HOLLOW LANE ON THE NORTH DOWNS

THE PILGRIMS WAY 1971 ANCIENT PATHS FORMING A ROUTE BETWEEN WINCHESTER AND CANTERBURY 10 DAYS IN APRIL A 165 MILE WALK



FIFTH CAMP

A SEVEN DAY WALK IN THE PYRENEES SPRING 1981
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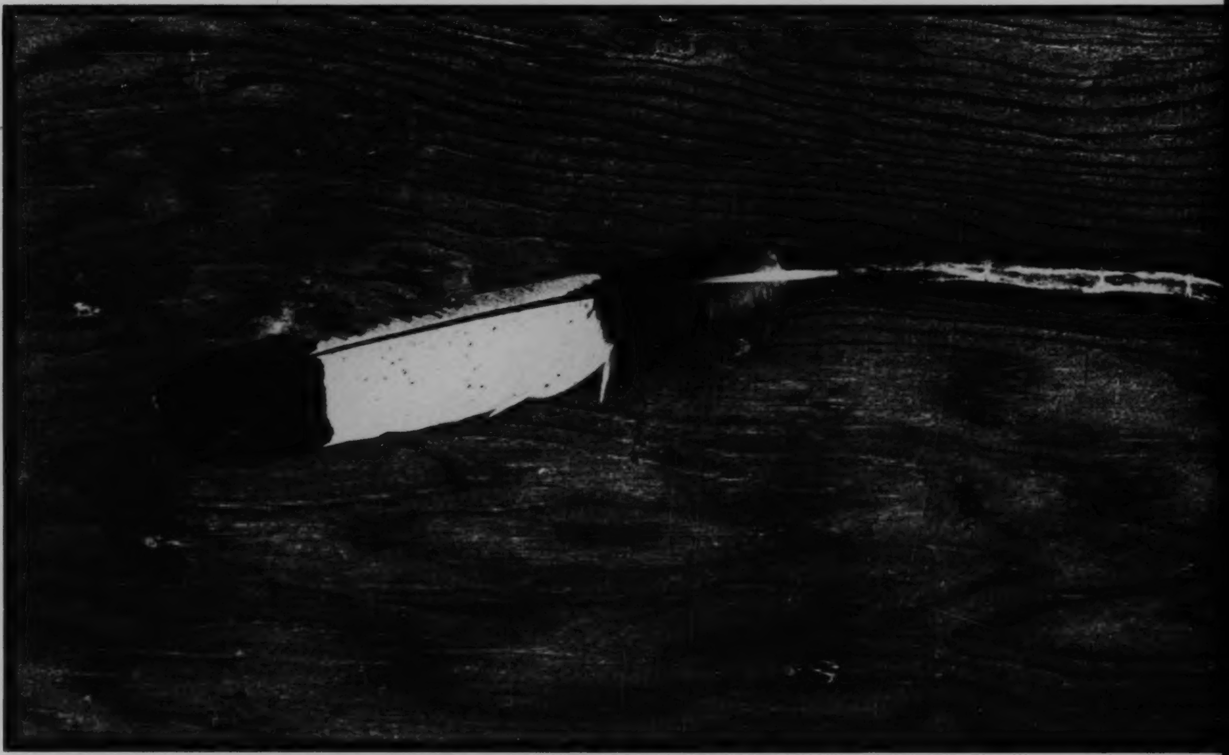


ELEVEN NOTCHES FOR AN ELEVEN DAY WAL
NORTH COAST OF TAS

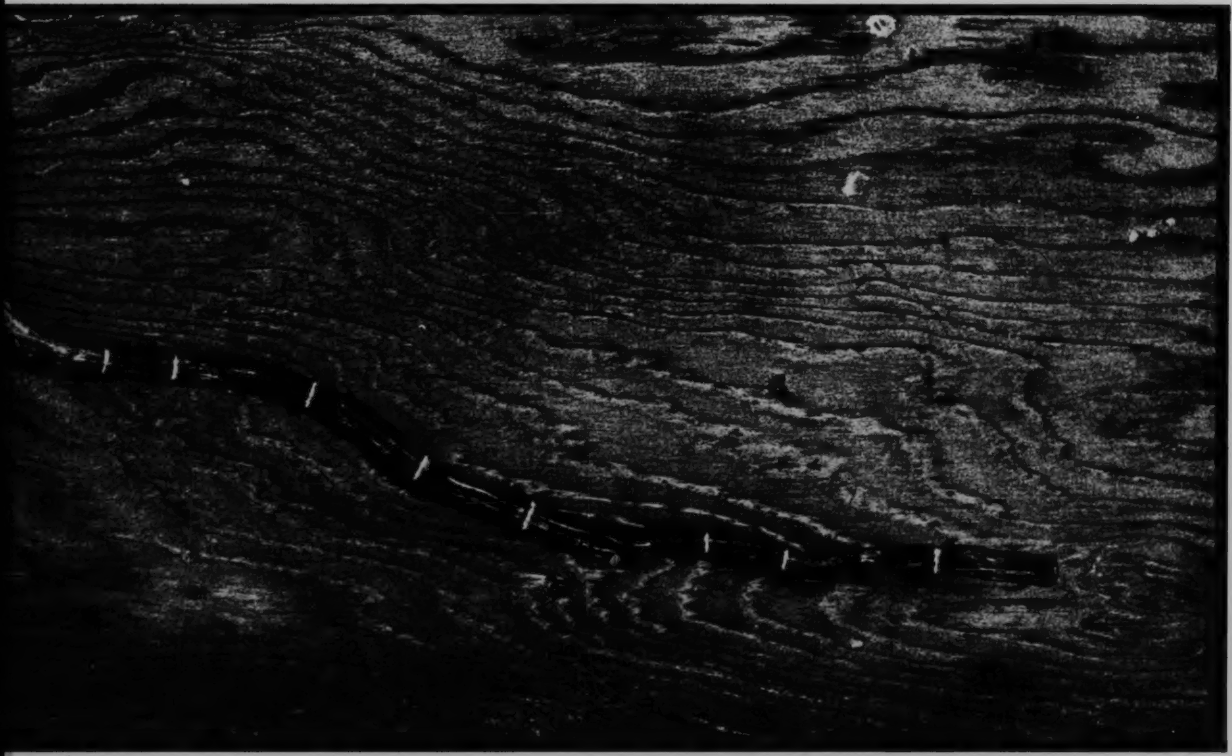
Fulton's body of work three basic types of image/text combinations can be identified. The first type consists of a landscape photograph with an inscription below simply describing the length, direction, duration and date of the walk. The second type differs from the first in that the inscription refers to something not present or apparent in the photograph. For example, a work representing a 1978 walk in Kent consists of three photographs butted together to create an expansive panoramic view of a large open field which, punctuated by a few trees, meets a stormy sky approximately one-third of the way up the image. The text below the image reads:

Barking Dogs
A non-stop 82-mile Walk lasting a day a night and three-quarters of a day Roads and Paths Fields and Woods Kent August Moon 1978

In the third type of work, Fulton uses either of the aforementioned approaches to text, but chooses to focus his attention on specific images he encounters along the way: a close-up of a monastery wall, five boulders, a walking stick, or a Buddhist prayer carved in stone. The texts are derived from an ongoing journal Fulton keeps of all his walks. As distillations they are reminiscent of the haiku style of poetry, their rhythmic brevity bringing on a rush of sensations and mental images that seem to fill the photographs with a sense of experience the latter could not impart alone. Fulton's texts provide essentially a "skeleton story," outlining feelings and glimpses, the details of which are meant to be filled in by the viewer. Fulton has been influenced by certain ideas of Zen Buddhism, and has used the following quote to describe his approach to representation:

> The Zenic influence in Art involves a replacement of restless detail by quietness which is the chief action in deep meditation. This is affected by the presentation of the space motive. In painting the leaving of portions blank by the placing of only the very necessary strokes on paper, leaving the open space to be filled in by the mind, as the expression goes, does not set the mind thinking (which is restless) but causes it to poise itself on what it knows (which is quiet or tranquil). This is the discovery that the observer makes when he observes the effect of Zen Art in his own mind. It is not that the discovery of this effect is important, it is the effect itself that is so.[8]

If many of Fulton's photographs have an almost déjà vu quality—no matter



KING JOURNEY FROM THE MIDDLE TO THE
MANIA MARCH APRIL 1979

how foreign the subject—it is perhaps because on one level they operate like mirrors. By forcing a long leap of imagination from art object to "place," Fulton helps connect us with our past experiences of landscape and ultimately with our feelings about nature in general. Fulton's work reflects back on a very primal instinct, perhaps what Hugh Honour has referred to as "The Morality of Landscape."[9] In one sense, this morality may be generated by thoughts of a preagricultural stage of civilization which Jean-Jacques Rousseau believed to be "the state least subject to revolutions, the best state for man."[10] In Fulton's works, however, nature as source is "louder" than the voice of the artist, who attributes to it a parental role, if you will. Nature, of course, is in fact that ultimate "mother," and the ecology movement notwithstanding, a mother we are having a harder and harder time identifying with. As Barbara Novak recently pointed out:

> . . . The present preoccupation with nature by ecologists, artists, conservationists, occurs in the shadow of another sublime—the awe of nuclear wipe-out.
>
> How can we talk of nature in the 1980's? The fate of nature, constantly eroded, renews in us a very final sense of mortality. Is our own immortality foreclosed if nature itself is mortal—if not in fact at least in concept?
>
> Nature's destruction foreshadows our own. Are we apart from nature or part of it? When Thoreau spoke of old trees being our parents, and our parents' parents, natural catastrophes seemed like the only possible apocalypses. What is the testimony of nature in a nuclear world?[11]

From this view, Fulton's art could at some point take on the quality of familial portraits of a vanished ancestry. ☐

1. Michael Auping, "An Interview with Hamish Fulton," *Common Ground: Five Artists in the Florida Landscape*, Sarasota, Ringling Museum of Art, 1982, p. 86.
2. *Common Ground*, p. 89.
3. Peter Turner, "An Interview with Hamish Fulton," *Landscape Theory*, New York, Lustrum Press, 1980, p. 81.
4. Turner, pp. 81–82.
5. Ibid., p. 81.
6. Ibid., p. 83.
7. Ibid.
8. Ernest Wood, *Zen Dictionary*, London, Pelican.
9. Hugh Honour, *Romanticism*, New York, Harper & Row, 1979, p. 57.
10. Ibid., p. 60
11. *Common Ground*, p. 6.

Author: ***Michael Auping is curator of 20th-century art at the Ringling Museum of Art, Sarasota.***

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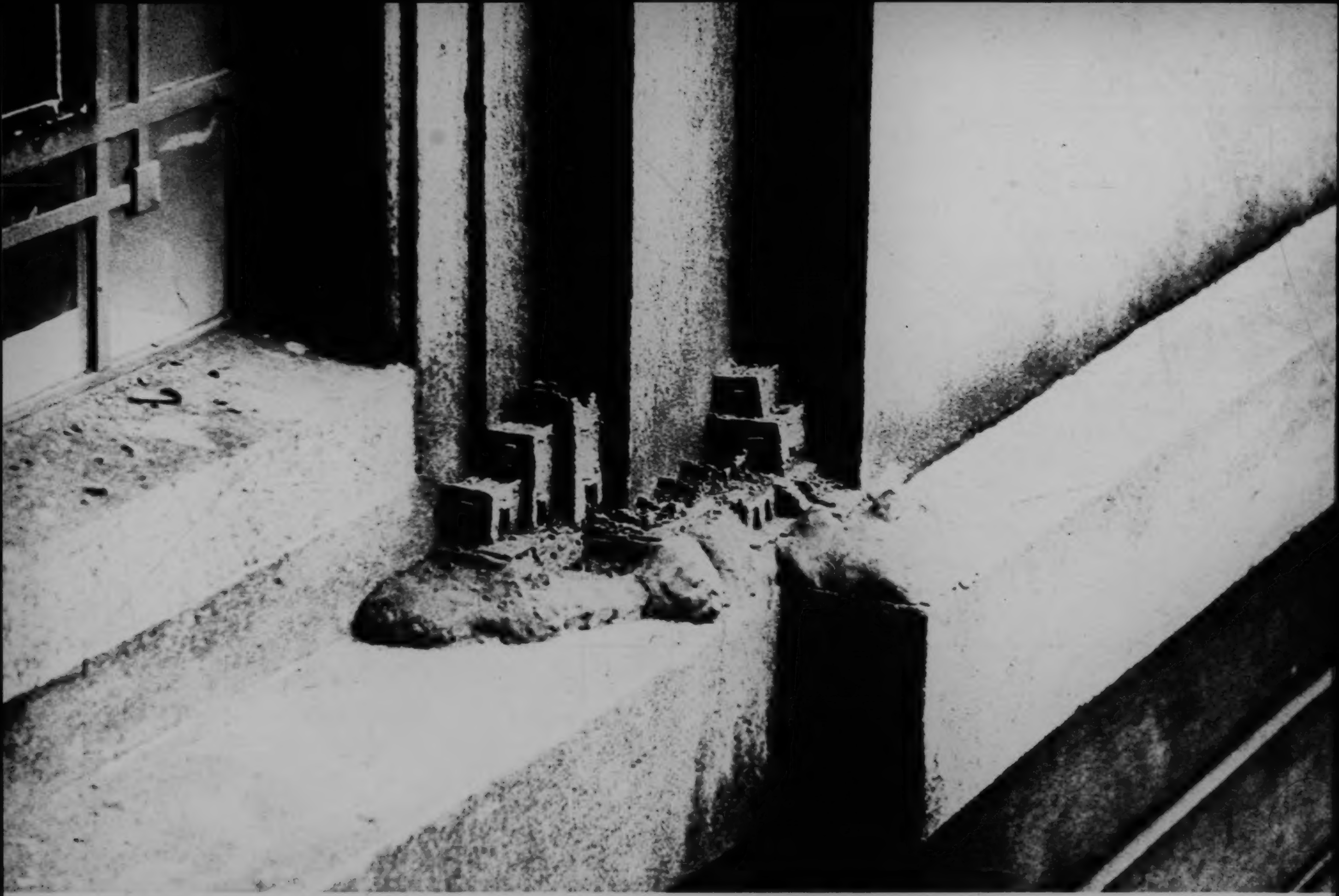
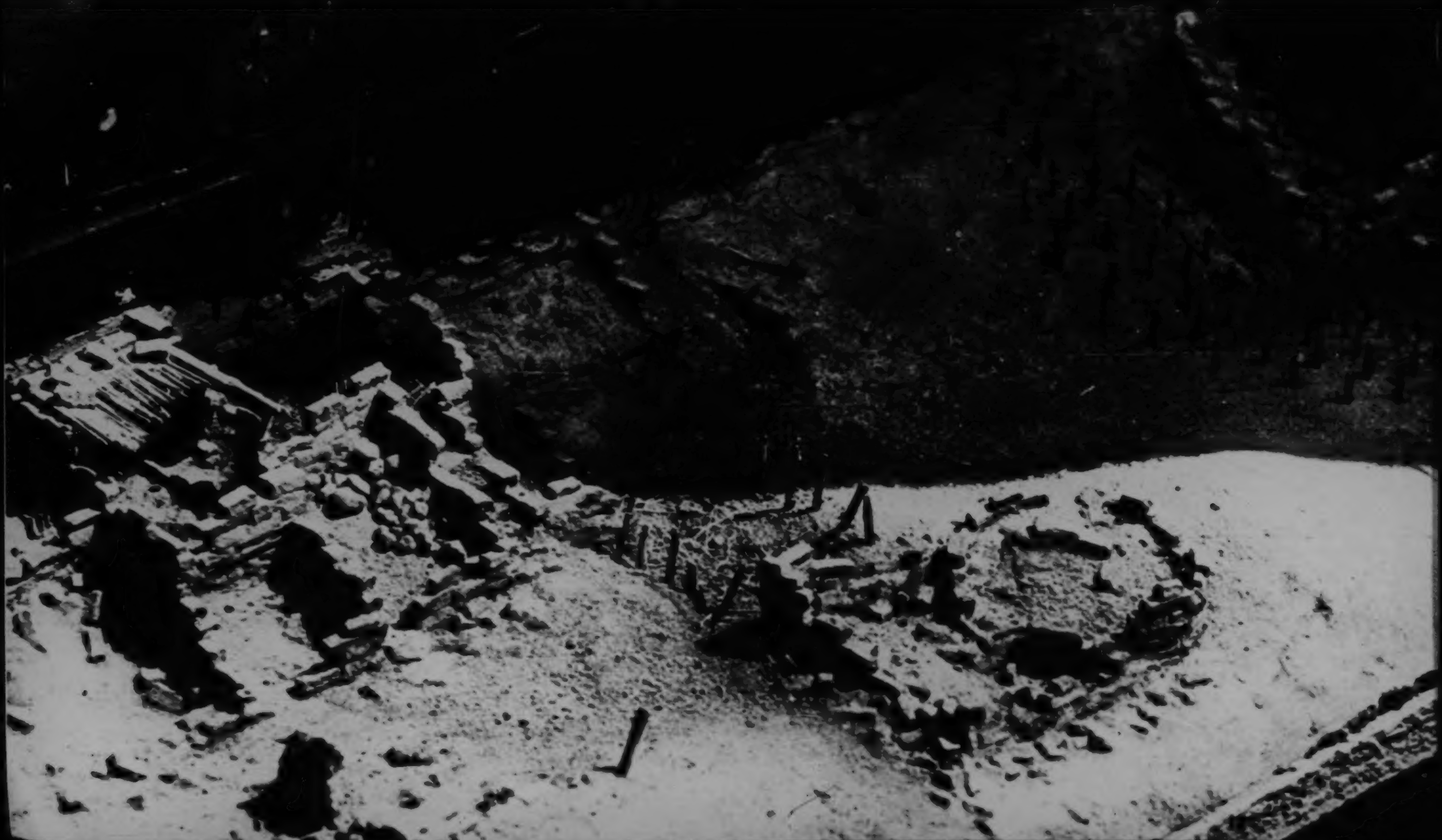


Charles Simonds: Dwelling, Dublin, *1980.*

Dwelling, Greene Street, New York City, *1971. The* Dwelling *is pictured here in a state of deterioration.*



Charles Simonds: The New Adam

Best known as the peripatetic architect of miniature clay "Dwellings" for a mythical, migrant race of "Little People," Charles Simonds has been described as an archeologizing fantasist, as an urban populist and as the maker of sexually symbolic sculpture. Below, Simonds's microcosms are seen in their macrocosmic aspect.

BY TED CASTLE

Charles Simonds is a creator, a philosopher, a progenitor, a guy who works with clay like a kid plays in the mud, kind of a god for a whole ecological system he has created in order to understand nothing less than the nature of life. It is appropriate to make large claims for serious modern artists; their pretensions are great and we have to bestir ourselves from petty concerns if we even want to tune in to their wavelengths, leaving aside the whole question of completely understanding things that even they are not entirely certain of. In the case at hand, I want to emphasize the grandiose aspects of Charles's work precisely because its scale leads one, deceptively, toward the reassuring conclusion that it is really just a doll's house that he's making.

I think of him as somewhat like the God of Genesis, although modified by Christian influence and much more androgyne and epicene than good old God the dad. Simonds has become famous in different circles all over the world for the generation of a whole world for an imaginary race called the Little People. Unlike God, however, Simonds stops short of creating the Little People themselves. He just makes their world, a vacant world populated by vanished fantasies and characterized by remnants of civilization. In November 1981, Charles Simonds opened a large exhibition of souvenirs of travels at the Museum of Contemporary Art in Chicago where John Hallmark Neff and his staff produced a handsome book to commemorate the show and accompany it on its anticipated travels to Los Angeles, Fort Worth, Houston, Omaha, Denver and New York.[1] I went to Chicago to see the exhibition in its largest version (a few things won't travel and one "Dwelling" was built into a wall at the museum). Later I talked with Charles, whom I've known for ten years, about issues largely concerning meaning in his work. The meaning of his work is so near to the bone of meaning in general that it is often, even usually, overlooked in favor of the superficial charms of the little environments themselves. I want to drop excerpts from the conversations into sections indicated only by italics so I can get to the root of the matter without editorial mechanics getting in the way.[2]

I'm much more interested in my thinking than in my things. The things are extrapolations from what I think. Some of them are more or less economical in terms of getting what I want done. In a sense it's sort of a replacement for writing. I don't think of myself as able to write. When I do write, it's more like assembling thoughts than writing. . . .My work is not generated by art. When I'm thinking about things, I'm not thinking about art. Which is to say I think about life, I think about how organisms go through changes. But I grew up as an artist, from very young. My brother and I were very adept at making portraits in clay when we were young, so we got quite a lot of attention for that. My parents sent us to study with Claire Fizano and John DeMarco, who did church reliefs. Then my brother went away to college and left some clay. So I took this clay and I made this figure with all the muscles and everything. I couldn't believe that I had made this thing, because it was very realistic. I didn't know that I could do that . . . my frame of reference for myself from then on has always been of myself as an artist. Making that thing solved the issue of what you do. I discovered that I could do that, work clay. This was always the thread that linked everything together, dealing with clay. I studied with these sculptors who did church sculpture. A lesson was working in their atelier. I'm very good at angels. There are a thousand ways to touch clay, a million. They're all expressions of love or intention.

What Simonds fashions now are what he always calls either Dwellings or Objects. The Dwellings are not all houses; many are ritual places where he imagines, I think, that the Little People create vegetables and flowers, the sexual organs and offspring of inanimate forms of life, in some mystical process analogous to alchemy (the cairns look a

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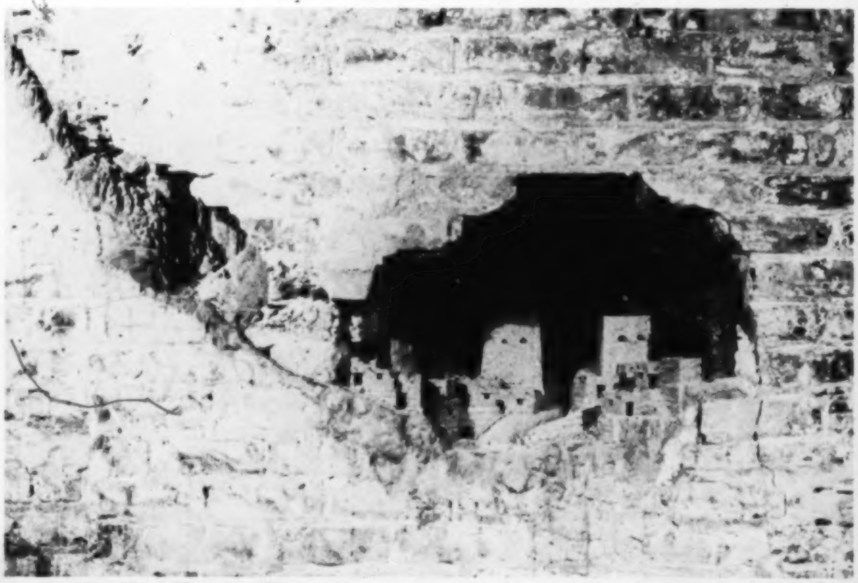


Detail of **Dwelling, Chicago, *1981,***
at the Museum of Contemporary Art.

bit like beehives and a bit like ovens). The Dwellings, to be definite, are always in a particular place. The Little People have always already left them to deteriorate. The Dwellings, of various forms, are always made of little unfired bricks about half an inch long and otherwise proportionate. Charles makes the bricks out of clay which for this purpose he rolls out like cookie dough and slices up with a knife before letting it dry. He puts the bricks in plastic bags to tote to the site. The site can be literally anywhere. His largest Dwelling work was done over a period of several years at a few hundred sites in part of New York's famed Lower East Side, the ghettos of successive waves of cheap immigrant labor that were melted down into raw material for the voracious suburbs to swallow up in succeeding generations of outward and upward social mobility.

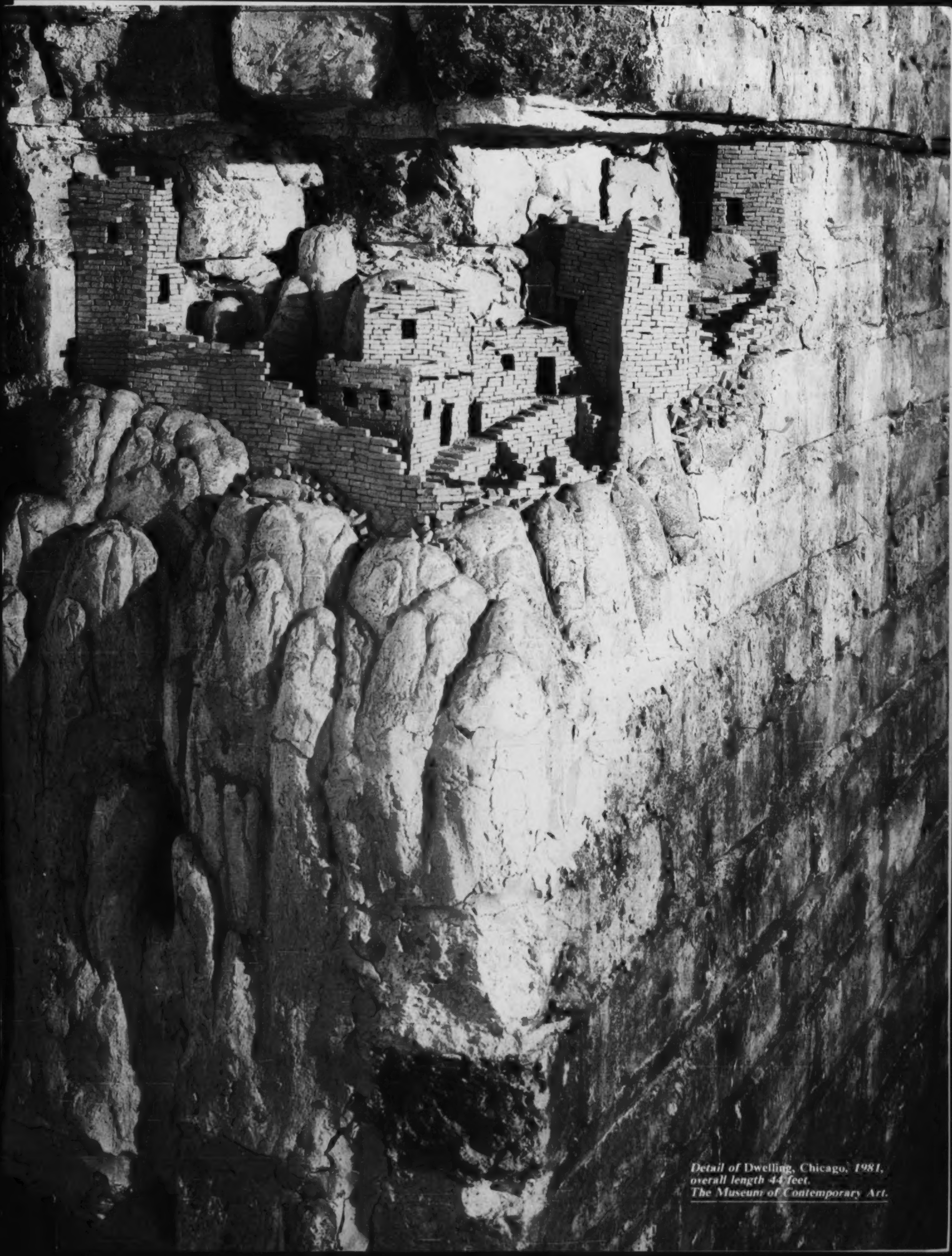
The Lower East Side Dwellings are, I should say *were*, the most important and the most enigmatic of their creator's works so far. They exist only in the past, very few of them ever even having been photographed or written up. They were everywhere and nowhere. They were underfoot and up in the sky, on ledges, nooks and windowsills. They were in gutters, sheltered by a curbstone, or just anyplace that looked like a good place to put one. At the same time they were invisible. Rushing by, you would completely miss them. Parking your car, you could smash one in a millisecond. But out looking around, enjoying the weather, feeling the world, you might chance on a Dwelling being made. There was a guy there with long chestnut colored hair wearing a green shirt or jacket, working fast to put in place an already abandoned earthen hut, usually surrounded by children, mostly little boys, sometimes girls and young men, and, occasionally, a unique individual such as yourself.

Making the Dwellings, Charles Simonds is like a clown of a builder working furiously to finish the concrete work before the frost hits. One brick at a time, he fashions fantasies of times that never were nor will be in an activity as lengthy as time and as unfinished as the world itself. He still makes these Dwellings everywhere he goes. The way he sees it, however, the Little People transport him with them rather than the reverse. This is a kind of modesty that most artists express in some manner when they realize, in the course of their work, that creation is always a vast undertaking and that one would be bragging against luck to say that one does it oneself. The Dwellings have been made in lots of places, and none of the ones in the Lower East Side or China, Germany or Paris still exist, except for the few that were made in Zurich and Chicago and New York as specific permanent installations in museums.

> ***One brick at a time, Simonds fashions fantasies of ages that never were nor will be. His activity is as lengthy as time and as unfinished as the world itself.***

The Kunsthaus in Zurich is like a bunker, it's solid concrete, thick. Even if I could have made a hole in it, it would have taken a week to make the hole. So I went looking for a place to work. I got very anxious and started to measure the thickness of the walls, going behind and going in front, measuring the room widths and everything, and I found this place where it was uneven, and nobody knew about this, and I tapped and I found this wall that used to be a doorway that they didn't even know about. The doorway was bricked up and on the other side they had shelves. So I said here's where we cut and we did and it came out right on a shelf; I didn't even have to build a support in the back! After I built it, everyone loved it so the museum bought it, but I built it in such a shoddy way that now I have to go back and fix it. When I work in the street, I never pay any attention to the issue of drying, I just do it. The clay dries, and it becomes stable once it's dry and you sort of orchestrate how it goes to that point, so that you don't have any major disruptions—cracks—where you don't want them—so buildings don't separate from the landscape and things like that. It's all a process of movement, it's like catching something on the run. In the street it doesn't matter because two days later it's going to be wrecked. If you're making it as an object in the studio, you have all the time in the world to let it sit, each part can dry before you move on to the next step. In a museum, where there's time pressure, you can't. The piece in Chicago is still shrinking, so I've arranged to go back there and fix it up. You fill the cracks, then they dry, then you fill them again. I know where they're going to be, it's like a calculus. When I called them in Zurich they said there's nothing wrong with it, but I know there is. They don't see it, but I can even see it in photographs.

The works in the streets, which Simonds continues to do in all the cities he visits in connection with museum shows such as the present tour, have a performance aspect. Usually a young man or a boy will begin explaining to all the people who gather what is going on. In Paris, not long ago, he was assisted continuously for several days by a young girl whose parents felt compelled to forbid her to go out because she was getting so involved in the project. In China, where he attracted one of the largest crowds with his "illegal" activity, he was unable to communicate with the man who took responsibility for



Detail of Dwelling, Chicago, *1981,*
overall length 44 feet.
The Museum of Contemporary Art.

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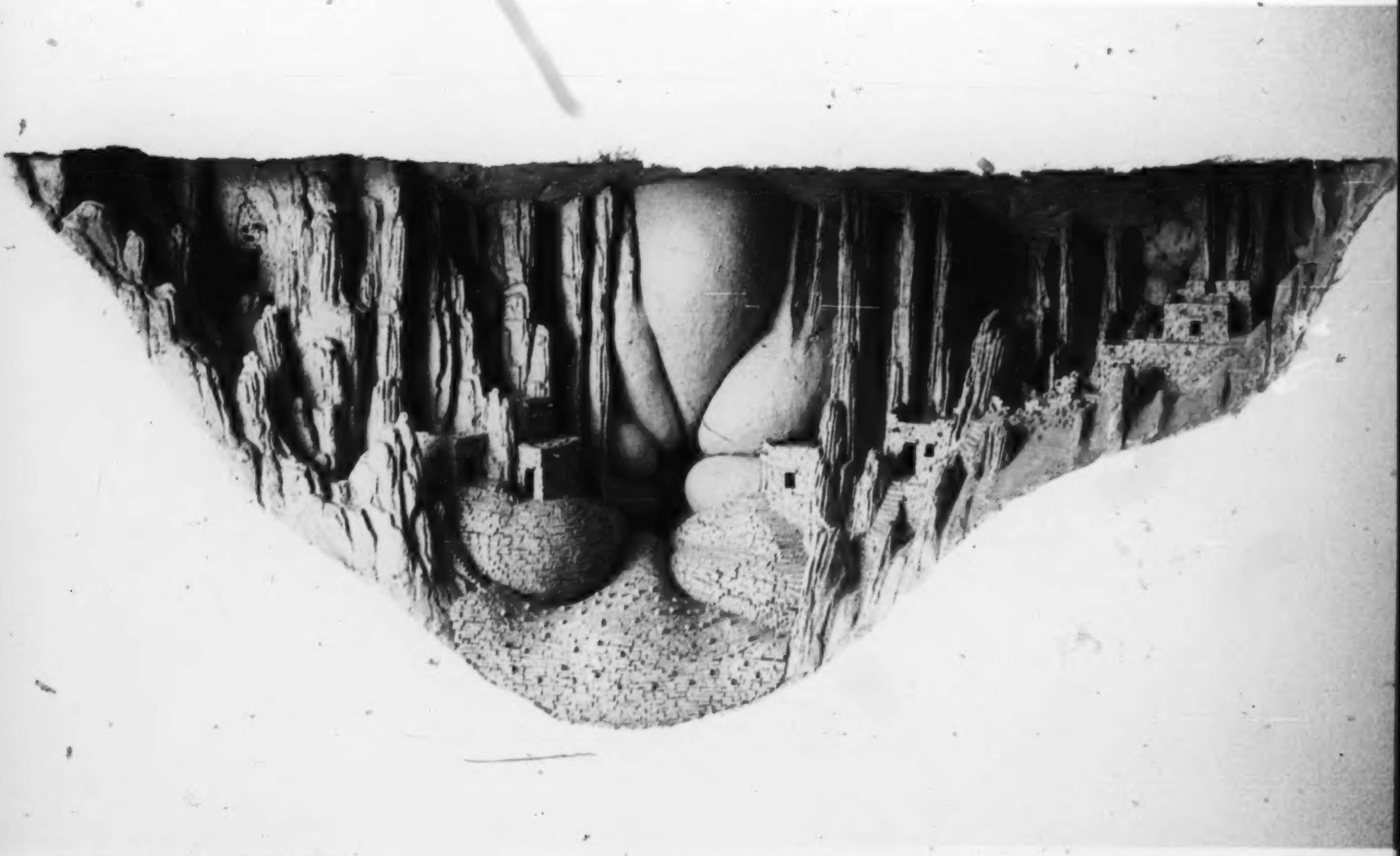
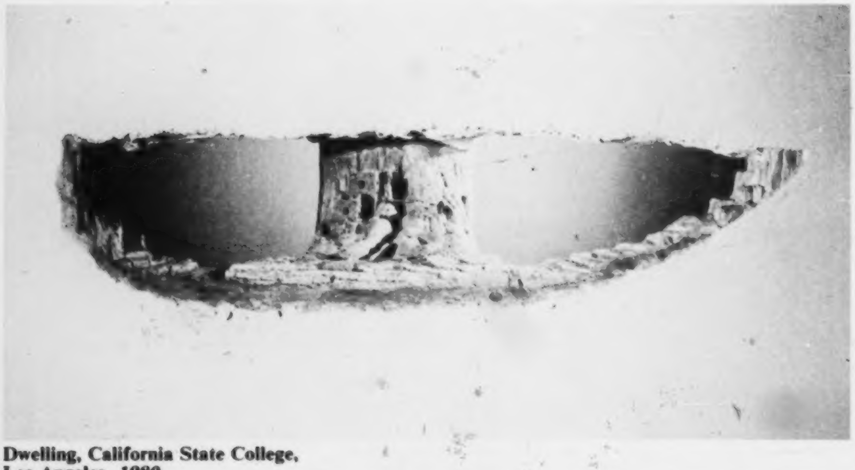


Dwelling, Kunsthaus Zürich, *1981.*



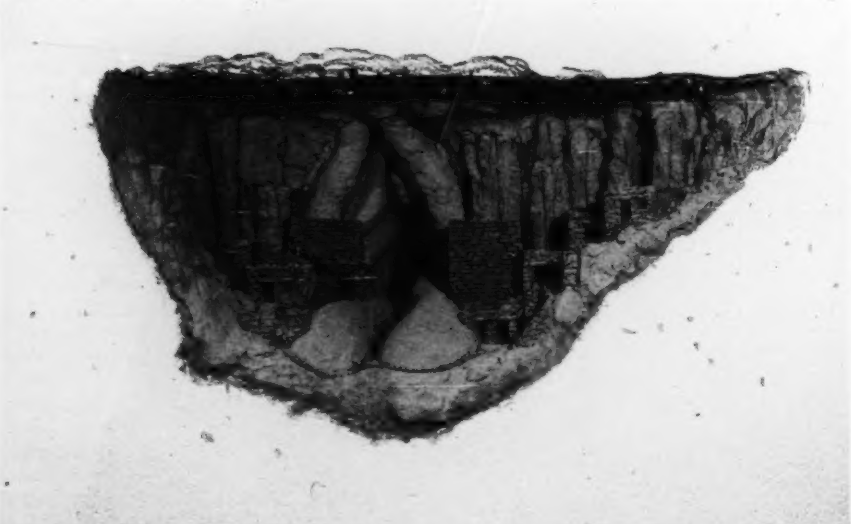
Dwelling, California State College, Los Angeles, *1980.*

explaining the work. Simonds says that during his years of working this way on the Lower East Side, he always talked to people while he worked and he got to know many of their life stories and made quite a number of friends. As a result, he became involved in various community issues, such as the use of vacant lots, one of which he was able, with the neighborhood kids, to convert into an indigenous recreation area that many people called Charles's Park. In this way, the work in the streets is a kind of research, an occasion to find out how people are and what is happening in unofficial worlds, unhistorical locales where the peripatetic artist follows this imaginary flock of Little People through vicissitudes and disasters and fantastic developments.

The museum installations, the few there have been, are related to the street works in that they show developments and declines in different parts of the civilizations of which there is no chronicle. These, combined with a few installations made in people's houses, are possibly the most exciting of Simonds's works because the time pressure combined with the possibility of permanence gives greater range to his imaginative constructs, which are also bigger and in most cases better built.[3]

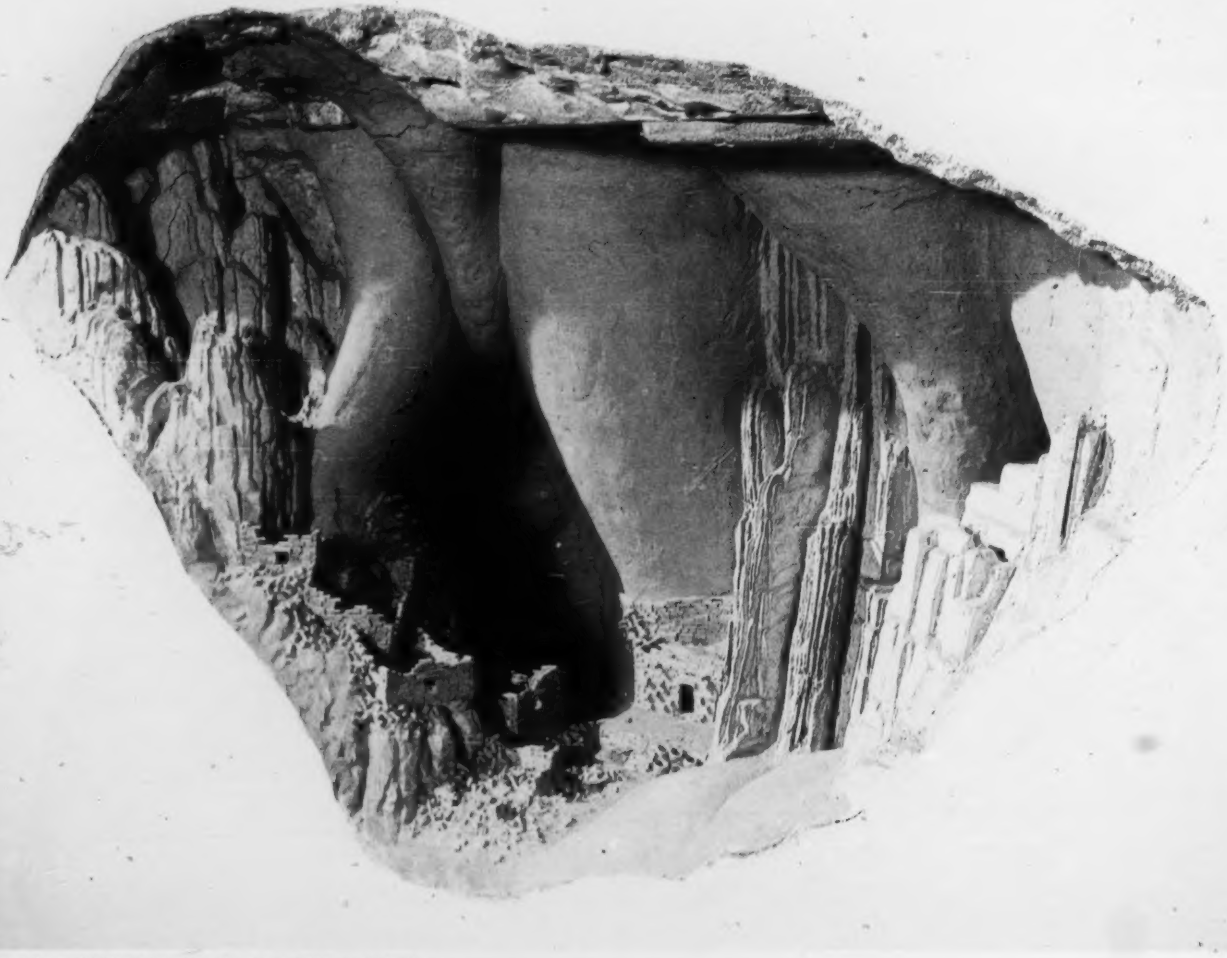
I'm very interested in how we live, or how one lives, which is to say the relationship between your being and your dwelling, through time, relative to your life. There is a realm of things which are not in our consciousness in a way that we can use them as tools or conceptual aids for understanding how one actually goes about living, both what one builds and how one relates to the environment, whatever it is. The forces of life from the point of view of organisms in time relative to the environment are not conscious. I'd like to be very aware of these things, which I think are important for understanding life right now.

Simonds is referring, I think, to the area between the levels of conscious and unconscious and subconscious states of mind, to the synaptic syntax of



Dwelling, 1982, 17 by 42 by 15 inches. Castelli Feigen Corcoran.

the nature of understanding. He doesn't build a dwelling that bears any comparison to one of our funhouses, or prisons, or one-family palaces. His art is not allegorical or satirical; it is, precisely, analogical. As Gregory Bateson remarked, "It is not that art is the expression of the unconscious, but rather that it is concerned with the the relation between the levels of mental process."[4] So it is with the relationship between the world of the Little People and your daily life. Like a realized dream, the leftovers of "their world" present a reality that is strange and familiar too. Here are some artifacts that look like flowers. Here are some hills that seem to have penises. Vulvular rivers exude useful materials for the construction of ritual cairns. But it would be another kind of mistake to think that Simonds is showing or portraying a dream or dreams. It is just that his analogies with reality are likewise analogous with



Dwelling, 1981. Collection Lewis and Susan Manilow.

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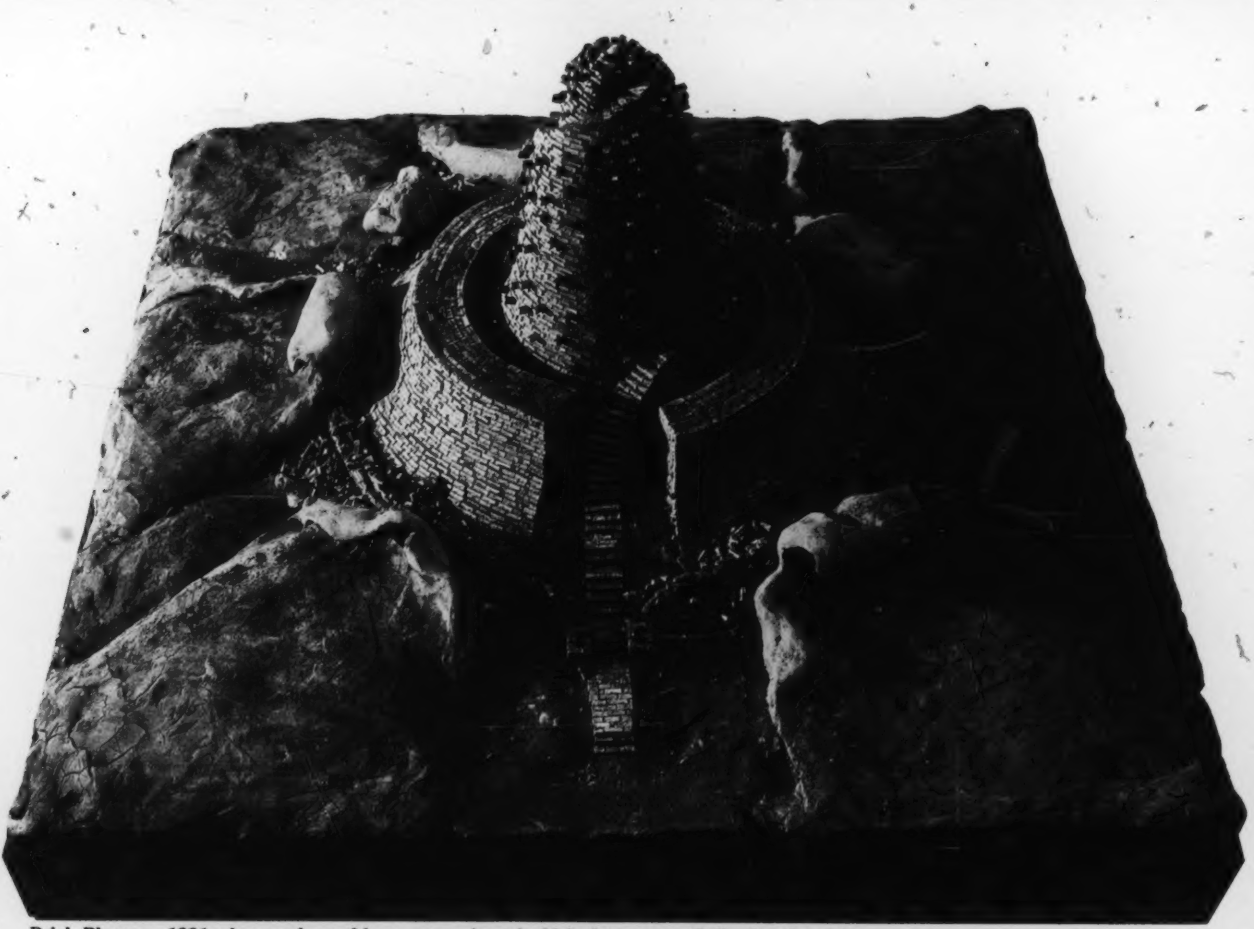
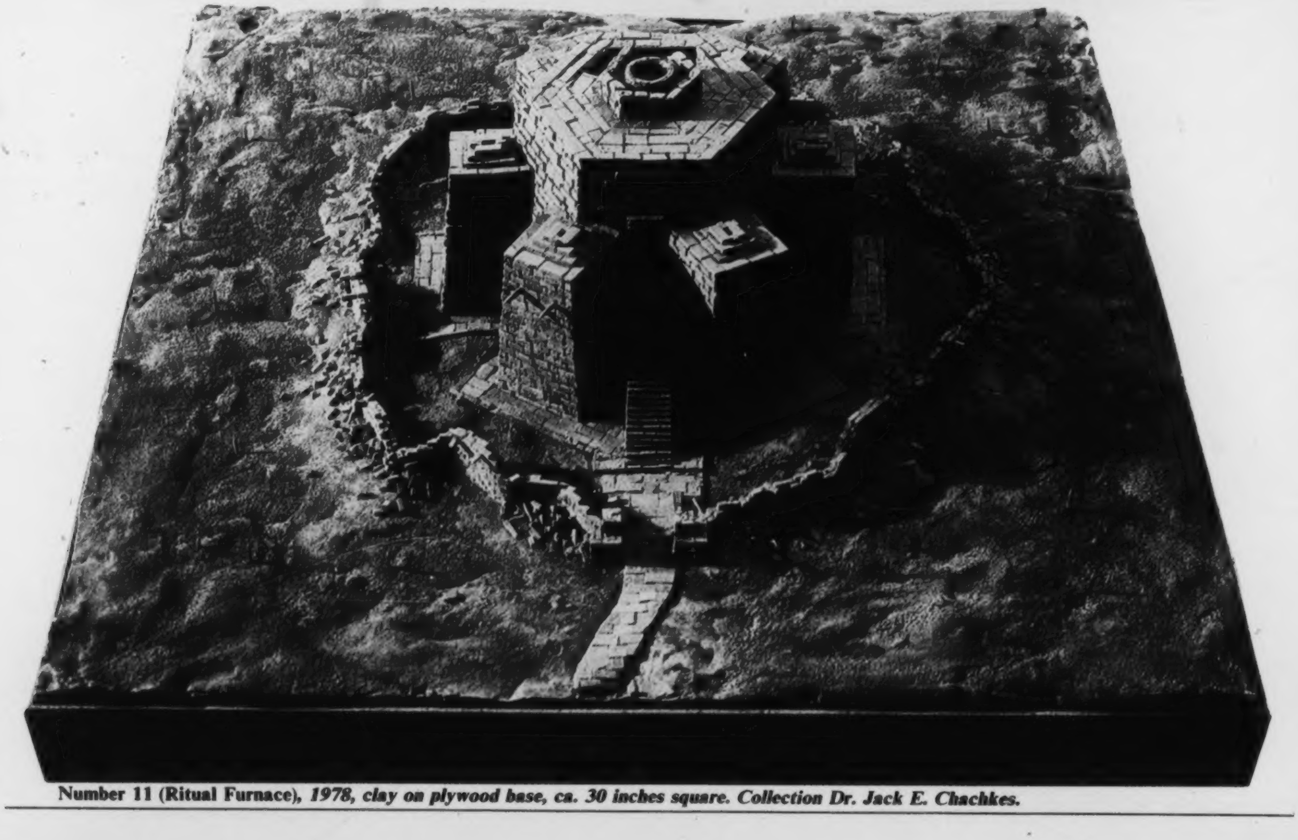


Brick Blossom, *1981, clay on plywood base, approximately 30 inches square. Collection the artist.*



Number 11 (Ritual Furnace), *1978, clay on plywood base, ca. 30 inches square. Collection Dr. Jack E. Chachkes.*

dreams. The ritual cairns are not like things we know of—they are themselves, and by examination and imagination we can think of what went on in them in a past time that never was.

> *When I'm working, I never see Little People. I'm not insane. But I do think about them. What are they doing in that corner? It's a place you let your mind relax into. Then you fill in what happened in that place. I don't think about the Little People, I think about me in there. It's a mental positioning inside. But I also think of them—they're incorporeal, but they're quite alive. It's tricky because since I'm not crazy, I don't live like they live; they do things I wouldn't do. They drag me into different situations. They also take me all round the world. But there is a separation and I'm not crazy enough not to realize that they come from my imagination.*

The works in which the analogies have time to develop and sometimes literally flower are those Simonds calls the Objects. The largest part of the exhibition which started in Chicago last fall is composed of 16 of these objects, 12 of which are a series called "Circles and Towers Growing," first shown in Europe in 1979. Three more are a 1981 series called "House Plants." It is with these objects that Simonds makes his living, selling as many as he makes to museums and art collectors. It is also with these objects that he has the time to develop his ideas.

"Circles and Towers Growing" chronicles various epochs in the "life" of a bit of earth. Really made of clay and set on pieces of plywood about 30 inches square, these 12 objects refer to events and undertakings that are totally imaginary. They are presented like stills from two or three movies that were never made. There is a beginning. The earth has been flooded and has dried. In the next age—rather in the next one we see—bumps of a somewhat mammary type are beginning to burgeon on the land, some of them smooth (immature?), others with prototypical orifices, lips, nipples. Something obscure but lifelike is happening to parched earth. In the next frame there are unmistakable evidences that an intelligence that walks around and builds things is at work. Seemingly useless sticks humanize the desert in a purposeful manner—though we can't really recognize what they're there for, like lots of art—and the central hillock has been developed or is developing itself. The metaphor of growth, and building as growth, the end of the distinction between the organic and the inorganic (and the distinction between the animal and the vegetable), is central to Simonds's vision and it is in these works that he has most clearly expressed it. It would take more than 20 questions to sort out the practical meaning of these object-structures, but they are clearly all animal, vegetable and mineral at once. As the "story of civilization" proceeds, it divides into circular and towering variants. It could be that two species of builder with these different predilections succeeded each other in the same place or that one species followed the other, but it makes no difference. The circles come to dust as do the towers. In the twelfth frame there is only chaos and a few bricks on the earth.

The "House Plants" are a far less geological work. In this series, the ground erupts and gives rise to a conical tower with a spiral staircase on it; *Ground Bud, Stone Sprout*, and *Brick Blossom* are three of what could be thousands of imagined possibilities. It is not clear if they are developments of the same thing or of familiar things, as there are some plants that will present the bud and the blossom and intermediate stages at the same time, but their nature is both architectural and organic. The ground around the plants is curiously fluid, like leaves, like buds, like waves in metamorphosis, as well as like earth. They also resemble what they are—a kind of geography in clay.

The metaphor of growth and the end of the distinction between the organic and the inorganic (and between animal and vegetable) are central to Simonds's vision.

When he was beginning to work on the Objects, but before he had started using his characteristic bricks, he wrote three little descriptions of different strains of Little People—those who live in straight lines, those who live in a circle and those who live in a spiral. This often quoted and much referred-to text I find somewhat too definite and clear in its delineation of the possible activities of the Little People. I prefer the enigma of not altogether knowing. When we look at Simonds's work, we are like archeologists on another planet, or maybe extraterrestrial archeologists here. One could easily imagine a complete misreading of an abandoned site of any human undertaking, particularly if it were overgrown, and we had not the habits of mind that we have.

Daniel Abadie, curator at the Centre Pompidou in Paris, wrote an essay in the Simonds catalogue, one paragraph of which sums up much of what Simonds is about:

> *It was in order to obey the implicit dictates of the clay that Simonds's first constructions were of ritual places. He strove to transfer his intimate knowledge of the material to them; to make himself, in miniaturizing them, both their creator and witness. This remote possession is in fact identical to that obtained by the witch doctor from his doll: it tends to confer upon one who is at first a submissive participant, the powers of a high priest. Thus it is not without reason that Simonds has naturally reproduced the successive periods of Genesis: life created from dust, the peopling of a formerly deserted world—and this to the very point of creating a miniature cosmogony. Man forms the link between the infinitely great and the infinitely small, between the universe that surpasses him and that he masters.*[5]

I think it is here, between the scales, between the layers of the mind, between the beginning and the end, between the barriers of species and genres, between the epic and the domestic, between the feminine and the masculine and between here and now that Simonds carries on his unique activities. I imagine that the Little People still have much to do, but Charles is developing what might be called his own work in other ways too. Although he has been asked to do it in situations that were for some reason unsuitable, he wants to continue with ideas for building life-sized dwellings. He started this in his *Excavated and Inhabited Railway Tunnel* made at Artpark, New York State's unique recreation area oriented to art in Lewiston on the Niagara River, during its first summer season in 1974. The following year, on an infertile toxic waste dump in the park, Simonds built a *Growth House*. Burlap bags of earth were seeded with flowers and vegetables; by the end of the summer, some of the resident artists were getting their food from this dike-like house.

In Banff, Alberta, this past spring, Simonds organized a long-planned event that might be called a housecleaning. Before arriving at the Walter Phillips Gallery at the Banff

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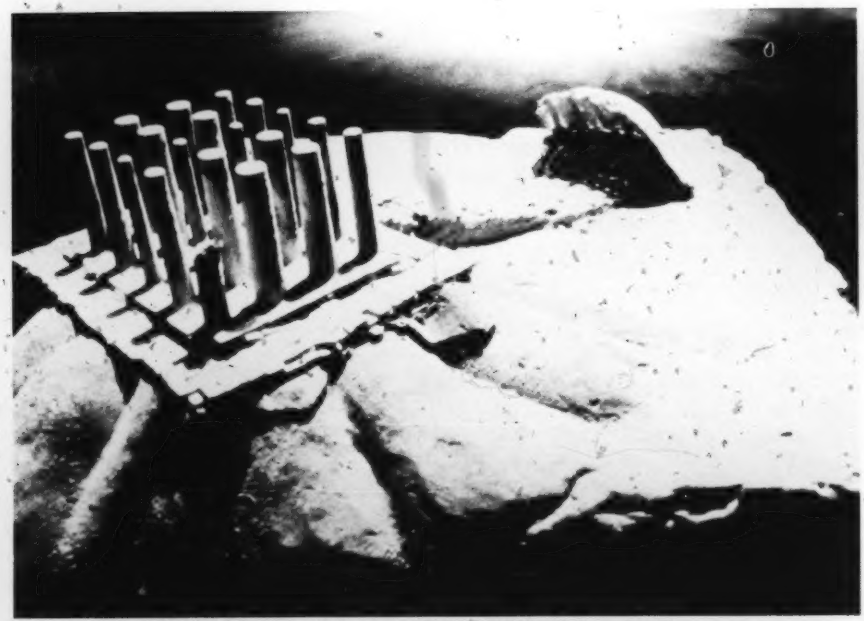
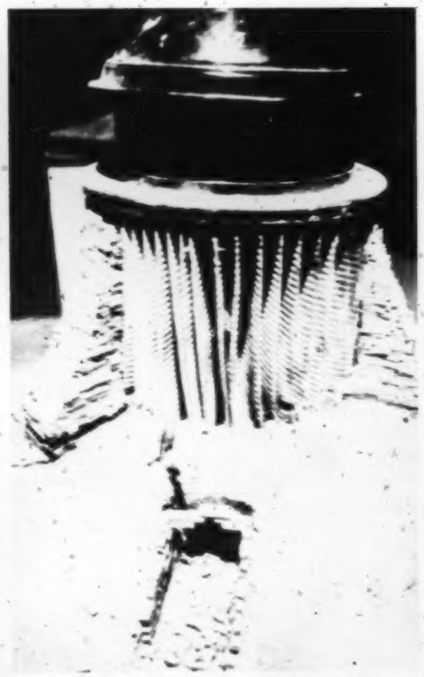
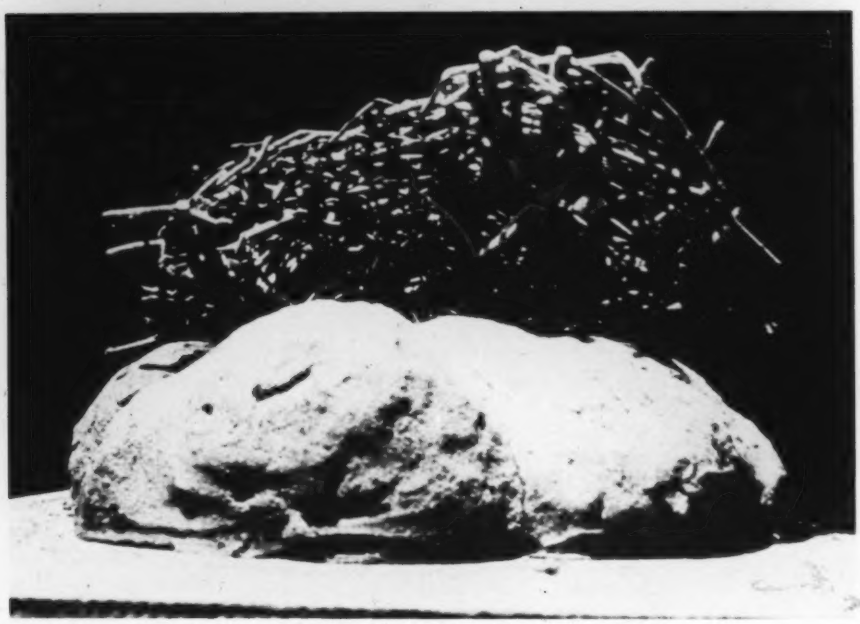


Untitled house, Feb. 26–Mar. 17, 1982, at the Walter Phillips Gallery, Banff.



Untitled house, 1982. Walter Phillips Gallery.



Untitled house, Feb. 26–Mar. 17, 1982, at the Walter Phillips Gallery, Banff.

Centre School of Fine Arts, Simonds had students collect and sort several grades of detritus—sand, earth, twigs, vines, leaves; foam rubber, fabric stocks, discarded manufactured goods; beer cans, baby carriages, auto parts. Placed in the gallery (which happened to be painted black), this junk was on one side of the space; on the other were 15 pedestals. For 15 days, Simonds skied in the morning and built a house out of junk (as well as his clay bricks and red dusts) in the afternoon. He said that he was surprised how long it took him to rid his mind of preconceived notions for "houses" as well as for "artworks" while he was engaged in this purge.

All the houses are different, and some of them are conceived as being for particular places. Simonds originally had the idea to do such a thing when building the street dwelling of the Little People ten years ago. He imagined another race of people who would come along and make places for themselves out of the trash that Simonds always had to clear away from the sites used by the Little People. The houses took him from the sites used by the Little People. The houses took him anywhere from all day to an hour or less to make. "It was conceived as a ritual, a kind of incantation," he says. By far his most ambitious ritual, however, and one that is still in embryonic form, is his description of futuristic dwellings on the oceans.

The original idea of the Floating Cities *had to do with providing everybody with a fantasy landscape. This was ten years ago. If you wanted to live on a South Sea Island and I wanted to live in an English countryside we could construct different landscapes on barges or something, and if we no longer wanted to live together, we could float away. Much later I picked up the* Times *one day and I saw where shipbuilders in Japan were building these factories and floating them to Brazil. I then had this idea that if these things were tremendously evolved, you could shuffle factories and communities around on the ocean, parking them where they're needed. It's like property without location. It is also a toy for me to explore structural arrangements in society. One of them is a spiral of industry, administration, suburbia and farmland all attached together. It's also a way of making specious analogies between that and simple organisms—different parts corresponding to different kinds of cells. It's a kind of* *child's play, the same kind of activity as making a dwelling in the street.*

Simonds acknowledges his early interests in Claes Oldenburg's early monumental projects and in the work of Yves Klein. He recalls with pleasure his relation with Robert Smithson, whose mind also ranged far beyond sculpture, and his friendship with Gordon Matta-Clark, an artist whose speciality was making fantastic holes in existing buildings. For several years he lived with Lucy Lippard, a writer and chronicler of various art styles, especially Conceptual art and feminist art. But I tend to agree with those who think that one's work is more or less genetically immanent in oneself, just as stone carvers used to believe that the forms they made inhered in the stone. These metaphysical problems are not germane here, but they arise because life has a metaphysical aspect and when you speak of Charles's work you have to consider everything. As someone who loves to go about the world, both looking at it and creating it, his remake of creation is human and comprehensive as well as mystical and strange. His is an epic that isn't finished yet. It is a vast thought to realize that everything of any kind is something that comes originally from the earth and will return to the earth in some form, however undegradable it is at the moment. For many years I have loved a few enigmatic sentences once written by André Gide which also inform this brief discussion of Charles Simonds:

I am torn by a conflict between the rules of morality and the rules of sincerity. Morality consists in substituting for the natural creature (the old Adam) a fiction that you prefer. But then you are no longer sincere. The old Adam is the sincere man; the old Adam is the poet. The new man, whom you prefer, is the artist. The artist must take the place of the poet. From the struggle between the two the work of art is born.[6]

1. The show opened at the Museum of Contemporary Art, Chicago, Nov. 6, 1981-Jan. 3, 1982; it went on to the Los Angeles County Museum of Art, Feb. 11-Mar. 21; Fort Worth Art Museum, Apr. 13-May 30; Contemporary Arts Museum, Houston, June 21-Aug. 15; Phoenix Art Museum, Aug. 25-Oct. 10; Brooks Memorial Art Gallery, Memphis, Dec. 4-Jan. 2, 1983. It is currently at the Joslyn Art Museum, Omaha, Jan. 15-Mar. 6, and comes to New York's Guggenheim Museum, Sept. 23-Oct. 30.

2. All italicized sections in this article are from a version of a conversation between Charles Simonds and Ted Castle on Nov. 20, 1981 in New York.

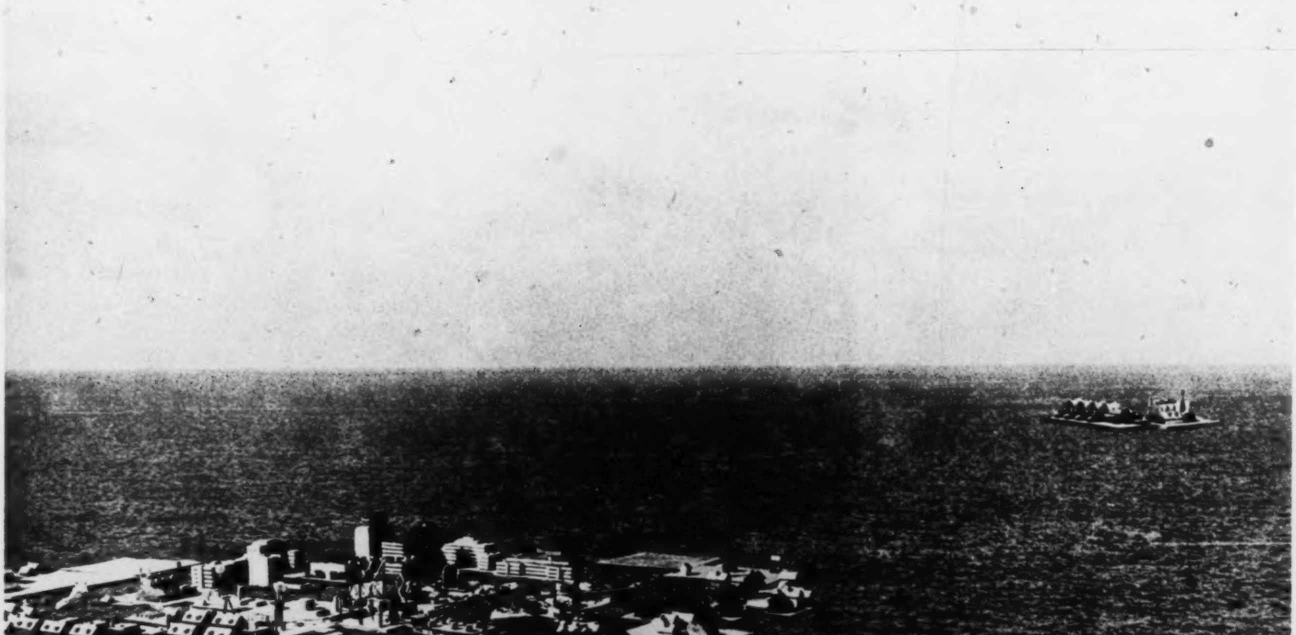
3. The Dwelling situated in the café wall at the Museum of Contemporary Art, Chicago, is the largest of the permanent constructions. Two "rivers" of clay meet, one flowing pink and one flowing yellow. At one time (1977) it was clearer that such colored clays referred to neutral (yellow) or female (pink) principles while the predominant gray of the bricks was regarded as male. The wall is used like a range of mountains; Simonds was interested in the fact that the wall concealed chimneys for a bakery formerly located in the building, and he punched holes through into these real archeological elements.

4. Gregory Bateson, *Steps to an Ecology of Mind*, New York, Chandler Publishers, 1972, p. 454.

5. Daniel Abadie, "Simonds: Life Built to Dream Dimensions," trans. by Terry Ann R. Neff, essay in *Charles Simonds*, Chicago, Museum of Contemporary Art, p. 32. This book gathers together all facets of the artist's work and contains particularly good color plates.

6. This quotation from Gide is here transcribed from my book *Anticipation* (unpublished, 1966). I believe it appeared in some of Gide's published journals, but I am unable to locate the reference.

Author: ***Ted Castle is a free-lance art critic and fiction writer.***



Floating Cities Photomontage, *1978.* Collection the artist.

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Deep Space

Enlivened by a light-touch lyricism and a quiet but free-coursing subjectivity, Helen Lundeberg's paintings, seen in a recent retrospective of her work from 1935 through the present, sweep attention away from immediate fact and into a deeply private zone having no material or sensory correlatives.

BY PRUDENCE CARLSON

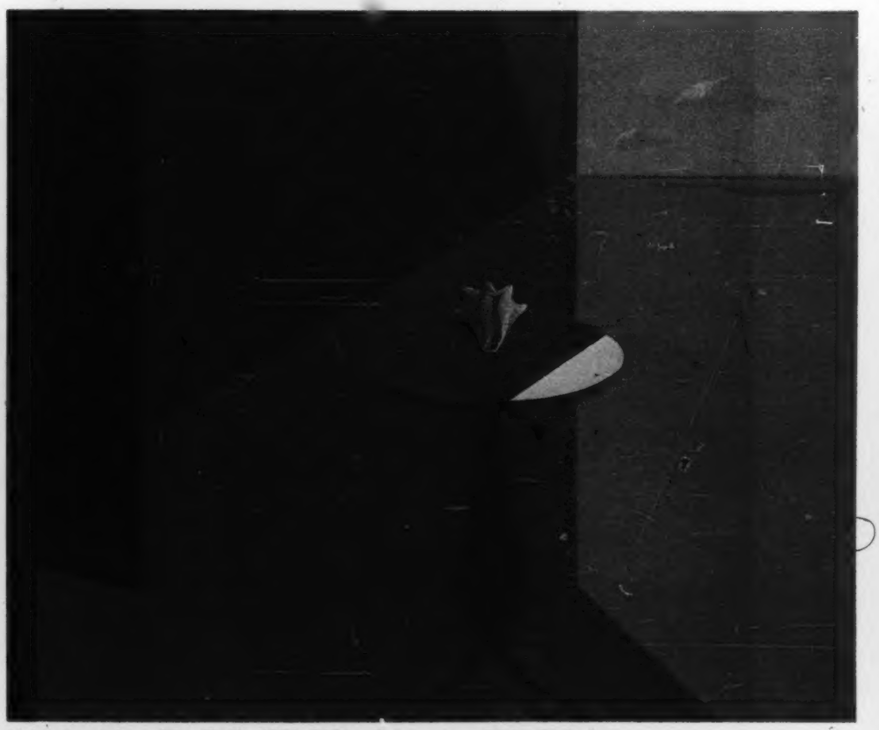
In the mid-1930s, ten years prior to the emergence of Abstract Expressionism, a tiny cadre of West Coast artists evolved a distinctly native—a sanguine, supremely clear-headed and incipiently Transcendentalist—response to European Surrealist painting. Dubbed "Post-Surrealism," this response snowballed, briefly, into a movement; it was parented and given its most signal articulation by the painters Lorser Feitelson and Helen Lundeberg (Feitelson's wife and former pupil). Californian Post-Surrealist painting still shared with Surrealism a fascination with tracking down the inmost, enigmatic and ever elusive springs of esthetic/intellectual apprehension. However, it coolly abjured many of the special devices belonging to the Surrealist arsenal: automatic gesture, inchoate subconscious "utterances," a pictorial space often claustrophobic or vertiginously warped, assemblies of incongruous symbols and forms, and the underlying stimulus of a very modern, very urban paranoia.

Instead, as defined in Feitelson's work of the '30s and in nearly all the paintings of Lundeberg's long career (her recent show was a retrospective sampling of works from 1935 through the present), Post-Surrealist art operates by a completely contrary set of practices and assumptions. It is marked, above all, by meticulous facture—by an extreme precision in rendering, intended to mask any trace of the artist's hand, which lends the painting a timeless, even oracular air. Aiming, too, at the poetic ideal of a perfect coincidence—a neat conflation—content and form, Feitelson's and Lundeberg's works are studies in an acutely conscious, at times almost supra-rationalist control; in their paintings, "symbols"—a shell, an archway, a spatial void—are chosen and deployed with exorbitant care so that they function as vehicles of faultlessly synchronized formal and metaphoric meanings. Unlike the Surrealists, Feitelson and Lundeberg thus found the mind's counterpart not in discordancies or in "process," but in a measured, classicizing esthetic order. In Lundeberg's paintings, this order may take the form of an architectural space composed of close-valued planes of color and complicated by an illusionistic play of sudden depths and of lights, reflections, shadows. She also causes it to unfold in eerie, dream-clear landscapes—visions of an abstracted "natural" world that is vast, desolately unpeopled, but always inviting and quickened by an immanent, supervisory intelligence.

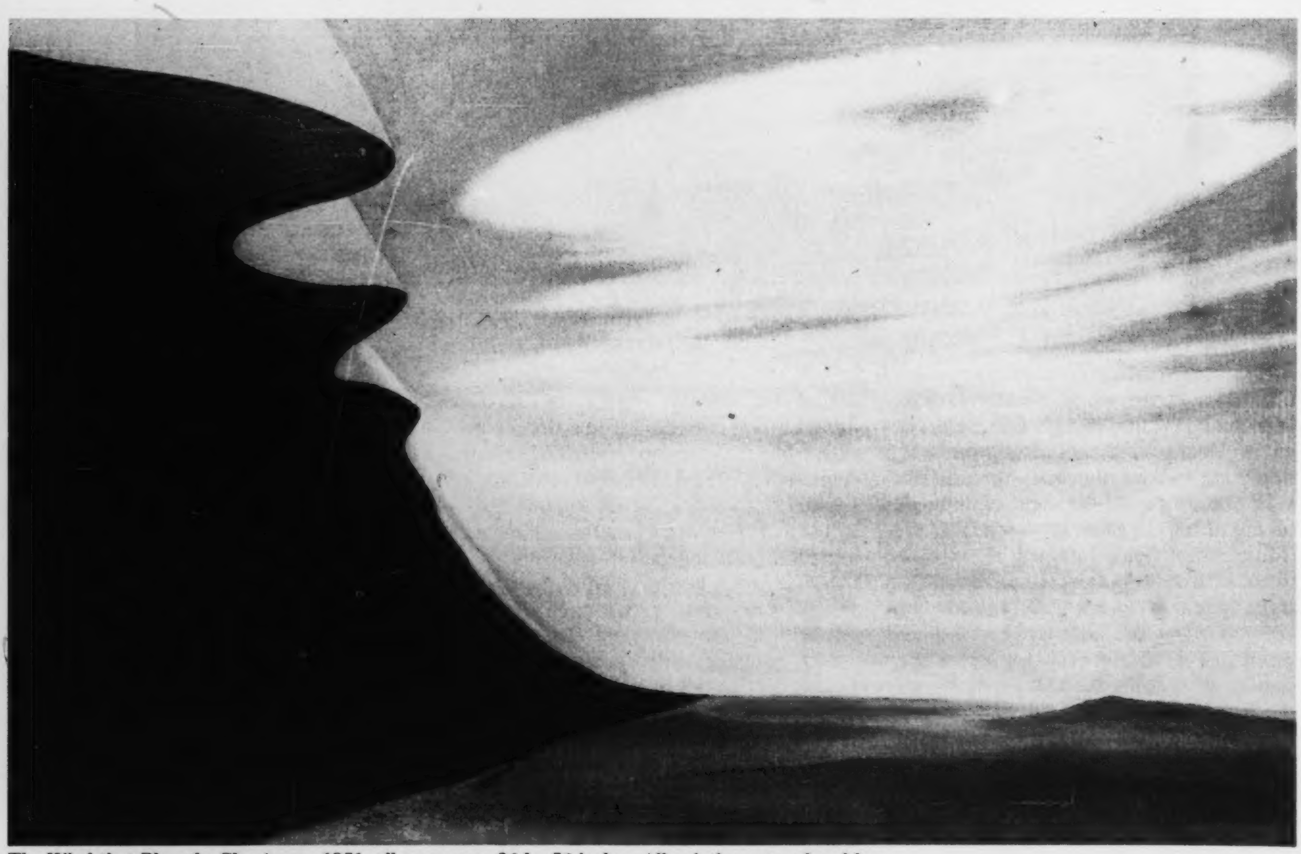
Helen Lundeberg:* Grey Interior III, *1979, acrylic on canvas, 60 by 50 inches. Collection the artist.

Feitelson's work drifted rapidly—as did Abstract Expressionist art a decade later—toward an ever more stringent formalism, and eventually issued into Californian Hard-Edge ("abstract classicist") painting. Similarly, in Lundeberg's paintings, a stark or superficially ultrasimple geometric order emerges out of a very intricately, if intuitively, structured composition. The dominant geometry may be static, experienced as inexorable, and lead back to a puzzle of tight-locked angular shapes; or it may invoke a slow wavelike motion, set up a hypnotic, almost visceral tug-and-pull across a painting's surface—as in Lundeberg's *Summer Tide* (1967), *Reclining Landscape* (1968) and *Icarus Bay* (1970), works that are built of a few recurring, undulatory, elastic forms. Usually, though, for Lundeberg, a painting's composition takes as its starting point a clean bisection of the canvas into left- and right-hand halves; this division inaugurates a sophisticated formal counterpoint founded on subtle arrangements of functionally "modular" shapes and on delicate progressions of the artist's signatory desert-pale colors.

Yet, for all this formalist acumen, Lundeberg's motive concerns have never been basically abstractionist. Even those works most closely verging on pure abstraction—like the early, pivotal *A Quiet Place* (1950) or *Sunny Corridor* (1959), *Estuary* (1960) and *Landscape: Grey and Pink* (1979)—incorporate imaginatively distilled architectural or organic forms and



Helen Lundeberg:* The Shell, *1950–1951, oil on canvas, 30 by 36 inches.



The Wind that Blew the Sky Away, *1951, oil on canvas, 36 by 56 inches. All paintings reproduced here were in the retrospective of Lundeberg's work, Oct. 20–Dec. 4, 1982, at the Graham Gallery, New York.*

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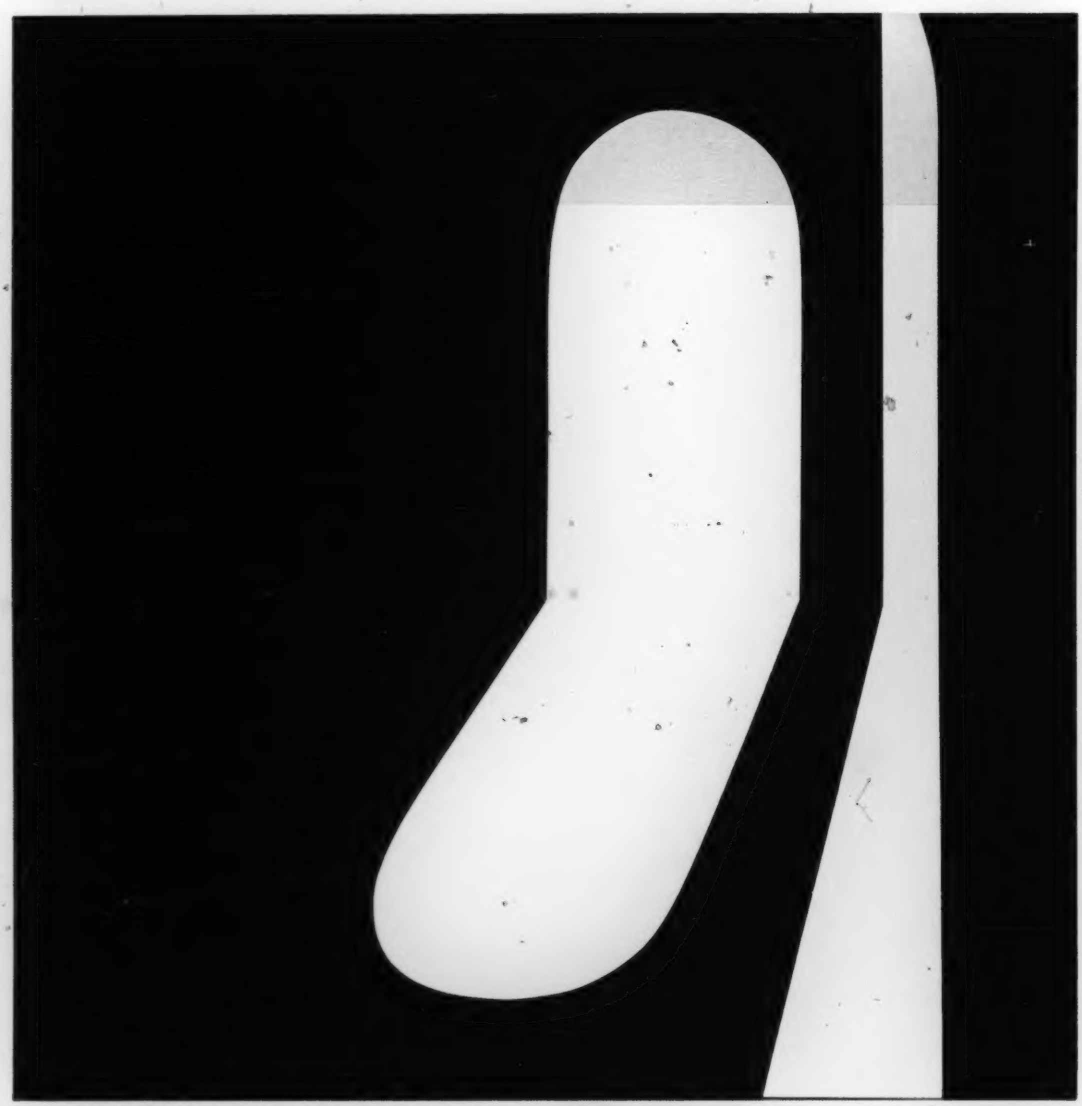
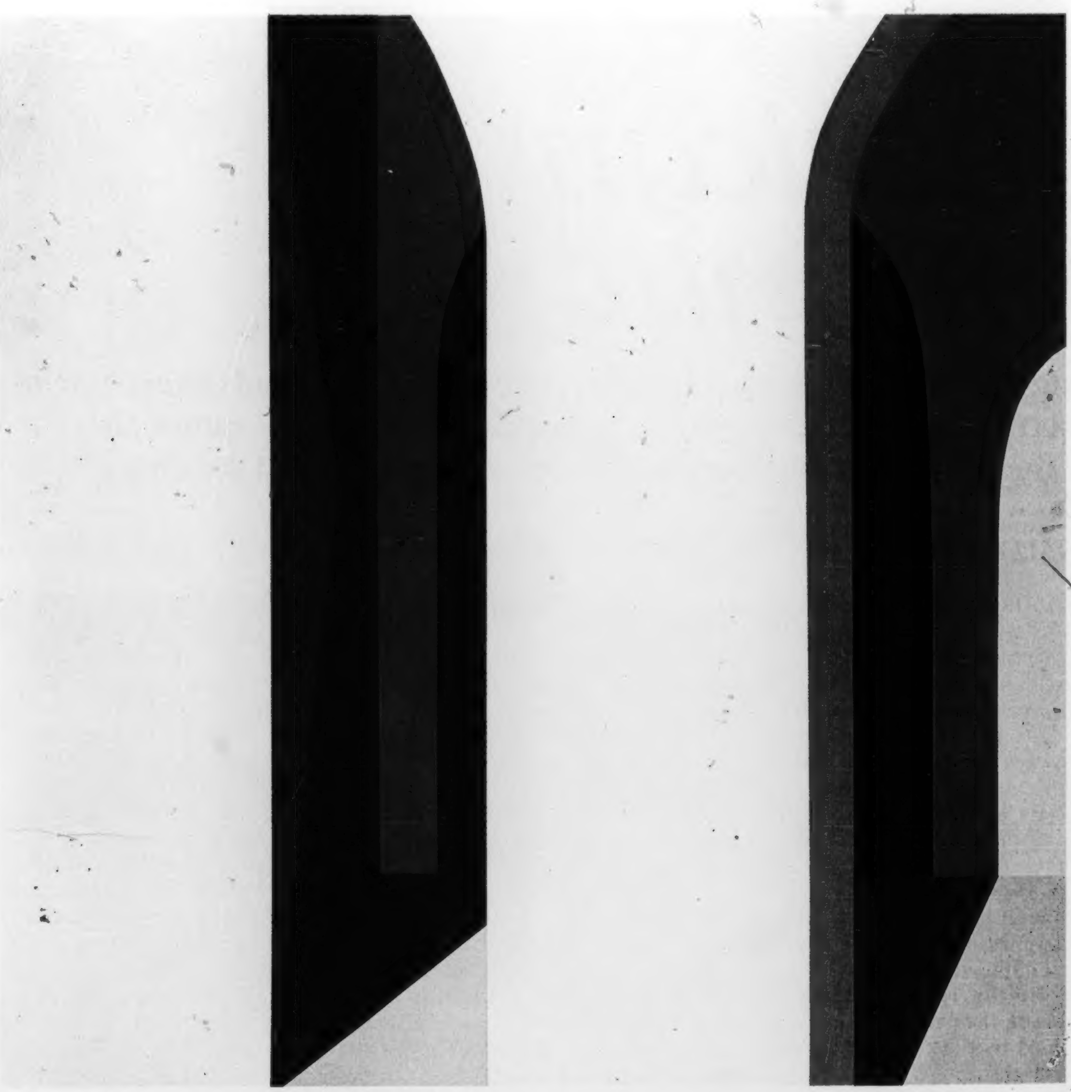


Desert Light, *1964, oil on canvas, 36 inches square.*

allude to far-receding, finally fathomless, spaces. Lundeberg's paintings revel in the paradoxes attendant upon depicting spatial illusion—here, an illusion not simply of physical volume but of engulfing emptiness—within a two-dimensional field. Further, despite her work's cerebral bias, it is enlivened by a light-touch lyricism and a quiet but free-coursing subjectivity. Each of her paintings is, in a sense, like a well-carpentered Jacob's Ladder, a flawlessly designed—thus plausible and compelling—instrument for conveying thought stepwise both outward and inward: for sweeping attention away from immediate fact (the canvas's edges and surface, the artist's own painstaking activity of composing colors and forms, the mere visual images of a vacant landscape, lonely object or narrow light-striped corridor) into a deeply private zone having no material/sensory correlatives. The ultimate content of Lundeberg's works is an open-ended—a "cosmic"—space of metaphysical and mystical ponderings.

The split or two-part structure of so many of Lundeberg's paintings introduces a scheme of deft switchbacks—a kind of novel dialecticism—meant to elicit a chain of contraries stretching toward the philosophical: object vs. image, concreteness vs. incorporeality, a transcendent reality vs. a "Plato's Cave" of figments and mirages. These contraries are communicated through other oppositions: Lundeberg's smoothly coupling a pictorial depiction of shifting depths to an abstract composition of planar forms, her countering dusky intimate spaces with disquietingly illimitable ones, and her lightly alternating between the "verity" of day, direct vision, blanching sunlight, and that "other reality" of night, mirrors, the artist's easel. In two very fine '50s works, *The Shell* and *The Road*, the paintings' left-hand halves fillip easily back-and-forth between literal surface and soft-shadowed interiors comprised of rectilinear panels of color; their right halves let onto preternaturally vivid landscapes that race toward a horizon set at infinity. The fantastical "landscape" sections—one with a bold branching road and one with tapering fish-shaped clouds echoed in a conch at the painting's middle—regis-



Arches #4, 1962, oil on canvas, 50 inches square.

ter as more tangible, more stubbornly "real," than those left-hand sections which hinge upon formalist devices and persistently hug the canvas's surface.

In overview, Lundeberg's paintings bear witness to a rare consistency in artistic intent and means. They disclose an unbroken preference for calculation and for pristine order over accident and vagueness. Apparent, too, are the artist's abiding absorptions with arrested or visionary time, with both proximate and immense "outer" spaces, and with imaginary geometries posited as universal. Poetic spareness, an unearthly tranquility, an incessant oscillation between abstract and representational concerns—these traits have been continually at play in Lundeberg's work, from her well-known 1935 *Double Portrait of the Artist in Time* and her little de Chirico-esque landscapes of the early '40s, through her "Mirror" and "Planet" and "Arches" series of the following decades, up to the present. Lately (post-1975), a modified naturalism has reentered her work—a descriptive susceptibility that Lundeberg had assiduously sidestepped for nearly 30 years. Mist-blue fruits sit on a bare plain (*Three Plums and a Pear*, 1976); a mountain range, pallid as a retinal afterimage, appears in profile, framed by a window, a doorway, or positioned within an inset picture (*Grey Interior III*, 1979, and *Studio Interior*, 1980). These images, drained of substantiality and estranged from their customary or temporal contexts, have been rendered perfectly obedient to Lundeberg's purposes; they, too, are employed in vindication of her faith in the epiphanic powers of system, technical expertise and reason. This faith, now much in discountenance in contemporary painting, has not only made for the enigma of Lundeberg's work, but also lent that work its extraordinary poise and assurance. □

> ***Poetic spareness, unearthly calm, a perfect coincidence of content and form—these traits have been continually at play in Lundeberg's work.***

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American Romantic

Hovering between clarity and obscurity, between dreams and drama, Edwin Dickinson's images depict a private, fantastical universe. The author also finds in them a remarkable "tension between the elegiac and the erotic."

BY DONALD B. KUSPIT

Edwin Dickinson's pictures are confusing: they were made in this century, but they have the look of another world. This is part of their mystique—and their credibility. For the nostalgia that, today, pushes us towards traditionalism makes them, with their seemingly absurd attachment to the spirit if not exactly the letter of tradition, freshly topical. Tradition exists in the residue of ornate objects that Dickinson dwells on, almost as though they were—as they indeed sometimes are—sufficient unto themselves, and no mere context for his individuals. But an exaggerated sense of uniqueness on the part of his individuals, confirmed by their intense involution—inward glance—is also part of tradition. The heavy mood, the allegorical overtone, as if every object and person were the personification of some unnamable depth, indicates a despairing flair for a tradition of feeling experienced as inescapable, with its own laws of dramatic construction.

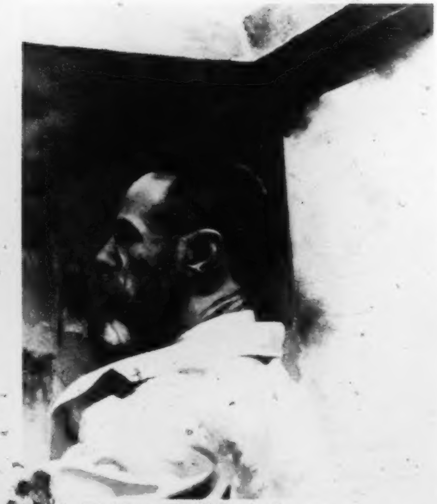
The wonder is that such a sense of tradition, which one would have thought bankrupt, does not issue in stillborn pictures. But this mix of histrionic grand manner and what can only be described as a retired subject matter—a subject matter that has seen better days—works: it even results in a curiously modern manner. That is, we experience its effect of absurdity as modern. There is an air of little theater, with its self-dramatizations mistaken for acting. Private little worlds are evoked—worlds which are not the microcosm of any larger world. This, I think, is what makes Dickinson's pictures even more of a riddle than they appear to be.

Lloyd Goodrich wrote that Dickinson "does not fit into any neat classification." From the start of his career he was "free from academic molds," even though he studied with the academic realist Charles Hawthorne. But Hawthorne gave him an eccentric sense of the grand tradition, and approved of that mixture of fantasy, naturalism and near-abstraction present, as Goodrich notes, in Dickinson's first self-portrait (1914).

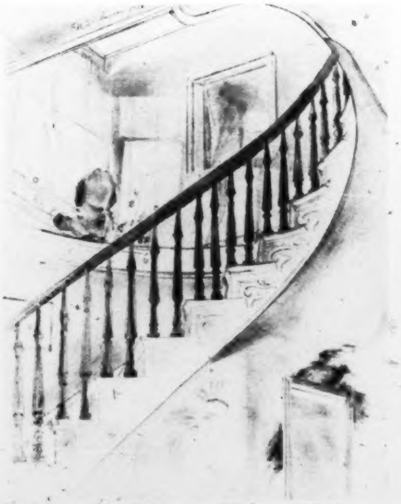
Dickinson's is a very individual art, with no clearly distinct phases. Rather, a recurrent subject matter is treated with a variety of means, although, towards the end of his career, his style evens out, as it were, becoming a relatively consistent if idiosyncratic fusion of clear line and smoldering color. Dickinson himself noted the importance of El Greco's *Burial of Count Orgaz*—a religious fantasia of extremely flexible figures that add up to an unexpectedly taut structure—for his own work. As Goodrich notes, in Dickinson there is a strong sense of technical virtuosity—in the service of a desperate, defensive idealism.

Elaine de Kooning writes that Dickinson was included every year in the Abstract Expressionists' artist-juried show at the Stable Gallery in the early 1950s. Why would someone whose pictures made one "think of writers rather than painters, nineteenth century writers in particular—Edgar Allan Poe, Nathaniel Hawthorne, Ambrose Bierce, Stephen Crane"—be included? It is because Dickinson was, if not the quintessential American romantic, then a contemporary summing up, in pictorial form, of that personage's most substantial traits. He was a living fossil—a relief after the Social Realists, who tried to see America in tough-guy terms. And he confirmed the romanticism in Abstract Expressionism: the belief in a passionate determination of reality, including the reality of art. Moreover, there was in Dickinson a sense of incomplete release of passion. This came partly through his being bound to obsolete modes of representation, which was repressive in itself; but also, in good romantic fashion, he believed as much in the repression as in the expression of his passion. The two were inseparable for him, and constituted one convention—the sense of control, eager for an objective grip on reality, and the need for release, lending to a momentarily impulsive or unreflective treatment of reality. The result is that mix—to use the term in which John Ashbery described the little drawing *Souvenirs of the Fossil Hunters* (1927)—of straightforwardness and an "almost sinister strangeness."

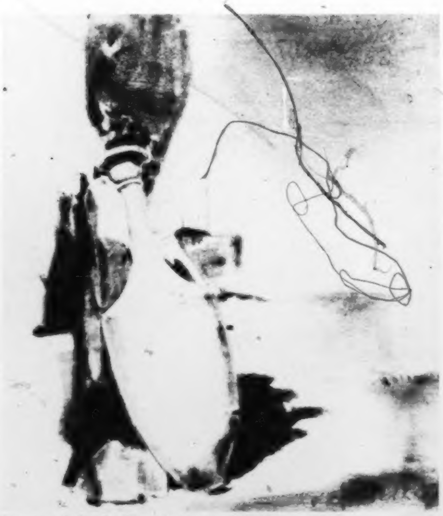
There is always the sense of something uncanny—not yet fantastic, as in Burchfield—lurking in Dickinson's old houses, such as the one in Ashbery's drawing. It is this uncanniness, based on a sense of keeping one's distance from an object of passion (or an object, like a house, which is the residue of the passions of others), that gives Dickinson's pictures their air of being riddles to be deciphered. Typically, Dickinson invests heavily in his subject matter, as if seduced by it, but then he pushes it away by keeping it clearly before a detached eye. His themes stir powerful



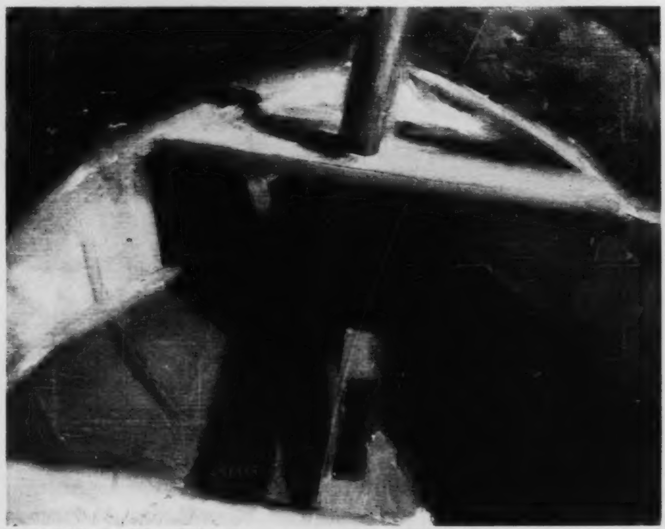
***Edwin Dickinson:* Self-Portrait,** *1949, oil on canvas, 23 by 20⅛ inches. National Academy of Design.*



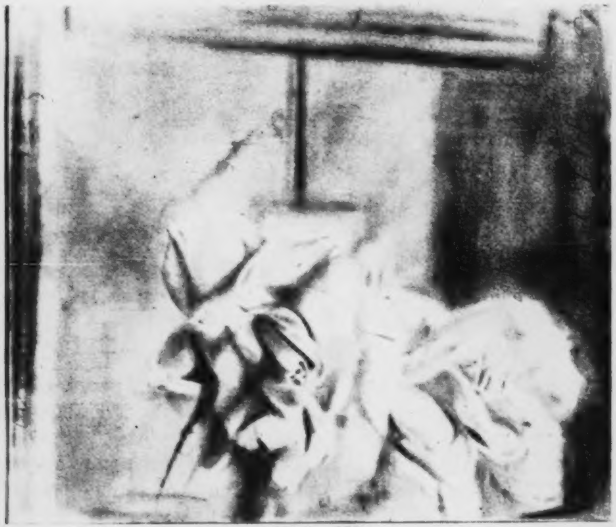
Staircase, The Manse at Ulysses, *1928, pencil on paper, 10 by 7¾ inches. Collection Mr. and Mrs. Robert C. Graham.*



Young Man's Tombstone, *1962, pencil on paper, 11 by 9½ inches. Collection Mr. and Mrs. Robert C. Graham.*



The Skiff, the 85, *1942, oil on canvas, 15 by 18¼ inches. Collection Mr. and Mrs. H. Robert Samstag, New York.*



Roses, *1939, pencil on paper, 10¾ by 12¾ inches. Collection Mrs. Robert M. Benjamin.*

associations, but are also nothing but containers for visual form—for so many strata of light and dark.

More precisely, what one finds in Dickinson is a style which wavers from the light, even delicate touch of the drawings, to the sometimes very heavy touch of the paintings, as if moving around massive amounts of matter and stirring up lots of mud. There is also at times a deliberately mystifying alternation between clarity and obscurity, as if something was simultaneously in and out of focus—seen at once in its immediacy and through memory.

This has its parallel in Dickinson's typical mix of the erotic and elegiac. He often presents the object of desire, or objects which depict desire or seem to embody or reflect it, as if static, or inert, or dead—like a statue, a favorite Dickinson subject matter. Death disguised as immortal art keeps the object of desire at a distance from us—keeps it "objective." Dickinson's drawings of the statues of *Cupid and Psyche, Metropolitan Museum of Art* (1944), *Olympia* (1962), and a *Lion* (1964) show this neutralization—one might really say masking—of a dynamic subject matter by art or "death." The subject matter, already stilled into art by being made a statue, is further stilled by Dickinson's rendering—which at the same time, through its own dynamic handling, is restored to life—not real life, but emotional life. Through this handling the work of art, and the life experience it reflects and generalizes, becomes part of a personal allegory.

Dickinson in general has a sustained interest in allegorical objects, such as those accompanying *Esther Sawyer* (1931) and *The Cello Player* (1924-26). But here again the estheticization of death—epitomized perhaps in the Lycidas-like *Young Man's Tombstone* (1962)—or an inward stillness is at stake, both of which disguise what can only be regarded as a libidinous potential.

The sense of isolation and loss in these works evokes, paradoxically, through the boldly displayed artifacts, a tangential sense of fullness. The ele-

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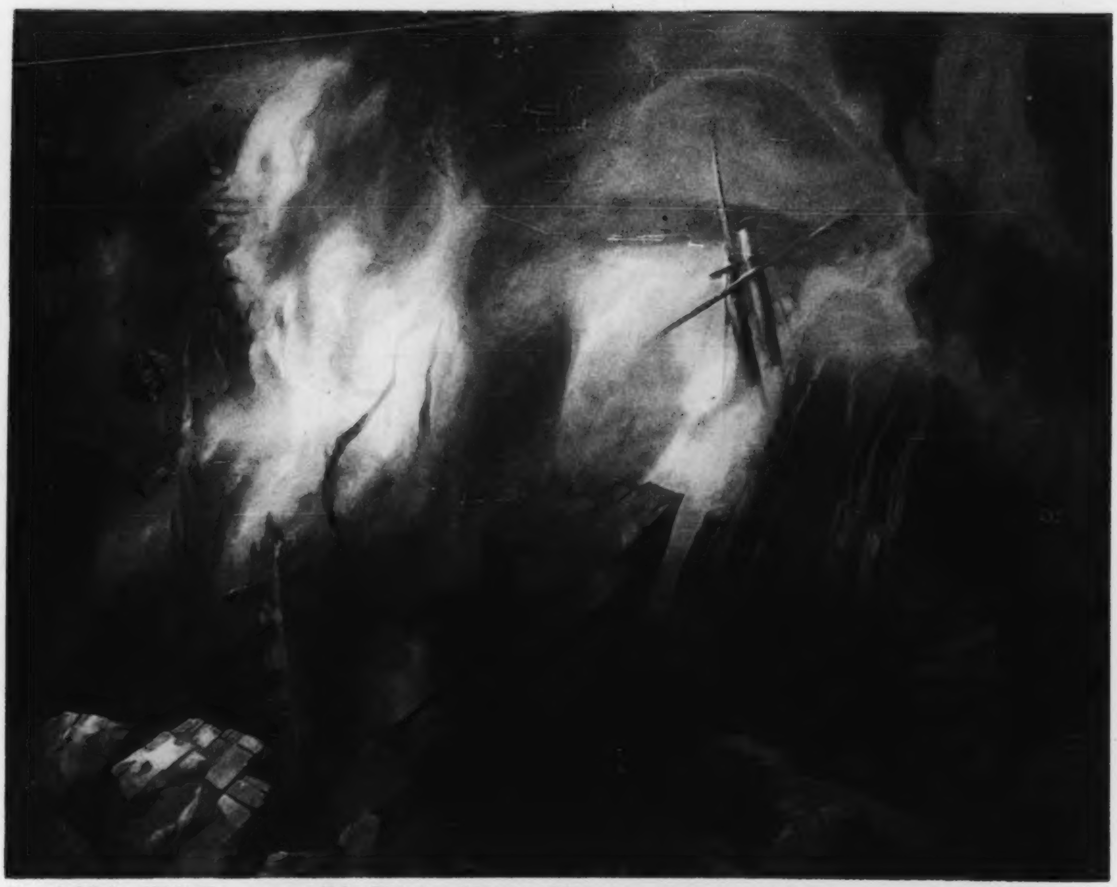


Stranded Brig, *1934, oil on canvas, 40 by 50 inches. Museum of Fine Arts, Springfield, Mass.*

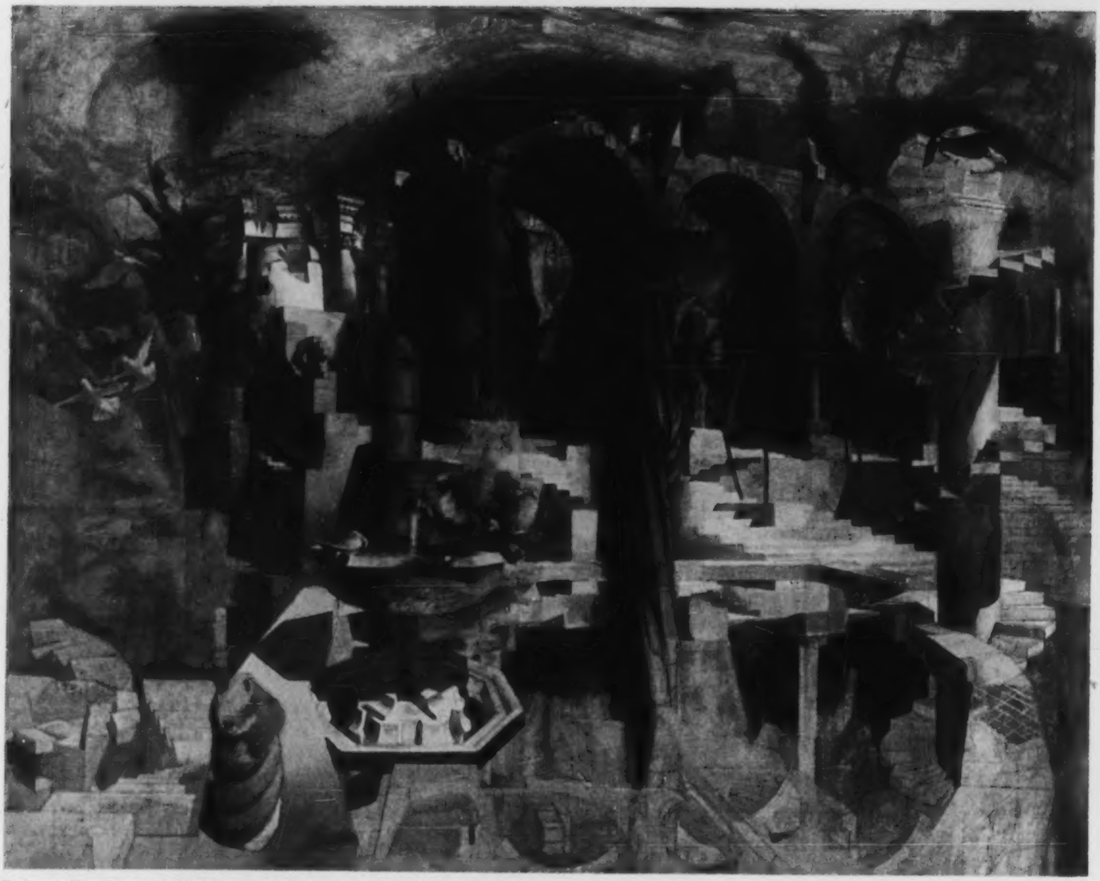
gance of these objects also adds a muted touch of erotic appeal, which reflects back on the figure whose attributes they are. The artifacts are the figure's libidinous potential made articulate; they also embody the melancholy self-absorption that has made the figures themselves into statues. There is an atmosphere of mythology in the interplay of figure and artifact; the one easily changes into the other because of the magical simultaneity of their presence.

Dickinson tends to present human beings themselves as statues, or statue-like—they take on the impenetrability of objects. This appears in a number of portraits—Frances Dickinson (1936), a woman (1937), Carol Wolf (1942), Sandra Shaw (1947), David Daniels (1966), and especially in the portrait of his young wife, Frances Foley (1927). Presented as a sleeping beauty, i.e., in a death-like state—recall Poe's Lydia—she is in effect a life-size doll. The self-absorption of all these figures reminds us of similar types by Eakins, but these are blunter, less organic in their inner being. Their self-absorption is less a part of their becoming, of their expressing who they are. They are rather stuck in it, as in some sterile eternity. It is an inwardness from which there is no exit, and which is thus a form of arrested development. It is such an inwardness which seduces Dickinson, as a dubious expression of passion.

This self-absorption can become merely histrionic, an exercise in self-dramatization. Dickinson is obviously theatrical in many works, but in them he is still debating the tension between the elegiac and the erotic—treating this tension with a new recklessness, if not quite abandoning himself to it. This theatricality is perhaps most obvious in the extravagance and pretentiousness of *Ruin at Daphne* (1943-53), an idiosyncratic triumph of sorts which seems anticipated by the tumultuous *Stranded Brig* (1934). Both have a loosely "modernistic" manner, with a fragmentation that could be mistaken for Cubist and a sense of dissolved substance that could be mistaken for Futurist. Both dramatize dead worlds in an almost erotic way, the flashing crimson of the Daphne picture especially.

Dickinson's attraction to ruins, to relics of the past—for the emotion they can arouse and the experience that seems sedimented in them—surfaces in another way in his 1942 *Self-Portrait in Uniform*. The uniform is from the Civil War; the ornate form also clearly belongs to an earlier, grander era. Here, Dickinson searches out the artifacts of a lost heroic age in which he can bury himself. He playacts his own heroic possibilities in an age sceptical of heroes. In this way he faces, with Baudelaire, the problem of the heroism of modern life. But his answer is more sceptical than Baudelaire's: these days, Dickinson seems to imply, one is heroic only through art, whether by dressing up through it or through such mechanisms as what Dickinson called the "*premier coup*"—a spontaneous glance at reality, and a swift, direct transcription that recovers reality's immediacy.

Reality "taken" from a steep angle, as if off guard, can be freshly paradisiac. Especially the reality of nature, the last refuge for those in pursuit of



Ruin at Daphne, ***1943-53, oil on canvas, 48 by 60¼ inches. Metropolitan Museum of Art.***

the heroic or grand. Dickinson's landscapes—often seascapes—seem the one area in which he is finally free of his "deathmask." Yet even here, as stripped down as the landscapes tend to be, in a way that sometimes reminds one of Milton Avery, there is a sense of melancholy, stasis or quietude. Painted spontaneously throughout his life, often in a single sitting of two to four hours, the landscapes have a strangely muted vigor.

Even in Dickinson's many music pictures—allegories that seem to synthesize the Keatsian belief in an unheard music (of the spheres), sweeter than any heard music, with Thoreau's command to march to a different drummer—there is an aura of dense quiet. No display of passionate ocean or passionate music can break the spell of this stillness, with its strange sobriety about life. This stillness is like the black veil in Hawthorne's story about the minister; or it is the mental space—the breathing space of reflection that seemed longer than it was—that Bierce's hanged man experienced, or the desperateness underneath Stephen Crane's reportorial veneer.

To me, the attempt to break through the stillness, to be passionately responsive despite its presence, is epitomized in Dickinson's use of an erotically quick crimson line to define the space between Frances Foley's slipper and foot. This quirky line, seemingly dashed off, breaks the somber tone of the picture, and shows us that if the self-absorbed—those dead to the world—cannot be aroused, those who behold them can be. Dickinson dares to touch, as if to awaken with a deliberately clumsy artistry, those who sleep contentedly in their own beauty, and so need nothing from art. It is such small but radical touches or "actions," bringing the artist back to self-recognition after his absorption in the model, that may have endeared Dickinson to the Abstract Expressionists. Their relation to him had to be sentimental, yet he, too, acts, if more tentatively than they, to overcome the inhibitions forced upon him by his subject matter—an always intractable, in a sense unreachable subject matter.

What we get in Dickinson is an early inkling, on the American scene, of the modern position at its most basic: the transfer of passion for a subject matter to passionate art-making—in general, the recognition that art is a profound statement about passion, about absence that can be filled only by one's own acts. The result may be, as in Dickinson's case, the dramatic idealization of one's subject matter—which means, paradoxically, that one must come to love it less, for such idealization reminds one that one cannot have a consummate relationship with it, which is why one views it in a detached way. ☐

"Edwin Dickinson: Draftsman/Painter," was organized by John H. Dobkin for the National Academy of Design, New York (Apr. 7–May 9, 1982); the show subsequently traveled to the Museum of Fine Arts, Springfield, Mass. (July 3–Aug. 15) and the Norton Gallery, West Palm Beach, Fla. (Sept. 10–Oct. 17). The accompanying catalogue includes essays by John Ashbery and Elaine de Kooning.

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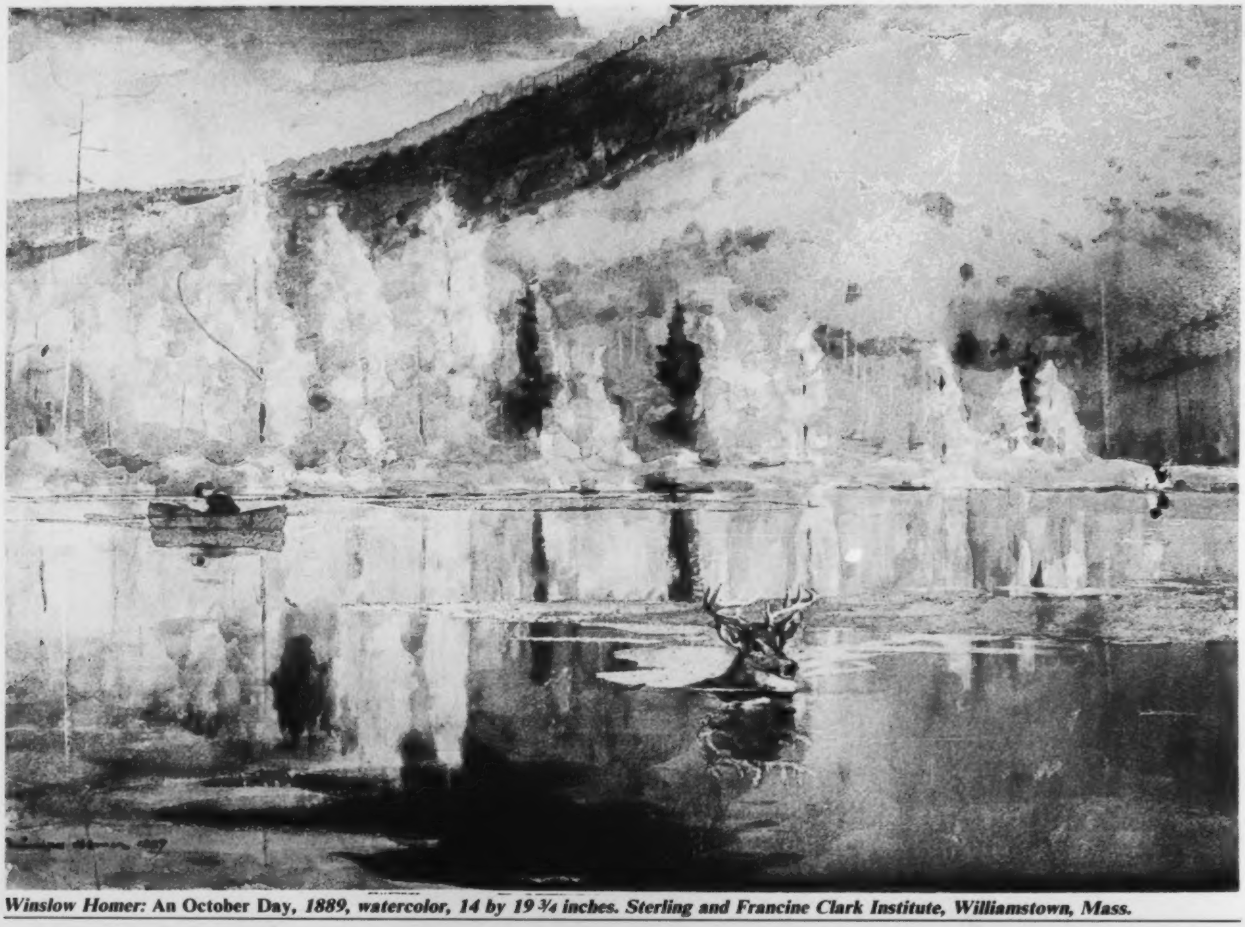
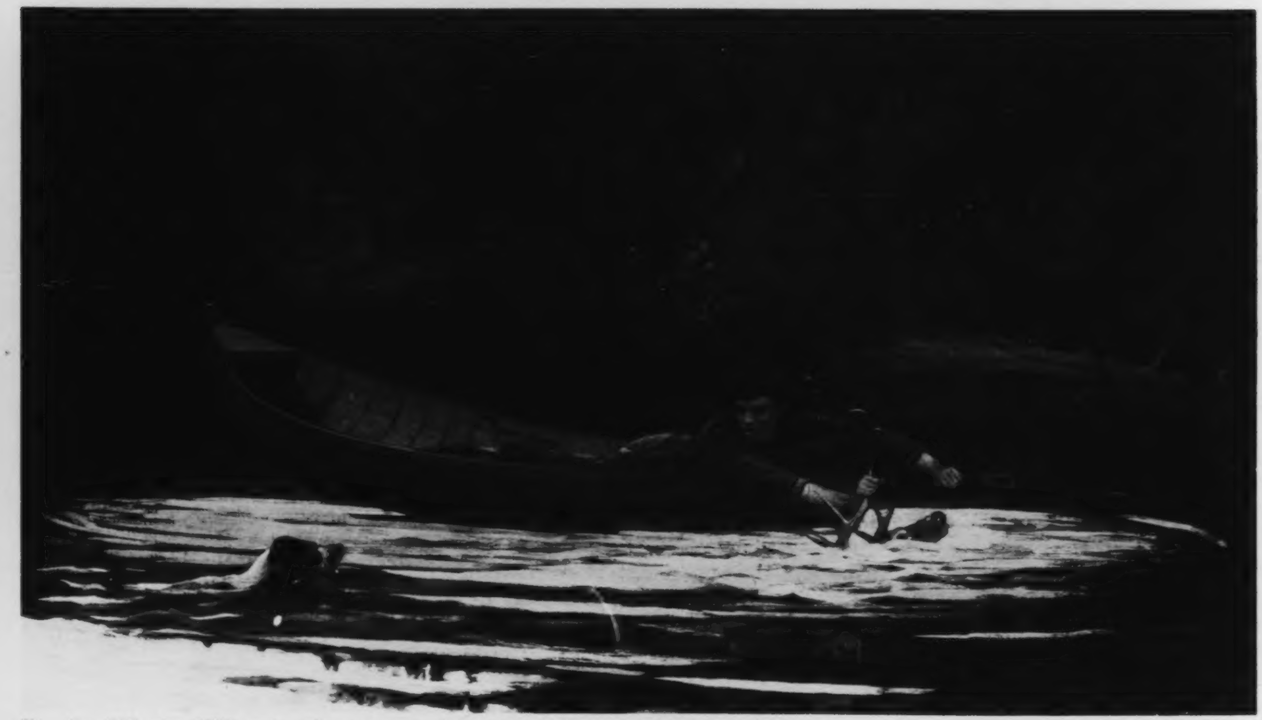


Winslow Homer: An October Day, *1889, watercolor, 14 by 19¾ inches. Sterling and Francine Clark Institute, Williamstown, Mass.*



Hound and Hunter, *1892, watercolor on canvas, 14 by 19¾ inches. National Gallery of Art.*

Mortal Themes: Winslow Homer

Focusing on recurrent allusions to death and hints of repressed sexuality, this psycho-biographical account of the emotional foundations of Winslow Homer's art discovers, beneath its sheer physical beauty, a profound psychological ambivalence.

BY HENRY ADAMS

The sheer visual beauty of Winslow Homer's paintings often leads us to overlook the dark themes which lie at the heart of his achievement. In the watercolor *An October Day*, for example, what first strikes us is the visionary beauty of the wilderness. The distant hillside seems almost on fire with autumn color, in brilliant copper and gold, scarlet and alizarin. In contrast with these heated tones, the lake in the foreground seems to possess a cooling wetness, at once serene and pure. It takes a moment to even notice the other elements in the picture—in the right foreground a swimming deer, and in the distance on the left a boy in a blue boat rowing after him. Yet it is these two elements which give a dramatic meaning to the scene and reveal Homer's fundamental expressive intentions.

At the time Homer made this painting, hunting in the Adirondacks often took a particularly cruel and sadistic form. Rather than shooting deer, it was common for hunters to use dogs to chase them into the water, and then, rowing after them, to hold their heads under water until they drowned.[1] This pursuit, which will soon prove fatal to the antlered buck depicted, is the subject of Homer's painting.

That Homer did, in fact, have the death of the deer in mind is suggested by another watercolor, *Hound and Hunter*, which was painted a few years later. Here we see what is, in essence, the next stage of the drama. The boy in the boat has overtaken the deer, gripped it by its antlers, and is straining, at the risk of capsizing his boat, to push the beast's head under water. His dog at the left is eagerly swimming towards the quarry to assist in the last moments of the kill. There are certain changes, of course, between these two pictures. In the second the landscape has been altered and the boat is not precisely the same. But on the deepest level, that of expressive intention, it is appropriate to think of these two watercolors as successive stages of a single event, like successive frames in a comic strip or a moving picture.

A similar instance of a painting by Winslow Homer whose meaning is not easily grasped at first glance is the wonderful watercolor of a *Deer Drinking*. Homer never applied watercolor more freshly and directly—as remains particularly apparent in this case, for the work has never been hung in direct sunlight, and consequently even the most fugitive pigments, such as the delicate cobalt blues, remain brilliant and unfaded. Again, the visual beauty of the piece makes us forget what it represents, and indeed, even when we examine the subject closely its ultimate significance is difficult to construe. Homer simply shows a deer, straddling a large fallen tree in order to drink from a mountain stream. We can deduce that the deer has probably heard some slight sound, as its white tail is lifted and it has directed its gaze directly towards us.

What Homer had in mind becomes quite clear when we look at the sequel to this image, the watercolor of *The Fallen Deer*, in which the deer lies sprawled dead. We can conclude, I think, that *Deer Drinking* shows the animal just before he is fired on by a hunter, and that the other painting shows the animal just after he has been shot. The first painting shows the moment immediately preceding death, and the second the moment after. Once again, the setting of the two images is not quite identical, but the similarities are striking enough so that I think it is justified to consider them as successive episodes in a single drama.[2]

So far I have considered watercolors, but Homer's tendency to explore the successive implications of an event occurs in his oil paintings as well. An example of this is his *The Fog Warning*, one of his most powerful depictions of man's struggle to wrest a living from the sea. In the foreground a Gloucester fisherman clad in oilskins rows his dory, in the stern of which he has thrown a huge halibut, a trophy of recent victory over the forces of nature. But this triumph, Homer suggests, is only a temporary one. For as the man rows toward the horizon a gray bank of fog sweeps towards him, moving, as is apparent

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from the shape of the clouds, from right to left. This threatens to cut the man off from his home ship, the schooner in the background on the right, which he must reach if he is to survive.[3]

The power of the painting resides in the tension between the effort of the fisherman to reach the schooner, and the power of the natural forces which are drawing him away from it. The ship, as we can tell from the set of its sails, is moving away from the dory, going from left to right. It will soon disappear over the horizon, for already its hull is no longer visible. The dory, on the other hand, is being pushed away from the schooner by the force of the waves. The swell in the foreground creates a mountainous slope, which seems about to slide the skiff down towards the viewer. Homer makes this sinister force, which is pushing the boat backwards, appear more powerful by showing the moment when the fisherman's oars, lifted out of the water, are suspended motionless between strokes. Men tire, Homer indicates, while the destructive forces of nature are relentless.

A rower, Homer had observed, must turn his back on his objective, and consequently it is difficult to steer a straight course. In fact, the man in the dory is slightly misdirected. The schooner in the distance is headed to the right, whereas the dory is pointed almost at right angles to it, to the left. The painting shows the moment in which the oarsman pauses to relocate his target, to realign his course, and to reassess his chances of survival. While this reorientation is essential, every moment of delay in the dory's movement may prove fatal, for the bank of fog which is moving down on the rower will not pause and will soon engulf him.

As with the watercolors discussed already, the catastrophe that Homer only hints at in an initial painting became the subject of a later work. In an oil of a few years later, *Lost on the Grand Banks,* Homer represented a dory threatened by an approaching fog with two terror-stricken men clutching at the rail, peering towards the shrouded horizon, and, we may guess, listening intently for some sound in the distance, as noises often carry with surprising clarity over the sea when there is fog. The image, once again, is not quite identical to the earlier work—here we have two men rather than one, and there is no fish in the stern. But in its essential narrative the painting is a continuation of *The Fog Warning* of a few years earlier.[4]

Death is the central theme of all these works. Their fascination lies in the surprising contrast between the beauty of the world Homer shows us, and the horrors which lurk beneath its surface. Each of these paintings, even the ones which at first seem merely exercises in color and composition, convey a narrative which must be understood in order to grasp the work's full meaning.

In a superficial sense Homer's subject matter changed throughout his career. In the early 1880s, for example, he made many paintings of the Gloucester fishing fleet, while in the 1890s he concentrated on hunting scenes in the Adirondacks. On a deeper level, however, once Homer reached artistic maturity his subject matter and his working method remained remarkably consistent. His paintings invariably form narrative cycles which repeat obsessively the progression from life to death. In addition, to a very great extent, Homer tended to make his paintings in the same sequence as the narrative he was depicting, starting with the more ordinary, less dramatic scenes, and gradually progressing toward a depiction of the tragic conclusion, the ultimate moment of death. One might say that he usually began with a straightforward and relatively documentary treatment of each new variety of subject matter, and then turned it in the direction of his personal obsessions. In all the examples cited so far, at least, the more catastrophic scene was the last to be executed.[5]

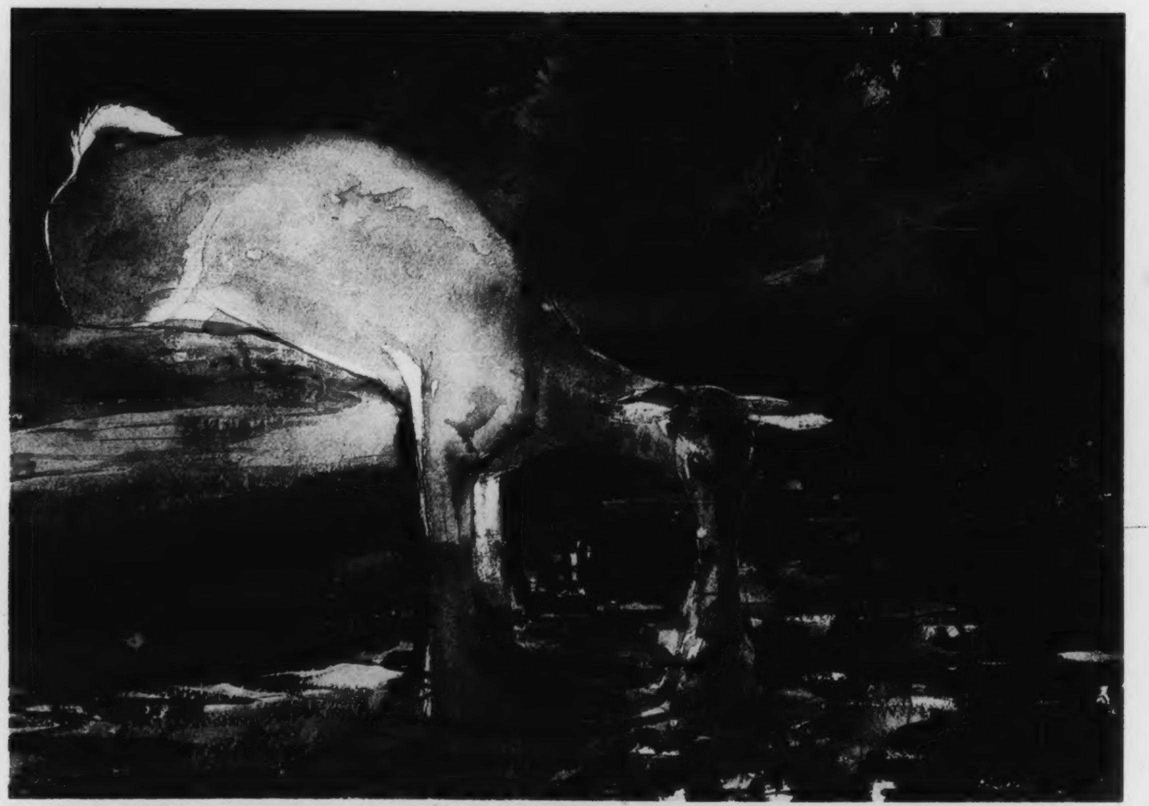
Homer's paintings invariably form narrative cycles which obsessively repeat the progression from life to death.

Oddly enough, there is little in Homer's early efforts which gives a presentiment of his later seriousness of intention. His early paintings, on the whole, are not much different from those of many other good American genre painters of this period, as is suggested by comparing Homer's *Four-Leaf Clover* of 1873 and Eastman Johnson's *Hollyhocks* of about the same date. Both are attractive paintings, bright in color and cheerful in theme, which have no deep psychological overtones, and are enlivened chiefly by the striking manipulation of the contrast between light and shade.[6]

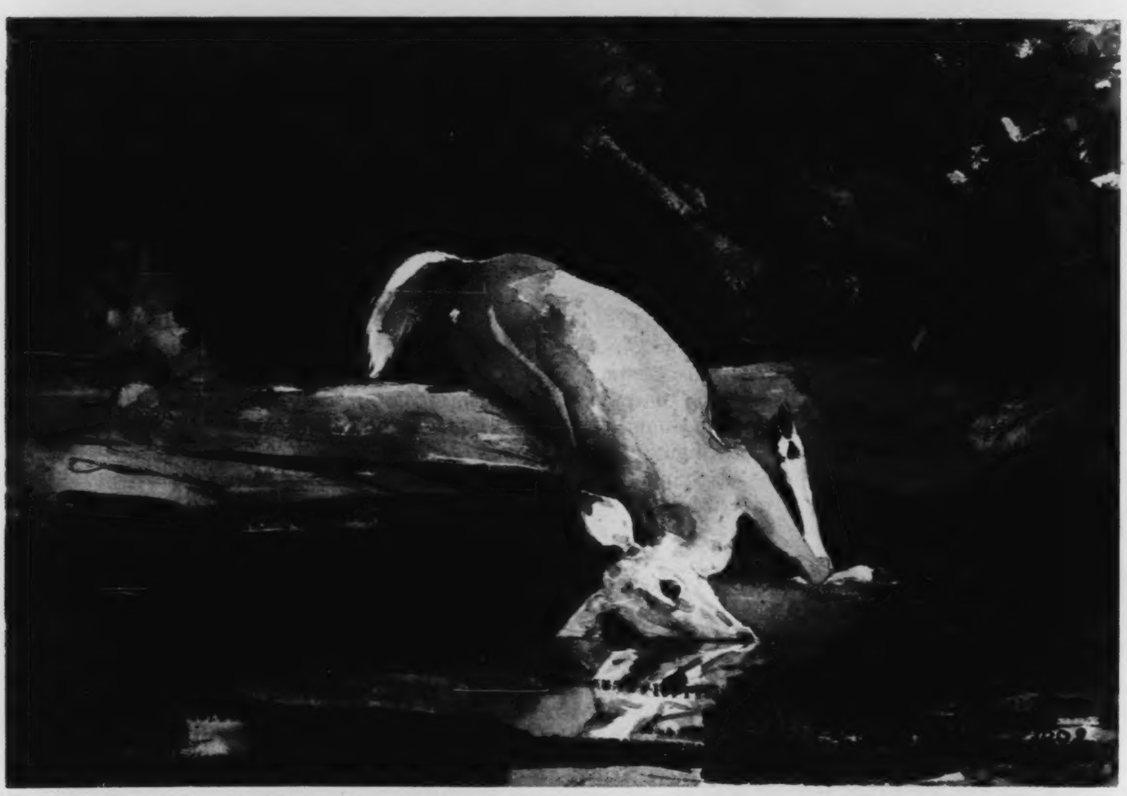
Not long after he painted *Four-Leaf Clover,* however, in 1879, both Homer's work and his personality began to shift very dramatically. Early descriptions of Homer indicate that while he was rather reserved, he was fairly sociable and quite interested in pretty girls. Beginning in August 1879, however, when Homer was 43 years old, art magazines began to comment on his rudeness towards reporters and visitors, his secrecy about his whereabouts, and his particular hostility towards women.[7] In 1880 he spent the entire summer in self-imposed isolation on Ten Pound Island in Gloucester harbor, painting watercolors and seeing no one but a lighthouse keeper who brought him food. Then in 1881 he set off for England, where for the next two years he spent most of his time in a small fishing village, in almost complete seclusion. It was in these years that Homer turned away from painting schoolteachers, fashionably dressed females, and boys at play, and began to deal with the conflict between man and nature, particularly the hardships and dangers of man's struggle with the sea.[8]

The exact causes of this shift, both in the style of his work and in his mode of behavior, will probably never fully be known. There is some reason to believe that a woman played a role in it. In the 1870s Homer tended to spend his summers making watercolors, concentrating on a new motif each year—whether life at the seashore or the idyllic farmyard world of Houghton Farm. Throughout this period, however, one subject reappears year after year, a woman with reddish hair. Often this individual—for her features are quite distinctive—is shown in a somewhat petulant mood, as in the striking watercolor of a schoolteacher in the Ganz collection, and she was the model for the small oil *Shall I Tell You Your Fortune?,* which Homer kept throughout his life in his studio, and which seems to have had some sort of personal meaning for him. The identity of this woman, and the nature of her relationship with Homer, are not known, but it may be significant that she suddenly disappears from Homer's work in 1879, the year which marked the sudden alteration in his behavior.[9]

It would be farfetched, however, to suppose that the somber themes of Homer's mature work were based on a single romantic incident. While this woman may have been the immediate



Deer Drinking, ***1892, watercolor, 14 by 20 inches, Yale University Art Gallery.***



The Fallen Deer, ***1892, watercolor, 13 ¾ by 19 ¾ inches. Museum of Fine Arts, Boston.***

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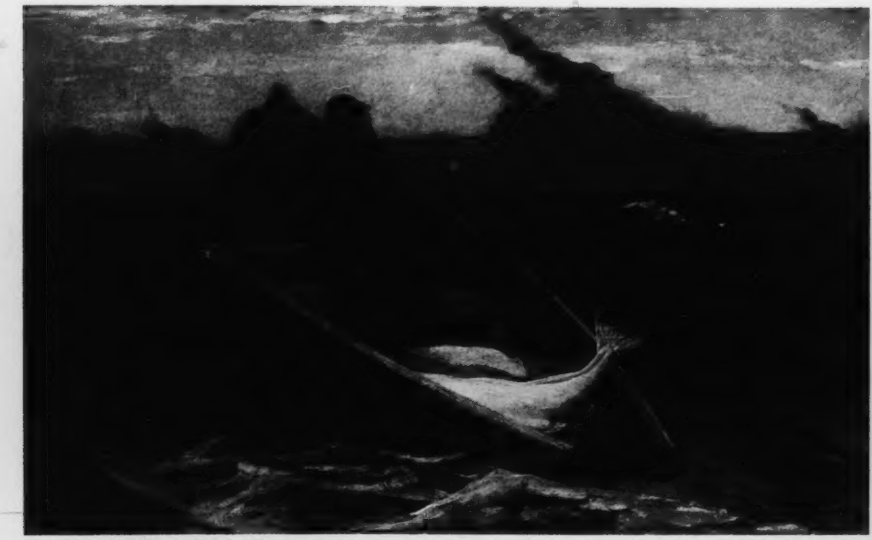


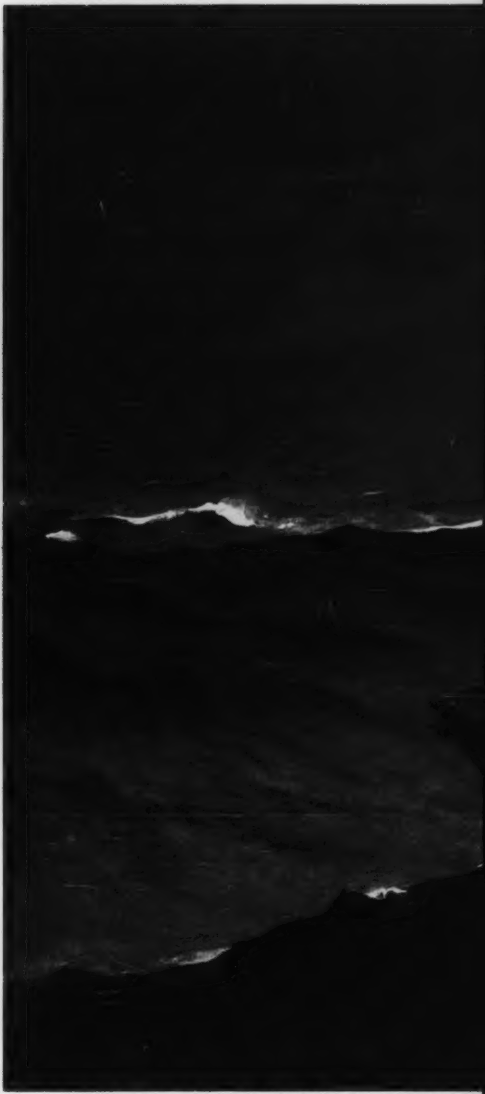
The Fog Warning, ***1885, oil on canvas, 30 by 48 inches. Museum of Fine Arts, Boston.***

cause of a new seriousness of mood in Homer's art, his preoccupation with death must have had deeper roots in the formative experiences of his childhood. I have attempted so far to show that Homer's paintings should be interpreted as a series of narratives dealing with the transition from life to death. I would like now to propose that these narratives can be interpreted in psychological and particularly in Freudian terms, and that his paintings can be read as autobiographical documents.

Homer's numerous biographers never have attempted to use psychological methods to gain insight into his work. In fact, there has been only one investigation of this type, an essay by Thomas Hess, the well-known champion of the Abstract Expressionists.[10] Eager to debunk the popular reverence for Homer, Hess maintains that "strange beasts slouch beneath his nostalgic pastorals and manly posturings."[11] Struck that Homer's paintings show a world of weightless silhouettes, in which objects never come into real physical contact with each other, Hess argues that they reveal the artist's "dread of sexuality," and betray Homer's suppressed autoerotic and homosexual feelings.[12] The essence of Hess's thesis is expressed in the pun that Winslow was "Homer-sexual."

Unfortunately, the page-and-a-half that Hess devotes to his bold interpretations (which appeared as a review in *New York* magazine) is not sufficient to fully substantiate his arguments. His discussion of *The Fox Hunt,* the only painting he analyzes in detail, reveals both the virtues and the weaknesses of his method. Ostensibly this painting shows a swarm of crows, who are starving due to the severity of the winter, and who attack a fox, which is trapped and encumbered by deep snow. To Hess, the fox, whom he describes as "dapper, small, inquisitive, shrewd," stands for Winslow Homer himself, while the black birds represent "the nightmare of the flying penis."[13] The painting is thus an expression of Winslow Homer's repressed sexuality.

Like many attempts to uncover archetypal meaning, Hess's exegesis remains quite subjective; the associations on which his explanation depends seem to reflect his own personal interests and recent readings. Hess was evidently influenced by D.H. Lawrence's sexual melodrama *The Fox,* in which a fox who raids a chicken coop stands as a symbol of masculine, phallic aggression against women. Hess, however, while borrowing the sexual nature of Lawrence's symbolism, differs from him in that he places the fox in the passive role.[14] In associating the black crows with flying penises, Hess most probably had another source in mind, this time a visual one, Robert Motherwell's *Elegy to the Spanish Republic,* in which black, hanging shapes do indeed evoke penises. As Hess was thoroughly familiar with the art of Motherwell, this connection could have come quite naturally to him. He may even have been aware that Motherwell first expressed the phallic compositional elements of

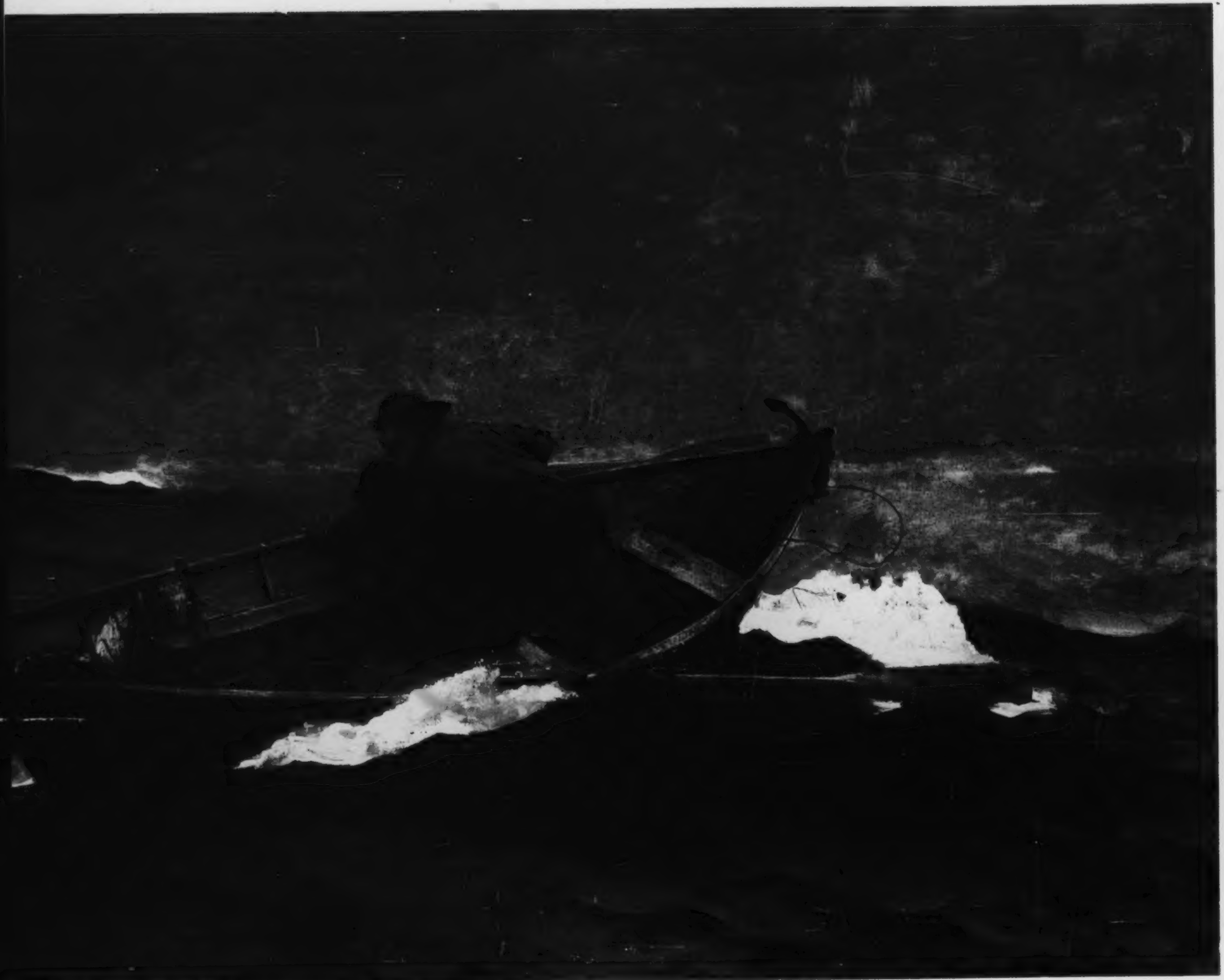


Lost on the Grand Banks, ***1886, oil on canvas, 28 by***

the "Elegy" series as an illustration for Harold Rosenberg's poem "The Bird for Every Bird."[15]

Of course, as with any retroactive Freudian reading, Hess tends to interpret Homer's paintings by means of sources and analogies which would have been unavailable to the artist, and which are extrinsic to his life and work. His interest in the underlying psychological impulses of Homer's work, however, does suggest a promising path of investigation, and indeed, I believe that to some extent his reading of Homer's psychological makeup is correct.

To be convincing, a psychological interpretation of Homer's art should be based on concrete biographical data and on direct relationships between his paintings and the specific events and emotional tensions of his life. In fact,



48 inches. Collection Mr. and Mrs. John S. Broome; photo courtesy Los Angeles County Museum.

Homer's life and art lend themselves readily to such an analysis. His relationships with his parents seem to have been unusually close and filled with emotional ambiguities. In addition, the four most ambitious works of his career, *The Life Line*, *Undertow*, *The Gulf Stream* and *Right and Left* can all be directly related to traumatic events that affected either his own life or his relationships with his parents.

As is the case with many men who do not marry, Homer had an impressive and overpowering mother, whom he adored, and a weak and largely absent father. His family situation, in short, fits a pattern often considered productive of homosexual tendencies.[16] Homer's biographers like to stress that he came from "good old New England stock," but in fact his parents came from very different social backgrounds.[17] His mother's family, the Bensons, were industrious, level-headed and prosperous, and, by the modest standards of New England society, were considered very high class. His mother's brother, for example, Arthur Benson, became head of the Brookline Gas and Electric Company, and died a multi-millionaire. The Homers, on the other hand, were impecunious, and tended constantly to change their residences and professions.[18]

Homer's mother was a gifted painter in watercolor, many of whose pictures of birds and flowers still survive.[19] These attest to her accuracy and sensitivity of observation, and to her considerable gift for composition. She often sent her work to professional art shows: in fact, early in Homer's career he and his mother often displayed their work in the same exhibitions.[20] One might conjecture that Homer's fondness for watercolor painting, the medium that he always handled most easily, was somehow connected with his mother's example.

As one of Winslow Homer's cousins once reported of him: "He got it all from his mother. She was always painting pictures."[21] In addition to her artistic gift, Homer's mother ably managed household affairs, and kept the family together during the long absences of her husband. Doris Homer has told me that Winslow always kept in his studio at Prout's Neck a picture of his mother, which he would place over his easel whenever a visitor came in, to prevent anyone from seeing the state of his work in progress.

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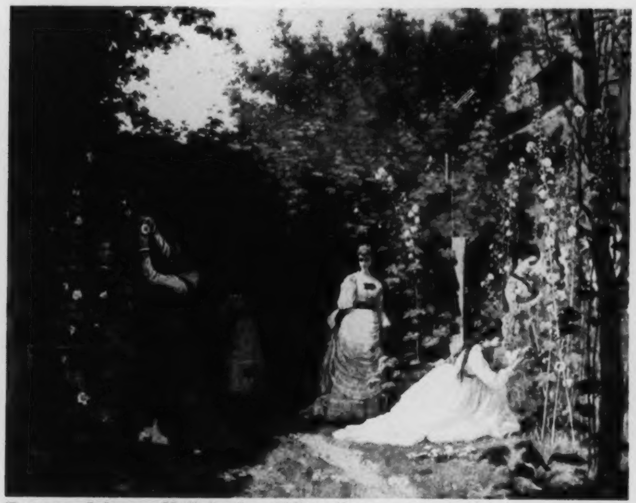
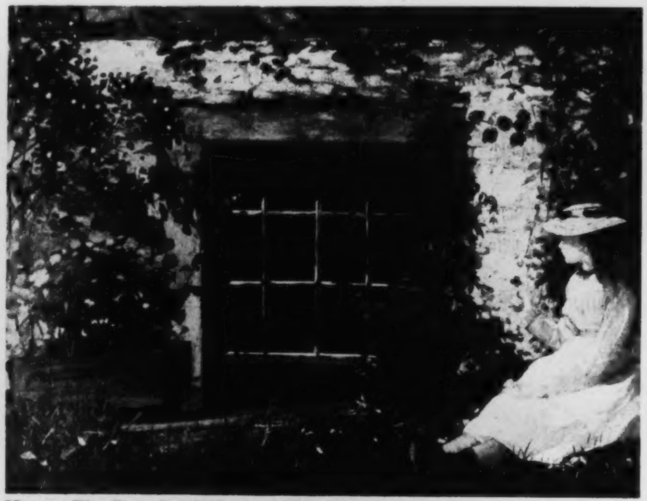
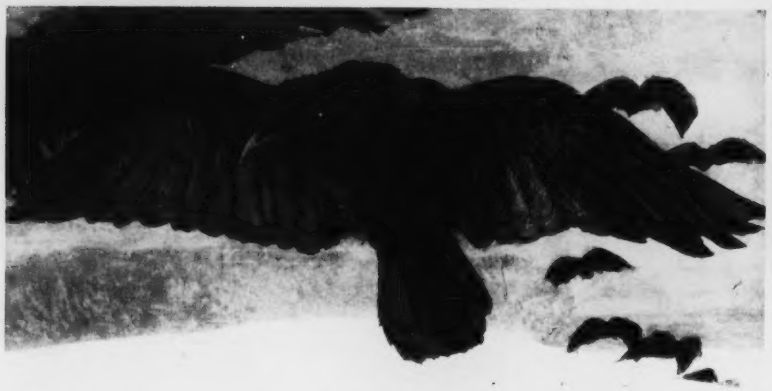


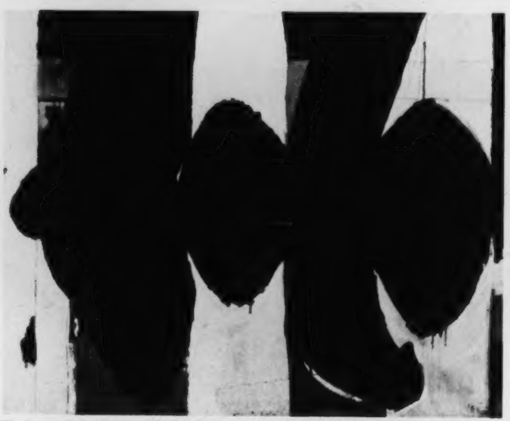
Eastman Johnson: **Hollyhocks,** ***1876, oil on canvas, 25 by 31 inches, New Britain (Conn.) Museum of American Art.***



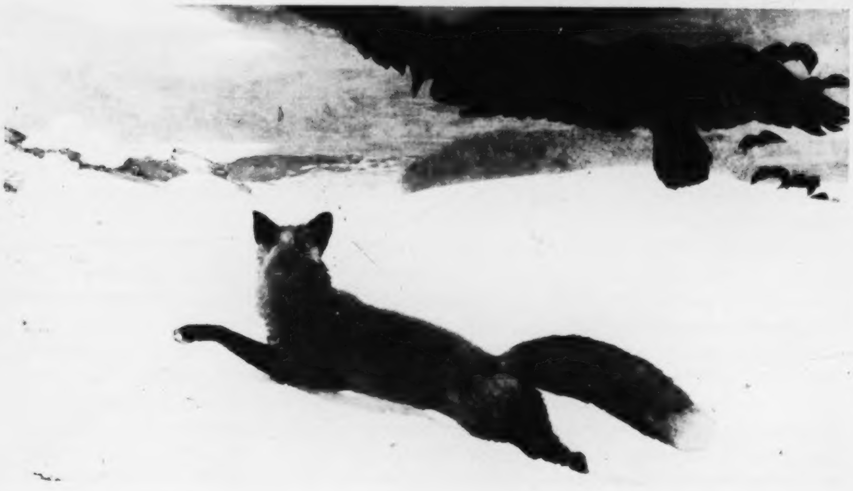
Homer: **The Four-Leaf Clover, 1873, oil on canvas, 14 ¼ by 20 ⅜ inches. Detroit Institute of Arts.**



Homer: **Fox Hunt** ***(detail; entire work below), 1893, oil on canvas, 38 by 68 inches. Pennsylvania Academy of the Fine Arts.***



Robert Motherwell: **Elegy to the Spanish Republic XXXIV,** ***1953–54, 80 by 100 inches. Albright-Knox Art Gallery.***



Homer's father, on the other hand, while full of pompous moral sentiments, was shiftless, and never did manage to hold down a steady job. During much of Homer's childhood he was away in California, trying to cash in on the Gold Rush, but he had no success. While he left New England with splendid brass-bound trunks, when he returned he carried his worldly goods in a little paper parcel tied with string.[22]

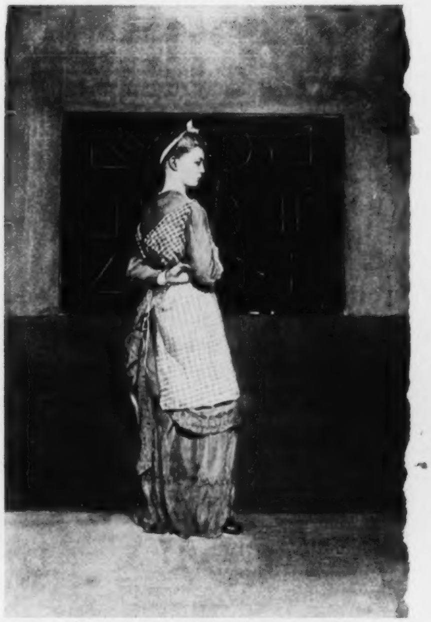
Homer's relationship with his father—who overpowered him in stature—was a deeply ambivalent one. Gilbert Gaul, who rented space in the building where, early in his career, Homer had his studio, once noted a sign on the artist's door that read "Coal Bin." On encountering Homer the next day he asked him what it meant. "Oh," Homer replied. "My father sent word that he was coming down yesterday, and I put up that sign so that he wouldn't find me."[23] Homer's attitude towards his father evidently hadn't changed 40 years later, for a few months prior to his father's death Winslow Homer wrote to his brother Charles: "I go to Prout's [Neck] tomorrow,—*hope* that father will go to Boston."[24]

Despite this desire to avoid his father, however, Homer spent most of his life in close proximity to him, for his father's house was only a stone's throw from Homer's studio. A group of satirical cartoons Homer drew of his father helps illuminate their strange relationship. One of these derides his reluctance to take a bath; another shows him as an autocrat shouting at his black servant to "plant those English split-peas in hills"; still another shows him as a "Prize Old Man," an attraction at the freak show section of a circus.

Homer's mature paintings were all executed in an atmosphere dominated by these formative relationships, for in 1883 when he returned from England and made the final move of his career, he settled in the isolated community of Prout's Neck on the coast of Maine, where his entire family—his parents and his two brothers—all owned property. At this time Homer evidently wished to forsake the city for good and to pursue his own work without distractions. But equally important, it appears that he wanted to reunite himself with his family—in fact to bring the entire family together for virtually the first time, as Homer's father had been away during most of his childhood. This desire to rejoin the family, however, was frustrated by forces beyond human control. For in 1884 Homer's mother, to whom, as we have seen, he had been unusually close, died in Brooklyn.[25]

Homer's move to Prout's Neck, and the death of his mother, which occurred at the same time, coincided with a tremendous burst of artistic activity, from 1883 to 1886. At this time Homer made his first large oil paintings of the marine subjects for which he is best remembered, including *The Fog Warning* and *Lost On the Grand Banks*. These two pictures are among Homer's most impressive works, but he himself seems to have worked harder over, and to have taken more seriously, his two large renditions of women being rescued, *The Life Line* and *Undertow*, which he also painted in this period.

Homer in his mid-40s, ca. 1880. Photo Bowdoin College Museum of Art.



Homer: **Blackboard,** *1877, 19 7/16 by 12 3/16 inches. Collection JoAnn and Julian Ganz, Jr.*

The exact cause of Homer's shift, both in style and in behavior, will probably never be known, but there is some reason to believe that a woman played a role in it.

Writers have recognized for some time that *The Life Line* and *Undertow* both deal with sexual themes in a manner that suggests deep-rooted repressions.[26] *The Life Line*, by far the most ambitious work that Homer had attempted up to that time, and the first by Homer that the New York critics hailed as a masterpiece, was painted early in 1884, based on sketches Homer had made the previous summer in Atlantic City. Thus its creation exactly coincided with the final illness of Homer's mother, who died in April of that year.[27] The canvas depicts a dramatic and hazardous rescue from a shipwreck, in which an unconscious female is clasped by a robust male. She hangs suspended on a lifeline between on the one side jagged cliffs, and on the other a wrecked ship, which clearly, in such terrible surf, is destined soon to break apart. Her skirt and black stockings lay bare a small area of flesh, and on her left leg is revealed a reddish patch suggesting a bruise or stain.

The focus of attention is the woman's body, and a contemporary critic aptly noted that Homer had rendered the subject with "a sensuousness, a feeling for the physical beauty in a woman's form." This same writer, however, observed that Homer's treatment "will not shock the most decorous."[28] The whole purpose of the painting, in fact, seems to be to express erotic desire in a way which neutralizes its physical implications. The figures are elaborately bundled up in clothes, and in addition, they do not look at each other. Indeed, whereas Homer showed the man's face in his initial sketches, in the final painting he covered it up with the windblown scarf of the woman, as if, motivated by some strange modesty, he wished to render the embrace even more impersonal.[29]

Undertow, which Homer also began at the time of his mother's death, but could not complete until three years later, reveals his ambivalence about sexual themes even more strongly.[30] We see two female swimmers, either unconscious or dead, wrapped in an embrace as they are hauled out of the water by two muscular lifeguards. The implicit sexual message of the painting is once again effectively neutralized or made ambiguous. Here this occurs not so much because of the padding of clothes, as because the two swimmers are unconscious, are both of the same sex, and above all, because of the remarkable way in which the two males in the painting manage modestly to avert their eyes from the breasts and but-

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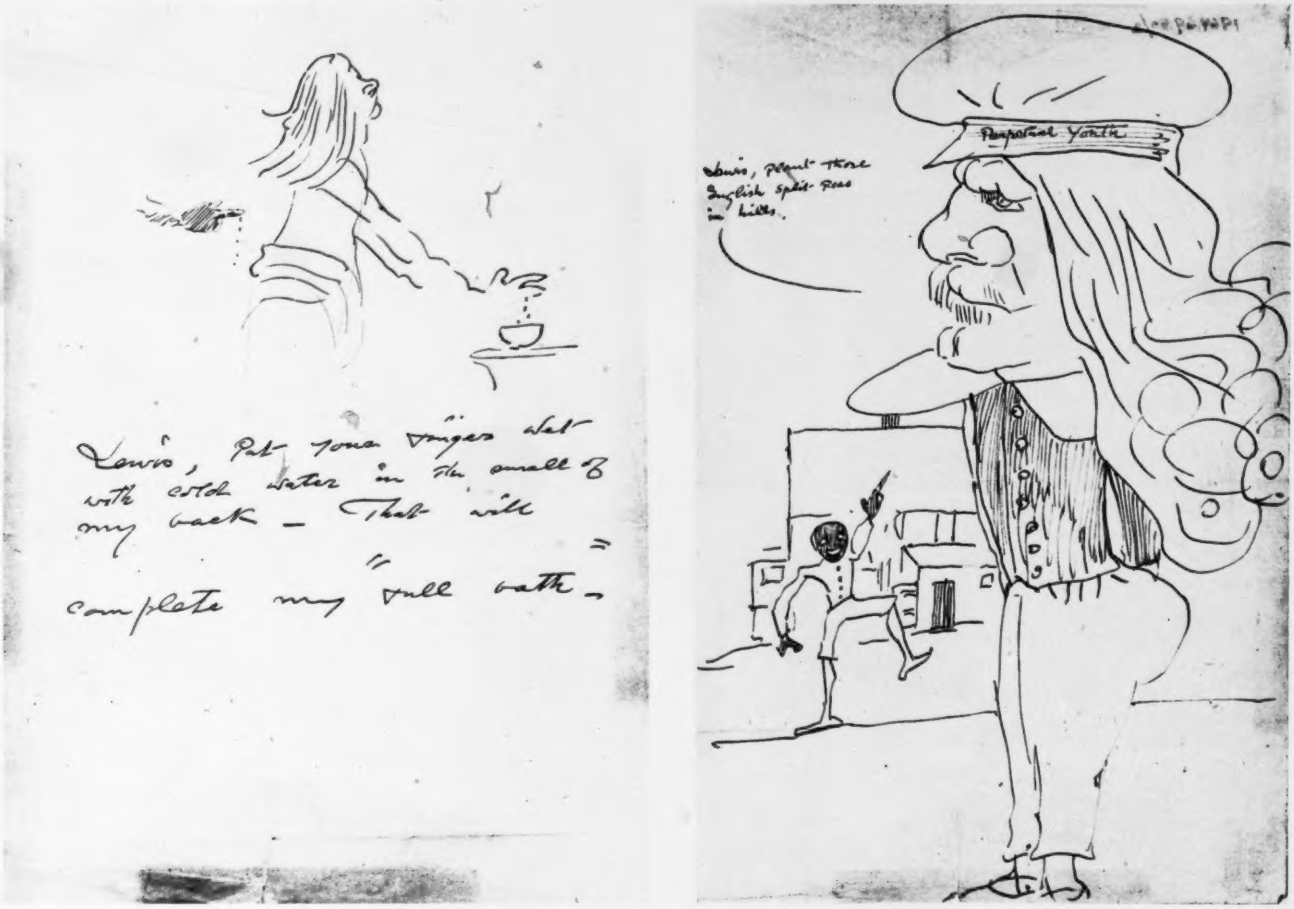
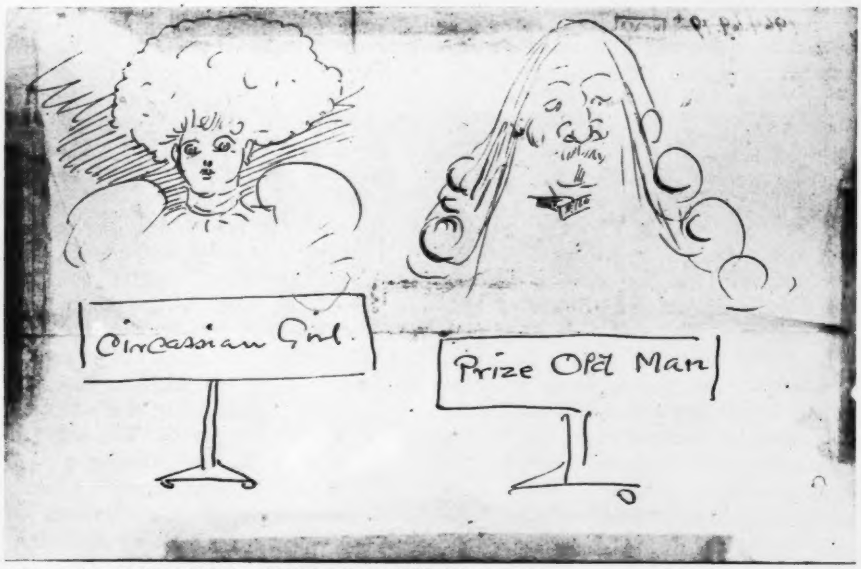

Lewis, Put your fingers wet
with cold water in the small of
my back — That will
"complete my full bath."
Lewis, plant those
English split peas
in hills.
Perpetual Youth

Two sketches deriding Homer's father, ca. 1897, both ink on paper, 9 by 5 ¾ inches. Bowdoin College Museum of Art.


Circassian Girl
Prize Old Man

"Circassian Girl" and "Prize Old Man," ca. 1897, ink on paper, 5 ¾ by 8 ¾ inches. Bowdoin College Museum of Art.

tocks of the women they are rescuing, and to glance off in opposite directions. Even Homer's manner of painting conveys a strange sexual neutrality. The modeling of the figures suggests that they are made of porcelain rather than flesh and blood, and the sense of outline is so hard, the silhouettes of the shapes so independent, that the bodies seem to lose their physical weight and to float in relation to each other without truly touching.[31]

Both *The Life Line* and *Undertow* seem to have been inspired by the powerful emotions associated with the death of Homer's mother, and in Freudian terms both very directly express the underlying nature of his relationship with her. They can be interpreted as expressions of Homer's love for his mother, and of his desire to rescue her from an indifferent world and from death. In addition, they reveal the deep-rooted sexual ambivalence characteristic of close mother-son relationships, in which the desire to express affection physically must contend with the fear of incest. While perhaps not the most successful of Homer's works (for to a contemporary viewer they appear somewhat staged), they still, more than any others, reveal the inner conflicts of the artist's psyche. Indeed, these two rescue paintings seem to have dried up Homer's creative energies, for after completing *Undertow* he did not begin a single oil painting for over two years.[32] Not until 12 years later, shortly after his father's death, did Homer attempt another oil painting as ambitious.

Homer's father died in August 1898, at the age of 89. Shortly afterwards Homer wrote to a friend: "My time has been so taken up by overlooking father that I have not painted anything."[33] The sentence contains an error that would have fascinated Freud, for while Homer presumably intended to say, "look over," instead he wrote "overlook," which of course means "to neglect" or "to disregard." Certainly Homer's reaction to this important event seems rather casual. He departed for Nassau, which he had not visited for 14 years, and painted some of the most colorful and carefree watercolors of his career, such as *A Wall* and *Flower Garden and Bungalow*.[34]

These watercolors come as close to anything in Homer's oeuvre to being "pure painting"—that is, pure arrangements of color, composition and form that tell no story and draw no moral.[35] Evidently, however, darker emotions were simmering in Homer's psyche at this time, and I suspect a more profound reaction to his father's death, for shortly after returning from the Caribbean, Homer began work on his most narrative, lurid and melodramatic picture, *The Gulf Stream*.

Set in the aftermath of a hurricane, the painting shows a black man sprawled on the deck of his dismasted sloop, temporarily sustained by the sugar cane we see beside him, but threatened with eventual death from either thirst or starvation. In the foreground area, which separates us from the man, gaping sharks swim in a sea which is stained with tones of blood red.[36] In the right distance, marked by the line of the man's body, a waterspout bears down on the boat. On the horizon, towards which the severed bowsprit of the vessel points, there is no hint of land, and we can infer from the title of the painting that the boat is being pushed farther out to sea by the Gulf Stream. Thus the figure is threatened in three manners: by the sharks, which represent hostile animal life; by the waterspout, which typifies the impersonal destructive forces of nature; and by the empty sea itself, the inevitable doom which is brought to us simply by the passage of time. Will the poor man, the painting seems to ask, die from thirst, starvation, drowning, sunstroke, or from being eaten? Admittedly, he just might be rescued, for we see a full-rigged, three-masted ship on the horizon. But it shows no sign of stopping, and the black man's gaze is directed in the opposite direction.

No other painting by Homer is so heavily laden with narrative elements, and with such heavy-handed symbolism, and this dramatic burden has troubled many viewers. Barbara Novak, the highly regarded writer on American art, excludes the work from her canon of Homer's masterpieces; and at the time that Homer first exhibited it some people thought it was funny, including a critic who retitled it *Smiling Sharks*.[37] Homer himself, however, clearly took it quite seriously, and it appears on the artist's easel in the only known photograph to show Homer beside one of his own works.[38]

Despite his desire to avoid his father, Homer spent most of his life close to him. A group of satirical cartoons illuminates their strange, ambivalent relationship.

Along with *The Life Line* and *Undertow*, *The Gulf Stream* was Homer's most ambitious work, and like them it directly followed the death of a parent. It also can readily be interpreted in Freudian terms. After the death of his mother Homer composed pictures of men and women locked in embrace: after the death of his father he created an image of a solitary man, adrift in a dismasted boat, threatened on all sides by the forces of destruction. The rescue paintings seem to portray Homer's relationship with his mother; *The Gulf Stream* can be viewed as a classically Oedipal statement, an ambivalent form of revenge against his negligent father.[39] Homer had one more death to confront, his own, and I would like to propose that his last major painting, *Right and Left*, was the consequence of this confrontation.

The Gulf Stream marked a peak in Homer's career after which creative inspiration seems to have become more difficult for him. Significantly, it was in 1898, the year of his father's death, that Homer first began making threats that he would abandon painting altogether. Thus, when he was invited in that year to exhibit with the group of "Ten American Painters," he replied: "You do not realize it, but I am too old for this work and I have already decided to retire from business at the end of the season."[40]

Actually, he did not stop painting immediately, but his oil paintings gradually began to diminish in quantity and to deteriorate in quality. By 1905 the only oil painting he started was *Shooting the Rapids*, and atypically for Homer, this was not an original conception but a fairly literal repetition of a watercolor he had made three years earlier. Significantly, he was unable to complete it, and it stood unfinished on an easel in his studio until his death.[41] From 1905 until 1908 he produced no new work in oil, contenting himself with repainting an English oil that he had started more than 25 years before, with results which his biographer Lloyd Goodrich has described as "not especially happy."[42]

By this time Homer was declaring in his letters not that he was planning to abandon painting, but that he had actually done so. This, for example, was the substance of a brutal letter he wrote to Leila Mechlin, who wished to do an article about him for *International Studio*. "Dear Mister or Madam Leila Mechlin," Homer began—an opening that rather dramatically reveals his insecurity in dealing with forceful women. "Perhaps you think I am still painting and am interested in art. *That is a mistake*. I care nothing for art. I no longer paint. I do not wish to see my name in print again."[43] These comments were evidently motivated by more than Homer's fear of women, for he repeated the same points in a rather more friendly epistle to the Bostonian art critic William Howe Downes, who wanted material for a biography. "You may understand that I have given up painting for good," Homer wrote. "I have much to see and do in these few years, but pictures are out of it."[44]

About the time he composed this let-

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ter, in early summer of 1908, Homer suffered a paralytic stroke.[45] It would be reasonable to suppose that this new debilitation would have ended Homer's career as an artist, particularly as he was tired of painting anyway, but actually the opposite was the case. It seems, on the contrary, to have provided a new stimulus for work. In part Homer seems to have wished to demonstrate that he was as healthy as ever. In addition, there was a more profound motivation, his desire to come to terms with death, which for some time had been the chief theme of his work, and which now had a new immanence, a deeper and more personal meaning for him.

Shortly after his stroke he wrote to his brother Charles: "There is only one thing I do not understand about my recent illness, that is, that I cannot tie my neck tie in the way that I have done for the past 20 years. Every four or five days I try to do it, but as yet it has been no use trying."[46] A few days later he was writing: "I can tie my neck tie very well now and shall be able to shave very soon. I can paint as well as ever."[47] In spite of his infirmity he stayed on at Prout's Neck into the winter alone, and in early December he wrote to his brother: "I am painting, when it is light enough, on a most surprising picture."[48] Homer's letter suggests that he himself was somewhat baffled by what was taking shape upon his easel, and indeed the final painting, *Right and Left*, which he completed on Jan. 7, 1909, and which was his first oil in over three years, remains a thoroughly unsettling performance.[49]

Here we see duck hunting not from the standpoint of the hunter, but from that of the target and victim. The main elements in the picture are the flash of the hunter's shotgun in the distance, and the contrasting states of the two birds in the foreground, the falling motion of the one on the right which has just been shot, and the rising movement of the one on the left, which is shown in the fraction of a second—that tiny interval between the flash of a gun and the arrival of its bullet—which precedes its death. The arrangement of the birds is a daringly unstable one, based on the principles of asymmetrical balance that Homer's friend John La Farge had praised in Japanese art.[50] The equilibrium of gravities in the painting depends, quite literally, on the tiny white pinfeather that floats in the air on the right-hand side of the composition.

Homer's ill health, I believe, provided the motivation for this painting. I think we can interpret it as his attempt to come to terms with his own approaching death, which occurred a few months later. While he had often painted death before, this work stands as his most forceful rendition of it, both because of the strangely unbalanced composition, which powerfully expresses the irrationality of death, and because here, more than in any of his other representations, he pushed the face of death into the foreground, into direct proximity to the onlooker.

If Homer's rescue paintings portray his relationship with his mother, "The Gulf Stream" can be viewed as a classic Oedipal statement of revenge against a negligent father.

I have sought to demonstrate, in short, that Homer's paintings reflect deep-rooted psychological fears, and express narratives related to the immediate events and family traumas of his life. They reflect a conflict between the "masculine" and "feminine" sides of his personality—that is to say, between those sides of his character shaped by his love for his mother, and those affected by his ambivalence towards his father. Homer's works, I believe, deserve to be interpreted more extensively, using the techniques of Freudian analysis.

One final example, while a small and relatively modest work, may suggest the degree to which Homer's paintings could be interpreted not as literal but as symbolic statements. This is his very last oil painting, *Driftwood*. It was evidently intended as his final effort, for after executing it Homer smeared together his colors, and hung up his palette, like some battered war trophy, on the wall of his studio.[51]

The canvas shows a man in oilskins, active and resourceful, standing on surf-pounded rocks, holding a lariat with which to pull to land a bulky mast or spar, which hints of some wreck or catastrophe out to sea. The foreground is harshly colorful, with rocks of deep rosewood hues and waves of varied emerald shades. The distance, however, in which the water merges imperceptibly with the fog, is leaden, lifeless and gray. The figure stands companionless, except for the ocean and a lone seagull gliding overhead.

Clement Greenberg has suggested of Homer that "there was some unconscious connection for him (as for Poe) between the sea and sex."[52] Perhaps in addition the sea, in its dark boundlessness, stood for something still deeper than sex—the final fact of death. If so, then this painting is not simply a view of rocks and waves, but an expression of the immensity of death and of the courage and ingenuity of man. Indeed, here, I suspect, Homer created a symbolic autobiographical statement: the solitary artist poised at the outermost boundary of life, watching the wreckage wash ashore. □

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1. Albert Ten Eyck Gardner, *Winslow Homer, American Artist: His World and His Work*, New York, 1961, p. 205. There is a detailed description of this process in William C. Prime's chapter on "Deer-Shooting" in *I Go A-Fishing*, New York, 1873, particularly pp. 133–135. Prime reports (p. 134) that nine out of ten deer that were killed in the Adirondacks died in this way.

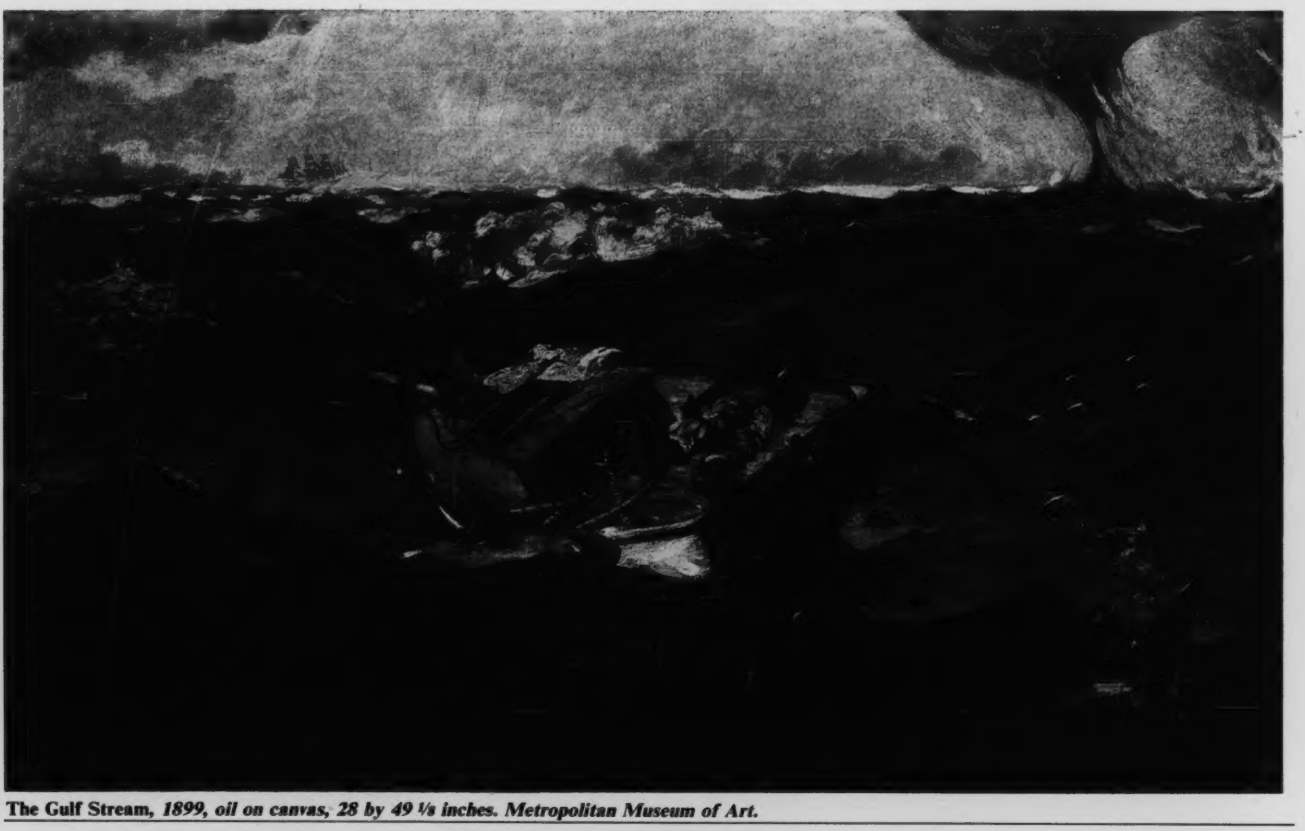
2. The connection between these two watercolors was pointed out to me by Theodore E. Stebbins Jr., at the time that he purchased *Deer Drinking* for the Yale University Art Gallery.

3. Homer initially represented a pair of thole pins just to the right of the fisherman's elbow, but he painted these out to emphasize the relationship between the man and the schooner and fog bank in the right distance. This pentimento is visible even in reproductions. As a pair of thole pins is still visible on the left hand side of the boat, the change is illogical in naturalistic terms, but Homer clearly felt it was desirable for expressive reasons. Philip C. Beam in *Winslow Homer at Prout's Neck*, Boston, 1966, pp. 69–72, describes how Homer developed this painting from an earlier study of *Halibut Fishing*, enriching the narrative implications of the design. The study in question is now in the Bowdoin College Museum of Art, where it is not displayed, as its authenticity has wrongly been questioned.

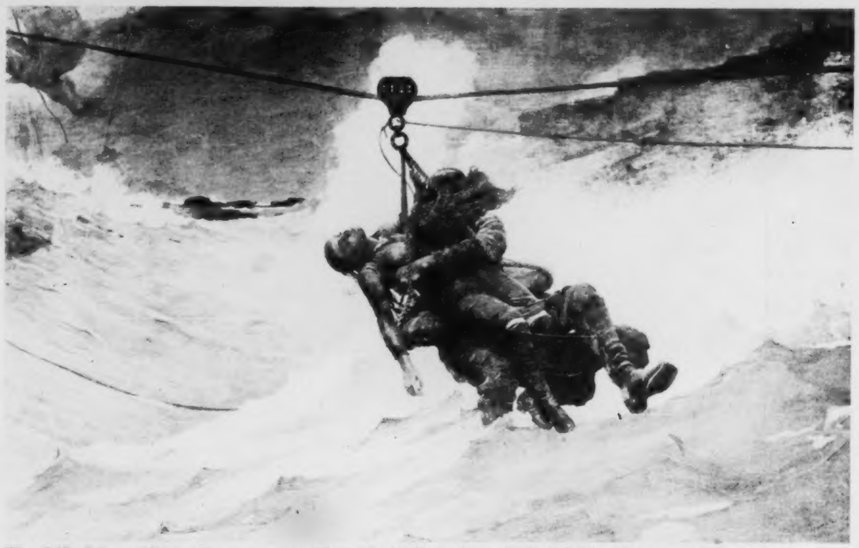
4. The connection between the two paintings was noted by William Howe Downes in *The Life and Works of Winslow Homer*, Boston, 1911, p. 140.

5. The sequence of execution can firmly be established in the case of two of these pairs, in which the works were made in different years. *An October Day* was painted in 1889, *Hound and Hunter* in 1892; *The Fog Warning* is dated 1885, *Lost On the Grand Banks* 1886. *Deer Drinking* and *The Fallen Deer* are both dated 1892. However, the latter work is somewhat broader and more schematic in handling, in keeping with Homer's tendency to simplify his treatment in his later versions of a theme. *Hound and Hunter* served as the basis for an oil painting of the same title in the National Gallery of Art, Washington, D. C.

6. A few of Homer's early oil paintings touch on more serious themes, for example, *The Morning Bell*, probably of 1872, in the Yale University Art Gallery, which represents the encroachment of industrialism into a rural setting; and *Waiting for Dad*, 1873, owned by Paul Mellon, Upperville, Va., which ominously suggests that "Dad" won't be returning home from the sea to his family. These are exceptional works, however, and



The Gulf Stream, *1899, oil on canvas, 28 by 49 1/8 inches. Metropolitan Museum of Art.*



The Life Line, *1884, oil on canvas, 28 3/4 by 44 5/8 inches. Philadelphia Museum of Art.*

Homer's subjects grew more cheerful and frivolous in the later 1870s, a tendency epitomized by the Houghton Farm watercolors of 1878.

7. Lloyd Goodrich, *Winslow Homer*, New York, 1944, p. 73; *Art Amateur*, New York, August 1879, p. 50; *Art Interchange*, New York, Dec. 22, 1880, p. 119.

8. Goodrich, pp. 67, 76–80.

9. Ibid., pp. 56–57. Helen Cooper, curator of American paintings at the Yale University Art Gallery, pointed out the connection between the disappearance of this model and the new direction in Homer's work in a talk on "Winslow Homer's Gloucester Summer, 1880: Critical Explorations in Watercolor." This was delivered on May 5, 1979, at the Museum of Fine Arts in Boston, as part of a symposium on "American Watercolors and Drawings."

10. Thomas B. Hess, "Come Back to the Raft Ag'in, Winslow Homer Honey," *New York*, June 11, 1973, pp. 75–76. This piece coincided with an exhibition of Homer's work at the Whitney Museum; Hess's title and many of the themes of his article were derived from Leslie Fiedler's essay "Come Back to the Raft Ag'in, Huck Honey!" in *An End to Innocence*, Boston, 1965, pp. 142–151.

11. Ibid.

12. Ibid.

13. Ibid.

14. D. H. Lawrence, *The Ladybird, The Fox, The Captain's Doll*, London, 1923. In addition, Hess refers in his essay to Lawrence's *Studies in Classic American Fiction*, New York, 1923.

15. For the background to a phallic interpretation of Motherwell's "Elegy" series see E. A. Carmean Jr., Eliza E. Rathbone and Thomas B. Hess, *American Art at Mid-Century: The Subjects of the Artist*, National Gallery of Art, Washington, 1978, pp. 95–122.

16. Sigmund Freud has written: "The primitive object-choice of the child, which is derived from his need of help, demands our further interest. It first attaches to all persons to whom he is accustomed, but soon these give way in favor of his parents. . . . The child takes both parents, and especially one, as an object of his erotic wishes. . . . The myth of King Oedipus, who kills his father and wins his mother as a wife, is only the slightly altered presentation of the infantile wish, rejected later by the opposing barriers of incest. . . . The genesis of male homosexuality in a large class of cases is as follows. A young man has been unusually long and intensely fixated upon his mother in the sense of the Oedipus complex. But at last, after the end of his puberty, the time comes for exchanging the mother for some other sexual object. Things take a sudden turn: the young man does not abandon his mother, but

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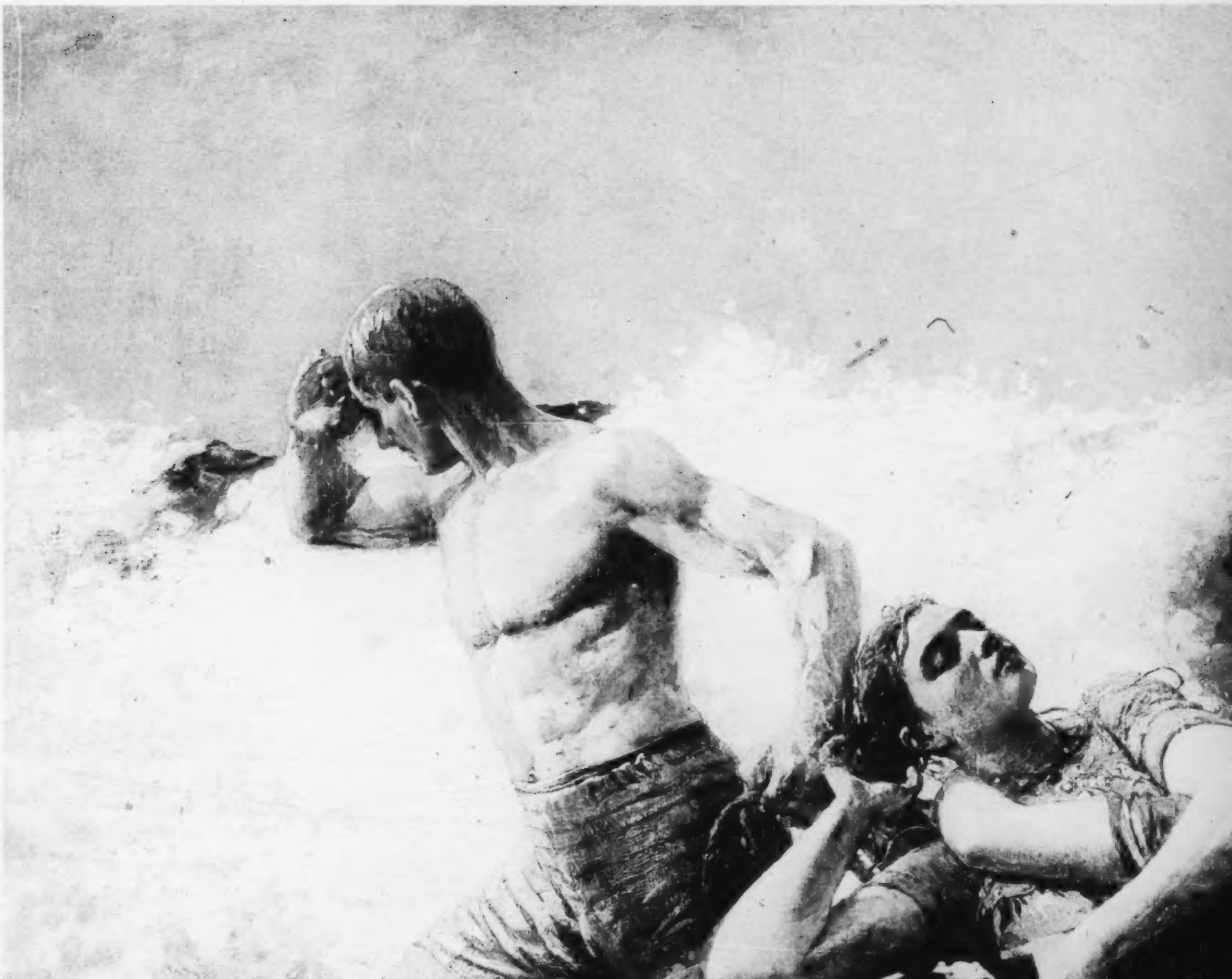
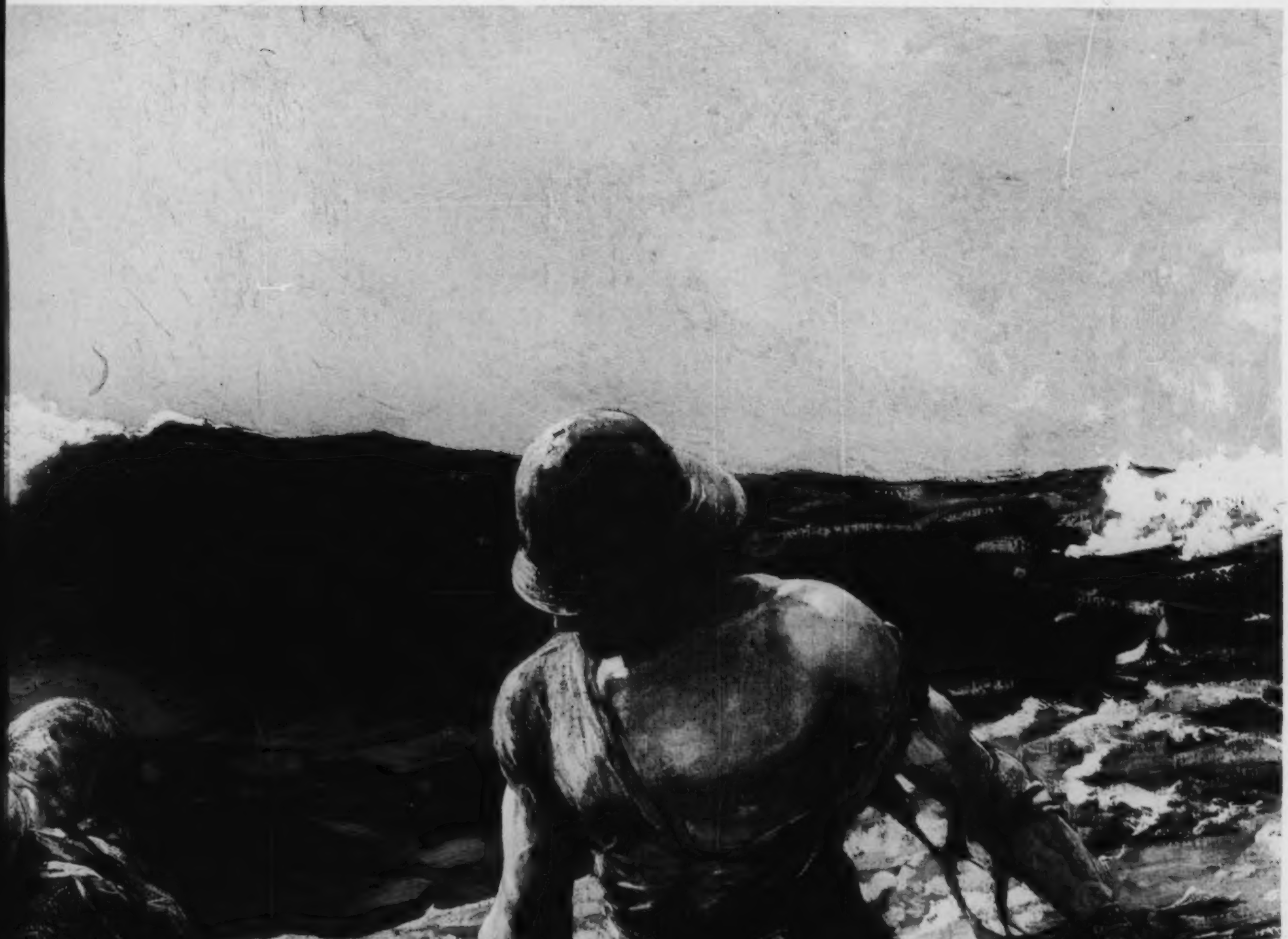


Undertow, *1886, oil on canvas, 29 ¾ by 47 ⅝ inches. Sterling and Francine Clark Institute, Williamstown, Mass.*


Winslow Homer
1886

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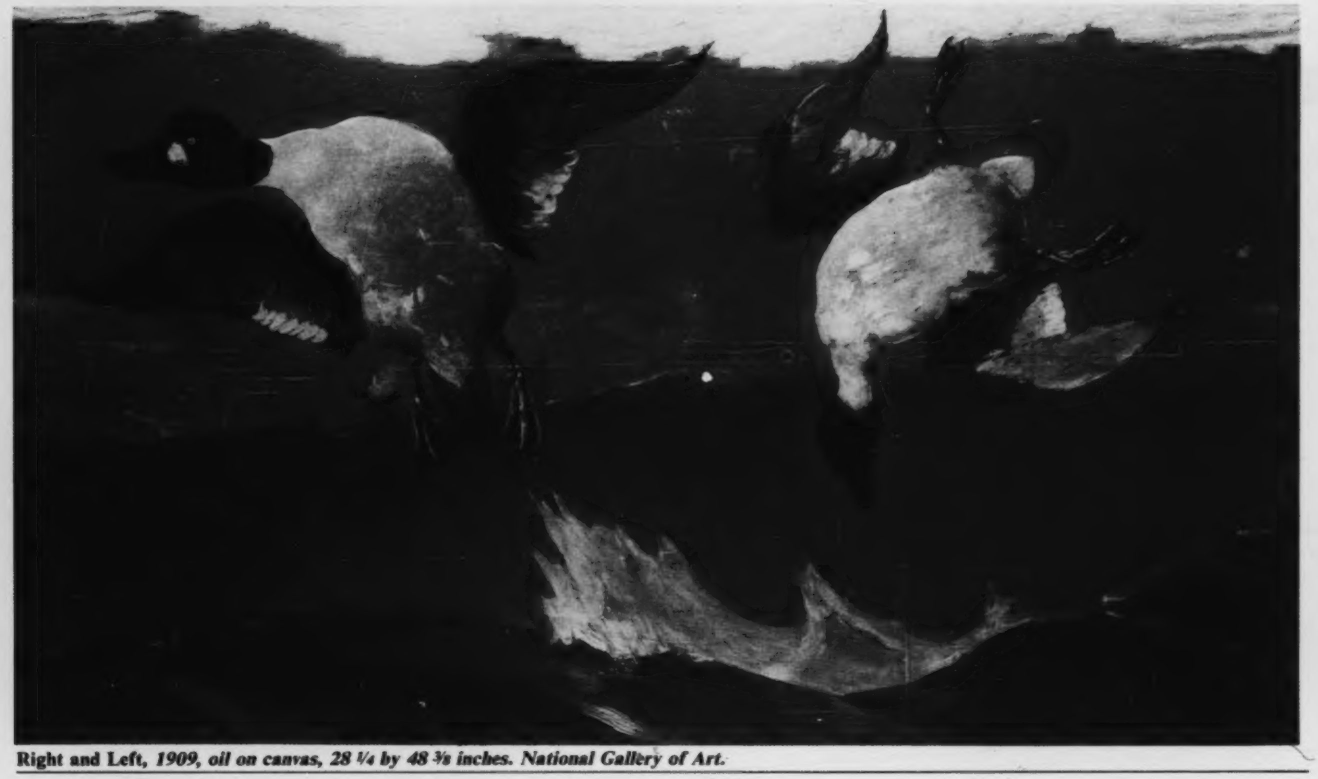

Right and Left, *1909, oil on canvas, 28 ¼ by 48 ⅜ inches. National Gallery of Art.*

identifies himself with her; he transforms himself into her, and now looks about for objects which can replace his ego for him, and on which he can bestow such love and care as he has experienced from his mother." (*A General Selection from the Works of Sigmund Freud*, New York, 1957, pp. 28, 186).

17. Downes, p. 21.

18. Goodrich, p. 2; Beam, pp. 38–40; Gordon Hendricks, *The Life and Work of Winslow Homer*, New York, 1979, p. 96.

19. Some of these are reproduced in Hendricks, pp. 14–15; Beam, p. 37; and James Thomas Flexner, *The World of Winslow Homer, 1836–1910*, New York, 1966, p. 28.

20. Goodrich, p. 2.

21. Ibid., p. 3.

22. Downes, p. 23. Sigmund Freud has noted that "the disappearance of a strong father in childhood not infrequently favors the inversions [i.e., homosexuality]." (*The Basic Writings of Sigmund Freud*, New York, 1938, p. 561).

23. Goodrich, p. 74.

24. Hendricks, p. 237.

25. Goodrich, p. 83. Sigmund Freud has commented that: "It is unavoidable and quite normal that the child should make his parents the objects of his first object choice. But his *libido* must not remain fixed on these first chosen objects, but must take them merely as a prototype and transfer from these to other persons in the time of definite object-choice. The breaking-loose of the child from his parents is thus a problem impossible to escape if the social virtue of the young individual is not to be impaired." (Freud, 1957, p. 29).

26. Goodrich, p. 87; Hess, p. 75.

27. Goodrich, p. 86, 214. According to John W. Beatty, when Homer sold the painting to Catherine Lorillard, he immediately rushed to his mother's bedside to tell her.

28. The *New York Times*, Apr. 5, 1884.

29. Goodrich, p. 87. The significance of the blowing scarf was noted by Mrs. Schuyler Van Rensselaer in *Six Portraits*, Boston, 1894, p. 99.

30. Goodrich, pp. 94–96.

31. Hess, p. 75.

32. Goodrich, p. 118.

33. Ibid., p. 153.

34. Goodrich, p. 158; Hendricks, pp. 239, 244.

35. Goodrich, p. 158; Joshua C. Taylor, *The Fine Arts in America*, Chicago, 1979, pp. 102–103.

36. It is difficult to determine exactly what these streaks of red are intended to represent. They do not seem to indicate blood, for they are found not only in the foreground but in the middle distance to the right. Perhaps they are intended to suggest uprooted kelp. In many other pictures also, however, Homer's use of red is rather arbitrary. His fondness for it may partly have been due to its importance in the color balance of his paintings. In addition, it seems to have had an expressive value, as a signifier of implicit violence.

37. Barbara Novak, *American Painting in the Nineteenth Century*, New York, 1969, p. 187; Beam, p. 170.

38. Downes, p. 20. Goodrich, p. 162, notes that Homer made watercolors which suggest the main outlines of this painting some 14 years earlier, in 1885. Thus the image was latent in Homer's mind, but was not "released" until after his father's death.

39. Downes, p. 133, pointed out the similarities between *The Gulf Stream* and *The Life Line* which set them apart from the artist's other works. A variant of the interpretation I have given would be to see the figure in the boat not as Homer's father but as the artist himself, and to view the painting not as a form of revenge but as an expression of Winslow's own sense of loss and abandonment in childhood. I am not sure, however, that it is necessary to choose between these two readings: at the emotional level they reinforce one another.

40. Goodrich, p. 154. Jules Prown, in *American Painting from Its Beginning to the Armory Show*, New York, 1970, vol. 1, p. 90, has noted that "*Gulf Stream* apparently drained Homer of what he had to say. . . ."

41. Goodrich, pp. 184–185.

42. Ibid., pp. 186, 189.

43. Ibid., p. 188. Philip Beame has observed to me that Homer tended to be extremely courteous to those women, such as his brother Charles's wife Mattie, who were feminine and proper in their manners, but that he was often rude to women who exhibited aggressive or masculine qualities.

44. Goodrich, p. 197.

45. Ibid., p. 196.

46. Hendricks, p. 266.

47. Beam, pp. 246, 247.

48. Ibid., p. 247.

49. Ibid., p. 248.

50. John La Farge, "Japanese Art," in Raphael Pumpelly's *Across America and Asia*, New York, 1870, p. 197. The composition of Homer's painting was apparently based on Audubon's print of the American Golden-Eye Duck, reproduced in John James Audubon, *The Birds of America*, New York, 1937, plate 342.

51. Beame, p. 254.

52. Clement Greenberg, *Art and Culture*, Boston, 1961, p. 186.

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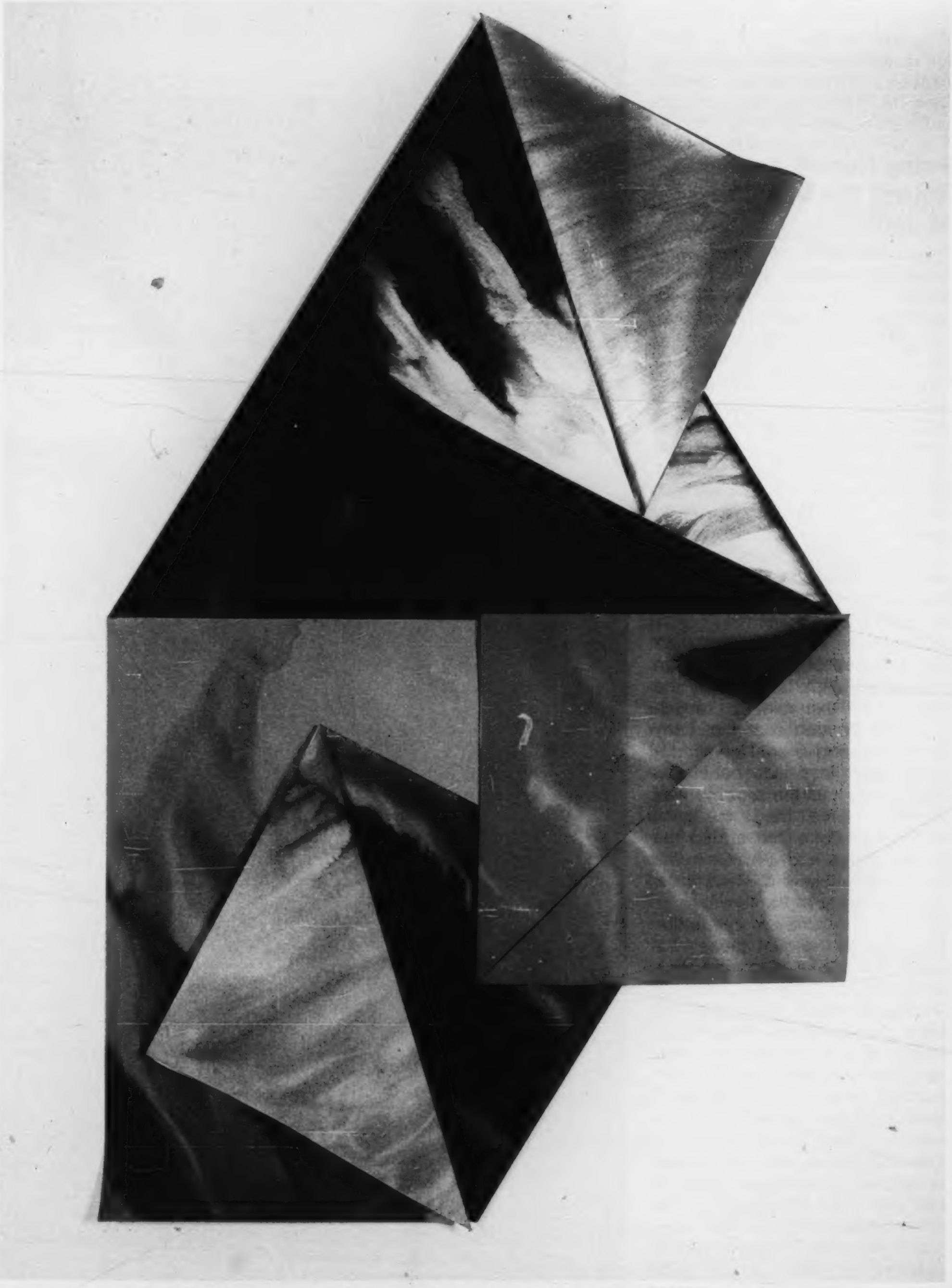
Review of Exhibitions

NEW YORK

Dorothea Rockburne at Fourcade

Since 1981, Dorothea Rockburne has been at work on "The Way of Angels," a series of brilliantly colored paintings on vellum that she has folded with her usual rigor and subtlety. Inspiration came from Fra Angelico's Linaiuoli Tabernacle at the convent of San Marco in Florence, and if Rockburne's angels do not have the gentle innocence of the "angelic monk," they do have a beatific beauty. The boundless flux of luminous color seems to belong to some region of rapture and sky; it is both enhanced and held in check by the strict geometry of the folds. Color and shape that one expects to be purely abstract turn out, on close inspection, to be symbolic: in *Guardian Angel II* a protective figure is barely discernible in the geometry, for example, and in *Seraphim: Love*, an uninflected orange square made up of two softly volumetric triangles that don't quite meet can be read as a metaphor for love's openness (and perhaps also for the female sex). Elsewhere in the series, blue stands for sky, mottled orange represents fire, a slit of light shining through a beam of gold is dawn, projecting angles evoke the heraldic presence of an archangel's wings.

Given the fact that the source for this series was a tabernacle, rather than simply the abstract notion of angels, it is not surprising that Rockburne's paintings are churchly in feeling. Full of gold and velvety color, they are as sumptuous and refined as ecclesiastical robes; the folds' august geometry even hints at the mysterious, ritualistic movements of priestly raiments. Because the vellum (which suggests the parchment used in illuminated manuscripts) is painted on both sides with different hues of watercolor, the works have a silky, shimmering effect that alternately brings to mind church columns of polychrome marble or the celestial light that often surrounds holy apparitions in 15th-century Italian painting.



Dorothea Rockburne: *Guardian Angel #2*, 1982, watercolor on vellum, 77 by 42 inches; at Xavier Fourcade.

Compared to the ascetic paleness of much of Rockburne's earlier work, and especially the white "Egyptian Paintings" and "White Angels" she showed last year, this blaze of color is dazzling and daring. For the most part, it is effective, too. If we accept the visionary mode in which Rockburne employs it, her color may provide a moment of transport and revery. One imagines the rustle of wings as a host of angels takes to the sky, sun shining on and through feathers and silk, all swiftly vanishing into ether. But the paintings can trigger a more skeptical reaction as well, since today angels don't exert quite the same power over the human imagination as

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they did during the Renaissance. Spiritual premises questioned, the viewer plunges like Icarus, and with that descent, more philistine associations spring to mind—tie-dye fabric, origami, and the like. Does "The Way of Angels" rise to the spiritual realm to which it aspires? I don't think so, really, but even as fallen angels, Rockburne's paintings do rise to considerable esthetic heights, which for some can be a substitute for heaven. *—Hayden Herrera*

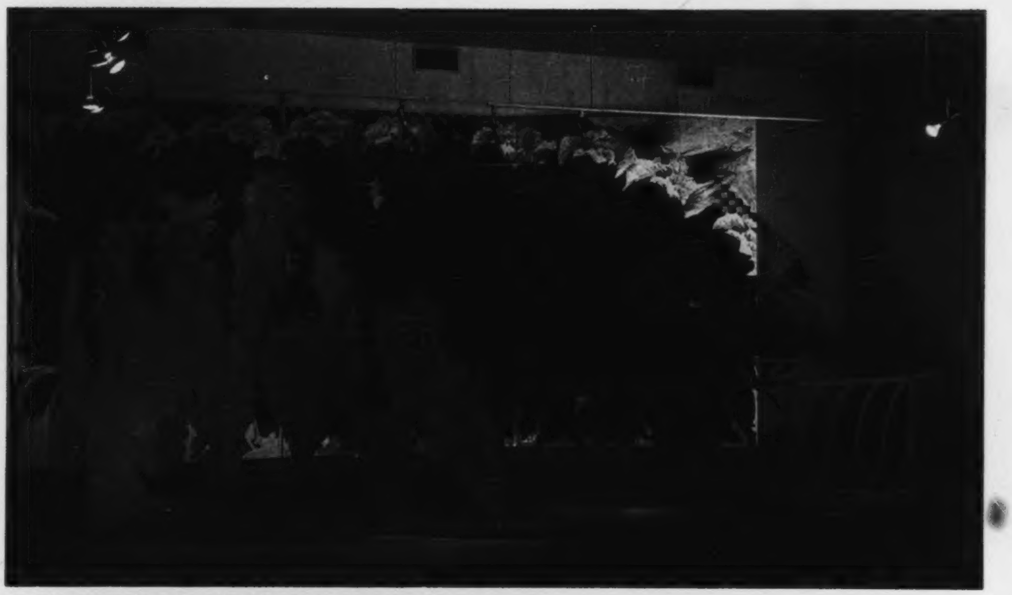
Patsy Norvell and Robert Zakanitch at Janis

This collaborative exhibition was a preview of a show at the Norton Gallery of Art, West Palm Beach, Jan. 8–Feb. 13. Such a collaboration between two artists is rare enough, rarer still when they are also partners in a fairly new marriage. This project involved a great deal of give-and-take. Zakanitch and Norvell started with a set of constants—the particular spaces at the Norton Gallery and the fact that Zakanitch works in paint on canvas and Norvell in etched and blasted glass. But it was their common use of floral and foliate motifs that gave unity to the project.

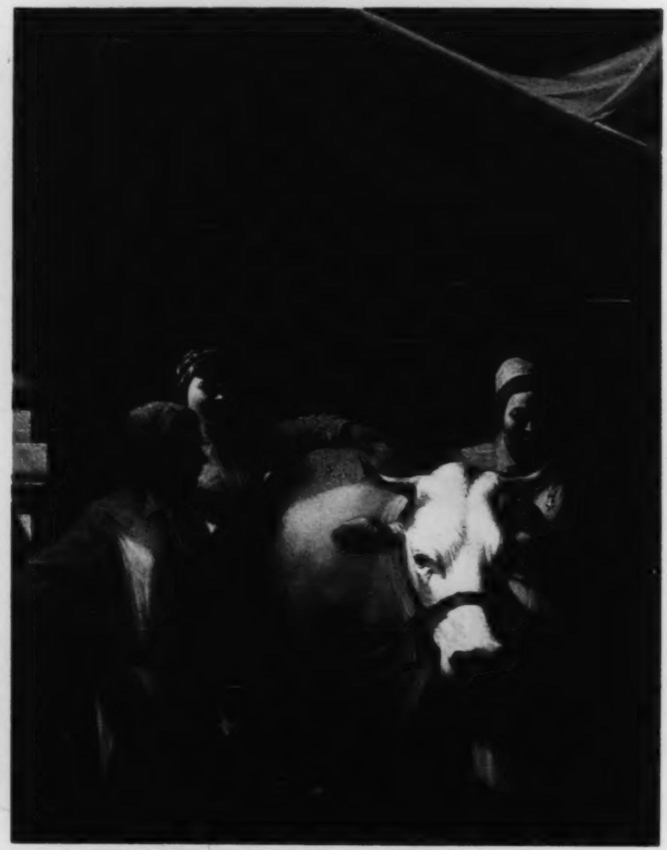
Essentially, the collaboration was a series of responses from each artist to parts made by the other. For example, Zakanitch made the painted center of *Lady in Waiting* and then Norvell designed the glass side panels. In *Morning Vanities* the process was reversed: Norvell made the glass center and Zakanitch added the painted wings and a mirror in the center to double and intensify the etched images of the flowers.

The most complex interaction occurs in the largest piece, *Towards the Forest*, designed for a 24-by 34-foot room at the Norton Gallery. Zakanitch saw it as a wall piece, Norvell as an enclosure. It ended up as both—which is only natural given that his history is with painting, hers with outdoor structures including fences and pathways. (Indeed, they described their interaction this way: he was trying to get her work up on to the wall while she was trying to get his out into space.)

In *Toward the Forest* a curving walkway of glass panels leads back from a tall panel of etched leaves and flowers to a huge painting that looms up like a tidal wave. (The arabesque of painted blossoms along the top seems like foam.) The painting is dark and heavily worked—Zakanitch used a broom to push paint in dynamic diagonals into its central area—and yet for all its weighty presence, it never overpowers Norvell's glass panels.



Patsy Norvell and Robert Zakanitch: *Toward the Forest*, 1982, Liquitex, oil paint and etched glass, 24 by 11 by 20 feet; at Sidney Janis.



Komar and Melamid: *The Tempest—Collective Farm Workers with Prize Bull*, 1981-82, oil on canvas, 72 by 55 inches; at Ronald Feldman.

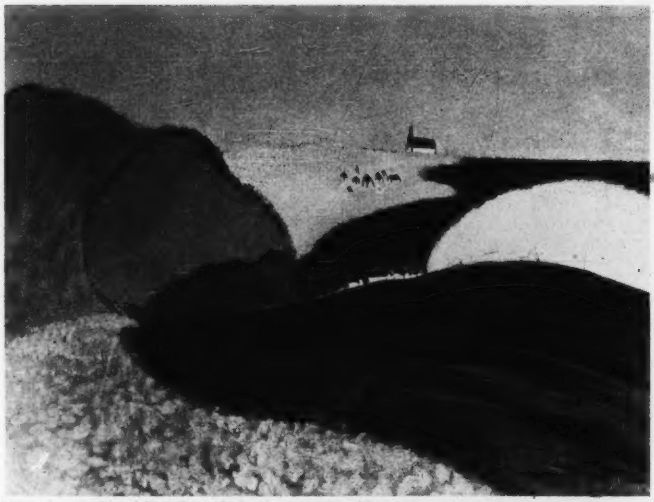
In other pieces the brilliance of the glass and the precision of the etched images sometimes outshine the painted passages, making them look earthbound and light-absorbent. In these works the glass seems more overtly decorative than the paint. More often, however, the uneasy, exhilarating interaction between paint and glass extends the possibility of decoration in art. One of the shortcomings of some Pattern-and-Decoration works is that they please too easily. This collaboration offers a tougher situation. Here, the fact that the parts don't easily rhyme make us work harder to resolve them—which in turn gives the whole project a more active tension, a more enduring resonance. *—Paul Brach*

Komar and Melamid at Ronald Feldman

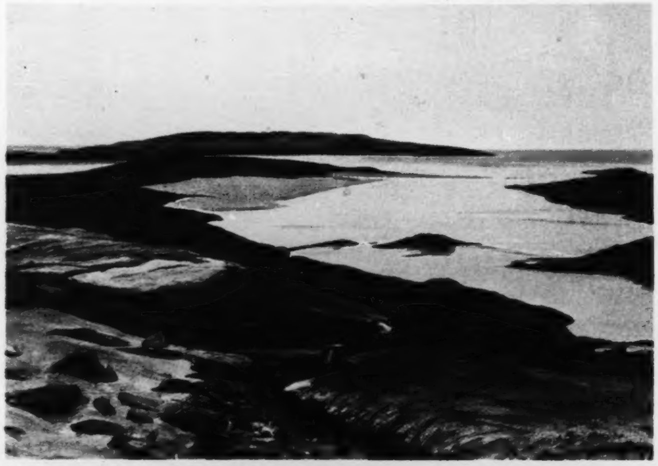
Stalin once said that Soviet culture should be national in form and socialist in content. In the early '70s in Moscow Komar and Melamid began making their satiric "Soviet" art in the gaps between such crude formulations. Historical styles have been the artists' wild cards and they have played them to the hilt. More recently they have painted classical portraits of dinosaurs (*Ancestral Portraits*, 1979) and a life-size portrait of Hitler (1981). According to their curious reasoning, these works lead to the 11 "Socialist Realist" canvases in their recent show. (The show also included a large portrait of Reagan as a centaur and a number of earlier works.) A satiric take on world and art-world affairs is certainly present in these new paintings, but the irony goes far beyond simple one-liners or parodies of Socialist Realism to touch on contemporary issues of authenticity and authority in painting, and the relationship of art to political power.

Executed in a manner approximating academic realism, the paintings gleam with the dark hues associated with hallowed museums and academies. And they are rife with art-historical appropriations and references (e.g., the drapery from Caravaggio's *Death of a Virgin* in *The Tempest . . . Collective Farmworkers with Prize Bull*); they also contain bits and pieces borrowed from well-known Socialist Realist paintings of the Stalinist period. However, these works are in no sense collages. Rather, they constitute a critically paradoxical, humorous vision of a past (Russia in Stalin's heyday, the artists' childhood) whose official cultural face was itself a nostalgic pastiche of lost—or never attained—grandeur. The actual political reality of that period is a constant presence that both intensifies the paintings' irony and tempers their humorous facade.

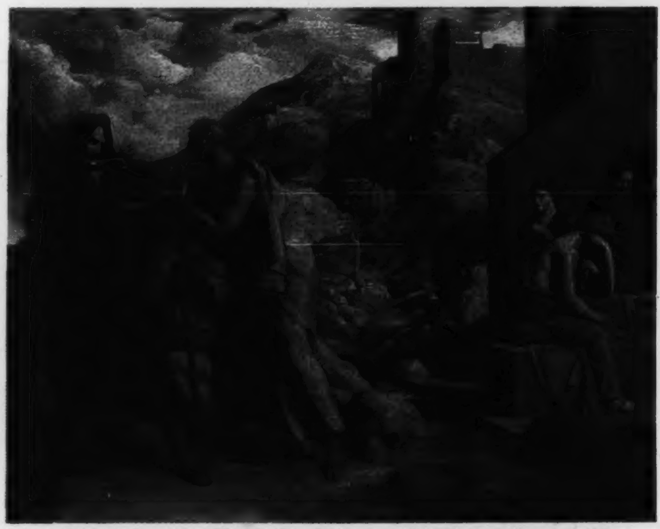
In some paintings a specifically Russian cultural unconscious appears to be playing jokes on its own heritage, while in others the broader reserves of Western European tradition are addressed. In *Bolsheviks Returning Home After a Demonstration*, a gas lantern illuminates an almost surrealistic scene in de La Tour fashion. A man kneels on the snow next to an empty vodka bottle and another stands holding a huge red banner. Their hands are splayed in melodramatic surprise as they behold a small "green dragon"—a Russian metaphor for the hallucinations of a drunken stupor, and a frequent iconographic emblem for the evils of capitalism. In *View of the Kremlin in a Romantic Landscape*, a red curtain is held open by unseen hands to reveal a Poussinesque landscape complete with ruins and the Kremlin floating like a fairy-tale castle on an island in an azure sea. (The painting once bore the tentative title of "View of the Kremlin from Central Park.") Finally, in *The Tempest* . . . Komar and Melamid parody Socialist Realism's rhetorical populism, most often manifested in the purely symbolic presence of workers as representatives of "the people" involved in various "heroic" everyday tasks. Here, three collective farmworkers dressed in the traditional white jackets escort their prize bull inside away from an impending storm. The grandeur of their surroundings evokes the kitschy, pompous mouments to Soviet labor and agriculture built in the 1930s and destroyed after the Thaw.



Milton Avery: *Gaspé-Pink Sky*, 1940, oil on canvas, 32 by 44 inches, collection Mr. and Mrs. Samuel H. Lindenbaum; at Whitney Museum.



Lucy Sallick: *Reid State Park Looking Left*, 1982, acrylic on canvas, 46 by 65 inches; at G.W. Einstein (review on p. 135).



Edward Schmidt: *Departure*, 1981-82, 40 by 50 inches; at Schoelkopf (review on p. 132).

In the most enigmatic of the paintings, *I Saw Stalin Once When I Was a Child*, we glimpse Stalin, half in shadow, peering out the back window of a car. The proportions are distorted as though seen through the telescoped scale of childhood memory; Stalin seems larger than the car which recedes into the dark, bleak ground of the past. If in *Stalin and the Muses* Stalin is an unattainable god, the great leader who holds the book of history in his hand and dwells gloriously in mythological caricature, then here his presence is disturbingly real. The painting forcefully conveys yearning for the indistinct yet familiar contours of the past, even its tyrannical side.

Socialist Realism was never quite like Komar and Melamid's version of it, of course, but in its most classical, ostentatious moments it strove to emulate the grand scale and manner of 19th-century history painting. Komar and Melamid's paintings can thus be read as a contemporary cautionary fable. Nostalgia—its authoritarian uses—is their subject, and it is presented here as a wily strategist adept at stylization and, like politicians, quite fond of rewriting history as it sees fit.

—Jamey Gambrell

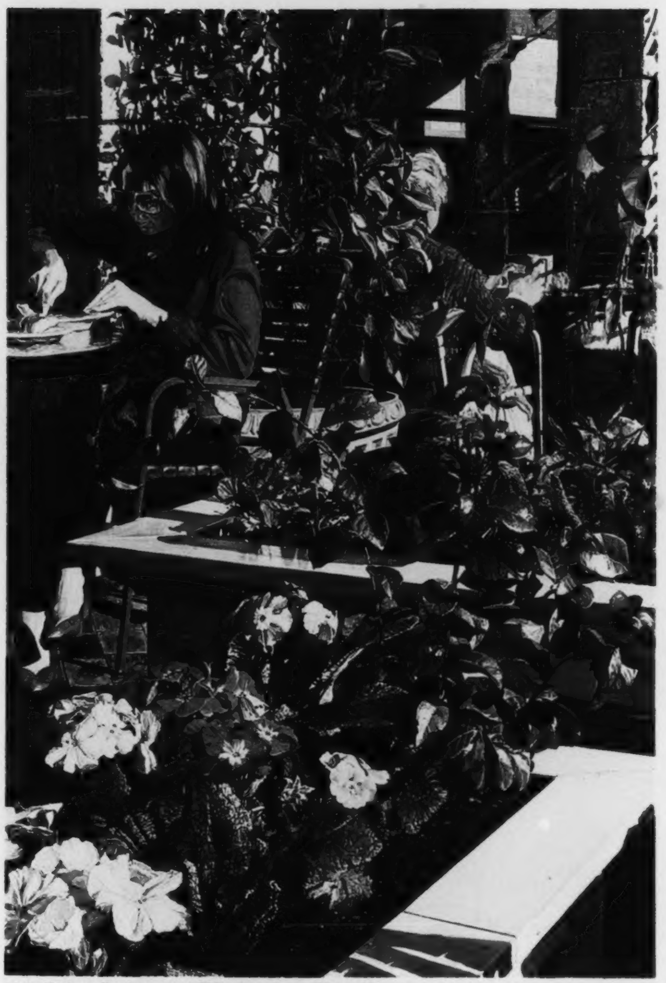
Milton Avery at the Whitney

The commonest misapprehensions of Avery's art are that it is merely decorative and that he is somehow "between" realism and abstraction. The first may result partially from the fact that he is the most difficult of artists to reproduce adequately, so finely calibrated are the correspondences of color and texture in his best work. The second is frequently reiterated by writers who seek to explain Avery's limited recognition over the years; but many of these writers seem themselves to have wondered how, having come to the brink of abstraction in his late work, he could not have relinquished, once and for all, the naturalism that is central to his entire oeuvre. To consider him as an abstractionist manqué, however, is to disregard what is essential to his work. His particular genius lay in his ability to transcribe his experience unmediated by rationalizations of any sort, to find equivalent forms, colors and surfaces that "get it" exactly, and to do so through his characteristically offhand inventions.

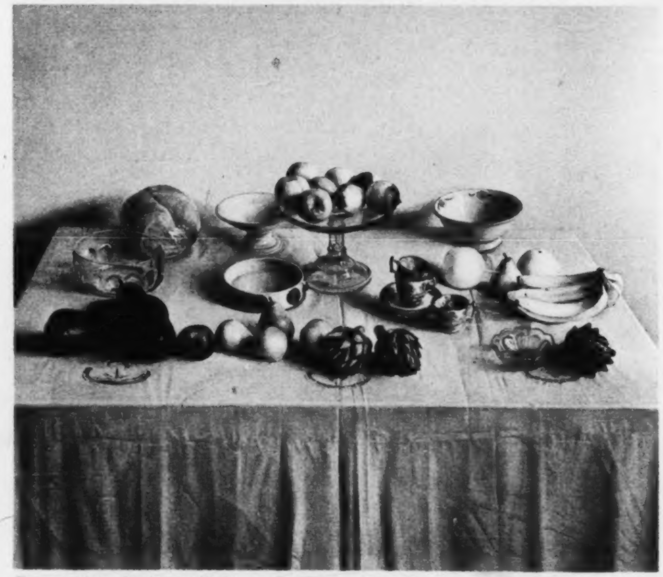
To *see* an Avery landscape or seascape is to experience not a decorative surface but the exhilaration of entering the particular space, light, climate and character of a place. To speak of him, therefore, as bridging "the gap between realist and abstract art," as Barbara Haskell does in her catalogue essay, is somewhat misleading (though her monograph is generally insightful and indispensable for its biographical revelations). Avery is not between one thing and another, located in some network of historical or stylistic conceptions. It is easy enough to position him within such a network—in a moment from across the room or from a reproduction—and be done with it. But Avery's peculiar manner of working should provide the opposite inducement: to forget your mental systems of coordinates and "get" each painting in its singular grasp of reality. There is a sort of American Zen at work here, akin to the poetry of William Carlos Williams, with its unpredictable rhythms and directness: "When over the flowery, sharp pasture's / edge, unseen, the salt ocean / lifts its form . . ."

I am referring here to Avery at his best, from the Gaspé watercolors of the late '30s and '40s through the late, large oils. He was prolific and uneven in a way typical of many American artists and writers who pursue their natural inclinations rather than develop critical acuity. It is precisely when he seems to be consciously designing and playing on the art of others (principally Matisse) that he falters. This awkwardness occurs in many, though by no means all, of his figure compositions; indeed, one speaks of "compositions" in a way one would not in referring to the landscapes. I associate his shift in approach with an occasionally evident ambivalence in his feelings toward women as subject matter. He does not achieve that harmonious, erotic sublimation, the classicism of Matisse, but, instead, a psychological distancing, sometimes alienated in feeling, sometimes sentimental. Those Mexican paintings of the '40s seem wrong on all counts with their hot, synthetic colors. (By contrast, his sense of northern light, in all seasons and times of day, is unerring.)

The exhibition as a whole had its problems of selection and installation. A more ample and coherent presentation of the early work would have shown the shift from realist to anecdotal to perceptual concerns. The placement of the self-portrait series in the basement made it difficult to integrate these highly charged images into a conception of the artist's overall development. And Avery would have made a better overall showing had certain of those lightweight, *New Yorker*-ish items been excluded and a fuller representation of his drawings and prints, especially the monotypes, been substituted. But the gratifications of this long-awaited exhibition far outweighed these complaints. *—Robert Berlind*



Idelle Weber: *Boulangerie*, 1982, oil on linen, 88 by 59 inches; at O.K. Harris.



Raymond Han: *Still Life*, 1980-81, oil on canvas, 48 by 52 inches; at Schoelkopf.

Edward Schmidt at Schoelkopf

"With the waning of modernism, painters who paint pictures of the real world are back in favor." This pronouncement—only the ignorant or the insane could have made it—was not made by critic Mark Stevens in his much-discussed piece on realism in *Newsweek*, June 7, 1982, but by an anonymous editor in a punchy subhead which accompanied the text. One wonders where this editor, who so blithely cuts through the Gordian knot, would place Edward Schmidt, who sees the real world as allegory.

Schmidt, a recent winner of a Rome Prize Fellowship long ago reacted against Abstract Expressionism, and is today a classicist, and, as Stendhal once pointed out, a true classicist is one who feels romantically. Even when ostensibly depicting scenes from the real world, as in such small masterpieces as the two landscapes *View from Bouccaven* and *View from Anduz*—both almost certainly painted in the open air—it is a Virgilian dream world he perceives through the glimmering light. In these two, as well as in most of the larger paintings, Schmidt offers nature framed, an ideal invention richly clad in the clothes of imagination and romance.

Although *Figures in a Forest*, one of the more successful of the larger works, is a scene inhabited by stock 17th-century figures, in stock 17th-century poses, there is really nothing stock about the painting as whole. It is like a 19th-century Italian opera about a Bucolic Age existing in some fervently imagined elsewhere. The picture is abrim with a quiet lyricism. Trees, figures, rising foreground, foliage, sky patches, clouds, all have abstract shapes which pull together in a unified surface. *Destruction of a City*, on the other hand, features figures theatrically attitudinizing in a setting of ruined though improbable architecture complete with billowing clouds of smoke, and the result borders on parody. Here the composition becomes bewilderingly complex, almost as though he had taken a special course in composition with André Lhote.

In one important sense Schmidt is a modernist. He understands, intuitively perhaps, that paint itself is a kind of subject. By leaving his paintings in an advanced *ébauché* condition, rather than polishing them into slumber (as the great American classicist of another generation, Kenyon Cox, would have done), he preserves the vitality of the surface. He has stated that he has difficulty in adapting his admirable sketches and studies (a number were included with the show) to his larger paintings, but this may well be a strength, in fact—encouraging him to paint the large paintings as sketches, directly, immediately.

As for realism and the alleged waning of modernism, Schmidt successfully avoids what Ruskin in Volume I of *Modern Painters* called that "dangerous realism which makes the imagination languid." —*Lawrence Campbell*

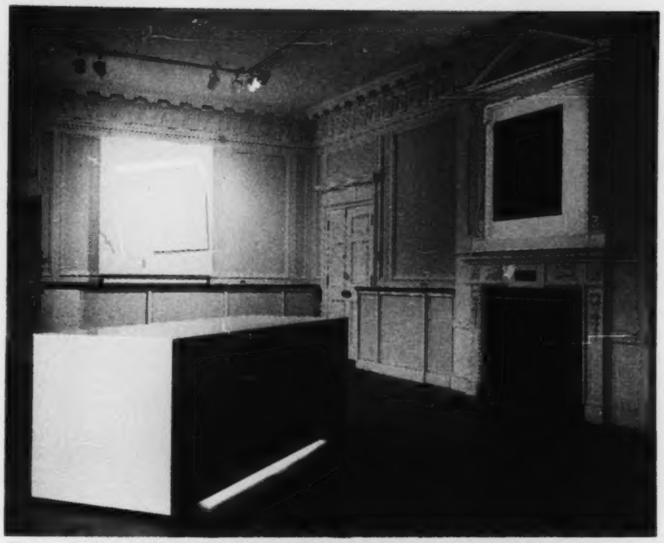
Raymond Han at Schoelkopf

On the first encounter, Raymond Han's still lifes may not seem terrifically exciting. Colors range, basically, from tones of gray to tones of silver and white; the style is highly naturalistic, and, in every painting, household objects—pitchers, crockery, bowls, plates, cups and silver—sit unassumingly atop a tablecloth-covered table. Indeed, the similarity of objects within each painting, and the similarity between paintings, can be distressingly monotonous.

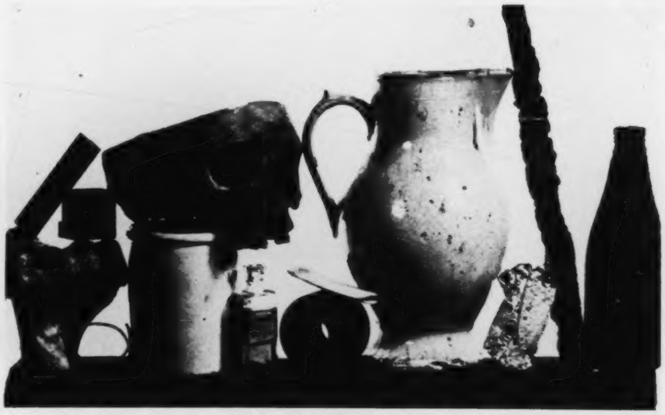
Then again, since when—in recent days, at least—has still life been a particularly exciting genre? In the work of Audrey Flack, perhaps, but her success is due mostly to the manic vulgarity of her various *vanitas*. Jane Freilicher heightens the tone of her still lifes by placing compositions against city or country windows; somehow the flowers and vases themselves wouldn't be enough. Janet Fish has made a sizable career of still life, but only by introducing bountiful color and a variety of light-struck objects—mason jars, liquor bottles, Depressionware glass—into her giant-size canvases. William Bailey turns monotony into a virtue, placing items of crockery together on a bare wooden table to produce paintings that are almost philosophical in their quietism.

Still life of the past isn't terribly involving, either. Trompe l'oeil—from Pieter Aertsen to Peto—is a little too materialistic and hokey to be anything but momentarily riveting. Even Chardin, probably the greatest of all still-life painters, depended heavily on homely virtues for his effects. It would seem that still life was somehow at its most exciting in the very earliest years of its development, when the van Eycks and the Master of Flémalle were incorporating groups of objects into their devotional paintings, infusing the scene with disguised symbolism—and with the implication that what you see isn't necessarily what you get.

And it is something of this same disguised symbolism that—despite the surface monotony of the work—provides the interior light to Han's paintings at their best. The van Eycks, of course, were referring to religious realities with their symbols; we moderns have no unquestioned religious realities to refer to, and Han, like William Bailey, is hard pressed to assign any more meaning to his objects than is apparent. But Han's paintings do, on analysis, seem to refer to some suprasensible world beyond appearances; he arrives at this "symbolism" through a technique of displacement. Among his objects, nothing matches: ceramic pitchers are placed with glass bowls, Delftware with crockery, and lace napkins with humble white tablecloths. But that's not the only unexpected touch: in *Still Life with Rose Geranium Sprig*, an otherwise fairly standard setting is unbalanced by the geranium sprig itself—why not the flower?—and a half-used matchbox lying open on the table. *Still Life with Marble Vase* again features standard Han pitchers and bowls, but this time the scene is upset by an urnlike red marble vase that leers gently out of the canvas, a somehow erotic note amidst all the crockery. *Still Life with Peonies* has a burnt-out wooden match on the tablecloth and, for some reason, a shot glass.



Stephen Antonakos: (clockwise) *Neon on Purple Painting; Nine Foot Box with White Light*, Untitled #25; at Nassau County Museum of Fine Art (review on p. 140).



Irving Penn: *Composition with Pitcher and Eau de Cologne*, 1979, platinum-palladium photograph, 11½ by 19¼ inches, at Marlborough (see review on p. 139).

The objects here are not so much posed as disposed; something meaningful, perhaps involving the humans who use the objects pictured, lurks under the surface. It is as if, for Han, those things passing through the human world, however casually, remain permanently infused with its aura. Indeed, Han's canvases evidence a yearning for meaning, for evidence of the otherworldly—or at least the psychological—in the worldly. In a day of *auteur* still life, Han's conservative but spiritual exercises are refreshing—not exciting, perhaps, but nobly intriguing. —*Gerrit Henry*

Idelle Weber at O.K. Harris

When Weber left the realm of Pop art ten years ago for the world of Photo-Realism, she concentrated on standard Photo-Realist subjects like fruitstands and storefronts; in the second half of the decade she focused on urban trash sites. In this show, Weber displayed her latest subject—the human figure, set in architectural and/or landscaped settings.

Her real interest, however, continues to be a careful rendering of light and color. From the bright, urban sunlight of New York Weber has turned to the more pastel light of the Caribbean and southern California. After her very close up, almost flat portraits of city detritus, she opened up her painting to several kinds of space, technically outdoors but usually defined and bordered, such as terraces, balconies and sidewalks cafés. Weber flexes her illusionist muscles, ranging in most compositions from nearby surfaces to distant horizons. Her palette has broadened accordingly, capturing the golden pink often perceived in southern sunlight, and her brushwork has followed suit, moving from a tight, seamless facture to a slightly freer, more painterly style.

Obviously delighting in tropical foliage, Weber grants it equal importance with her figures in every painting. Her fascination with greenery and light is most apparent in *Boulangerie*, 1982, a vertical painting of a scene at an outdoor restaurant in Venice, California, its space moving away from the viewer from lower left to upper right. To emphasize this diagonal and provide some sense of spatial depth, Weber depicts a path of foliage leading from flowers in the lower left corner, to a planter across the center of the picture and finally to a ficus tree against the rear wall that climbs up and out of the painting at the top. The two diners are posed parallel to this sinuous trail of boisterously colored plant life and appear to sit in niches formed by it.

In all of these new works Weber's hand is evident, thus qualifying somewhat the almost photographic anonymity of her earlier work. For this reason, perhaps, these paintings seem somewhat transitional. That she has broken with her more urban and photo-dependent work is clear. Weber has just begun to strike out into new territory. —*Ellen Lubell*

Jonathan Santlofer at Pam Adler

In his great essay, "The School of Giorgione," Walter Pater remarks: "Each art may be observed to pass into the condition of some other art, not indeed to supply the place of each other, but reciprocally to lend each other new forces." Among Jonathan Santlof-

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er's new paintings, three are called *Duet* after Merce Cunningham's dance, *Duets*, and the inspiration of dance fills these works with dynamic energy.

In the Cunningham piece, six pas de deux are rapidly executed. The balletic technique essential to the choreography lends each duet its tableau—the abstract aspect of the dancers' forms caught, then turned quickly with fluid invention. The figures become, in T. S. Eliot's words, "the still point of the turning world"—a visual statement framed by stillness but vivified by the possibility of motion. In each of his "Duet" paintings, Santlofer has joined two canvases, shaped to evoke abstract, swirling forms. Thus he recreates the gestural silhouette of a dance tableau, filling his own tableau with undulating, painted volumes. Deep hues of red and blue and golden orange are shaded to give these works the body of moving cloth whose folds occasionally include a *trompe l'oeil* shadow that presses them forward into the world. Even the rhythm evoked by the brief, rough brushstrokes calls up the pounding drums that accompany Cunningham's dance.

Yet despite the evident inspiration of Cunningham, Santlofer has dealt with his tradition in his own fashion. Cunningham, in the wake of Martha Graham's expressionistic phrasing, introduced into his work vernacular movement and gesture, which, though highly structured in his choreography, allowed him to create dances that qualify the drama of expressionism with irony. Santlofer, on the other hand, has moved toward expressionism. In his earlier paintings (made of two or several canvases), he conformed to the conventional angularity of the rectangle, investigating Cubist space, interspersing geometric forms with curves. Later, these curves came to predominate, and now in his new works, the painterly surface of rhythmic strokes, the high coloration, and the almost bodily sense of movement recall certain aspects of German Expressionism—as if Santlofer's forms were abstract versions of Franz Marc's lushly painted animals.

It comes as no surprise that Santlofer calls his 12 new paintings "organisms." They are organic as his earlier images were architectural, moving with dynamic fluidity as once his sudden shifts of depth spoke of angle, wall and precipice. In the abstractness of his "Duet" series we witness the Expressionist belief that the "inner life" can be thrust outward into visibility, the immanent energy of spirit made dramatically apparent. It seems a brief step from the abstract to the figurative, but Santlofer, with his specific reference to dance and his intriguing use of an amorphic expressionism, is able to work well in the tense space in between. *—Steven Henry Madoff*

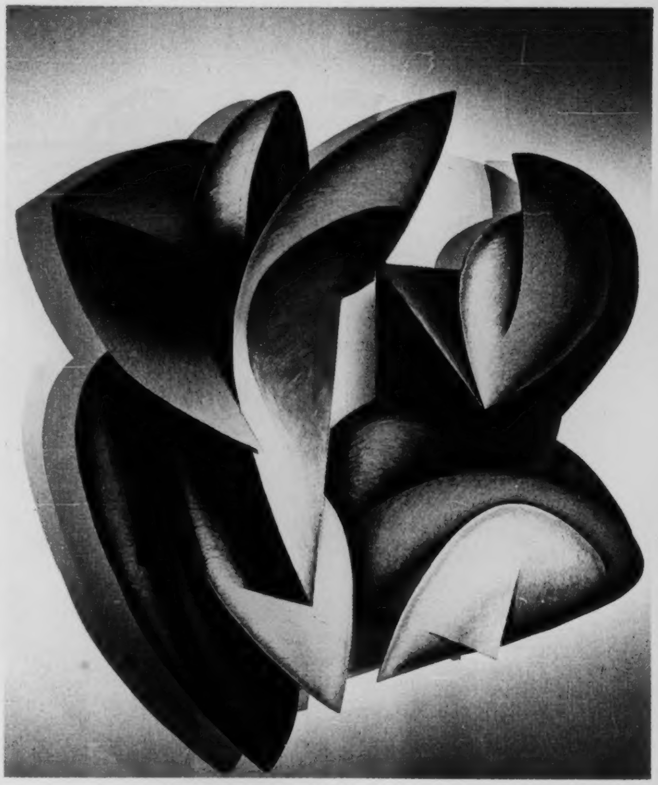
Lucy Sallick at G.W. Einstein

Lucy Sallick's show proved a good occasion for posing the question: what's the state of the brushstroke in current painterly-realist art? In Sallick's case—as with many other young painterly realists like Don Perlis, Marcia Clark, Adele Alsop and Michael Eisenman—the golden mean seems to be the rule. Neither totally given over to gestural expression nor totally devoid of inflection, Sallick's use of the brush strikes a balance between hedonism and puritanism. This doesn't make for a radical art, but it certainly makes for an intriguing one.

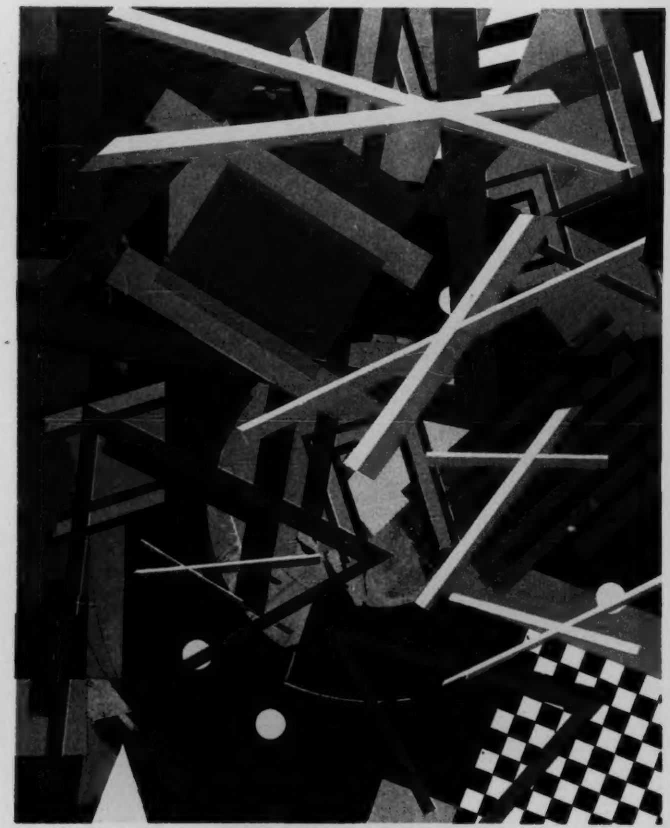
Sallick's style calls up a line by poet John Ashbery: "A kind of fence-sitting raised to the level of an aesthetic ideal." In *Reid State Park, Looking Left,* moss, sand, rocks, sandbars and water are all aptly delineated, the pearl blue of the bay merging almost imperceptibly with the gray of the sky. The stroke is calm, even, only minimally gestural. Sallick is not a colorist: a hint of carmine in the black rocks of *Shelter Island, Maine,* a handsome tan sandbar in the distance in *Half-Tide, Reid State Park,* even the broadly purple water in *Coming Storm, Montsweag Bay, Maine,* all are read as accents within an allover, rather monochromatic field rather than strictly coloristic statements.

Only in one painting does Sallick go all out: *Squam Creek, Winter, Maine.* The painting evokes a sunny winter chill, with background firs and foreground snowbanks and glistening icy blue waters all painted with neat, slightly frenzied conviction. Here the stroke is noticeably more vivid than in other canvases; Sallick's painterly zeal has somehow been fired by the cold.

In almost every other case, Sallick's brushstroke exudes what can only be called calm ambivalence. Emotive her canvases are not; expressive—isn't ambivalence a feeling?—they are. And it is this very indecision, this "fence-sitting," that makes her art work. For it seems Sallick has chosen to doubt, through her rather neutral stroke, the very act of painting nature (a sentiment she shares, to greater and lesser degrees, with many of her painterly realist peers). Out of that doubt, in her best works, emerges a picture of nature—and implicitly, of human nature—that is yielding yet firm,



Jonathan Santlofer: *Duet I*, 1982, oil on canvas, 81 by 82 inches; at Pam Adler.



Robert Reed: *San Romano, Hip Strut*, 1982, acrylic on canvas, 47 1/4 by 59 1/4 inches; at Mona Berman (review on p. 140).

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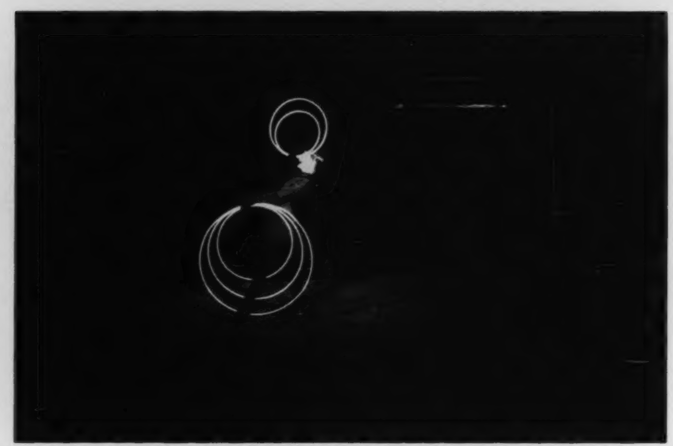
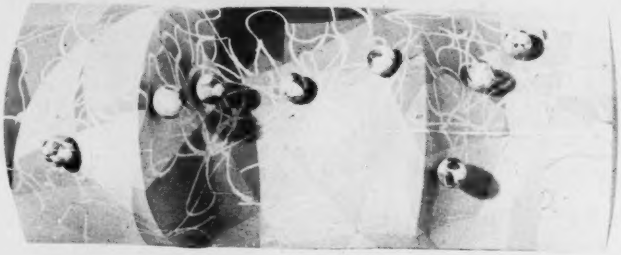
pliant but resilient, and sometimes beautiful. Sallick shows that expression can come from the mind too, striking an esthetic balance impossible to pure feeling, on the one hand, and to mere recording on the other. Hers is truly a happy medium. —*Gerrit Henry*



Debra McCall: *Hoop Dance*, from Oskar Schlemmer's "Bauhaus Dances," performance at Ethnic Folk Arts/The Kitchen. Photo Craig Massey.



Joe Neill: *Expansion Model: Elliptical State*, 1982, wood, paper and painted plastics, 17 1/2 by 43 by 14 1/2 inches; at Vanderwoude Tananbaum.

"Bauhaus Dances" at Ethnic Folk Arts Center

Amid a plethora of dance and theatrical reconstructions, New York's Kitchen Center has now given us a smartly executed performance of Oskar Schlemmer's "Bauhaus Dances." As reconstructed and staged by Debra McCall with the advice of Andreas Weininger, a former student and performer in Schlemmer's theater course at the Bauhaus, these productions show once again that the history of contemporary dance is best understood from the vantage point of modernist art-making—and not, as partisans of the dance so often suggest, as part of a much more localized and detached history of the dance.

Originally performed from 1926 through 1929, Schlemmer's dances, imbued with a sense of abstraction and metaphysics, seem to have grown with time in a way that works such as Kandinsky's *Yellow Sound* and Meyerhold's *Magnanimous Cuckold* (both recently reconstructed by the Guggenheim Museum) have not. One factor protecting this exemplary production from the threat of anachronism is the simplicity and elegance of Schlemmer's choreography and costumes. Performed inside a replica of Schlemmer's austere black-box theater at the Bauhaus, McCall's stagings not only left this simplicity intact but also enhanced the acutely visual, graphic use of cubic space central to Schlemmer's desire to join the mechanics of movement in space with the metaphysical pathos of the human condition. To this end, lighting was kept to a minimum: the softly spotlighted dancers took on a reflective, iridescent glow against the black curtained walls. Even Schlemmer's bowllike, trademark masks enhanced the illusion of contemporaneity, while lending the dancers anonymity.

Figure In Space, a study for one dancer dressed in white, is a carefully metered walk on lines drawn on the floor, dramatizing the architectural dynamics of the space. *Space Dance* furthers this very literal personalization of surface area by utilizing three characters—one dressed in red (solemn and mundane), another in yellow (funny and fast) and the third in black (mystical and slow)—to invest the space with personality. *Gesture Dance* experiments with characterization by giving each of the performers emotionally charged tasks: laughter, gossip, anger and shame are all mimed within the confines of the preset structure. *Block Dance* shows the more conventionally theatrical, comic side of Schlemmer's choreography.

The most interesting dances were those that emphasized the transformation of abstract line and shape into figuration. *Form Dance* comes to life as different-colored dancers construct tableaux with silver and gold spheres and long poles. The slightest plié turns two-dimensional objects into a total reordering of three-dimensional space. Remarkably, the figures holding these objects seem to dissolve inside this totalized volume. The famous solo *Pole Dance* is performed by a dancer with long sticks attached to his limbs; those sticks connect the geometry of the figure with the mathematics of space. As in *Hoop Dance*, where a radiantly lit series of hoops is placed in different configurations around the dancer (sometimes resembling a peacock or a Spanish dancer), the impulse to transform visual abstractions into their mechanical or functional equivalents becomes hard to resist. Here, the utopianism of Bauhaus functionalism—which, ironically, Schlemmer aimed to resist—creeps into the work. The ominous clinking of gears distracts from the feeling for the miraculous which Schlemmer hankered for.

In reconstruction, however, Schlemmer's dances cannot be reduced to mere abstractions. The functional Bauhaus esthetic imposes a scheme of integration (one writer has called it a "calculus of signs") which is countered in Schlemmer's dances by the emphasis on the *Kunstfigur* (art figure): a human able to release himself from the confines of his physical and mechanical bondage.

Significantly, Schlemmer was forced to leave the Bauhaus in 1931 due to increasing opposition to his nonpolitical theater of abstraction, gesture and form. —*Craig Bromberg*

Joe Neill at Vanderwoude Tananbaum

In the early '70s Neill's large wood sculptures conformed to the Minimalist esthetic of the single, graspable image; the twist was that they also suggested functional objects like tables and ladders. Around 1977 his art became more Conceptual: in his "Road Pieces" Neill moved away from forms related to familiar objects to structures that resembled models. Made of wood and metal, these pieces combined six-inch sections of "track" in a way that recalled long, circuitous toy racecourses. Later, his pieces became airborne and involuted, resembling models of unknown galaxies.

In his latest work Neill has continued to work this whimsical vein of sculpture in wall pieces and works suspended by wire from the ceiling. The ceiling pieces (about three feet in circumference) are made of strips of plywood glued together so as to resemble bouquets of flowers; plastic semispheres (about the size of baseballs and painted greenish blue) appear at the top like bulbs.

Other readings are possible too. These works suggest fountains, torches, and even new-born worlds—this last association evoked by painted plywood excrescences reminiscent of the relief of topographical globes. But here an ambiguity exists: is this a playful idealization of the world buffeted by gentle winds, or a vision of nuclear demise?

The wall pieces are even more elusive than the ceiling works; more complex in surface and form, they are also more personal. Made of plywood, paper and plastic, and painted gray and orange-red, these two-foot-high elliptical forms project about a foot from the wall. A number of small spheres painted in brown, blue and green patterns are attached to these forms, onto which Neill has also glued cut sections of graph paper. The composite effect is of a bizarre geometry that has somehow taken flight.

Clearly, with this work Neill has achieved a fanciful type of sculptural expression that is unique to him. —*John Yau*

Mark Tansey at Borgenicht

Like many artists of his generation, Mark Tansey appropriates images from the popular press, specifically, from illustrated magazines of the 1950s—the decade of his childhood and, not coincidentally, of the "triumph" of American abstract art. Not coincidentally, because in Tansey's work media-derived imagery is used to signify the devices of modernist abstraction. His is an allegorical art in which the "high" culture of the '50s and early '60s is represented through "popular" culture of the period—not in order

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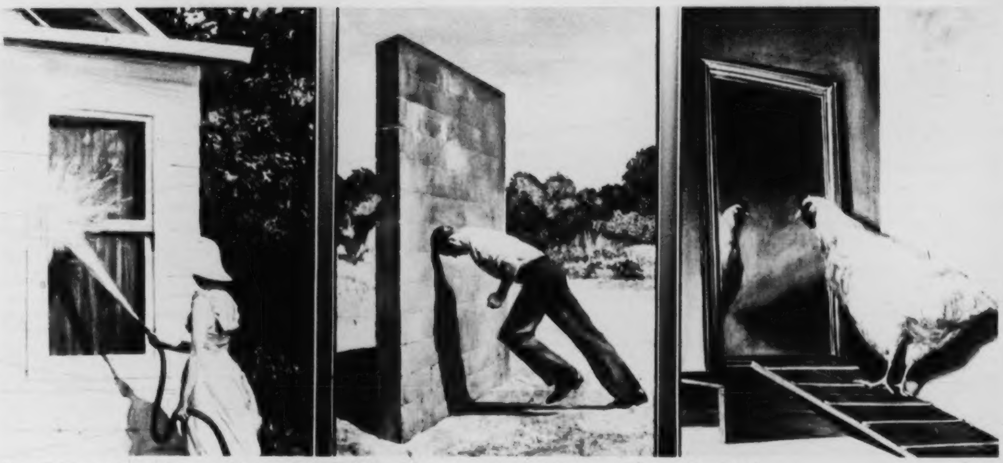


Mark Tansey: *A Short History of Modern Painting*, 1982, oil on canvas, 58 by 120 inches; at Grace Borgenicht.

to synthesize the two, but to point to our distance from the history that produced both. For, however fashionable it may recently have become, the kind of imagery Tansey appropriates is clearly out of date, and in his paintings this obsolescence is imputed, by association, to the painterly strategies it is made to represent.

Unlike other appropriators, Tansey weaves together images drawn from disparate sources so that they appear to depict seamless, entirely plausible narrative situations. On closer inspection, however, those situations turn out to be purely textual—that is, illustrations of verbal conceits. Tansey's work is addressed primarily to the metaphors which sustained late modernist practice in the visual arts: for example, his triptych *A Short History of Modern Painting* (a condensation of a more complete work exhibited in 1980 at P.S. 122) proceeds from a woman hosing down a window to a chicken regarding its own image in a mirror. Mirror and window—these are, of course, among the most persistent metaphors for painting in the history of art; Tansey deconstructs them simply by taking them literally.

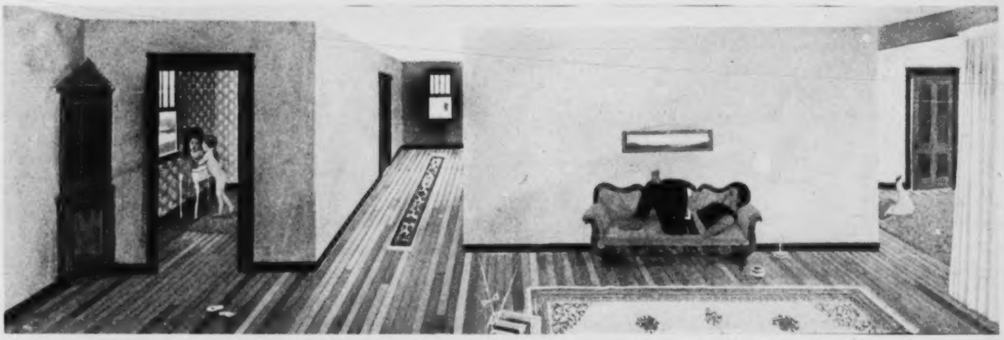
Metaphor taken literally—handbooks of classical rhetoric give a name to this technique: catachresis. (Examples of catachresis: the "arms" of a chair, the "wings" of a building, "illumination"—which is the title of one of Tansey's recent paintings, in which a woman shields herself with a newspaper from the light cast by an indoor lamp.) Because it mistakes the figurative for the literal, catachresis is often defined as an abuse or perversion of metaphor; but the prefix "cata-" also signifies use in the sense of using up, of diminution, reduction, consumption, exhaustion. Tansey, then, uses metaphors in order to use them up, to wear them out, to ruin them.

Another catachresis: *Robbe-Grillet Cleansing Every Object in Sight*, in which the French novelist is depicted on his knees, scrub brush in hand, literally scouring the landscape. Here, Tansey refers to the author's stated intention of "purifying" objects of their associations. The modernist pursuit of purity is one of Tansey's primary targets, and it inevitably leads him to the account of modernist painting in the writings of Clement Greenberg. (Having been Helen Frankenthaler's studio assistant, Tansey can claim firsthand experience of the relation of formalist theory to late modernist practice.)

It will be remembered Greenberg insisted that, if modern painting were to "purify" itself, it would have to restrict itself to what is given in visual experience alone. In *The Four Forbidden Senses*, a quadripartite work, Tansey presents allegorical images of Taste, Hearing, Smell and Touch—precisely what Greenberg would eliminate. ("What I'm doing," Tansey said in a 1981 interview, "is saying, 'What can't a painting show?' and then doing it.")

But Tansey does not simply transgress Greenbergian proscription; he also reveals the fundamental impossibility of the formalist pursuit of purity. For modernist painting was sustained by a set of metaphors that were essentially linguistic in character; and it is the way in which the visual arts—and, by extension, visual experience in general—are "contaminated," indeed, structured, by language that is the subject of all of Tansey's work. To judge, as some have, his paintings as "literary"—a frequently derogatory pronouncement—is to overlook their acknowledgement of the inevitable implication of the verbal in the visual—their indissolubility.

—Craig Owens



Christin Couture: *The Young Man Predella*, 1981–82, acrylic on panel, 16 by 48 inches; at Monique Knowlton.

Christin Couture at Monique Knowlton

Christin Couture calls her paintings predellas. This is perhaps because of their extended horizontal format—certainly there are no altars in sight. But Couture may have other reasons for describing her works in religious terms. Her predellas feature not the lives of the saints, but slices of life from the world of the imagination—discreet but in-depth peeks into an unconscious which might be our last link with the sacred.

Couture explores the Mysteries, not, in this case, of Christ, but of modern life. Most of her predellas are lengthy cut-away views of two or three rooms in a minimally furnished house, the views out the open windows just as meaningful as the activities within the rooms. In *The Young Man Predella*, a black youth reclines, reading, on a Victorian couch in a livingroom; to his left in another room is a little girl pondering herself in a mirror; to his right a woman's legs are seen in another room, while out the window strolls a woman with a parasol. What, it may be asked, is going on? Both very little and possibly a lot.

Couture's landscapes—all two of them—are just as obscure: in one, lovers are seen in the bushes to the left, while men with metal detectors spread out on the lawn to the right, searching for God knows what element in the soil. Strange goings-on, these, with virtually no explanations given. Couture's symbolism is meaningful but also mute, like a half-remembered dream.

Clearly Couture owes a debt to de Chirico and Magritte, as do many other young visionary painters. But she has arrived at her excursions into the doll house of dreams very much on her own. The flavor of her work is particularly contemporary—though the painting style owes as much to Grandma Moses as to any European—and the Mysteries pictured are almost as funny and sweet as they are disturbing. A distinctly American imagination is at work here.

Still, there is her vaguely religious—and somewhat un-Ameri-

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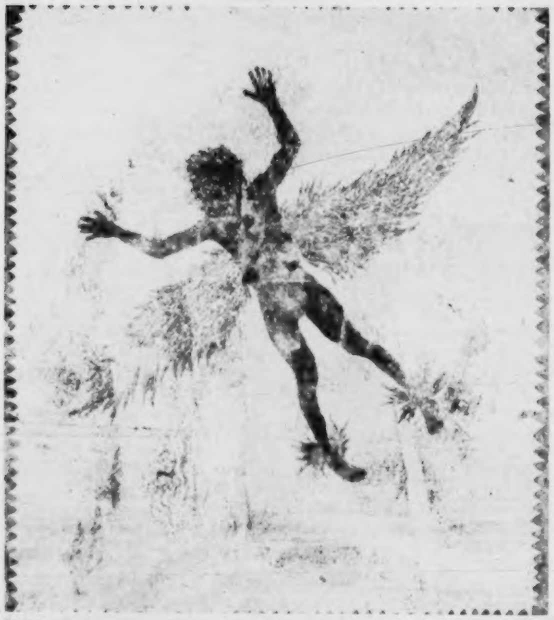
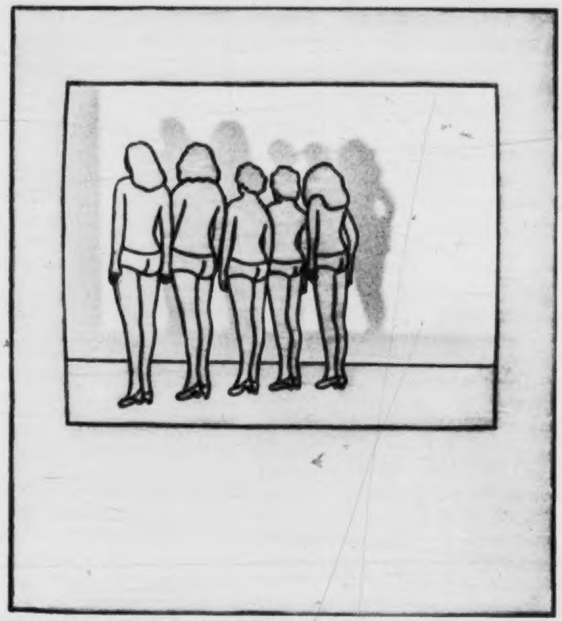


Michael Buthe: *Ikarus,* 1975, watercolor, pencil and crayon on paper and canvas, 157½ by 137¾ inches; at Holly Solomon. (Review on p. 140.)



Ida Applebroog: *Thank You Very Much,* 1982, acrylic and rhoplex on vellum, 7 panels, each panel, 10½ by 9 by 1 inches; at Ronald Feldman.

can—sensibility to contend with. An aura of the numinous clings to these interiors, a strong sense of the presence of the *tremendum,* be that *tremendum* God or Big Brother. It doesn't seem to matter—the people in these paintings go about their business in a weird, ritualistic way, as if divorced from present reality.

And yet these predellas are filled with awe at the dark miraculousness of the everyday. If today the religious sense has to go underground, has to cast itself in the form of a neo-Surrealism to keep itself alive, so be it. The saints' lives painted by Couture are *our* lives, mundane and majestic, confused and confusing, offering very few clues to who or what we are, but encouraging us to go on with it, as it were, on faith.

—Gerrit Henry

Irving Penn at Marlborough

Whimsy, of course, plays a part in the fashion photographs that made Penn famous, evident especially in his use of natural light and of active poses to make his models less objectlike. Yet what he did was simply to transfer the typical fashion model's objecthood to the consumer, who identified with the "life" of the model and internalized the image, desiring such luxury for herself, such an image for herself. The imagined portrait beneath these great advertisements is ultimately wistful, speaking to the past as to the future: "How lovely *I* would look in that dress. . . ." And then, with the photograph as remembrance: "How lovely I will have looked. . . ."

With varying degrees of forthrightness, this impulse toward retrospection has always been Penn's subject. But he deals with it most obviously in a second body of work developed over the years and dedicated to the cast-off, the worn and the ugly—dark records of the memento mori. By turns he has given us bleached images of overweight women cropped so as to eliminate heads and hands, close-ups of rotted clothes, studies of cigarette butts and debris—all the death beneath the sensual wealth of his fashions, his books of flowers, his studies of exotic people.

The best of his earlier "alternative" works were "camp"—beautifully but carefully ironic. Bathed in the clean north light seen in Penn's fashion work, those hugely detailed, brilliant blowups of wasted matter also have some of the fashion work's excitement. But in the series of 41 images (from 1979-80) that made up this most recent show—dust-strewn still lifes of skulls, disused bits of steel, crockery, bottles and plumbing parts—Penn seems overwhelmed by the past and by death; in the process, he becomes uninteresting. These works, shot with a 19th-century banquet camera, fall over each other with their desire to evoke 18th-century still life, or 15th-century memento mori; yet they retain the cool sensuality of fashion photographs.

Piled ludicrously together, a skull underneath a sewing machine, rusting plumbing parts adjacent to steel blocks and old bottles, everything is dust and dessication. Penn tries to lift his luminously depicted material details to the metaphysical level by affixing poetic titles to them, as when he stacks two skulls like playthings and calls them *The Poor Lovers,* or presents a pair of nearly identical images involving a broken plate with cherries and a tipped pitcher, then a third without the pitcher, and calls them, with vaguely post-Edenic overtones, *The Fallen Pitcher, The Spilled Cream* and *Forgotten Fruit.* Yet none of these domestic portraits of death are convincing. Photographed with the same techniques and attitude as his ads for Clinique cosmetics, the depicted objects are acquisitions gone wrong, desire inverted, at once depressed and slick. The repetitive, slight alteration of materials from shot to shot reveals an eye for artful arrangement but nothing of the philosopher's discrimination. Coleridge characterized this particular failing most aptly: "A grief without a pang, void, dark, and drear."

—Steven Henry Madoff

Ida Applebroog at Ronald Feldman

When Ida Applebroog started to redefine herself as an artist in the early '70s she had a lot to unlearn. Composition, color, "expressive" drawing were all jettisoned because they were in the way of the serviceable, minimal representation that she needed to depict her take on the human condition. In the mid-'70s Applebroog made her first books. She still makes them. Each has 12 pages (like the dirty books that circulated in school in the '30s and '40s). Each page repeats the same simple line drawing of an enigmatic human situation; one page in the series has the caption. She expanded the scale and variety of these spare, witty tableaux for her first show at Feldman's (spring 1980) and again for this exhibition.

At the first show I missed the intimacy of the books and felt that the large gallery spaces overpowered the work. This time the work felt more confident—for in addition to the small, cut-out vellum stagings there were larger drawings on raw canvas sealed by Rhoplex and a series of tiny spare environments, each with a female figure and a park bench, set on high white pedestals.

A sense of irony pervades all of this work. Its people relate to one another with simple, almost archetypal gestures. Captions, where they are used, don't always illuminate the event but instead set up a psychic reverberation around the work. A good example of this is the piece *Thank You Very Much.* There are seven panels, each about ten inches square. Each panel presents an almost identical view of five women, nude (except for panties) and seen from the rear. They are part of some event—a chorus line or a beauty contest. Beneath the fifth panel is the caption "Mr. Schlusser is dead" and beneath the seventh and last panel is "Thank you very much." I worked out a partial sce-

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nario. It included my memories of Diane Arbus's nudist colony photographs, her suicide, the Dietrich movie *The Blue Angel* and the classic Jewish joke in which the stage manager announces that the star has died: "Give him chicken soup," a spectator suggests. "But I said he was dead," the manager replies. "It couldn't hurt," says the spectator. The captions and the images have just the right degree of the inexplicable to encourage interpretation. When I questioned the artist about *Thank You Very Much*, she told me that Mr. S. was a family friend with an unhappy life. She fantasized that he had secret pleasures like going to burlesque shows and that when he died the women would thank him for his loyal patronage. Who could know all of this? It is her secret agenda, the stories that only Applebroog knows. Yet there is a hint of a deeper common humanity here that allows us all to write our own scripts for these stills from Applebroog's ongoing movie.

—Paul Brach

Michael Buthe at Holly Solomon

Michael Buthe, who has been showing his work in Europe since the late '60s, sent 12 single pieces and a triptych here for his first New York show. His paintings and assemblages, light and prettily colored, were like gingery sweets—*pfeffernüssen*—and indeed, the six smaller assemblages, from the series "1001 Arabian Nights," reminded one of disarrayed, picked over candy samplers, with their bits of this and that. Exhibiting simultaneously in the gallery's smaller room was Robert Kushner, whose perverse, Halloweenish turqueries made Buthe's seem awfully easy to swallow—and forget. But Buthe's work does, fortunately, leave a bitter aftertaste, and therein lies its subtle interest.

Buthe is an elusive artist. These paintings on paper and canvas, unframed, several with scalloped borders, some painted gold, some sequined, do not so much embrace decoration per se as use decorative devices to convey a haptic message—the memory, transferred onto materials, of a prior touch, sense, place or instant. Buthe appears drawn to alchemy, or some other saturnine branch of metaphysics; he cannot transform his demon, but he gilds it. The tip-off painting in this show, the one to suggest darkness, was the very prettiest, *Ikarus* (1975), a large, nearly square, shimmering image of this youth doomed by hubris. The figure, at center and in shadow-form, seems more of an impression left than a representation. It is an Icarus already fallen—and gone, leaving a negative picture, a hiatus at the core of this work that stresses the finality at the core of the myth. The rest of the painting—its inward-pointing scalloped border, its lyrical, watercolored and crayoned ground—is but an embellishment of the premise, a lovely, blurred, pointless sum of airy tales received. The hero has, in this work, left his last mark.

Though the pieces in this show date from 1975 to the present, the composite of works amounts to a quote out of context. Buthe, who lives partly in Germany and partly in Morocco, is a missing link in the current export of German art. Like Sigmar Polke, he constitutes a direction unto himself, one that provides a necessary counterpoint to all the misnamed expressionists from Germany to whom Americans have been recently exposed. To judge from these works, Buthe's sensibility is Baudelairean rather then Nietzschean, Symbolist rather then Expressionist, but there are other aspects of this artist's program that could not here even be guessed at. Buthe, for instance, has often, in group shows, been thematically linked to American Minimalists, artists as different as Richard Serra and Cy Twombly. He has also performed and participated in Fluxus-style events. His early work shows very clearly the influence of Joseph Beuys. Even Buthe's "decorative" work has most characteristically been presented within an encompassing "environment," installed, in other words, as part of a whole. Given this range of practice, the work exhibited here seems more curious than enlightening. Two things only are clear: he doesn't paint nightclubs, and he doesn't paint paint.

—Lisa Liebmann

ROSLYN, N.Y.

Stephen Antonakos at Nassau County Museum

Since the late '60s, site-specific art has broadened its range of environmental settings: derelict vacant lots as well as baronial homes have increasingly become the focus of esthetic contemplation—to the benefit of art and setting alike. The site usually endows the work with a cultural complexity and sociological interest that it might not otherwise have. In effect, the site becomes a kind of cultural "memory" or "mind" for the work of art to explore.

For the last decade, Stephen Antonakos has worked with neon elements on the inside and outside of various buildings. Since light installations can look extremely strong in historic estates that have become art galleries, one had high expectations for his installations at the elegant Nassau County Museum (a Neo-Georgian estate until recently owned by Childs Frick). But despite a few strikingly effective pieces, Antonakos did not consistently meet the contextual challenge presented him.

Antonakos distributed 13 neon-edged panels and boxes throughout the museum's ground floor, most of them proportioned and placed to read either as pieces dislodged from a wall or as volumes stationed in the void of a room. This structural ambiguity was deliberate, for these panels and boxes functioned variously as subliminal architectural elements, as painting, as sculpture and—where light gleamed from behind edges or raced across panels in straight, curved or agitated lines—as drawing.

Within a formalist idiom, the works were aptly, if familiarly, employed. In what was once the library a nine-foot-long box casually lay, all white except for a red plane of light cast from its hidden side; the piece deftly and beautifully organized the architectural space around it. Better still was the installation in the adjoining hallway. Painted pale lavender above the wainscoting, the curved wall was bathed in white light cast from an eight-foot-long trapezoidal neon piece—straight, shallow and perfectly opposed to the graceful corridor.

Both as light art and as site-specific elements, the more two-dimensional works were somewhat problematic. To Antonakos's credit, his color was rarely pretty; rather, it was either diffused and low-keyed or piercingly confrontational. Intrinsically intense, neon has a startling chromaticism in the red-to-blue spectrum employed here. Clearly, neon attracts Antonakos as a means to enhance a formalist vocabulary. Indeed, it seems that he intended these skewed squares of light to merge the Neo-Georgian rectitude of the architecture with the Minimalist rationality of his neon structures. But finally, many of these neon pieces seemed inconsequential, hovering as they did between expedient architectural notation and sensuous, freely wrought decor. *—Marjorie Welish*

NEW HAVEN

Robert Reed at Mona Berman

The seven canvases and three collages that Robert Reed exhibited recently in New Haven were the latest additions to his "San Romano" series. For several years, the artist has been lifting passages from the first panel of Paolo Uccello's famous triptych, *The Battle of San Romano*, a work in which the 15th-century Italian master's fascination with linear perspective and his fondness for decorative color and contours meet head-on. While Florence's military victory over rival Siena was Uccello's subject, his style was a brilliantly quirky amalgam of Florentine rationalism and Sienese lyric tendencies. Thus, a contemporary painter like Reed, for whom the coupling of hard-edge geometry with color-field abstraction has been an enduring preoccupation, could scarcely find a more congenial historical model.

Reed isolates elements of Uccello's composition and pares them down to their non-objective bones in preliminary sketches. When the results particularly intrigue him, he fuses them with patterns and shapes from his own creative arsenal, sometimes painting them directly atop earlier works. While such transformations make the borrowed motifs virtually unrecognizable, they usually do provide the central "themes" of Reed's paintings. Several canvases seem to ring with the clash of warring armies, although the only visible combatants are vibrant hues and vigorously counterposed geometries.

In *San Romano, Hip Strut*, Reed tints the brown parabola of one of Uccello's bridles an inky blue. Then, he flattens it out and coils it round to serve as a vortex that tugs at the flying X's and sprung triangles floating nearest the picture plane. At the same time, this maelstrom flings out a jumble of overlapping rectangles, triangles and broken bands, while patches of swirling brushwork appear inside the whirlpool's mouth and at a few outer margins. The painting's physical surface adds to the overall sense of teeming, unpredictable life. Rough, tacky passages are flanked by almost imperceptible brushwork that suddenly gives way to lumps and bulges.

Reed's collages, in which geometric shapes cut from his lithographs are placed on a gridded backdrop and festooned with small paper circles, polygons, pinheads and staples, also bristle with activity. But, here the painter's delight in color is confined to subtle variations in weight of line and density of black against white, while in his canvases it emerges full force. In a painting like *San Romano, 10½ Street Retreat*, for example, a wealth of hues ranging from cadmium yellow, deep lilac and forest green to fleshy beiges and sallow ochers lends a decorative immediacy to hard-edge shapes, countering without diminishing their directional force and spatial interplay.

The earlier "Plum Nellie" series, which included the outsize paintings Reed showed at the Whitney in 1973, pitted a few lumbering, geometric shapes against buttery masses and billowing veils of paint. At once serious and sensuous, these paintings were elegant critiques of postwar American abstraction. As such, they projected an appropriate air of cool objectivity and monumental stasis. Reed's current work remains stubbornly independent, but the artist now seems to revel in his freedom. *—Judith Wilson*

CHICAGO

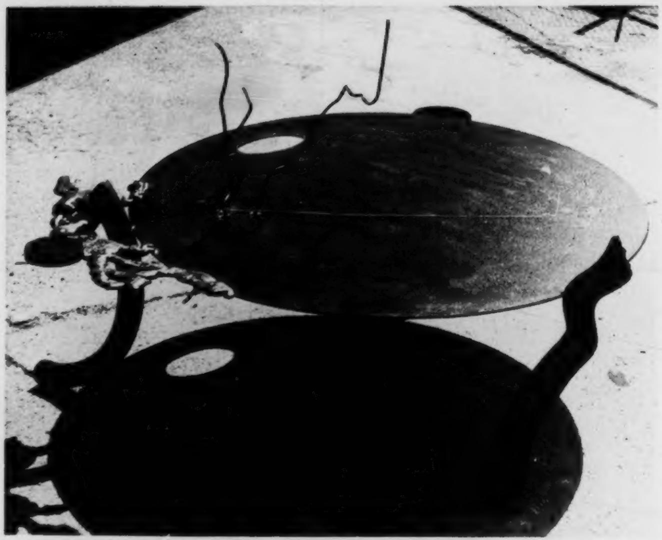
Adam Siegel at Frumkin & Struve

Adam Siegel's first solo show here last year introduced what he called "photoconstructions." They were composed of black and white photographs of Neo-Classical facades, divided by the camera into sections which were then joined to wood frames and reconstructed in building-block fashion. Although there was nothing particularly striking about these non-figurative, architectonic works, they displayed an inventiveness that nearly made up for their dry, formalist rigidity.

Siegel's second show continues to cross-pollinate photography and sculpture, but this time with the addition of both painterly and figurative elements. Nearly life-size photographic cutouts of a nude man and woman, shown individually and as a couple, are combined with wood beams and planks to create some dozen evocative photo-sculptures. The exhibition is titled "Under Eden," and vague Biblical references abound.

The black and white photos in these works have been altered in the negative by expressionist splatters and washes; many of the figures are overwhelmed by sweeps of painterly abstraction. These may suggest body movements or simply a highly charged atmosphere. Taken alone, these images are quite dramatic. Siegel is obviously at home with darkroom manipulation.

Unfortunately, when these photo images are cut out and mounted on wood beams and crosses, they appear contrived and extremely amateur—as a foray into mixed-medium sculpture, half- baked at best.



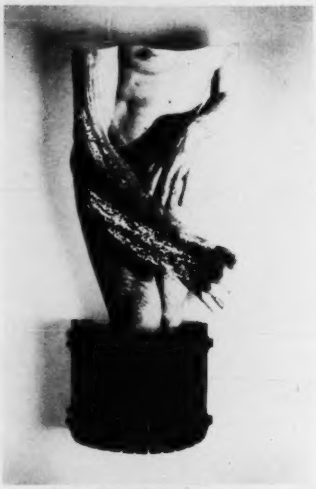
Michael Todd: *Miro's Table #5*, 1982
lacquered steel, 35 by 61 inches; at Paule Anglim.

The perversely titled *Stop and Enjoy*, for example, depicts the cutout figures of a man lifting a woman's naked torso onto an attached wood cross. Their heads and legs are cropped off, and the man sports 12 actual rusty nails pounded into his photographically botch-marked back.

The degree to which all this three-dimensional hokum distracts from what are fundamentally fine photographs is illustrated by the only two-dimensional work in the show, *Desire Takes from Desire Its Form*. The work consists of a series of nine manipulated images mounted in grid formation on the wall. Seven of the nine repeated images are of the same man and woman bending over together in spoon fashion, each image altered photographically in different and highly interesting ways. However, when this same image is blown up, cut out and utilized in a work which incorporates a horizontal wood beam with a cooking pot hanging from a nail, the effect is ludicrous.

Siegel is the 24-year-old son of two well-known artists, the late photographer Arthur Siegel and expressionist painter Irene Siegel. Adam Siegel certainly has inherited the photographic and painterly gifts of both parents, but his decision to force those gifts into three dimensions has, for the time being, proved a stumbling block.

—Michael Bonesteel



Adam Siegel: *Easy Pleasure*,
1982, photo construction, 60
inches high; at Frumkin & Struve.

SAN FRANCISCO

Michael Todd at Paule Anglim

Todd has been exploring the possibilities of the circle in sculpture for several years. He has, for example, bent great steel pipes around, and stood them almost to the ceiling. Now he has done a series of sculptures resembling round-topped tables with legs of arcs, cylinders and planes. They vary in height from coffee-table to work-table size. En masse, they seem to comprise a field of horizontal disks levitated well off the floor, with steel forms apparently leaning against them (though of course it is in actuality the latter that support the former). The titles of these pieces acknowledge their resemblance to tables without really doing full justice to their eccentric physical character; *Miro's Table #5* (1982), for example, suggests an abstracted face, perhaps a great cartoonish cat head, with wild wire whiskers sticking upward from the horizontal surface (Krazy Kat perhaps?).

In matters of technique, Todd has run the gamut: from the grinder-marked steel surfaces of David Smith, to blackish lacquered steel, to painted aluminum, polished plate glass and, in *Small White Table* (1980–82), brass-plated steel painted white. *Miro's Table #6* (1982) has a horizontal disk of glass for a top, and seen through it is a ring of steel pipe caught in the process of tipping over, apparently discharging a splash of molten steel as it falls. This piece, with its amusing resemblance to a cocktail party accident, is both a caricature of illusionism and a parody of the contact-welding technique made popular by such artists as Anthony Caro. This technique made it possible to bring to sculpture the loose free-fall characteristic already celebrated in painting by Kandinsky and others, and *Kandinsky's Table* (1982) makes that connection wittily explicit. Rearing up from it are great looping wires, two disk tops and a ring of pipe, all in a horizontal row; flying off one of these disks in turn is a cubic element, along with assorted other bits of space flotsam. The arc, cylinder and plane which serve as legs are improbably askew, but, mysteriously, they hold the tops firmly flat.

Somewhat in contrast is the very correct and geometric *Lily Pad Table* (1970), its four disks overlapping in what appears to be a low-key act of levitation. The new, zanier work is clearly based on this 1970 prototype, but it has been strongly inflected by the irony so characteristic of the last decade. The method, materials and precedents remain the same, but the humor has broadened. *Table #1* (1974) is an intervening piece likewise tied to the lily pad idea of the prototype, but still resolutely correct and serious; Moholy-Nagy might have suggested the model. In the late work, Dali comes more readily to mind, but Kandinsky and Miró are the only influences whom the artist explicitly acknowledges. Enlightened but crazy, Todd's most recent efforts seem very much of their time. *—Knute Stiles*

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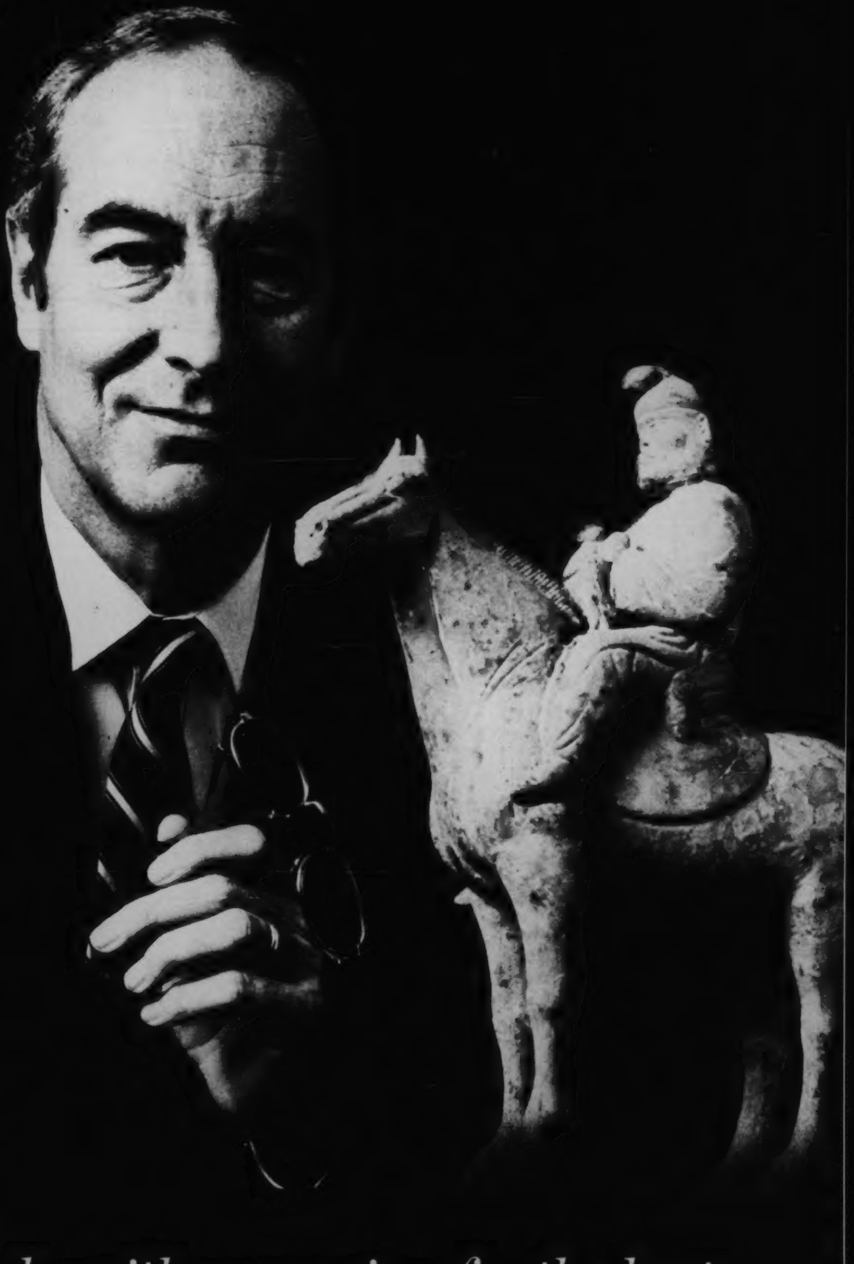

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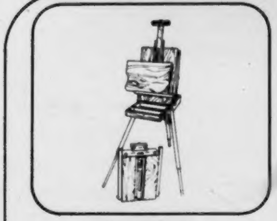

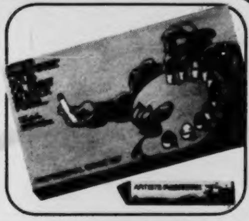

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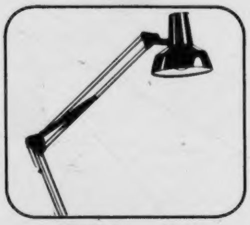

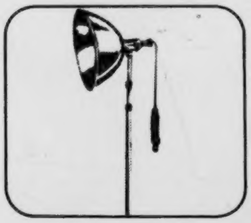

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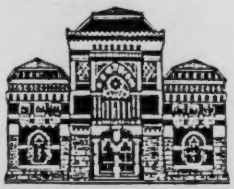

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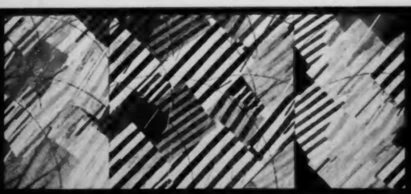

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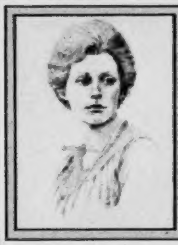

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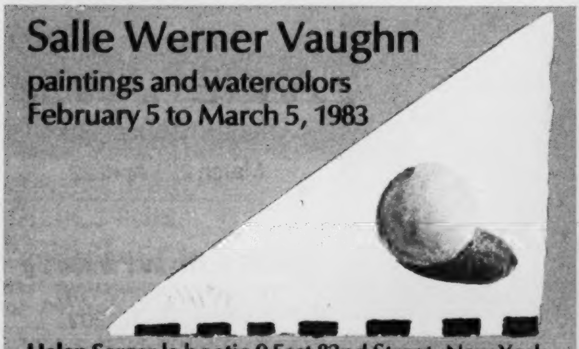

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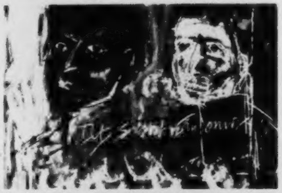

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A guide to current exhibitions abroad

ARGENTINA	**BUENOS AIRES**	☎ 54 (1)
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	DEL RETIRO Florida 943 • Tel. 32.5850	Gallery artists: **Pablo Bobbi, Marcello Bonevardi, Sergio Camporalle, Dalla Cujat, Lea Lublin, Aldo Parella, Daniel Selaga.**
AUSTRIA	**INNSBRUCK**	☎ 43 (5222)
	KRINZINGER Adolf Pichlerplatz 8 • Tel. 32.131	Until Feb. 12, **Martin Walde**; Feb. 14-March 5, group show of young Austrian artists: **P. Kogler, C. Kaletsch, T. Stimm, E. Trawöger**
	VIENNA	☎ 43 (222)
	ARIADNE Bäckerstrasse 6 • Tel. 52.94.79	**Thomas Reinhold**, paintings and drawings
	GALERIE HUMMEL Bäckerstrasse 14 • Tel. 52 12 96	Feb. 1-27, **Franz West**, paintings and objects
	GRITA INSAM + GALERIE H Köllnerhofg. 6 • Tel. 52.53.30	Jan. 29-Mar. 5, *General Idea's* **Jorge Zontal** curated by **AA Bronson & Felix Partz** Feb. 2-Mar. 5, *"Neuschnee,"* Young and unknown artists from Austria & South Tyrol
	NÄCHST ST. STEPHAN Grunangergasse 1/11 II • Tel. 52.12.66	Feb. 2-27, young Austrian artists: **Manfred Schuh, Erwin Wurn, Gewald Roggenschaub** (Catalogue available)
	ULYSSES Opernring 21 • Tel. 57.12.26.	**Peter Blaas**
BELGIUM	**ANTWERP**	☎ 32 (2)
	AVANTGRADE Volkstraat 60 • Tel. 216.04.81	Jan. 11-Feb. 3, **Roger Van Buick**, installation Until Feb. 20, **Urbain Mulkers**
	MICHELE LACHOWSKY 27 Waalse Kaai • Tel. 237.23.93	
	LENS FINE ART Mechelsesteenweg 146 • Tel. 237.68.57	**Ger Lataster**
	"121" Mechelsesteenweg 121 • Tel. 218.68.73	**Luigi Ontani: "Masks"**
	BRUSSELS	☎ 32 (2)
	ALBERT BARONIAN 89, Avenue Emile de Beco • Tel. 647.3414	**Georg Baselitz**, watercolors and drawings
	ISY BRACHOT 62a, Avenue Louise • Tel. 511.05.25	Until Feb. 19, **Jacques Lennep** (Belgian artist) Feb. 23-Mar. 26, **Vasilije Jordan** (Yugoslavian artist)
	CAMOMILLE 30, Rue Vilain XIV • Tel. 649.23.68	As of Feb. 12, **Jan Voss**

	BRUSSELS (CONT'D)	☎ 32 (2)
	FABIEN DE CUGNAC 55, Rue de Livourne • Tel. 537.14.15	*Accrochage*
	CHARLES KRIWIN 20, Rue de Belle-Vue • Tel. 647.3109	International Accrochage
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	MUSEUM HEDENDAAGSE K'NST. Citadelpark • Tel. 21.17.03	**Willi Baumeister** (in collaboration with the Goethe Institute Brussels)
	KNOKKE	☎ 32 (50)
	ELISABETH FRANCK 124 Kustlaan • Tel. 606.881	The gallery is closed until the 1st of March.
COLOMBIA	BOGOTA	☎ 57
	QUINTANA Carrera 11 N° 85-62 • Tel. 236.8226	XIXth and XXth Century paintings: **Botero, Degas, Gauguin, Hockney, Matisse, Moore, Picasso, Rodin, Vuillard**
ENGLAND	CAMBRIDGE	☎ 44 (223)
	KETTLE'S YARD GALLERY Northampton Street • Tel. 352.124	Until Feb. 20, **Victor Willing**, paintings since 1978 Feb. 26-Apr. 10, *Paper as image*
	LONDON	☎ 44 (1)
	ANNE BERTHOUD GALLERY 1 Langley Court • Tel. 836.73.57	Until Feb. 16, **Frank Auerbach**, studies for paintings Feb. 24-Mar. 31 **Alexandra Leadbeater** "Music Room"
	ART HOUSE 213 South Lambeth Road • Tel. 735.2192	Contemporary British Artists represented. Also Outsider art. By appointment.
	IAN BIRKSTED 37 Great Russell Street • Tel. 637.2673	Feb. 8-Mar. 9, **Nicholas Volley**, paintings
	BLOND FINE ART 33 Sackville Street • Tel. 437.1230	British drawings 1900-1950, **D. Bomberg, A. Gross, E. Gill, D. Jones, Meninsky, J. Nash, P. Nash, W. Roberts, C. Wood**; Feb. 24-Mar. 19, **C. Ardizzone**
	CHRISTIE'S PRINT COLL'CTION 8 Dover Street • Tel. 499.6701	Graphics by British and international artists. **Hockney, Moore, Sutherland, Miró, Chagall**, others. Catalog (quote AIAIED).
	ANTHONY d'OFFAY 23 Dering Street • Tel. 499.4695	Until Feb. 15, **Francesco Clemente**, paintings and drawings As of end Feb, **Mario Merz**
	12 DUKE STREET GALLERY Duke Street, St. James • Tel. 930.52.47	19th and 20th century paintings, drawings and sculpture
	FISCHER FINE ART 30 King Street, SW1 • Tel. 839.3942	Until Feb. 19, **Gerardo Pita**, recent paintings and drawings Feb. 24-Mar. 25, **Tim Storrier**
	GIMPEL FILS 30 Davies Street • Tel. 493.2488	Until Feb. 19, Stroke, Line and Figure, paper works by 15 artists Feb. 22-Mar. 19, **Rafael Mahdavi**, paintings
	NIGEL GREENWOOD, INC. 41 Sloane Gardens • Tel. 730.8824	Portfolios by **Baldessari, Borofsky, Chia, Clemente, Cucchi, Disler, Penck, Winnewisser**, published by **Peter Blum** Editions, New York
	I.C.A. The Mall, SW1. • Tel. 930.3647	Until Feb. 20, Art and Architecture: Ten new buildings, **Aldo Rossi**: Projects and drawings.
	NICOLA JACOBS 9 Cork Street • Tel. 437.3868	Feb. 1-26, **Georges Rousse**, photographs
	BERNARD JACOBSON, LTD. 2A Cork Street • Tel. 439.8355	**William Tillyer**

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LONDON (CONT'D)	☎ 44 (1)
LEWIS JOHNSTONE GALLERY 7 Bolton Gardens (Old Brompton Rd.) • Tel. 373.1192	Feb. 3-26, Peter Lloyd-Jones
ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews • Tel. 637.5517/8	Until Mar. 5, Arp, Stazewski, Vantongerloo etc.; Juda Rowan Gallery's choice from the Tokyo gallery, Japan: Minoru Kawabata, Lee U. Fan, Yoshishige Saito
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street • Tel. 439.1096	Norbert Prangenberg, recent paintings and objects
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street • Tel. 262.1539	Richard Deakon
MAYOR GALLERY 22A Cork Street • Tel. 734.3558	Ivor Abrahams, recent works
PETERSBURG PRESS 59A Portobello Road • Tel. 229.0105	Roy Lichtenstein, "7 Apple Woodcuts" Howard Hodgkin, 5 lithographs
PICCADILLY GALLERY 16 Cork Street • Tel. 499.4632	Mixed exhibition of gallery artists: Graham Arnold, Rosie Lee, Graham Ovendeu, David Tindle R.A., Peter Unsworth.
REDFERN GALLERY 20 Cork Street • Tel. 734.17.32 734.05.78	XXth Century paintings, drawings, sculpture and graphics
EDWARD TOTAH GALLERY 39 Floral Street • Tel. 379.6241	Until Feb. 12, Gavin Jantjes, recent paintings Feb. 17-Mar. 19, Picasso, 45 etchings from series: *"Caisse à Remordre"* (Catalogue available)
WADDINGTON GALLERIES 2, 4 & 34 Cork St. • Tel. 439.1866	"Groups"
OXFORD	☎ 44 (865)
MUSEUM OF MODERN ART 30 Pembroke Street • Tel. 722.733	Feb. 6-Mar. 13, painter as photographer; Feb. 6-Mar. 27, R. Mason, sculptures; bronzes & drawings 1952-82, Oxford Printmakers Co-operative, recent work
SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	Feb. 7-Mar. 12, Objects and figures, recent development in British sculpture

FRANCE

BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • Tel. 44.16.35	Until Mar. 5, Castelli, Fetting, Salomé, paintings David Hockney photographs
CANNES	☎ 33 (9)
GALERIE HERBAGE 17, Rue des Etats-Unis • Tel. 39.19.15	En permenence: Calder, Max Ernst, Matisse, Miró, Picasso, Chadwick, Hepworth, Moore, Nicholson, Sutherland
LYONS	☎ 33 (7)
E.L.A.C. Centre d'Echanges Lyon Perrache • Tel. 842.27.39	
LE NOUVEAU MUSEE 11, r. Dr. Dolard-69100 Villeurbanne • Tel. 884.55.10	Until Mar. 7, Richard Prince and Marianne Eigenheer
NICE	☎ 33 (93)
GALERIE PAUL HERVIEU 26, Rue Pastorelli • Tel. 80.02.10	Paintings and gouaches by Atlan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart and Key Sato.
PARIS	☎ 33 (1)
BAMA 40, Rue Quincampoix • Tel. 277.38.67	Until Mar. 5, Paula Gabriel: "The State of Being Side by Side"
BAR DE L'AVENTURE (Caroline Corre) 53, Rue Berthe • Tel. 255.37.76	Artists of the gallery
BEAUBOURG 23, Rue du Renard • Tel. 271.20.50	Until Feb. 19, Matta a retrospective of his work in the 50's
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • Tel. 326.9707	Leonardo Cremonini, paintings and watercolors
ISY BRACHOT 35, Rue Guénégaud • Tel. 354.22.40	Until Feb. 26, Jan van Riet
GALERIE JEANNE BUCHER 53, Rue de Seine • Tel: 326.22.32. 326.75.23	Gérard Singer: "Le Permutant, dispositif paysagé"

PARIS (CONT'D)	☎ 33 (1)
FARIDEH CADOT 77, Rue des Archives • Tel. 278.0836	Feb. 2-26, **Salomé**
LOUIS CARRE ET CIE. 10, Avenue de Messine • Tel. 562.57.07	*Accrochage*
JEAN CHAUVELIN 147, Rue St. Martin • Tel. 887.77.76	Russian and European Constructivists, gallery artists.
CREATIS ESPACE ALTERNATIF 50, Rue du Temple • Tel. 887.28.56	Until Feb. 10, **Eric Fayol** Feb. 10-Mar. 26, **"l'Emprise du signe"**
CHANTAL CROUSEL 80, Rue Quincampoix • Tel. 887.6081	Until Feb. 16, **Walter Dahn** Feb. 19-Mar. 22, **Bruce McLean**, recent paintings
JACQUES DAMASE Galerie de Varenne, 61 Rue de Varenne, • Tel. 705.55.04	Presentation of the new magazine: "Pictura" and its artists: **Jean-Paul Heraud, Himmhoff, Satjé-Viallat** etc . . .
DURAND-DESSERT 3, Rue des Haudriettes • Tel. 277.6360	**Stanley Brouwn**
LE DESSIN 27, Rue Guenegaud • Tel. 633.04.66	Artists of the Gallery
ERIC FABRE 6, Rue du Pont de Lodi • Tel. 325.42.63	Until Feb. 19, *"Présence Panchounette"*
PAUL FACCHETTI 20, Avenue de Friedland • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • Tel. 325.18.73	Until Mar. 5, **Moninot**, new work
GALERIE FARIS 50, Rue de l'Université • Tel. 544.29.48	**Nasiri** (Iraki painter), paintings and etchings
JEAN FOURNIER 44, Rue Quincampoix • Tel. 277.3231	
GALERIE DE FRANCE 50-52, Rue de la Verrerie • Tel. 274.38.00	**Domela**, *réalisations* 1922-82
LILIANE FRANCOIS 15, Rue de Seine • Tel. 326.94.32	Until Feb. 20, **Zenenhaus**, sculpture and watercolors Feb. 22-Mar. 24, **Duran**, paintings
MAURICE GARNIER 6, Avenue Matignon • Tel. 225.61.65.	**Bernard Buffet**, permanently.
DANIEL GERVIS GALLERY 34, Rue du Bac • Tel. 261.11.73	**Benrath, Constant, Dubuffet, Eterovic, Gerzo, Ghertman, Maleval, Montyn, Mutal, Nevelson, Olson, Pan, Pasotti, Toledo**, others.
GILLESPIE/LAAGE/SALOMON 24, Rue Beaubourg • Tel. 278.1171	Until Feb. 19, **Per Kirkeby** Feb. 26-Mar. 26, **Georg Baselitz**, paintings and recent drawings
GALERIE MARWAN HOSS 12, Rue D'Alger • Tel. 296.39.45	"Important works: Masters of the 19th and 20th century," drawings and sculpture
SAMY KINGE 54, Rue de Verneuil • Tel. 261.1907	Until Feb. 26, **Farchid Mesghali**, drawings and sculpture
LAHUMIERE 88, Bd de Courcelles • Tel. 763.03.95	**Poliakoff**, an exhibition of works on paper, gouaches and lithographs of the 50's
LA HUNE GALERIE 14, Rue de l'Abbaye • Tel. 325.54.06	As of Feb. 10, **Hayter**, recent paintings
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion.
YVON LAMBERT 5, Rue de Grenier St. Lazare • Tel. 271.09.33	**Reiner Fetting**
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • Tel. 633.5602	Feb. 1-19, **Frédérique Parent**: Oil on paper Feb. 22-Mar. 12, **John Kaucher**: nudes
BAUDOIN LEBON 36, Rue des Archives • Tel. 272.09.10	Feb. 16-Mar. 19, **Monique Frydman**, recent paintings
ADRIEN MAEGHT 46, Rue du Bac • Tel. 222.12.59	**Xavier Grau**, paintings Until Mar. 15, **Jan Voss**, etchings

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PARIS (CONT'D) ☎ 33 (1)

GALERIE MAEGHT 13 & 14, Rue de Téhéran • Tel. 563.13.19	**Henry Moore**, sculpture and drawings 1972-1982, etchings and illustrated books
MUSEE D'ART MODERNE de la Ville • 11 Ave. Prés. Wilson • Tel. 723.61.27	Until Feb. 20 **COBRA** 1948-1951; Until Feb. 27, **Daniel Graffin**, sculpture; Until Feb. 10, **Duane Michals**
DENISE RENE 196, Blvd. St. Germain • Tel. 222.77.57	**Maria Simon**
DARTHEA SPEYER 6, Rue Jacques Callot • Tel. 354.78.41	Feb. 15-Mar. 19, **Sam Gilliam**
STADLER 51, Rue de Seine • Tel. 326.91.10	Feb. 19, **Lucebert**, paintings and drawings Feb. 24-Mar. 19, Accrochage of the artists of the gallery
NANE STERN 25, Ave. de Tourville • Tel. 705.08.46	Feb. 8-Mar. 19, **Jean-Paul Jappé**, recent paintings The gallery is open from 3-8:30 p.m. Tues. Fri, Sat. 10-12 a.m. & 3-8:30 p.m.
DANIEL TEMPLON 30, Rue Beaubourg • Tel. 272.14.10	Feb. 12-Mar. 10, **Jean Le Gac**
TRANS/FORM 22, Ave de la Bourdonnais • Tel. 550.40.32	"Exercice de style" **Vincent Corpet, Marc Desgrandschamps**
GALERIE VALLOIS 41, Rue de Seine • Tel. 329.50.94	**Csaky, Blegas, Rodin, Dunand, Ruhlman, Franck, Cheret.** Fine furniture of the Thirties.
ZABRISKIE 37, Rue Quincampoix • Tel. 272.35.47	Until Mar. 5, French artists from the 50's, small sized works

LES SABLES D'OLONNE ☎ 33 (51)

MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • Tel. 32.01.16	**Victor Brauner**, 11 recent acquisitions of the museum

ST. PAUL DE VENCE ☎ 33 (93)

FONDATION MAEGHT Saint Paul de Vence • Tel. 32.81.63	Feb. 5-Mar. 13, **Anne Madden**, recent drawings
GALERIE CATHERINE ISSERT Saint Paul de Vence • Tel. 32.96.92	Artist of the gallery: **Ben, Boisrond, Christo, Pagès, Romeda**, group show

TOULON ☎ 33 (94)

MUSEE DE TOULON 20, Boulevard Leclerc • Tel. 93.15.54	Until Mar. 6, **Hélène** and **Rachel Theret.Anne Française**; Collections: Painters from Toulon 17th to 20th Century.

GERMANY

BERLIN ☎ 49 (30)

GALERIE LIETZOW Knesebeckstrasse 32 • Tel. 881.28.95	Feb. 12-Mar. 19, Accrochage: **Amat, Caballero, Castelli, Santarossa, Salomé, Vogt**
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • Tel. 882.77.18	Until Mar. 12, **Dieter Roth**, *"Ladenhüter"*
GALERIE POLL Lützowplatz 7 • Tel. 261.70.91	Until Feb. 13, **Harald Duwe**, paintings Feb. 14-Mar. 31, **Lambert M. Wintersberger**
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • Tel. 881.8280	**Joan Miró**, *"The Childhood of Ubu,"* watercolors from 1953

BONN ☎ 49 (228)

GALERIE LINSSEN Prinz-Albert-Strasse 47 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg** and **Jan Voss.**

COLOGNE ☎ 49 (221)

ERVEN'S ART SERVICE Theodor-Heuss Ring 10 • Tel. 12.34.36	We hang the shows
GALERIE GMURZYNSKA Obenmarspforten 21 • Tel. 23.66.21/2	*Accrochage*
GALERIE KARSTEN GREVE Wallrafplatz 3 • Tel. 21.39.21	**Detlef Orlop**, photographs
GALERIE HOLTMANN Richartzstr. 10 • Tel. 21.51.50	**Charly Banana**
GALERIE JOLLENBECK Lindenstrasse 20 • Tel. 24.67.59	The gallery is closed until April

COLOGNE (CONT'D)	☎ 49 (221)
RUDOLF KICKEN Albertusstrasse 47/49 • Tel. 21.02.34	
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • Tel. 21.70.21/221.3740	"9 in Cologne" (9 painters from Cologne)
PAUL MAENZ Schaafenstrasse 25 • Tel. 21. 81.02	Until Feb. 22, **Walter Dahn** As of Feb. 25, **Giulio Paolini**
GALERIE ORANGERIE REINZ Helenstrasse 2 • Tel. 23.46.84	**Henning von Gierke**, new works
GALERIE RECKERMANN Albertusstr. 16 • Tel. 21.20.64	
GALERIE ROLF RICKE Volksgartenstrasse 10 • Tel. 31.57.17	**Helmut Dorner**, drawings and sculpture
GALERIE WENTZEL St. Apernstrasse 26 • Tel. 24.24.00	**Claude Viallat; Paul Suter**, sculpture
MICHAEL WERNER Gertrudenstrasse. 24/28 • Tel. 21.06.61	**Höckelmann**, sculpture and etchings
GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • Tel. 23.58.37/8	**Ed Paschke, Roger Brown, Jim Nutt**

DUSSELDORF	☎ 49 (211)
KONRAD FISCHER Platanenstrasse 7 • Tel. 685.908	**Bruce Norman**
GALERIE GMYREK Mutter-Ey-Strasse 5. • Tel. 32.77.70	**K. H. Hödicke**, *"Standbilder,"* 1980-82
DENISE RENE HANS MAYER Grabbeplatz 2 • Tel. 36.59.72	**David Stoltz**
KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • Tel. 327.023	**Konrad Klapheck**, drawings, paintings and graphics 1971-1982

HAMBURG	☎ 49 (40)
THOMAS LEVY GALERIE Tesdorpfstrasse 18 • Tel. 45.91.88.	**Wolff Buchholz**, new works
GALERIE MUNRO Barmbeker Str. 138 • Tel. 48.45.52.	**K. H. Hödicke**, paintings and works on paper
GALERIE NEUENDORF Feldstrasse, Hochhaus 1 • Tel. 43.11.75	**Emilio Vedova**

MUNICH	☎ 49 (89)
GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.84.45	
GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • Tel. 29.50.21 & 29.61.10	
TANIT Maximilianstr. 36 • Tel. 29.22.33	**Franco Dellerbe, Günther Thorn, Joel Fisher, Eric Snell, Marianne Eigenheer**: "New Sculpture"

NUREMBERG	☎ 49 (911)
GALERIE JOHANNA RICARD Königstrasse 33/37 • Tel. 22.50.20	Russian Avant-Garde

STUTTGART	☎ 49 (711)
MAX-ULRICH HETZLER GmbH Schwabstrasse 2 • Tel. 62.15.38	Until Feb. 10, **Andreas Schulze**, paintings Feb. 13-Mar. 10, **K.R.H. Sonderborg**, paintings

GREECE

ATHENS	☎ 30 (1)
KAREN & JEAN BERNIER Marasli 51 • Tel. 723.5657	**Jan Dibbets**, new works

HOLLAND

AMSTERDAM	☎ 31 (20)
GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	**Appel, Brands, Constant, Corneille, Cottavoz, Henning-Pedersen, Lindstrom, Saura, Sonderlinque** and others.
STEDELIJK MUSEUM Paulus Potterstraat 13 • Tel. 73 21 66	Until Feb. 13, Polish, French & German posters; Until Feb. 6, **C. Sherman**, photos **Philip Guston**, paintings 1969-1980; Feb. 18-Apr. 10, **B. Akkerman**, retrospective

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EINDHOVEN ☎ 31 (40)

STEDELIJK VAN ABBEMUSEUM
Bilderdijklaan 10 • Tel. 44.85.55
Until Mar. 6, **Markus Lüpertz**

ITALY

BARI ☎ 39 (80)

MARILENA BONOMO
Via Nicolò dell' Arca 19 • Tel. 21.01.45

BOLOGNA ☎ 39 (51)

DE FOSCHERARI
Via Goidanich 1 • Tel. 27.52.26.
"Idea del Oro", **Bartolini, Ceroli, Cotani, Jori, Manai, Melotti, Mattiacci, Nagasawa, Morales, Penone, Pozzati, Turcato, Sartelli**

FABJBASAGLIA
Via Farini 26 • Tel. 23.49.22.
Feb. 18-25, ARCO stand 217, **Benati, Benuzzi, Esposito, Landi, Maraniello, Pintori**

GALLERIA FORNI
Via Farini 26 • Tel. 27.07.60
Allen Jones

STUDIO G7, G. GRIGOLO
Via Val d'Aposa 7C • Tel. 26.64.97.
Renato Boero

BRESCIA ☎ 39 (30)

MASSIMO MININI
Via Apollonio, 68 • Tel. 56.275
Group show, early works by **Giovanni Anselmo, Alighiero Boetti, Luciano Fabro, Jannis Kounellis, Paolo Icaro, Giulio Paolini, Salvo**

PIERO CAVELLINI
Via Fratelli Bandiera 18 • Tel. 57.401
Until Feb. 18, **Furugor**, sculpture
As of Feb. 18, **Radu Dragumirescu**, paintings

FLORENCE ☎ 39 (55)

GALLERIA SCHEMA
Via della vigna nuova 17. • Tel. 28.40.90.
By appointment

MILAN ☎ 39 (2)

SALVATORE ALA
Via Mameli 3 • Tel. 716-500
Giuseppe Penone

ARIETE GRAFICA
Via S. Andrea, 5 • Tel. 79.55.73
Michelangelo Pistoletto

ARTE BORGOGNA
Via Borgogna 7 • Tel. 709.330 704.826
Group show of 22 artists: **Corneille, Dova, Hartung, Lam, Rotella, Schifano, Vasarely**

ARTRA/STUDIO
Via Fiori Chiari 8 • Tel. 861.190
Buren, Erben, Gierke, Griffa, Cotani, Pinelli,
Verna, Viallat, Dezeuze, Gianfranco Notargiacomo

STUDIO CANNAVIELLO
Piazza Beccaria 10 • Tel. 837.6368
Martin Disler

DIAGRAMMA
(Luciano Inga Pin) Via Pontaccio 12a • Tel. 874.237
"Plum Cake" **Gianni Cella, Romolo Pallotto, Claudio Regni, Luciano Palmieri**

DISEGNI DI ARCHITETTURA
Antonia Jannone Via del Carmine 5 • Tel. 878.384
Architecture drawings, stage design, classical and modern

STUDIO CARLO GROSSETTI
Via dei Piatti 9 • Tel. 837.5594
Stanislas Kolibal

FRANCOISE LAMBERT
Bastioni di Porta Nuova 11 • Tel. 650.087
Roberto Caspani

LORENZELLI ARTE
Via Sant'Andrea 19 • Tel. 783.035
Feb. 15-Mar. 15, **Alberto Magnelli**

STUDIO MARCONI
Via Tadino 15 • Tel. 225.543
Pardi, Spoldi, Tadini

GALLERIA DEL MILIONE
Via Bigli 21 • Tel. 780.879
Chiappori
Saporiti

MASSIMO MININI
Via Cavalieri des S. Sepolcro • Tel. 86.71.30
Salvo, recent work

GALLERIA SENO
Via Ciovasso 11 • Tel. 805.80.64
Enrico Baj

GALLERIA STENDHAL
Via Santo Spirito 10 • Tel. 781.825
Sculpture and architecture; **Andrea Cascella, Gio Pomodoro: Projects for Linate and Malpensa airports**

MILAN (CONT'D) ☎ 39 (2)

GALLERIA 32 Via Brera 6 • Tel. 86 76 29	**Gloxe de Micheli**
FRANCO TOSELLI Via del Carmine 9 • Tel. 805.0434	**Bill Woodrow**

MODENA ☎ 39 (59)

GALLERIA EMILIO MAZZOLI Via Nazario Sauro 58a • Tel. 357.605/243.455	**Agnetti, Boetti, Calzolari, Chia, Clemente, Cucchi, De Maria, Germanà, Paladino, Schifano, Turcato.**

NAPLES ☎ 39 (81)

LUCIO AMELIO Piazza del Martiri 58. • Tel. 42.20.23/769.0521	Until Feb. 15, Three works by **A.R. Penck, Gerhard Richter, Anselm Kiefer** part of Terrae Motus Series, Feb. 15-28, **James Brown**, part of Terrae Motus Series

ROME ☎ 39 (6)

GALLERIA ANNA D'ASCANIO Via del Babuino, 29 • Tel. 678.5920	The gallery is present at ARCO in Madrid Feb. 18-25, **Enzo Cucchi, Balla Burri, Tucato**
GIULIANA DE CRESCENZO Via del Paradiso 41 • Tel. 656.9846	
UGO FERRANTI Via di Tor Millina 26 • Tel. 654.2146	Collective show
L'ISOLA Via Gregoriana 5 • Tel. 679.00.29./678.54.77	**Luisa Gardini**, recent works **Marco Gastini**, new paintings
GALLERIA IL PONTE Via S. Ignazio 6 • Tel. 679.6114	As of Feb. 8, **Alexander Liberman**: retrospective: 20 years of paintings on paper
PRIMO PIANO Via Vittoria 32 • Tel. 678.00.39	Artists' Books
SPROVIERI 3 Piazzi del Popolo • Tel. 360.8918/361.0975	Futurism Dada Surrealism.
TONINELLI 86 Piazza di Spagna • Tel. 679.34.88	Important sculpture by: **Bodini, Fontana, Marini, Arturo Martini, Melotti, Moore, Medardo Rosso, Schmettau, Vangi.**

TURIN ☎ 39 (11)

GIORGIO PERSANO Via dei Mille 29 • Tel. 835.527	Until end Feb., **Michelangelo Pistoletto**
TUCCI RUSSO Corso Tassoni 56 • Tel. 779.304	Until Mar. 10, **Luigi Mainolfi**
CHRISTIAN STEIN Piazza San Carlo 206 • Tel. 535.574	**Giulio Paolini**
ALBERTO WEBER Via S. Francesco da Paola 4 • Tel. 839.7493	**Salvatore Astore**, *La Centralita*

VERONA ☎ 39 (45)

STUDIO LA CITTA Via Samaritana 10 • Tel. 25.728	30 gouaches and watercolors 1925-1935 by **Sonia Delaunay** Photographs by **Enzo and Rafaello Bassotto**

SPAIN

ALMAGRO ☎ 34 (926)

FUCARES San Francisco, 2 & 3 • Tel. 86 09 02	**Vargas**

BARCELONA ☎ 34 (3)

GALERIA CIENTO Consejo de Ciento 347 • Tel. 215.63 65	Until Feb. 12, **Susana Solano**, sculpture; Feb. 18-25, ARCO 1983 in Madrid: **Luis Frangella, Xavier Franguesa, Ramon Herreros**
SALA GASPAR Consejo de Ciento, 323 • Tel. 318.87.401.318.87.36	**Alfaro, Arranz Bravo, Bartolozzi, Clavé, Fenosa, Gudiol, Ibars, Llové, Miró, Picasso, Riera, Rojas, Tarrats, Torralba, Vila-Casas, Viladecans, Villelia.**
GALERIA MAEGHT Calle Montcada 25 • Tel. 310.42.45	**Manolo Valdés**, paintings and sculpture
RENE METRAS Consejo de Ciento 331 • Tel. 302.05 39	**Genovart**
LA CAIXA DE PENSIONS Passeig Sant Joan 108 • Tel. 258.89.07	
GALERIA JOAN PRATS Rambla Catalunya 54 • Tel. 216.02.84	**Fina Miralles**, "Works in the space"

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BARCELONA (CONT'D) ☎ 34 (3)

GALERIA TRECE
Rambla Catalunya, 49 • Tel. 318.08.73.
Argimon

BILBAO ☎ 34 (4)

GALERIA DE ARTE MUN
Gran Via 60 • Tel. 441. 24 00
Gallery Artists

IBIZA BALEARES ☎ 34 (71)

GALERIA ES MOLI
Carretera San Miguel Sta Gertrudis
Azocar, Bechtold, Calbet, Faber, Galbraith, Hedrich, Kugler, Monreal, Segui, Tomlin, Villanueva, Zush.

MADRID ☎ 34 (1)

OBRA CULTURAL "LA CAIXA"
Paseo Castellana 51 • Tel. 419.0440
"Italia: La Transvanguardia"
"German Expressionists," Collection Buchheim

GALERIA KREISLER DOS
Hermosilla 8 • Tel. 431.42.64

EGAM
Villanueva 29 • Tel. 435 3161
Francesco Soto Mesa

GALERIA HEINRICH EHRHARDT
Barquillo 44 • Tel. 276.17.28
Siegfried Anzinger, Hubert Schmalix

GALERIA JUANA MORDO
Villanueva 7 • Tel. 435.84.42
Feb. 8-Mar. 5, **Leopoldo Novoa**, recent works, mixed media

GALERIA DE ARTE MUN
Hermosilla 26 • Tel. 401.01.92
Alberdi, sculpture

RAYUELA
Claudio Coello 19 • Tel. 275 3146
Angel Orcajo

GALERIA SEN
Nunez de Balboa 37 • Tel. 435 52 02
José Morea, drawings and paintings

GALERIA THEO
Marqués de la Ensenada, 2 • Tel. 410.26.51
Until Feb. 15, **Alfaro**
As of Feb. 17, **Cesar Manrique**

TORCULO GRAPHICS & BOOKS
Claudio Coello 17 • Tel. 275 86 86
Mari Puri Herrero

GALERIA FERNANDO VIJANDE
Nuñez de Balboa 65 • Tel. 435 8025
Until Feb. 15, **Andy Warhol**
As of Feb. 17, Colectiva Mosaico

GALERIA YNGUANZO
Antonio Maura 12 • Tel. 231 54 10
Ricardo Cristobal

MURCIA ☎ 34 (68)

GALERIA YERBA
Vinadel 6 • Tel. 21 00 15
Ferrán García Sevilla

SEVILLE ☎ 34 (54)

GALERIA JUANA DE AIZPURU
Calle Canalejas. 10 • Tel. 22.85.01

SWEDEN

MALMO ☎ 46 (40)

GALERIE NORDENHAKE
Ostra Ronneholmsvagen 5 • Tel. 23.15.33
Curt Hillfor, paintings

STOCKHOLM ☎ 46 (8)

KONSTRUKTIV TENDENS
Nybrogatan 69 • Tel. 61.16.65/61.50.65
Hans Hinterreiter, gouaches from 1932-1982;
Klaus J. Schoen, systematic paintings, 1970-1982

SWITZERLAND

BASEL ☎ 41 (61)

KUNSTHALLE BASEL
Steinenberg 7 • Tel. 23.48.33
Malcolm Morley, retrospective,
David Hockney, photos

GALERIE BEYELER
Baumleingasse 9 • Tel. 23.54.12
Samuel Buri

FELIX HANDSCHIN GALERIE
Petersgraben 18 • Tel. 25.59.85
Until Feb. 28, Reminiscences from the 60's

BERNE	☎ 41 (31)
MARBACH Wasserwerkgasse 37 • Tel. 22.42.05/22.38.25	Contemporary art. By appointment only.

GENEVA	☎ 41 (22)
GALERIE BONNIER 4, Rue Saint-Laurent • Tel. 35.87.35	**Paul Rotterdam**, drawings and recent paintings
CENTRE D'ART CONTEMPORAIN 16, Rue d'Italie • Tel. 28.88.03	Group show
ECART/BOOKS & FLUXKIOSK 16, Rue d'Italie • Tel. 31.34.73, & 28.88.03	Artists Books, Catalogues and Magazines.
GALERIE ERIC FRANCK 15 Route de Florissant • Tel. 47.08.09	"Portraits" 1932-1982 by **Henri Cartier Bresson**
CLAUDE GIVAUDAN 3, Rue du Soleil-Levant • Tel. 29.91.61.	**Kurt Seligmann**, graphics, drawings & paintings. Just issued, **Kurt Seligmann's** graphic work.
MARIE-LOUISE JEANNERET 59, Avenue de Champel • Tel. 46.34.57	20th Century Masters—**Picasso, Giacometti, Miró, Max Ernst, Léger, Tanguy, Klee, Kandinsky, Noland** and Others
DANIEL VARENNE Galerie Clos de Sieme 15, Chemin de Sieme • 84.15.93	Impressionist and 20th Century masters. By appointment only
WEBER 13. Rue de Monthoux • Tel. 32.64.50	**Patrick Llovera Loste**, oil paintings **André Bucher**, Sculpture

ZURICH	☎ 41 (1)
THOMAS AMMANN FINE ART Restelbergstrasse 97 • Tel. 362.62.31	Impressionists & 20th Century Masters—by appointment only.
GALERIE BISCHOFBERGER Utoquai 29 • Tel. 910.43.62	**Cucchi, Clemente, Chia, Schnabel, Salle, Basquiat, Salomé, Warhol, Tinguely**
KONRAD FISCHER Ackerstrasse 44 • Tel. 42.71.61	**Alan Charlton**
GIMPEL • HANOVER • EMMERICH Tödistrasse 40 • Tel. 202.03.00	**Louis Le Broquy**, "Shakespeare"
M. KNOEDLER Kirchgasse 24 • Tel. 69 35 00	Feb. 12-Mar. 19, **James Ensor**
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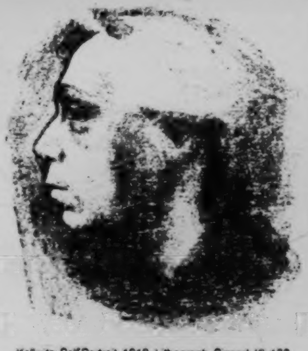

Kollwitz: Self Portrait. 1919. Lithograph. Signed. Kl. 133.

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Artworld

People

Instead of the four-year prison term which he might have served for his conviction in the Rothko case [see "Artworld," Jan. '83], **Marlborough Gallery owner Frank Lloyd** has been ordered to **contribute to the art education of New York City high school students.** Lloyd's enforced philanthropy will include providing lectures in conjunction with each of his New York gallery's exhibitions and setting up a scholarship fund, the details of which are to be worked out by Mar. 1. Acting New York State Supreme Court Justice Herbert I. Altman cited Lloyd's age, health and the ten years that have elapsed since his criminal activity as influential factors in determining the sentence.

John Wilmerding, curator of American paintings at the National Gallery, Washington, D.C., succeeds **Charles Parkhurst** as the gallery's assistant director. Parkhurst left in January to become co-director of the Williams College Museum.

Richard Vincent West, former head of Sacramento's Crocker Art Museum, has been appointed director of the Santa Barbara Museum.

Stephen Prokopoff, former head of Boston's Institute of Contemporary Art, now directs the Krannert Art Museum at the University of Illinois, Champaign/Urbana.

Robert McDonald, former chief curator of the La Jolla Museum is the new head of the Art Museum of Santa Cruz County.

NYSCA Establishes Fellowship Support Program

Legally prevented from funding individuals directly, the New York State Council on the Arts nonetheless channels substantial support to individuals through intermediaries such as CAPS and non-profit agencies which sponsor artists' projects. Unhappy with the large sums being spent by these organizations to administer "regrant" monies, NYSCA is setting up a Fellowship Support Program to improve the efficiency of directing funds to artists.

Beginning in '84-85, the program will grant an estimated $1,500,000 to qualifying organizations with established track records at NYSCA. The organizations will disburse the funds as individual fellowships in architecture, choreography, crafts, film, fiction, graphics, multi-media, music composition, painting, photography, playwriting, poetry, sculpture and video. Recipient organizations will be required to raise additional funds to subsidize the fellowships and to use no more than 20 percent of a fellowship support grant for administrative expenses. (Last year, CAPS spent 34 percent of its $1-million NYSCA award on administration.)

Organizations funded by NYSCA this year or last which are interested in participating in the Fellowship Support Program may write to the Council (80 Centre Street, New York, N.Y. 10013) by Mar. 1 to obtain detailed guidelines. Formal proposals are due six months from the issuance of guidelines. Applications will be reviewed by NYSCA's peer panels in each discipline.

Obituaries

Nancy Hanks, 55, highly esteemed chairman of the National Endowment for the Arts under the Nixon, Ford and Carter administrations, from 1969 to 1977. Hanks's energetic leadership and tactful powers of persuasion were largely responsible for the rapid burgeoning of the NEA. During her tenure (she had only one predecessor), the agency's annual budget increased from $11 million to $114 million. She was known as a populist, both fair-minded and politic.

Nancy Hanks.

Before heading the Arts Endowment, Hanks was vice-president, then president of the American Council for the Arts (1965-69). She was recently appointed to President Reagan's Committee on the Arts and Humanities, and in December received the NEA's first honorary Founders Award for Civic Leadership.

John Button, 52, painter celebrated for his New York cityscapes—intimate portrayals of Manhattan's light and sky, its neighborhood architecture and indigenous rooftop structures. Button's realist style was offset by his frequent use of raking sight lines and closeup views that fragment his unpeopled compositions. He showed regularly in New York after moving from his native California in the mid-'50s, and was an influential teacher—at Skowhegan and at Cornell's College of Art, Architecture and Planning in the '60s, and until his death at the School of Visual Arts and the Graduate School of the University of Pennsylvania.

John Button. Photo Bob Brooks.

Gary Wiley, 31, New York-based artist whose playful, painted wood, marble-studded wall reliefs embellished with feathers were featured in his first solo exhibition in 1980. His first public commission—a series of colorful, wrought-iron and steel butterfly forms affixed to the exterior of a building at MIT—was completed last year.

Alan Freedman, 59, businessman and president of New York City's Municipal Art Society and Public Art Fund, the latter founded by his late wife, Doris Channing Freedman.

Fearn Thurlow, 58, curator of painting and sculpture at the Newark Museum since 1973. Among the major exhibitions she curated were "Geometric Abstraction" and "Works of Joseph Stella," both in '78.

Museum Preview of the Month

"**The 1983 Biennial**," Mar. 24-May 22, the Whitney Museum's invitational survey of American art produced within the past two years. The slippery adjectives "important" and "provocative" are once again given as the selection criteria used by the Biennial's organizers—Whitney curators **John Hanhardt** (film and video), **Barbara Haskell**, **Richard Marshall**, and **Patterson Sims**. Works will not be classified stylistically, nor will photographs be shown apart from painting and sculpture. According to Richard Marshall, "distinct categories didn't crystallize" as they have in the recent past. Painting, particularly in the expressionist vein, will predominate, while "straight" photography receives barely a passing nod.

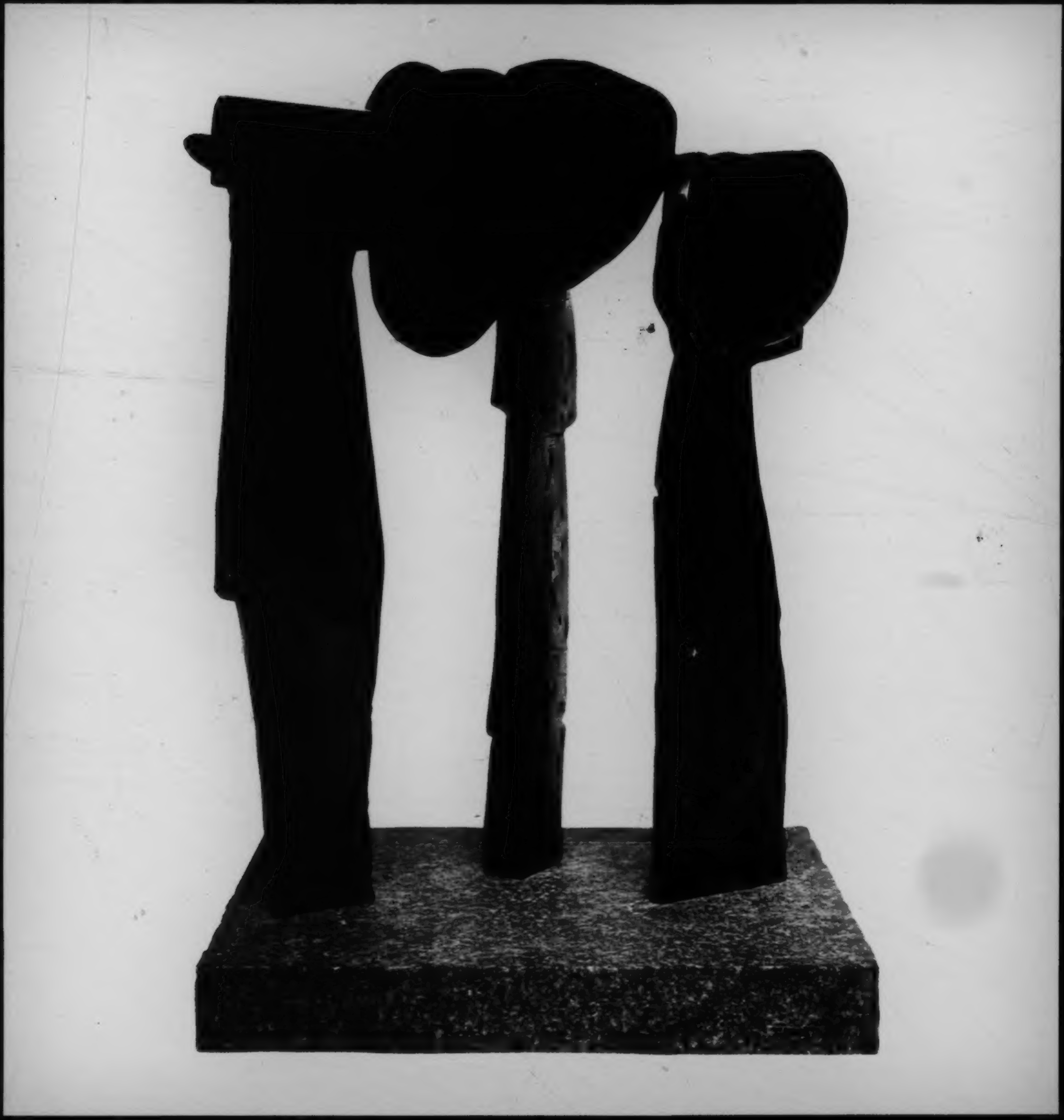
This Biennial will be substantially smaller than recent predecessors—76 artists, down from 106 in '81. The museum's third floor currently holds the permanent collection. The Biennial will fill the rest of the building and the sculpture garden. Most of the 42 painters, sculptors and photographers selected will show two or three pieces; 34 video, film and sound artists will show one work each.

Three-fourths of the artists are New York-based. Ten veterans from the '81 Biennial will be in the film/video section, but only two—**Julian Schnabel** and **Jonathan Borofsky**—among the painters, sculptors and photographers. **Richard Artschwager**, **Philip Maberry** and **T.L. Solien** will create room installations; **Keith Haring** and **Mike Glier** will execute works directly on the wall. There will be film and video installations by **Bill Lundberg**, **Mary Lucier** and **Shigeko Kubota** and a sound installation (in the sculpture garden, where it will be audible from the street) by **Max Neuhaus**.

Senior artists among painters, sculptors and photographers include **Louise Bourgeois**, **John Baldessari**, **Robert Colescott**, **John Coplans**, **Leon Golub**, **Jasper Johns**, **Robert Mangold**, **Joan Mitchell**, **Frank Stella**. Other sculptors include **William Crozier**, **Nancy Graves**, **R.M. Fischer**, **Italo Scanga** and **Jackie Winsor**. Mid-career painters **Susan Rothenberg**, **Pat Steir** and **Joe Zucker** will be joined by the more recently acclaimed **Jean Michel Basquiat**, **Eric Fischl**, **Jenny Holzer**, **Judy Rifka**, **David Salle** and **Mark Tansey**. Also included will be post-Pop media-based work by **Barbara Kruger**, **Robert Longo** and **Cindy Sherman**. Out-of-town photographers **Ellen Brooks**, **Eileen Cowin**, **Nic Nicosia** and painters **Oliver Jackson**, **Lance Kiland**, **Melissa Miller**, **George Rodart** and **Kenneth Shorr** may provide the only revelations for New York gallery habitués.

Abundant offerings in film and video will span diverse stylistic and technological concerns: animation (**Robert Breer**, **Sandy Moore**), found footage (**Bruce Conner**), optical printing (**James Herbert**), performance-based work (**Doug Hall**, **Stuart Sherman**), experimental narrative (**James Benning**), lyrical documentary (**Bill Viola**), mass-media imagery investigations (**Howard Fried**, **Ken Feingold**, **Martha Rosler**), and, for the first time in a Whitney Biennial, Super-8 film (**Erica Beckman**, **Vivienne Dick**). And much, much more.

DIMITRI HADZI



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Robert Moskowitz

Paintings and Drawings
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Art in America

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Cover: William Wegman's "Greek Restaurant" (detail)
New Work: Robert Morris, Nancy Graves/Wegman at the Walker
Chicago in Retrospect/Morandi/Hammershøi/Broodthaers
NEA Update/Reports from Germany/Books/Review of Exhibitions

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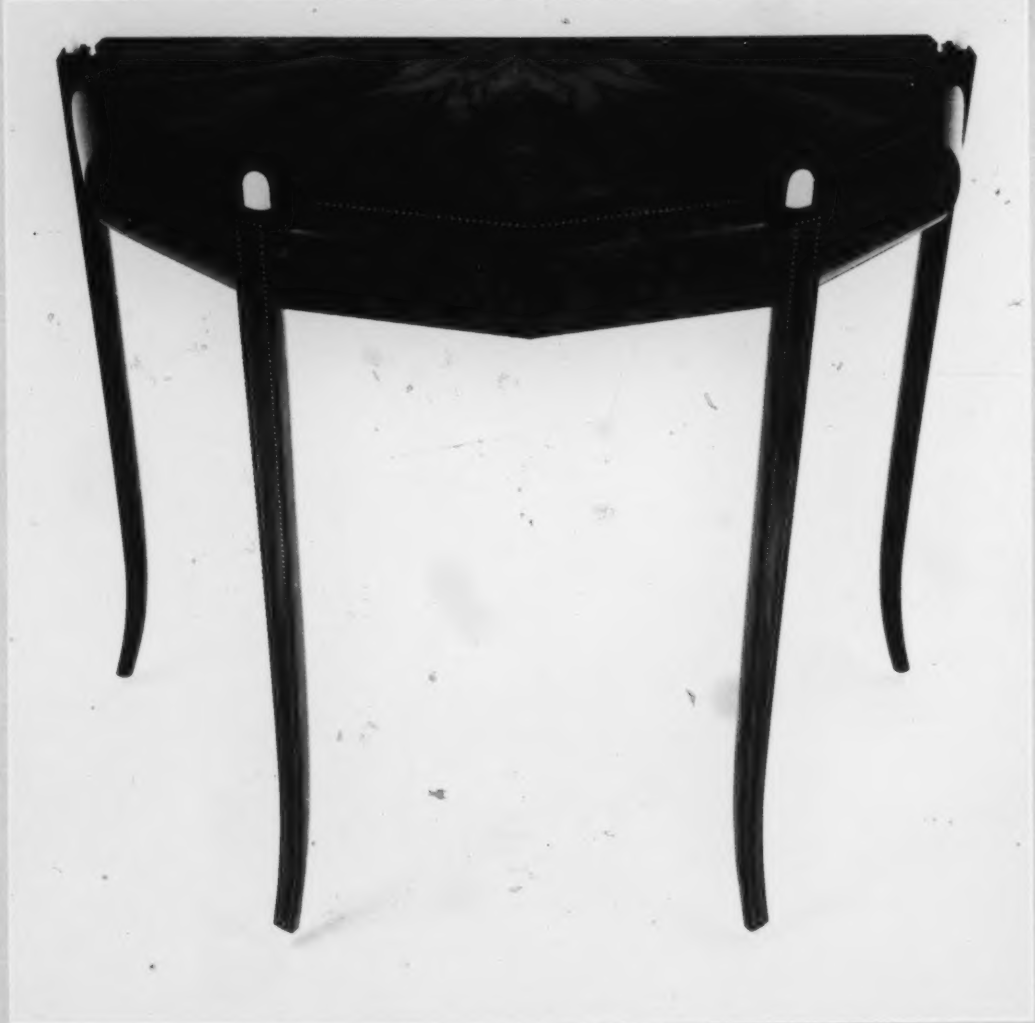

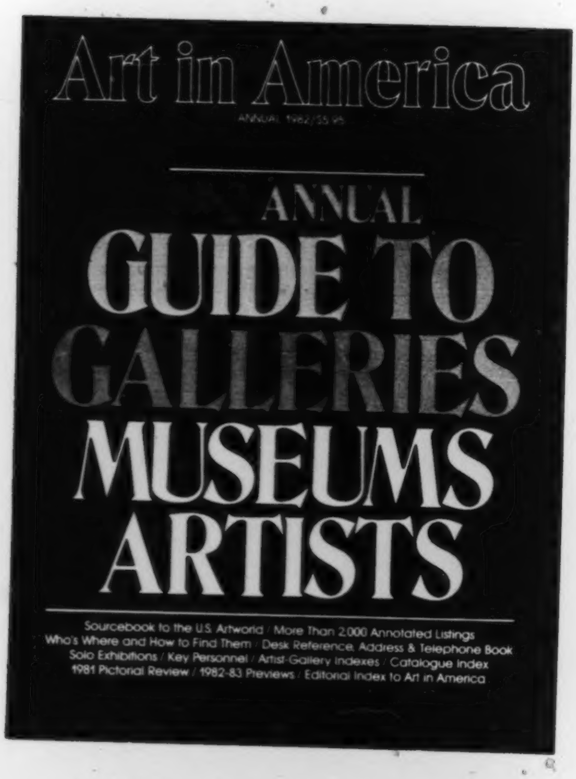
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By Appointment Only

Art in America

MARCH 1983

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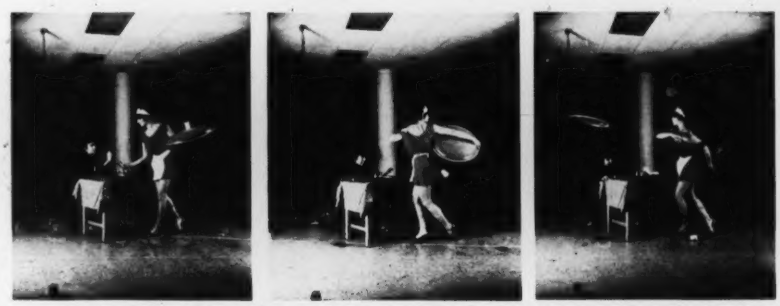

Cover: William Wegman's Greek Restaurant [detail on cover, entire work above], three color Polaroid photographs, 24 by 20 inches each. Holly Solomon Gallery.

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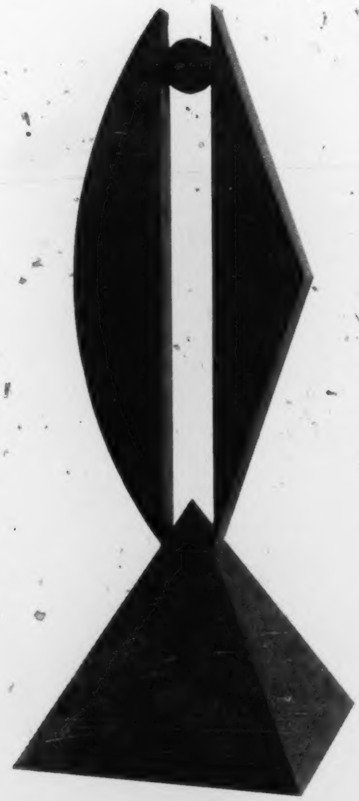

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Bronze, dark green patina
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Letters

For the Defense: Bailey

Although Robert Storr offers some accurate criticism of William Bailey's work, his review [Nov. '82] is nothing less than a mean-spirited attack on an artist who deserves, at the very least, respect.

A whole dimension of Bailey's work seems to escape Storr entirely. To begin with, the assumption that painting from direct observation is inherently superior to conceptualized forms of figuration (which would include most naive painting) is the sort of arbitrary rule-making that gives academicism its bad name. Surely Storr would not say that the paintings of Rackstraw Downes don't involve conceptualization. Realism, after all, is a style, and like any other style has a fairly specific formal vocabulary. In the case of realism, this formal vocabulary evolved from the attempts of artists, over a long period of time, to create the illusion of objective reality on a flat surface. Some realists rely more than others on direct observation of their subjects, but that doesn't necessarily result in better painting—just *different* painting.

Because Bailey is a purist, he deliberately suppresses air, natural light and detail—the qualities that Storr seems to feel are indispensable to genuine painting. Although the paintings do not strongly evoke a sense of confrontation with a set-up, they do create a specific situation that refers to some sort of communion (even if that communion occurs in memory alone) with the "real" or observed world. The interplay between this specificity and the rigorous formal discipline to which it's subjected creates a tense, quiet, understated world—an imaginative construct which is the expression of a genuine artistic personality, not an exercise in pastiche.

Obviously Bailey has been influenced by Morandi, Balthus and Zurbarán. His allusions to these painters are so apparent and strong that the paintings do come dangerously close to pastiche. But there's more to the work than that. Bailey combines an American and an Italian sensibility. There is something almost naive in his tight, flattened conceptualizations—especially in the figure paintings. And there's a strong puritanical streak in his choice of still-life objects and in the weird "non-eroticism" of the figure paintings.

William Bailey's paintings might not be to Robert Storr's taste, and, when placed in a larger historical context, Bailey probably isn't a "contender." But he certainly is one of the most interesting figurative painters around today. That's no small accomplishment.

Nancy Grimes
Astoria, N.Y.

Re Graffiti

In response to Suzi Gablik's "The Graffiti Question" [Oct. '82]: Are these artists not so unlike the artists of the German Expressionist, Cobra and Pop Art movements? Haven't Warhol and Hockney capitalized on their own private behavior? The only difference between these struggling artists and their contemporaries is that the more "established" painters have been able, through big-name galleries and mass publicity, to persuade the art buying world into spending millions on their works.

I commend the NEA for funding Fashion Moda and the "Graffiti Above Ground" movement, thus encouraging these young artists to continue their work. As to whether they are being encouraged beyond any reasonable evaluation of their talents—if Pierre Alechinski lands a show at MOMA (June '81) and Jasper Johns commands a million for a painting . . . who's evaluating?

John N. Buckland
Wilmington, Del.

Amplification: Schinkel

I am always glad to see reviews of architecture books in *Art in America*. Franz Schulze's review of Karl Friedrich Schinkel's *Collection of Architectural Designs* [Nov. '82] was no exception. The publication of this English edition may indeed be the "most spectacular single step" in the reevaluation of Schinkel in English-speaking countries. One should add, however, that the two essays by Rand Carter and Hermann Pundt, called "highly informative" in Schulze's review, are really only brief appreciations of Schinkel. Both authors have published fuller and more informative discussions of Schinkel's work in English some time ago (Rand Carter, "Karl Friedrich Schinkel's Project for a Royal Palace on the Acropolis," *Journal of the Society of Architectural Historians*, March 1979; Hermann G. Pundt, *Schinkel's Berlin. A Study in Environmental Planning*, Cambridge, 1972).

Schulze's review was somewhat uncritical and dealt with Schinkel only in terms of the historicism and eclecticism (to say nothing of postmodernism) in current architecture. While Schinkel may be a "lately rising star" among those architects who in the past had not bothered much with history, for most of us Schinkel's star had never set.

It is a pity that Schulze sees Schinkel's work almost exclusively from the vantage point of contemporary architecture. This approach makes Schinkel's work seem rather one-dimensional—he is considered important because he has "prefigured" a number of features in recent architecture. But Schinkel's design for a *Kaufhaus* is hardly "akin to a 20th-century shopping mall." This design was inspired by the Palais Royal in Paris and by London shopping streets. Similarly, the *Bauakademie*'s largest interior space did not function "as an early example of the open plan," unless we also call the early 19th-century English factory buildings, by whose construction Schinkel was greatly influenced, one-plan designs. To say that Schinkel "prefigures modern skeletal construction" is to ignore Schinkel's basically conservative approach to construction, nor does it do justice to his highly imaginative integration of the architecture of his own day (see Erik Forssman, *Karl Friedrich Schinkel—Bauwerke und Baugedanken*, Munich, 1981). Schulze's evaluation relies too heavily on the seminal, but by now outdated, methodology of Nikolaus Pevsner and Sigfried Giedion.

Rosemarie Haag Bletter
Associate Professor
Columbia University
New York, N.Y.

P.S. Scandinavia

Several years ago I visited Scandinavia for a short period of time and kept an eye out for art. My reaction, however, was one of bewilderment as to why the culture of these countries existed in such isolation from the consciousness of America, because I found their art to be flourishing.

Although Peter Schjeldahl, in his article "Postcards from Scandinavia" [Sept. '82], admitted to "catching only glimpses of what the younger artists are up to," his tone was somewhat condescending and based upon a criterion of fashionable international recognition and convenient stylistic labels such as "New Figuration" and "pattern painting," without digging into the indigenous Scandinavian sensibility and relating their contemporary art to it.

Schjeldahl admits to missing any focus in Norwegian art, but a trip to the National Museum reveals a remarkably homogeneous tradition of painting characterized by rich, vibrant colors (Bonnard comes to mind); loose yet controlled abstract handling of paint; and a strong sense of solidity and compositional structure. There is a noticeable absence of allegory, history, and of jumping on trendy stylistic bandwagons to produce watered-down copies of French art. On the other hand, there is an abundance of landscapes, figurative art and portraiture. A strong sense of vitality emanates from the paint, which represents the land and the people, purely tempered and direct as a Norwegian folk song.

This tradition is firmly manifested in many of Norway's unknown yet compellingly significant artists. Jens Johannessen paints totally original, loosely structured gridlike canvases containing fleshy biomorphic images twisted through scarlet and earth-toned backgrounds influenced by Egyptian painting. Weidemann's vibrantly colorful expressionistic celebrations of human forms and cityscapes are also masterfully handled with great originality, as are the figures and landscapes of Rolf Nesch, which are treated in a free, linear manner reminiscent of Klee yet with the social overtones of Ensor or Beckmann. The majestic primitive landscapes of Johan Berner Jakobsen allow the people and their land to speak out through the medium, as his style is convincing enough to draw the viewer into its own universe.

But then again, that's an awful lot to fit on a postcard.

Mark N. Jones
Croton-on-Hudson, N.Y.

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In my article "Postcards from Scandinavia," I briefly discussed some artists represented in "Art Now," an exhibition of Scandinavian contemporary art which was recently at the Guggenheim Museum. While writing I got my notes mixed up and characterized one of these artists—the Finn Olli Lyytikäinen, a young virtuoso of graphic and photographic mediums—in terms that apply strictly to Ernst Mether-Borgström, a Finnish painter not in the Guggenheim show. (Mether-Borgström's work was included in the 1982 Carnegie International in Pittsburgh.) This is the kind of error whose mere possibility gives journalists cold sweats, and I couldn't be sorrier.

Peter Schjeldahl
New York, N.Y.

Corrections

Sept. '82, pp. 51-55: Captions for the postcards of Oslo and Helsinki were reversed, as were the captions for the works by Kåks and Lyytikäinen; the Saarinen in question is Eero, not Eliel.

Nov. '82, p. 107: Mildred Friedman, the Walker Art Center's Design Director, should have been credited as organizer of "De Stijl: 1917-1931, Visions of Utopia."

Dec. '82, p. 129: Due to editorial mishap, two errors found their way into Judith Stein's review of the Red Grooms show at the Philadelphia ICA. First, though William Rush's parade float is no longer extant, a large body of his work still exists (and was recently surveyed at the Pennsylvania Academy of Fine Arts). Second, the art class in which Thomas Eakins removed the male models' loincloth was composed of both women *and* men—as, for that matter, was the one Grooms recreated at the ICA. Apologies to the author.

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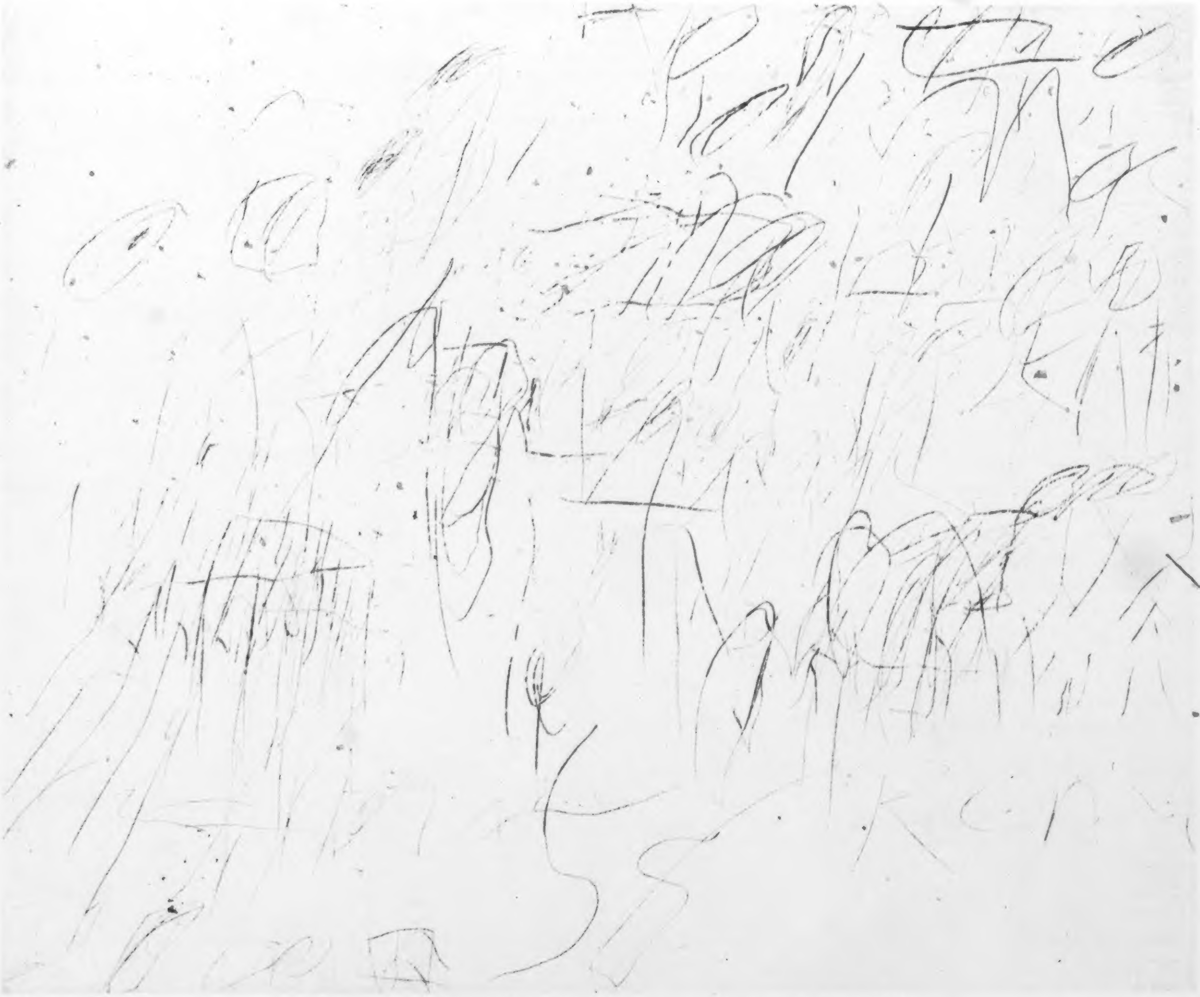

Cy Twombly, without title, oil and crayon on canvas, 1958, 55" x 64"

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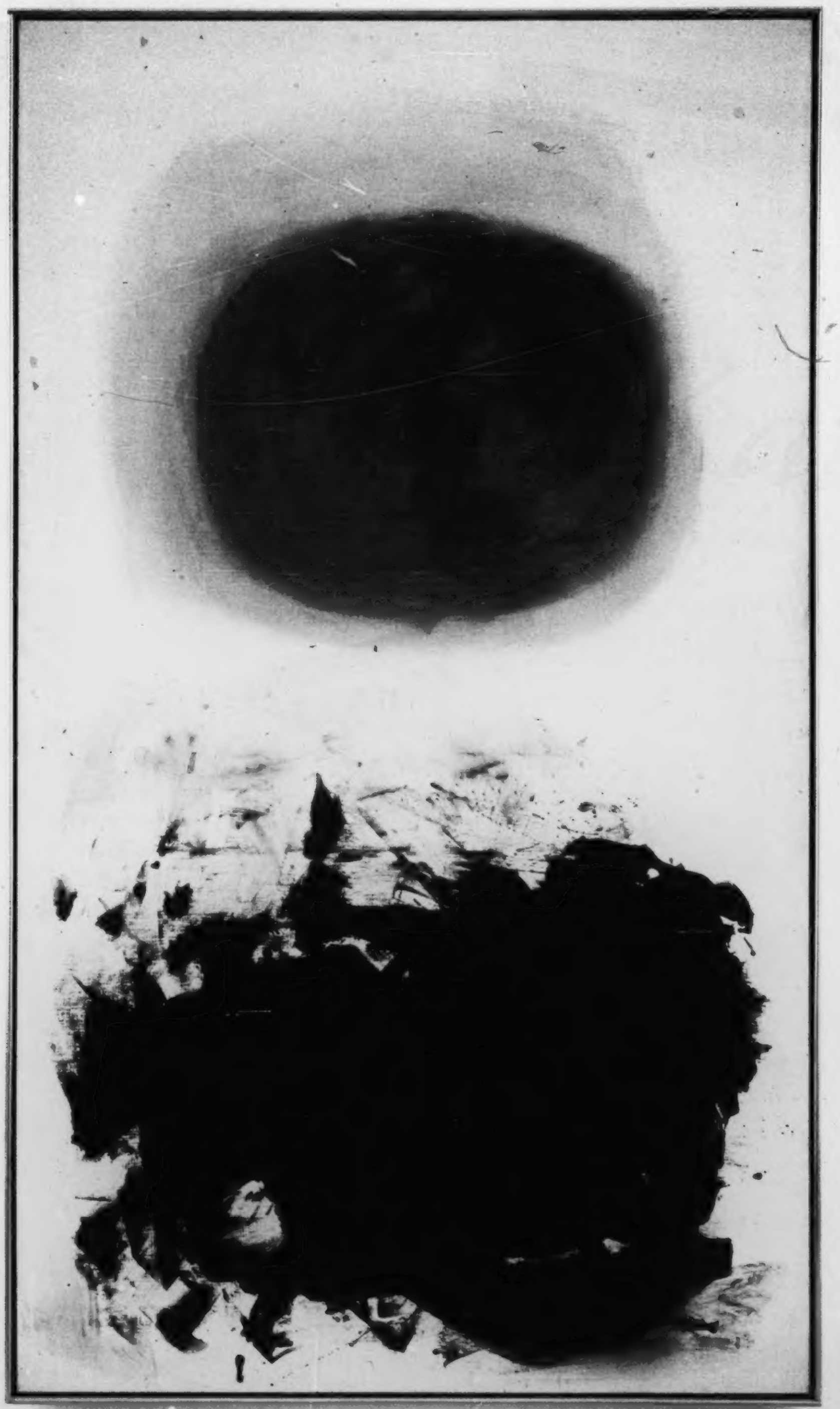

Adolph Gottlieb. *Burst II*, 1958. Oil on canvas, 5'9" x 3'4"

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Issues & Commentary

The Arts Endowment in Transition

Although the White House has failed to win the massive budget cuts it sought, the visual arts policy of the NEA is shifting towards a new alliance with the commercial gallery system.

BY GERALD MARZORATI

All is not as it once was in the visual arts program of the National Endowment for the Arts. Raw figures tell part of the story. This year, the program will have a budget of about $5.9 million—$1.3 million less than in fiscal 1981, the final budget approved during the Carter administration. The $5.9-million figure also represents a $600,000 cut from last year's, the first budget under Ronald Reagan—this despite the fact that the budget for the NEA as a whole remained stable at about $143.9 million. (NEA programs that grew this year include dance and theater, among others.)

But less funding is only part of the change, perhaps a small part in the long run. The Reagan administration has failed to win the drastic cuts it sought from Congress for the NEA. The chances of such cuts gaining approval on the Hill in the last two years of Reagan's first term are slim. And Frank Hodsoll, chairman of the NEA, is said to have told the Office of Management and Budget not to seek cuts for next year. (As it is, the 1984 Reagan budget that went to Congress at the end of January proposes cuts of 13 percent for the NEA.)

The real change is one of outlook. Hodsoll has brought to his office a faith in the commercial gallery system. It is a faith shared as well by those he has called to the Endowment to shape policies and programs in the visual arts. Painter Benny Andrews, the new director of the visual arts program, is a believer. So is Ruth Berenson, the art critic of the *National Review* who was tapped by Hodsoll to confirm visual arts grant applications approved by NEA panels. ("Naturally, there is considerable hand-wringing in the art world about the Reagan budget cuts," Berenson wrote in the *Review* last April. She went on to say that "Young would-be artists . . . will have a rough time; no longer will they be able to 'find themselves' while living at taxpayers' expense.") Still more private-sector believers are on the way. The Visual Arts Overview panel makes policy recommendations for the program, and when it convenes next fall it will likely include for the first time an art dealer—Ronald Feldman is the name most frequently mentioned. Berenson has let it be known that a collector would make a fine addition, too. Currently the 12-member panel consists of artists (like Robert Irwin and Richard Artschwager), critics (Rosalind Krauss, Douglas Davis) and alternative space directors (Either/Or's Anne Focke, from Seattle, and Franklin Furnace's Martha Wilson, from New York City); however, to make room for the dealers and collectors being sought after, some of the present panelists are not being invited back.

"In film and theater," Hodsoll told me recently, "there is a relationship between the Endowment and the commercial area which is seen as a natural one. This hasn't been so with the visual arts.

"We need more input at the Endowment from the galleries," Hodsoll continued. "In my view, most artists would like to have a commercial gallery. We need to help artists get gallery representation. For younger artists, peer support—the judgment of other artists—remains the most important element. But in the end, over time, an artist's reputation is made in the market."

Earlier in the same interview, he expressed these sentiments still more succinctly: "Leo Castelli," he said. "Who has done more to further an artist's career?"

How will the gallery-system orientation of Hodsoll and his appointees translate into actual policies? It is too soon to tell. Neither Berenson nor Andrews has been at the Endowment long enough to make any real impact on specific programs. Hodsoll himself, a 45-year old lawyer and career government official, had his first formal introduction to the art world only last fall, at an NEA visual arts seminar held in Los Angeles. "The last year has been one of observing, taking notes, floating ideas," one former member of the policy panel told me. "In 1983, the Reagan era begins."

Predictably, the situation looks rather different from the other end of the funding pipeline. Artists involved in the group called Political Art Documentation/Distribution, for example, have concrete reason to think the Reagan era at NEA is already in full stride. PADD describes itself as a networking organization for radical New York artists. Last year, a visual arts grant panel recommended that the Endowment fund a series of panel discussions PADD planned to organize around the "role of the creative individual within changing social structures." The amount requested was less than $5,000. Hodsoll, as chairman, reserves the right to overrule a panel recommendation—and in this case, did. It was the first such veto in the history of the NEA visual arts program.

The visual arts program has never, until now, been bullish about the commercial gallery system. There are a number of explanations for this lack of enthusiasm. The arts Endowment was established during the Johnson years as a program of the Great Society, itself a prolongation of the New Deal, which, it should be remembered, was launched with the belief that the marketplace couldn't provide everything. When Henry Geldzahler, that good Democrat, was appointed the first director of the visual arts program in 1966, helping artists make their way into the gallery system was just about the furthest thing from his mind. He wanted to give money to artists, period; it was Geldzahler who saw to it that fellowships be awarded on a no-strings-attached basis. Artists, Geldzahler told a reporter some years ago, are "involved not in products but in process."

By the time Geldzahler left the Endowment in 1968, "process" was beginning to take on a new meaning. Not only artists but art itself was coming to exalt process as product, and new mediums and outlets were needed to show and distribute the new kinds of artworks that resulted. Commercial galleries couldn't deal with it, or indeed, couldn't deal it—not much of it, anyway. For that matter, many of the artists making what came to be called Conceptual art—and later, those doing performance, video and site works—chose their means specifically *to avoid* the gallery system: its pressures, its limitations, its marketplace ethos.

To pay for these experiments and to obtain the necessary laboratories, artists turned increasingly to Washington. And Washington was receptive. During the 1970s, there developed between avant-garde art practice and government support a relationship the likes of which modernism had never before witnessed. Millions of dollars in the form of grants and fellowships flowed from the capital of the most powerful nation on earth to the furthest fringes of the art

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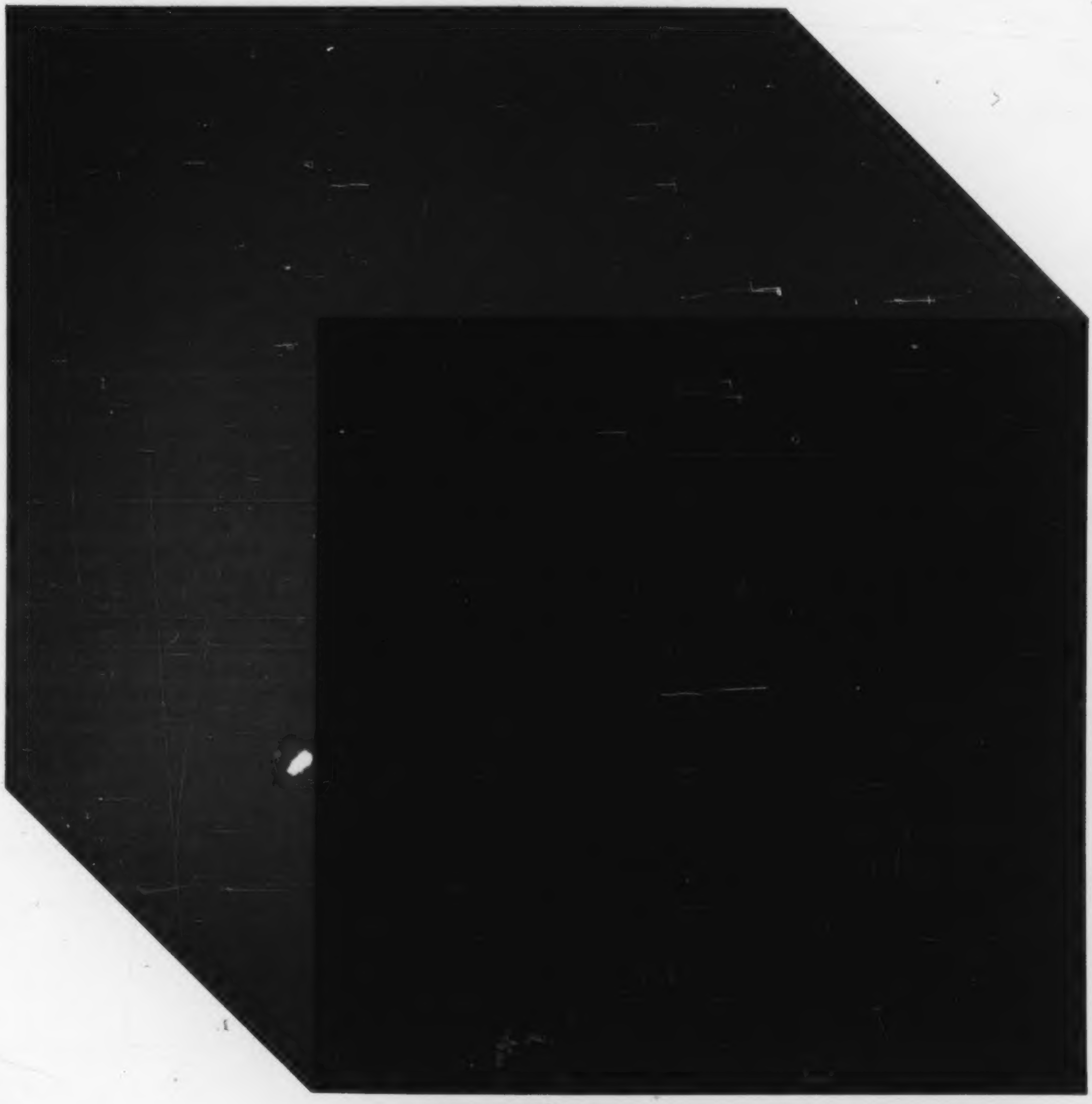

ELLSWORTH KELLY
BLUE GREEN 1968
OIL ON CANVAS
TWO PANELS
7 FT. 7 IN. X 7 FT. 7 IN.

OTHER WORKS BY BALTHUS / A. MARTIN / OLDENBURG / F. STELLA / TWOMBLY

1983 NEA Update

The federal arts-funding battle between the President and Congress is becoming an annual event. As in 1982, the Reagan administration proposed substantial cuts in overall arts funding for 1983; and as in '82, the House and Senate drew up an appropriations bill calling for higher support than the Administration proposed. Again, the President signed the bill as written by Congress.

At **$143.9 million, the NEA's 1983 budget** is slightly higher than the '82 level of $143.5 million, but lower than in pre-Reagan days ($158.6 million in '81). Most of the 1983 increase is for administration and challenge grants. **Administration funds rose to $12.6 million** from $11.3 million. **The challenge grant program is budgeted at $15.4 million** (up from '82's $14.4 million)—a Congressional rebuff to the Administration's requested 50 percent reduction.

The budget for NEA's 18 programs (visual arts, museums, dance, media arts, etc.) **has been cut to $101.7 million** (from $103.3 million in '82). **Treasury funds**, used by programs for 3-to-1 matching grants, **are down to $14.2 million** (from '82's $14.4 million).

The **challenge grant program**, started in 1978 to supply 3-to-1 matching grants as seed money for fund-raising efforts, has changed its original policy of only allowing organizations to apply once. **Now past recipients of challenge grants may reapply**.

The **visual arts program budget is $5.9 million, down from $6.5 million in '82**. It offers grants in five categories. individual artists; alternative spaces and artists' organizations; artists' forums; Art-in-Public-Places; and "special projects," newly created to accommodate both applications that do not fit other categories, and model or pilot projects. Special project applications will be reviewed by whichever visual arts panel is in session at the time.

Artists' fellowship amounts are now **$25,000, $15,000** and **$5,000**, with the middle level expected to be the largest. Only four of the eight disciplines within the artists' fellowship category will award grants in a single year. In '83 grants will be made in painting, video, printmaking/drawings/artists' books and Conceptual/performance/new genre. In '84 they will go to sculpture, crafts, photography and, after a hiatus in 1982, to critical writing. (The alternate year funding plan was initiated as a money-saving measure in 1982.)

The addition of a $15,000 tier (in '82, sums were either $25,000 or $5,000) for '83-84 was recommended by an NEA policy panel to relieve grant review panelists' difficulty in distributing such disparate awards.

Application deadlines pending: Art-in-Public-Places, June 1; artists' organizations, June 15; forums, Nov. 1; critical writing, Jan. 4, '84; photography, Jan. 26, '84; sculpture, Feb. 15, '84; crafts, March 15, '84. There is no deadline for special projects. For applications write: National Endowment for the Arts, 2401 E Street N.W., Washington, D.C. 20506.

—Kathryn Howarth

world. In fact, it could be argued that many of the most significant hallmarks of '70s "pluralism"—public art, regional art, the women's art movement, alternative spaces—could not have emerged as they did had it not been for the annual signature of Richard Nixon. By the late '70s, with Jimmy Carter in the White House, a high proportion of important new art was being made and shown outside the gallery system—and most nongallery art was government-funded art. "The '70s was the decade when artists began taking matters into their own hands," says Jim Melchert, who ran the NEA visual arts program from 1977 until the summer of 1981. "The Endowment merely took account of this."

That all this might change with the election of Ronald Reagan in 1980 was understood. Change *how*—that no one could tell for sure. During the presidential campaign, Reagan addressed many of the issues involved in government funding of the arts, and seemed to take more than one side on most of them. He would increase the budgets of the Endowments; he would cut back funding and develop private patronage. He would eliminate arts funding on the basis of geography—something of which the Carter Administration was frequently accused—and he would make sure New York stopped getting all the money. In his only formal statement of the campaign, published in a small bi-monthly called *American Arts*, Reagan likened the arts to sports, reasoning that if the latter could get by without government subsidies . . . .

Arts-minded Reagan supporters were, in truth, a little embarrassed by all this loose talk. Shortly after Reagan was elected, a committee was authorized by the President-elect's transition team to evaluate the arts Endowment and forge a Reagan cultural policy. Chaired by Robert S. Carter, a Washington publicity agent, the committee (it had no formal name) used as a sort of working paper a report critical of the Endowments issued by the Heritage Foundation, the conservative think-tank. The Foundation, among other things, believed that the NEA during the Carter years had come "to emphasize politically inspired social policies at the expense of the independence of the arts . . . ." There was, accordingly, little serious talk among the Reagan advisors of cutting overall funding for the arts. Like the Heritage report they so admired, the committee saw the main problem as, to quote from the report, "not financial but philosophical."

"Professional artist"—the term turns up frequently whenever the NEA's visual arts programs are discussed. A professional artist makes a living through art, that is, takes it to market.

The committee got its wake-up call in the first days of 1981. It came in the form of David Stockman's "little black book"—a loose-leaf binder, actually, which held his proposals for "getting the government off the backs of the people." It seemed that with regards to the arts, Stockman was not one to mull the bigger questions. He advised the President-elect to eliminate arts funding altogether. At the time, a House aide with friends at the Office of Management and the Budget assured me that Stockman had spent no more than a quarter-of-an-hour or so on the matter of arts funding before running his pencil through the NEA budget line. Under pressure from arts officials, and on the recommendation of political advisers in the White House, Reagan eventually settled on halving the Carter proposal of $175 million for fiscal '82. The transition-team committee remained philosophical. Reached at his home in Washington shortly after the Reagan administration released its budget proposals, Robert Carter had this to say: "There was so much activity around the White House in the last three weeks, that, well, I don't think the President had a real grasp on the issue."

Nor much of a grip on how Congress felt about the arts Endowment, as it turned out. Lawmakers of all stripes are comfortable now with the idea of funding the arts. They like being buttonholed on Capitol Hill by Beverly Sills; they like being on hand for the dedication of the arts center back in International Falls. And they don't like risking bad press in the big city papers—there were arts-cuts protests in several cities in the spring of 1981—over a budget cut amounting to a mere $87 million. Reagan finally settled for a 9 percent cut from Carter's fiscal '81 budget of $158.6 million—the $143.5 million figure—and moved on to other fronts, there to meet with roughly the same success. In the spring of 1981, some White House aides floated a plan to replace the Endowments with an independent corporation along the lines of the Public Broadcasting System. Fraught with legal complications, the plan sank. Later in the year, Reagan appointed a Task Force on the Arts, co-chaired by Charlton Heston; its purpose: to give the Endowments a thorough going-over. After numerous closed-door meetings—and months of the rumors such sessions can't help but trigger—the task force released a report that on the whole gave the Endowments a clean bill of health.

VOL 7 1 ISS 3 MR 1983 UMI

Untitled, 1982, Oil on canvas, 208 x 360 cm.

Jannis Kounellis

Galerie Karsten Greve Wallrafplatz 3 5 Köln 1 Telephone 221.213 921

About the only real development to come out of the task-force sessions was Hodsoll. Previously a member of the Reagan-Bush campaign staff, he was brought into the Reagan Administration in March 1981 as an aide to White House Chief of Staff James A. Baker III. At Baker's direction, Hodsoll helped set up the task force, and during the course of the meetings, let Baker know that he was placing himself in the running for the NEA chairmanship. "Hodsoll was the only Reagan man at the meetings who really knew what was going on," one task-force member says. "He was asking the sharp questions."

Hodsoll was appointed NEA chairman near the end of 1981. The Endowment had been without a visual arts program director since Jim Melchert's departure that summer, but Hodsoll took his time filling the post. It wasn't until last spring that he decided Benny Andrews was his man.

Hodsoll's choice was anything but likely. Andrews, who is 51, is the son of a Georgia sharecropper, a long-time New Yorker, and a black—a "militant" black in the days when that phrase was popular among newspaper editors. It is safe to say that there are few other Reagan administration appointees quite like him.

Moreover, Hodsoll met Andrews under circumstances that might have led him to do almost anything but appoint him. Hodsoll had questions about a grant recommended by a panel concerned with artists' books; he decided to take the matter up with the panelists. Essentially, Hodsoll asked the panel to defend their decision, and Andrews came to the defense—forcefully and at length. Hodsoll was impressed. He approved the grant and asked Andrews if he would like the director's job. Andrews said they should talk it over—at his loft in New York. Hodsoll made the trip, Andrews took the job.

"I wanted him to come to my loft because I wanted him to see how a professional artist lives and works," Andrews says. "He didn't ask me about my politics and I didn't ask him about his. I had been involved with panels and that sort of thing at the Endowment for 10 years, and that interested him. This is an arts post, and I took the job as a professional artist."

"Benny is a professional painter with gallery affiliation," Hodsoll says. "It's important that he is a working artist."

Professional artist. The term turns up frequently whenever Hodsoll or Andrews is talking about the NEA's programs in the visual arts. A professional artist makes art, and through it, a livelihood. To make a livelihood of art, it must be taken to market. To say that the new acceptance of the commercial gallery system at the NEA is part and parcel of the Reagan outlook is to state the obvious. Not since the 1920s has the nation been run by a man with such unwavering faith in the private sector. Proposals to deregulate industries, to cut back Federal spending on health and welfare programs, to trim taxes—all point to the belief that the marketplace, left to its own devices, can take care of itself and the country.

But to view the changes going on at the NEA as only a reflection of the Reagan philosophy—cut Federal spending, return matters to market—is to ignore the complexity of cultural politics, and ongoing, non-political cultural forces of all sorts. The fact is that even before America turned to Ronald Reagan, artists, particularly younger artists, were working in ways that began leading them back to the gallery system. The late 1970s found artists painting again, and often painting figuratively at that. These canvases are as comfortable on gallery walls as on those of alternative spaces. It is possible that the triumphs of Ronald Reagan and Julian Schnabel have some deeper connection: there are those who would argue, say, that the renewed interest in conventional painting modes reflects a general conservative cultural shift. (There are those, for that matter, who link Neo-Expressionism with the right-wing death squads of El Salvador.) Whatever the explanation, the gallery boomlet for this new painting exists, and those setting the agenda for visual arts at the NEA are watching it.

> ***Alternative spaces have emerged as a focus of NEA attention. No one is saying that they are slated en masse for some Endowment scrap heap, but no one is exactly defending them.***

"Artists are going back to making things that are more collectable," Andrews said one afternoon last fall. There was a meeting of the National Arts Council, the NEA's governing body, being held in the Hotel Washington's Skyroom, and Andrews had agreed to meet me in the lobby to talk about the program he runs. "These artists don't see anything wrong with selling their work. They're not afraid of the galleries.

"And the galleries have come around too," he continued. "You have to give them credit. You can't lump all dealers together as ogres. There have always been bad ones. But there have been adventurous ones too. Remember, Pop came by way of the galleries, and so did Abstract Expressionism.

"The anti-gallery thing was really limited to a specific generation. It was a reaction to everything that was going on. The people who set up the alternative spaces, they kept a certain attitude, an anti-commercial attitude. It's built-in—they don't want to sell work. But most artists don't see anything wrong with selling. And it's the job of the Endowment to respond to artists' needs."

The new emphasis on the commercial gallery system might explain this year's cutback in the visual arts program—a cutback that will particularly affect the disbursement of artists' fellowships. Last year, $3.4 million was distributed to 337 artists in all categories: painters, sculptors, photographers, printers, craftpersons and so on. This year begins a new type of grant cycle; now, each discipline will come up for fellowships every other year. The fellowship pool for fiscal 1983 is down to $2.3 million, and there will be fewer grants made.

There have yet to emerge any specific new proposals or programs as to how the changing needs of artists, as perceived by the NEA, are to be met. But alternative spaces have emerged as a focus of attention. Scrutiny, perhaps, is a better word. No one at the NEA is saying that alternative spaces are slated en masse for some Endowment scrap heap. But no one is exactly defending them either. "Are they actually performing, or are they going through the motions? That's what we've got to find out," Andrews says.

"What does alternative mean. I think that some of these spaces are having an identity crisis," Hodsoll says. Some alternative-space directors would agree with Hodsoll's diagnosis. Whether they'd find a market injection therapeutic is another matter.

Last fall, Andrews began mapping out a pilot program aimed at providing alternative spaces with a mechanism for selling the work they show. The program, as Andrews explained it, would work as follows: the NEA would hire a few experts on art sales. These experts would be available to the spaces that wanted their services. But upon airing the plan with several directors of spaces, Andrews found few if any takers. After all, alternative spaces were founded in the first place to show work that for one reason or another might not be able, at a given moment, to pay its way in the commercial gallery world; sales under the proposed program would surely have been few. "He was asking us to undermine what we are," is how one such director put it.

The program is back on the drawing board; Andrews is now considering a broader plan to help alternative spaces achieve private-sector funding. Meanwhile, the 130-odd grant recommendations made by the artists' organizations' panel in November have been passed along to Ruth Berenson for review. There are sure to be questions, say NEA staffers; there may well be another Hodsoll veto or two.

"The artists' group panel was the most scrupulous panel I've ever seen," one staff member told me. "There was a time when panelists took notes to be able to explain their decisions to those who got turned down for grants. Now you take notes to defend your choices." Defending the choices to whom and from what—for the wary, such questions answer themselves. ☐

Author: ***Gerald Marzorati, former art editor of the* SoHo News, *reports frequently on art.***

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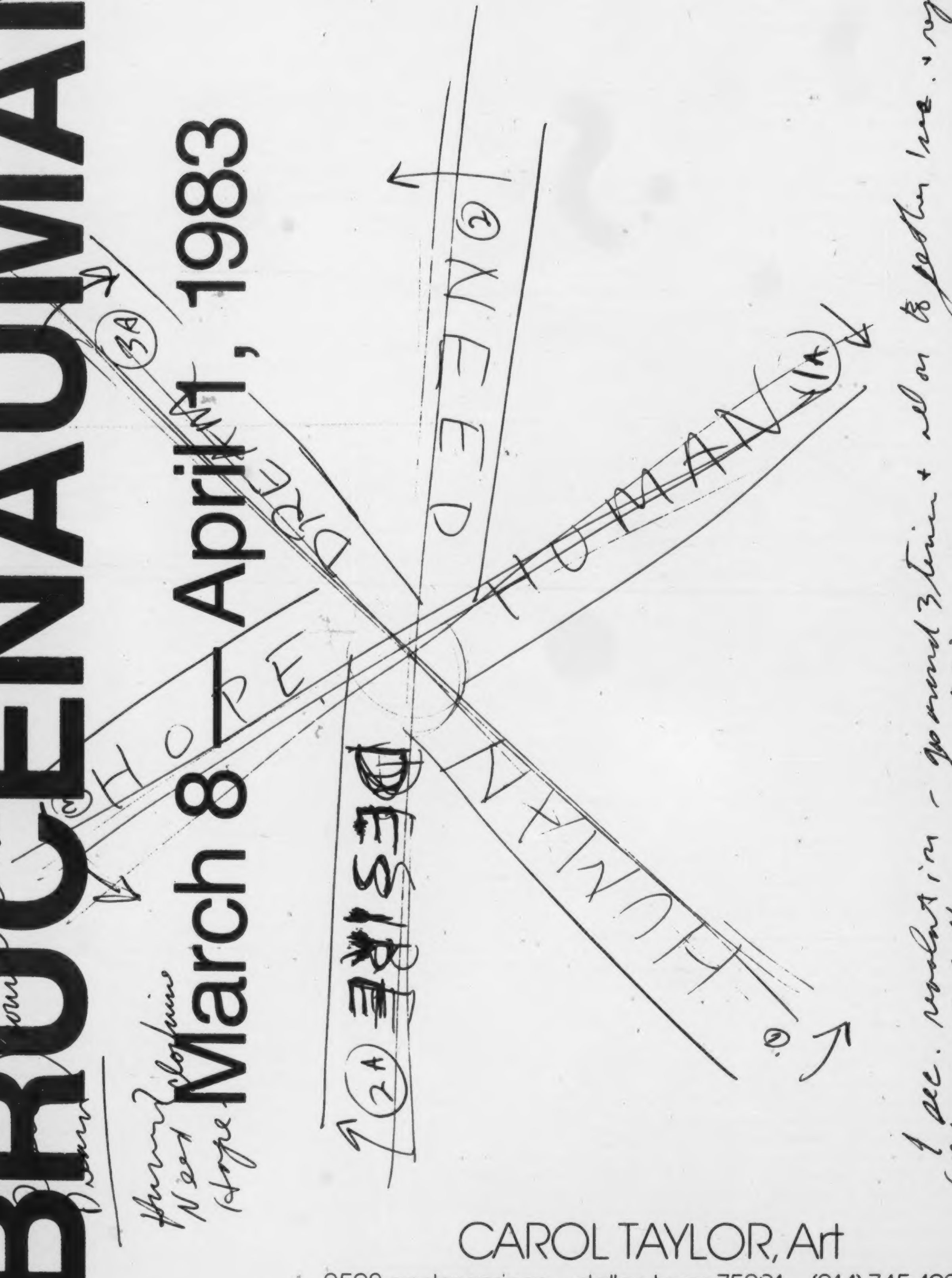
BRUCE NAUMAN

March 8 — April 1, 1983


HOPE
NEED
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1 sec. revolution - go around 3 times + all on to flash 1 sec. + repeat.
(about 10" letters - or 8"?)

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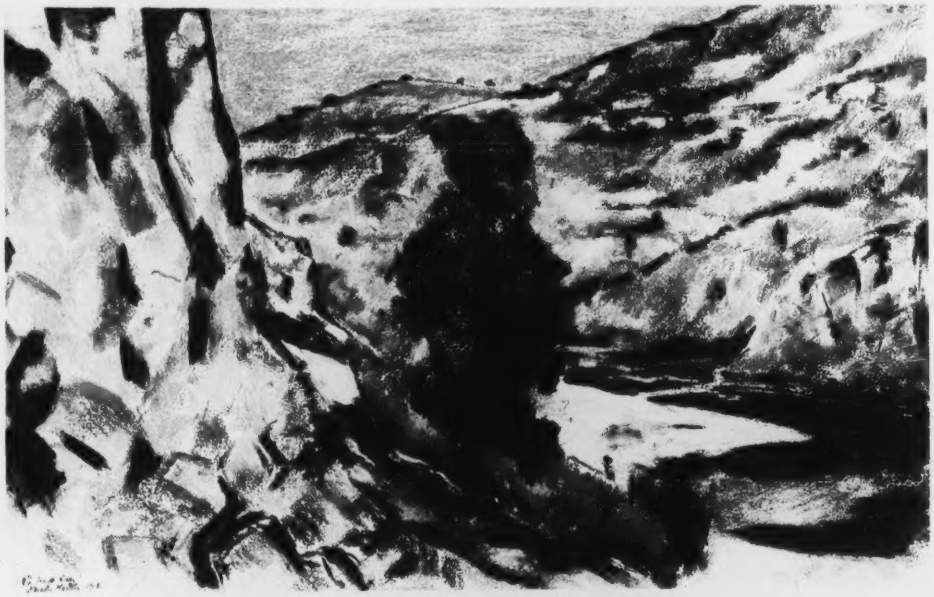

MARSDEN HARTLEY
(1877-1943)
Rio Grande River
1918
Pastel on paper
17 x 27 inches
Signed, titled and dated lower left

Other works by

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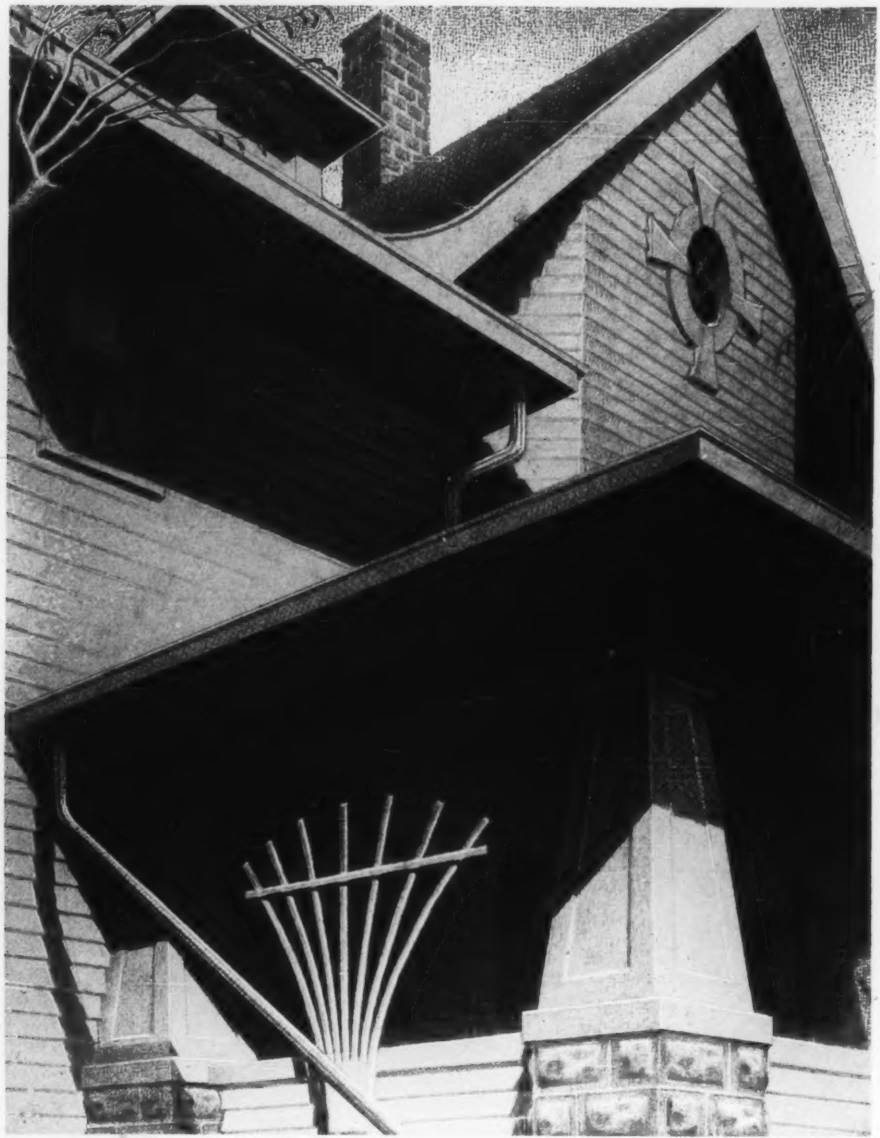

Grant Wood (1892-1942)
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Crayon on buff paper, 20½ x 16 inches
Signed *Grant Wood*, lower left center

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Review of Books

The Horse's Mouth

Artists' writings provide invaluable firsthand insights into the sensibilities that inform their works. Here, an appraisal of a recent selection.

BY ROBERT BERLIND

On Art, *by Marsden Hartley, edited with an introduction and notes by Gail R. Scott, New York, Horizon Press, 1982; 327 pp., $19.95.*

Cleophas and His Own, a North Atlantic Tragedy, *by Marsden Hartley, Halifax, A Press, 1982; 41 pp., $15.*

American Artists on Art From 1940 to 1980, *edited by Ellen H. Johnson, New York, Harper & Row, 1982; 274 pp., $17.25 cloth, $9.95 paper.*

Mobile Homes, *by Rudy Burckhardt, Calais, Vermont, Z Press, 1979; 190 pp., $6.*

Daybook, The Journal of an Artist, *by Anne Truitt, New York, Pantheon, 1982; 225 pp., $14.95.*

Every visual artist knows that trafficking in words has its perils, and yet there is a rich and diverse literature by artists that attracts increasing attention each year. It consists of manifestos, published lectures, autobiography, journals, letters to friends and publications, and various forms of writing as an independent artistic pursuit, sometimes parallel to studio involvements. Even the most reticent of artists often have their words preserved nowadays in published interviews or in solicited statements for catalogues and magazines. It is the exception to the rule that artists of significant stature such as Avery or Hopper leave virtually no comment on their esthetic thinking. There is also an important body of professional art criticism by artists as unlike as Fairfield Porter and Donald Judd. (Brian O'Doherty's *American Masters, the Voice and the Myth in Modern Art,* first published in 1974, has just been reissued in paperback. It is no secret that the author of this provocative and often brilliant study practices art under the name of Patrick Ireland.) The five books under review here give some sense of the diverseness of artists' writings, not to mention their substantial rewards.

Gail R. Scott has performed an evident labor of love in her preparation of *On Art,* the first of three proposed volumes of Marsden Hartley's writings. (The second will contain his memoirs and essays on literature, dance, music, and theater; the third, his poetry.) Easily half of Hartley's time and energy went into his writing, which reveals a voice and sensibility that is, as he might have put it, altogether original. Apart from his studio training he was self-taught, and his idiosyncratic prose is like oral speech, now archaic, now strikingly modernist, calling to mind, by turns, his background in 19th-century Maine and his later intimacy with Gertrude Stein. Hartley's rambling vernacular can accommodate mid-sentence shifts of focus, incidental asides, sudden recollections and extended, poetic metaphors. At his best, whether describing a place, a person, or a work of art, Hartley has a wonderful capacity to identify fully with his subject, and he can therefore take full responsibility for the experience he relates. When talking about work he loves, as in his pieces on Marin and O'Keeffe, he does not describe the art so much as recreate it from its own poetic depths. His "typically fervent style," as Scott puts it, is passionate and personal.

At his worst, in a number of heretofore unpublished pieces that were apparently never subject to revision, his writing is prolix, disjunctive, and willfully quirky in a way that often reveals the autodidact. I agree with Scott's decision to "preserve the freshness and spontaneity of his style" rather than editing anything—though the price of wading through 150-word run-on sentences can seem high at times. In any case the negative aspect of his writing is not simply a problem of syntax; it must be seen in the context of his largely tragic life and the related confusions of intention betrayed in some of the writing, problems to which I shall return.

Scott's introduction, which she uses to "trace the outlines of a spiritual biography," is invaluable in sorting out the philosophical issues within the writings, especially when read in conjunction with Barbara Haskell's excellent critical biography, the catalogue for the Whitney retrospective of 1980. Scott notes the "twin poles of his nature—imagination and intellect—between which he seems to have vacillated, relying on one, then on the other as his chief esthetic guidepost." She skillfully traces the enduring influence of Emerson's Transcendentalism, William James's Pragmatism and Henry James's thought in fiction and criticism, citing in them "a continuity of belief in the primacy of experience . . . . For all three, experience is conceived in terms of what can be immediately cognized or actualized." The conjunction of the spiritual and the empirical that these influences suggest was for Hartley the very locus of art. From his 1921 "Dissertation on Modern Painting": "Art is the exact personal appreciation of a thing seen, heard, or felt in terms of itself . . . . The special and peculiar office of modern art is to produce the newness or the 'nowness' of individual experience." Between his early pull toward the ministry and his late religious paintings (*Fishermen's Last Supper, Christ Held by Half Naked Men,* and by implication many others of his last decade) there are constant indications of his spiritual orientation: "full-blooded, large hearted, and deep souled," as he described the paintings of George Fuller. From his 1936 essay on O'Keeffe: "Artists and religionists are never very far apart, they go to the sources of revelation for what they choose to experience and what they report is the degree of their experiences." Art reveals life to be a spiritual adventure just as O'Keeffe's pictures "portray the journey of her own inner states of being."

Hartley's own journey was a tortuous one, often resembling some ongoing emotional and spiritual debacle, especially after the disastrous critical response to the *German Officer* paintings in his 1916 show at "291." His writing must often have served as a consolation for loneliness as, rootless, beset with financial difficulty and protracted losses of inspiration, he shuttled between places in America and Europe, more often than not painting not where he was but where he had been. His acute sensitivity to specific locales and to what he saw as ethnic—he says "racial"—characteristics as artistic determinants must in part have grown out of his insecure childhood circumstances and deep desire for the security of roots. His concept of "American" was really of the New England Puritan tradition he identified with, with its mistrust of theoretical dogma and its "elegant shyness . . . you did not make loud noises, you did not speak above the true tone . . . you did not disturb life or nature by unseemly behaviors . . . ." The esthetic and the moral, comportment and character, coincide perfectly.

How, then, did Hartley reconcile the Puritan ethos with his own homosexuality and what seems to have been largely a life of unrequited desire? ("Gayness" will certainly not do here.) A passage that Haskell quotes from William Carlos Williams's *Autobiography* sympathetically and poignantly describes his sexual abjectness and life of "torment which painting alone assuaged." It's likely that a certain amount of Hartley's compulsive alternation between rural sites that had for him an archaic integrity and cities that offered sexual opportunity was emblematic of the contradictions his life embodied. At any rate, I cannot help but associate some of the strain in his writing with the discrepancy between his public and private selves. Most especially in much of the writing done in Europe during the twenties, a period for the most part of undistinguished painting, there is a negativity, crankiness and the sense of underlying disintegration. Although Scott does not raise the issue, Haskell demonstrates that there were contradictions between Hartley's intellectual posture and work he was doing at a given time. When he disclaimed any symbolic relevance in the *German Officer* paintings during World War I, we can recognize his duplicity as a necessary tactic, but how shall we estimate what it cost so content-focused an artist? It seems to me that the cantankerous tone of his attack on French art and some of his protestations that he is a Maine painter through and through, whatever the validity of his statements, are part of a

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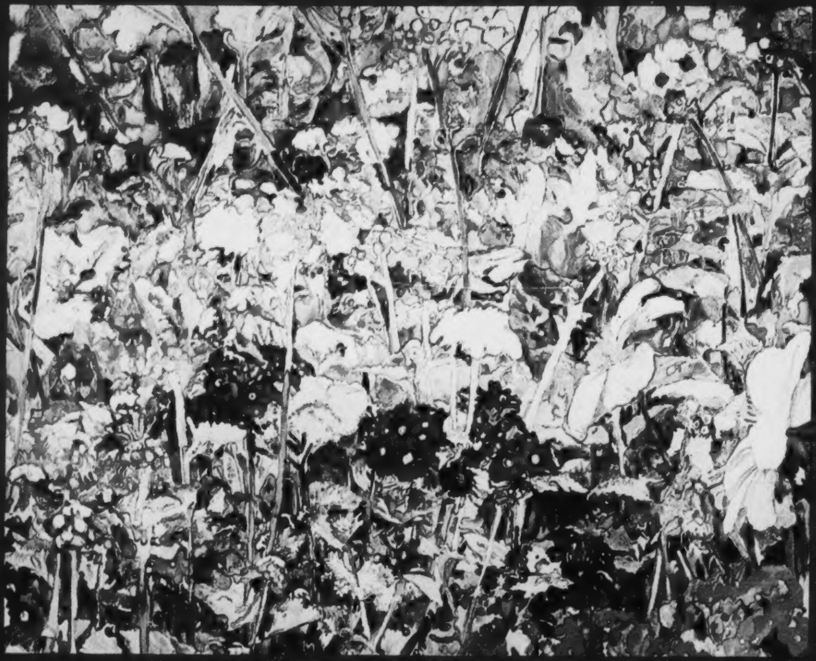

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compromised identity.

During the winter of 1930–31, a period of rejection, hardship and severe illness, Hartley experienced a spiritual turning—rebirth does not seem too strong a word—that was to manifest itself in the *Dogtown* paintings of the following summer and later. This area of Cape Ann, he wrote, has "the air of being made for no one—for nothing but itself . . . . No triviality enters such places as these." There continues to be much confusion and pain in his life, but there is also a renewed poetic grandeur. See, for example, this forward to his 1935 essay, "Farewell, Charles," written after the death of Demuth:

> A number of deaths, following each other like so many birds in a triangle going south, lured to other skies and other waters with other air and nourishment in them, like so many birds, swimming into the sundown, hastening, ere the gate should close, leaving them at a foolish portal.

That same year took Hartley to Eastern Points Island, a fishing community in Nova Scotia. Here he stayed that fall and, returning the following summer, most of the remainder of 1936 with the Mason family. This stay with an "incredible family . . . was to prove the richest experience of my life, the richest in ways that I never would have asked or believe [sic], I shall not want ever again to live through another and pray the god of things it may never come to pass again." At 58 years Hartley had found a home, a community and, it appears, a lover in one of the strapping sons of the family. When both sons along with a cousin were drowned while braving a storm to return from the mainland, the idyll turned tragic. That fall Hartley began the manuscript, an extended prose poem with passages of verse that he called *Cleophas and His Own, A North Atlantic Tragedy*. This typed 25 page manuscript and a postlude of 14 pages were found after his death and are now reaching the public for the first time. Gerald Ferguson has published the material in its original form, reproducing it directly, and the result is an intimate document in which Hartley's presence seems immanent. People are given archaic Acadian names and presented in extraordinary word portraits of the same archetypal force that pervades the whole of Hartley's account: "When Cleophas the father said 'fine large morning,' it sounded as if a page of Blake had been blown open by the wind." As for the family: "never was domestic felicity more perfectly established, everybody loved everybody else—the english spoken was like their thoughts, archaic and elegant . . . . Strength, beauty, love, and rich energy governed this household." Life here—at least in his account—corresponded to and nourished Hartley's own richest energies. In his description of the 70-year-old father we get the enormous power of those figure paintings, the first of his career, that he made in response to the "North Atlantic tragedy." We find also the quasi-theosophical premise of his abstract *German Officer* "portraits," which also eulogized a lost loved one. "Cleophas is like an equi-distant quadrangle in all of his behaviors, squarish at all times . . . ."

The island—who can say how fictionalized?—is also a place of some sexual polymorphousness and untrammeled expression of love. The "giantesque" son Alphonse Adelard "lost no time in letting me know that he liked me and so we became friends at once." A day of sex play among the two of them and a third is spoken of, rather discreetly: "a great deal of pornographic talk, many awkward passes, much freedom of expression . . . intensely exciting and original." Hartley's Nova Scotia is a place where life is no longer at odds with itself. The temptation is to go on quoting at length from this eccentric, uneven, unfinished and wonderful document. Here is one more in which Hartley speaks of his relationship with Cleophas:

> . . . we two human beings together who have learned much from the university of the imagination, he from the sea—I from the little things on the edge of the sea, intricately unfolding, binding us together and I know it is a case of true unspoken love . . . .

We do not doubt the sincerity of his identifying his life's work in art as "the little things on the edge of the sea," so strong is the sense of spiritual surrender and resolve.

Ellen H. Johnson's *American Artists on Art from 1940 to 1980* is an anthology of statements by some 60 artists that will be especially welcome to teachers who, believing in the value of primary sources, spend inordinate amounts of time photocopying and/or keeping track of magazines and catalogues loaned to students. Johnson's organization is based on conventional categories (A.E., Color Field, Pop, Earth & Process, etc.) and virtually all her selections have been culled from familiar sources so there will be little that is new for those who keep abreast of current art. By and large, the samplings represent the artists well, and the artists are well chosen, although the ostensibly value-free, even-handed, across-the-board inclusiveness will inevitably annoy everyone to some degree. There are some notable exclusions, however. We get "Photo-Realist Painting & Super-Realist Sculpture" but nothing concerning perceptually based representational painting though many of the practitioners have written articulately about their work. Somehow Guston, that most eloquent of artists, is missing. And the last category, "Decorative, Narrative, and Popular Image Painting and Installations," results from a desperate attempt to bring it all up to date but is hardly a coherent grouping. These reservations aside, *American Artists* is a treasure trove.

What is especially striking in many of the statements, in contrast to those of Hartley and some of the Abstract Expressionists, is the obvious evidence of university education. There are many references to disciplines outside artmaking and highly conscious esthetic and historical positions being taken, and not only among the Conceptualists. It is not that these artists are necessarily more intelligent than their forebears—good artists are always intelligent—but that, for better or worse, they reflect a new cultural condition of heightened self-consciousness.

In this context an entirely informal and intimate book like Rudy Burckhardt's *Mobile Homes* is very refreshing. Composed of generous sections of Burckhardt's marvelous photographs (many of them famous, others new, at least to me), autobiography, rambling recollections, diary entries, a play and travel notes with drawings by Red Grooms, it projects a casual self-confidence at once aristocratic and bohemian. Everything is presented entirely for its own sake, the genres mixed, the photographs mostly undated. Reminiscences of a very proper, upper class upbringing in Basel ("*Pfui* was a much used word to stop any unclean behavior"), early sexual experience, early years in New York and in the army are intermixed as they might pop into consciousness, always with total candor. Much of the writing concerns travels in the South, Trinidad, Haiti, Morocco and Peru, the focus not on "the sights" but on casual encounters, conversations and observations.

> A boy on top of a truck loaded with sacks is getting ready for the ride home. A woman squats in voluminous skirts as a little river trickles from under her. Two stocky men get into a fight. They take boxer poses and hit out at each other, missing. It ends when a passing soldier pushes one of them against a wall with the authority supplied by his uniform. A dead dog lies in the gutter, his feet in the air.

Mobile Homes was edited by poet Kenward Elmslie, and its style reflects the plain, downbeat manner of much of the New York School of poetry, enough so that one would be mistaken to take its informality for a lack of formal awareness. It is also a wonderful addition to the multifarious output of this photographer/filmmaker/painter, who in his unobtrusive way has been so central to the New York scene over the years. Here he is beginning the day with his wife and son, in perfect balance:

> Every morning, as I awake from the dark of night, a tiny speck in the void, I have to begin all over—there is little to continue from the day before. Then to my surprise, things fall into place: Yvonne gives me a hug. Thomas cracks a joke, there's a check in the mail, my health's good, I can work on a film or a painting or my memoirs; I'm a success if no one puts me down nor envy rears its ugly head.

At $6.00 this must be the best bargain in town.

Anne Truitt's *Daybook: the Journal of an Artist* is a beautifully produced volume that has the feel as well as the contents of an intimate journal. She began writing it in 1974 following her retrospectives at the Whitney and the Corcoran, which left her feeling that "the artist in me had ravished the rest of me and got away scot-free." *Daybook*, then, grew out of an intention to realign her artist-self with the rest of her life—that of a single mother, homemaker, citizen of the world. "I tried to be patient with the rhythmical unfolding of my writing . . . ." She kept her journal for a year, then resumed in 1978 when her first grandchild was born. A natural and graceful writer, her prose is limpid, direct and capable of conveying profound emotions without recourse to heated style. While chronicling her daily life her journal becomes also a sort of spiritual autobiography. Past situations arise spontaneously as though in response to the new space writing creates in her life. Truitt's self-examination is unflinching and, at every moment, possessed of the inevitable dignity that attends a genuine commitment to telling the truth about oneself. Themes of her "Boston blue-stocking" heritage, with its strengths and liabilities, her childhood, her earlier profession in psychology, her interactions with the art world, her artmaking, her day to day pleasures and tribulations—with never a moment of triviality—interweave to make an entirely credible fabric of life. One example:

> The newspaper this morning prominently displayed a photograph of a Cambodian man holding the naked, spraddled body of his just killed daughter. I place Sam's poached egg on toast, hot Ovaltine and honey in front of him.

There follows a passage in which she recounts her train of thought,

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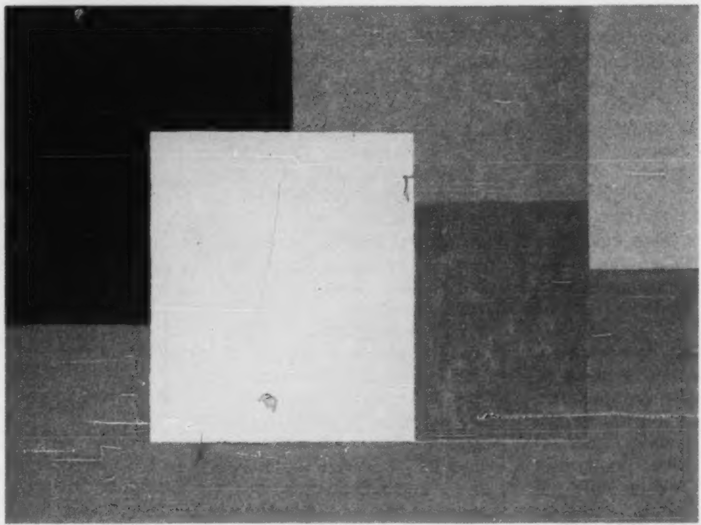

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her refusal to draw the easy conclusion: "The whole world is a mad invention with no order, no sense, no hope of sanity." Instead she comes to her "accustomed position of paradox, with the responsibility for it," and she goes on to consider the implications of that complex moment in her life. It is precisely Truitt's deep philosophical sense of responsibility for her world that makes everything useful to her: financial distress, critical hostility to her work, illness, her past, a horrendous photo in the morning paper.

Everyone interested in the phenomenology of experiencing art should read the description of her response to her first Barnett Newman: "a universe of blue paint by which I was immediately ravished. My whole self lifted into it." Her account of the instantaneous and—I use the word deliberately—transforming effect of the painting upon her should give pause to everyone still stuck in a position about "formalist" vs. "content"-based art.

Hartley defined purity as "the quality of a thing or a thought when it has been released from all irrelevant influences." Truitt writes: "The most demanding part of living a lifetime as an artist is the strict discipline of forcing oneself to work steadfastly along the nerve of one's own most intimate sensitivity." I can imagine her living in complete harmony with Cleophas and his brood. ☐

Author: Robert Berlind is an artist who writes on art.

MONOGRAPHS

The World of Henri Rousseau, *by Yann le Pichon, New York, Viking, 1982; 285 pp., $75.*

This affectionate study of Henri Rousseau's art and life begins with an invitation and a statement of intentions. Yann le Pichon invites the "dear reader" to recognize that "the Douanier Rousseau lives within us"—an appealing idea—and then says that he wants to "unveil the mysteries" of Rousseau's painting. To help in this ambitious endeavor, the author spent 20 years studying Rousseau's collection of newspaper clippings, postcards, engravings and reproductions as well as letters, photographs and other family memorabilia to which he had exclusive access. His most important discovery was the source for much of Rousseau's imagery, the album *Wild Beasts: Approximately 200 Amusing Illustrations Drawn from the Life of Animals, with an Instructive Text.*

Yann le Pichon has also tried to create, through the testimony of the painter's friends and family, a picture of Rousseau's world—the walks he took, the places he painted, his relations with family, wives, children, loves and friends. Although the contours of the Douanier's personality remain as mysterious as the ambience of his paintings, we are provided with clues. In life, as in art, Rousseau was a fantasizer: full of grandiosity, he heard praise instead of jeering when he exhibited his work year after year in the Salon des Independants. For all his innocence, he was prone to self-promoting (and self-deluding) lies and even crimes; in 1907 he was jailed for embezzlement. He adored children in general, but was insensitive to the needs of his own offspring. He loved women, but his romanticism and sensuality combined with terrible attacks of unjustified jealousy.

So far so good; Yann le Pichon creates a life through a few evocative details. He runs into trouble, though, when he tries to understand Rousseau's creative process. This he sees in terms of a theory about the relationship of childhood experience to artistic inspiration. "The imagination," he says, "might be simply a mental reorganization of reminiscences of early determining impressions, restored by random images that are found or patiently sought after. And I arrived at the hypothesis that if the emotional origin and profound inspiration of artistic expression were investigated, they might turn out to be the idealized, heightened, and magnified transcription of childhood fantasies reconstituted in an effort to escape the harsh laws that reality inflicts on the adult, and from which he tries to take refuge in aesthetic attitude. Hence, might an artist's sublimation of his original psychic instincts not be just as much a determining factor as his genetically acquired characteristics?"

Passages like this—and there are many—slow almost to a halt our search for the Rousseau that "lives within us." Psychological inquiry, of course, is not off limits to art historians, but, being amateurs, we must start with empathy and information and then tread lightly, knowing that every step is only a conjecture. In such uncertain terrain, clarity of thought and language is essential, but Yann le Pichon tends more towards poetic evocation than to analytical lucidity. As if to rescue his reader from total befuddlement, he unfurls quotations—from Valéry, Oscar Wilde, Sartre, even the Bible—as if they were banners on the 14th of July. They flap and flourish in their bright colors, calling attention to themselves, not to Henri Rousseau's life and art.

There are organizational problems as well. The text, divided into chapters dealing with various themes in Rousseau's painting, attempts to weave together biography, psychology and iconography. Unfortunately, the result is more of a collage than a tapestry, and it is so difficult to follow the bits and pieces assembled here that the long, detailed chronology at the book's end comes as a relief. Another sort of problem stems from the author's effort to see Rousseau's works as Rousseau might have seen them, but too often, he goes too far. In discussing the still lifes, for example, he tells us the "messages" the individual flowers had for the painter: forget-me-nots say "remember me," poppies say "let's love one another," and so on. There are, however, moments of odd poetic insight, as when le Pichon tells us that Rousseau's painting "exudes a bitter fragrance that grabs your throat like the scent of wild flowers that feed on decaying compost. Rousseau's works have this effect because they cannot hide either the distress of their creator or the bliss to which he aspired."

The best part of this book is the illustrations and captions. The design and layout suit the subject, although even here, the use of details taken from Rousseau's paintings as ornaments for the chapter headings borders on the "cutesy." Turning the pages of pictures, one experiences a delicious, regressive thrill; our visual appetite is like that of a child opening a box of chocolates. There are lots and lots of pictures, big, small, black and white, colored, crunchy, creamy, suspicious-looking, wicked. There are photographs of Rousseau, of his childhood and adult homes, his wives, family, friends. We see the motifs he painted, and all kinds of visual sources for his imagery.

The juxtaposition of Rousseau's paintings and the source material has nothing to do with dreary source-mongering. It is more like a lotto game of matching images. What could be more fun than finding the elephant that inspired the elephant in *The Dream* (it came from Rousseau's album of wild beasts)? Or discovering that he took the ring of dancing children in *The Representatives of Foreign Powers Coming to Salute the Republic as a Sign of Peace* from a postcard? And what, one wonders, was Rousseau thinking about when he painted his pornographic *Beauty and the Beast* (in which a naked woman copulates with a wolf), basing it on an even more pornographic lithograph by Devéria showing a woman having sex with a donkey?

Perhaps the most arresting juxtaposition is Rousseau's *Surprised!* with Delacroix's *A Tiger* and Riou's *Stormy Night.* Rousseau's tiger keeps the outlines of Delacroix's, but he has been placed in the midst of deep jungle grasses. His eyes are as round as buttons, his teeth huge and white, his whiskers flying. The stripes of rain and lightning that surprised the tiger were taken from Riou's print, and for all the primitivism of their rendering, they do much to heighten the tiger's terribilitá. The prowling feline is both hilarious and horrible—horrible enough to make our laughter catch in our throats. Rousseau transformed life through his unshakable fantasy. We are told that he was frightened by the wild beasts he painted. While painting *Surprised!*, he had to run to his window to make sure that he was in Paris, not in some menacing jungle.

It is this primitive conviction of the reality of his intentions that makes Rousseau's tiger so alive. Indeed, this conviction gives all of his paintings their peculiar life. In the end, one is grateful to le Pichon for gathering so much material and presenting it without pedantry. By laying sources and paintings side by side, he makes Rousseau's transformations all the more astonishing. One can also be thankful that the author did not succeed in his aim to "unveil the mysteries" of Rousseau's paintings. That great sly naïf must keep his mysteries—they are what give his work its enduring power. *—Hayden Herrera*

Canaletto, *by J.G. Links, Ithaca, Cornell University Press, 1982; 240 pp., $48.50.*

Canaletto has long been neglected by art historians. J. G. Links's new monograph serves to rectify this injustice, but Links is such a Canaletto enthusiast that he does not pause to ponder the reason for this neglect. Yet an ex-

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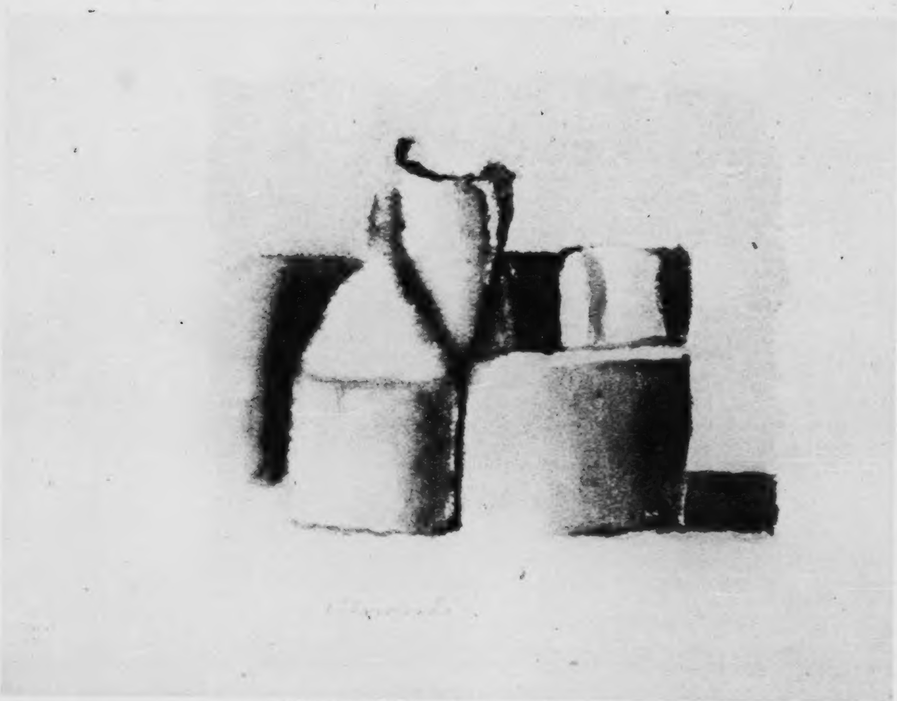

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planation seems fairly close at hand: Canaletto's topographical views do not answer our modern demand for emotive subject matter and aggressively visible brushwork. Canaletto's successor, Francesco Guardi, for instance, has been easier to accept because of his proto-Impressionist, brushy facture. And yet Canaletto, despite his "photographic" technique, remains unquestionably the greater artist. (Some writers have seized on phrases in historical documents to portray Canaletto himself as a spontaneous, modern *plein-air* painter, but Links firmly quashes such speculations.)

Canaletto helped launch the tradition of topographical illustration which flourished in the 18th and 19th centuries, and which has only recently begun to be widely studied. Links's tight focus on Canaletto keeps him from considering the wider critical problems posed by the topographical tradition. Most of the works in this tradition cannot be said to rise above the level of mechanical competence; recent rediscoveries of Turner's landscape watercolors, and Atget's photographs of Paris have made it clear that *some* topographical pictures rise to the level of art. But these works, like the Canalettos studied by Links, are exceptions.

Links never addresses the general question of what qualified a topographical illustration as art, but a number of his individual points are quite relevant. He makes it clear, for instance, that the impression of photographic accuracy we get from Canaletto's masterpieces is quite misleading. Canaletto's most factual paintings are still works of the imagination. He frequently altered the placement or dimensions of buildings and monuments to suit his compositional purposes; similarly, he disposed light and shadow as it suited him; and he often combined multiple viewpoints in one picture. Links suggests that the *impression* of photographic veracity was something demanded by Canaletto's English buyers, and that his skill in satisfying this demand was a major reason for his success. (Guardi's failure, in his lifetime, to sell to the lucrative English market was due precisely to the non-photographic, "Impressionist" appearance of his views.) One only wishes that Links had further examined the esthetic ideas of Canaletto's buyers, and their influence on him.

Canaletto's Venice is not conventionally picturesque. True, Canaletto sometimes depicts a certain shabbiness and decay; in his pictures, as Links writes, "The sunblinds are falling apart; coarse sailcloth is used for shade. Washing is hanging out to dry—washing in the Piazza S. Marco!" But he hardly revels in such picturesque decrepitude; instead, his paintings radiate a cool, pristine elegance. This contradiction seems to be part of their power. Similarly, Canaletto in his mature work deliberately abandons the picturesque atmospheric effects of his precursors. He paradoxically builds drama out of clarity and stillness.

J. G. Links has previously written a volume on *Canaletto and His Patrons*, a guidebook to Venice, and the introduction and notes to an edition of engravings of Canaletto's paintings, in addition to revising the authoritative catalogue raisonné of the painter's work. Unfortunately, in this new volume Links continues to stick closely to the outline of biographical narrative; questions of attribution and date still preoccupy him. Instead of providing a starting point of criticism, these questions tend to become its conclusion. Links extracts every ounce of significance from the surviving historical evidence, while scrupulously separating fact from interpretation. From a scholarly point of view, Links's greatest contribution here seems to be the unearthing of a great deal of new information about the hitherto obscure nine years that Canaletto spent in England. In addition to the English period, he gives special attention to Canaletto's lesser-known early Roman views and his late *capriccios*, and also to his artistic precursors and descendants.

Though the quality of the reproductions could have been improved, the illustrations are copious (245 in black and white, 43 in color), well laid-out, and placed mercifully near the relevant paragraphs in the text. The "blow ups" of details—especially Canaletto's miniature genre scenes—are excellent. They make it easy for the reader to step into Canaletto's imaginary Venice, a place only seemingly identical to the marble and brick city floating on the Adriatic. *—Pepe Karmel*

PHOTOGRAPHY

Last of a Breed: Portraits of Working Cowboys, *by Martin H. Schreiber, introduction by Louis L'Amour, Austin, Texas Monthly Press, 1982; unpaginated, $30.*

Vanishing Breed: Photographs of the Cowboy and the West, *by William Albert Allard, foreword by Thomas McGuane, Boston, Little Brown (a New York Graphic Society book), 1982; 144 pp., $34.95.*

Cowboys are best approached with a measure of skepticism. Robert Frank, from the depths of his urban ironic despair, took some good photographs of cowboys trying their best to imitate John Wayne and Gary Cooper. More recently, New Yorker Garry Winogrand's pictures of the Fort Worth Stock Show and Rodeo, collected in his 1980 book, *Stock Photographs*, captured the bravado of this quintessentially honky-tonk event.

Unlike Frank or Winogrand, Martin H. Schreiber and William Albert Allard are interested only in "real" (e.g., old-fashioned) cowboying. They give no indication that the kind of ranching they depict, done with horses and ropes, rather than trucks and machines, is a rare luxury today, affordable only for the very rich who treat their ranches as amusements and tax shelters. Ranchers who are in it to make money cannot afford to be so picturesque.

In *Last of a Breed: Portraits of Working Cowboys*, Schreiber seems to have borrowed Winogrand's technical formulae: fast black-and-white film, a wide-angle lens, flash combined with natural light. Schreiber, too, is a New Yorker, but he unfortunately lacks Winogrand's insight into the complex relation between myth and reality. Schreiber knows how to use his wide-angle lens to set a horse or a face in the foreground against a vast plateau stretching into the distance; but once he has evoked the immense proscenium of the West, he just stages the old clichés. We see the (flash-lit) foreman rising at dusk with a mug of coffee, cowboys relaxing with guitars in a tent, distant herds of cattle moving through rolling sagebrush, a chuck wagon with a campfire blazing beneath the last flares of sunset.

A couple of pictures show the cowboys lounging against their pickup trucks or heading down the highway on a "beer run," but from these photographs one would never guess to what extent the pickup has replaced the horse as the cowboy's main form of transportation. In a few other pictures, Schreiber communicates a genuine, citybred sense of astonishment at the ungainly, beautiful cattle who are the *raison d'être* of the ranch business. I suspect that—instead of a handsome but unoriginal volume on cowboys—Schreiber could have done a really terrific book on cows.

In *Vanishing Breed: Photographs of the Cowboy and the West*, William Albert Allard gives a wider view of Western life than does Schreiber. In fact his selection of pictures is curiously diffuse—what the Hutterite farmers at the end of the book have to do with cowboys is a mystery to me (I always thought that farmers and cowboys were natural enemies). Many of Allard's color photographs have the slightly unreal, posed perfection of illustrations in *National Geographic*, for which he has indeed been a staff photographer. Too many of his portraits of cowboys with weatherbeaten, leathery faces (or, alternatively, innocent, young ones) look like real-life versions of Marlboro ads. Still others of Allard's photographs utilize the wide-angle, asymmetrical, exaggerated rhetoric of color "art" photographers like William Eggleston and Joel Meyerowitz.

Occasionally Allard's knowledge of cowboying overcomes his penchant for picturesqueness. His text doesn't mention the racism that keeps Mexicans in subordinate positions on American ranches today (and keeps blacks off them altogether), but he does include a number of pictures of Mexican *vaqueros* (in the 19th century, Mexican cowboys taught North Americans the ropes). Perhaps it is not a coincidence that the one Mexican photographed on a northern ranch, rather than in Mexico, is also the only scowling figure in the entire book.

Allard and Schreiber both show calves being roped; they both avoid showing the mechanical chutes which have largely rendered roping unnecessary. And neither photographer wants to reveal the gory details of what happens next, when the calves are branded, dehorned, castrated (the leftover "prairie oysters" are a Western delicacy), and injected with drugs. But this inevitable brutality is an essential element in the cowboy ethos, and in a few pictures Allard does indirectly evoke it. One picture, of a downed calf surrounded by cowboys, is centered on a dully gleaming hypodermic gun dangling from a cowboy's hand. The details are lost in shadow and dust, but the camera is practically on the ground, at the calf's eye-level, and the viewer shares the animal's sense of terror. A couple of pages later, Allard offers a close-up of a cowboy's blood-stained hands, one holding a cigarette and the other an open penknife, poised in front of the crotch of his faded blue jeans. There is blood along the edge of the knife-blade. When part of your job is castrating steers, your own masculinity feels a little threatened. Unlike many of the other photographs in this book, this picture actually says something about the real cowboy.

—Pepe Karmel

Contributors

Hayden Herrera is author of the recent *Frida, A Biography of Frida Kahlo* (Harper & Row). **Pepe Karmel** is a free-lance critic living in Manhattan.

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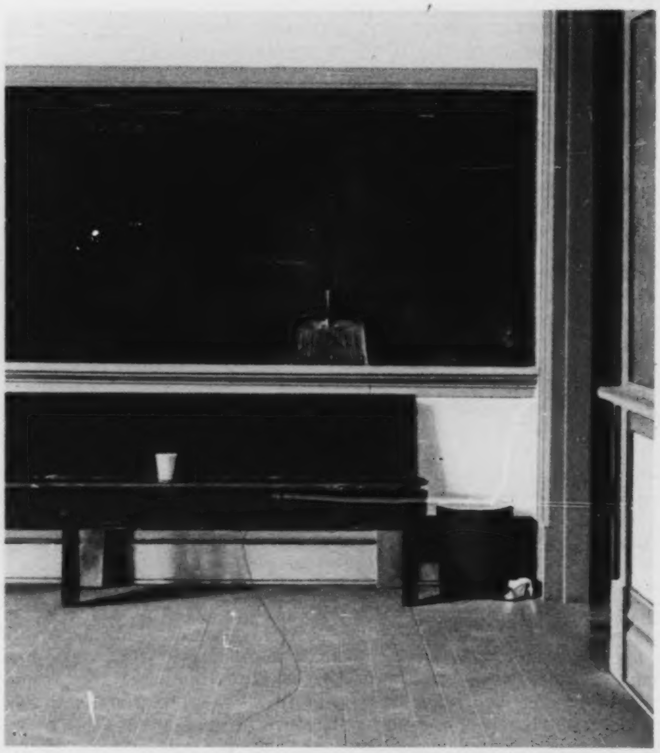

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"Jessica", 1982, pastel 16½ x 14¾"

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Report from West Germany
A Season of Artistic Detente

BY DAVID GALLOWAY

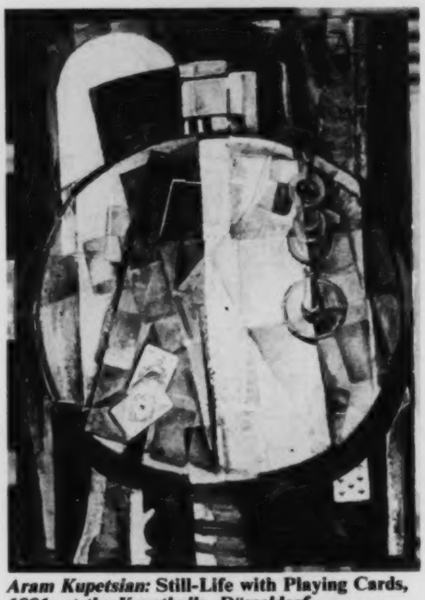
In addition to some large international shows, the salient exhibitions this past autumn either looked east of the Iron Curtain or addressed German art, past and present.

Despite a rare Indian summer, the current German season began with gloomy tidings: a new and colorless coalition in Bonn, massive cuts in cultural budgets, a drastic slump in the commercial art market. As antidote to that teutonic *Weltschmerz*, the news from Kassel was trumpeted through the national press. With 380,000 visitors and 33,000 catalogues sold, Documenta 7 had broken all previous records and firmly assured the future of Documenta 8. Rudi Fuchs's idiosyncratic "museum of 100 days" had attracted the youngest audience since 1955, and the backpacking pilgrims (as well as the unemployed) were admitted for half-price. They endorsed the mammoth show, with its heavy-handed stress on the new Expressionism, as a festival of "alternative" culture, for which Joseph Beuys obligingly played patron saint.

Such faith received further confirmation through major international exhibitions in Berlin and Munich. Nearly 50 artists were selected for "Zeitgeist," and many produced work especially for the imposing classical building by Martin Gropius which housed the show [see p. 33 for more on "Zeitgeist"]. In the shadow of the Berlin wall, it provided an ironic setting for the intensely personal, anti-authoritarian gestures of Rainer Fetting, Helmut Middendorf and A.R. Penck. Penck, who emigrated to West Germany from Dresden two years ago, created massive murals for the central staircase of the Gropius building; in red and grey, their aggressive hieroglyphic surfaces might have been notations from the garbled dialogue between East and West.

The exhibition's organizers, Christos Joachimides and Norman Rosenthal, were responsible for the controversial "New Spirit in Painting" presented at London's Royal Academy in 1981. In Berlin, they gave even more prominent emphasis to the subjective esthetic they see as a hallmark of the 1980s. At its best, "Zeitgeist" displayed an unchecked, primal energy that indeed seemed to confirm a new spirit in our time; too often, however, the paintings included were muddied in both content and technique. Joachimides is quick to admit his own affection for the "smudged" canvas as an alternative to what he terms "hospital-clean." But that preference hardly accounts for the decision to bring Stella and Beuys or Warhol and Sandro Chia together under the same Gropius roof.

Though Germans and Italians dominated "Zeitgeist," the American contribution to the show was more substantial than at Documenta 7. On the other hand, *"Gefühl und Härte"* (Feeling and Toughness) at the Munich Kunstverein was not only an all-German but an all-Berlin show, designed to demonstrate the pioneering role of the former capital in the new German art. The title referred to Berlin's ambivalent political situation, and to the intense contrasts that determine its unique atmosphere. Most of the 19 artists represented—including Fetting, Middendorf, Gerd Rohling, Thomas Lange—are unmistakably "wild," but their work demonstrates an authority rarely found among the *"Neue Wilden"* based in Frankfurt, Hamburg and Cologne. Few, however, approach the technical brilliance of Salomé, whose canvases are animated by a virtuoso sense of color and line.


Aram Kupetsian:* Still-Life with Playing Cards, *1981; at the Kunsthalle, Düsseldorf.

Art Marketing

Many dealers have counted on the vogue for *"Neue Wilden"* to float them over the shoals of recession. The 16th International Art Fair, held this year in Düsseldorf, thus seemed especially conceived for the collector who buys with his ears. The Americans all cautiously stayed at home, and what once ranked as Europe's leading fair had the unhappy feel of do-it-yourself provincialism. The major alternative to a walk on the wild side was a stroll through the classic moderns; Beckmann, Marc, Kandinsky, Léger and Modigliani were available for the cautious, six-figure investor, and the quality was exceptionally high. Düsseldorf's Hans Mayer Gallery struck an elegant middle course with blue-chip contemporaries (Rauschenberg, Warhol, Bill) and accomplished younger artists (Suzan Pitt, Peter Reichenberger, Takashi Naraha). Mayer's phenomenal success at the fair made it clear that a recession audience is far more interested in quality than in fashion.

The German art fair, the first of its kind in Europe, originated in Cologne in 1967; that city has now hosted the first international photography fair, with 31 dealers and 50,000 visitors. Such a fair was the long-cherished dream of dealer Rudolf Kicken, who has almost single-handedly fought for public recognition of photography as a fine art. Only three museums in the country have separate photographic departments, and the student interested in the German avant-garde of the 1920s or '30s is better served by American collections. "The photo boom is just around the corner," Kicken cheerfully predicts, but then adds less cheerfully, "We only have to survive for the next five years." His own survival tactics include packaging shows for museums and presenting a broad range of historical and contemporary exhibitions in his Cologne gallery. The latest features a remarkable 23-year-old self-portraitist who identifies himself only with the name Simpfendoerfer. Using drapery and simple props to suggest a narrative context, the photographer produces unique, life-sized studies charged with emotional intensity. But despite a proven talent for picking gifted newcomers and ferreting out classic prints, Kicken reluctantly admits that he finds most of his customers abroad.

The Eastern Invasion

What seemed at first a promising sign of East-West détente now increasingly resembles the arrival of a sway-backed Trojan horse. The invasion began a year ago, when Peter Ludwig added 159 works by Soviet artists to his legendary collections. Though the artists all bore the Politburo's seal of approval, they were refreshingly free of Socialist-Realist stereo-

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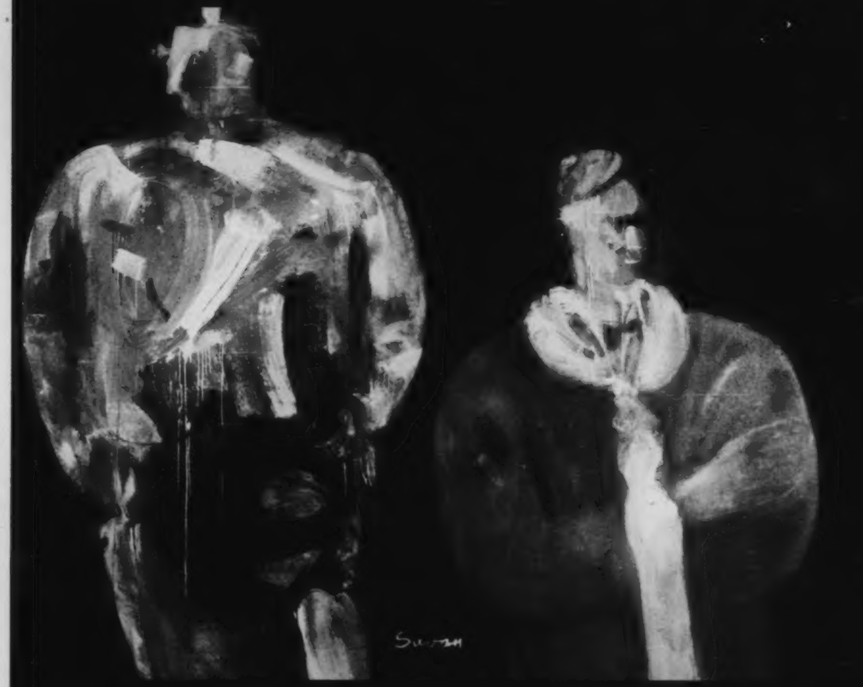

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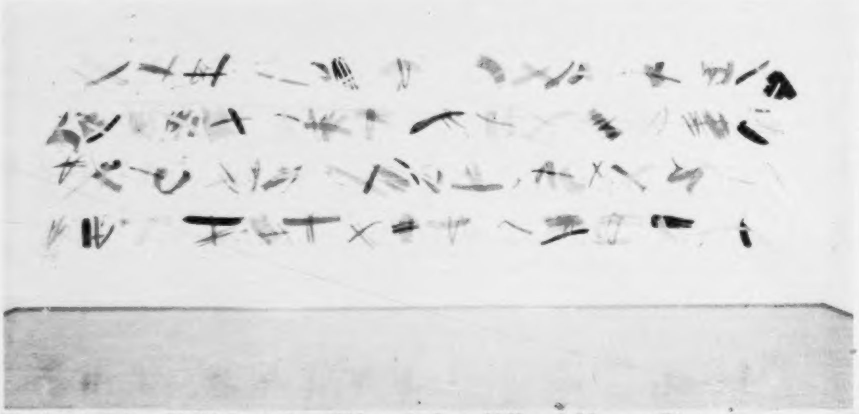
types. There were no stout maidens enamored of tractors, no patriotic parades of banner-waving workers, no caricatures of decadent capitalists. There was, however, a good deal of third-rate painting—a fact temporarily obscured by Ludwig's euphoric reports on the new artistic freedom in the Soviet Union. When the works went on view last summer in Aachen and Cologne, few critics could share the collector's euphoria, though most endorsed his central premise: that Germans cannot afford to ignore what transpires east of the Iron Curtain. Ludwig and his curators, however, went far beyond the good-neighbor concept of cultural exchange to argue the excellence of the Soviet achievement and its role in the museum of the future. Nevertheless very few individual works supported their claims.

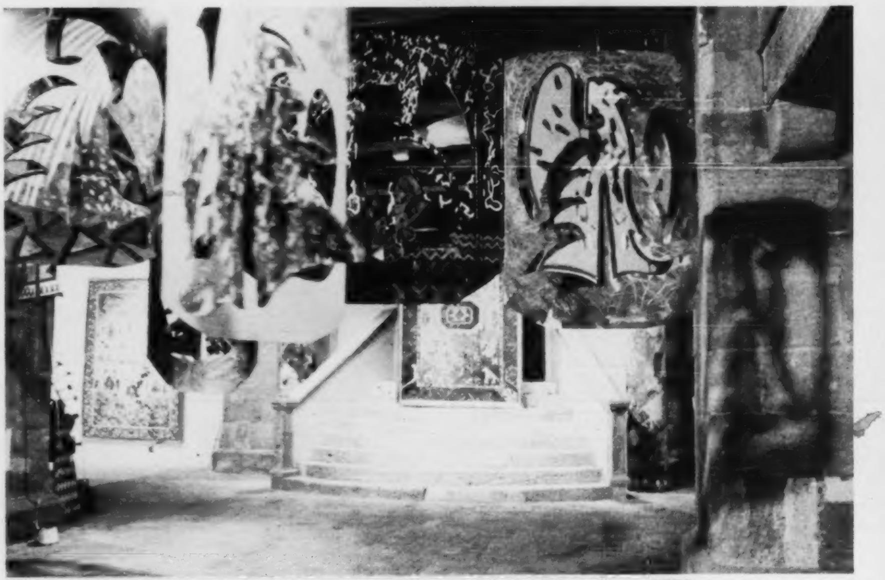
It did soon become clear, though, that Ludwig had skimmed the cream from the thousands of works viewed in ateliers and special exhibitions. The German publisher Henri Nannen, who accompanied Ludwig on some of his eastern jaunts, assembled his own collection, which is currently being marketed by the Levy Gallery in Hamburg. Meanwhile, the Soviet miracle has been rapturously touted by the powerful publishing conglomerate of Grüner and Jahr, of which Nannen is chairman. (The company's influential magazines include *Art* and *Stern*, where Nannen serves as editor-in-chief.) The Nannen investment, which made its way to the Düsseldorf Kunsthalle under the title "Russian Painting Today," is a panoply of neo-Impressionism, neo-Expressionism, neo-Surrealism, and neo-Blaue Reiter. There are individual artists of indisputable talent, including Aram Kupetsian, but the latter's achievements would be considerably more impressive had Braque and Picasso never lifted a brush.

That the party line is not always inimical to Soviet and East German artistic accomplishment was revealed in several shows of contemporary work—work that was surprisingly free of the Socialist-Realist stereotype.

As uneven and derivative as the works in the Nannen collection appear, they are sheer manna compared to those included in "Forty Artists from the Soviet Union," a special section of the annual exhibition of artists from Nordrhein-Westfalen. Selected by members of the artists' federation of the U.S.S.R., most of the works were somber in hue, crude in execution, and tireless in celebration of the revolutionary cause. That the party line is not always inimical to artistic accomplishment was revealed by yet another Soviet presentation at the Düsseldorf Kunsthalle—a retrospective of the paintings, drawings and posters of Alexander Deineke (1899–1969). Despite its Stalinist fervor, Deineke's work is executed with a masterly sense of composition; and the graphic realism of his paintings does not preclude a strong feeling for primary form, as though he seeks to convey an inner truth concealed beneath the figurative surface. Even his most doctrinaire productions contain unmistakable echoes of the creative ferment which carried Russian modernists from 19th-century academicism to pure abstraction. That brilliant, repressed heritage was recalled in a retrospective at Duisburg's Lehmbruck Museum which summarized the versatile careers of Alexander Rodchenko and his wife Varvara Stepanova. The most extensive show of its kind presented in the West, it drew heavily on the collections of Russian museums and of the Rodchenko heirs in Moscow.



Eva-Maria Schön: Untitled painting, 1982; at the Leopold Hoesch Museum, Düren.



Horst Gläsker paintings as installed at the Städtische Galerie, Regensburg, 1982.

Simpfendoerfer:* She followed slowly, and she needed time, *1982, photograph; at the Rudolf Kicken Gallery, Cologne.

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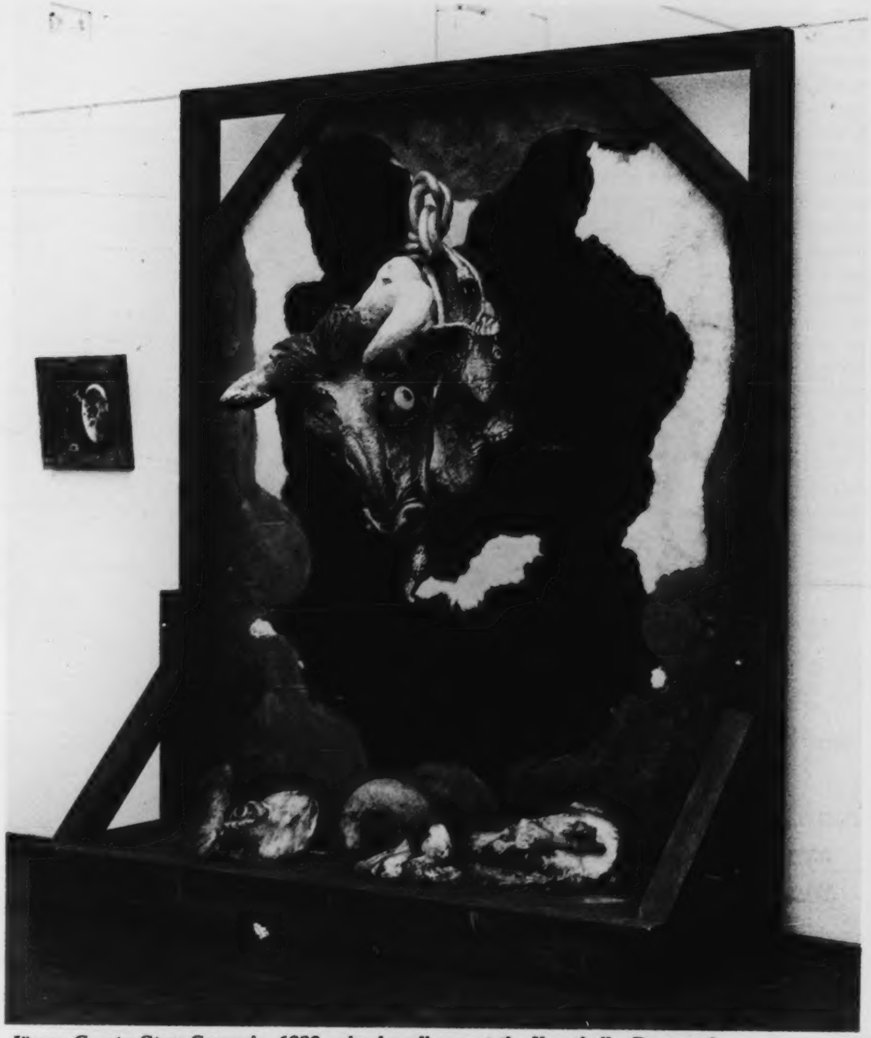
The liberal breeze that wafts from the Kremlin has allegedly been felt as far west as Dresden, where the annual exhibition of East German art was opened with self-congratulatory tributes to a new individualism. In celebration of its own third birthday, *Art* magazine has selected the work of 13 East German artists and presented them under the title *"Zeitvergleich"* (Time Comparison)—a conscious confrontation of the two Germanys. Opened at the Hamburg Kunstverein, and with an imposing catalogue introduced by Günter Grass, the show will travel to museums throughout the country, ending in Hannover in 1984. *"Zeitvergleich"* makes abundantly clear that there are wild ones east of the border as well (e.g., Walter Libuda) and a far more subtle sense of historical antecedents than in works from the U.S.S.R. But distances are shorter, and information flows more regularly between the two Germanys. At the moment, such exchange is actively encouraged by both governments, and its crowning moment is a massive retrospective of works by Karl Friedrich Schinkel; originating at the Hamburg Kunsthalle, the show will travel to museums throughout Germany. Architect, painter, designer, sculptor and visionary, Schinkel has been termed "the Prussian Michelangelo." Popularly known for his imposing public buildings in the Gothic revival style, Schinkel also produced functionalist designs that directly influenced Mies van der Rohe. His remarkable versatility is matched by a nuanced feeling for draftsmanship which gives even his casual sketches a unique vibrancy.



Jürgen Goertz: **Steer Souvenir,** *1982, mixed mediums; at the Kunsthalle, Darmstadt.*

Women Past and Present

For most museum-goers, the Neue Sachlichkeit—the critical, neorealist style that emerged in the 1920s—is synonymous with Otto Dix and Christian Schad. In the great realist exhibition held two years ago in Paris and Berlin, 30 German painters represented the various modes of the Neue Sachlichkeit, but there was not a woman among them. Margarethe Jochimsen, director of the Bonn Kunstverein, has made a policy of correcting such oversights. Her feminist bias often seems strained, but with her recent exhibition of Grethe Jürgens and Gerta Overbeck she inscribed an important footnote to art history. The two painters came from conventional bourgeois families, and met while studying industrial arts and design in Hannover. They shared strong proletarian sympathies, and when inflation prevented further study, both became commercial artists. Meanwhile, Jürgens and Overbeck were producing remarkable paintings of laborers and their milieus—always with engagement, never with sentimentality; and their portraits of friends and relatives easily hold their own against the work of Dix and Schad.

German galleries are generally more receptive to women artists than they were a decade ago, and though female participation at Documenta was scarcely more than tokenism, two of the most vital younger artists there were Elvira Bach and Isolde Wawrin. In one of the changing exhibitions that complemented the Documenta presentation, Hella Santarossa's "dance paintings"—vividly gestural canvases in luminously bright colors, inspired by disco, teenie-boppers and 1950s rock and roll—were on view; they were subsequently seen at the Gabriele von Loeper Gallery in Hamburg.

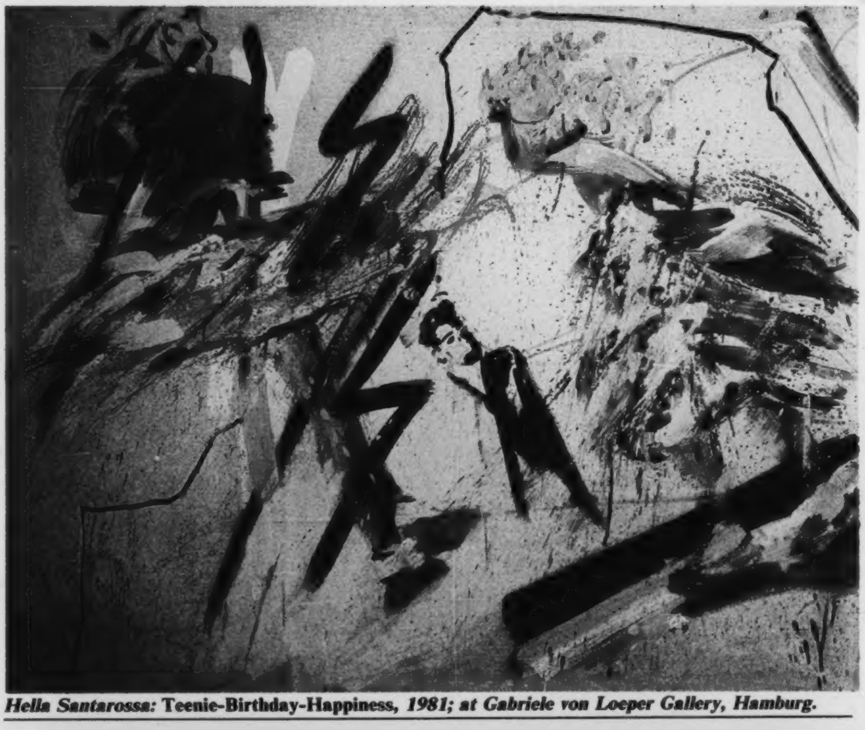
The paintings of Eva-Maria Schön, at the Leopold Hoesch Museum in Düren, share the Santarossa vitality, but their technique is more distilled. Large brush strokes are laid down in simple configurations repeated across broad bands of paper; these, in turn, often wrap entire rooms, or drape over scaffolding to form processional avenues through which the viewer experiences the total composition in constantly shifting perspectives. There is a frank theatricality in such pieces, as there is in the three-dimensional contructions of the American Suzan Pitt, whose works enter major German collections almost as rapidly as she can produce them. *Asparagus Theater,* her film/sculpture/environment, has a permanent place in the Ludwig Collection. The contagious sense of fantasy it reflects finds a new and monumental outlet in Pitt's sumptuous designs for the Wiesbaden production of *The Magic Flute,* in which sets, costumes and theater curtains are all transformed into the artist's characteristic dream-language.

Faits Divers

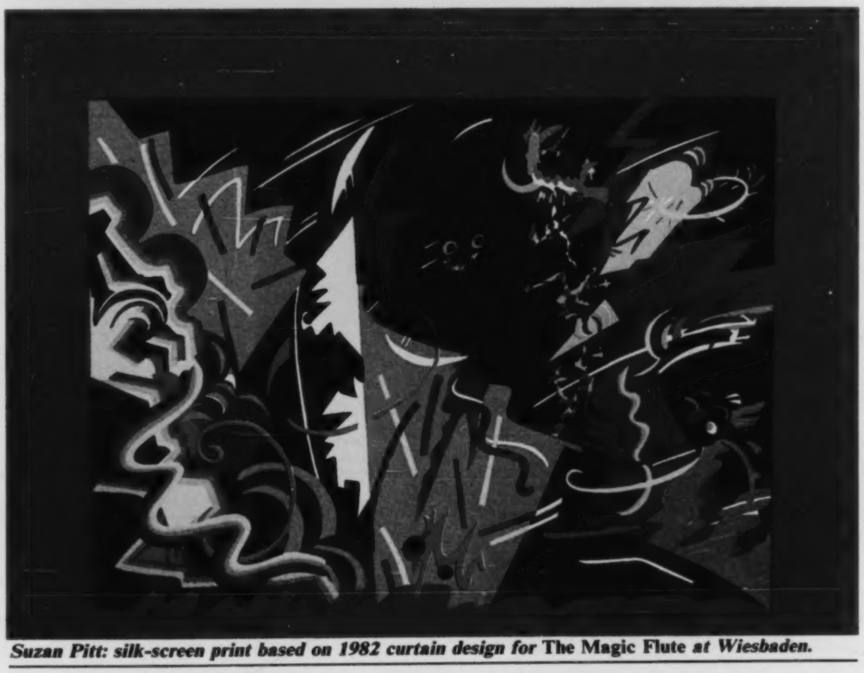
Partly because of the dollar's recovery on the international money market, partly because of the vogue for the European art, there are fewer Americans on view in Germany. The Kestner Gesellschaft in Hannover is a major exception: "New York Now" concluded an ambitious series of exhibitions examining American achievements since the 1960s. (The show is now at the Munich Kunstverein.) As a finale to eight major retrospectives, "New York Now" focused on works produced in the last two years—a Manhattan potpourri that began alphabetically with Nicholas Africano and concluded with Joe Zucker, and that was assembled with the meticulous curatorial expertise that has always distinguished the Hannover exhibitions. Frankfurt's Kunstinstitut made a very different New World presentation with works from Harvard's Busch-Reisinger collection of German art (an exhibition now at the Bauhaus Archive in Berlin). Few museums here can offer such a definitive, qualitative summary of the complex forces of modernism that were to be ruthlessly suppressed by the Third Reich. The Landesmuseum in Munster added an elegant comment on the early stages of that search for a new visual language; it brought together works by Paul Klee, August Macke and Louis Moilliet, all produced during a journey to Tunis in 1914, and all consciously employing the reductions of Cubism. (The show is currently at the Kunstverein in Bonn.)

Such exhibitions help to establish the historical dimension often lacking in discussions of the "new" painting, but they also underscore the fact that there is an energy and inventiveness in contemporary German art that have not existed for a full half-century. An instance is the work of Horst Gläsker, who builds Rube Goldberg-style musical instruments and who also overpaints wallpaper and machine-made oriental rugs, transforming commonplace materials into works of powerful lyric beauty. Recently, he has been inscribing mythological drawings into the wet paint surface, often using motifs derived from ancient Egyptian art. His frank eroticism was too strong for the city fathers of Regensburg, who threatened to close his exhibition at the local museum (and who had, in fact, cancelled a presentation of photographs by Helmut Newton shortly before).

An exhibition of the long-neglected work of two Neue Sachlichkeit women painters, G. Jürgens and G. Overbeck, inscribed an important footnote to art history.



Hella Santarossa: **Teenie-Birthday-Happiness,** *1981; at Gabriele von Loeper Gallery, Hamburg.*



Suzan Pitt: silk-screen print based on 1982 curtain design for **The Magic Flute** *at Wiesbaden.*

There is more than a casual parallel between Gläsker's instinctive sense of irony and that of sculptor Jürgen Goertz—one of the few "foreigners" specially invited to participate in the recent exhibition of artists from Nordrhein-Westfalen. Goertz lives near Karlsruhe, and his numerous commissions there have left a stamp on every corner of the city. The irony of his work is one of form and material: naturalistic shapes wittily metamorphose into dream creatures, and banal materials fuse with bronze or marble, are plated in silver, or are heavily goldleafed. Goertz's recent show at the Darmstadt Kunsthalle revealed him as one of the few artists in our time entirely at ease with the tradition of monumental public sculpture. His painstaking sense of craftsmanship also belongs to the German tradition, and he frankly acknowledges his indebtedness to Dürer. Although there is reason enough to regret the isolationist and nationalistic tendencies that manifest themselves almost daily in Western Europe, the German artist's use of his own tradition is explicable. After decades of homage to American models, his need for rapprochement with a European past was obvious. That process has only begun, but it has already established the true zeitgeist of the 1980s. ☐

Author: *David Galloway is a novelist, free-lance critic and holds the Chair of American Studies at Germany's Ruhr University.*

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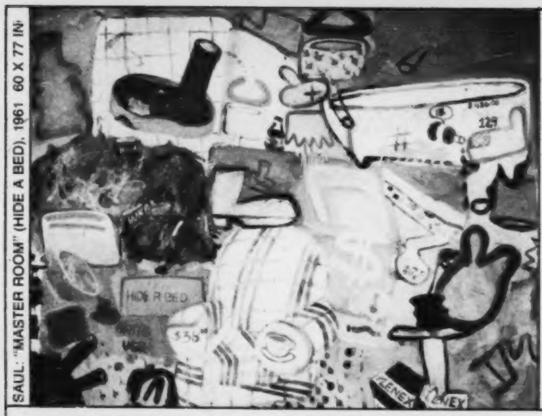

SAUL: "MASTER ROOM" (HIDE A BED), 1961 60 X 77 IN.

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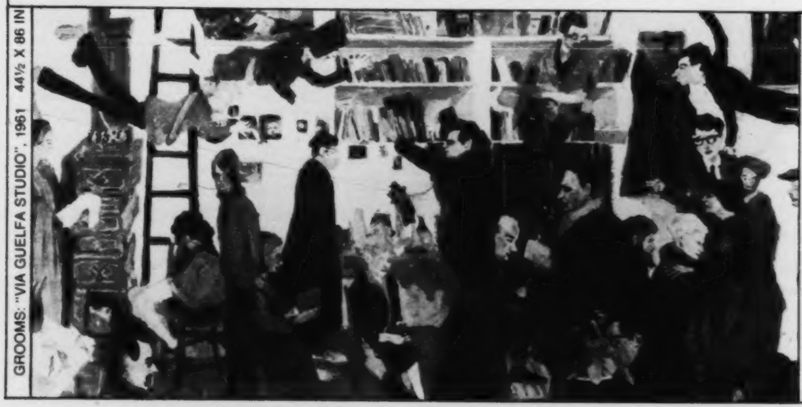

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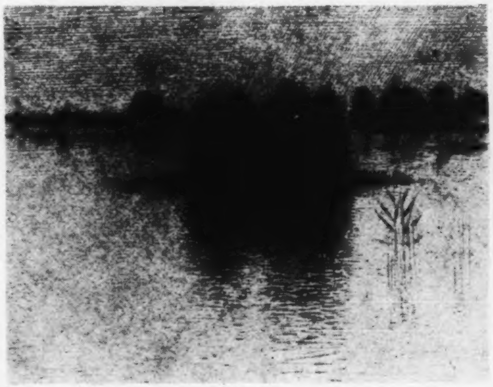

Liten ö, 1982

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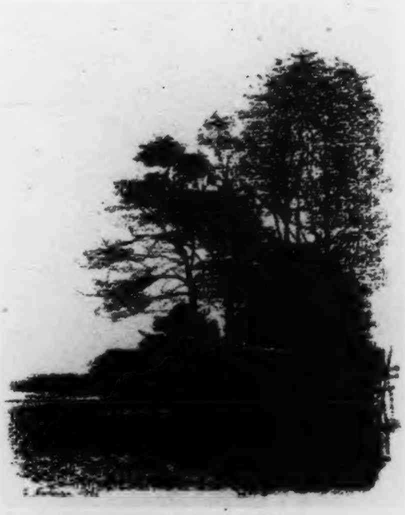

Forest Edge, 1980, 6 1/4 x 4 3/4"

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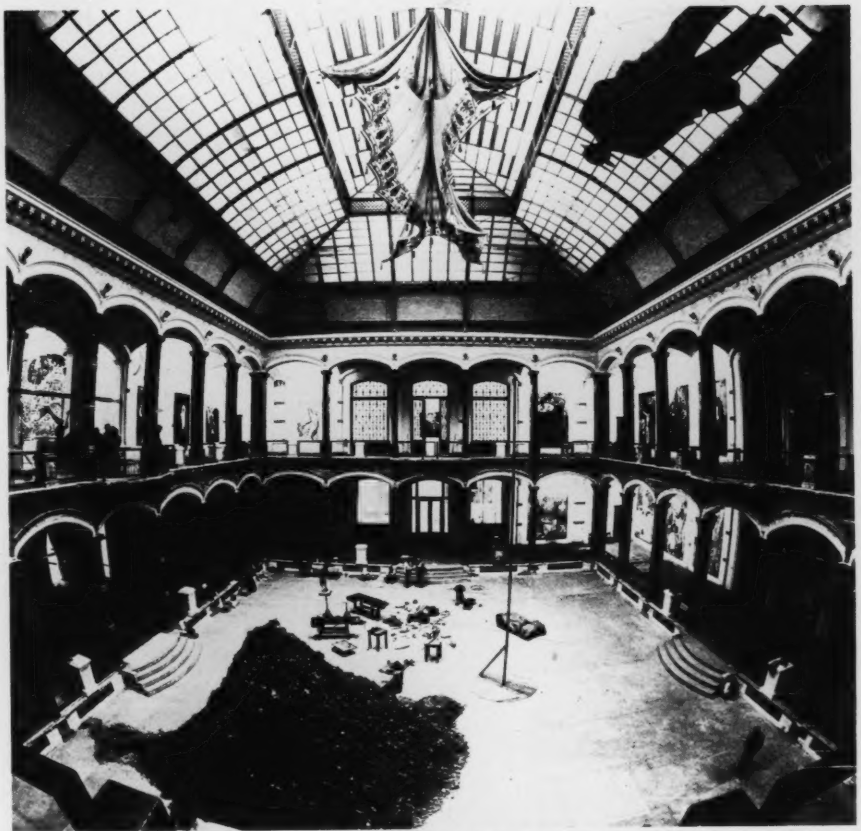
Report from Berlin
"Zeitgeist": The Times & The Place

BY JOAN SIMON

Displaying over 250 large-scale paintings, sculptures and installation pieces, "Zeitgeist" showed painting to be a very spirited medium—much of it, however, "Neo-Expressionist" and with a very bleak message.



"Zeigeist" installed at the Martin-Gropius-Bau: Joseph Beuys's Hirschdenkmäler *(Monument to the Stag) in the central court; Jonathan Borofsky's 40-foot paper cut-out* Man with a Briefcase, *on the skylight; paintings commissioned for the exhibition can be seen around the double-storied colonnade. Photo J. Littkemann.*

Zeitgeist" was a magnificently peculiar show. Organized by Christos M. Joachimides, of Berlin, and Norman Rosenthal, of London, it attempted "to investigate what in the field of painting and sculpture touches the nerve of our time"—an ambition they had jointly tackled before as two of the three curators behind 1981's "New Spirit in Painting" at the Royal Academy [see *A.i.A., Summer* '81]. That show declared the "emergence" of the new painting, traced its eclectic lineage, demonstrated an expressionist/figurative bias, and showcased the young Italian and German artists. "Zeitgeist," no less controversial, shows that painting is indeed the spirited medium of the time. (Sculpture was treated marginally, and looked weak.) Not quite so believably, "Zeitgeist" insists that Neo-Expressionism is exemplary of the most significant work being done right now.

Unlike "New Spirit," there was in "Zeitgeist" no Realist or Minimalist painting—or any abstraction whatsoever that could not be described as "expressionist." Joachimides and Rosenthal threw their net around an international roster of 45 artists; not surprisingly, they came up with a show that featured new German work in some depth. The show included 20 German artists, the largest national group, plus 10 Americans, 6 Italians, 5 Englishmen, a Frenchman, Dutchman and a Dane. There was a sole woman—one more than in "New Spirit."

The site was the palatial Martin-Gropius-Bau, former Prussian decorative arts museum, which adjoins a yard containing a sign that states in four languages, "You are standing on the grounds of the former torture chamber of the Gestapo." The building itself was badly damaged by Allied bombardment, then by subsequent neglect and plundering, until it was registered as a Berlin monument in 1966. It underwent a costly renovation from 1977 to 1981. The Berlin Wall appears to be the building's back fence; so arbitrarily was the Wall placed when it divided the city that the Neo-Classical structure's proper front entrance can't be used—admittance is from what was formerly the rear.

The Martin-Gropius-Bau is an unavoidably haunted place, and the contradictions it embodies are immediately visible. From within, it is decadently glamorous. Impeccable white-walled new construction can't but highlight wounded marble and masonry. Looking out from its upper stories, you see not only the rickety wooden staircases that serve as viewing stations over the Wall from the West, but the even more ominous because invisible (from ground level) series of concrete and barbed wire walls said to be punctuated by land mines on the Eastern side.

The organizers indeed aimed to take into account what they described as the building's "heavily loaded historical surroundings," and to use the building itself as part of their program. But their concept of "zeitgeist"—used to encompass either spirit of the time or spirit of the place—was only randomly relevant. It applied most obviously to the German work, and to the installation pieces which by their very nature deal with particularities of a site. But if the curators' priorities were blatantly revealed by the numbers, they were even more boldly stated by the way works were located in the building.

The Martin-Gropius-Bau divides into three distinct kinds of exhibition spaces: an enormous skylit center court is ringed by a double-storied colonnade, which itself is surrounded by a series of connecting salon-like rooms. The curators used these concentric zones hierarchically. Given the center ring, Joseph Beuys spent several weeks before the show opened, ceremonially (and photogenically) installing his *Hirschdenkmäler* (Monument to the Stag) in the court. A 20-foot-high slag of clay dominated the staged assemblage; also included were well-known fetishistic reminders of Beuys's survival during the war years—a cot, a felt blanket and

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various rustic tools. *Monument to the Stag* spoke visually of destruction, rebuilding and a kind of mythic personal reconciliation of the two. It was a massive gesture of paradoxical utility/futility whether it referred specifically to earth-moving or art-making. According to Beuys's own didactic catalogue entry, however, the piece was also a ritual meeting place intended to serve a variety of "natural spirits"—dead or alive (which also incidentally explained the invisibility of the eponymous stag.)

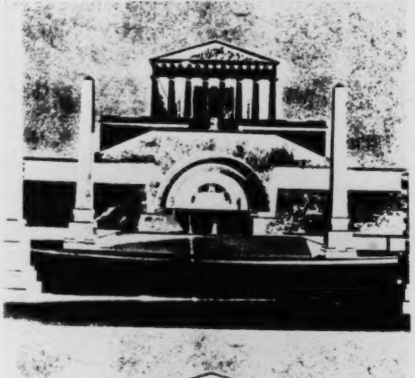
Clearly, the spirit of Beuys's utopian meeting place corresponded to that of "Zeitgeist's" curators. By structuring the show around Beuys, the curators not only offered his historical importance as an indisputable fact, but also put him forth as the emblematic national artist who could at the same time attain major international status.

Under the double-decker colonnades, which also served as both promenades around the show and as theatrical mezzanines from which to view the Beuys installation, the curators installed a show-within-a-show. Overtly recalling the building's previous function as a showplace for crafts and decorative arts, the curators commissioned eight artists to make four paintings each (each work a vertical rectangle of 4 by 3 meters) to fill a series of niches. It was never stated why Cucchi, Salomé, Fetting, McLean, Middendorf, Salle, Clemente and Paladino, rather than some of the other artists in the show, were selected. It is evident, however, that all of them make paintings which depend heavily on drawing, all work with imagery that is reportorially based and/or brashly apocalyptic, and all of them have been grouped recently under the Neo-Expressionist rubric, with consistent visibility in the galleries and the large international surveys.

Though potentially the most curatorially innovative part of the show, this section turned out to look the weakest. These freshly-minted works evidenced common denominators of fast drawing, fast painting and fast thinking. The McLeans looked quite like Salles (especially across the long vistas, which also made the total decorative scheme resemble fabric swatches or paint chips). Fetting's *Harrisburger*, with a swastika painted on the inner rim of a Three Mile Island tower, displayed a kind of simplistic politics in its conflation of fear-invoking symbols. (The painting triggered an equally simplistic reaction at the opening—it was slashed, then quietly removed the next day.) And Salomé's swimmers-as-paintstrokes were assembled on the canvas as if they had been issued by the yard. Hybrids that neither fully solved the problems of decoration (it would have been interesting to see Robert Kushner or Joyce Kozloff in this context) nor the problems of painting, they finally seemed like curiosities that substituted a curatorial idea for an individual artist's vision.

David Salle's paintings were especially problematic. Perhaps not content to be seen as merely one of the group, Salle seemed to have chosen a "what's wrong with this picture?" strategy to insure that his paintings would be noticed. In the drawn/scribbled upper panel of each of his four diptychs, he barely camouflaged one letter painting; once deciphered, they sequentially spelled out the word "cunt." His sheepish misogyny was not only offensive but a disturbing reminder of his more overtly exploitive dunce-cap photos of nude women. (Curiously, the catalogue reproduced the four diptychs in scrambled sequence).

It's possible Salle used the puzzle as a desperate grab to achieve the overall readability that has been an essential factor in the success of some of his other paintings, since his "Zeitgeist" diptychs didn't do too well individually. By stacking his panels vertically to suit the format of the commission, he lost the left-to-right, implicitly narrative sweep that is usually suggested by his side-by-side placement. His painterly quotations and image-fragments on the lower panels are now more isolated than superimposed. They include Abstract-Expressionist patches, some geometric elements, academic renderings of cropped nude women (one of them a huge spread shot), and, in two panels, self-portrait heads. There's an attitude buried in there somewhere. The question with Salle's work is always, who is the narrator? The simple answer is, Salle himself. But the subtitle of *Zeitgeist Painting I—Was My Husband a Doctor or a Patient*—makes the speaker a female, and adds "ambiguity" almost as a footnote. Yet Salle's use of the four-letter word device (written in much bolder type) to unite the works undercuts whatever complexity he may have had in mind.



Andy Warhol: Zeitgeist Painting, 1982, acrylic on canvas, 14 ½ feet high. Galerie Bruno Bischofberger. Photo J. Littkemann.

Some of the best works in the show were to be found among selected rather than commissioned works, and several of the rooms served as tightly focused mini-retrospectives. In the Julian Schnabel paintings, three-dimensional objects are truly integrated as linear and narrative elements. The antlers pushing you away from *Pre-History: Glory, Honor, Privilege and Poverty* (1981) also kept pulling you back in. They underscore the primitivism of his title, and anchor his spinning universe of paint textures and variously oriented images. At the same time the antlers act as multiple directional signals pointing to imagery as diverse in meaning as the artist's baby at the painting's center, Lenin's face taking up almost the entire left-hand side, and an anonymous upside-down man (skewered with another set of antlers) at the lower right.

Malcolm Morley's recent landscapes (1980-81), without forgoing his "bad" painting technique of jamming all sorts of out-of-scale images into a tightly controlled space (it looks like Schnabel learned a lot from him in this context), now play with qualities of light and depth of field. A masterful mix of the comical and classical, his works register changes in perspective vertically, as in traditional Chinese landscape painting. Morley's paintings, rather small by the show's standards, were a refreshing reminder that good work need not necessarily be big or flamboyantly bold.

Cy Twombly's richly impastoed landscape abstractions grandly elicit the focused power of a whisper. He uses sketchy words doubled to echo themselves in *Goethe in Italy* (1978); in a selection of more recent works, a painterly sweep alone defines and recalls a place. And Susan Rothenberg's three large horse paintings (1974–'75), previously seen together only once, in 1975, at 112 Greene Street, now stand out, like the Twomblys, for their muted lushness and the powerful sense of a brain thinking with a hand.

How easy—in 1983 and at this show—it would have been to read only "nationalism" into a title like Rothenberg's *United States* (1975), and to ignore the multiple "states" conjoined in a bisected painting that obviously depicts a horse. The horse's front end appears on a sienna field, the rear on a black one. As in Johns's *Maps*, the complex fit of painterly and semantic references in *United States* is as abstract as building wholes from parts, as technically traditional

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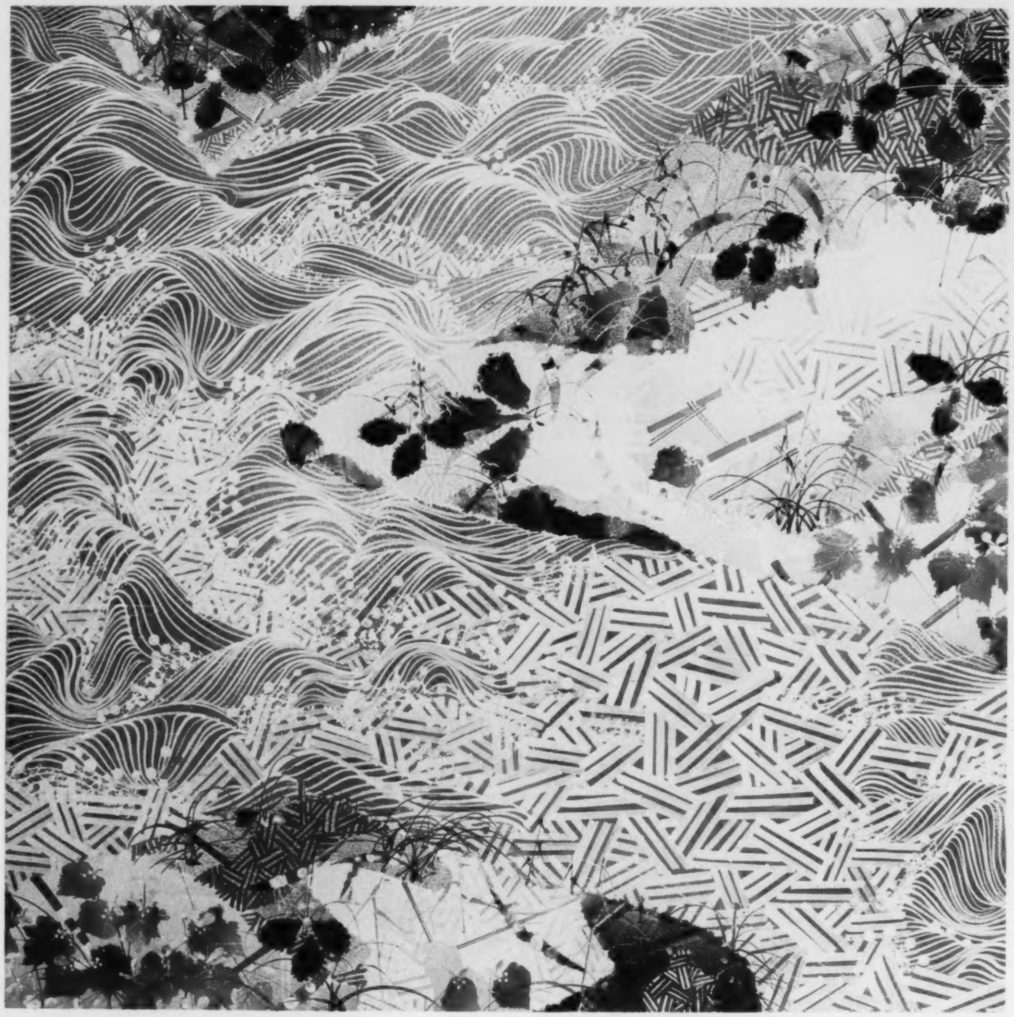

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in painting as meshing figure and ground, and as dumbly meaningful as the name given to a country made up of disparate localities.

Some of the work in "Zeitgeist" is personally symbolic with political overtones. Other works—German ones in particular—are overtly political in their symbolism, a few of them using historically-loaded words as part of their imagery. The degree to which all this content is merged visually into an accessible pictorial statement is quite different from artist to artist, breaking down the "united front" that has until recently served so effectively as a marketing tool.

Penck's colossal, brand-new *Dis* and *Chi Tong* (each 5 by 10 meters, both 1982), also called *East* and *West*, one black on white, one red on white, faced off from opposite east and west walls of the building's main staircase. (Some of the artists in the show were allowed to select a specific architectural framework for their installation; others knew only that "big" or "new" were the curators' criteria.) Penck's pair was not only metonymic of the situation of a divided Berlin, but also boldly scaled up the emotional intensity of his pictograms. While still employing a pattern-like organization of the overall canvas, Penck now includes figures of wildly different sizes and has them act out all sorts of dramas—from big isolated figures in postures denoting personal anguish to busy stick-figure groupings engaged in battle. The large figures now appear flesh-starved, rather than simply outlined. The installation of these works supplemented their internal resonance: viewers tended to gather on the staircase like an expectant audience in a hushed theater.

Kiefer's political content is explicit in his titles and in his relentlessly Germanic thematic material. However it merges with a pictorial theatricality of a different sort. His straw-encrusted *Nürnberg* (1982) with its burnt wood planks embedded in the painting and its title scrawled at the top, or the pair of 12-foot-high woodcuts called *The Rhine* (1982) or his recent images of neo-classical rooms that seem to echo an unspeakable past, are so spatially enveloping that the viewer can feel lost in them. But the immersion into these vast emotional spaces feels as much like falling into Kiefer's conscience as its does into his depicted war zones.

Baselitz's paintings were installed so theatrically that the arrangement itself was the most significant part of his display. He hung a group of his familiar upside-down images (all from '82) so close to the ceiling that the viewer was required to assume a reverent posture—if not attitude—toward them, all the while being denied the possibility of seeing them in detail. Lüpertz, too, played with dramatic staging. In a room sparely hung with his paintings, he stood his gargantuan, practically all-legs figure, *Standbein-Spielbein* (1982, bronze). Here the overall effect was melancholy, but the roughly "carved" looking figure, with one foot shyly about to leave the ground, was more humorous than monumental.

Among the Germans, Polke remains the most enigmatic. And seeing more of his paintings did little to ease the nagging puzzlement. They continue to employ Warholian image-transfers (the Pope in one work, a landscape in another) onto the printed fabric or canvas that he has used intermittently since the early '60s. And though he has been a major influence on younger German artists (and on Schnabel and Salle as well), he seems more convincing as a theoretician than as a painter. In the '82 paintings shown at "Zeitgeist," at least, his grab-bag of synthetic materials and ethereal ideas seems too heady, too light.

And while there were a number of familiar names—Koberling, Hödicke, Dokoupil, Dahn—and a number of less familiar ones—Dieter Hacker, Werner Büttner, Peter Bömmels, Siegfried Anziger, Erwin Bohatsch—their works were problematic for various reasons, most often because their imagery was unclear despite often being emblematically simplified, and their paint handling (in a palette tending to black and blue) did not in general augment their mysterious content.

Jörg Immendorff, though, is a forceful painter, and more of an illustrator than an expressionist. His large cafe scenes, like *Nachtwache* (Nightwatch), 1982, and smaller cartoon-frame panels in a series called *Fragen eines lesenden Arbeiters* (Questions of a Literate Worker) combine the serio-comic disproportions of Red Grooms with the socialist-realism of the Mexican muralists.

Of the Italian artists in the exhibition, Paladino, who showed both paintings and sculpture, still seems to trail Chia, Clemente and Cucchi in the resolution of his works. Chia's paintings here made it seem that he never bites off more than he can chew, or draws on more sources—Chagall, Boccioni, Léger—than he can handle with ease. But his bottom-heavy, life-size bronze sculptures, a recent departure for him, are not as well made or thought out. Messy stylistic mixes that include hints of late '20s Picasso and the runny surfaces of Medardo Rosso, they tend to look lumpen when they are not overtly maudlin. In addition to Chia's own bronzes, a sculptural collaboration by Chia and Cucchi was installed in the "Zeitgeist" cafe: called *Scultura andata-Scultura storna* (1982), it was a looming distraught figure which emitted copious tears from its eyes. (The ambitiousness of the endeavor was underscored by the publication of a lavish, separate catalogue which documented the drama of the fountain's fabrication and which could easily serve as a promotional brochure to solicit future commissions.)

Continuing the one-man shows: Barry Flanagan's pirouetting animal bronzes, Gilbert and George's photoworks, James Lee Byars' red silk tent and inscrutable objects, and Frank Stella's 1981-82 versions of his splashy cut-out painting/sculptures were of varying interest, and had little bearing on the "Zeitgeist" theme. By contrast, Warhol's silk-screened paintings of Nazi-architecture were clearly produced in response to the show's locale. They might have had an affinity with some of the German painting, but were, instead, impersonal and a-historical. (An exception to the "room of one's own" installation plan: the Warhols shared space with Beuys's black-lacquered grand piano standing on three copper plates, one of its feet in a pod of fat. The piece held its own against the slickness of the Warhol paintings, and revealed a high-style aspect of the Beuys persona.)

The individual Borofsky and Kounellis rooms, both full-fledged installation pieces, confronted some of the most difficult and emotional aspects of the site as a whole. Borofsky's work extended beyond the confines of his appointed gallery space: his life-size, carved and painted styrofoam self-portrait was suspended outside the building, as if flying out the window towards East Berlin. (Borofsky also installed a 40-foot-long paper cut-out, *Man with a Briefcase*, on the skylight above the Beuys courtyard.) He also drew his *Running Man* on the Berlin Wall which, after a few days, was matched by some pretty good drawings in his style by other artists.

As to Borofsky's own gallery space, he selected from his familiar image-repertory the bird, the ruby, and one of his persistent dreams, an account of which he wrote on the wall: "I dreamed I was telling some person off. At first it was a 'Nazi-type' person and then it changed into a Chinese. I was saying You don't *feel*! You don't feel!' " The fascist reference was rather mild, given the swastikas (Fetting, Immendorff) and bombers (Dokoupil, Middendorf) elsewhere in the show; but the choice of this particular dream for Berlin was significant because Borofsky has self-censored such content from previous shows in Germany. To many visitors, the dream was reminiscent of their own ambivalent ideas of what is permissible to say in Germany. Borofsky's "You don't feel!" also seemed to give voice to a frequently heard reaction to much Neo-Expressionist work.

Kounellis's installation, like Borofsky's, focused on the window of his room, which also faced East Berlin. Using stones, bricks and other detritus gathered from the grounds behind the Martin-Gropius-Bau, he blocked up the window, save for a small opening which he screened with barbed wire. His entire Minimalist/Process barricade thus functioned as both "mirror" and "window." Explicitly reiterating the Wall, it spoke eloquently of both impasse and resignation. Unlike much of the painting in the show which used historical and mythical ballast to declare the dispirit of these times, Kounellis's piece stated a much grayer and more immediate kind of apocalypse. Moreover, his room was a meditative spot, a place to think for yourself without losing sight of the rest of the world. ☐

"Zeitgeist," which opened Oct. 15, 1982 and closed in January '83, was accompanied by a catalogue with essays in German by Christos M. Joachimides, Norman Rosenthal, Robert Rosenblum, Hilton Kramer, Walter Bachauer, Karl-Heinz Bohrer, Paul Feyerabend, Vittorio Magnago Lampugnani and Thomas Bernhard. An English translation is due to be published shortly.

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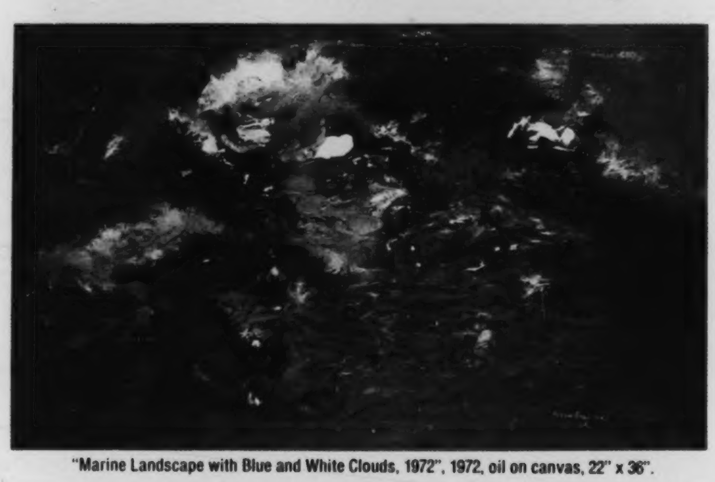
RALPH ROSENBORG
Recent Oil and Watercolor Paintings



"Marine Landscape with Blue and White Clouds, 1972", 1972, oil on canvas, 22" x 36".

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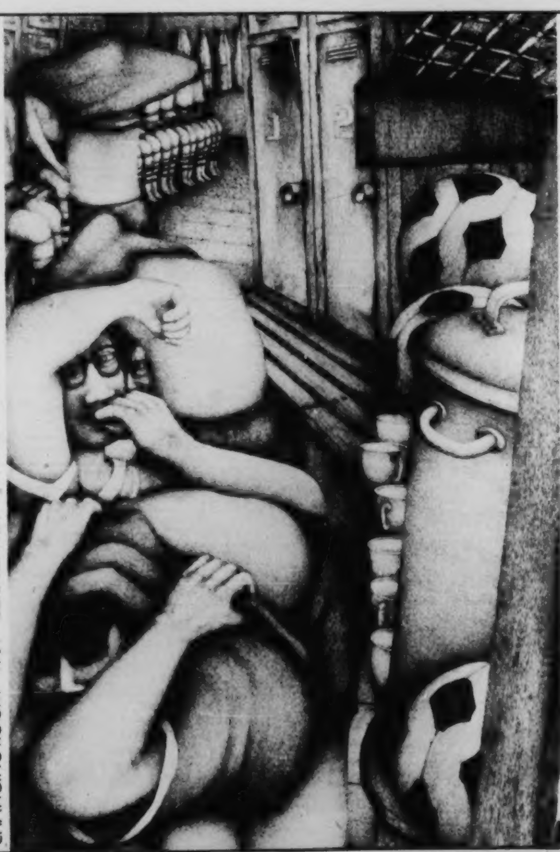

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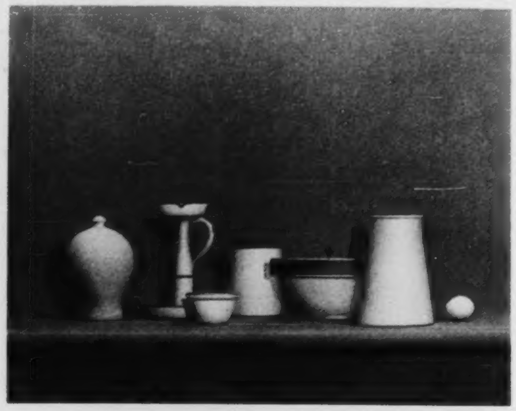

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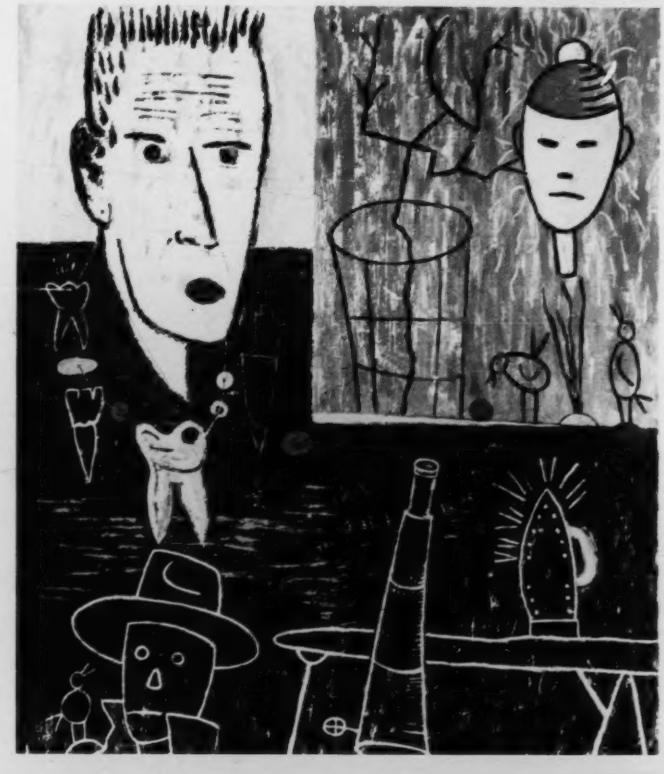

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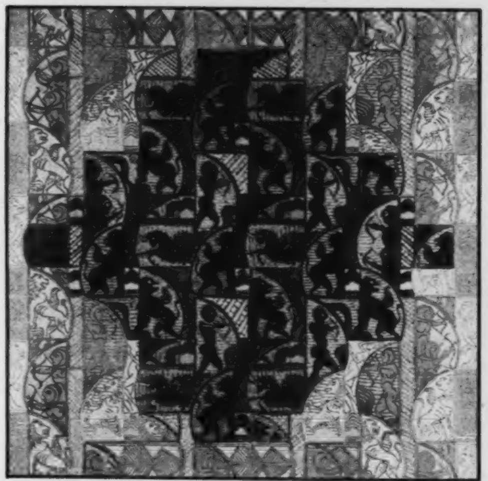

Bronze Age Hunt, 1982, acrylic on canvas, 54 x 54"

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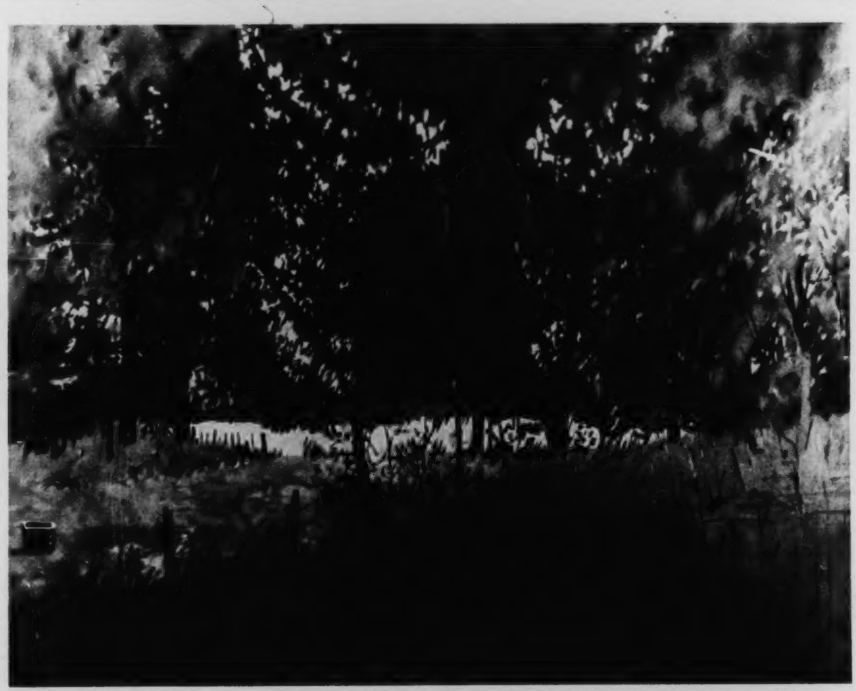

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JACK LILLIS

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7 L.A. ARTISTS IN N.Y.C.

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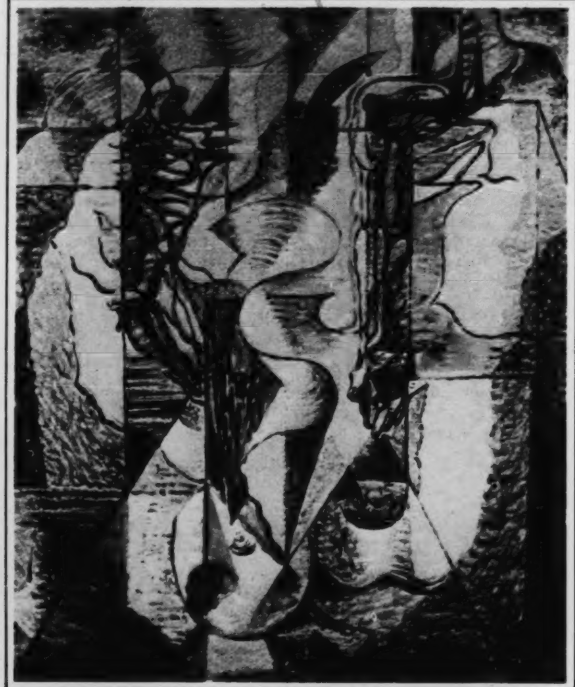

"Les Écorchés", 1926, huile sur toile, 73 cm × 60 cm. Photo : Galerie Patrice Trigano

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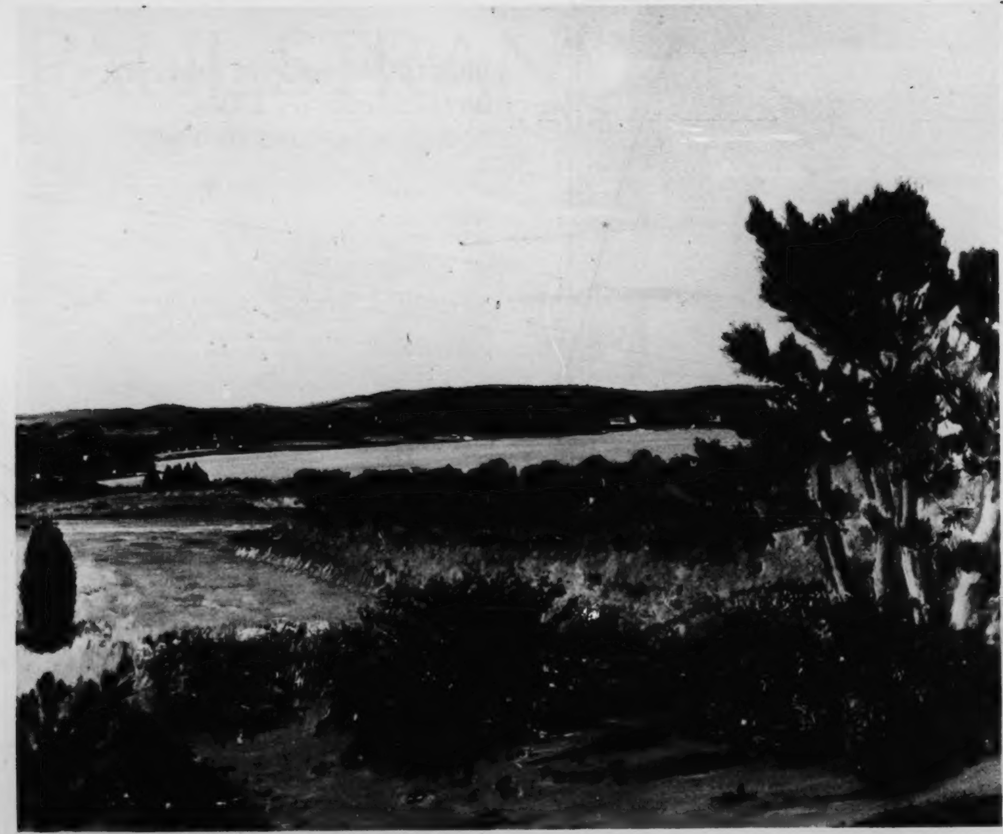

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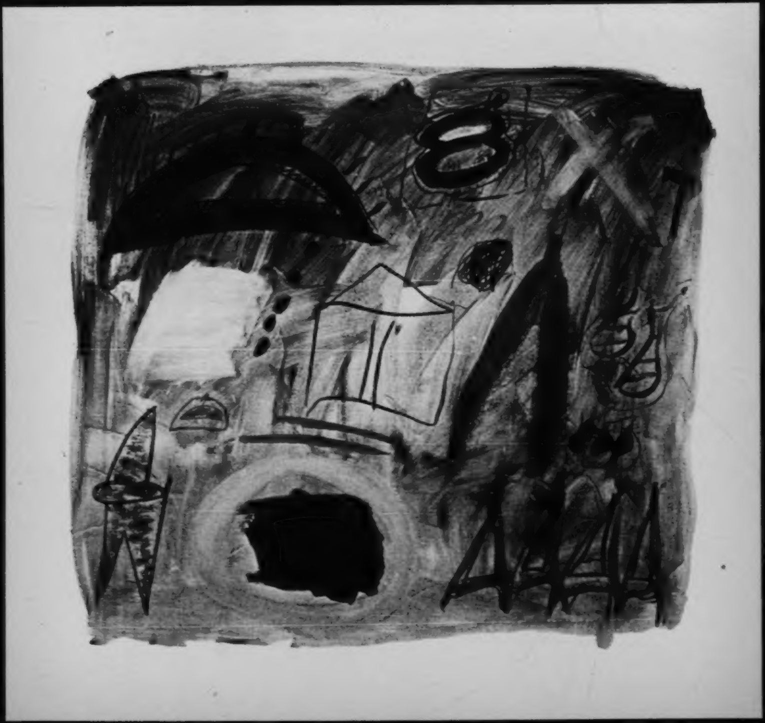

Synthesis #1 1981, mixed media, 66 x 74 inches

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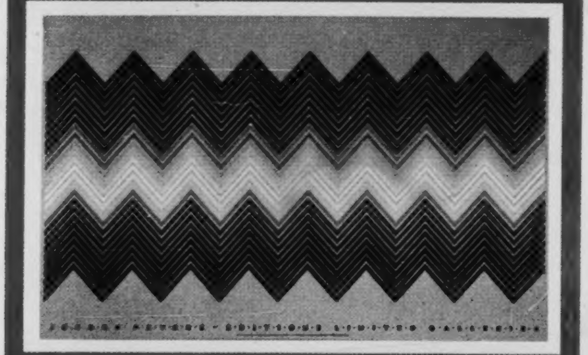
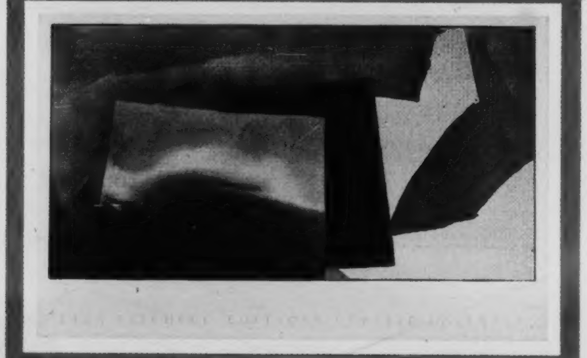
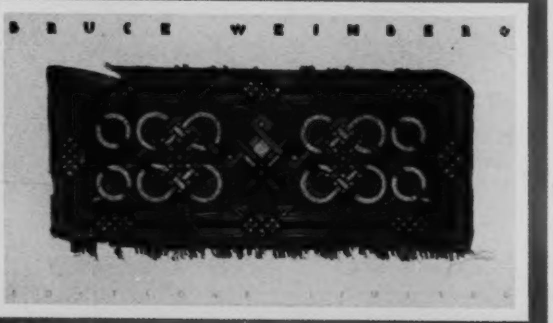
New Posters



Jurgen Peters
"Light Horizons", silkscreen, 38" by 24"



Peter Kitchell
"Solid Past", offset poster, 38½" by 24"



Bruce Weinberg
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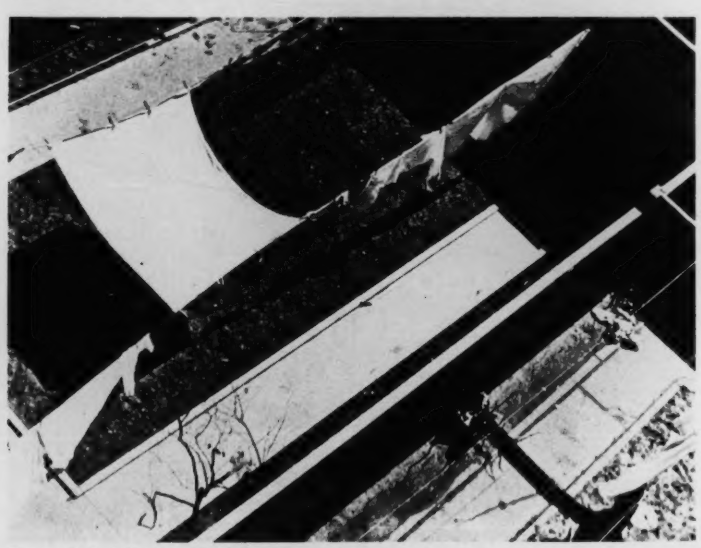

Geometric Back Yards, 1916. Platinum print, 10 x 13⅛ inches

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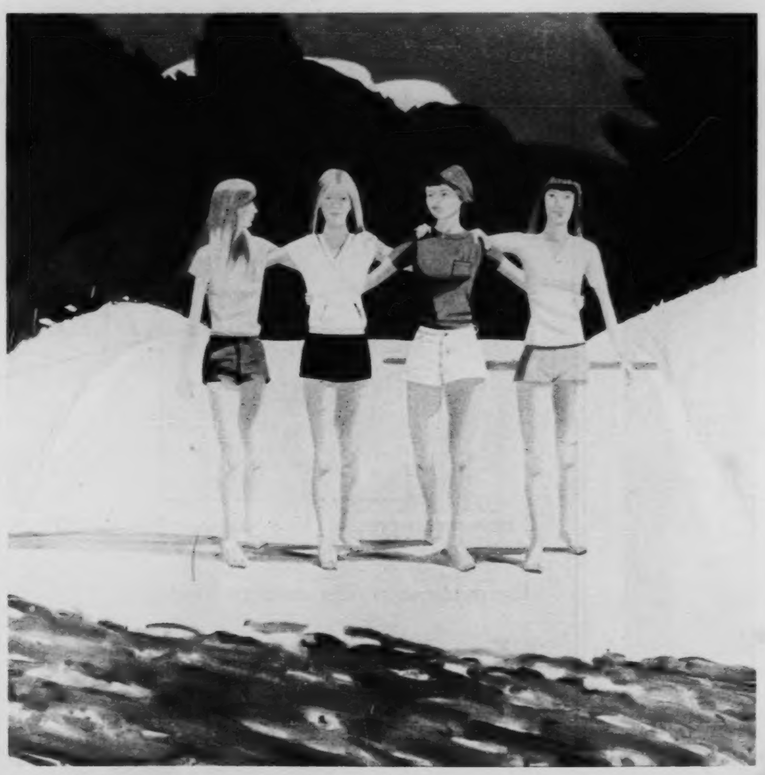

The Ryan Sisters, 1982. Oil on canvas, 120 x 120 inches

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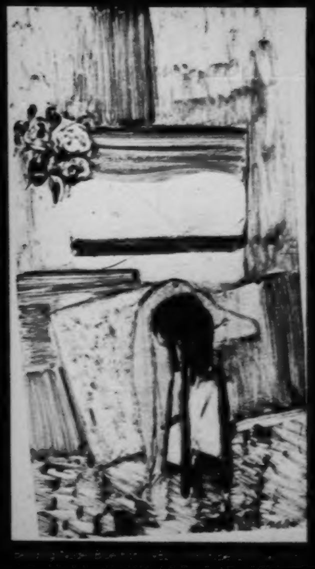

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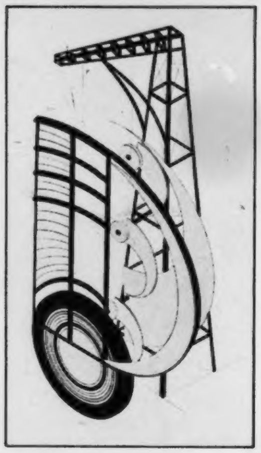

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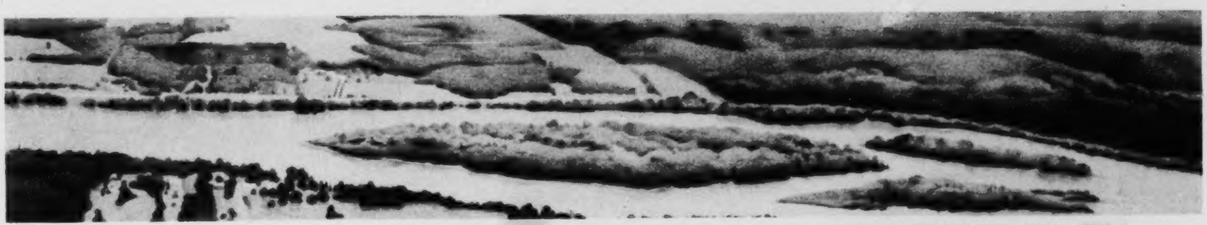

Delaware River #1- 20 in. x 115 in., 1982

Diane Burko:

Waterways of Pennsylvania:

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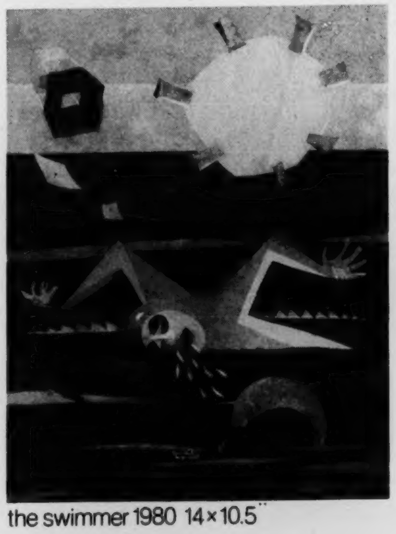
Angelo Pinto reverse painting on glass.

march 1-26



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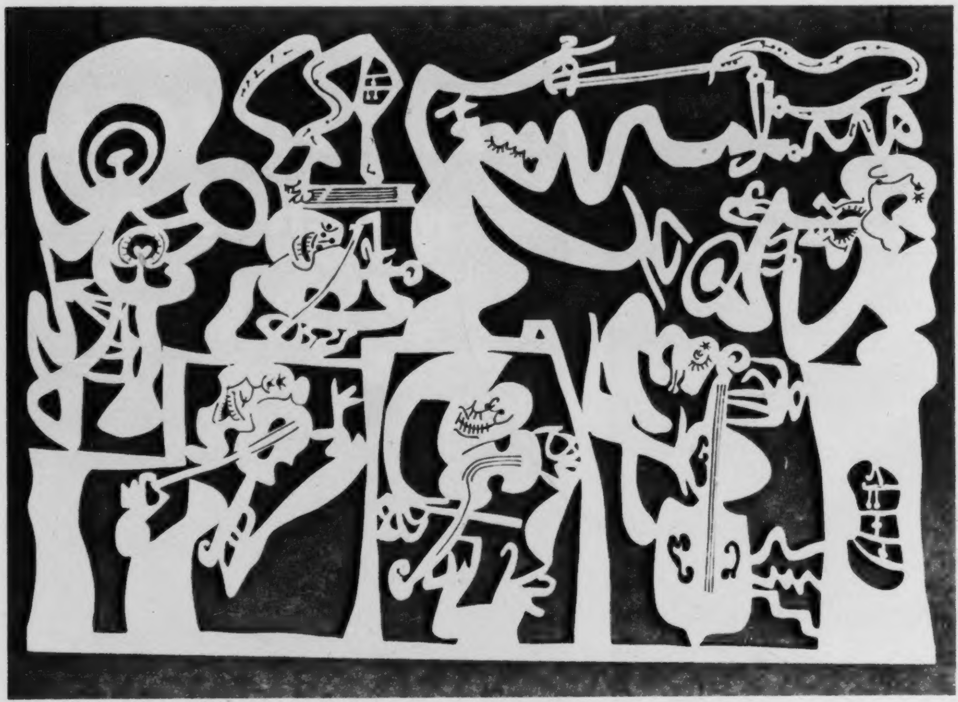

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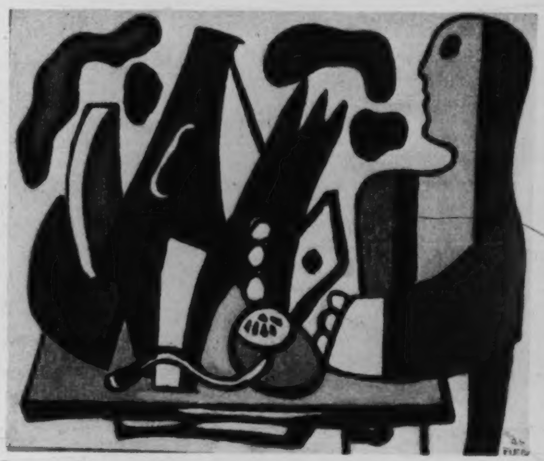

Fernand Leger
Nature Morte au Fruits et L'enfant, 1938
Oil on canvas, signed & dated 1946
14¾ x 17¹⁵⁄₁₆ in., [37.5 x 45.5 cm.]

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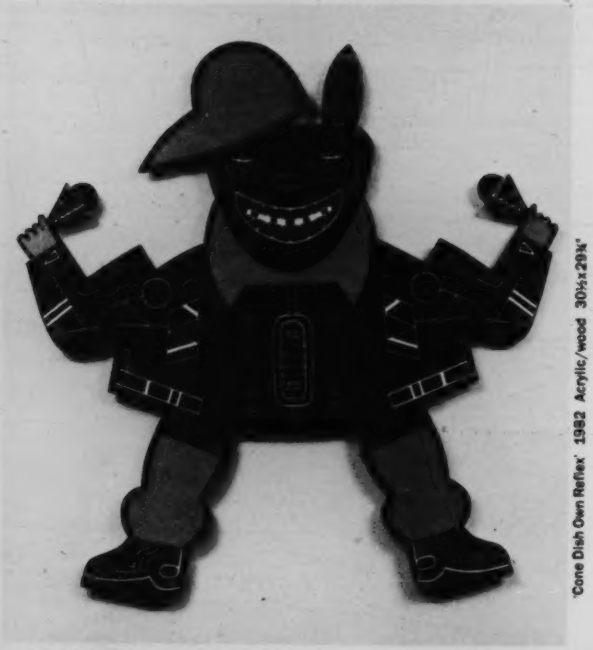

'Cone Dish Own Reflex' 1982 Acrylic/wood 30½ x 29¾"

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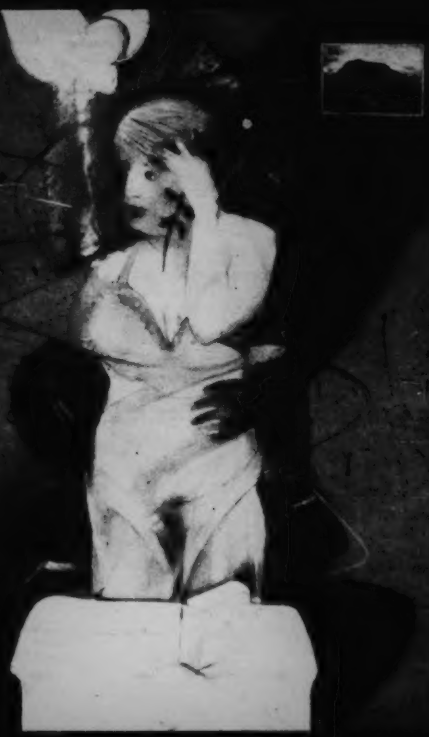

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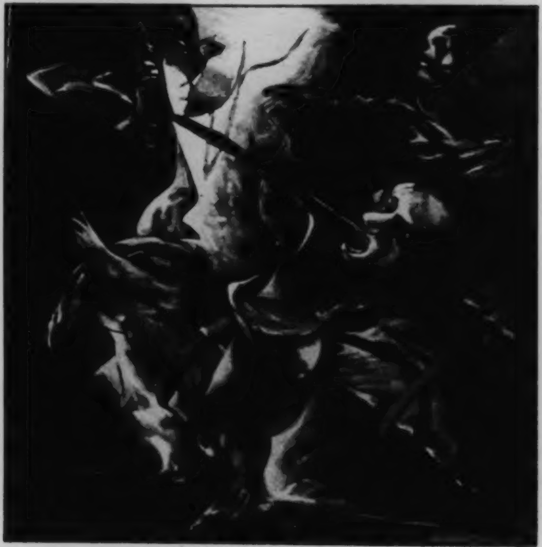

The Bride's Mother Stripped by Her Bachelor Sons 1982
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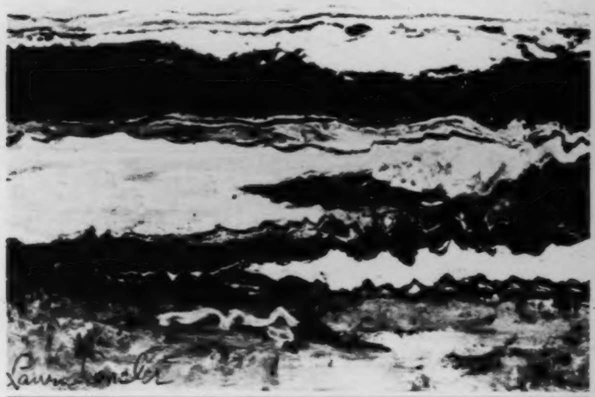

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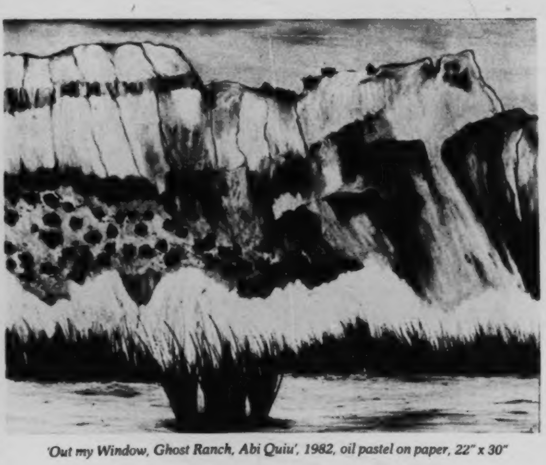

'Out my Window, Ghost Ranch, Abi Quiu', 1982, oil pastel on paper, 22" x 30"

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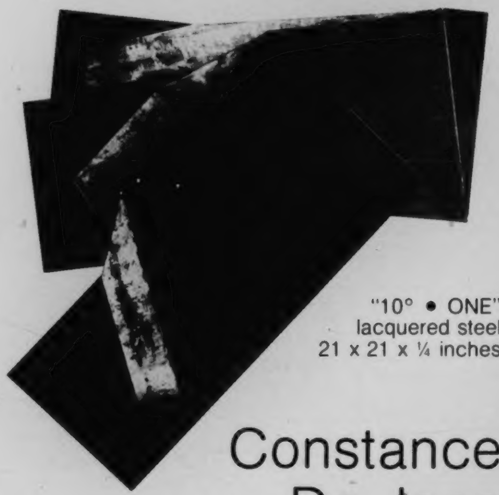

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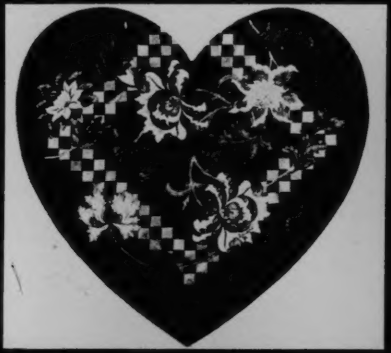

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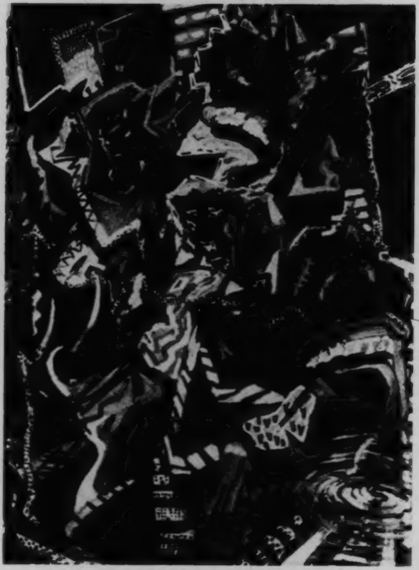

SAUCERS NEAR TIBET, 1980. Oil on canvas 64½h x 46½w.

MARCH 3-31, 1983

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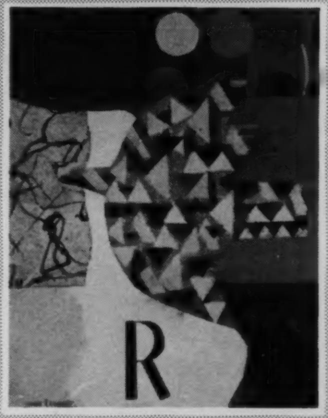

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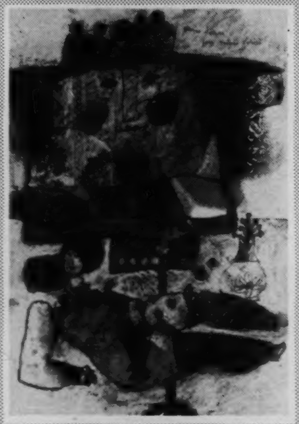

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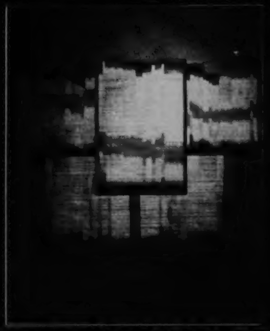

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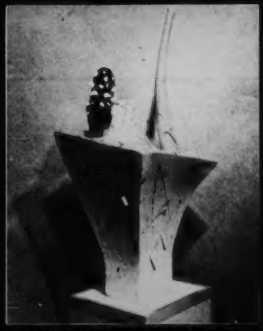

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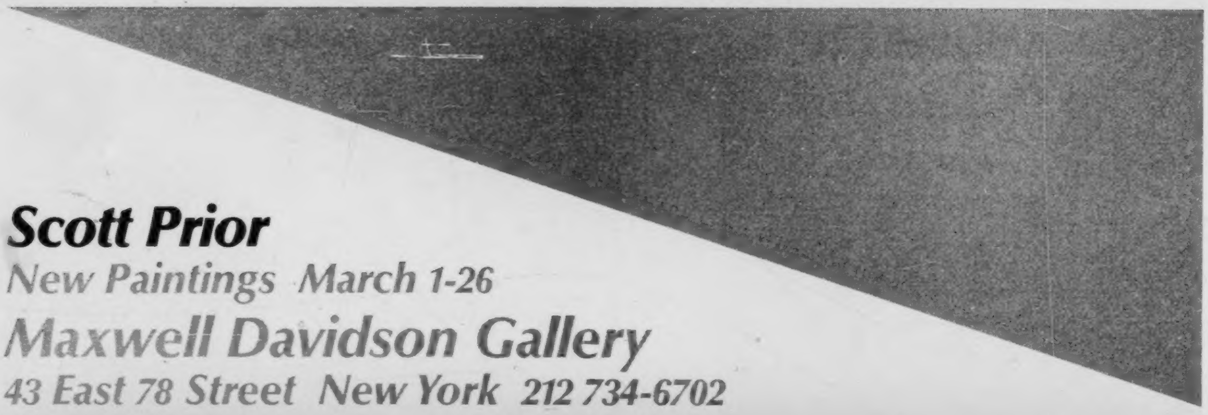

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"Mother and Child," -1979, Bronze, III/IV, 71 inches high.

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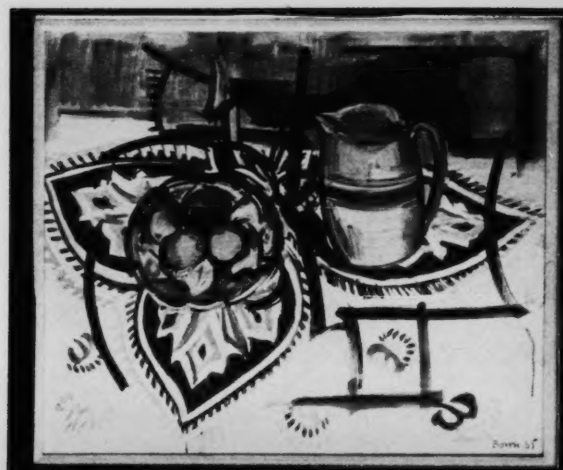

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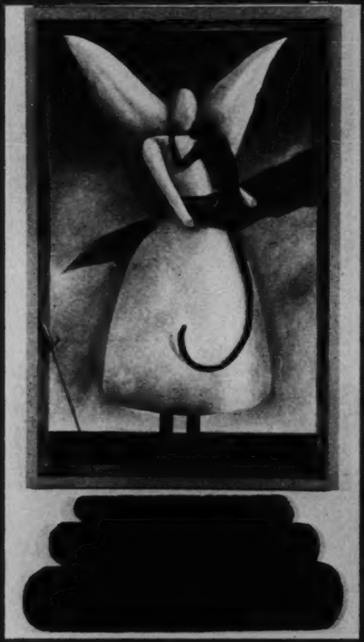

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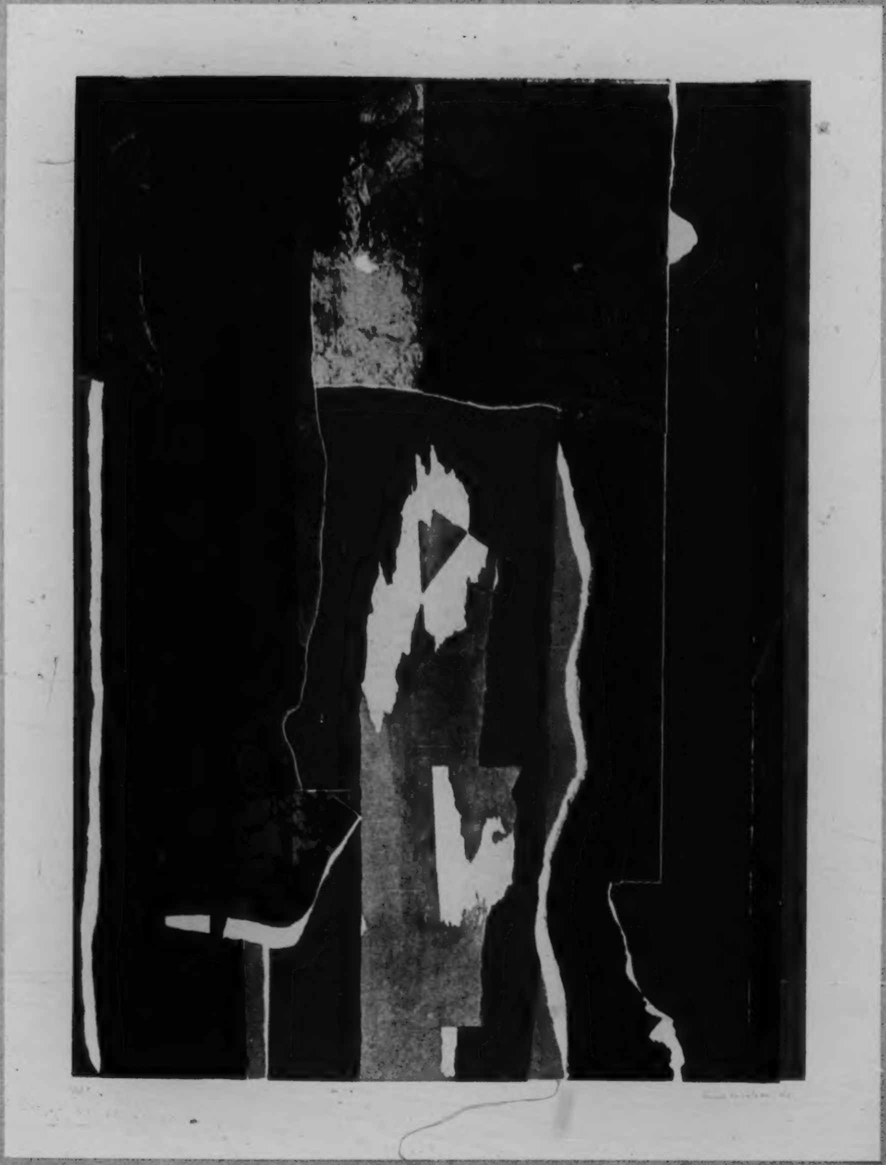
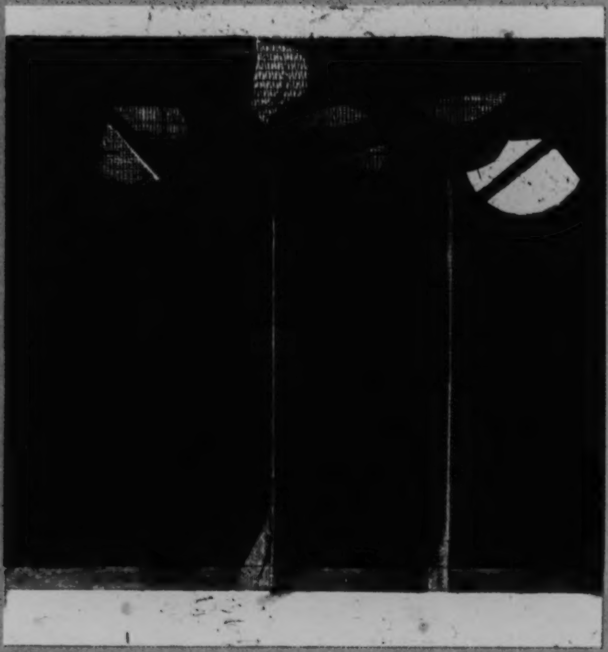


LOUISE NEVELSON

REFLECTIONS III One of a series of 5 etchings measuring 45 1/2 x 35 1/4. Published by Pace Editions Inc. 1983.
An edition of 50 with 10 artist proofs.

PACE EDITIONS INC.

32 EAST 57TH STREET/NEW YORK, NEW YORK 10022/TELEPHONE: (212) 421-3237



RICHARD DIEBENKORN

Clubs—Blue Ground, 1982, PAPER SIZE 33″ x 26½″ (height by width) EDITION of 35

CROWN POINT PRESS

1551 San Pablo Ave., Oakland, CA 94612, (415) 835-5121

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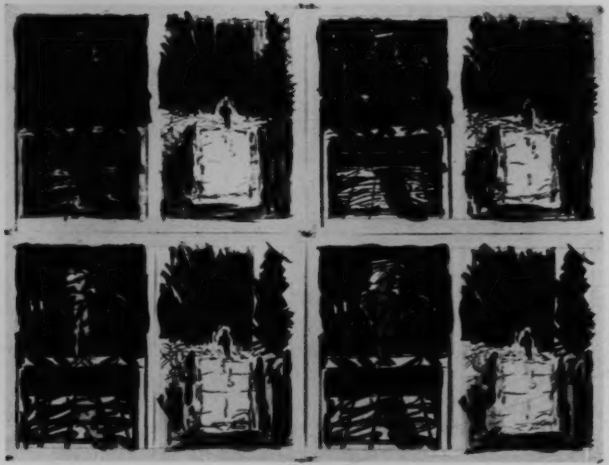
"In the Garden = 190" 1982
Edition of 52, with 7 A.P.
On two sheets of
Japanese handmade
paper
Each sheet: 17¼″ x 22¾″
12-color screenprint and
6-color woodblock

"In the Garden = 118" 1982
Edition of 50, with 5 A.P.
On Japanese handmade paper:
29″ x 38½″
42-color screenprint



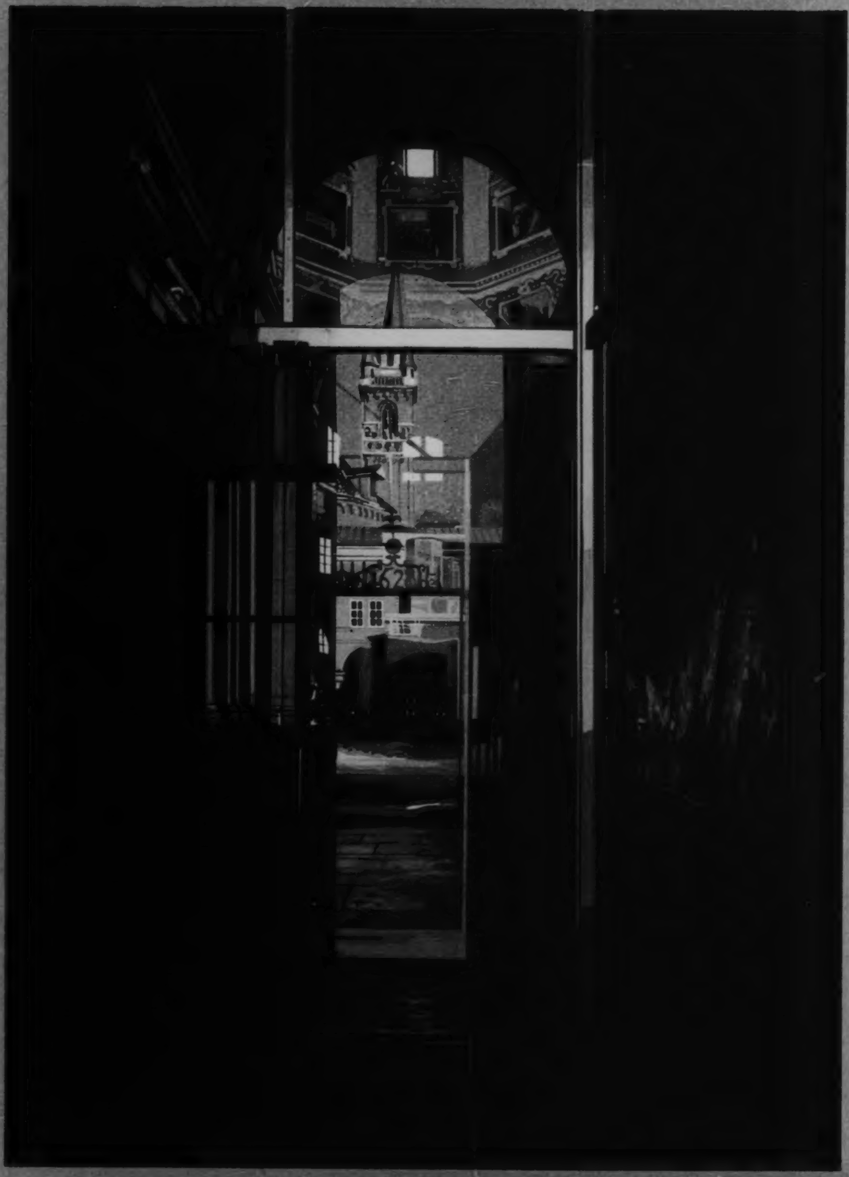
"In the Garden = 40" 1983
(Scheduled publication
in February)
On 4 sheets of Japanese
handmade paper
Each sheet: 28¼ x 21⅛
32-color screenprint and
17-color woodblock

JENNIFER BARTLETT

Co-published by the artist and Simca Print Artists, Inc.

SIMCA PRINT ARTISTS INC.

27 Howard Street, New York, N.Y. 10013 (212) 431-5848, 5-5-11 Ginza, Chuo-Ku, Tokyo, Japan (03) 571-3292



RICHARD ESTES

Salzburg Cathedral. Serigraph 20" x 14". Printed by Domberger. Copublished with Parasol Press. 1982
Edition: 250

V & R FINE ARTS INC.

169 MIDDLE NECK ROAD, GREAT NECK, N.Y. 11021, TELEPHONE (516) 466-4899

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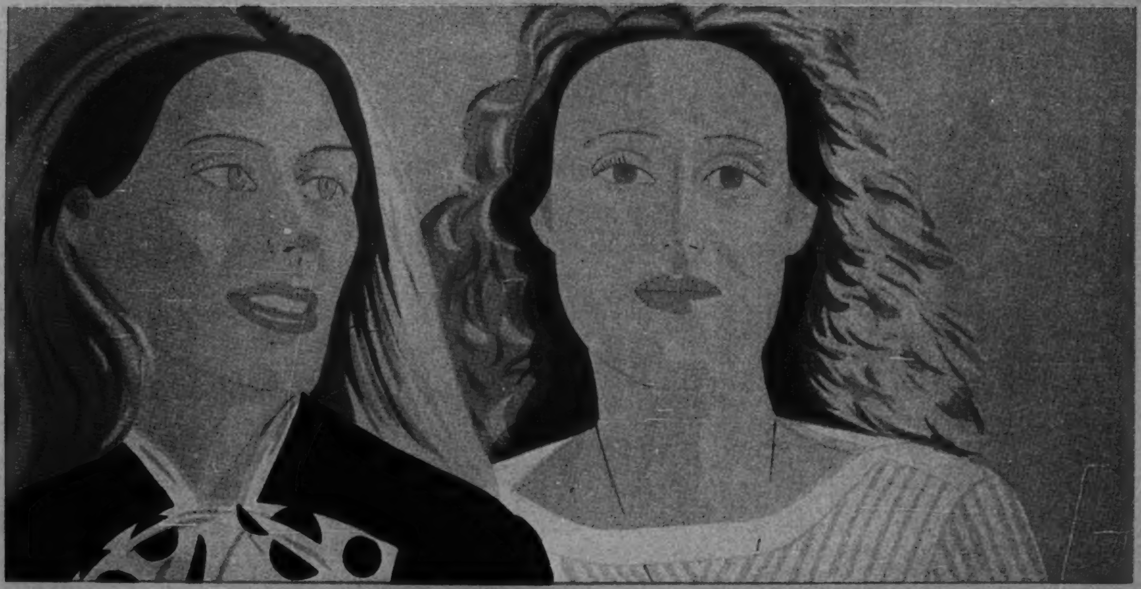

ALEX KATZ

"Julia and Alexandria" 1983. Silkscreen. 37 X 74 inches.
Edition: 75

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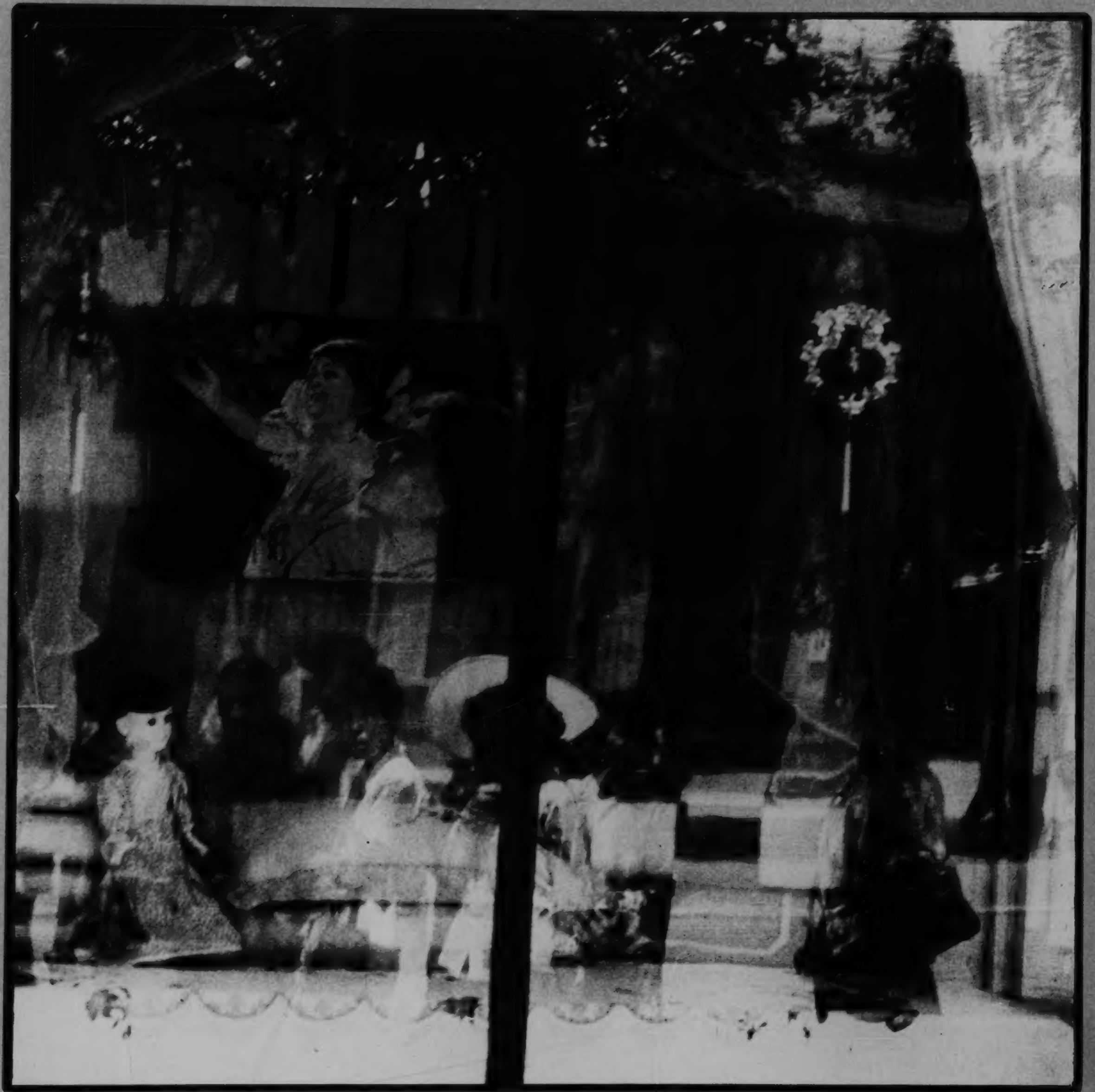

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Chinese Summerhall, 100 Ft. Photo,
28 individual photographic images from China

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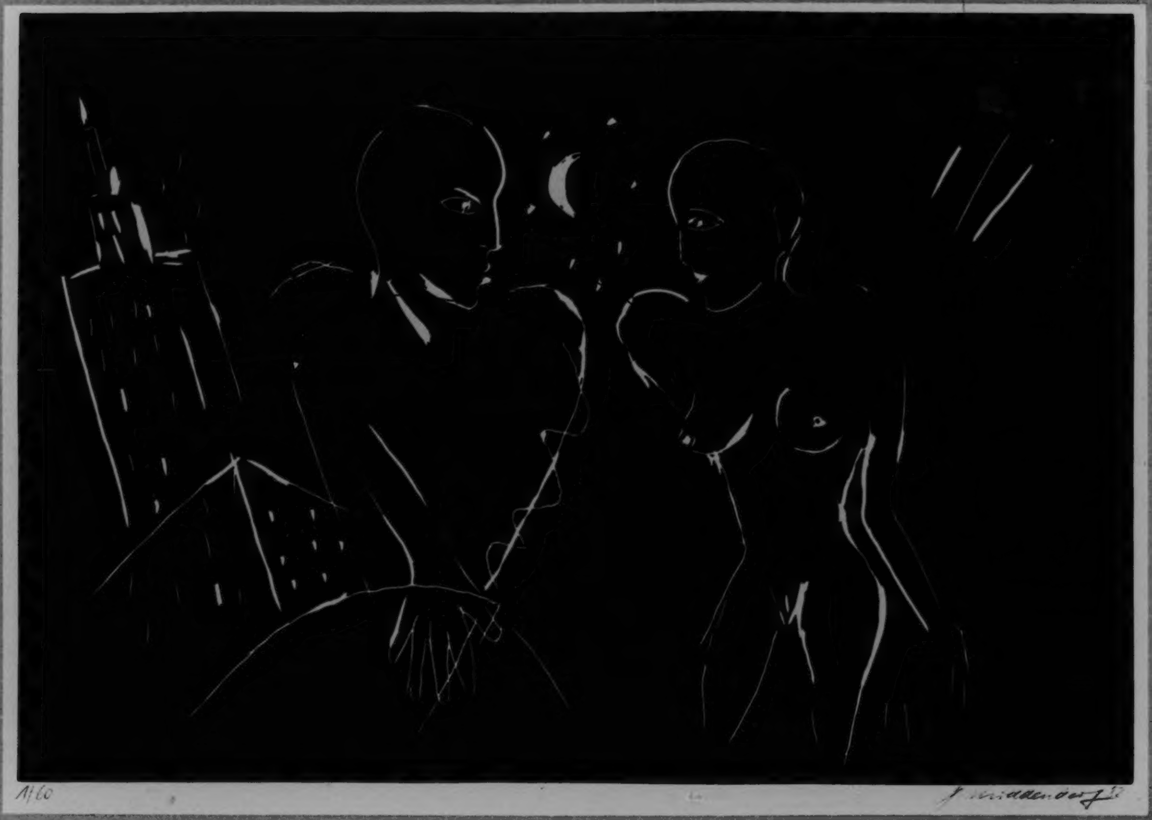

HELMUT MIDDENDORF

New York Night, 1982. Linoldruck, 70 x 100 cm. From a map with Peter Adamski, Peter Bömmels, Gerhard Naschberger (Muhlheimer Freiheit) and Helmut Middendorf. Map price: 1,600 DM

60 exemplare, numeriert und signiert

GALERIE HOLTMANN

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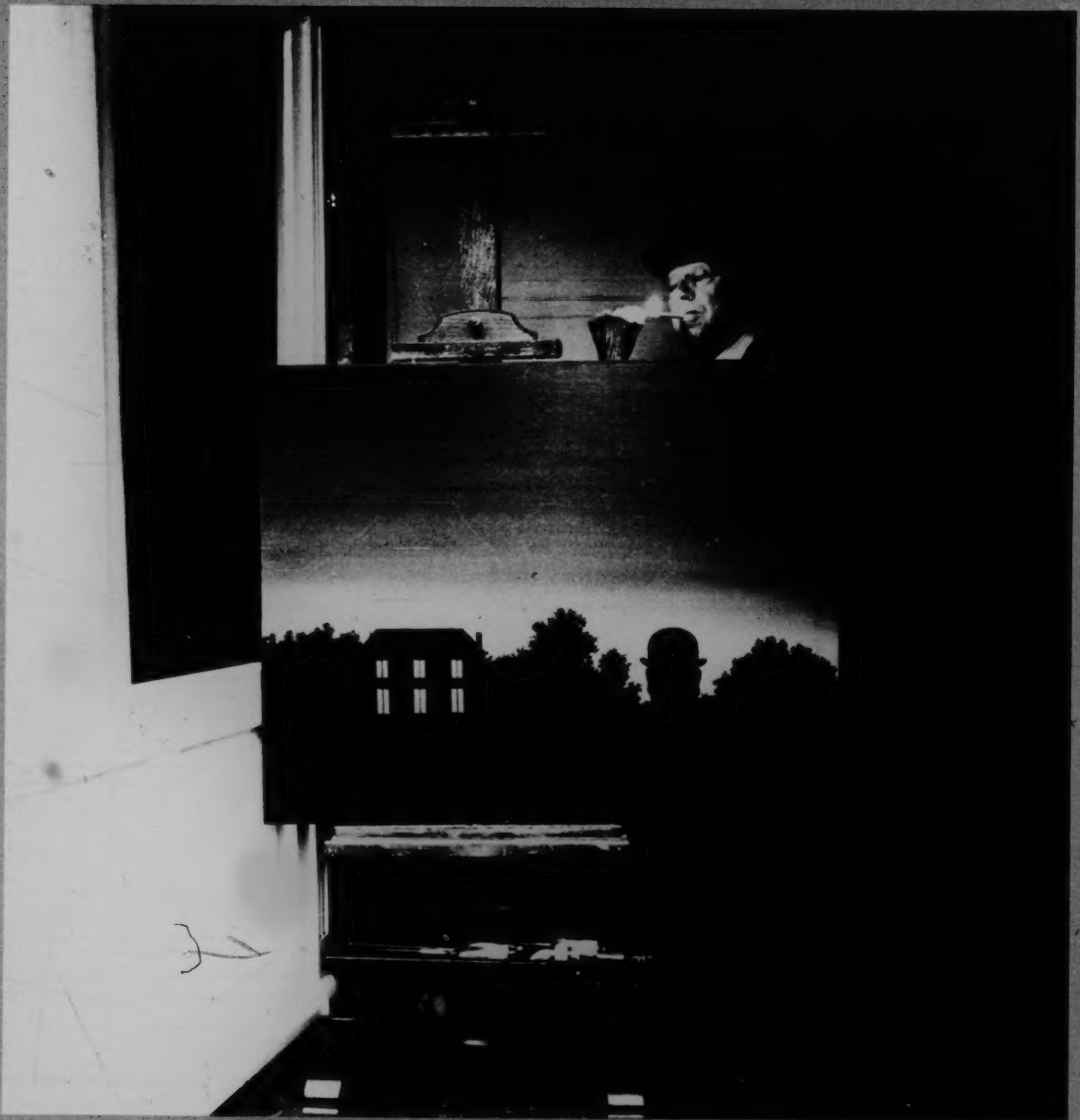

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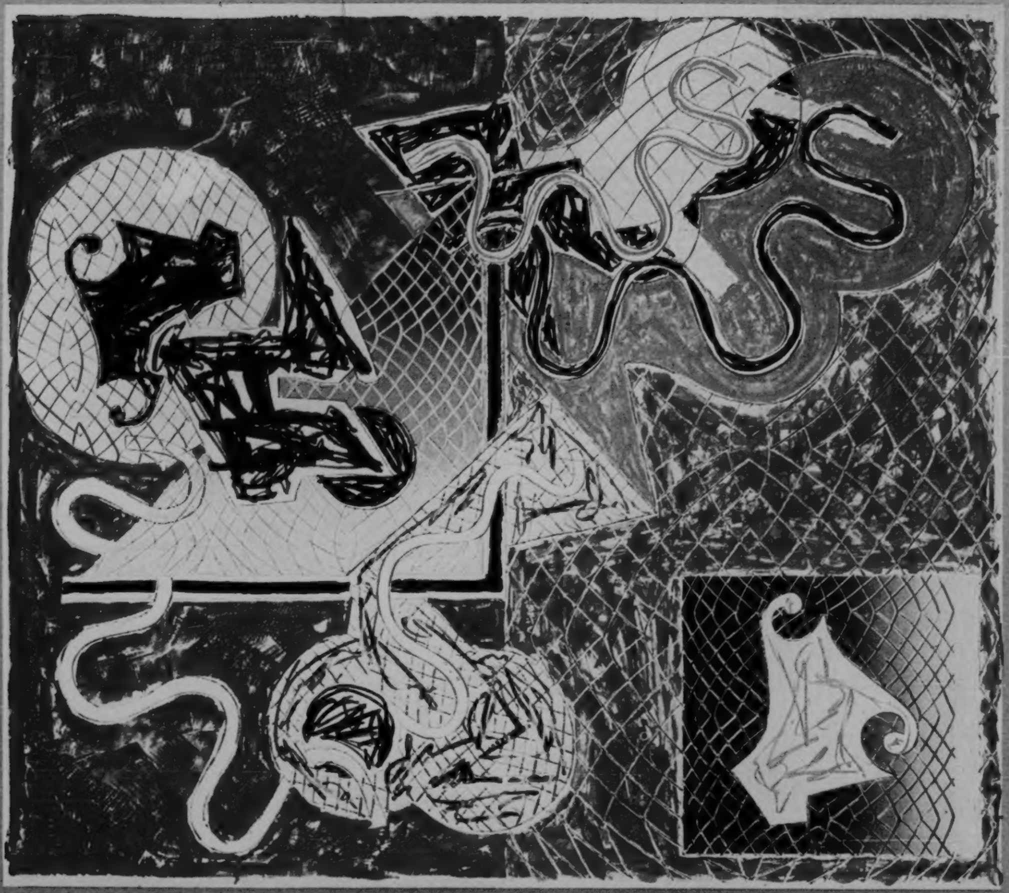

© 1982 Frank Stella

FRANK STELLA

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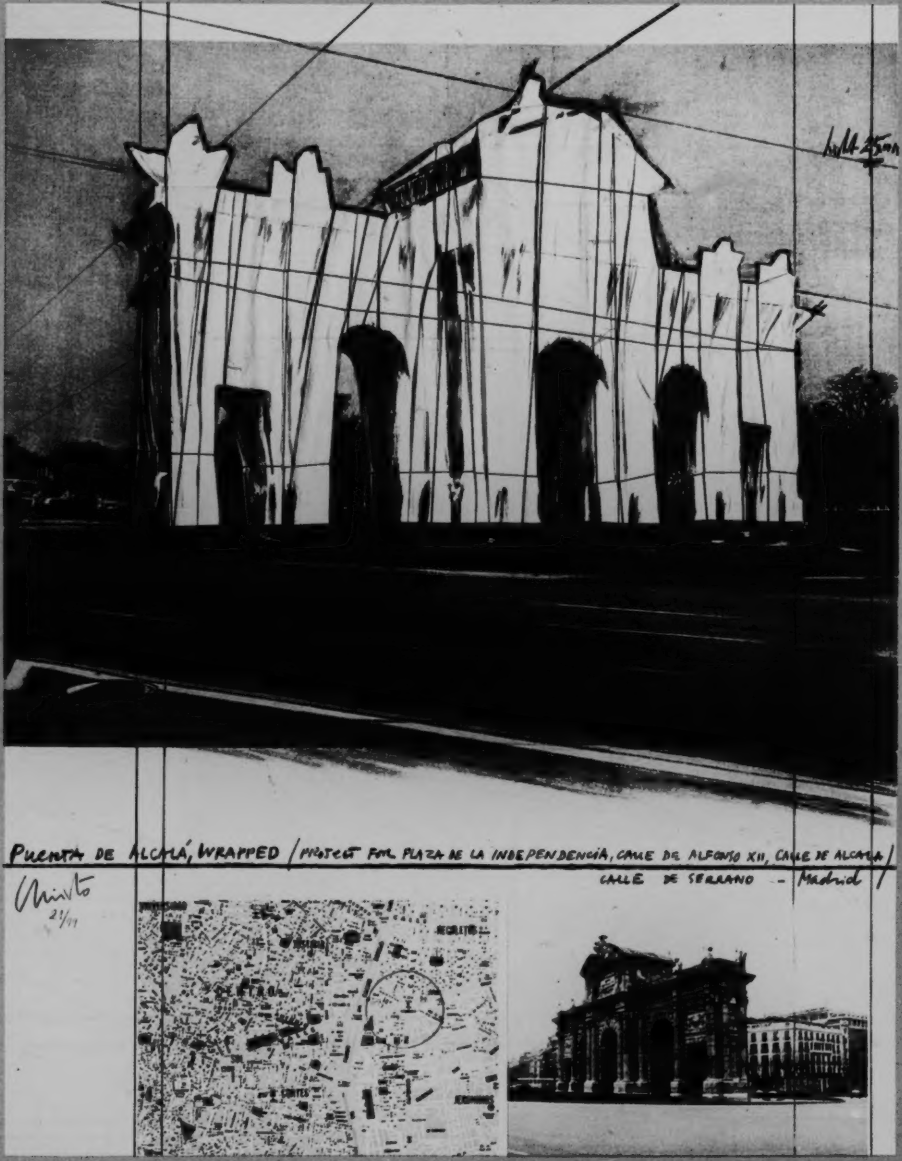
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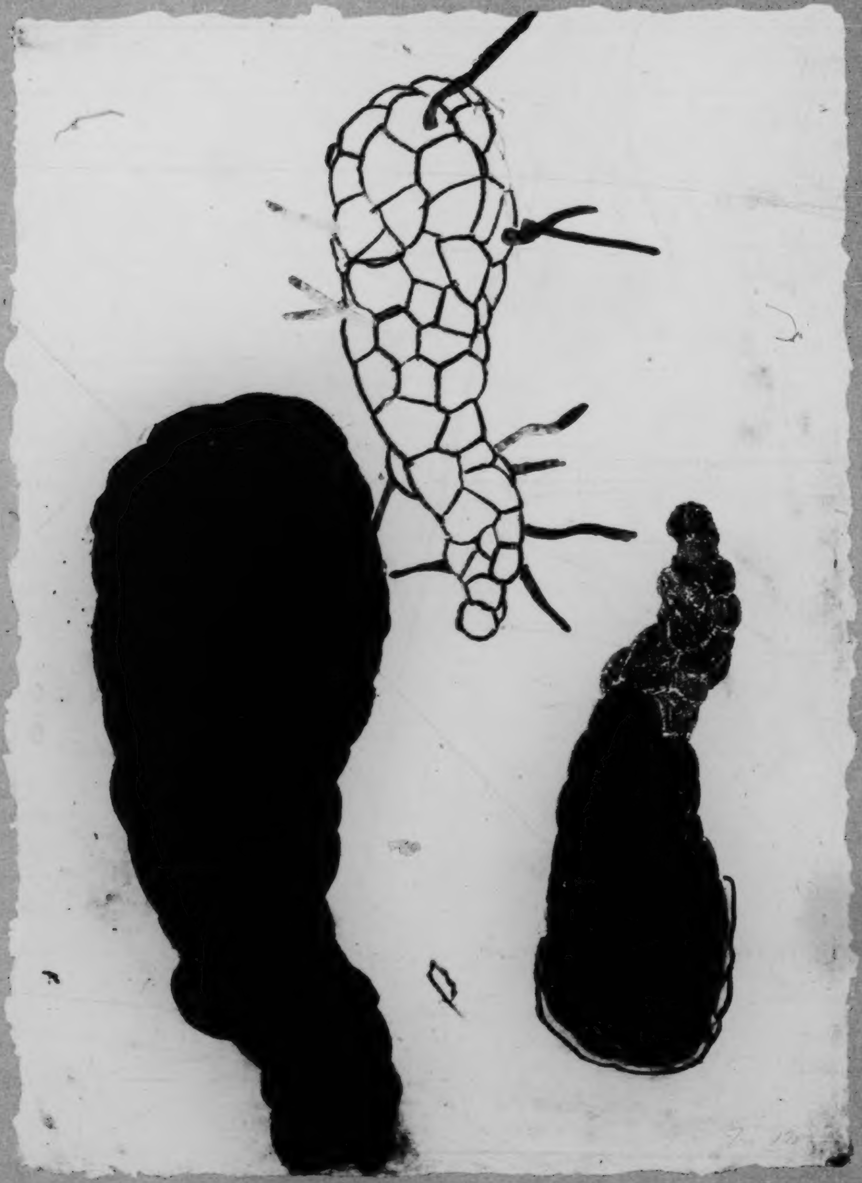
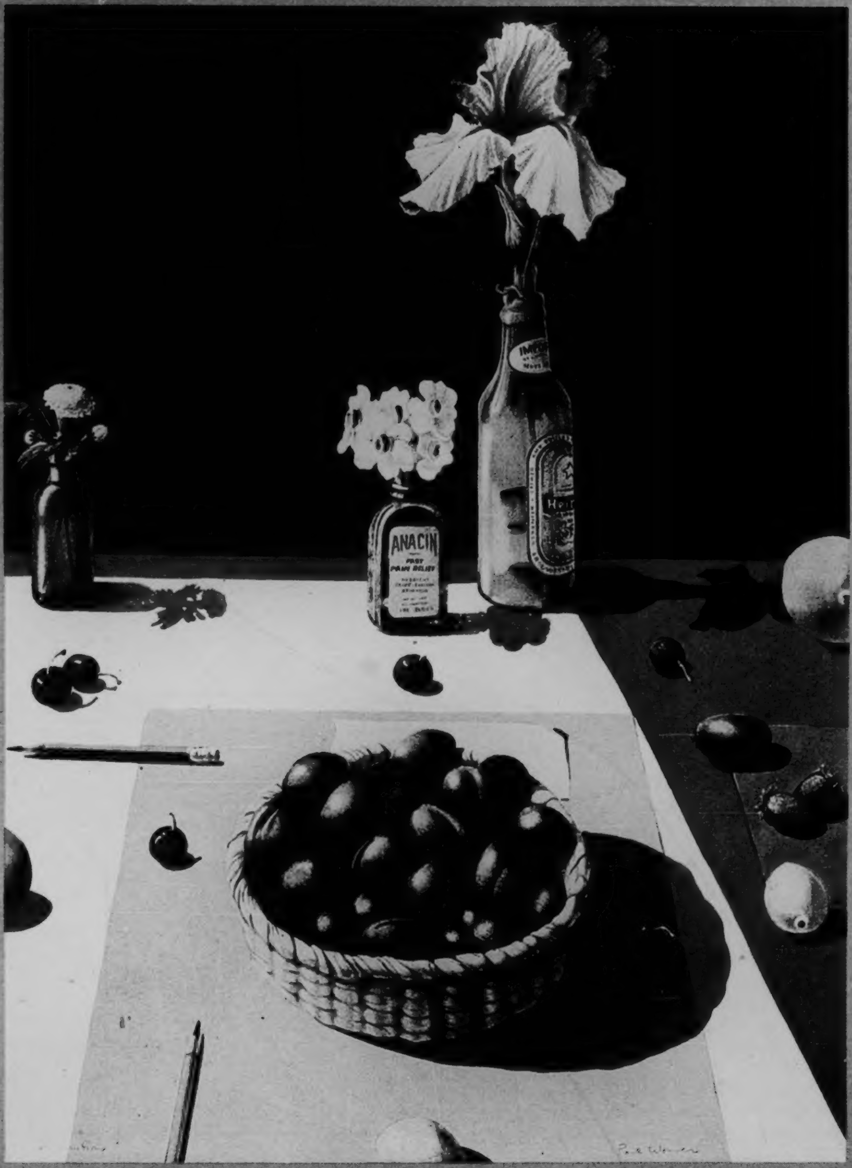


TERRY WINTERS

"Factors of Increase, A". A lithograph, 31 x 23"

UNIVERSAL LIMITED ART EDITIONS, INC.
5 SKIDMORE PLACE, WEST ISLIP, NY 11795



PAUL WONNER

Title: Basket of Plums, Lithograph, 17 color, hand printed on white Arches Cover paper, Summer of 1982
Size: 30" x 22½", Numbered edition of seventy-five

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915 Bryant Street, San Francisco, California 94103 U.S.A., Telephone: (415) 626-1846

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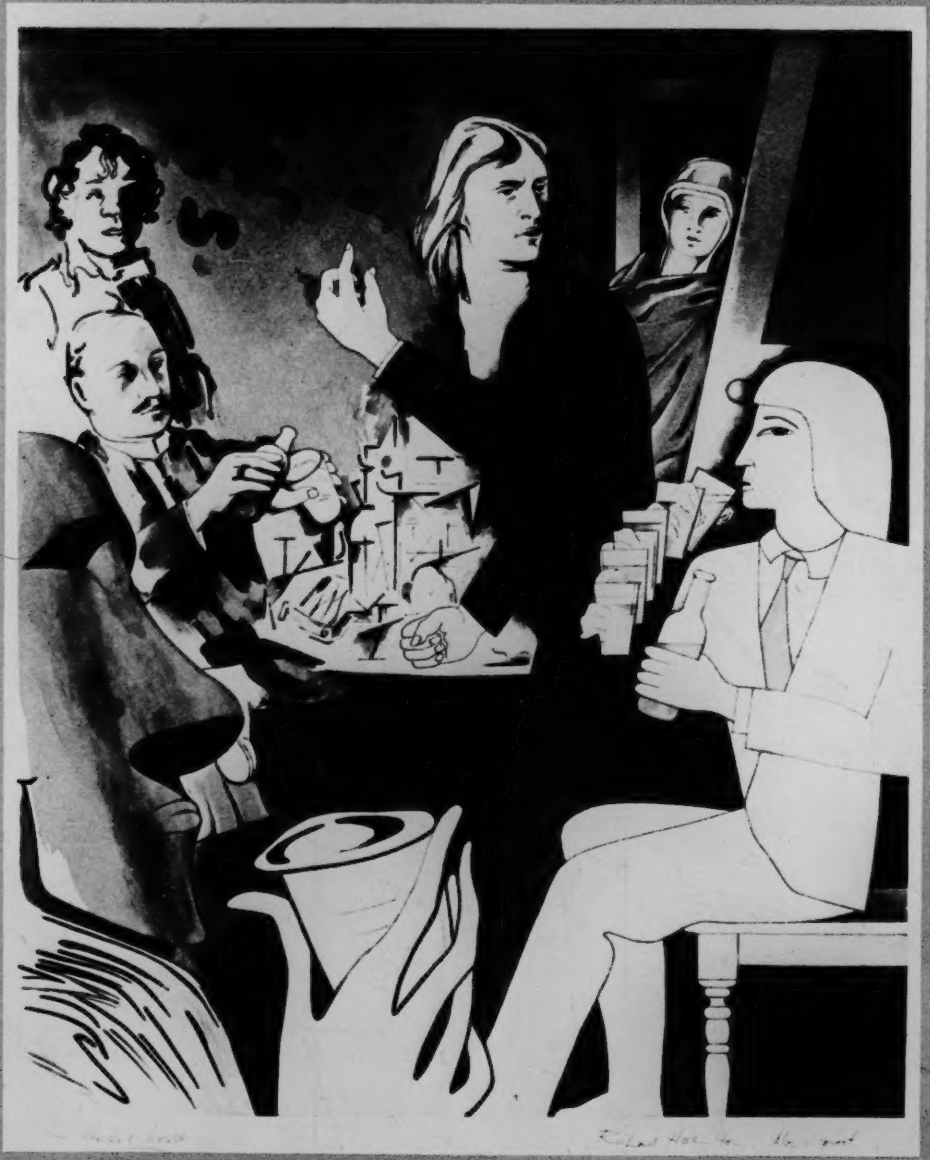

RICHARD HAMILTON
IN HORNE'S HOUSE 1981-82, Soft Ground, Sugar-lift aquatint, line and stipple etching, engraving.
Printed by Atelier Crommelynck, Paris, on Rives paper
Paper size: 29½ X 22 in/ 75 x 56 cm. Plate size: 20½ x 17 in/ 52.5 x 43.5 cm. An edition of 120.

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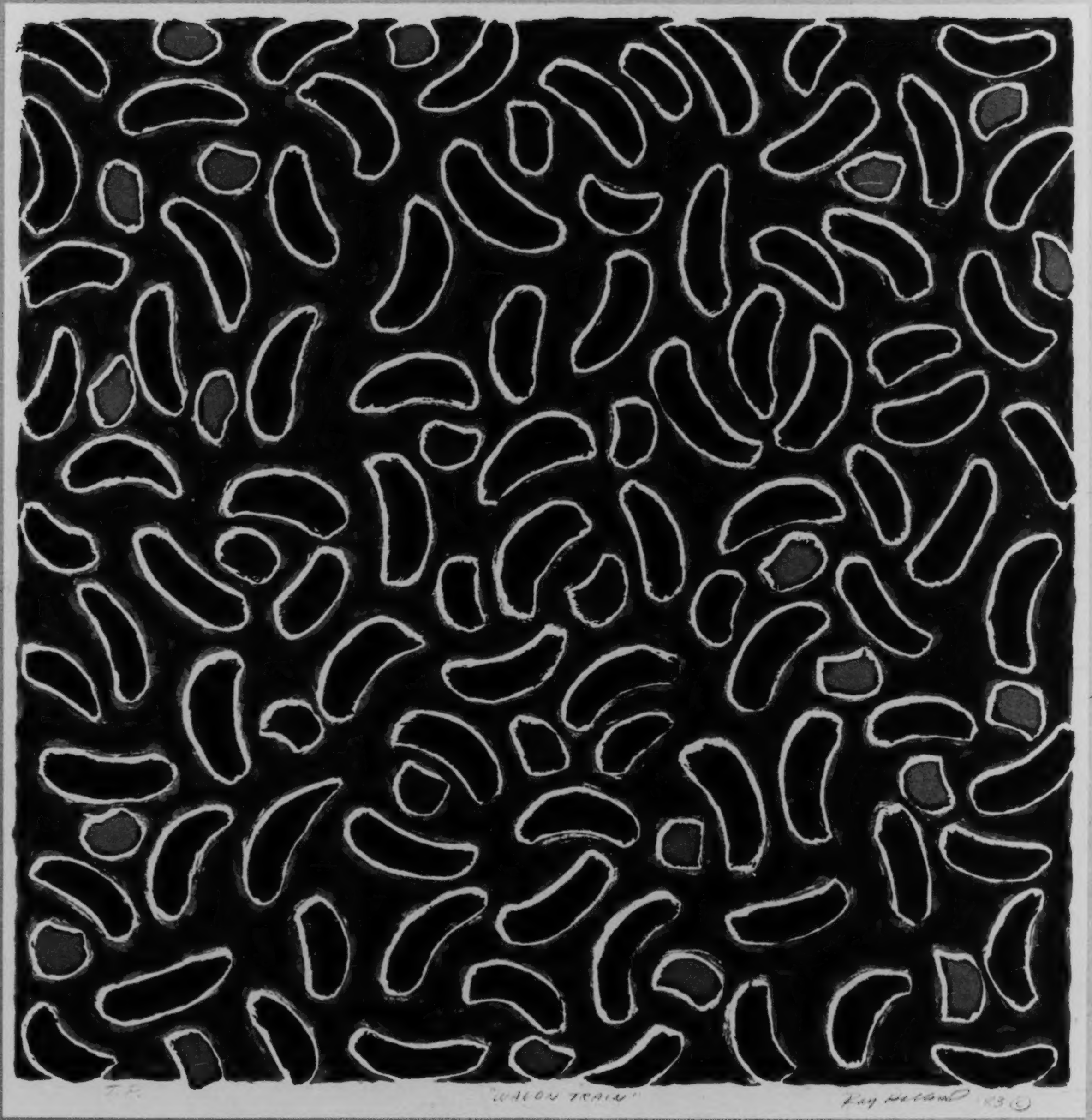
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"WAGON TRAIN"
Ray Holland '83 ©

RAY HOLLAND

Wagontrain 1983, 8 color silkscreen on Lenox 100 paper, Size 30" x 30" (image size: 22" x 22")
Edition: 75

CONDESO LAWLER

119 WEST 25TH STREET, NEW YORK NY 10001, (212(741-2377

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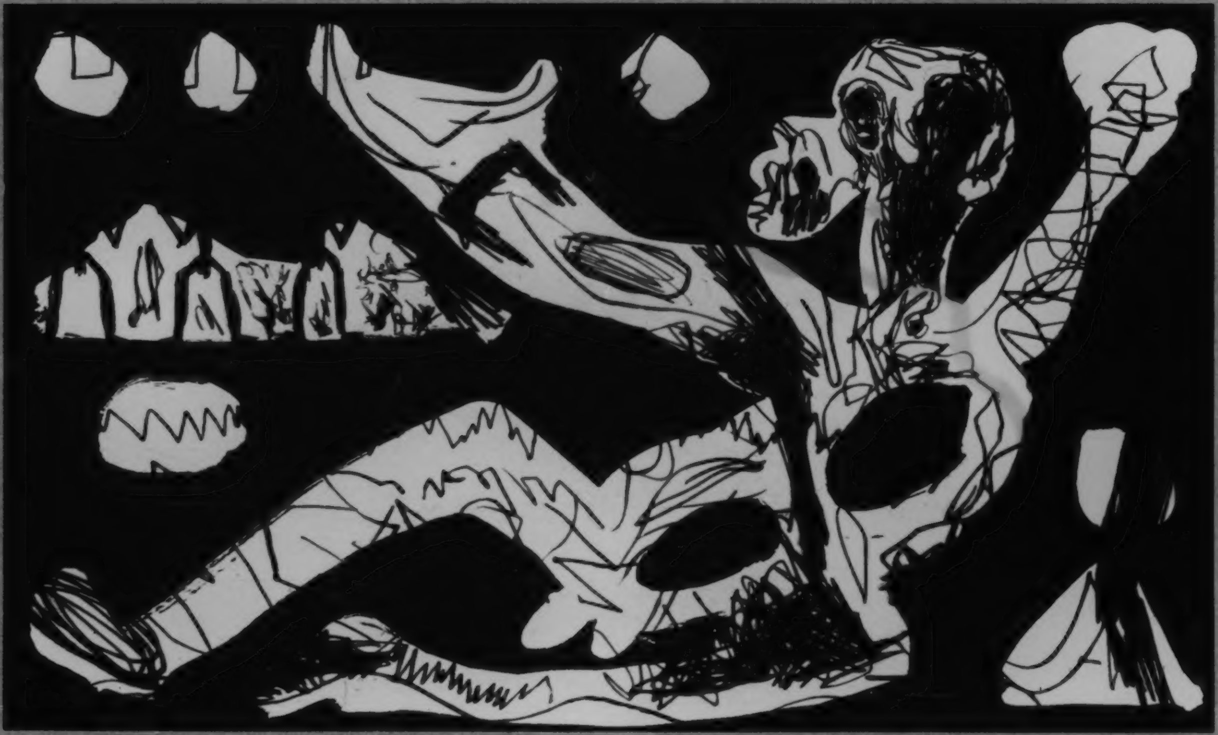

A. R. PENCK

Drypoint and Aquatint from a Portfolio with eight etchings, 1983, 55 x 75 cm.
Edition of 35.

MAXIMILIAN VERLAG / SABINE KNUST
Maximilianstrasse 36, 8 Munich 22, Telephone (89) 292 113

T. P.
CHASM
Louisa Chase 1983

LOUISA CHASE

"Chasm", 1983 Colored woodcut, four blocks, Seichosen Kozo paper, Image size: 24 x 28 inches, Paper size: 26 x 30 inches,
Printed by Chip Elwell
Editions size: 30, 5 Artist's Proofs

DIANE VILLANI *EDITIONS*
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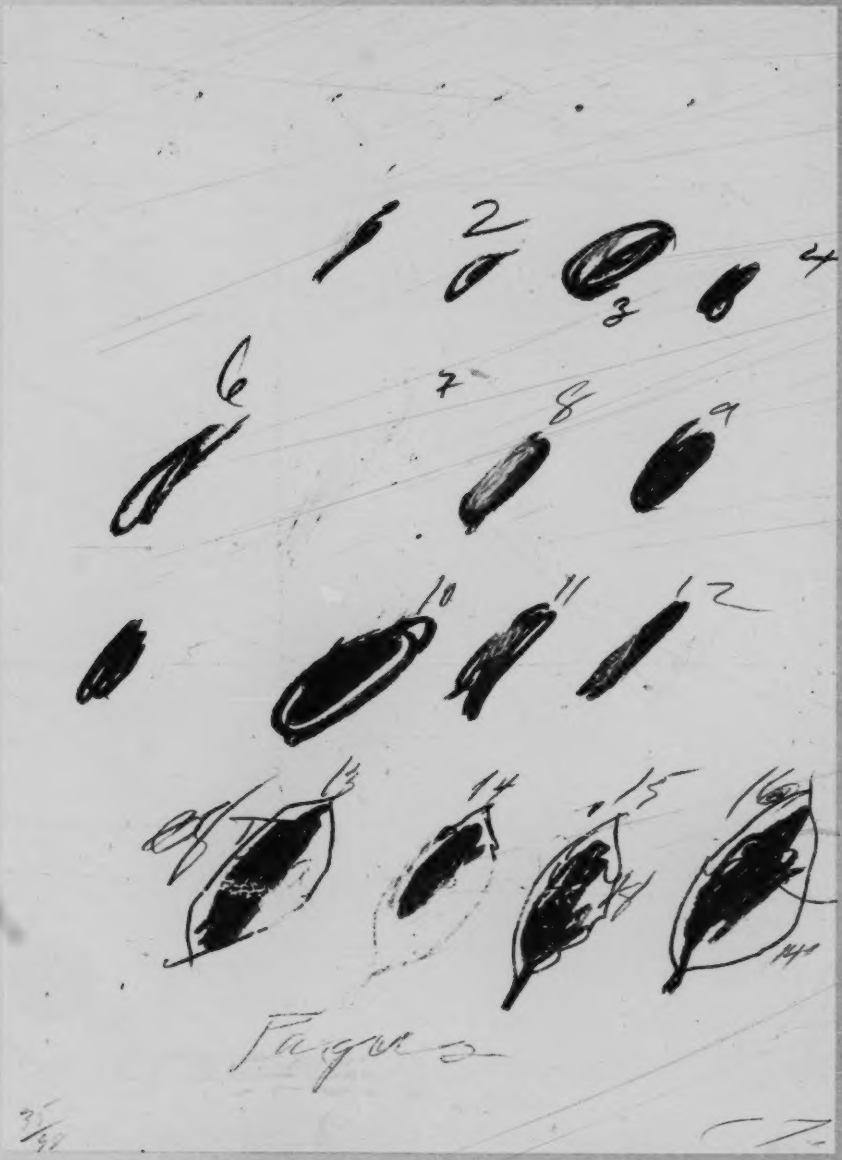
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Fagus
35/98

CY TWOMBLY

Natural History, Part II (Some Trees of Italy)" 1976, Portfolio of 8 Lithographs, 76 X 56 cms.
Edition 98

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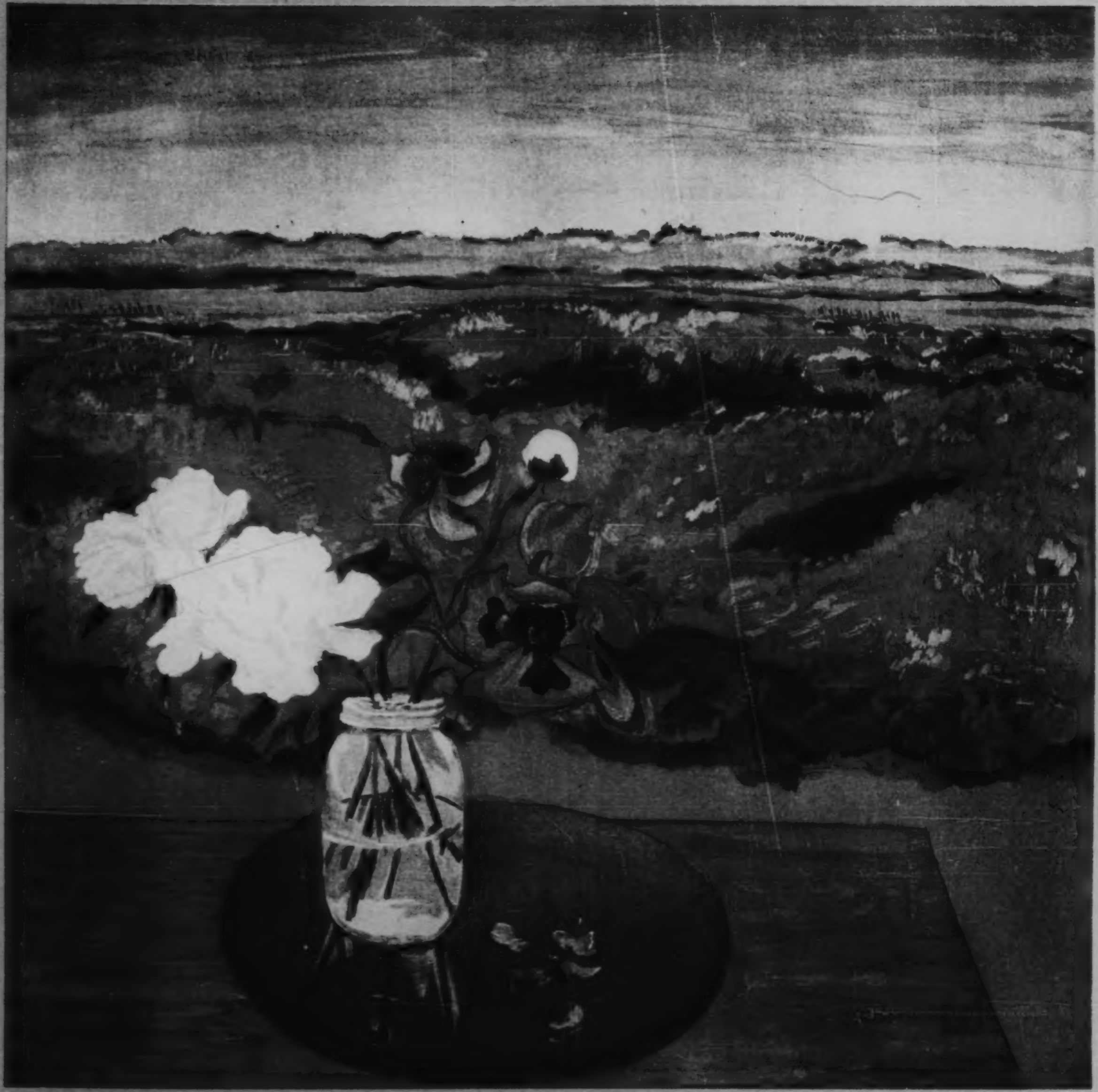

JANE FREILICHER

Poppies and Peonies, 1983 • Etching / Aquatint / Roulette work • Eight Colors • BFK unsized

Paper Size: 36 3/4" X 36 7/8" • Plate size: 30" X 30" • 2 Printer's Proofs • 2 Publisher's Proofs • 6 Artist's Proofs Edition of 50

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BILLY AL BENGSTON

Noche Corrida, 1983 A 4-run (11-color) lithograph printed on Arjomari Arches and black Arches papers by Master Printer Catherine Kuhn, 25" x 45½"

Editions: 25 numbered impressions

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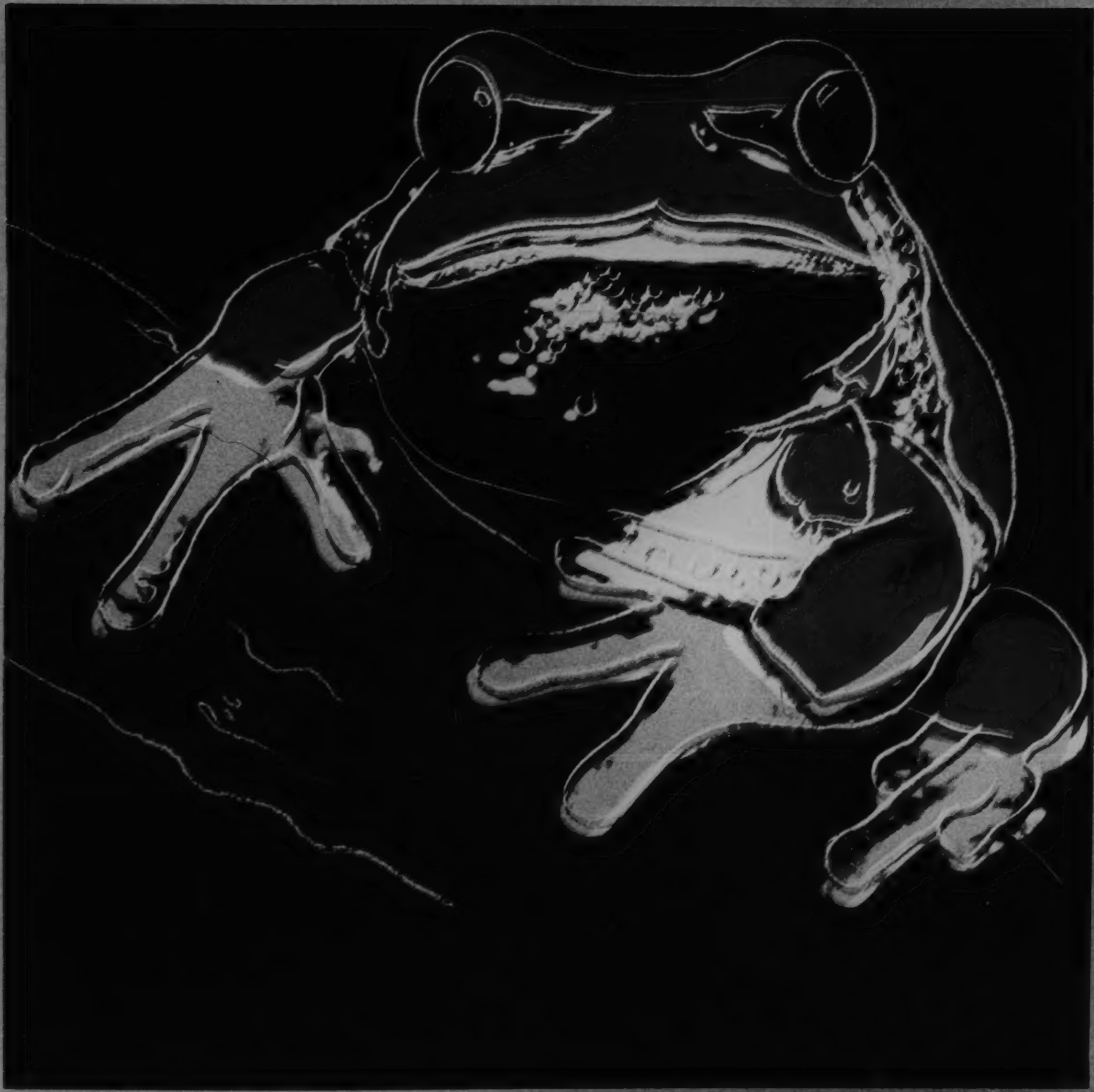

ANDY WARHOL

"Endangered Species". Ten silkscreens each 38" x 38". African Elephant, Bald Eagle, Bighorn Ram, Black Rhinoceros, Giant Panda, Grevy's Zebra, Orangutan, Pine Barrens Tree Frog (illustrated), San Francisco Silverspot Butterfly, Siberian Tiger. Catalog $6.00 ppd. N.Y. residents add sales Tax. Published March 1983. *Edition: 150 Portfolios.*

Exhibitions: American Museum of Natural History, N.Y., Opens April 12; Cleveland Museum of Natural History, Opens April 17.

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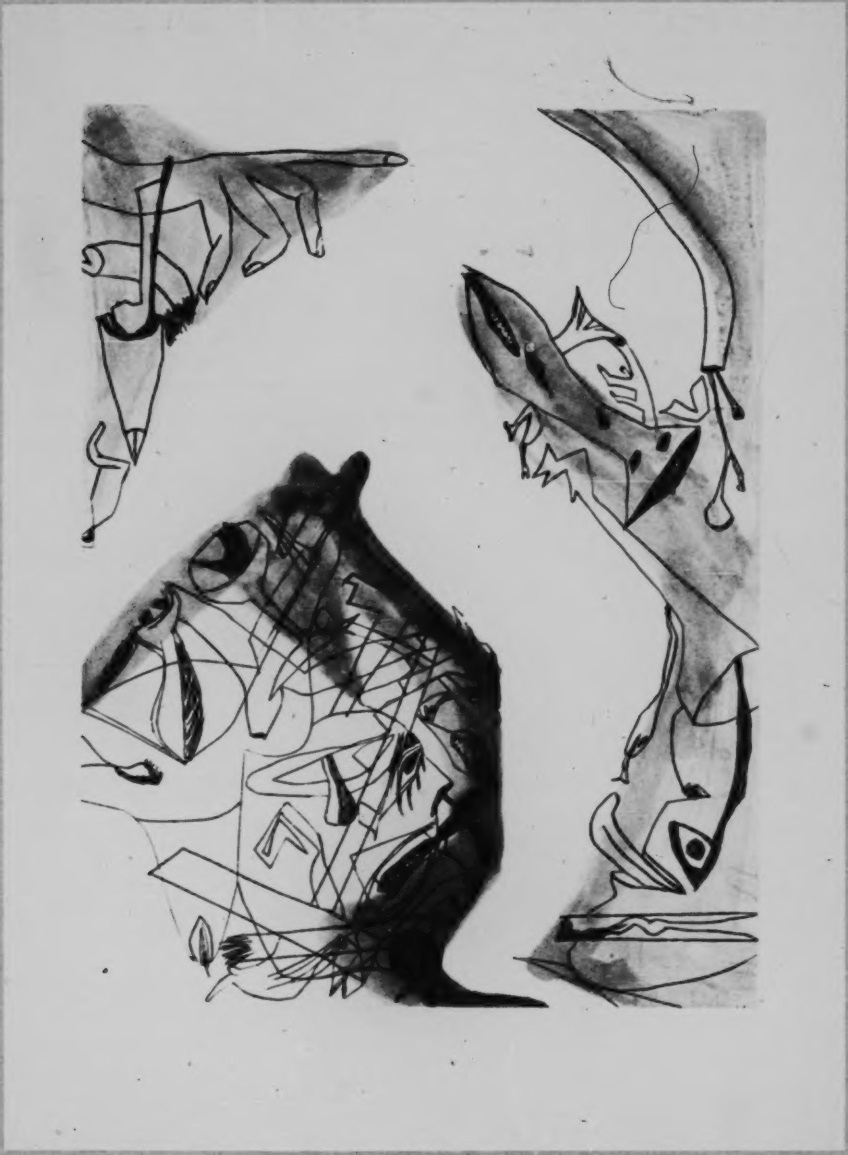


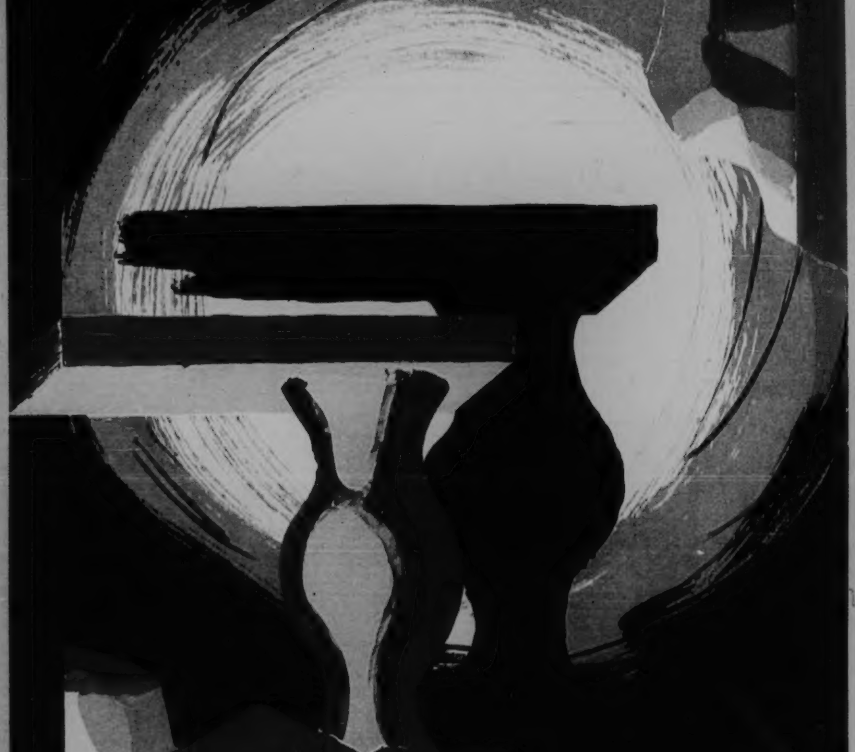
MARTIN DISLER

Dry point with aquatint, black and white. Rives paper, 105 x 75 cm, Image 78 x 58 cm. 1982.

Printer: Atelier Crommelynck, Paris. Edition: 50, signed and numbered, 10 e.a., 2 b.c. Fourteen other editions by Martin Disler available

GALERIE ERIC FRANCK

15 Route de Florissant, Geneva, Switzerland, Tel. 41 (22) 47 08 09



JEDD GARET

Orange Rocks, Lithograph, 40" x 29 3/4", 1983

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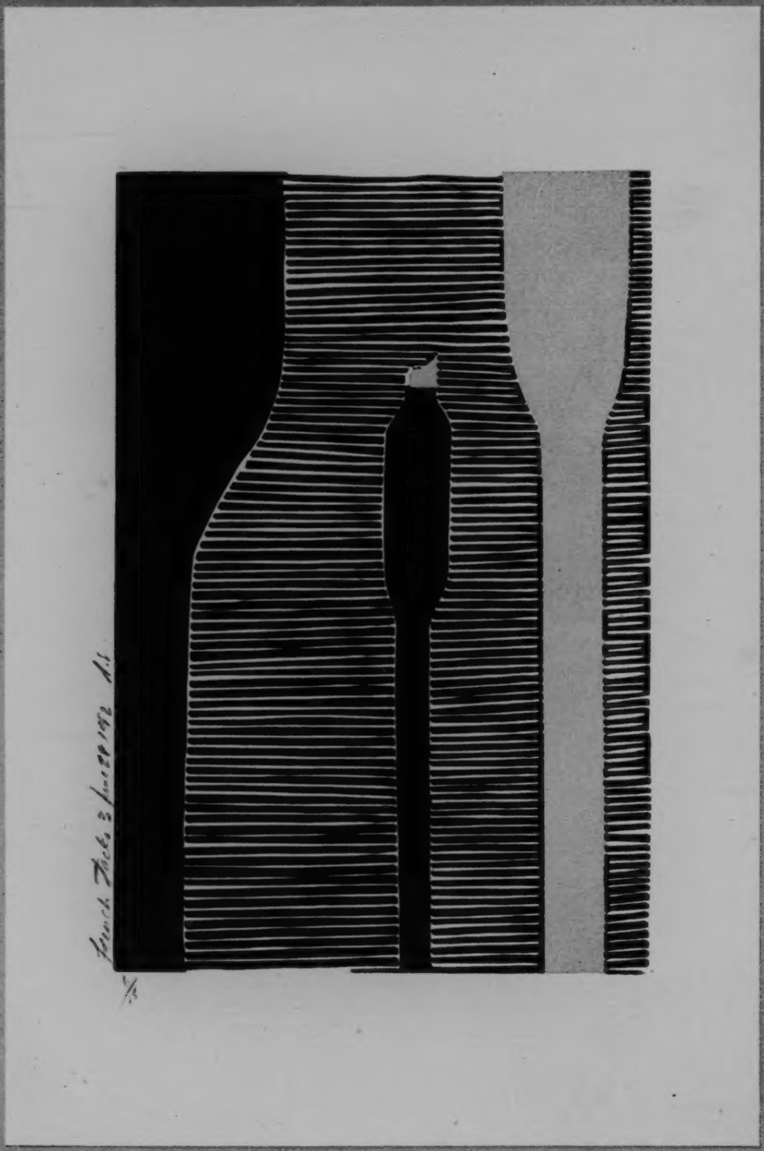
French Stacks 3 June 28 1982 D.S.
1/15

DONALD SULTAN
French Stacks 3, June 28, 1982. Linoleum block print. 15½ X 10½ inches.
From a portfolio of five prints "Tramp Pictures-Cypresses and Stacks" published in collaboration with Carmen Gimenez.
Edition of 15.
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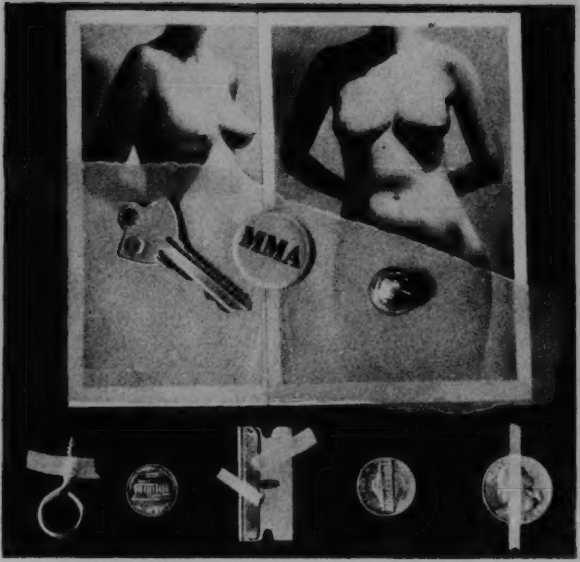

STILL LIFE WITH DOUBLE TORSO 1982 (7 7/8" x 7 7/8")

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Springfield Art Museum, Springfield, Missouri
May 22 — June 19, 1983
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July 3 — August 28, 1983
Columbia Museums of Art and Science, Columbia, South Carolina
January 8 — February 12, 1984
Huntsville Museum of Art, Huntsville, Alabama
March 1 — April 15, 1984

Reading Public Museum, Reading, Pennsylvania
May 1 — August 19, 1984
Fundação Calouste Gulbenkian, Lisbon, Portugal
September — November, 1984
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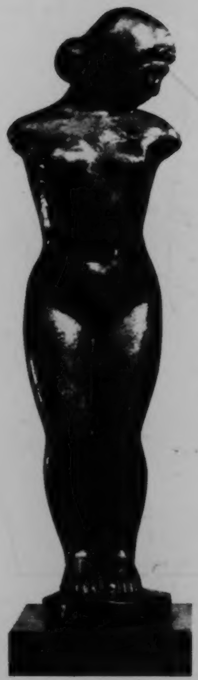

ARISTIDE MAILLOL, 1861 - 1944, "CATALANE", 1930 BRONZE, 2 OF 6, 11½ x 3¼ x 3¼ INCHES

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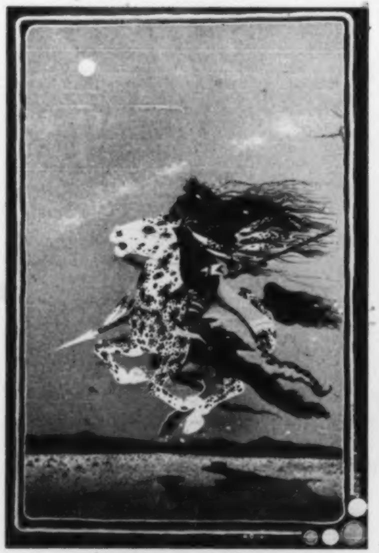

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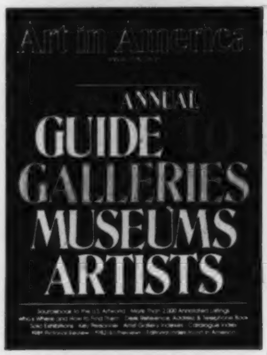

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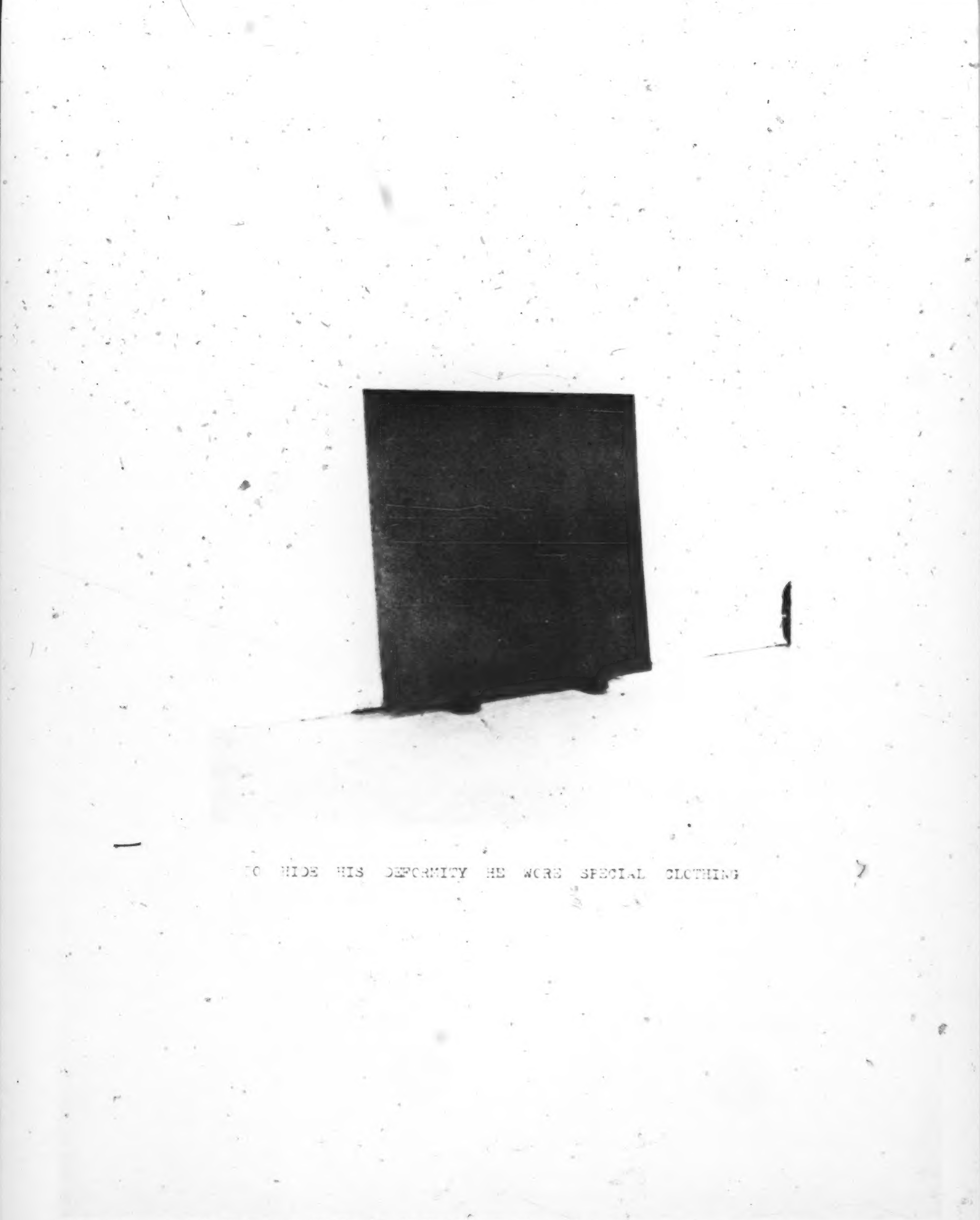
TO HIDE HIS DEFORMITY HE WORE SPECIAL CLOTHING

William Wegman: **To Hide His Deformity He Wore Special Clothing,** ***1971, black-and-white photograph, 14 by 11 inches. Holly Solomon Gallery.***

Art in America

William Wegman's Psychoanalytic Vaudeville

William Wegman's current traveling retrospective tends to present the artist as a contemporary master; yet Wegman's work has been marked from the very beginning by a deliberate refusal of mastery.

BY CRAIG OWENS

> *Certain essential aspects of the world are accessible only to laughter.* —Mikhail Bakhtin
> *Rabelais and His World*

A retrospective is an occasion to chart the itinerary of a career, to articulate the ends towards which it is directed and the purposes by which it is shaped—in short, to assess an artist's achievement. To speak of William Wegman's achievement, however, as his current mid-career retrospective mounted by the Walker Art Center in Minneapolis encourages us to do, is to ignore the ways in which Wegman has effectively jettisoned the whole ideology of achievement. In our culture, achievements are invariably teleological and always comport some more or less explicit idea of mastery; whereas Wegman's work—if the plurality of his works can indeed be reduced to the singularity of an oeuvre—has been characterized from the very beginning by a deliberate refusal of mastery.[1]

Until recently, Wegman worked almost exclusively in video, drawing and black-and-white photography; his works in these mediums are distinguished by their informality, artlessness, even vulnerability. Still, his refusal of mastery is not simply a matter of technique; rather it is often the explicit theme of his works, which speak of failure more often than success, of intention thwarted rather than realized, of falling short of rather than hitting the mark.[2] *Three Mistakes*, for example, an early black-and-white photograph (1971–72), depicts three puddles of milk next to three empty glasses, while a photo-diptych from the same period demonstrates the technique of *X-Ray Photography*: The first shot, captioned "How It's Done," explains the setup (Wegman attempting to photograph a female model through what appears to be a lead plate); the second, a photograph of the plate, is captioned "The Finished Product (Unsuccessful)."

In neither of these works does failure produce a melancholic sense of frustration or defeat, as it does in the work of so many of the younger artists whom Wegman clearly has influenced. Rather, if his work posits an essential powerlessness, it is one which can continually be traversed and enjoyed, and from which something can be carried away in the end. (Thus, from 1975 through '79 he executed a series of altered photographs, in which he capitalizes on his own mistakes, drawing directly onto overexposed or poorly developed prints, thereby salvaging what might otherwise have to be abandoned.)

This aspect of Wegman's activity is reminiscent of that of the late Roland Barthes; as Paul Smith writes in a recent essay on Barthes's last texts:

> Barthes was never a master, would never have wanted to be one. . . . In his project of decomposing the certainties and fixities of a kingly structure, our culture, Barthes acts almost as that most trifling value in the game, the pawn who makes relentless forays against the space of the king—classical, doxical, scientific, masculine space as that is in our inherited culture. And to the extent that this is a specifically disruptive gambit, it concerns us all.[3]

Barthes's weapon in this subversive activity was, of course, *écriture*, writing; Wegman's is laughter. He uses it to undermine all belief, to dislodge all certainty, to discredit all dogma.

> *The serious aspects of class culture are official and authoritarian; they are combined with violence, prohibitions, limitations and always contain an element of fear and intimidation. . . . Laughter, on the contrary, overcomes fear, for it knows no inhibitions, no limitations. Its idiom is never used by violence and authority.*
> —Bakhtin

Wegman himself acknowledges the link between laughter and nonmastery in his work: "As soon as I got funny," he is quoted in the Walker catalogue, "I killed any majestic intentions in my work." Still, the Walker retrospective tends to minimize this aspect of his activity. Perhaps any retrospective would have done the same, but here this problem is compounded by the unjustifiable omission of Wegman's videotapes, in which his refusal of mastery is most explicit. Neither the 20-minute compilation tape titled—debatably—*The Best of Wegman*, nor Kim

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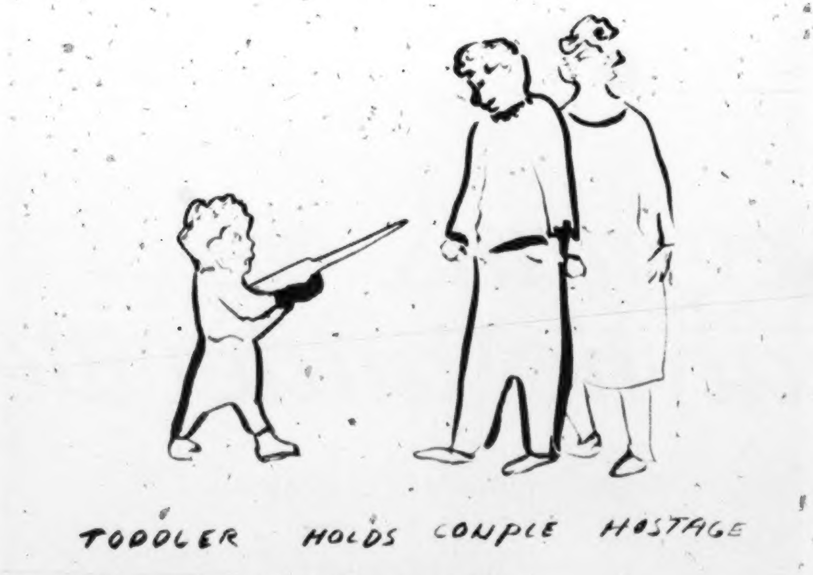
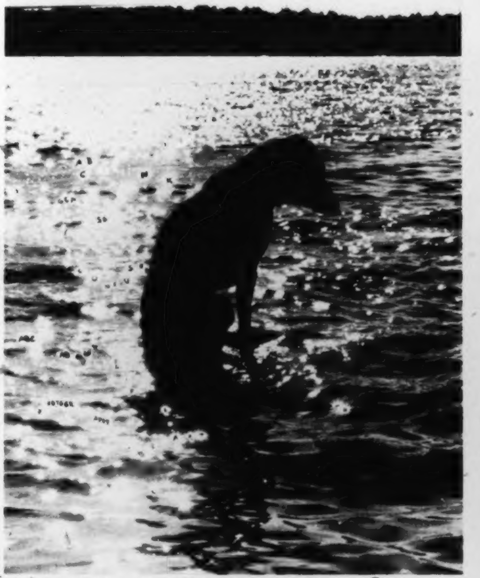
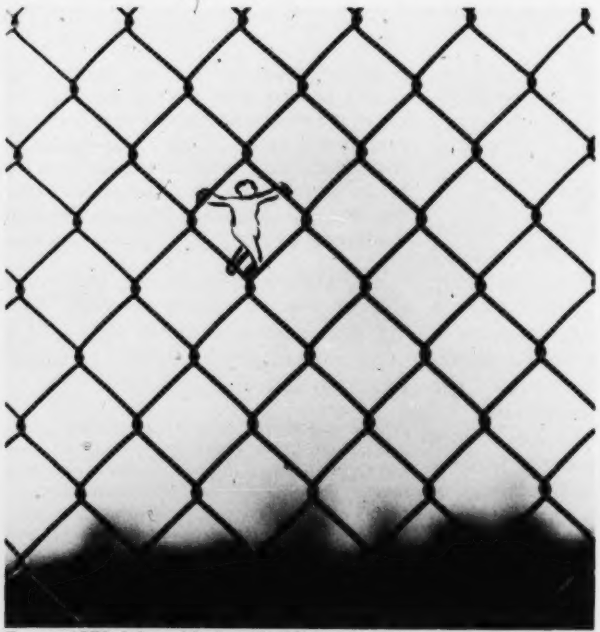


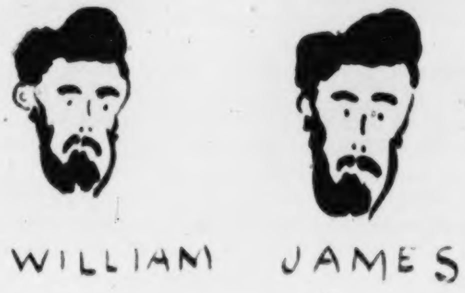
Toddler Holds Couple Hostage, *1975, ink on paper, 8 ½ by 11 inches. Collection Holly and Horace Solomon, New York.*



Contemplating Art, Life and Photography, *1975–79, ink on black-and-white photo.*



Fence, *1978, ink on black-and-white photograph, 18 ⅛ by 18 inches.*



William James, *n.d., ink on paper, 8 ½ by 11 inches. All photos this page courtesy Holly Solomon Gallery.*

Levin's catalogue essay on Wegman's video are adequate substitutes for the tapes themselves, which often narrate the failure of his attempts to impose himself on, and at the expense of, his pet Weimaraner Man Ray.

What the Walker retrospective does include is a disproportionately large selection of the large-format (20-by-24-inch) color Polaroids that Wegman began making in 1979. The majority of these pictures are of Man Ray, either in distinctly human situations—*Ray and Mrs. Lubner in Bed Watching TV*, or wearing an Indian headdress, stranded in a canoe—or transformed into another breed, even species—wrapped in tinsel to become an *Airedale*, or photographed upside-down as *Ray Bat*. Abrams has recently published a collection of the Polaroids, titled *Man's Best Friend*. In the introduction, Lawrence Weider relates them to Wegman's videotapes—"In single photographs, Wegman and Man Ray manage to condense the extended conceits of the video performance into one elegantly composed and articulate image"—but he also observes a (highly significant) difference: "Unlike the grainy video image, the resulting glossy color prints have the presence and uniqueness of paintings."[4]

Elegant composition, presence, uniqueness—these are precisely the values that Wegman's earlier works repudiate.

Dog Cabin, *1979, from "A Man Ray Portfolio," 1982, black-and-white photograph, 14 by 11 inches.*

Until recently, Wegman has worked in video, drawing and black-and-white photography; his works in these mediums are marked by informality, artlessness, vulnerability.

But it is not simply in their technical virtuosity that the Polaroids appear to reinstate the aura of mastery that Wegman once refused; in them, Man Ray is used in an entirely different manner. For while these "masterful" images deal with the domestication of the Other—our tendency to reduce its difference to a variation of identity—in them Man Ray behaves less, as in earlier works, as a foil that deflects Wegman's designs on him, and more like a passive and submissive model. (This development is pushed further in Wegman's recent parodies of fashion photographs, in which a woman is frequently substituted for the dog.)[5]

The Polaroids appear at the conclusion of the Walker retrospective; however, many are seen at its beginning as well, in a highly professional introductory slide show (accompanied by Wegman's voice-over commentary) about Man Ray, who died in March of 1982. Framed by—suspended between—these seductive images, the retrospective appears to be working at cross-purposes: on the one hand, to commemorate Man Ray; on the other, to certify Wegman as a contemporary master.

This contradiction can be resolved, however, if Man Ray is regarded as substitute for his master; and, in a lengthy wall label, prominently displayed in the galleries and reprinted in the catalogue, this is exactly what curator Lisa Lyons proposes:

> Did Wegman regard Man Ray as an alter ego of sorts? Not exactly forthcoming on this point, he simply says that by using Ray he was able to diffuse the narcissism that is so often an element of conceptually oriented video and photography. That may be so, yet it is undeniable that Ray often appears as a surrogate for human presence in Wegman's work.

"It is undeniable . . ."—such certainty seems very un-Wegman-like. Wegman's statement is as follows: "There's always the risk in video of putting yourself on TV, being narcissistic. I think Man Ray diverted all that." So Lyons attributes to Wegman precisely what he himself denies—the narcissistic identification with an other, through which the ego is constituted as a (libidinal) object:

> The ego takes its place by taking the place of the other, by replacing that other within itself and by seeking to deprive it of its alterity. One of the most powerful forms this process can take is precisely the desire to rediscover the same, to repeat, to recognize, and thus to transform a movement of difference into one of identity.[6]

The narcissistic ego attempts to assimilate, to appropriate, to *master* the other, treating it as a mere extension of itself. But this is precisely what Wegman refuses to do—at least prior to 1979.

> *Laughter purifies from dogmatism, from the intolerant and the petrified; it liberates from fanaticism and pedantry, from fear and intimidation, from didacticism, naïveté and illusion, from the single meaning, the single level, from sentimentality. Laughter does not permit seriousness to atrophy and to be torn away from the one being, forever incomplete. It restores this ambivalent wholeness. Such is the function of laughter in the historical development of culture and literature.*
> —Bakhtin

Wegman's refusal of mastery reveals his historical filiation with Minimalism—Minimalist performance in particular, with its assault on the exhibitionism of traditional performance modes. "The display of technical virtuosity," Yvonne Rainer wrote in 1966, "of the dancer's specialized body, no longer makes any sense." Significantly, Rainer rejected such display as introverted, self-congratulatory, *narcissistic*; in its place she advocated "a context wherein people are engaged in making a less spectacular demand on the body and in which skill is hard to locate."[7]

In works of the early '70s, Wegman constructs just such a context. This was, of course, a time when many site-specific and ephemeral art works were being reinserted into the circuit of commercial distribution and exchange via photography, and many of Wegman's early photographs and videotapes *pose* as documentation—even though Wegman's performances were executed only for the camera. Sometimes he deals

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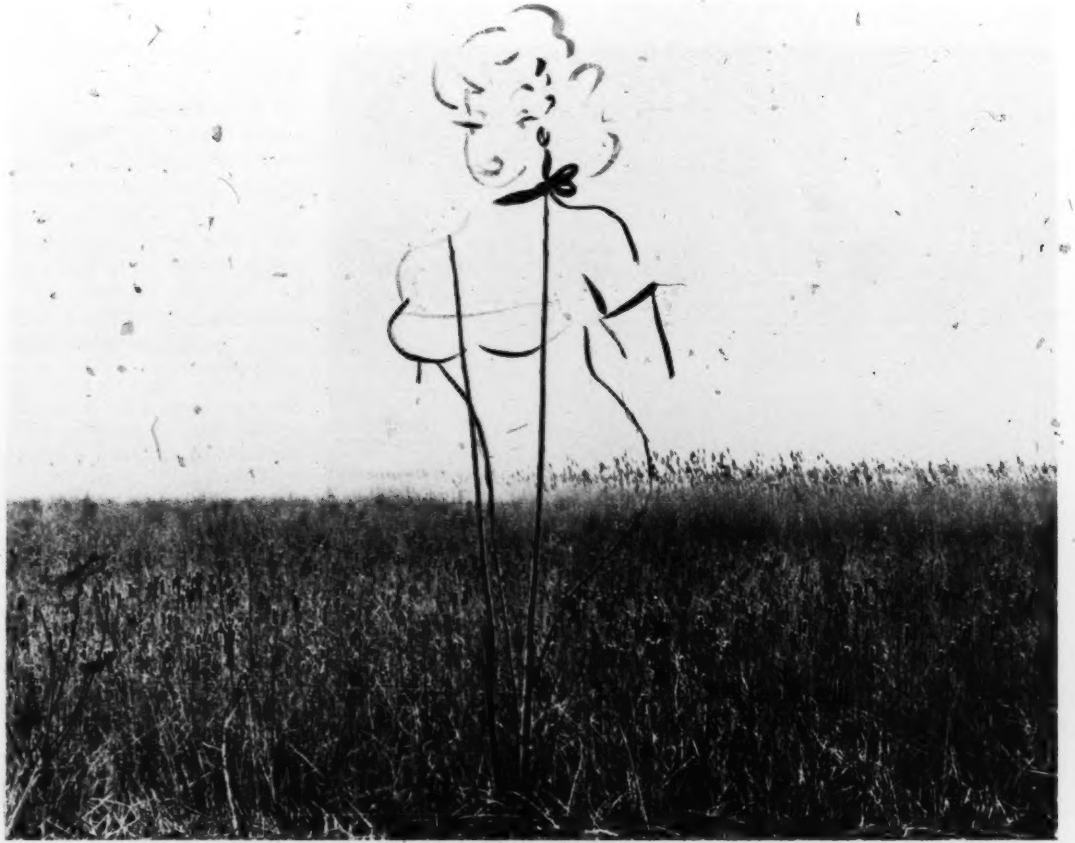
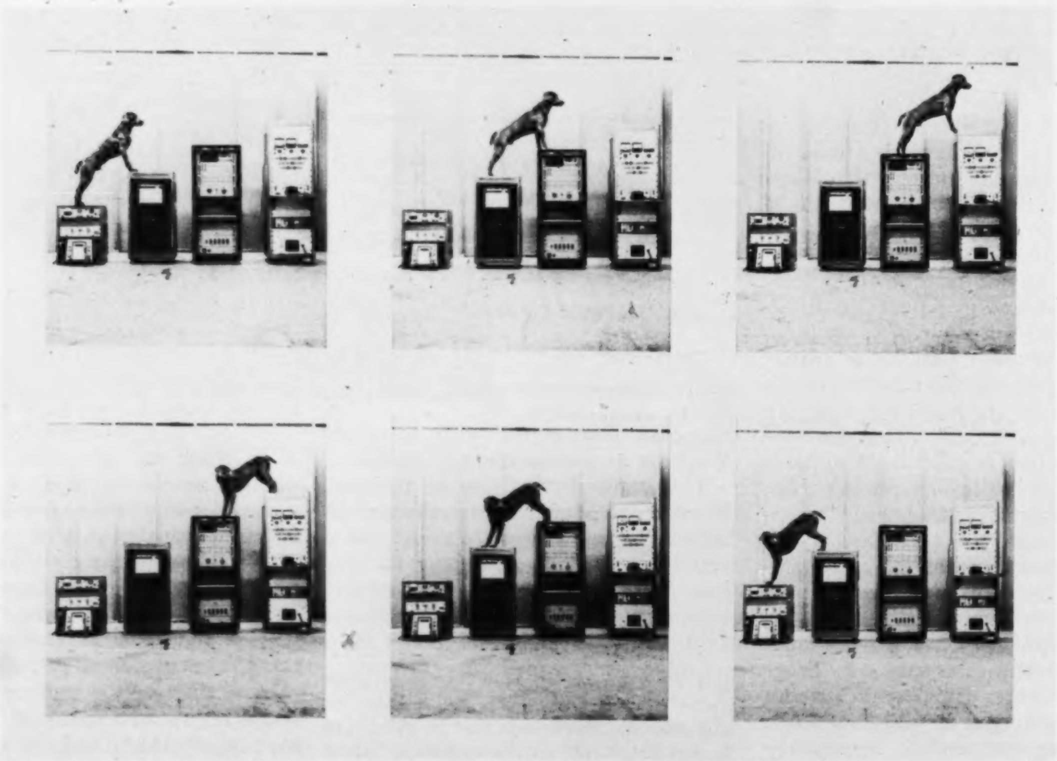
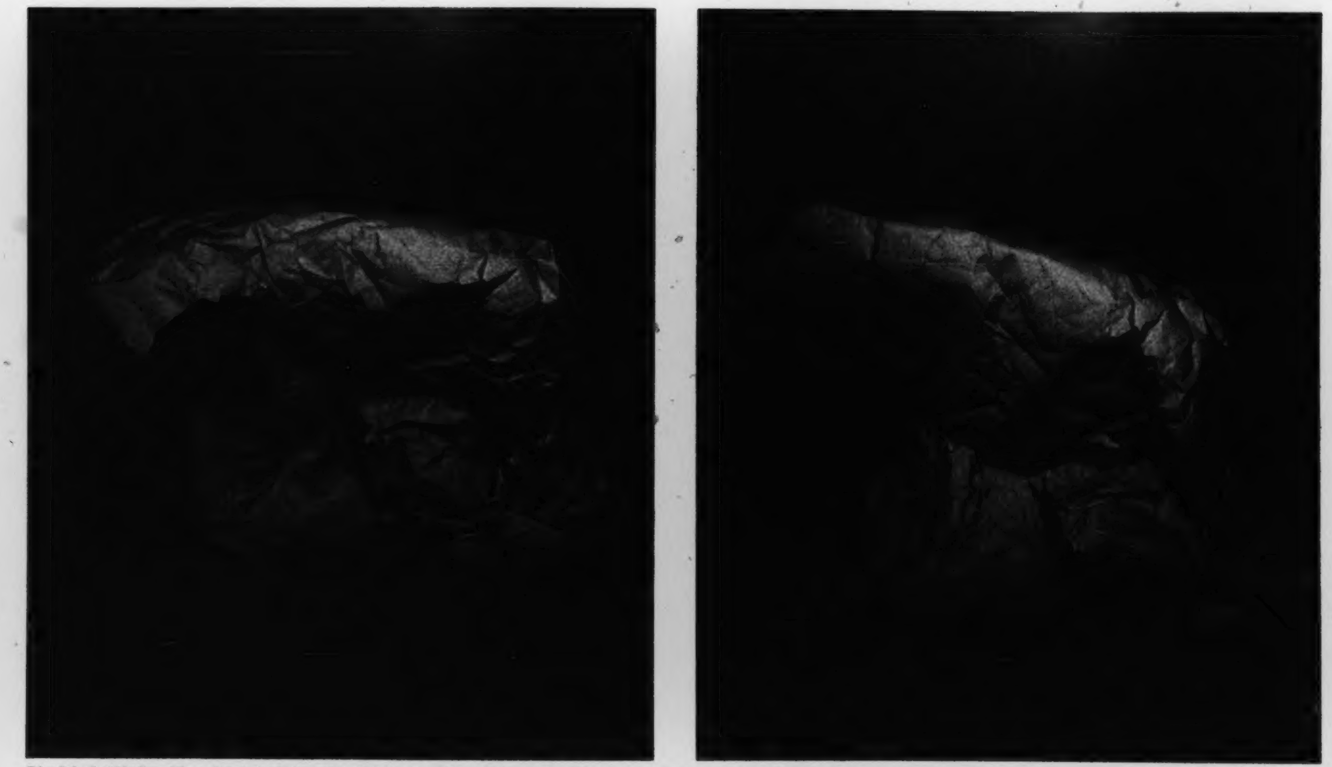


Slick Figure, *1978, ink on black-and-white photograph, 9 ¾ by 12 ¼ inches.*



Ray-O-Vac, *1972, 6 black-and-white photographs, 10 ⅝ by 13 inches each. Sonnabend Gallery.*



Untitled ("John Chamberlain Piece"), *1980, 2 color Polaroids, 24 by 20 inches each. Private collection.*

with the photographic packaging of the artistic personality: in the brief video sequence "Stomach Song," as well as in a pair of black-and-white photographs *Drinking Milk* (1971) he parodies the narcissistic conceits of "body art" and its substitution of the artist's body for the esthetic object (Acconci in particular comes to mind). In both works Wegman presents his own bare torso, cropped at shoulders and waist, as a face—nipples becomes eyes, and the navel a mouth, through which he either sings or drinks milk with a straw.

Although Wegman "comes out" of Minimalism, many of his early works were conceived as parodies of specific Minimalist practices and, more generally, of their austerity, reductiveness, humorlessness. A 1971 photograph of a sheet of masonite propped against a wall (reminiscent of Richard Serra's prop pieces from the late '60s) includes a pair of shoes protruding from underneath, as well as the caption "To Hide His Deformity He Wore Special Clothing." *Building a Box* (also 1971), nine photographs displayed as a grid, parodies process-oriented sculpture (Robert Morris's *Box with the Sound of Its Own Making* comes to mind), as well as the systemic and/or serial concerns of artists like Andre, Bochner and LeWitt. (The last is also the target of several works involving Man Ray in serial poses: *Stormy Night*, *Ray-O-Vac*, *Permutations: Before/On/After*.)

The structure of these works seems at least as significant as the practices they parody. For a parody is a dialogue; as Bakhtin observes, "In parody, two languages [the one being parodied, and the one that parodies] are crossed with each other, as well as two styles, two linguistic points of view and, in the final analysis, two speaking subjects."[8] Structured as a conversation, parody is dialogical; it narrates an artist's encounter with another work, another text, another subject.

If, in the works mentioned above, Wegman encounters other artistic practices, in a number of other works from the same period he engages with the spectator. A 1970 photograph of a stuffed parrot, for example, is improbably captioned *Crow*. This picture is not about the incommensurability of words and images; Wegman is not Magritte. Rather, he presents what initially appears to be a seamless, entirely plausible image of reality that turns out, on closer inspection, to be fundamentally duplicitous. For the shadow cast by the stuffed bird is not the shadow of a parrot at all, but of a crow. What we witness, in this work, is not the (narcissistic) reduction of difference to identity, but rather the emergence of difference out of apparent sameness.

In other works—*Madam I'm Adam*, which Wegman describes as a visual palindrome, and *Chairs* (both 1970)—what appear to be two identical photographs are exhibited side by side; they are not the same at all, however, but opposites—because one of the prints has been flopped. Wegman frequently employs such reversals and inversions (*Upside-Down Plywood*, 1972)—Bakhtin described parody as "the world inside-out"[9]—to *seduce* the viewer, to lead him astray, and thus to force him to recognize his (narcissistic) desire to perceive analogies, similarities, resemblances.

Insofar as the position of the spectator is inscribed, in these works, within the scenario they seek to tell, Wegman's art retains certain affinities with Minimalism. A Minimalist installation also denies the spectator any transcendental viewpoint outside the work, from which it can be viewed as a meaningful, self-contained object against which he can situate himself as an equally meaningful, self-contained subject. What distinguishes Wegman's work is his (re)introduction of narrative—the

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Elephant, ***1981,*** ***color Polaroid, 24 by 20 inches. Fraenkel Gallery, San Francisco.***

third person—into the intersubjective artist-viewer dyad. The appearance of this third term diverts both the artist's and the spectator's attempts reciprocally to constitute themselves as self-contained subjects, revealing instead their dependency upon an other they can never fully master or assimilate. And this third "person" was Man Ray.

> *[Man Ray] takes a lot of pressure off me. It's like having a third person in a conversation; one of you doesn't have to talk all of the time.*
> —Wegman

> *A joke is the most social of all the mental functions that aim at a yield of pleasure. It often calls for three persons and its completion requires the participation of someone else in the mental process it starts.* —Sigmund Freud
> *Jokes and Their Relation to the Unconscious*

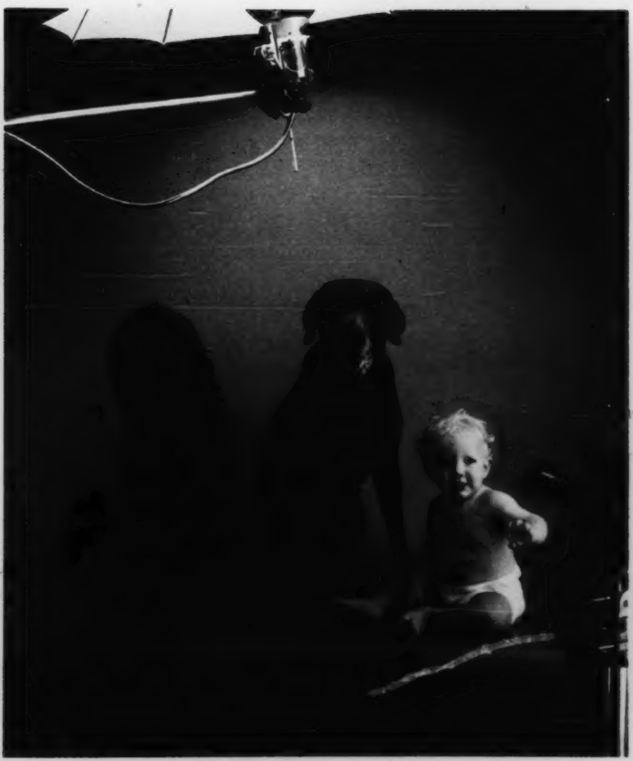
In the Walker catalogue, Lisa Lyons writes that Wegman's art deals with such themes as "transference of identity" and "the realm of the irrational." Transference, irrationality—these are, of course, subjects investigated by psychoanalysis, and Wegman's involvement with them locates his works within a distinctly psychoanalytic (as opposed to psychological) space. The videotapes, in fact, are a psychoanalytic vaudeville played out within the classic scene of imaginary identification: although he faces the camera directly, Wegman never looks directly into it, but off to one side, at his own image in an off-screen monitor. Positioned as both subject and object of the look, he reenacts the narcissistic fantasy of simultaneously occupying two positions, of being in two places at the same time.

The identification of the subject with his image is incomplete, however (as Jacques Lacan demonstrates in his famous analysis of this same scenario in his commentaries on the mirror stage), without the intervention of a third person, who grants this image to the subject: "In Lacan's mirror stage the infant is fixed, constrained in a representation which the infant believes to be the Other's, the mother's, image of [him or] her."[10] In Wegman's videotapes, this function falls to the spectator, whom the artist solicits as an accomplice in his narcissistic attempt to consolidate himself as an autonomous, self-contained ego. (Significantly, the image Wegman contemplates in the off-screen monitor is identical to the spectator's image of him.)

Enter Man Ray, who, as Wegman remarks, "diverted all that."

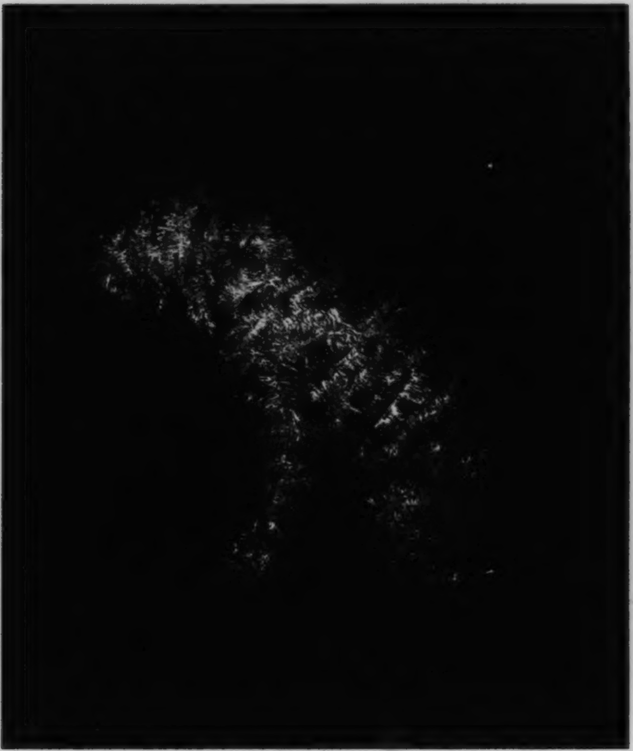
Is it merely coincidental that the first photograph of Man Ray to appear in the exhibition depicts a *Dog Dream*? (Man Ray sleeps on a sofa, while a stuffed alligator preys upon a stuffed squirrel.) Freud, of course, identified the dream as the "royal road" to the unconscious; but he also designated another mode of access, one that is somewhat less regal—the joke. Jokes, too, depend upon the intervention of a third person. If, as Freud argues in his celebrated study of *Jokes and Their Relation to the Unconscious*, the distinguishing feature of a joke is the "explosive laughter" it produces; and, further, if we can never laugh at our own jokes (except, Freud adds, *par ricochet*); then the power to decide the fate of the joke resides not with the person who tells it, but with the person who listens.[11] Thus, Freud describes the joke as a scene with three protagonists: an exhibitionistically inclined first person, who tells the joke ("the motive force for the production of innocent jokes is not infrequently an ambitious urge to show one's cleverness, to display oneself—an instinct that may be equated with exhibitionism in the sexual field");[12] a second person, the object of the joke (who need not be a person at all, but an idea which is unacceptable to consciousness); and, finally, a voyeuristically inclined "third person," whose laughter completes the mental process initiated by the first.

This trio makes its first appearance in Freud's analysis of obscene jokes, which, Freud contends, originate in a *failed* attempt at seduction. The joke

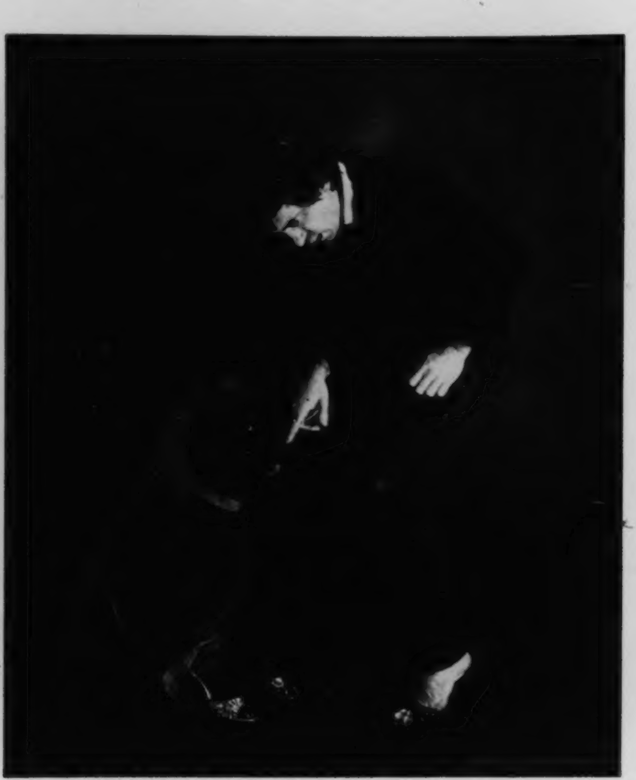


With Dogs and Babies/Actor's Nightmare, *1981, color Polaroid, 24 by 20 inches. Dart Gallery Inc., Chicago.*

Ray Bat, *1980, color Polaroid, 24 by 20 inches. Private collection.*



Sitting Airedale with Tale, *1981, color Polaroid, 24 by 20 inches. Albright-Knox Art Gallery, Buffalo.*



Heels, *1981, color Polaroid, 24 by 20 inches. Collection Gifford Myers.*

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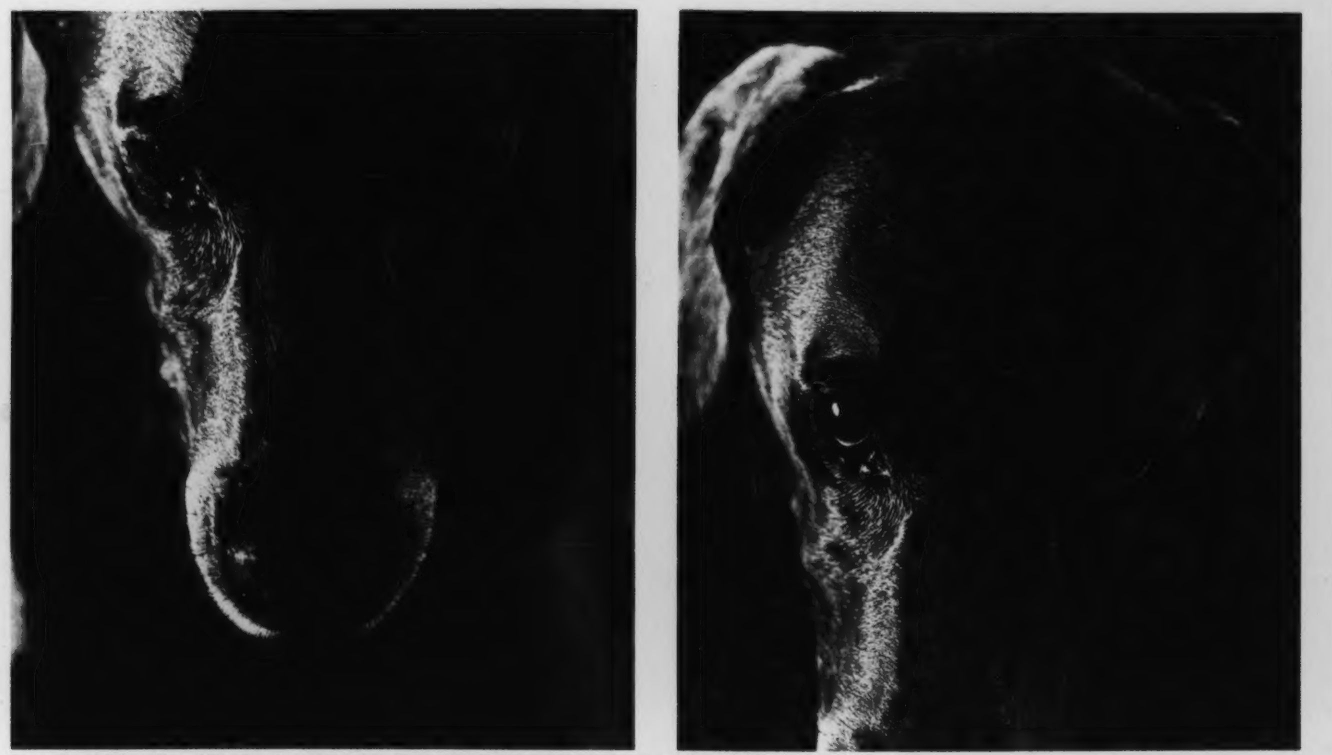


Blue Head Diptych, *1982, 2 color Polaroids, 24 by 20 inches each. Holly Solomon Gallery.*

begins as an obscene remark directed at a woman with the intention of arousing her sexually. Such remarks, however, frequently meet with the woman's resistance: "The ideal case of a resistance of this kind," Freud writes, "occurs if another man is present at the same time—a third person—, for in that case an immediate surrender by the woman is as good as out of the question."[13] The third person "soon acquires the greatest importance in the development of the smut" into a joke, however, for he gradually displaces the woman as its addressee. Thus, second and third persons change positions: the man becomes a second person, while the woman becomes the object of the joke. Thus, the positions of the two men are ultimately aligned with the grammatical positions assigned by the personal pronouns "I" and "you"; while the woman assumes the position of the non-person, the "it" or, in Freudian terms, the "id."[14]

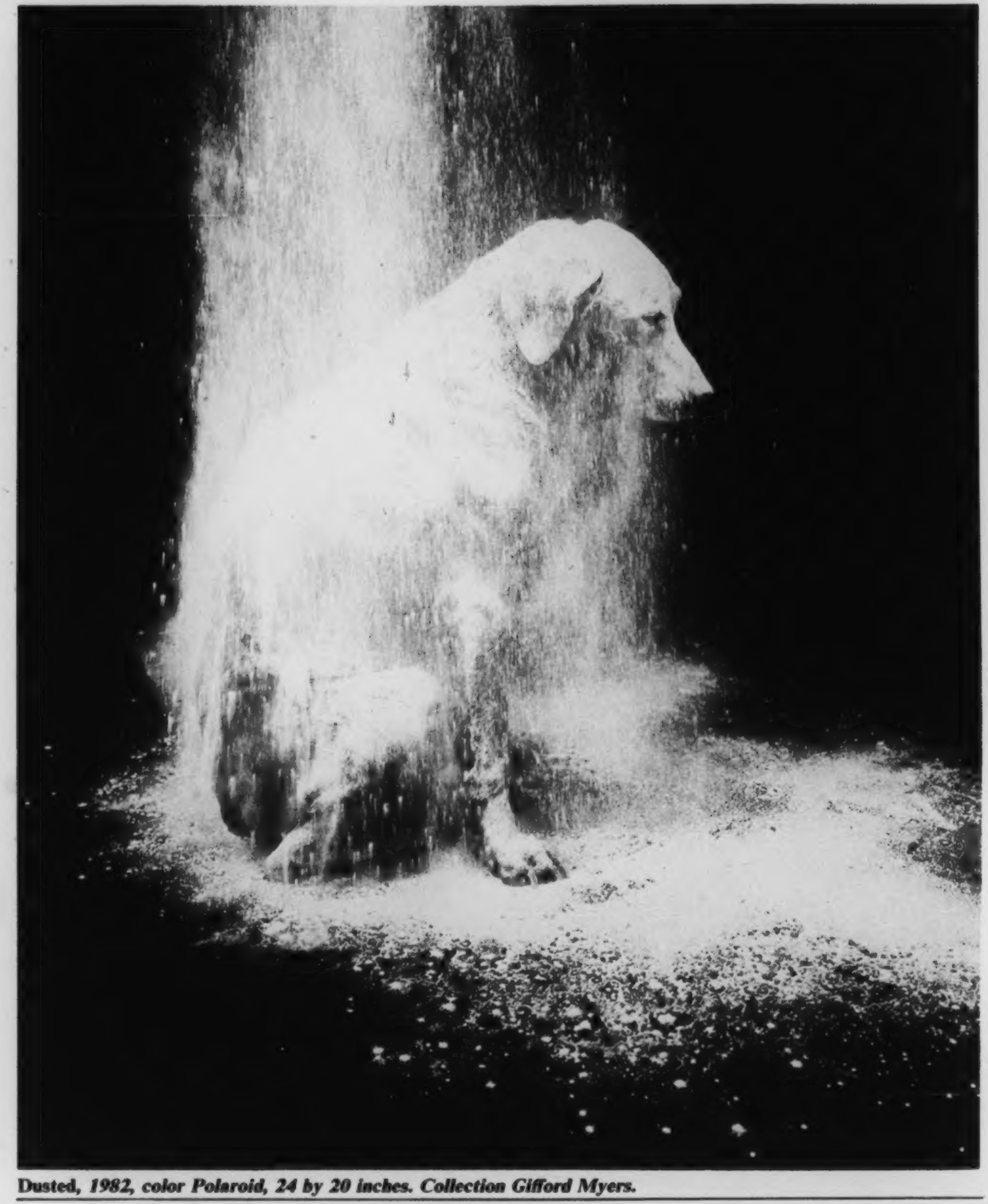
When we laugh at Man Ray's foiling of Wegman's designs, we also acknowledge the possibility of another mode of relating to the Other—based not on a denial but on a recognition of difference.

This scenario is continually reenacted in Wegman's videotapes, with Wegman as seducer, Man Ray as the other (the woman), and the spectator as "third person." Wegman frequently attempts to impose the human upon the not-human; sometimes he attempts to teach Man Ray to spell, or to smoke cigarettes, addressing him as "you." ("P-A-R-K was spelled correctly. *Wait* a minute. And you spelled O-U-T right.") Wegman is not, of course, attempting literally to seduce the animal, but he *is* encouraging his submission, acquiescence. And, as "*Wait* a minute" indicates, Wegman's attempts usually meet with (a greater or lesser degree of) resistance. In the mock television commercial "New and Used Car Salesman," for example, Wegman attempts to hold Man Ray on his lap—"Just as this dog trusts me, I would like you all out there to trust me and come down to our new and used car lot and buy some of our quality cars"—while Man Ray struggles to get free.

Here, it is not (as Kim Levin suggests) the "failure of words to live up to images" that is exposed, but rather the ultimate failure of the ego's narcissistic attempts to appropriate the other as one of the modes of its consciousness, of itself. As such, Man Ray comes to occupy the position of the "it"—"this dog"; in Wegman's work, then, he represents that measure of alterity that can never be fully assimilated or mastered.

But if Man Ray has assumed the position of the third person, then the spectator is simultaneously promoted to the position of the second person, and it is through the spectator's laughter that Wegman's failure is redeemed, even celebrated. And when we laugh at Man Ray's foiling of Wegman's designs, we are also acknowledging the possibility, indeed the necessity, of another, non-narcissistic mode of relating to the Other—one based not on the denial of difference, but upon its recognition. Thus, inscribed within the *social* space in which both Bakhtin and Freud situate laughter, Wegman's refusal of mastery is ultimately political in its implications. □

Organized by Lisa Lyons for the Walker Art Center, "Wegman's World" is currently at the Fort Worth Art Museum (through Mar. 6). It will reopen Mar. 20 at the De Cordova Museum, Lincoln, Mass. (through May 1), and then travel to the Contemporary Arts Center, Cincinnati (May 12–June 25), the Corcoran, Washington,



Dusted, *1982, color Polaroid, 24 by 20 inches. Collection Gifford Myers.*

D.C. (July 10–August 21) and the Newport Harbor Art Museum, Newport Beach, Calif. (Sept. 29–Nov. 29).

1. For a similar discussion of the refusal of mastery, to which my own is indebted, see Paul Smith, "We Always Fail—Barthes' Last Writings," *SubStance* 36 (1982), pp. 34–39.
2. In the early '70s John Baldessari, with whom Wegman has been closely associated, also executed a series of works which deliberately court esthetic error—works in which he attempted to photograph a bouncing ball so that it appeared in the middle of the frame, or four balls thrown into the air to form a straight line.
3. Smith, p. 34.
4. Lawrence Weider in William Wegman, *Man's Best Friend*, New York, Abrams, 1982, p. 9.
5. In the catalogue for the Walker retrospective, Lisa Lyons detects a shift in Wegman's career. Writing of Wegman's recent "Man Ray Portfolio," she observes, "Technically and stylistically, the portfolio prints may well mark the beginning of a new direction in Wegman's photography. Clearly, he has fallen under the medium's spell and, in fact, he acknowledges that he has recently become interested in the work of such masters of photography as Weston and Strand."
6. Samuel Weber, *The Legend of Freud*, Minneapolis, University of Minnesota Press, 1982, p. 94.
7. Yvonne Rainer, *Work 1961–73*, Halifax, The Press of the Nova Scotia College of Art and Design, 1974, pp. 65–66.
8. Mikhail Bakhtin, *The Dialogic Imagination*, Austin, University of Texas Press, 1981, p. 76.
9. Bakhtin, *Rabelais and His World*, Cambridge, MIT Press, 1968, p. 11.
10. Jane Gallop, *Feminism and Psychoanalysis*, Ithaca, Cornell University Press, 1982, p. 121.
11. Sigmund Freud, *Jokes and Their Relation to the Unconscious*, trans. James Strachey, New York, Norton, 1960, p. 100. Significantly, in his discussion of the psychology of the artist in the *Introductory Lectures on Psychoanalysis* (Lecture XXIII), Freud attributes the power to decide the success or failure of the work of art to the spectator; see my "Honor, Power and the Love of Women," *A.i.A.*, Jan. '83, pp. 7–8.
12. Ibid., p. 143.
13. Ibid., p. 99.
14. "The common definition of the personal pronouns as containing the three terms *I*, *you* and *it* abolishes the notion of 'person,' which belongs only to *I/you*, and disappears with *it*." Émile Benveniste, *Problèmes de linguistique générale*, Paris, Gallimard, 1966. Benveniste's distinction seems highly relevant to Wegman's work, which constantly stages the struggle between the personal and the nonpersonal, the self and the Other, the ego and the id.

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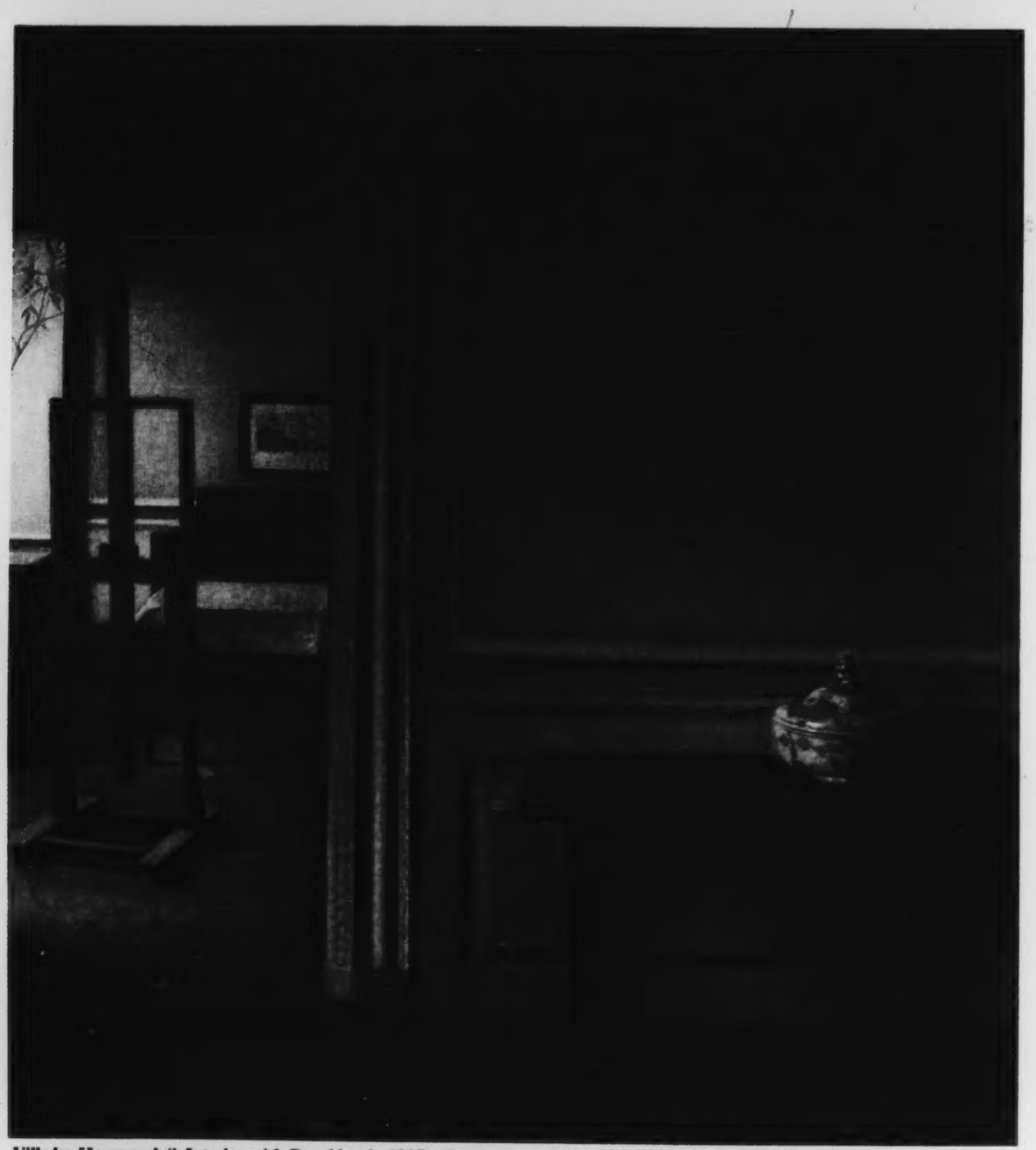

Vilhelm Hammershøi:* Interior with Punchbowl, *1907, oil on canvas, 25 by 23 inches. Private collection, Denmark.

Private Light: Hammershøi

Isolate in temperament and austere in his art, the turn-of-the-century Danish painter Vilhelm Hammershøi produced an idiosyncratic, protomodernist oeuvre largely devoted to nuanced depictions of a spare, uncluttered world.

BY KIRK VARNEDOE

Early modern art has been so encyclopedically scrutinized recently it would seem beyond hope that a turn-of-the-century painter of any substance could remain undisclosed. Yet this season brought at least one such discovery, the Dane Vilhelm Hammershøi (1864–1916). His small interior views, and one colossal group portrait, stood out in the survey exhibition "Northern Light: Realism and Symbolism in Scandinavian Painting 1880–1910" [to be reviewed in a forthcoming issue]; and a select monographic retrospective at Wildenstein, New York, of more than 70 paintings has subsequently presented a fuller picture of this singular artist. Almost without color and in apparent indifference to any trends of the avant garde, Hammershøi's paintings of 1890 to 1914 can seem presciently modern in ways that ask us to rethink our familiar models of stylistic progress—can there really have been any mileage left in naturalism in 1905?—and reexamine the possibilities of interlock and overlap between the ostensibly incommensurate domains of 19th-century Realism, fin-de-siècle Symbolism, and the spirit of 20th-century painting.

Even given Denmark's position off the high roads of art since 1880, the degree of neglect Hammershøi has suffered is surprising. His work has not been hidden in his homeland (though some of the best pictures are in private collections), but it has not been exactly trumpeted, either. The splendid comprehensive exhibition organized by Hanne Finsen at Ordrupgaard in 1981 was only the second Hammershøi show since the memorial retrospective following the artist's death. This private and rather aloof temperament seems never to have been clasped to the national heart, in the manner of Munch in Norway or numerous lesser artists in other smaller countries. In his lifetime as in recent years, foreigners have often insisted more forcefully than Danes on the quality of Hammershøi's achievement; contemporary admirers included Rainer Maria Rilke, Theodore Duret and Serge Diaghilev, but he never received the official patronage he hoped for from his countrymen.

The schema of Hammershøi's life is quickly drawn: born the son of a Copenhagen merchant in 1864, he married in 1890 and had no children. A relatively private, indeed semi-reclusive, life was punctuated by regular trips abroad, principally to England, France, the Netherlands, and Italy—all of which weighed more heavily for him in their monuments and museums than in their contemporary life and art. His development as an artist seems superficially without incident, as he arrived at a mature personal idiom quite early—indeed he could be said to have been practicing something like an old man's art by the age of 35—and stayed within a narrow range of subject, color and technique all his life. A closer acquaintance with the oeuvre, though (particularly at first hand, for much of the message of these "simple" pictures lies in subtleties that defy reproduction), suggests that while he could be quite uneven, he grew steadily in force, occasionally varied sharply in impulse, and never succumbed to routine.

An early influence of Whistler's tonalism is the most easily identified factor in Hammershøi's makeup, but it may be more fruitful to think of him as belonging to the generation of Seurat (b. 1859). There is a rough affinity in certain charcoal drawings, but more importantly there is a common appropriation of the slow dignity of archaic and early classic art as a disciplining counterweight in the representation of the transient. Hammershøi's attraction to the archaic is only truly explicit in a remarkable large homage to an early Greek bas-relief in the Louvre; but the lessons of a sober, stately pace and rigid structural restraint are all-pervasive. His "primitive" Italian parentage, a symptomatic manifestation found elsewhere in the 1880s and 1890s, lies not in the chillier mannequin mathematics of Piero della Francesca that so en-

A Baker's Shop, *1888, oil on canvas, 44 ¼ by 35 ⅛ inches. Vejen Kunstmuseum.*

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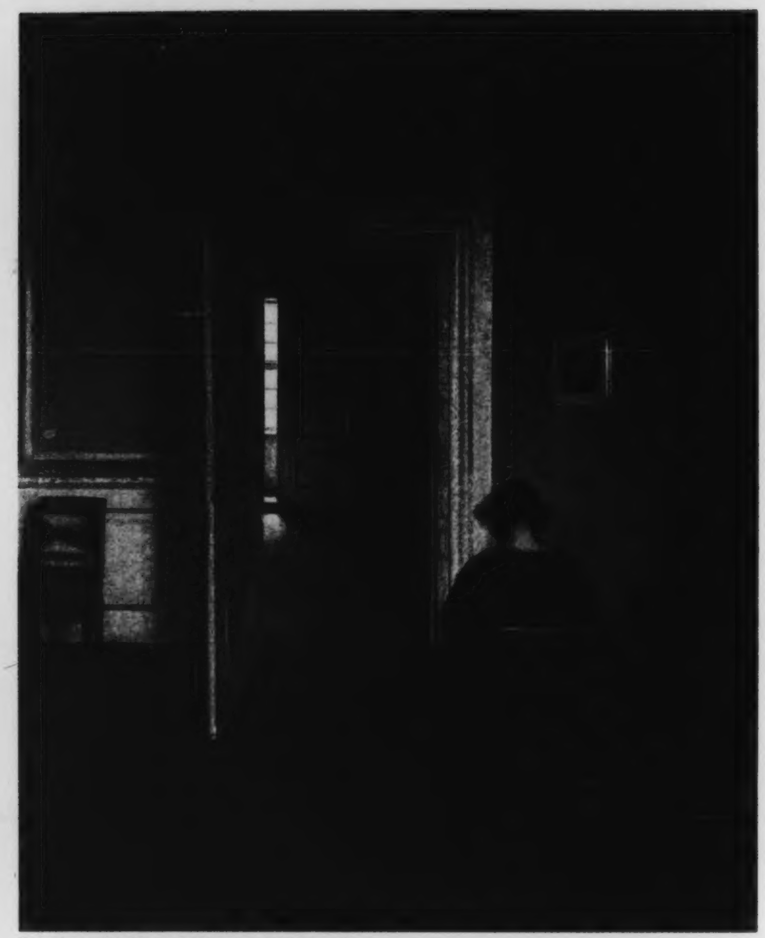
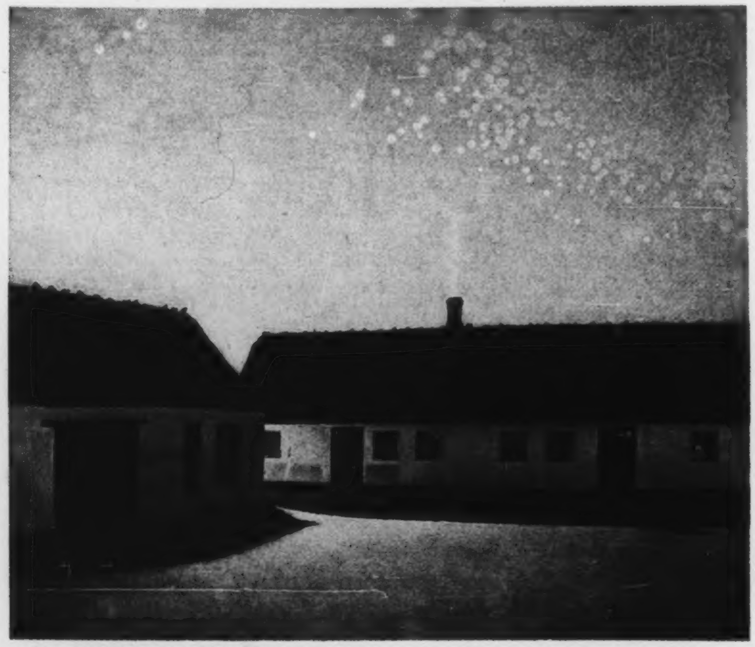
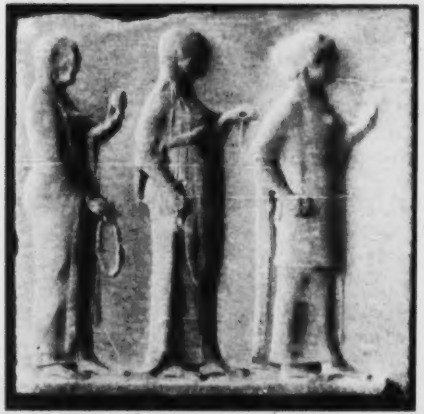


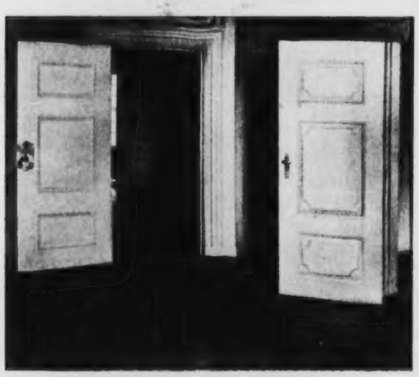
Interior with Seated Woman, ***1908, oil on canvas, 27 5/8 by 22 3/8 inches. Aarhus Kunstmuseum.***



A Farm at Refsnaes, ***1900, oil on canvas, 20 5/8 by 24 1/8 inches. Davids collection, Copenhagen.***



Greek Relief, ***1891, oil on canvas, 37 3/16 by 37 3/8 inches. Private collection, Denmark.***

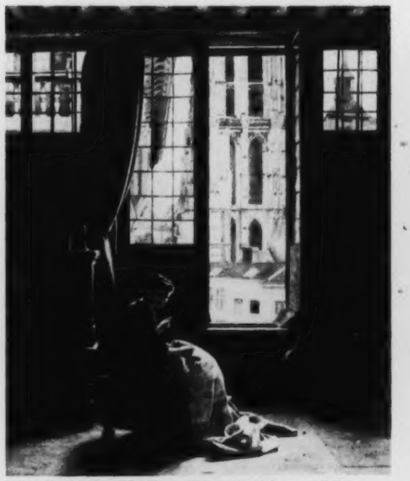


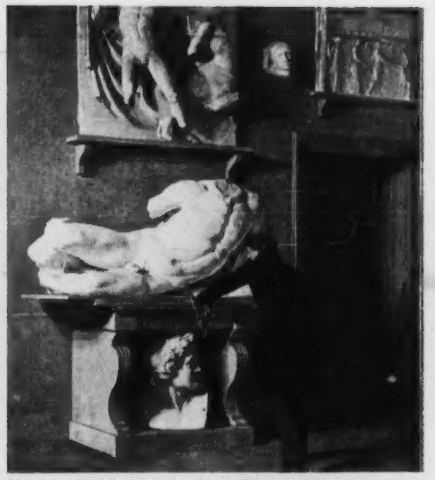
Open Doors (White Doors), ***1905, oil on canvas. Davids collection, Copenhagen.***

tranced Seurat, but in the more ponderous material humanism of Masaccio and Giotto.

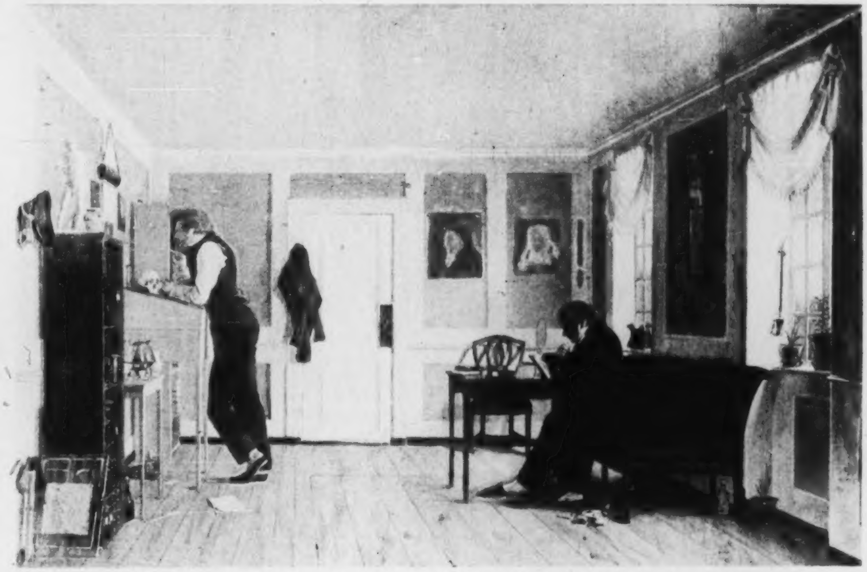
In Hammershøi's case, this fusion of Mediterranean admirations and Northern interests is decidedly Northern in spirit, and explicitly Danish in its underlying traditions. The spare rigor of his art derives important sustenance from an indigenous tradition that originated in C.W. Eckersberg's neoclassical training (in J.-L. David's studio) and flourished in the Danish "Golden Age" of naturalist painting, the 1830s and 1840s. In an idiosyncratic variant on the nationalism that gripped Scandinavian art in the 1890s, Hammershøi looked back not to the Vikings but to the intimate Biedermeier interiors and gentle landscapes of such "Golden Age" Danes as Kristen Købke, Wilhelm Bendz and Thomas Lundbye. Admiring them, he absorbed and transformed their vision. In his more wintry century's-end light, the springlike clarity of their bracingly uncluttered world is replaced by emptinesses now thick with memory, patiently conjured in a layered grisaille more like masonry or fresco than the washlike lucidity of their fresh hues.

The impress of 17th-century Holland on Hammershøi is equally clear, and similarly transmuted. The 19th century's Dutch revival is characteristically associated with the birth of Realism, and with the progressive populist liberalism of early advocates like Thoré-Bürger; but here the open doors of de Hooch and the absorbed women of Vermeer are seen through a Symbolist veil, in an art frankly private and reactionary. Pseudo-Dutch genre painting had become an absurdly corrupted cliché by the 1860s, but at least two artists—first Henri de Braekeleer in Antwerp in the 1870s and early 1880s, then Hammershøi in Copenhagen in the 1890s and early 1900s—subsequently elevated the Dutch interior formula into a vehicle for personal art of more than picturesque nostalgia. De Braekeleer's love of empty silence and the old city, as well as his use of Vermeer's organizing power, belongs somewhere close to Hammershøi's temperament, though his Antwerp is encrusted with the detritus of the aging Baroque in a way that mingles ennui with phlegmatic claustrophobia. Hammershøi's is by contrast a sentiment of the pristine. Neither in his ascetic home environments (many of the paintings show the 18th-century rooms he and his wife occupied in a landmark 1636 building) nor in his urban views does any burden of decoration, nor any graffito or patina of careless use, mar the implacable austerity of the surfaces.


Henri de Braekeleer: **The Carillon,** *1874, oil on canvas. Private collection, Belgium.*


Kristen Købke: **In the Cast Room, Charlottenborg,** *1830. Hirschsprung collection, Copenhagen.*

With Hammershøi, the open door of de Hooch and the absorbed women of Vermeer are seen through a Symbolist veil, in an art frankly private.


Wilhelm Bendz: **The Blue Room,** *1830, oil on canvas. Hirschsprung collection.*

Hammershøi's attention to the blankest subjects, and his acute sensitivity to the most particular subtleties of certain visual experiences (such as fine dust suspended in cold sunlight) constitute a kind of realism that appears less often in Realism itself than on the margins of Symbolism, in aspects of Redon, in the early Balla, and in the Belgians that followed de Braekeleer, especially Mellery and Khnopff. The latter's spooky memories of Bruges, and the literary motif of the dead city to which they attach, seem particularly apt parallels for Hammershøi's urban vistas.

We cheat Hammershøi, however, if we only define him by such precedents and parallels, for a major part of his interest lies in those aspects of his work that point toward the future. The Whistlerian atmosphere, the neoclassic revival, and the historicizing moodiness are all counterbalanced by something far more authoritatively modern, both in the reductionist, methodical discipline of technique and in the square-on mettle of his compositional order. The combination of objectivity and self-consciousness, of nuanced, almost neurasthenic perception and hard-headed formalist construction (in his interiors and studio views especially) strikes a personal and prescient note for which we are hard pressed to find an equivalent in his time. We begin to think instead of later instances: Edward Hopper, Balthus, even the precisionism of Georgia O'Keeffe (as in the endlessly absorbing little picture of *A Farm at Refsnaes*) seem more satisfactory points of reference.

Hammershøi's modernity involves a spirituality of spareness, and undercutting of the cozy *gemütlicheit* associated with his domesticated subjects, in favor of something simultaneously more pure and more alienated. His ambivalent tension between deadpan documentary and saturated sentiment, between lov-

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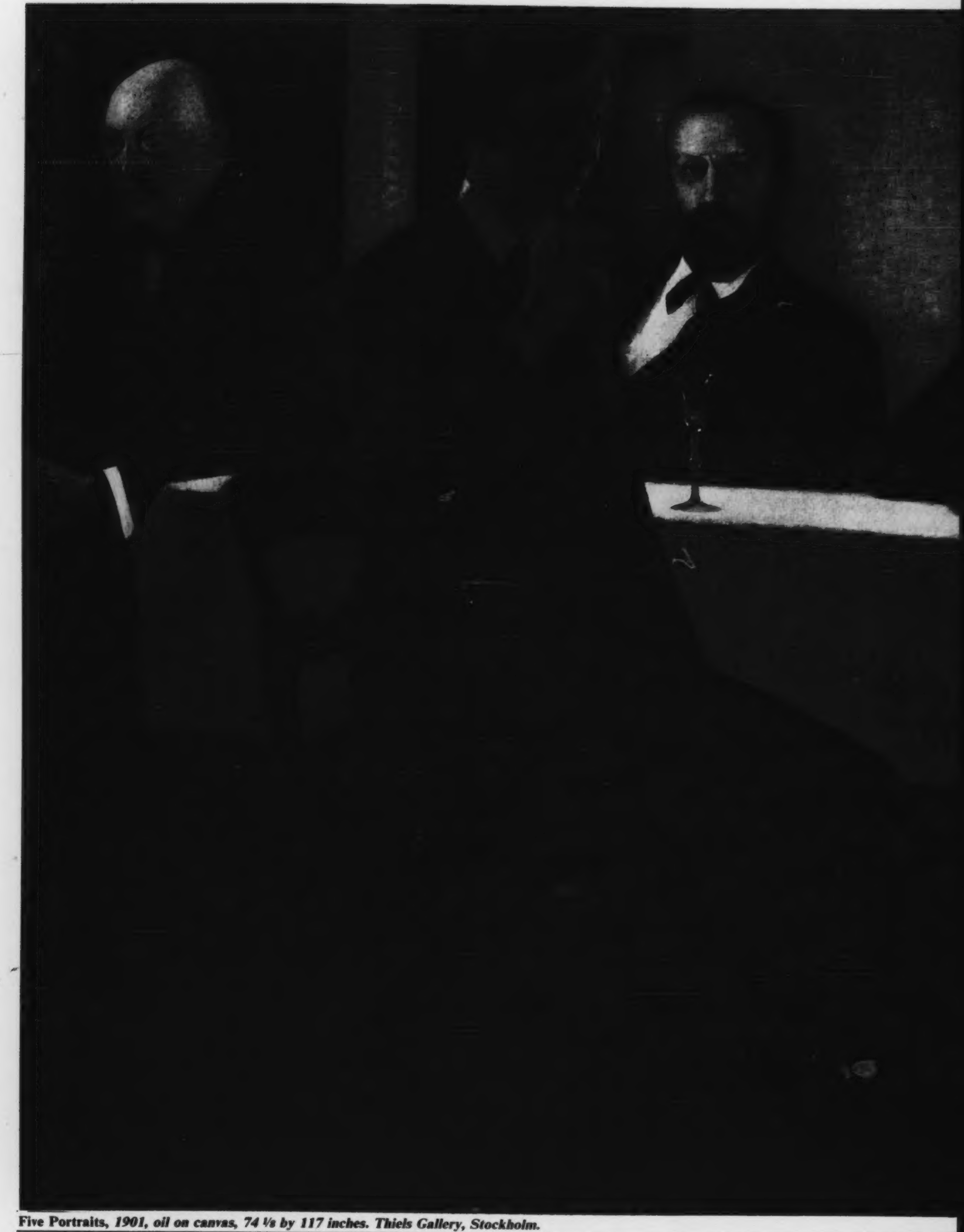
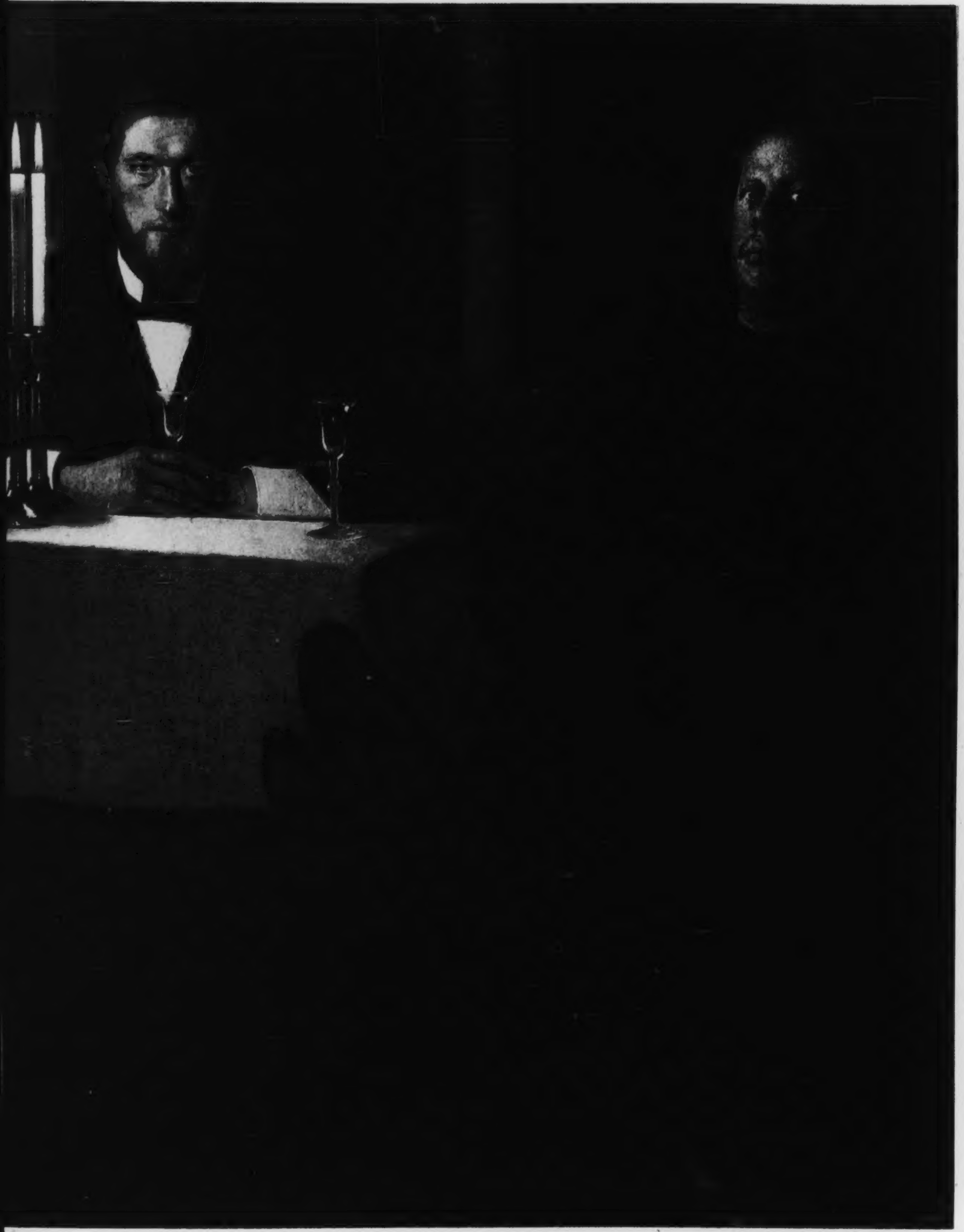


Five Portraits, *1901, oil on canvas, 74 ⅛ by 117 inches. Thiels Gallery, Stockholm.*



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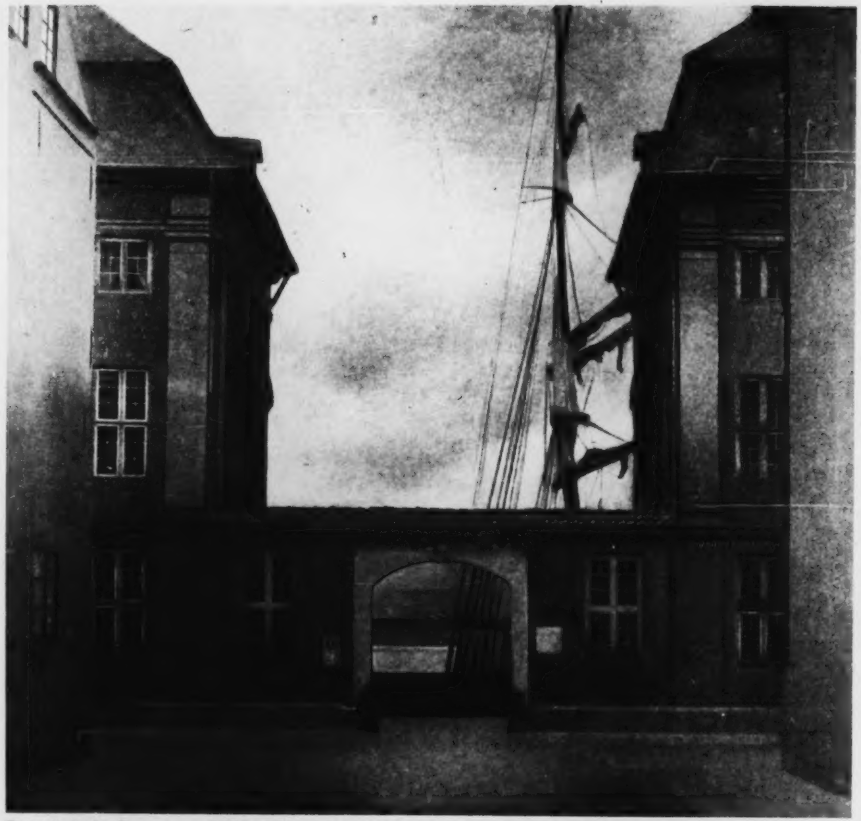
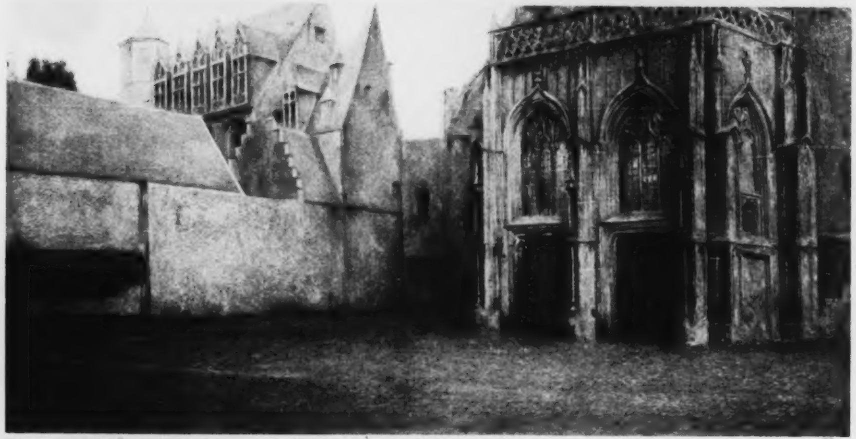


East Asiatic Company, **1902, oil on canvas, 61 ⅝ by 64 ¹¹⁄₁₆ inches. Private collection, Denmark.**



Fernand Khnopff: **Notre Dame de Bruges, *ca. 1904. Private collection, Brussels.***

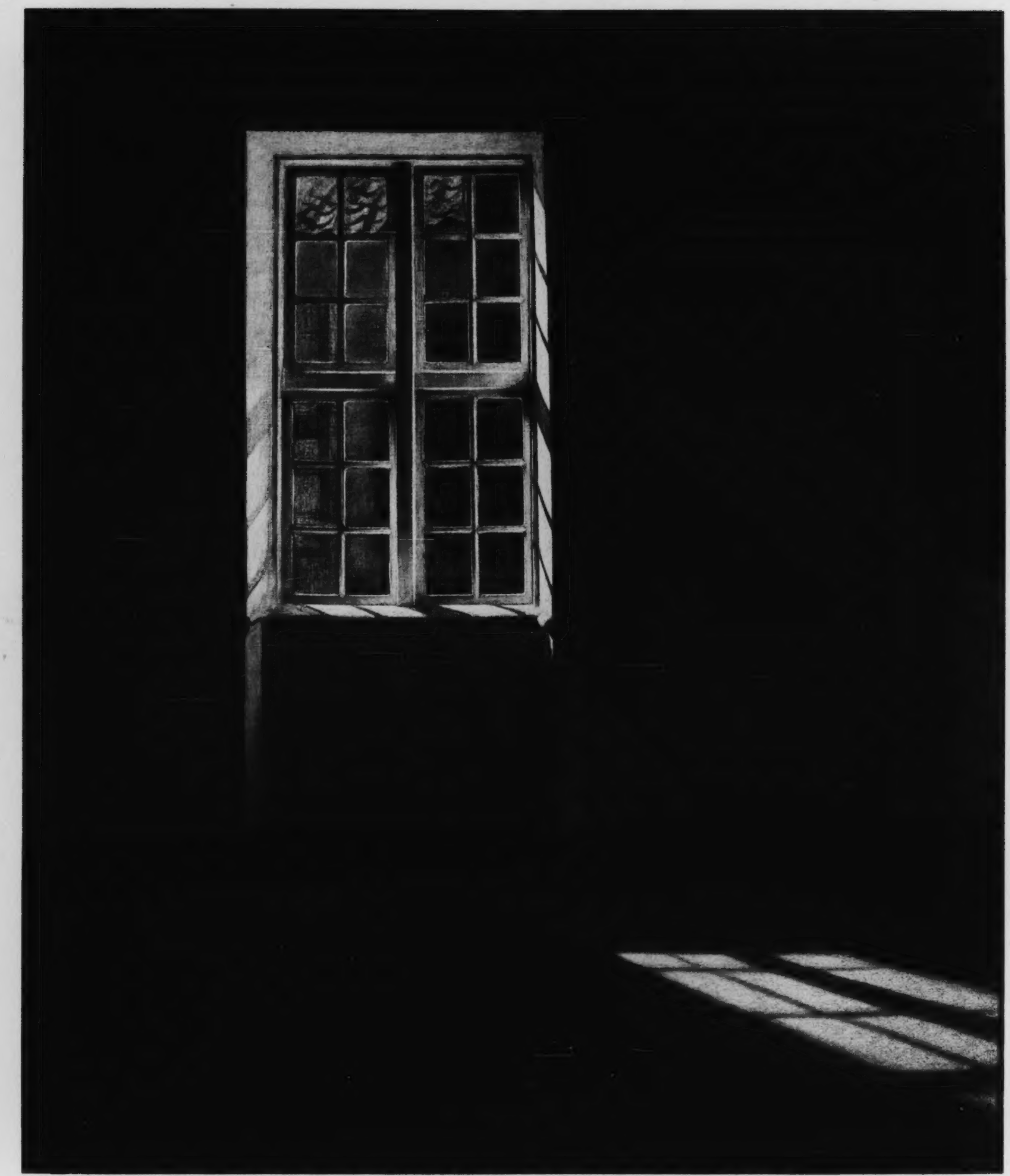
ing antiquarianism and *tabula rasa* bareness, produces an art that is deeply bourgeois, in the most complex sense. He is a materialist epicure, spellbound by the glint of old brass, the cool white of fine porcelain and the glow of timid daylight in clean rooms, all sensual tokens of a contemplative life possessed in strictest privacy. But—as is especially clear when we look back to the Biedermeier naturalists he cherished—Hammershøi's is a post-positivist empiricism, a patient concentration on the things of the world that betrays a lack of confidence in their rewards and a heightened consciousness of transience. The probity, seriousness, and idealism of earlier burgher naturalism have been subsumed, in a noisier, polarized age of collective social conflict and doubts about progress, into a more private, fragile and somber retreat, where the central subject—emptiness—is a space not of anticipation but of mingled comfort and disappointment.

Given his loner stance and the faceless anonymity in so much of his work, it is odd that Hammershøi's masterpiece—his biggest picture, on which he worked longest and hardest—should be a group portrait of a collaborating circle of artists and critics. The roughly six- by ten-foot *Five Portraits* is wholly extraordinary, a rebel artistic cabal light years away from Renoir's *Luncheon of the Boating Party* or Fantin-Latour's studio groups of young bohemians, and a picture that refuses to conform to any of our previous notions of art around 1900. Possibly echoing Dutch 17th-century groups and candlelit scenes, even plausibly linked to Hammershøi's experience of Rembrandt's *Julius Civilis* in Stockholm, this is still a conception quite unlike any other. With the imposing physical and psychological weight of the figures offset by the attenuation of the crowded twin candles and the crystal delicacy of the (pointedly empty) glasses, and with the intense ritual solemnity jarringly disrupted by the near-comic protrusion of casually propped feet at the right, this enigmatic image, simultaneously awkward and commanding, refuses to settle down in the mind and continually challenges our fascination.

Hammershøi's central subject—emptiness—is a space of mingled comfort and disappointment.

If only for the *Five Portraits* alone, Hammershøi belongs in any new lexicon of his time. Happily there is much more in his work that merits our attention, and more to learn about him, about his interaction with the art of other countries in terms of give as well as take, about his progression toward the brooding blackness of his late work, and about his place within the eccentric Danish Symbolist circle in which he moved. Some American museum should now be sharp enough to spot that the time has arrived for Hammershøi to reach a far broader sphere of appreciation. ☐

Author: ***Kirk Varnedoe is associate professor of art history at the Institute of Fine Arts, New York. He recently curated the exhibition "Northern Light: Realism and Symbolism in Scandinavian Painting 1880–1910."***



Dust Motes Dancing in the Sunlight, ***1900, oil on canvas, 27 ¼ by 23 inches. J. Steen Kristensen collection, Copenhagen.***

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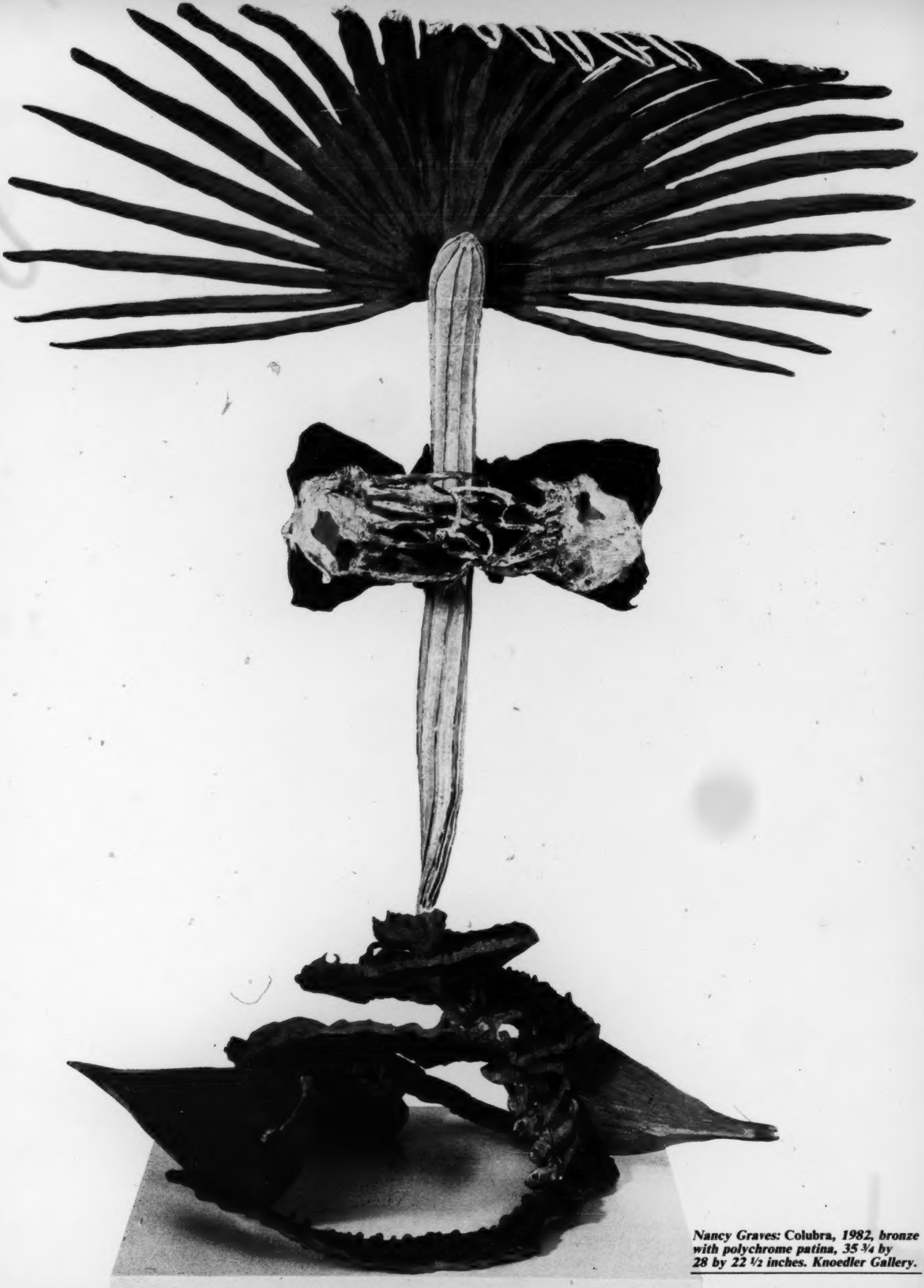

Nancy Graves: **Colubra,** *1982, bronze with polychrome patina, 35 ¾ by 28 by 22 ½ inches. Knoedler Gallery.*

Natural Fictions

Nancy Graves's recent bronzes, with their richly patinaed accumulation of floral, marine and man-made forms, show her to be as interested as ever in her scientific sources—and far freer in her use of them.

BY ROBERT STORR

Decoration and scientific illustration are usually thought to be lesser genres in the fine-arts hierarchy. Often they are not considered fine art at all, but two quite distinct forms of applied art. The first utilizes the techniques of masters simply to titillate the eye, the second puts the tools of descriptive draftsmanship at the service of the practical mind. There is perhaps a formal distinction to be made as well; the strategies of decoration most often involve reducing the complexities of fine art to easily reproduced motifs and legible symmetries, whereas the scientific observer is bound, by the nature of his task, to be meticulously detailed in his representations.

But one must beware of speaking of either practice only in terms of its widespread debasement under the influence of mass market tastes or utilitarian motives. Moreover, it should be remembered that no clear dichotomy between visual inquiry and decoration existed before the 19th century, nor does it necessarily exist at all outside Western culture. To take one example, the court painters of the Moghul Empire were commissioned to document the rare species of the newly conquered Indian subcontinent, but the floral detail and carefully elaborated patterns of the borders of these drawings are of a piece with the subtle rendering of the central image. This strand of Moghul art is thus a union between the naturalism of narrative painting and the formal ornamentation of Islamic geometry.

In the Western tradition, a similar mixture of information and display can plainly be traced from the sketches of Leonardo, Dürer and Vesalius on down through the drawings of explorers and naturalists such as Audubon. Curiosity and the inventive faculty of the embellisher are in fact two aspects of the same sensibility, a sensibility which at its core merges sensuousness and rationality in an open fascination with the intricate and the marvelous.

It is this sort of obsessive and articulate attention to the relationship between general order and the singular discovery which informs Nancy Graves's best work. In her most recent bronzes, the open form and richly patinaed accumulations of floral, marine and man-made shapes is an unexpectedly baroque continuation of that concern, and it is the heightened tension between coherent structure and decorative flourish which accounts for their success.

Of course, Graves was never a straightforward empiricist who somehow strayed from the field into the studio. Working for the most part from secondary sources, what she has done is use her derived materials to feed the rational side of her fantasies and give substance to an imaginative recreation of the physical world. That recreation has been multiformed, ranging from sculptural studies of the anatomy of camels, to films which record the natural rhythms of birds and animals and the changing aspects of the moon, from multi-paneled paintings based directly on computer-enhanced NASA space photographs, to colorful reworkings of technical illustration, and a variety of installations and assemblages which emphasize their scientific derivation. Graves's choice of non-art information, the facts and theoretical constructs of zoology, botony, geology, behavioral research, astronomy and paleontology, reflected her early interest in those disciplines, but, more than that, it was an inspired and precisely art-determined tactic—a way of circumventing the stale analytic and representational fashions of contemporary art. By taking scientific data as a raw material, Graves could satisfy her instinctive inquisitiveness while at the same time leaving herself free to move in her own fashion from conceptual and systems-based issues to those of configuration and the handmade object.

However, even with a wide range of resources, techniques and reasoned transitions, and even with the professionalism and concentration she devoted to solving particular problems, there have long been signs that the "intellectualism" of Graves's approach had begun to prove a burden. This was most evident in her paintings. The methodically plotted map-pictures were consistent with the rigor of her extra-esthetic paradigms and with the austerities of early '70s period style, but since the mid-'70s her paintings have become increasingly free in execution and increasingly uncertain in their relation to their outside references, as well as to the art world around them. Having jettisoned the tense literalism of her earlier work, Graves allowed her images to drift back into the orbit of art-historically defined abstraction, in particular that of Pollock and Twombly. What seemed to be a desire to combine a gestural expressiveness with vestiges of the armature provided by her academic sources resulted in mark-making that appeared random and dilute, obscuring, ironically, the strongly synthesizing quality of her artistic approach.

In Graves's sculpture, the shift from intellect to aggressive whimsy has been gradual but far more sure. Beginning in the late '70s, her systematic manipulations of recognizable natural forms gave way to ever more eccentric graftings of unlike shapes from dissimilar sources. The work recently shown at Knoedler's makes that transition to frankly decorative concerns complete. It is a transition that

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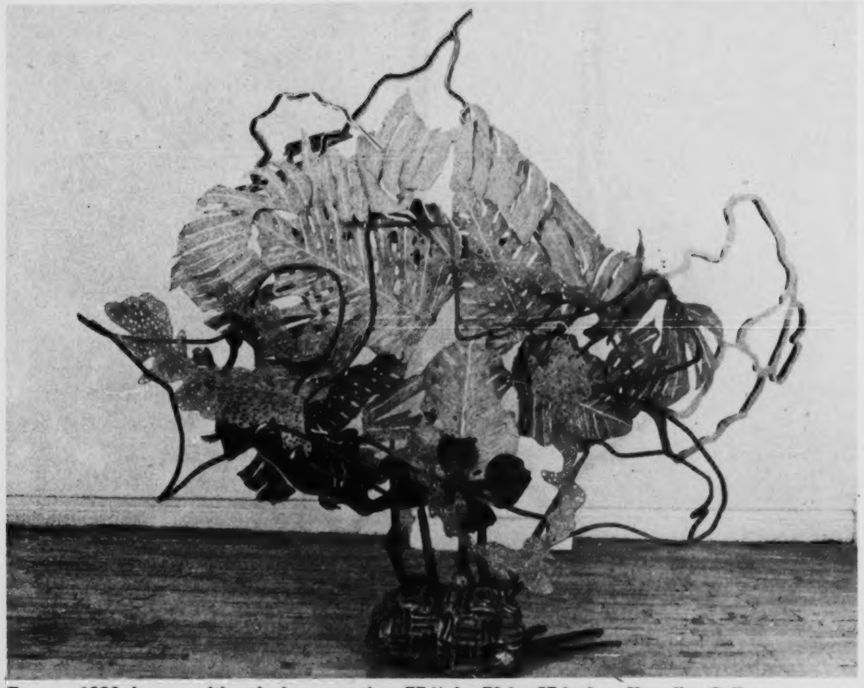


Fayum, ***1982, bronze with polychrome patina, 77 ½ by 78 by 57 inches. Knoedler Gallery.***

will no doubt upset many previously committed to Graves's more obviously "serious" work, but however disconcerting the appearance of these pieces may be, in substance they are fully consonant with Graves's energy, ambition and basic sculptural sensibility. Rather than a deviation, they constitute a long-anticipated "letting go," and for all their excessive configurations and overrich color they are every bit as tough as they are pretty.

> ***Rather than a dereliction, Graves's new sculptures constitute a long anticipated "letting go." They remain, however, every bit as tough as they are pretty.***

One clear link between the old Graves and the new is the importance technical challenge plays in the conception and fabrication of her work. In her camel reconstructions, every aspect of material and assembly was explored and played upon. Here, with the close collaboration of Toni Putnam and Richard Polich of Tallix Foundries, Graves has experimented with and enlarged upon the traditions of bronze casting, a medium in which she first began to work in the late '70s. The information bits incorporated into these elaborate structures are drawn once again from research and from the accidental encounters of daily life.

Dried cuttle fish, carob pods, fat coils and lotus plants dissected in a variety of ways are all the found objects of a Chinese market. From her sketchbooks Graves has rendered in three dimensions the cross section of a beaver dam which then forms the vertebrae-like central post of *Columnouveau*, while the monorail and salamander-like loops and wiggles of *Fayum* are taken from prehistorical mapping devices. To this reserve of exotic forms are added some purely invented shapes—manufactured items such as broken lamp shades and fans, and tools and process leftovers from the bronze pouring itself. Foundry tongs appear as the support and the winged crest of objects they were used to make; the gates used to channel the hot metal through the mold are retained as a linear reiteration of the primary forms they surround.

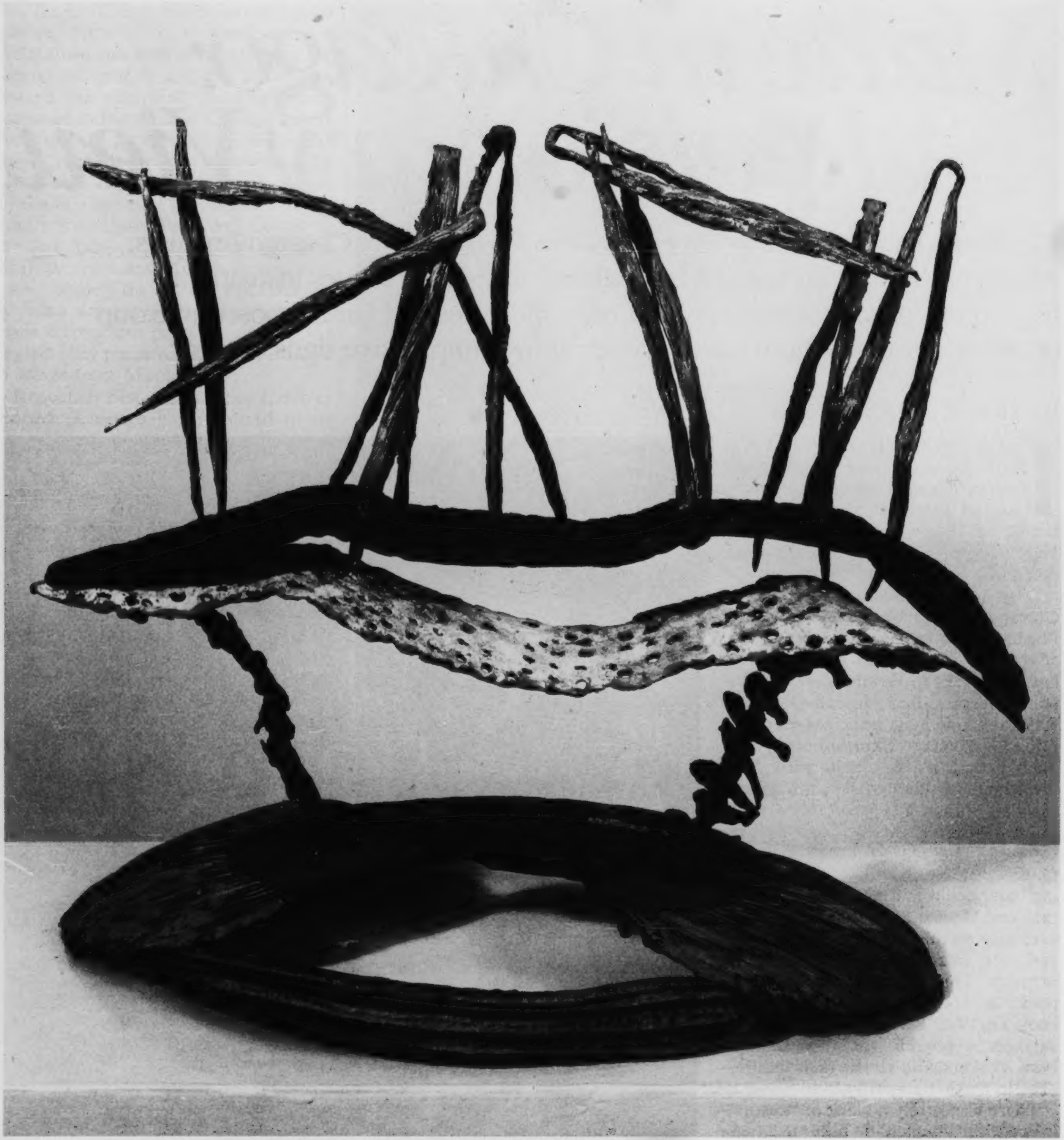
First employed by Picasso and Miró, the casting method used here is significant, since each of the sculptural elements was realized by a procedure which involved burning the postive shape out of the mold. By so doing Graves preserves the individual surface blemishes of each primary shape, its veins and twists, as well as the accidentals of the burning itself. At the same time, of course, by destroying the original, she effects a one-to-one reproduction. It is from this stock of similar but unique components that the sculptures are then assembled.

Equally remarkable is the patination of these pieces. Graves's penchant for high-contrast hues takes on a depth never realized in her paintings. Organized around saturated and slightly "off" primaries, with supplementary contrasts of secondary colors—purple, red-orange, cobalt green—her palette is Oriental, even Indian in cast. These pigments are applied in combination with heat and acid so that, although brushed freely onto the surface, they nonetheless fuse with the metal, never seeming, as polychrome so often does, like a fragile skin added to an already integrated whole.

Thus, much like Stella, Graves is working in the space between painting and sculpture, towards a synthesis of the two. It is, to be sure, a risky proposition. At times her decorative repetitions and symmetries can come dangerously close to pure kitsch, particularly when she uses fans and tropical detail as her primary modules. There are also times when the dazzle and briskness of her patinas attack the coherence of the solid forms. But when Graves breaks the balanced deadlock of formats—pillar-like and circular—to allow her assemblages to attentuate, creep horizontally or spin into a congested mass, the purely formal possibilities of her hedonistic approach become clear.

What is most interesting sculpturally is Graves's determination to join two formerly distinct traditions of craft and esthetic—the open-form properties and proletarian welder ethic of Constructivism and the refined, true-to-the-model qualities of bronze casting. Graves's new pieces are plainly luxury items, and though it seems likely that David Smith would have balked at their rococo profusions, it would not be surprising if he also recognized in them a passion for spatial drawing and heterogenous form not altogether unlike his own.

As to the comparison with Stella, it must be noted that there is an equally important dissimilarity. Though both artists are "high style" performers, Stella arrives at his forms less by invention than by a kind of deductive reasoning. He has an uncanny knack for figuring out "the next move," but then an equally unusual ability to take the surprise out of what he had done by schematically working out all the permuta-



Catepelouse, ***1982, bronze with polychrome patina, 21 by 25 by 16 ½ inches. Knoedler Gallery.***

tions of his new format. By contrast, Graves seems, at least for the moment, determined to subject logical development to continual challenge by the forces of intuition and pure inventiveness. Her rational grasp of process and current art issues is thus thrown into a horse race with her eccentricity and the uneasy delights of self-indulgence, but the bizarre beauty of her best new work amply justifies the gamble.

Knowledge prepares such extravagance, but it does not contain it. If there is an art-historical comparison to be made at this point it is to be found not so much in the vegetable follies of mannerists such as Arcimboldo, nor in the professional glitter of Frank Stella, but in the rainbow Eden of Joseph Stella's late paintings. Graves has in effect abandoned the project of recapitulating the natural sciences in favor of the lush fictions of a nature all her own—and if one does not altogether know what to make of it, one must at least admit that it is an intriguing place to be. □

Author: ***Robert Storr is a painter and critic.***

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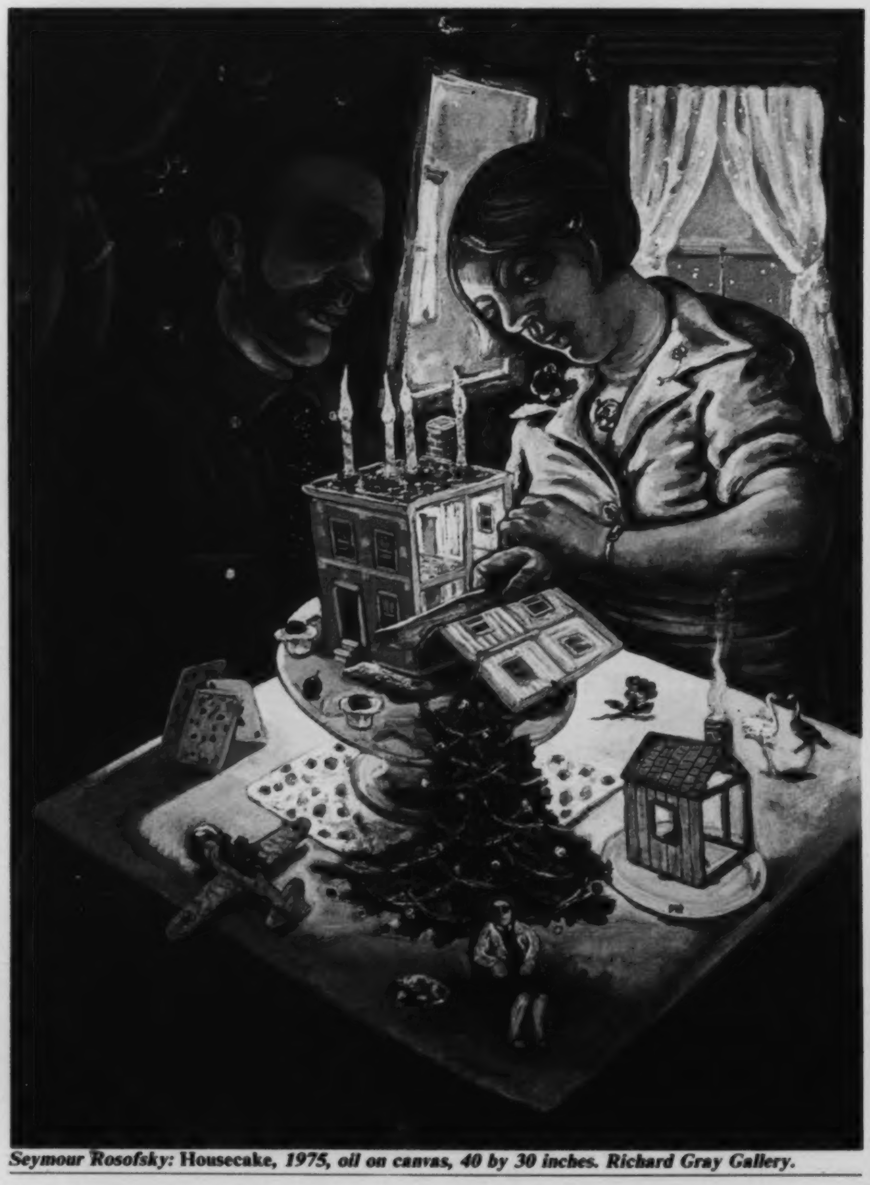
Made in Chicago: A Revisionary View

Challenging current art-world enthusiasm for the young Chicago Imagists, whom he sees as "bumptious but callow," the author argues instead for the experienced accomplishments of an older, less-acclaimed postwar group of artists, some of whom have recently shown impressive signs of vigor.

BY FRANZ SCHULZE

In the decade following World War II, the best of Chicago painting and sculpture tended toward expressionist and surrealist idioms in which the figural image played a central role. New York style abstraction never drew much of a lakefront crowd. Among the first writers to discern this collective Chicago identity were Peter Selz and Patrick T. Malone, who, in 1955, offered an explanation of its motives and named Leon Golub, Cosmo Campoli, George Cohen, Joseph Goto and Ray Fink among its principal representatives.[1] Abstract Expressionism, said Selz and Malone, dealt with "the recording of the artist's process of working [and his] ineffable sensations," whereas the Chicagoans preferred "to clarify and intensify . . . emotions about life and its meaning" and could find no better means to that end than the idiosyncratic image, variously mythic, solemn, brutal or fey, and not infrequently clumsy in its urgency. Thus, from another vantage point, as Irving Sandler wrote in his book *The New York School*, "The Chicagoans' approach was alien to most New Yorkers, and so was their indifference to aesthetic quality."[2]

There was surely no lack of "aesthetic quality"—which I take to mean something roughly akin to formal authority—in the lyrical surrealism of Irving Petlin and Robert Barnes or in the fantastic constructions of H. C. Westermann, all of whom matured in Chicago somewhat later, in the middle to late 1950s, and a few Chicago artists of that period (e.g., Golub, Westermann) did succeed in attracting national attention, though usually after leaving town. Nevertheless, Chicago art failed throughout the '60s to establish

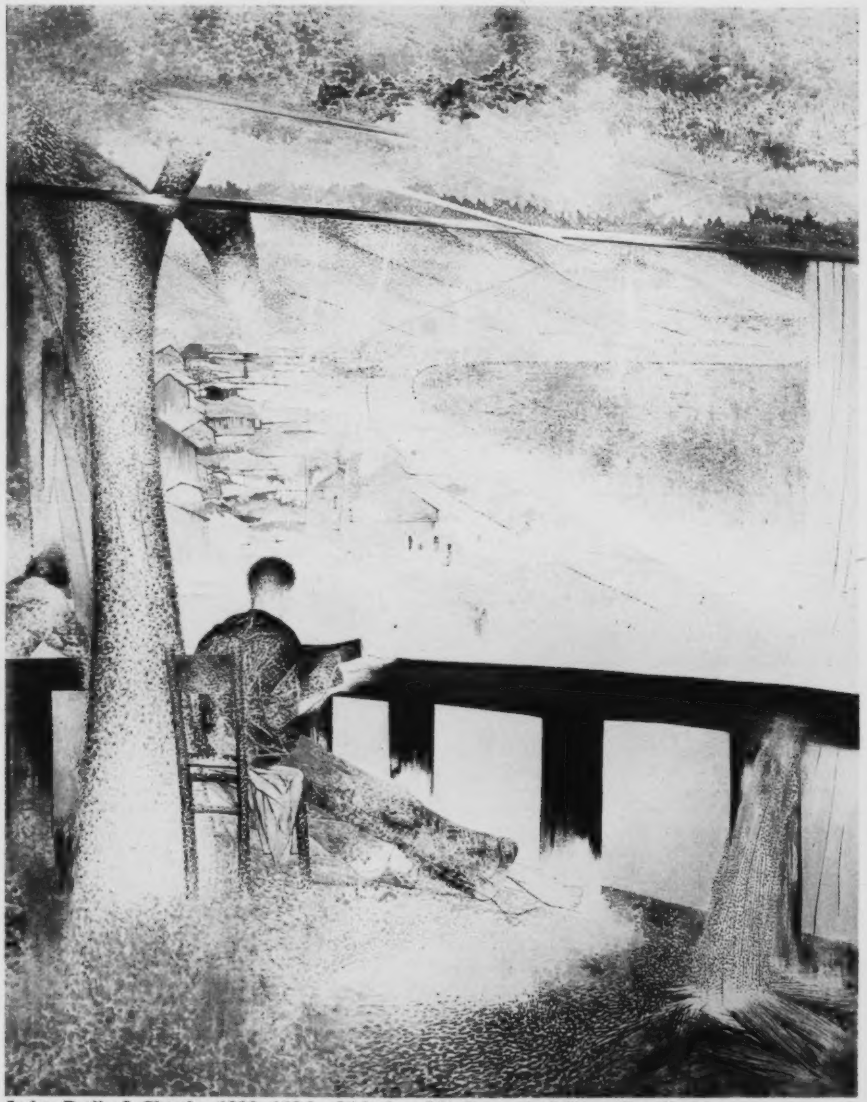


Seymour Rosofsky: **Housecake, *1975, oil on canvas, 40 by 30 inches.* Richard Gray Gallery.**

any substantial or widespread reputation for itself as a movement of consequence. New York, it would appear, maintained not only a devotion to the formal element in art, but a coolness toward the saturated imagery which appeared in the work of Chicago artists over several generations. Indeed, the Pop-influenced figurists whose raunchy vernacular captured Chicago's imagination in a series of group shows at the South Side Hyde Park Art Center in the late '60s—Jim Nutt, Ed Paschke, Karl Wirsum and Roger Brown best known among the individuals, the Hairy Who among the combos—at first made a conscious point of relishing the neglect they perceived as being emitted in waves from Manhattan.

Repeat: at first. *Autres temps, autres moeurs.* Chicago has persisted in its figurative ways, even down to the present day with the recent emergence of a group of conscious primitivists and punksters (e.g., Hollis Sigler, Joseph Hilton, Will Northerner, Neraldo de la Paz). But the world in general and New York in particular have undergone a considerable change of heart and mind about Chicago. They are now unprecedentedly cognizant of Chicago as a place where art is made, and often sympathetic to its tilt of mind. "Aesthetic quality" evidently has been redefined. Peter Schjeldahl, writing early in 1981, coined the term "Chicagoization" to suggest the growth, even in Manhattan, of a taste that seemed most readily associated with Chicago.[3]

It is easy enough to trace some if not all of the reasons for this shift of national temper. Figurative art as a whole made a post-Abstract-Expressionist comeback with Pop Art, and it has managed to maintain a high profile through Realism, Photo Realism, Neo-Expressionism and successive smaller emanations in between. Some of these, like comic strip art, graffiti, "metro art" and "bad painting," are especially close to the flip, anti-intellectual mindset of the last Chicago generation. The Hairy Who and their followers are, after all, nothing if not given to hard urban imagery and the sly, disabused wit of the streets. It is enough to think of Ed Paschke's eyeball-rattling geeks, drag queens and tv ghosts, or the pimply little bacterial people in Jim Nutt's drawings who spend most of their time humping each other or thinking about it, or Roger Brown's billowy landscapes in which bungalows shaped like artgum erasers are juxtaposed with roller coasters and highways and cloud formations that undulate like hair in a Clairol ad.



Irving Petlin:* I, Shtetle, *1982, 118 by 84 inches. Marlborough Gallery, New York.

This is the stuff that has finally won over New York, or so we understand out here in Chicago, where, when we see four-color reproductions of Chicago art on the covers of major magazines, we blink, especially if we think back to the days when those journals tucked *tout* Chicago securely in the back of every issue, or every other issue, in the little corner reserved for the colonials and other inconsequential types.

But if New York likes latter-day Chicago art, you should see Chicago. The collectors here trip over each other to buy Paschke, Nutt, Brown and the other Imagists, as they are collectively called,[4] and the buyers, aspiring to become collectors, are only a half-step behind. For a time in the mid-'70s it appeared that a group of strong-minded abstractionists (including Vera Klement, Tony Giliberto, Andrea Blum and Roland Ginzel) was congealing in Chicago and ready to challenge the Imagists for local leadership. Inspired by the recollection that Laszlo Moholy-Nagy had revived the Bauhaus in Chicago in the late '30s, they claimed the existence of, and their own allegiance to, "The Other Tradition." Their effort apparently has failed, partly perhaps because the Moholy "tradition" in Chicago is historically more alive in photography and in industrial and graphic design than in painting and sculpture, partly because Chicago abstraction, re-

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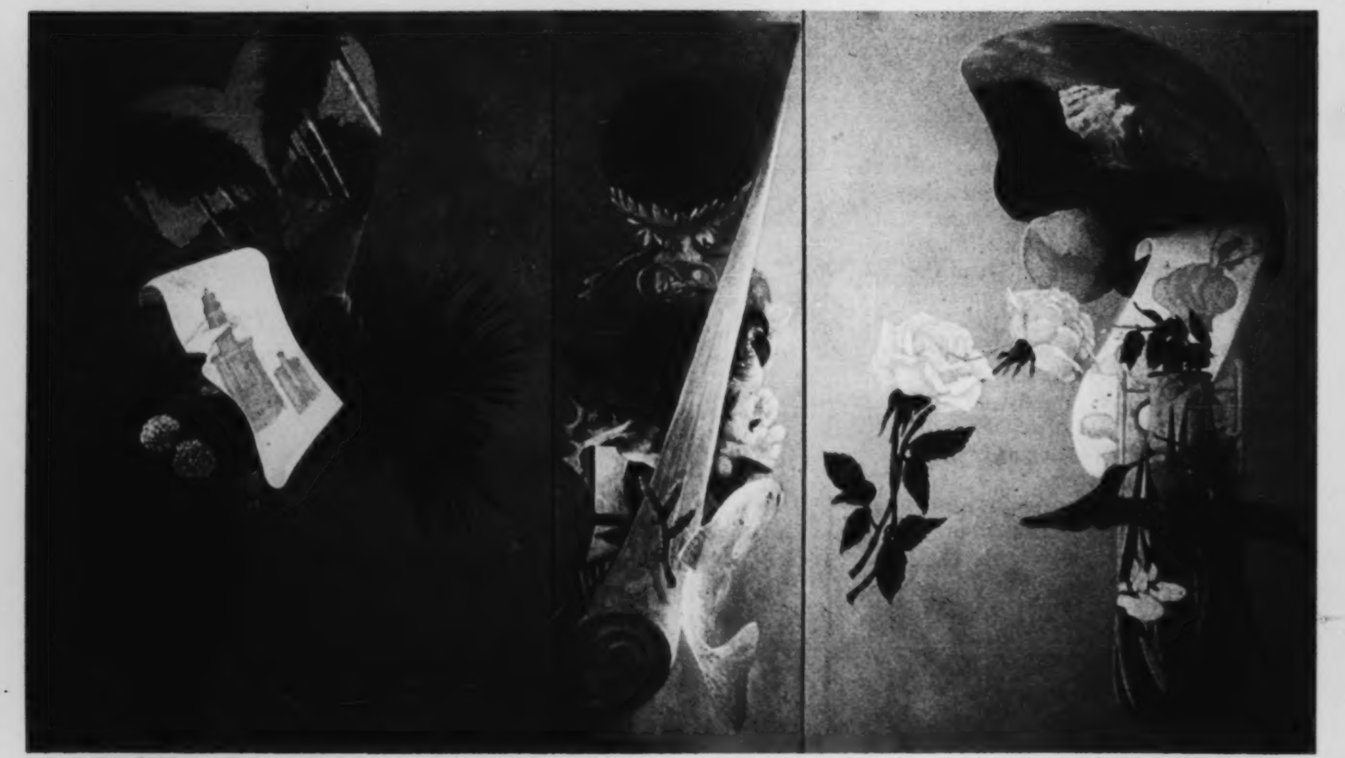
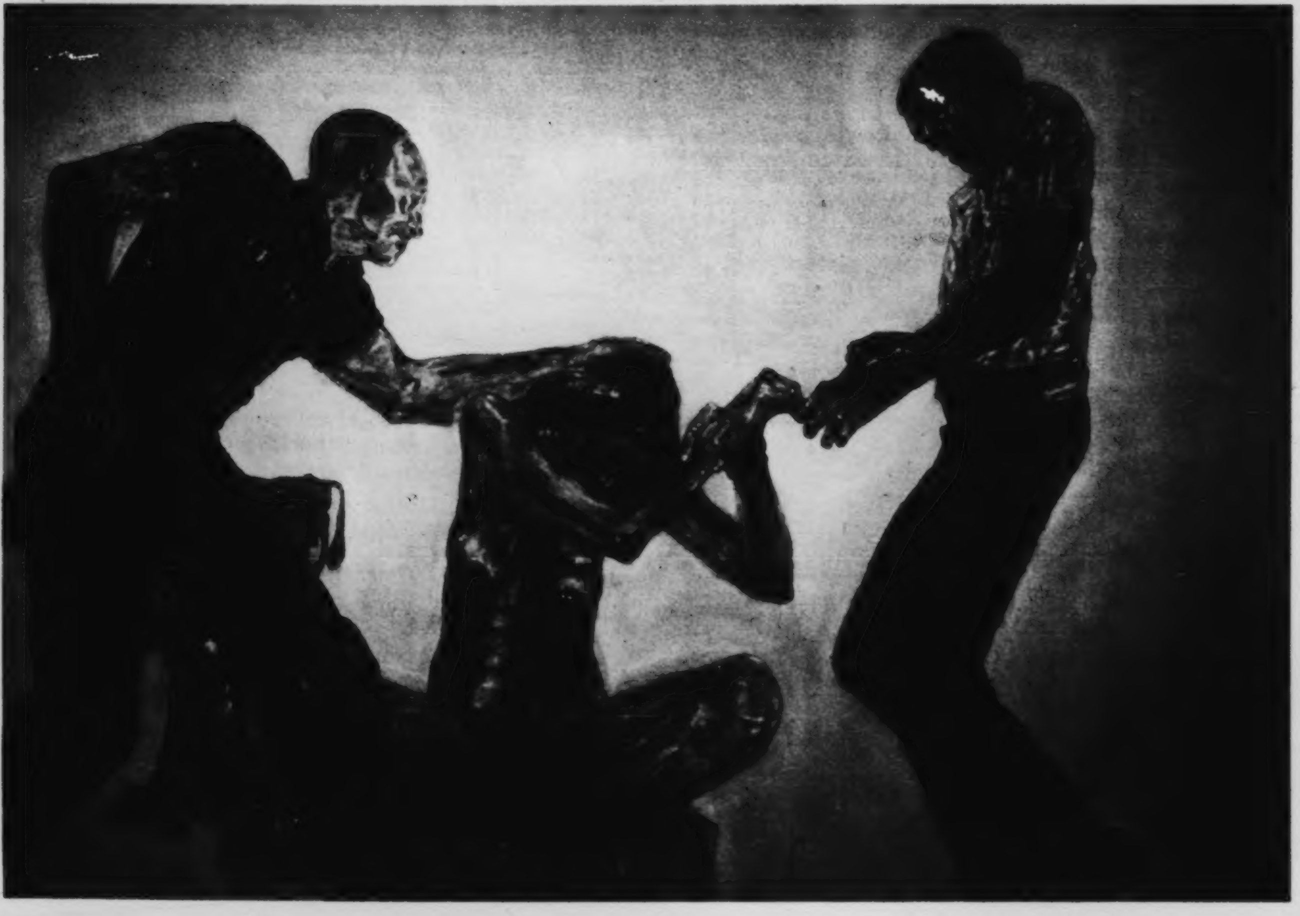
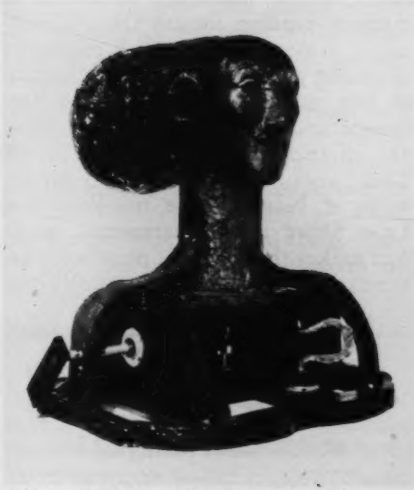


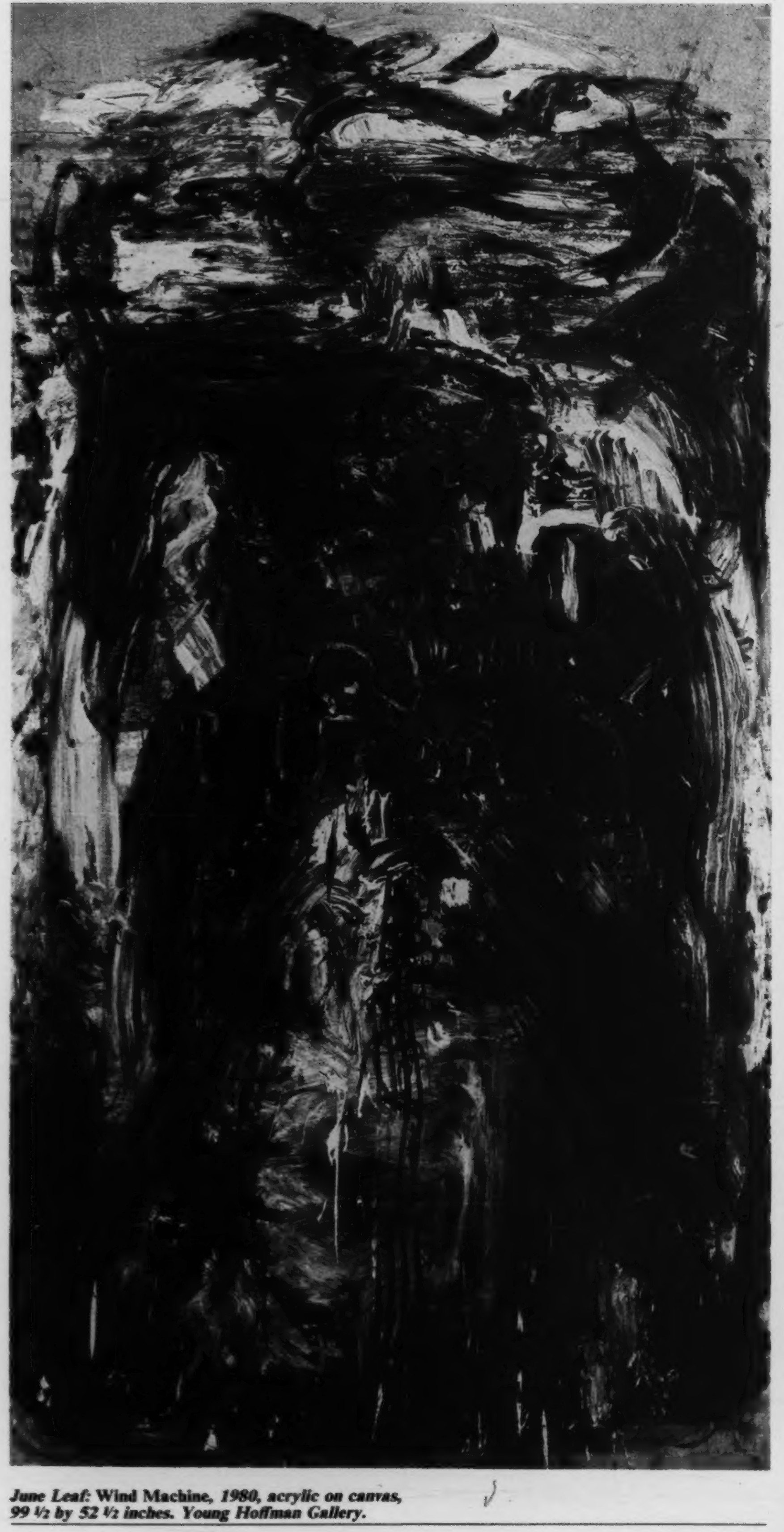
Ellen Lanyon: Allegorical Transition, *1982, acrylic on canvas, 68 by 118 inches. Richard Gray Gallery.*

Leon Golub: Interrogation III, *1981, acrylic on canvas, 120 by 145 inches. Young Hoffman Gallery.*





June Leaf: **Maquette for the Head,** *1980, painted wood and metal, 38 inches high.*



June Leaf: **Wind Machine,** *1980, acrylic on canvas, 99 ½ by 52 ½ inches. Young Hoffman Gallery.*

> ***Concerned with existentialism, high seriousness and myth, '40s and '50s Chicago art may have more in common with its ancient foe, Abstract Expressionism, than with the Chicago art of recent years.***

garded collectively, has always somehow looked less persuasive than the Real Thing, namely what you see in New York.[5]

Since Imagism is riding such a crest among Chicago's artists, art students, collectors and feature journalists, the question naturally arises: how good is it, especially by comparison with all the previous Chicago art that languished so long in isolation?

Though questions of quality have been more or less suppressed in the currently sanguine atmosphere, there have been times, especially in the past five years, when the gradual change in manners among the latest and most highly publicized generation of Chicagoans, the Hairy Who and friends, has made such issues seem relevant to raise. Most of these painters, particularly Jim Nutt, Karl Wirsum and Suellen Rocca, looked crude when they first showed publicly in the '60s, but their work had a strident vigor about it and one felt no need to excuse it on grounds of the rough edge of their youth, since that seemed the very source of their vitality. Over the next few years Nutt advanced

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Theodore Halkin: Garden Shed, *1982, oil on canvas, 54 by 48 inches. Jan Cicero Gallery.*

beyond the others, until, by the early '70s, his drawing was as razor-sharp as his imagery and, in combination with his meanness and wit, marked him as the most promising of his circle. Ed Paschke and Roger Brown, who also needed time to grow up, took it, developing more compellingly personal styles as they gained in painterly facility.

During the later '70s and the early '80s, however, the scale of Nutt's work has diminished, along, evidently, with his ambition and the freshness of his humor. Distended genitals are funny only so long. Roger Brown, meanwhile, has arrived at a form of stylish, almost perfumed pattern painting, and remained there. Paschke today looks like the only painter identified with this group whose work has continued to progress in richness of handling, not to mention intensity of concept, without losing any of its strength. His retrospective at the Renaissance Society of the University of Chicago last season disclosed a purposeful evolution of style guided by a first-rate critical intelligence. The early works, swaggering and vulgar, had nonetheless been often garrulous, busy, circus-posterish. Paschke proceeded to edit them rigorously in the early '70s, casting out superfluities and ending up with the compacted, belligerently glitzy *personnages* that finally drew national attention to him. His latest paintings, reminiscent of television images, are more elegantly low-key, but no less serious, thoughtful, even powerful.

Meanwhile, his colleagues—Gladys Nilsson, Barbara Rossi, Ray Yoshida, Robert Lostutter, Christina Ramberg—have, along with Nutt and Brown, become more technically sophisticated, but their new refinement has also softened the impact of their imagery rather than concentrating its energy or adding to its affective force. Nutt, Brown and Yoshida, especially, have become markedly decorative in manner, tending toward the diagrammatic in drawing, toward a regularity of planar pattern and a meticulousness of line whether in the form of arabesque or zig-zag. These artists, then, are all in all a most graceful bunch. Their work hangs handsomely on the walls of North Shore mansions and Lake Shore Drive apartments, which fact makes their present popularity understandable. Their art is basically easy on the eyes, and they have retained just enough of their original tongue-in-cheek, occasionally coarse, funky vernacular to persuade most local collectors that the tough-guy look, so precious to the Chicago tradition in all things, endures among them.

In lieu of a grappling match with reality, younger Chicago artists have labored to define individual "looks" and have pursued formal polish, with the result that theirs is primarily a mannerist art.

But does it? The sinister lingerie, the leather jackets, all the intentionally snide little sexual innuendos have gained not so much in imagistic strength as in suavity, in demureness, as the artists have become more and more facile. It turns out, then, that the most accomplished of the latter-day Imagists are not so much like as unlike the best of the earlier Chicago generations. That spoils the theories of a number of critics, myself included, who for a long time believed in a lineal descent from the immediate postwar Chicago generation to that of the present day, and who perceived in both an identifiable strain of art based on the figure as powerful metaphor. The Hairy Who *did* seem to look like the sons of their fathers for a while. They no longer do.

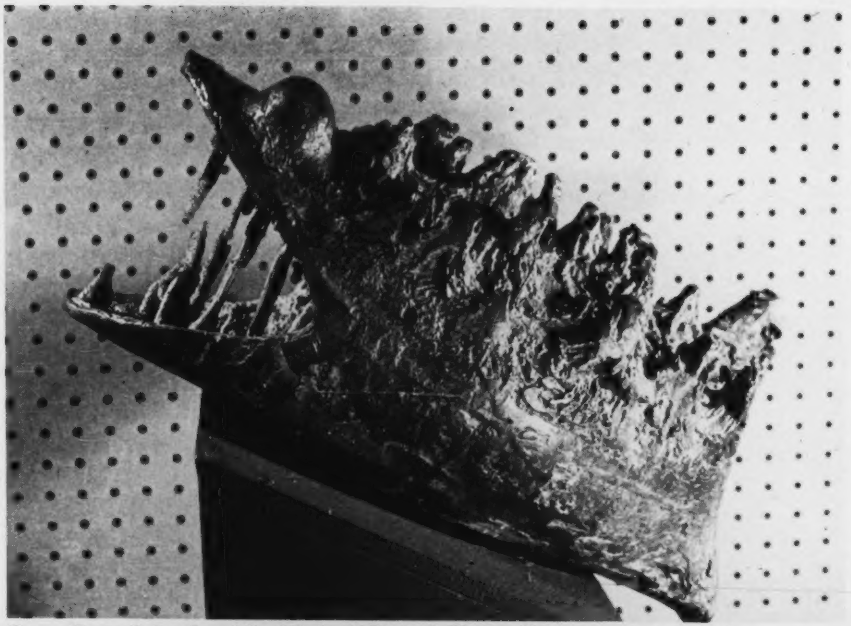
If that change has gradually been growing apparent over the last few seasons, the situation was singularly clarified last fall when two solo exhibitions opened almost simultaneously in Chicago. One was a showing of Leon Golub, his first local appearance in years, at the Young-Hoffman Gallery. The second, at Jan Cicero, featured Theodore Halkin, Golub's contemporary, who never left Chicago but has also been seen here hardly at all lately. Golub offered some of the same works he had shown with such success at Susan Caldwell in SoHo in 1981: huge canvases of super-lifesize mercenary soldiers engaged in acts of brutality that were all the more numbing because of the implacably stoic mood of the narratives and the dry precision with which Golub executed them. Halkin was represented by a group of drawings and paintings, likewise realistic but temperamentally far more lyrical, of the commonest table still lifes and backyard garden scenes.

Different as they were, the two shows made a stunning impact in tandem. Halkin had never demonstrated such simple devotion to the seen world, or carried it off with such manifest authority. Golub's works were so grimly unremitting that some viewers admitted they could not, as one put it, "deal with them"—that they could not face images so withering. Notwithstanding, Golub's paintings were the most powerful he had shown here since the Gigantomachies of the turn of the '70s, perhaps even since the eroded colossi of the early '60s.

The Golub-Halkin exhibitions abruptly brought into focus, on Chicago ground, the work of two or three Chicago generations who had been part of the pre-Hairy Who scene. It was recalled that one of Young-Hoffman's best exhibitions of the 1981–82 season was that of June Leaf, another Chicagoan of the '50s, now living in Nova Scotia, whose gift for visionary images rendered in a jarring expressionist technique seemed to have only gained in force as it evolved over the years. In this context, one noted that the last two shows of Ellen Lanyon at Richard Gray had revealed a notably enriched palette and a surer command of drawing, both articulating more convincingly than ever the world of magical symbols that has preoccupied her over the past decade. Knowledge of Irving Petlin's impressive performance at the 1982 Venice Biennale was also fresh, and catalogues of his recent Marlborough shows on both sides of the Atlantic seemed to demonstrate that the hushed, surreal landscapes he has dwelled on in recent years were painted with as much sensitivity as ever, yet more muscle. Meantime, Seymour Rosofsky's death in 1981 had prompted his friends to rummage through his studio, where his last works also suggested a sustained vitality of paint and narrative invention.

While all of these artists have undergone marked shifts of style since their youthful years in the '40s and '50s, their fundamental attitudes toward the expressive act have remained intact. Each has always taken experience, whether personal or mythic, as the primary energizing factor of his art, and then sought to transform it metaphorically into painting or sculpture. Thus, while Leon Golub's concentration in his latest work on universal issues of morality and politics is virtually opposite from Ted Halkin's preference for specific encounters drawn from his prosaic daily life, both confront their individual realms of experience directly as they make their art.

This does not seem to be the case with the younger Chicago group, who intentionally maintain a distance from experience in fashioning their works, separating themselves from it by a layer, if not to say a shield, of irony. It is the ironic commentary on experience (not necessarily their own) that they



Cosmo Campoli: **Jonah and the Whale,** *1954, lead. Photos this page courtesy the artist.*

Campoli: **Bird on Egg,** *1965, bronze.*

Campoli: **Model for a Place of Contemplation,** *1966, shell-fired clay.*

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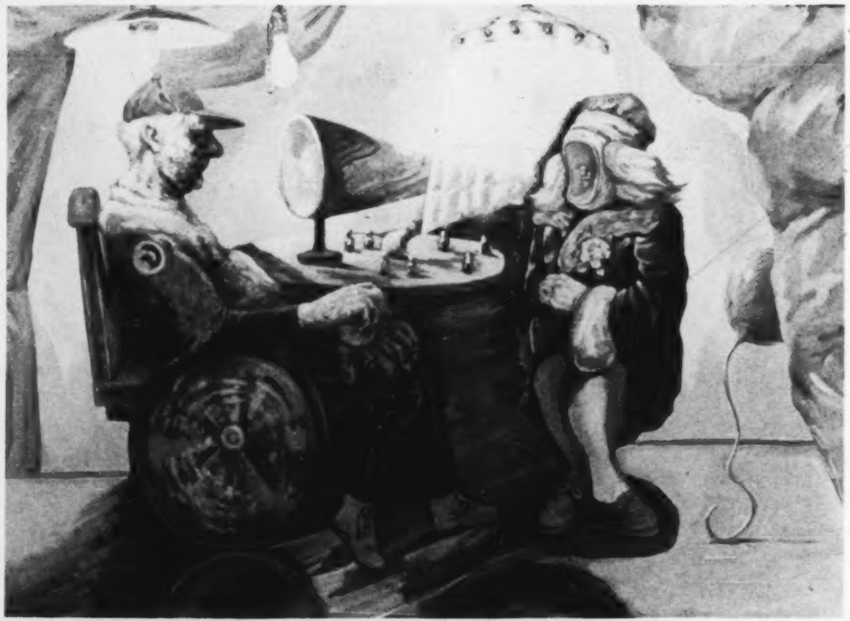
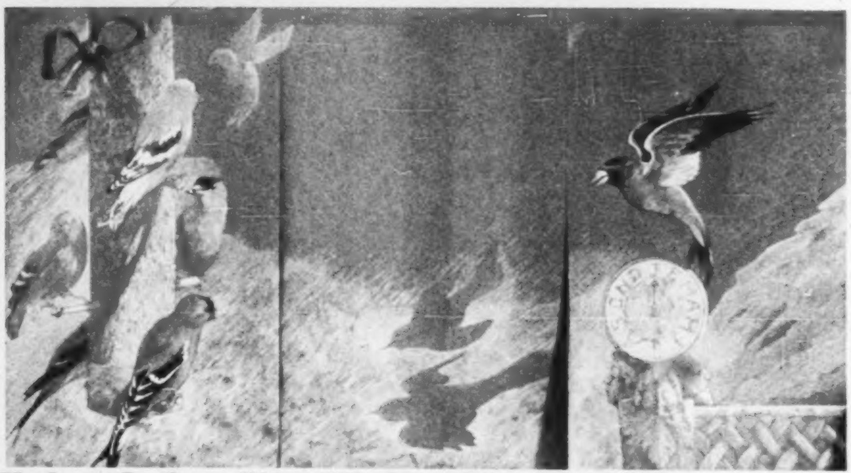


Seymour Rosofsky: **Ballplayer,** *1978, oil on canvas, 48 ⅛ by 67 ½ inches. Richard Gray Gallery.*



Ellen Lanyon: **Four Seasons/Winter,** *1982, color pencil on paper, 19 ½ by 36 inches.*

paint; hence the cool, detached mood of their work, the sense of an invulnerability of feeling. Moreover, in lieu of a grappling match with felt experience, they have labored to define and distinguish their individual "looks," their personas, a process which also accounts for their increasing pursuit of formal polish. Theirs is primarily a mannerist art; expressionism and surrealism are secondary, more like the cut of a suit than the material it is made of.

Both points of view, that of the new Chicago and that of the old, can be seen to stand for the values of the worlds the two generations grew up in. Golub, Halkin and their contemporaries matured during World War II, which means they knew Hiroshima and Auschwitz and felt, even if indirectly, the existential horror summoned up by those names. Nutt, Paschke, Brown et al. were products of the Vietnam years, when that horror was in no way diminished and was in fact complicated by a dense mesh of moral perplexities. But during the latter period collective psychic defenses were raised against both the burden of experience and the necessity to form a world view that might cope with it. One consequence was that irony assumed a major place in the artist's scheme of expressive values.

Pity the artist. At any rate, pity the Chicago Imagist artist of the last generation, whose early promise has, in too many cases, been thwarted by some inability to grow beyond a bumptious but callow first statement to something more existentially importunate than the run-on sniggering salon joke, the stylish, narcissistic pose, the impotent world view.

On the other hand, there is no need to overdo the sympathy. If the moral challenge of the post-Vietnam period is intricate and difficult, there is no less an imperative to meet it, and surely no reason to adore those who don't. In fact the very latest Imagists, the punksters who have followed the Hairy Who, are, if anything, more glittery-cute than ever, and their promoters are hustling them to the hilt. Meanwhile, one recalls several Chicago artists of previous generations whose gifts and accomplishments were more impressive than those of all but one—Paschke—of the Hairies and neo-Hairies, but who never finished their tasks. Westermann, though covered with laurel, is dead, all too soon. Ditto Rosofsky, minus much of the laurel. Cosmo Campoli, one of the most brilliant and naturally talented sculptors of his generation, has apparently stopped working altogether. A tragic loss, Campoli's career could have been as important to Chicago as the oeuvres of a number of Abstract-Expressionist sculptors—for example, Nakian and Lassaw—have been to New York, a comparison that suggests an irony in its own right, namely that the Chicagoans of the '40s and '50s, with their attitudes regarding existentialism, myth and high seriousness, may at last have had more in common with their ancient foes, the New York Abstract Expressionists, than with the Chicago artists of the past 15 years. ☐

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1. Patrick T. Malone and Peter Selz, "Is There a New Chicago School?" *Art News*, Oct. 1955, p. 36.
2. Irving Sandler, *The New York School: The Painters and Sculptors of the Fifties*, New York, Harper and Row, 1978, p. 136.
3. Peter Schjeldahl, *The Village Voice*, Jan. 21, 1981.
4. The term "Imagist" was originally intended to refer to all post-World War II generations of Chicago expressionists and surrealists. Lately it has come to be popularly applied only to the artists of the Hairy Who, their contemporaries and their followers. For the sake of convenience the latter usage is followed in these remarks.
5. In spite of this common impression, Chicago has produced some excellent independent abstractionists, including, among recent generations and in addition to those already mentioned here, Martin Puryear, Richard Hunt, Kazys Varnelis, Kes Zapkus and the late Robert Nickle.

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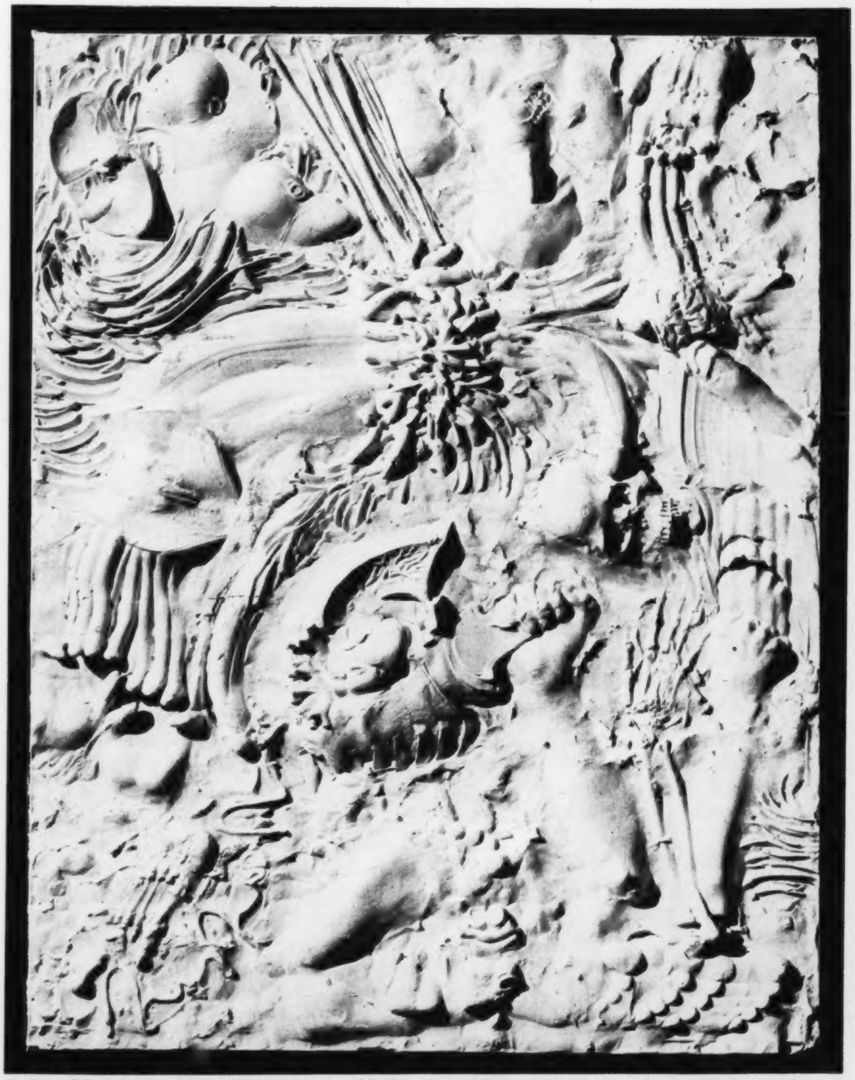
Death in Black and White

Addressing some of the same horrific themes that have haunted his art during the past few years, Robert Morris's startling new reliefs and drawings now exploit traditional art-historical forms and conventional literary contexts to frame a problematical vision of apocalypse.

BY NANCY MARMER

Francesco Colonna's *Hypnerotomachia Poliphili,* the curious Renaissance prose romance that provided Robert Morris with the title for his remarkable new series of stark-white reliefs, has been described as "an extended experience of emptiness, a demonstration of how unconsoling art can be."[1] Morris's reliefs, on the other hand, are anything but empty; they seethe with flagrant images and baroque movement. And, despite their grim subject matter, neither they nor the two series of giant charcoal-and-graphite drawings he recently exhibited along with them are without comfort. Indeed, what may be most surprising (and problematical) about these ambitious new works is not the esthetic volte-face they represent—after all, turnabout is one of Morris's most familiar means of moving forward—but the nature of the large consolations they do in fact offer.

The subjects of Morris's latest (two-gallery) show—death, catastrophic destruction, nuclear apocalypse—are the nocturnal themes that have dominated his art for the past few years, but that until now he has treated with a certain degree of sardonic detachment, a quasi-kitschy playfulness and a raffish, contemporary vocabulary. In the spring of 1980, for example, Morris constructed a gaudy installation consisting of eight dramatically back-lit onyx cenotaphs, all topped by plastic skulls and each inscribed with a different "memorial" text caustically celebrating, among others, the insolent trashers of our planet. The following fall, Morris's *Second Study for a View from a Corner of Orion (Day),* a large-scale installation, contained silver-painted human skele-



Robert Morris: Untitled ("Hypnerotomachia" series), 1982, white Hydrocal, and black metal, 52 by 41 inches. The "Hypnerotomachia" reliefs and the "Firestorm" drawings were recently exhibited at the Sonnabend Gallery; the "Psychomachia" drawings appeared at Leo Castelli.

tons suspended from the gallery ceiling and entangled in an open-form wilderness of decorative metal. In installations such as these, and most notably in last spring's elaborate, more pointedly political *Jornado del Muerto (from "The Natural History of Los Alamos")*, with its helmeted skeletons cavorting in an allegorical, Strangelovean scenario, Morris has demonstrated the ways in which a politicized, moralizing imagination can yet make use of what Geoffrey Hartman calls "convertible pathos"—i.e., macabre matter handled with, perhaps conceived of as, a prankish freedom of form.

In striking contrast, the works of the "Hypnerotomachia" series, begun in the spring of 1982, are self-contained, highly traditional, representational wall reliefs of a conspicuously pre-Minimalist, even a pre-Modernist disposition. Soberly unified in material, surface organization and lack of color, and neatly framed in black metal, they are, first of all, egregious instances of that "static, portable, indoor art object" disdained by the Morris of the early '70s[2] (who had already, in 1966, emphatically rejected the relief itself as an illegitimate mode[3]). Given Morris's past history, there is always the temptation to read his practice as a conscious commentary on, as well as an exploitation of, the esthetic temper of the moment. In these new works, however, one looks in vain for any hint of critique, any subversive elements, in Morris's apparently unconditional assumption of the currently fashionable revivalist stance.

The reliefs are an expert, tour-de-force melding of cast and carved ingredients. Constructed in single panels, as well as in diptych, triptych and quadriptych form, they were first cast in plaster, subsequently hand-worked, and then finally recast in Hydrocal, a material with the same pallor and texture as plaster, but greater strength. (Appropriately enough, since the reliefs seem par excellence destined for the museum, Morris is reportedly investigating the possibility of casting them in bronze.)

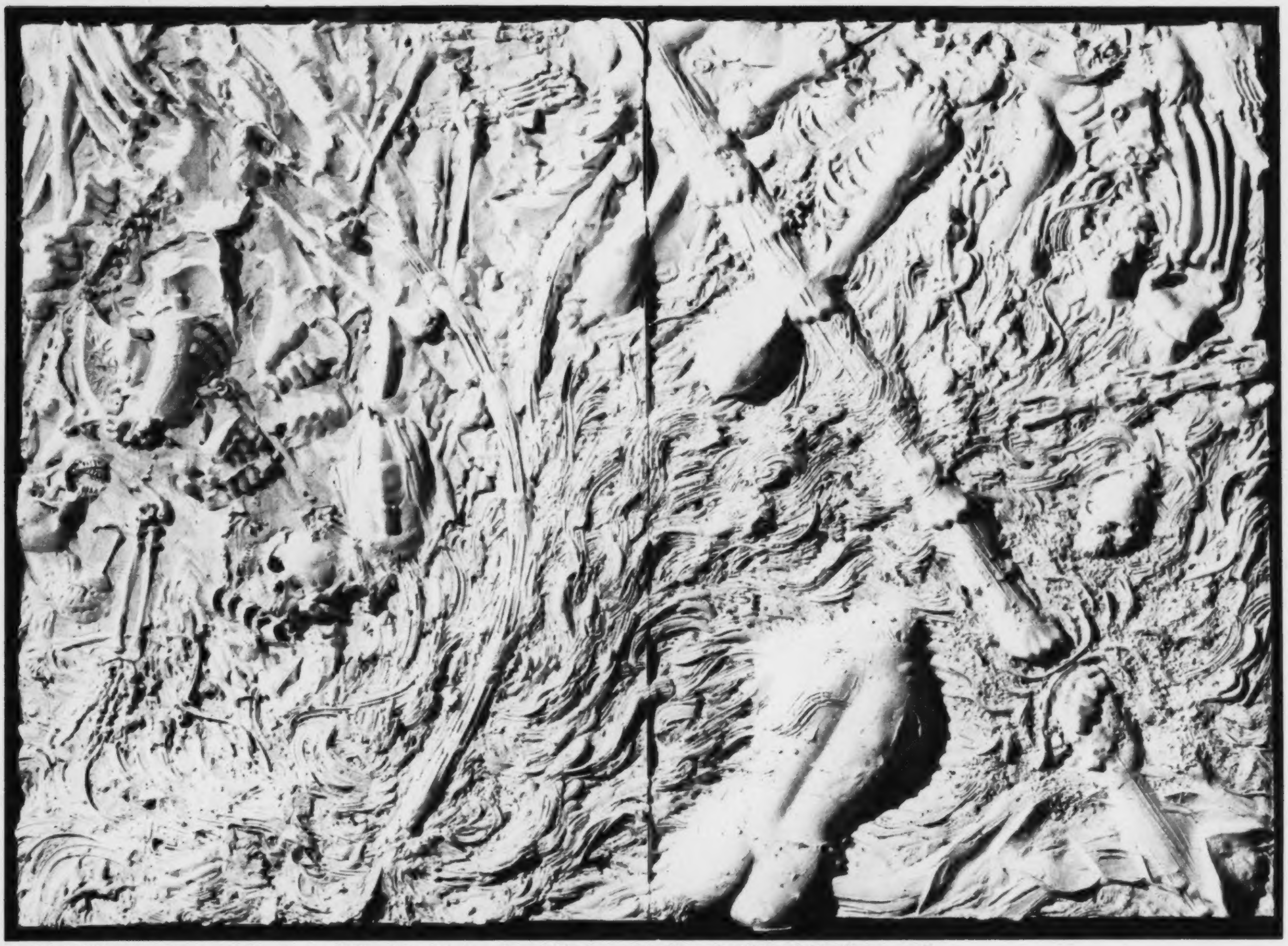
That their imagery is fixed in Hydrocal and constrained by rectangular borders does not prevent these works from swarming surrealistically with an allover riot of figurative forms, as well as an astonishing variety of decorative motifs. Morris's method is fragmentary, collage-like, symbolic and art-historically allusive. There are resurrected neoclassical torsos, the whirlpools of Leonardo, cast-from-life body parts à la Johns, and repeating images in the manner of Rodin. The entire series displays a Jacobean gusto for the physical details of mortality, a necrotic enthusiasm not a little amplified by Morris's late-Freudian susceptibility to the libidinal charge of Thanatos. Throughout, symbols of death and decay mingle promiscuously with those of sexuality and human energy. Thus, skulls, skeletal fragments and death masks are linked by cascades of curls that evoke Donne's graveyard trope of "bright hair about the bone." Elsewhere, dismembered human parts—arms, legs, penises—thrust across rotting surfaces to jab at death's-heads and to nudge assorted internal organs. Morris's most brazen signs of life-in-death are clenched and clutching fists, fighting their way out of the carrion soup. And as if to underline the by-now weary (but here doubly ironic) paradox of death immortalized in undying art, there is a recurring image of the symbolic "hand of the artist"—in this case a fist holding a sculptor's tool.

Given Morris's past history, there is the temptation to read his practice as a commentary on, as well as an exploitation of, the esthetic temper of the moment.

As black as the reliefs are white, and more tumultuous because less frozen into form, the "Psychomachia" and "Firestorm" drawings also deal in cataclysm and the matter of Los Alamos. Though different from each other in mood and imagery, the two series of drawings may nevertheless be seen together as the dark underside of the sanitary death dream of "Hypnerotomachia." In style, they imaginatively extend the hand-smeared imagery of Morris's "Blind Time" drawings of the early '70s (though they eschew the formal symmetries of those works and discover a much wider range of draftsmanly techniques). The title and moralizing temperament of the "Psychomachia" sequence come from Prudentius's early-5th-century Latin poem of the same name, an allegory in which the personified forces of good and evil contend for the soul of man. Morris's drawings are monumental-scale battle scenes somewhat diminished, however, by the hovering flavor of Pop. Their repeating unit is a stenciled male cartoon figure—the type of a comic-strip super-hero furiously launched into action; cloned, flopped, variously tilted and trampled, this schematic image is multiplied into a roiling crowd, a symbolic vista of martial pandemonium on the brink of a non-specified apocalypse.

Whereas the "Psychomachia" visions are vaguely reminiscent of Renaissance embattled nudes (one thinks of Pollaiuolo and Michelangelo's lost *Battle of Cascina*) or dimly evocative of Last Judgmental mayhem, the large "Firestorm" drawings (and their appended texts) are overt and explicit in their art-historical quotations. Morris borrows especially freely from Leonardo's "Deluge" drawings and descriptions of raging storms, but he also remembers other traditional scenes of catastrophe, including Géricault's *The Raft of the "Medusa."* The "Firestorm" drawings are mostly abstract, their densely drawn and churning images richly inspired by Leonardo's obsessive swirling forms, though also exploiting Morris's own handprint image, which is used in virtually as complex a manner and as flexibly as an expressionist brushmark. Morris's art-historical allusions to earlier visions of natural destruction form the proscenium stage on which he presents the central subject of his series and against which he plays his own text—a fragmentary, poetic narrative based on the story of the Hiroshima and Nagasaki bombings, seen from the vantage point of the victims but primarily told by an unimpassioned, unidentified narrational voice located outside the events themselves.

The implied subject of all three series—the threat of nuclear annihilation—is obviously of the utmost political urgency. What is equally obvious is that Morris's treatment of that heated subject is no ardent activist's plea for a freeze on armaments, nor a gesture designed for immediate political effect. Instead, Morris's tactic, a dubious maneuver that seems to reverse the politicizing direction of his recent installations, is to *de*politicize, to *de*specify, to remove the subject from its present position of urgency, and to see it in the long, cool light of art-historical tradition and myth. Perhaps several remarks by Morris himself are useful for clarifying his position. In a recent article, he rather nihilistically observed that "a sense of doom has gathered on the horizon of



Untitled ("Hypnerotomachia" series), 1982, white Hydrocal and black metal, diptych, 60 by 84 inches overall.

our perceptions and grows larger every day . . . . credible political ideologies for the ideal future no longer exist."[4] Commenting in the same essay on the vast influence of Duchamp on contemporary art, Morris noted that the most powerful aspects of Duchamp's oeuvre had not yet been used, i.e., his "revival of the seminarrative mythic theme which allows his work to address concerns far beyond the formal, the imagistic, or the immediately symbolic."[5]

It is precisely that "seminarrative," "mythic," timeless (and currently modish) region within which Morris now inscribes his own new reliefs and drawings. Indeed moving "far beyond the formal," if not beyond the imagistic and the symbolic, the new works make use of both fictionalized, historical narrative and traditional "seminarrative" allegory. They also join a long history in Western culture of dark depictions (and predictions) of catastrophe, a tradition whose primary texts are the Old Testament narratives of divine retribution (e.g., the deluge) and the New Testament's rewriting of the story of Last Days, and whose earliest pictorial examples are Romanesque manuscript illuminations as well as church tympana reliefs depicting apocalypse.

It has seemed to some writers, for example, Frank Kermode in *The Sense of an Ending,* that apocalyptic thinking is a persistent and apparently irrepressible part of our anxious culture, perhaps of the human condition itself.[6] Drawing on Focillon's notion of "centurial mysticism"—that mood of crisis that seems to attach itself to our arbitrary chronological divisions of time, such as the end of a century and especially the end of a millennium—Kermode notes the usefulness in our lives of "explanatory fictions," the comfort we take from knowing beforehand (even if the end is not happy) the shape of events to come.

What Kermode (who claims to believe that our time is not much worse, or more endangered, than any other) slights, however, is the highly conservative character of such comforting "explanatory fictions," their tendency to enforce an existing order, to suppress historical and social facts, to function as a means of deflecting critique, in short, to prevent political change. For if our current anxieties about the threat of nuclear annihilation are satisfactorily contained within the tradition of the apocalypse, we in effect do one of two things: we either relegate those anxieties to the realm of an "unreal," repeating fiction or, as in what Kermode calls "naive" apocalyptic thinking, we resign ourselves to the inevitable doom of apocalypse *now.* According to his own statements, Morris seems to have personally adopted the latter, fatalistic position; his recent art, however, elaborately endorses the first option, and unabashedly exploits its consolations. Framing echatological anxiety within a fiction (and tradition) of the apocalypse, Morris lends it a conventional order and closure, and effectively dis-

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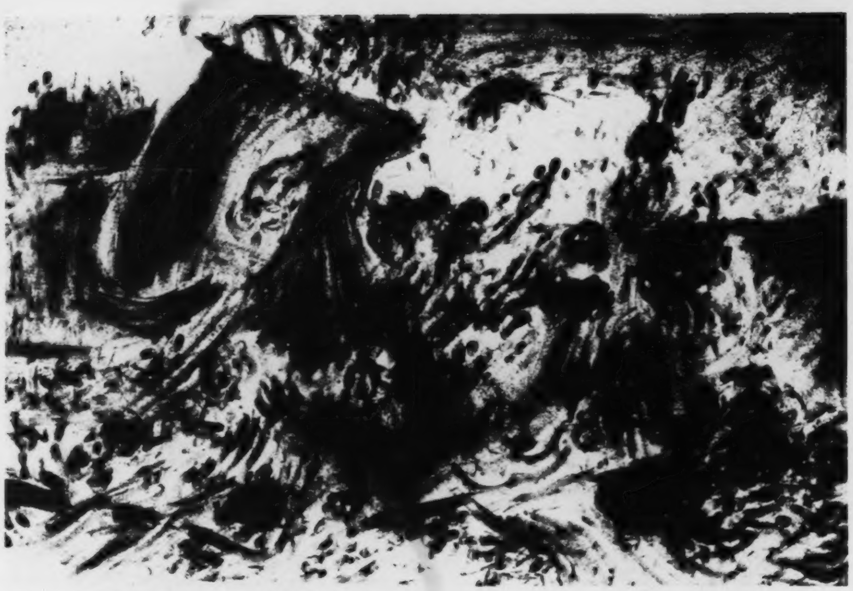
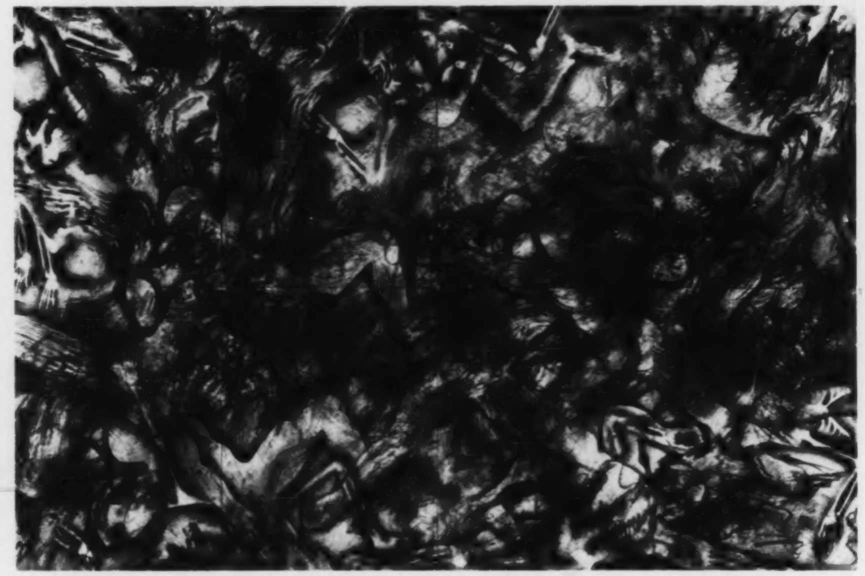


After the Raft of the Medusa, *1982, ink, charcoal, graphite, black pigment on paper, 38 by 50 inches.*



Untitled ("Psychomachia" series), 1982, ink, charcoal, graphite, black pigment on paper, 8 panels, 100 by 152 inches overall.

tances it from the viewer. From the safety of narrative, he (and we) become romantic tourists in the precincts of disaster, appreciators of the catastrophic sublime.

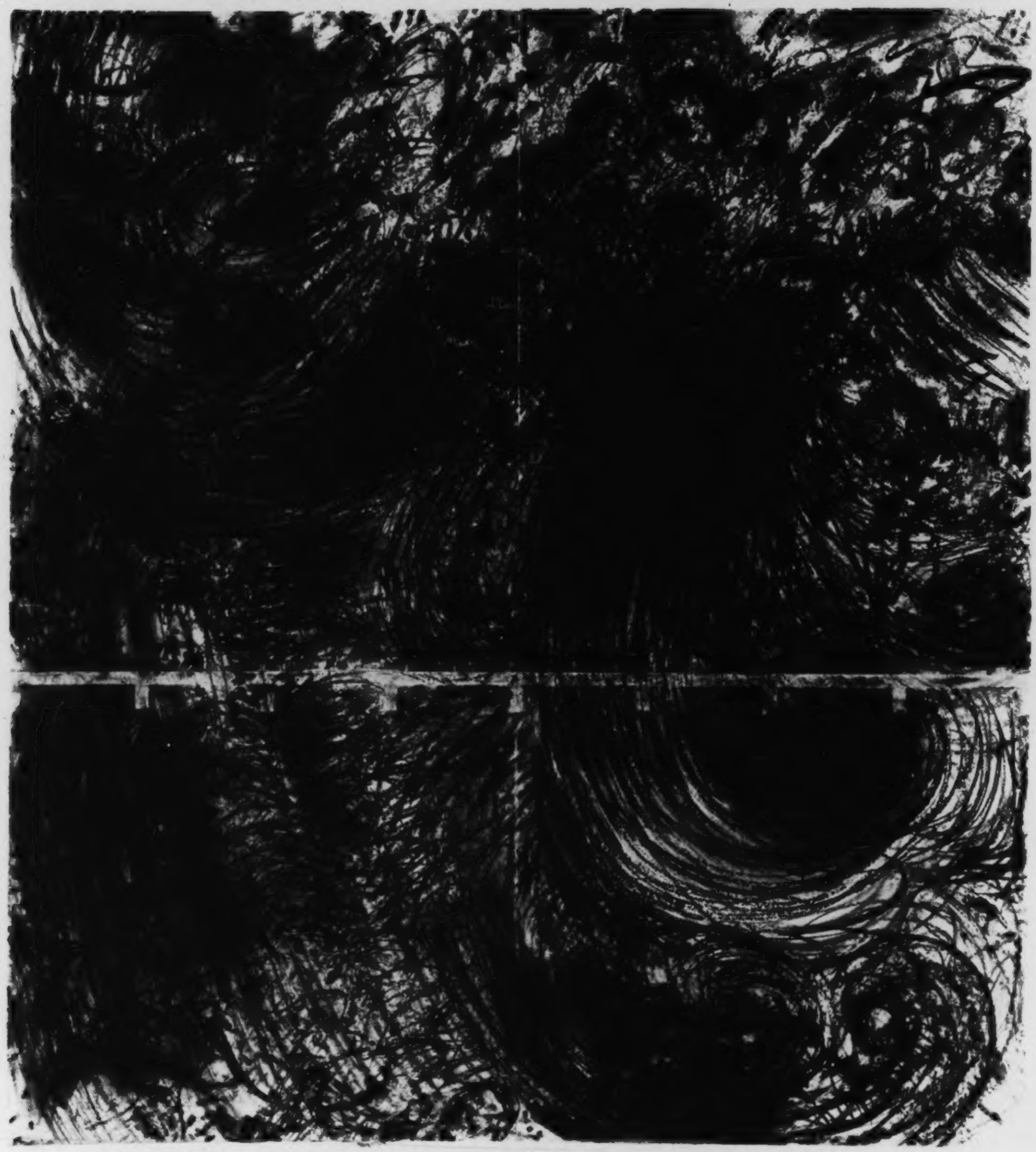
Nor is Morris loath to explore the consoling *frisson* of the imagination of catastrophe, the despairing gesture that turns the anticipation of death into a thrill indistinguishable from a shudder. Freud speculated that all emotions of excess, destructive impulses and sensations of pain, like other unpleasurable sensations, had a tendency to spill over into sexuality and thus to produce a "pleasurable condition."[7] (Jameson explains that same *frisson* politically; he sees it as the defensive way in which human beings, living under the specific anxiety-producing conditions of late capitalism, have learned to transform destructive, negative stimuli into "thrill" in order to survive, and have even come to believe that those sensations constitute the "texture" of their private lives, their individuality.[8]) In a vivid "Firestorm" text, Morris presents the exhilaration of destructive impulses, the enacting of Freud's "unpleasure" made "pleasure." The bombings, his anonymous narrator says,

> . . . took things back to the edge of the void. Matter . . . gave up its secret energies. Life's fragile stability was obliterated. . . . But if rock melted and the rivers boiled and the ensuing firestorm filled the sky with a black whirlwind and a local society perished, the appetite was only whetted for a more total event, a greater repudiation, a deeper void, a more absolute annihilation.

The ease with which "absolute annihilation" is absorbed into the economy of Morris's art is at least partly explicable in terms of the temporal effect of narrative enclosure. As Paul Ricoeur has observed, narrative "brings us back from within-time-ness to historicality, from 'reckoning with' time to 'recollecting' it";[9] narrative deals, in other words, not in the urgent immediacy of events (or that "presentness" of space once admired by Morris and still respected by those who would close the gap between producer and consumer of art) but in a story already complete, already inserted into past time and now being *re*presented for a passive audience. "As soon as a story is well known," says Ricoeur, "retelling takes the place of telling."[10] And retelling is exactly what Morris does with the *mythos* of apocalypse, apparently questioning the esthetic implications of such a *re*presentation as little as he questions the political significance of depicting our culture as already hopelessly doomed.

From the safety of Morris's narrative of apocalypse, he (and we) become romantic tourists in the precincts of disaster, appreciators of the catastrophic sublime.

If the esthetic battle lines of the present moment seem to be drawn between those artists who critically investigate or challenge the manner in which visual representation functions as an arm of the hegemonic culture and those who continue (for whatever purpose) to unquestioningly use the culture's accredited forms, the known repertoire of the old, Morris clearly now falls into the latter camp, his Duchampian strategems and past schismatic positions notwithstanding. Nor does he pretend otherwise. "Art," he said in 1980, "has



Untitled ("Firestorm" series), 1982, ink, charcoal, graphite, 88 by 76 inches.

always been dependent upon and served one set of forces or another with little regard for the morality of those forces (pharaoh, pope, nobility, capitalism). It makes little difference what forces make use of art. Art is always propaganda—for someone."[11] And Morris (in spite of his heavy irony on the subject) apparently still sees no contemporary reason to question that age-old symbiotic relationship. One may speculate, however, about whether his cynical acceptance of the status quo is not unrelated to his growing "sense of doom."

In the face of cataclysm, the pleasures and seemingly infinite resources of art history, the closure and mastery of conventional forms, the "thrill" of anxiety, and the resonant satisfactions of myth are not negligible consolations for an artist with a surprisingly brilliant flair for the traditional. And if apocalypse is not now? Well, there's always that other thanatoidal consolation—the museum. □

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1. Robert Harbison, *Eccentric Spaces*, New York, Avon, 1980, p. 76.
2. Robert Morris, "The Art of Existence: Three Extra-Visual Artists," *Artforum*, Jan. 1971, p. 28.
3. Morris, "Notes on Sculpture," *Artforum*, Feb. 1966, p. 43.
4. Morris, "American Quartet," *A.i.A.*, Dec. 1981, p. 104.
5. Ibid., p. 100.
6. Frank Kermode, *The Sense of an Ending*, New York, Oxford University Press, 1968, p. 96.
7. "Instincts and their Vicissitudes," as quoted by Leo Bersani, *Baudelaire and Freud*, Berkeley, University of California Press, 1977, p. 76. (See also Freud's "The Economic Problem in Masochism.")
8. Fredric Jameson, "Interview," *Diacritics*, Fall 1982, p. 86.
9. Paul Ricoeur, "Narrative Time," *Critical Inquiry*, Autumn 1980, p. 178.
10. Ibid., p. 179.
11. Morris, "Notes on Art as/and Land Reclamation," *October 12*, Spring 1980, p. 102.

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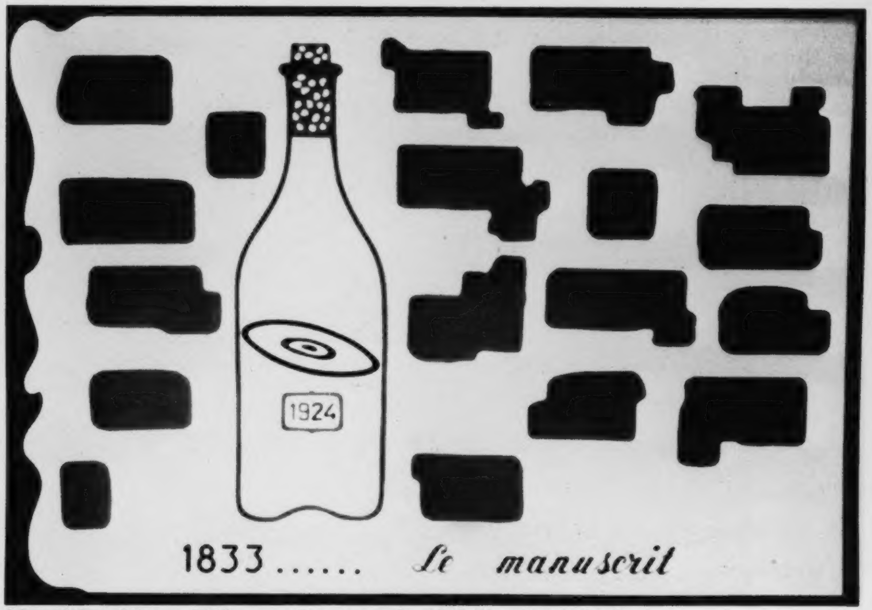
The Mold, the Mussel and Marcel Broodthaers

A decision, sincerely made and carried out, to "invent something insincere" led this poet-turned-artist to examine in his work the socio-economic forces that mold art's meaning—and the protective shell by which the artist survives.

BY CARTER RATCLIFF



Marcel Broodthaers:* 1833 ...... Le manuscrit, *1969-70, painted plastic.

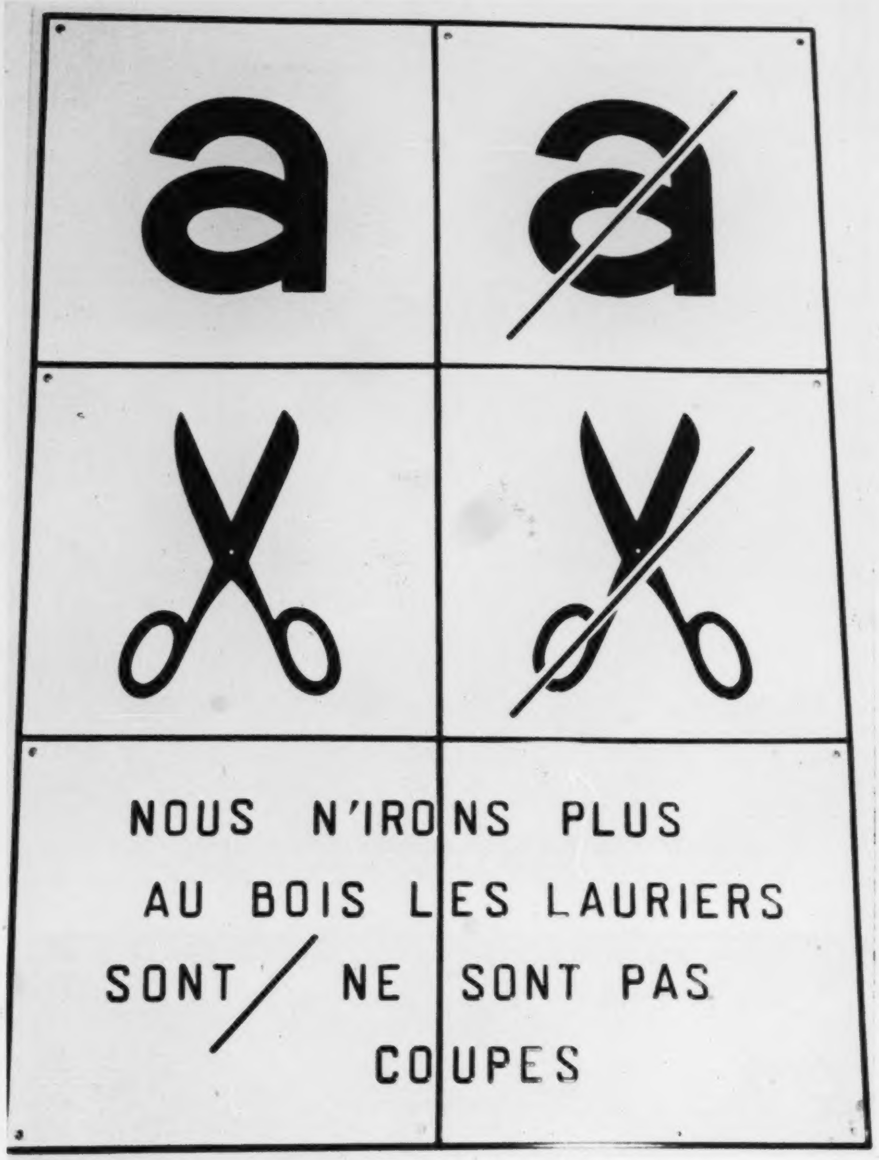
Marcel Broodthaers, who died in 1976 at the age of 52, drew, painted and assembled assemblages. He shot films and photos, published small books, and gave performance-lectures. Above all, he designed installations. Most of the mediums in which he worked are long familiar, thanks to Duchampian and Surrealist experiment. An exception is the plastic panel—a smooth, flat, somewhat shiny object, neat but possessed of an ordinariness bordering on the tawdry—the sort of thing, with its embossed message, that one might see on the side of a truck or in the window of an unassuming shop in Broodthaers's Belgium. Last fall, two Manhattan galleries, Marian Goodman/Multiples and John Gibson, showed a large selection of his work. There was a wall-full of the panels at Goodman, along with books and a film by the artist; Gibson showed panels too, as well as other graphics and some drawings.

The panels are a numb white, usually. Some are black or red or a sharpish blue. In their banal serviceability, they are like standard-sized sheets of paper, though much larger (33½ by 47 inches). Like the typist's tabula rasa, too, they are willing to bear an infinite variety of messages. Broodthaers inscribed them with letters, words, punctuation marks, and various pictographs that suggest there are certain constraints on what we can say, despite language's boundless permutability. Or perhaps his point has to do with the limits on what it might mean to say anything at all.

One of the plastic panels has six compartments. The upper four of these contain two "a"s and two sets of emblematic shears. Running across the boundary between the two remaining compartments is a line of verse: NOUS N'IRONS PLUS AU BOIS LES LAURIERS SONT/NE SONT PAS COUPES. ("We'll no longer go to the woods. The laurels have/have not been cut down.") Broodthaers has crossed out an "a" and one pair of shears with a diagonal line of the kind that reads as a negative in Europe's public announcements (a line slanting through a pipe means "No Smoking" and so on). The meaning of this mark seems obvious at first, though it is not clear why the artist would want to interdict either the letter "a" or a schematic rendering of scissors. The diagonal line then switches context. It imposes no negative on the line of verse. In fact, it rescues this lyrical flourish from its melancholia by offering the hope that, after all, the laurels have not been cut down. We can still go to the woods, maybe. But if the slash mark is not a negative in the line of verse, then perhaps it does not deny the right-hand set of shears. That binary opposition (cut/not cut) vanishes, and the cutting proceeds, the laurels fall and we are back in our poetic swoon.

Or are we? Broodthaers's metonymic way with symbols and signs tempts one to read the "a" as the entire alphabet, and "alphabet" as "language" or perhaps "signification" itself. The slash through the "a" looks dire until we remember that its prescriptive weight has faded, taking with it another opposition—to mean/not to mean. At this point the project of conveying meaning comes to look like something that goes on in any case, a function of culture and our hapless immersion in it. The poet's will, that authority toward which we direct so many forms of respect, loses all force if there can be no refusal to speak (or to mean something, somehow). If language carries on independently of anyone's desires, the plaque's lyricism falls flat, along with its resonating emotions. There may or may not be a laurel grove to visit, but it doesn't much matter because the meaning of that enchanted place has dispersed like a fog under Broodthaers's exceedingly delicate prodding.

This is one way to read/not read this plaque. There are plenty more. Each of Broodthaers's small pieces permits exegeses similarly elaborate—and, let's face it, similarly tedious. A characteristic criticism on Broodthaers's work is that it very rarely spends much time on the details of the artist's tactics. He moves so fast through his subtleties that a close tracking can only feel awkward. In a catalogue introduction to the Tate Gallery's 1980 exhibition of Broodthaers's work, Michael Compton said: "The plastic panels contain a series of puzzles with no solution." Even an elegant job of detective work would be pointless, in a way, assuming that Compton is right. I think he is. Broodthaers's hope was to give enigma a certain weight, a presence it couldn't have so long as he confined it to the late-Symbolist poetry he practiced so brilliantly and with so little worldly success until 1964, when he was 40 years old. That year Broodthaers announced that he "too, wondered whether I could not sell something and succeed in life . . . ; the idea of inventing something insincere finally crossed my mind and I set to work straightaway."



Nous N'irons Plus au Bois . . ., ***1969-70, painted plastic, 47 by 33 ½ inches.***

The "something" in question was art, in the form of vendable objects, forms filled with the gravity of the marketplace. Broodthaers's commitment to insincerity shows in his remarks on the plastic panels. "The language of these plaques? Let us say: rebuses. And the subject, a speculation on a difficulty of reading enforced by the employment of the material." What material? Plastic? Familiar vocabularies and visual repertoires? Broodthaers's "insincerity" is a consequence of his earnest desire to evoke for us the way meaning binds itself to physical objects, and thereby to the palpable structures of our society. Nowhere is this clearer than in the case of artworks, once they get caught up in institutional machinery. Among Broodthaers's major projects were installations which question the workings of museums—those central offices so to speak, where our culture officially approves the exchange that implicates art's transcendence in the tangible value of the market-worthy object.

Between 1968 and 1972, Broodthaers carried out a series of installations under the heading *Musée d'Art Moderne, Departement des Aigles . . .* (See Barbara M. Reise, "The Broodthaers Museum Gambit," *A.i.A.*, May/June, 1975. "Aigles" equals "Eagles," a subject Broodthaers gave far too great a range for me to try to encompass it here.) The first of these room-sized works appeared in the artist's house in Brussels, where he displayed packing cases of the kind used to transport works of art. No paintings or sculptures were on view, though Broodthaers tacked up some postcard reproductions of works by Courbet, David, Delacroix and others. The apparatus that usually serves art in an unremarkable way (including the four-color reproductions whose job it is to remind us of artistic greatness) was induced to work overtime—to take the place of art itself. The organizing and certifying devices of the museum stood for the thing certified. Art let its meanings be absorbed, so to speak, in boxes stenciled with instructions to handle with care.

Once this happened, of course, the brute materiality of these wooden things, as well as the mechanical dullness of the postcards, took on the aura of esthetic intention. *They* became art

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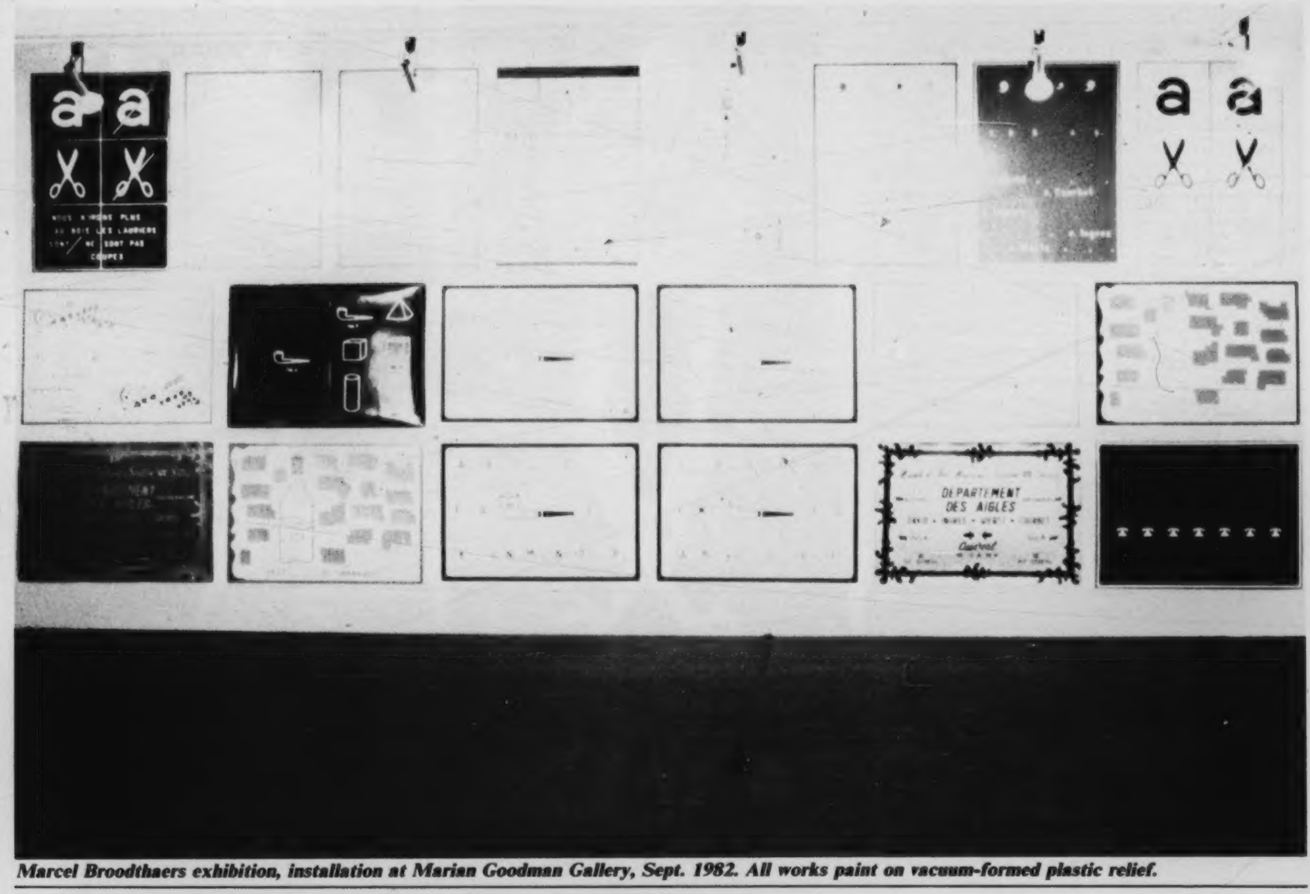
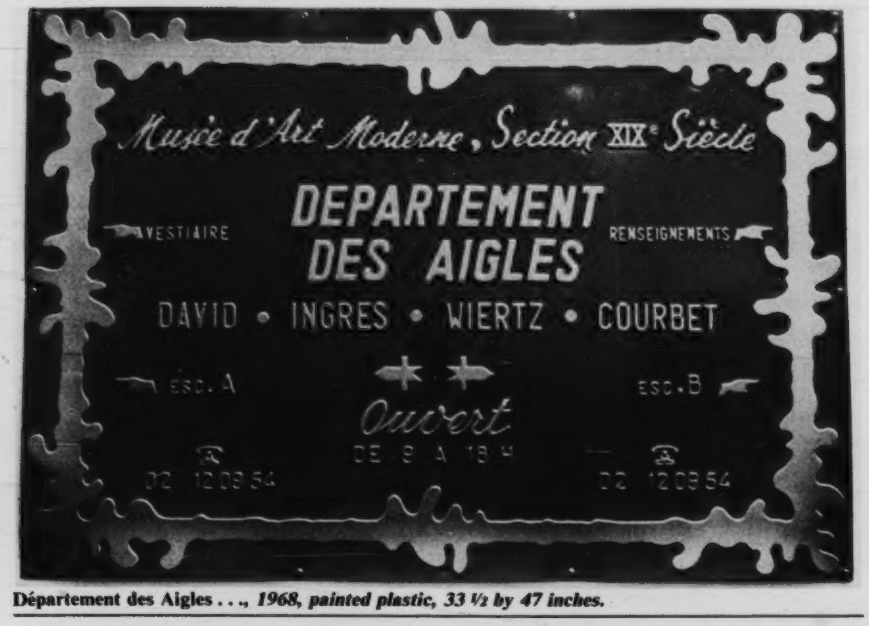


Marcel Broodthaers exhibition, installation at Marian Goodman Gallery, Sept. 1982. All works paint on vacuum-formed plastic relief.



Département des Aigles . . ., *1968, painted plastic, 33 ½ by 47 inches.*

objects, and turned just as problematic in their significance as the canvases and statues they had displaced. Broodthaers's "insincerity" begins by betraying the integrity of the poet for the sake of art-world success, then it betrays itself by inspiring installations that are not, after all, very marketable. Broodthaers is sincere about his insincerity, as if it is only by way of such ironic reversals that he can suggest intention's complicity with all that resists it in the external world, reality's labyrinth of shaping structures—linguistic, social, material . . . .

Not all of Broodthaers's installations belong to the *Musée d'Art Moderne* series. All, however, reflect on art's tendency to get lost in the corridors of the institutions designed to serve it. His installations are as rebuslike as his plaques, with the added advantage of deploying their insoluble puzzles in three dimensions. They give us a labyrinth of thought into which we can enter, thus forcing on our attention the charged palpability that Broodthaers gave his images when he left poetry for the art world—the art market—in 1964.

The two recent Broodthaers shows in New York offered strong selections of his objects, yet neither could prevent his art from retreating to the realm of esthetic privilege he questioned with his installations. It is now up to us to see that his critique, in all its tactfulness, applies to galleries, as well. Yet we must keep an eye on his tact, not simply see through it, for this quality of Broodthaers's sen-

Jardin d'Hiver *(detail), 1974, two-gallery installation at the Palais des Beaux-Arts, Brussels. All other photos courtesy Marian Goodman Gallery.*

sibility is what insures that he is no reductivist claiming to reveal art as a function, merely, of production and exchange. Broodthaers was indeed drawn to such Marxian-sounding notions; he gives them oblique, elegant support; then, however, as I suggested, he undercuts them by giving the analytical objects of his "museums," these vehicles of a "materialistic" critique, the aura of individual intention traditional to artworks in the West since the time of the Renaissance. "Toute réussite d'image met en défaut la théorie," he said. "Every successful image shows theory to be wanting"—or puts theory in default, reveals its defects . . . A cluster of objectified things turns into the site, the fragmentary emblem, of an inward purpose. Broodthaers's will asserts itself amid his own doubts about the integrity of the singular self and the art work—his fears that both may be only delusions generated by a particular historical era.

The molds that produce his plastic plaques serve to suggest the pressures of "objective" social and economic forces, yet French insinuates some uncertainties here. A mold is "un moule." "*Une* moule," on the other hand, is a mussel, a creature who stands, in Broodthaers's rebus-view of the world, for a self-sustaining integrity. A mussel is molded by its own shell—yet it can also be seen as molding itself, finding its own shape in resistance to outward forces that would shape it. (Broodthaers's poem, "La Moule," written before he decided to "succeed"—i.e., become an artist—sets these complexities in exquisite balance.) Broodthaers's installations, those rooms that did and did not form annexes to the mansions of the official art world, gave three dimensions to the "mold-mussel" pun. They suggested how external pressures (which Broodthaers, with his delight in banality, calls "the mold of society") give shape to art and its meanings. At the same time, they marked off a region, an interior where Broodthaers's singularity could elaborate itself in safety.

Sometimes he made art of mussel shells, sometimes he used the shells of eggs. A creature is born into one, out of the other. Broodthaers's installations were themselves protective shells where both processes took place at once. What is left now—individual pieces—can only remind us how temperate an environment Broodthaers created for his own development; not warm, exactly, but deeply nourishing because open to the currents of the moment. Broodthaers asserted himself against—and by means of—the most powerfully depersonalizing ideologies he knew, those of the capitalist marketplace and of the Marxian critique of that marketplace. He proceeded not in the hope of razing these oppressive structures but in the knowledge that such victories are impossible. Ideology is endlessly resourceful in its resistance to individual desire. In that respect it serves as a metonymic emblem of the world. And the refusal of ideological imperatives, even if it is so delicate as hardly to register in official circles, emblematizes all of the individual's possibilities. Even in their most fragmentary forms, Broodthaers's ironic gestures at the border between world and self make ultimate claims for the integrity of the latter. ☐

Author: ***Carter Ratcliff's most recent book is*** **John Singer Sargent** ***(Abbeville).***

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The Liberation of the Object

A former associate of Giorgio Morandi demonstrates that the artist was far from the conventional figure represented in a recent American retrospective. Rather, the obsessive repetition and reflective persistence of Morandi's paintings reveal a break with academic traditions and a commitment to daily observation—"the ordeal of experience."

BY JANET ABRAMOWICZ

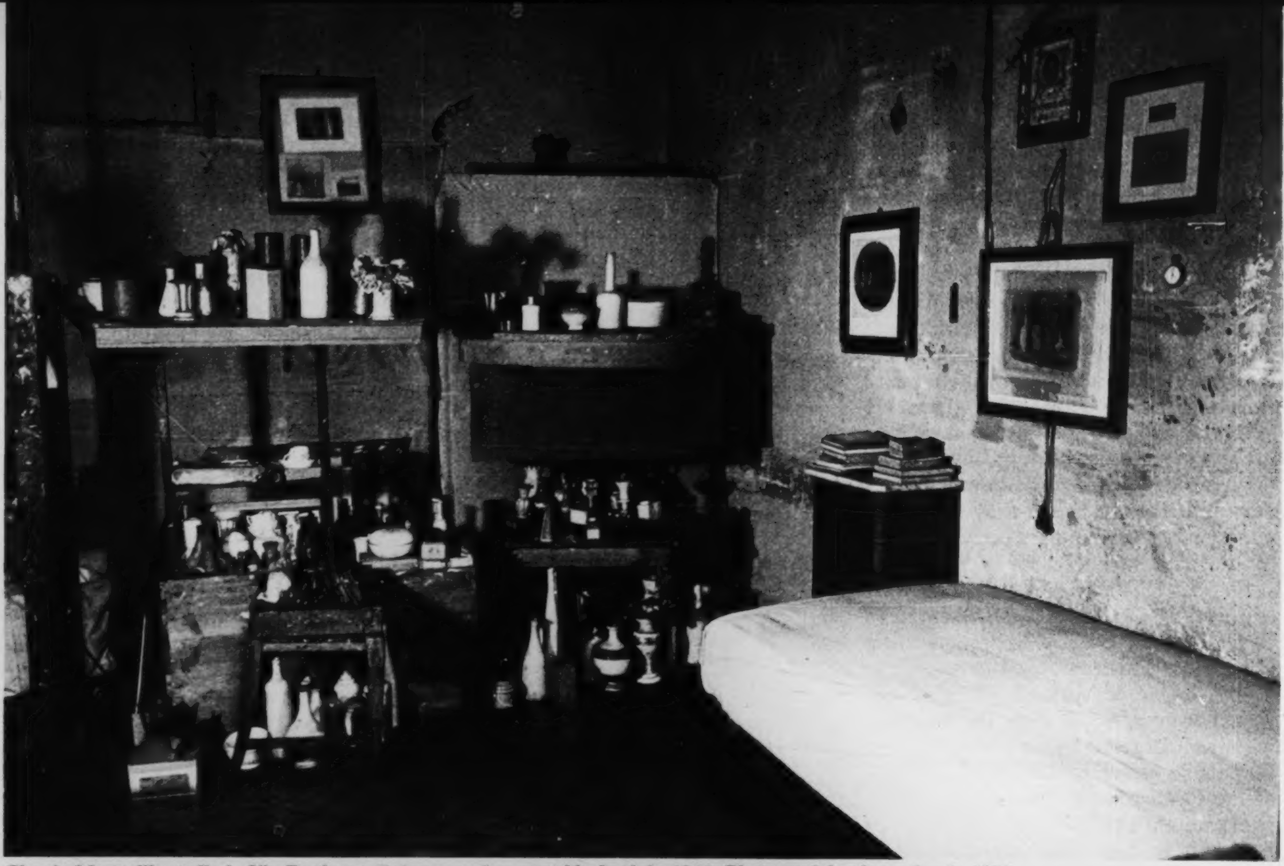
Although Giorgio Morandi has always had a devoted following in the United States, at times it has been so small that it resembled an esoteric cult. Since his death in 1964, his international reputation has grown, thanks to museum exhibitions in Europe, Australia, Canada, the Soviet Union and South America. It was with great anticipation, then, that Morandi's American admirers awaited his first major museum retrospective in this country, mounted in fall 1981 by the Des Moines Art Center.[1] In his preface to the exhibition catalogue, James T. Demetrion hoped that "the American art public will have an opportunity to begin a dialog" with Morandi, "a more serious discussion of the artist's work here than has been possible up to now."[2]

Yet the actual response to the exhibition, both critical and popular, was puzzlement and disappointment. Those who know Morandi's work found the selection lacking in depth and variety. Those for whom the exhibition was an introduction to Morandi were unable to account, on the basis of what they saw, for Morandi's enormous reputation in Europe. They sensed, in fact, that they were missing something. Hilton Kramer, for example, complained that the work is limited by "an almost niggling refusal to extend itself."[3] But the "curious blandness" that Kramer attributed to Morandi's work was largely due to this particular selection of works. Had he seen a different exhibition (such as the far more complete and complex show mounted in 1973 by Rome's Museum of Modern Art), Kramer might have found the artist's "conviction and consistency" to be only two of Morandi's many remarkable qualities.

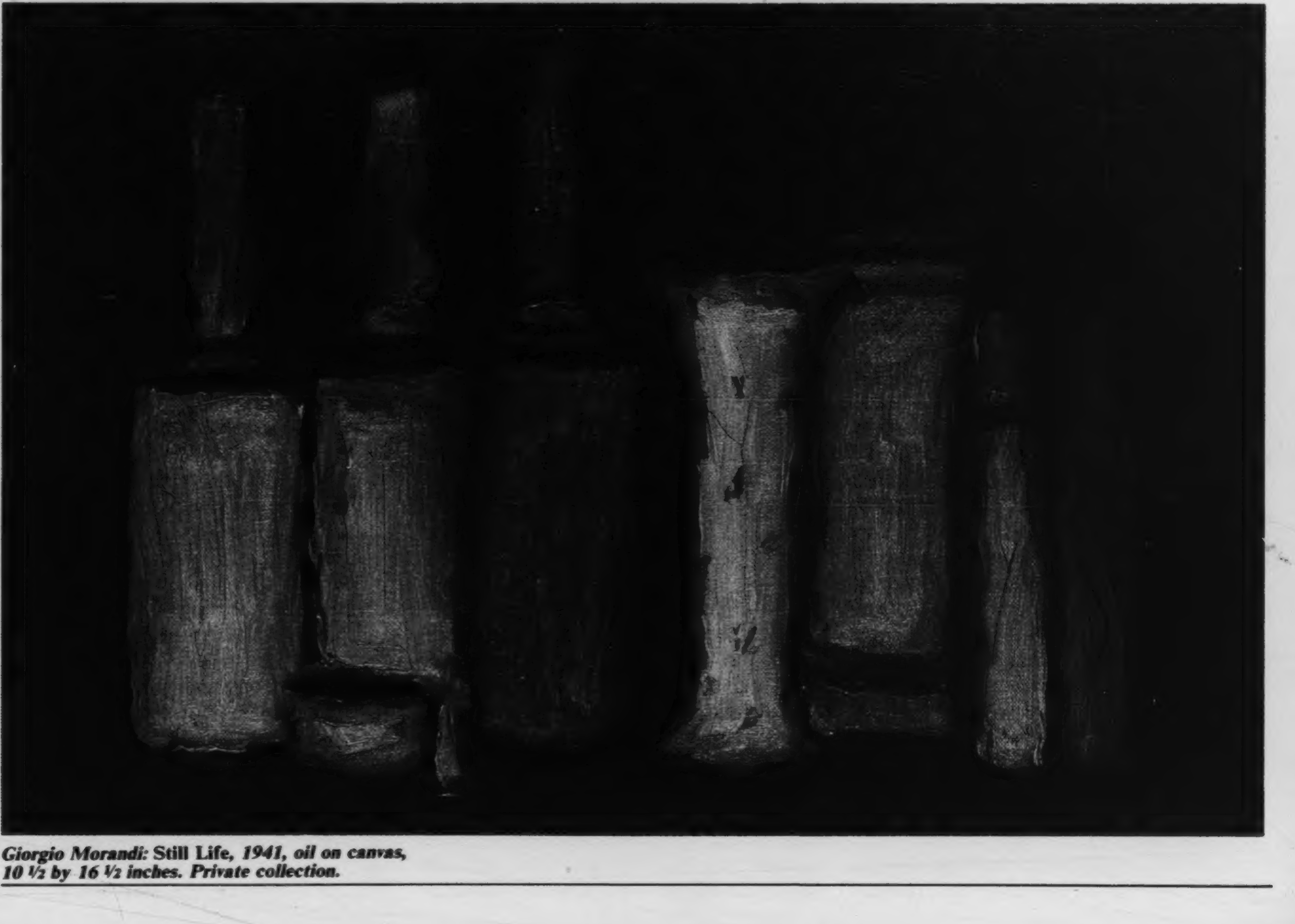
Morandi painted in series; sometimes it took him as many as 17 paintings to realize a single visual idea, and yet not one of his paintings duplicates another. Had the exhibition attempted (as did the 1981 Munich retrospective) to show more than two or three paintings from a single series, it would have become apparent that obsessive repetition was crucial to Morandi's art, functioning very much like the reflective persistence of a Proust, a Mondrian, a Cézanne.[4]

For the Des Moines retrospective, 123 works out of some 1,500 paintings and 135 etchings were selected. The difficulty of reassembling a body of work, much of it scattered in European private collections, may explain some grave omissions. There were far too few of the early Cubist still lifes, no paintings of bathers. Missing entirely were any examples of the series of 17 Soutine-like paintings of shells—expressions of gloom and foreboding—that Morandi painted in 1943. Nor did the exhibition include any of the still lifes from the early '60s, in which Morandi's bottles writhe and squirm as if they too were suffering, for Morandi was probably already gravely ill with cancer when he painted them.

Whether intentionally or not, the pictures selected for this exhibition tended to be Morandi's most conservative and conventional. Little of his total sensibility was allowed to emerge—the better, it seemed, to force Morandi into a classical mold. In the exhibition catalogue, Joan M. Lukach states: "Morandi was an academic artist, by training and then vocation; he was a classicist both in his compositional methods and in his efforts to revive Renaissance traditions."[5] But in fact Morandi resolutely resisted every effort to force him to become either an "academic" or a "classicist"—a fact which would have been clear had the exhibition or its catalogue included visual documentation of the Bolognese ottocento academic



Giorgio Morandi's studio in Via Fondazza, Bologna, as it was at his death in 1964. Photograph by the author in 1981.



Giorgio Morandi: Still Life, *1941, oil on canvas, 10 ½ by 16 ½ inches. Private collection.*

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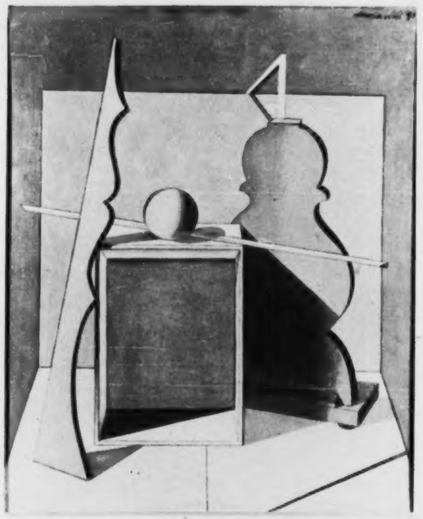
tradition that Morandi utterly rejected. The exhibition seemed intent on portraying him as the archetypal realist, as though figurative painting could be safely locked up inside the bottles he endlessly painted.

Morandi is too often praised for the wrong reasons. He is applauded for preserving academic traditions when, in fact, he broke decisively with them. He is treated as a provincial recluse despite his great awareness of the contemporary world. Critics smile on his gentleness and modesty when they should be awed by his tremendous force and ambition. The Des Moines retrospective succeeded only in reinforcing these misconceptions: Morandi was presented as an academic provincial, a recluse living in an ivory tower.

The legend of Morandi's ivory tower was, however, created by his enemies, who were angered by his refusal to participate in either the art or the politics of the Fascist party. "An ivory tower," Morandi once remarked. "I would even have put barbed wire around it." Morandi's art never appealed to the "regime" or to the Italian masses, as did the "patriotic" monuments that surrounded him for most of his adult life. While political slogans and patriotic art works covered the walls of Italian cities, Morandi's art was barely tolerated. Riccardo Bacchelli remembers that, when he proposed to an acquaintance in the Italian diplomatic service that Morandi finally be given an exhibition abroad, the diplomat—a fervent nationalist—exploded: "That one with the bottles? Our country is facing a heroic moment, and he is still painting bottles! He should be hanged."[6]

Nor was Morandi ever able to adapt himself, at the Accademia delle Belle Arti in Bologna (where he studied from 1907 to 1913), to "the traditional use of various media" and "long-established 'correct' systems for composing a painting according to certain formulae," as Lukach asserts in the catalogue.[7] In fact, according to Pompilio Mandelli, Morandi spent most of his final school years painting at home, far away from the provincialism of his teachers. At a time when no one in Italy was interested in etching as a form of contemporary artistic expression, he taught himself etching techniques entirely from books and from looking at prints in the collection of the museum next door to the Accademia.[8]


Still Life, ***1919, oil on canvas, 22 1/2 by 16 3/4 inches. Pinacoteca di Brera, Milan.***

If Morandi seems to defy real space, it is because he shifted it: the tables in his studio were set at different levels so that he could observe his models from different points of view.

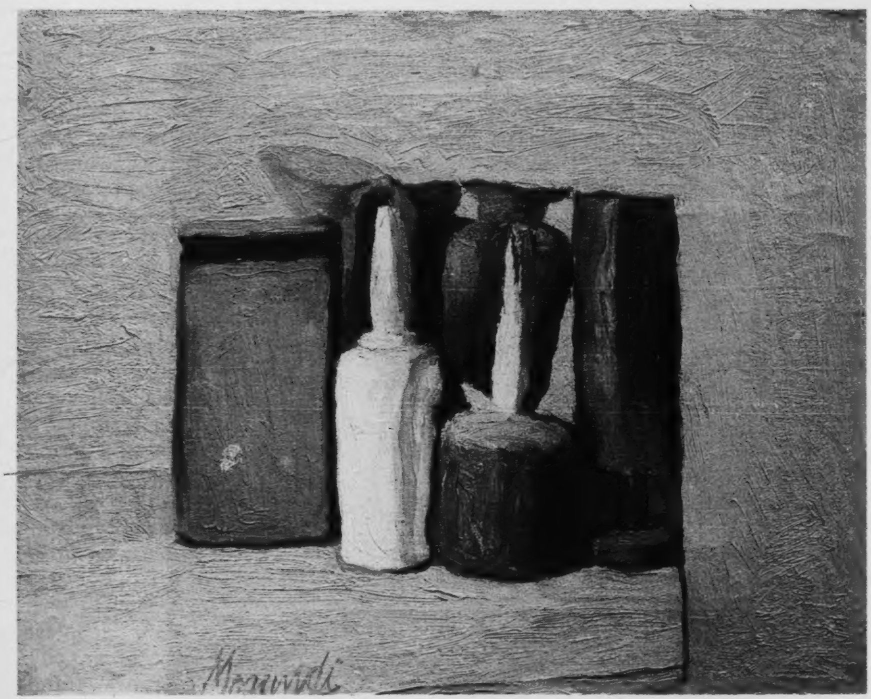
In 1913, while still a student, he presented a group of paintings to a faculty committee, which could not understand his crude, slashing brushstrokes and monochromatic tonalities. All but two of the committee members agreed that Morandi's work showed neither talent nor craftsmanship. He was rejected one by one by his teachers, who had little interest in either the modern European painters or the masters of the early Renaissance to whom Morandi was attracted. When he finally took his qualifying exams to teach in state schools—which he did for 42 years—he was almost failed because he expressed a preference for a "primitive" Uccello over an "elegant" Botticelli.

With his characteristically acute perception of the direction of contemporary culture, Morandi had by 1909 already chosen as models those avant-garde French artists who were beginning to be exhibited at the Venice Biennale. Morandi's first trips outside of Bologna were to Venice to see contemporary art. Cézanne's paintings demonstrated the importance of form and structure rather than the subject matter itself. The Douanier Rousseau indicated another way to work from nature: to take objects out of their natural environment and to create a new one for them that did not need to be realistic but which could nonetheless become a reality. In Seurat, Morandi found a contemporary expression of the majestic stillness he would later find in Piero della Francesca. Thus, when he looked for the first time at Giotto, Piero and Alberti, it was with eyes that had already understood Cézanne and Rousseau.

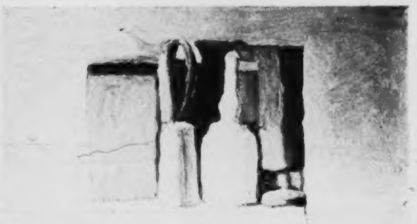
For Morandi, tradition did not imply repetition of the past, but the philosophical tradition of Galileo, what Giorgio de Santillana called the "ordeal of experience"[9]—a commitment to daily observation that has little in common with 19th-century Italian art and its repetition of descriptive, sentimental, provincial formulas. Morandi's paintings are about what de Chirico called the "enigma of the common object." (Indeed, Morandi participated from 1916 through 1918 with de Chirico and Carrá in the *scuola metafisica.*) His works were *not* conceived, as some critics have concluded, "according to a mathematically derived plan," so that "each element could be fitted into a pre-planned graph." Such statements freeze Morandi's paintings into prefabricated, rigid geometric diagrams, overlooking the poetry and mystery which are essential to his work; Morandi always insisted that "all *art* was pure mystery."

Morandi's approach to painting was direct, immediate and intuitive, as evidenced by the way he used his brushes and palette knife. On his easel was a mountainous lump, built up from dried paints scraped from canvases which he called his *quadri sbagliati,* his mistakes. Looking at the backs of Morandi's canvases one can see the signs of the many times he had attacked them with a palette knife in order to completely scrape away a day's work. His paintings were often the result of months of agonizing work and thought. When one takes into account how many of his early paintings Morandi burned and the number of etching plates he destroyed—or from which he only printed two or three impressions, even as late as 1942—one can begin to comprehend how isolated and uncertain Morandi must have felt.

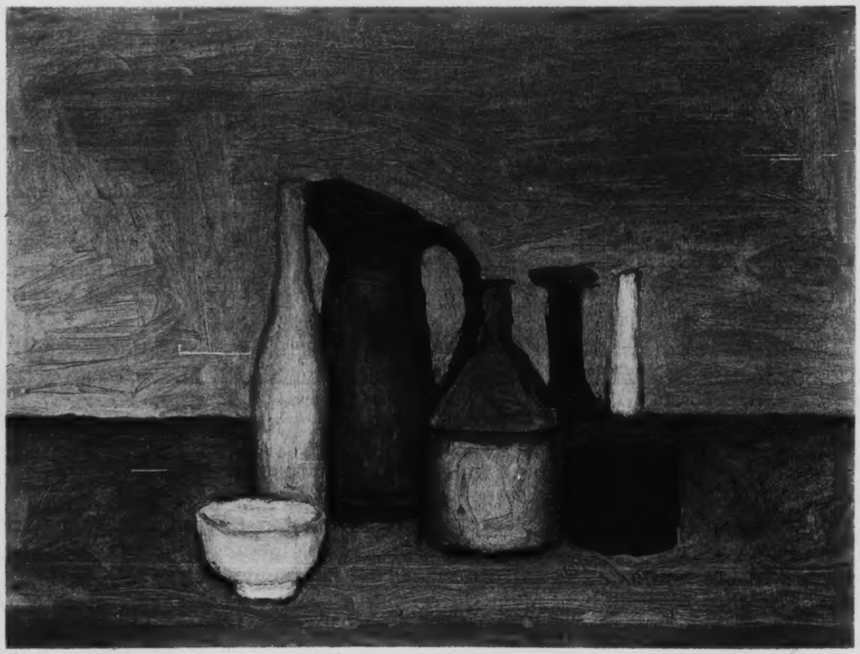
In the late 1950s I was Morandi's teaching assistant at the Accademia in Bologna; I was often invited to his house in Via Fondazza to see



Still Life, ***1949, oil on canvas, 14 ½ by 18 ⅛ inches. Collection F.A. Morat.***



Still Life, ***1949, oil on canvas. Private collection, Rome.***



Still Life, ***1952, oil on canvas, 12 by 15 ¾ inches. Collection Edwin Janss.***

his paintings. His studio was a simple, ordinary room, quite dark and small, which also served as his bedroom. The walls were always covered with his paintings, for he was rarely satisfied with them and would keep them in front of him for months, even though they had already been claimed by their prospective owners (whose names were penciled on the back).

After an absence of many years, I returned in 1981 to photograph Morandi's studio. Nothing had been touched after his death; the same dust—which he never allowed to be removed from the hundreds of objects the floor—was everywhere. Two easels, three tables, a small bookshelf with boxes of Windsor & Newton colors, a bed—these were but the accessories to the bottles, tea containers, oil lamps, cups, clocks and silk flowers that provided the subject matter of more than 50 years of painting. Here were Ovaltine tins covered with colored paper, tea containers painted a deep Venetian red with white ovals on their sides, transparent bottles filled with glowing pigments, olive-oil cans painted so that one side was dark green and the other a light ocher, a teapot that had belonged to Napoleon's sister.

If Morandi's paintings seem to deny any concrete space, it is because he physically shifted the "real" space before painting it. The tables in his studio were raised to different heights so that he could observe his patient, mute "models" from different points of view. The table tops were always covered with paper which was scarcely ever changed. Onto the paper he would mark with pencil the spaces between objects, draw in shadows and eliminate any distinction between background and foreground. By extending the paper from the table top up onto the wall behind, he eliminated the space of the background. Blocks under the paper raised the horizon so that, instead of receding, it came forward; often it would reach above the tops of the objects on the table.

Morandi's paintings show how he continually adjusted his focus, magnifying and reducing an image, determining what he wanted to see. There is a constant contrast between the actual appearance of his models and the mysterious world he created when these objects were translated into paintings. He often painted close-ups of objects, enlarging them three or four times; but sometimes they become quite small, as

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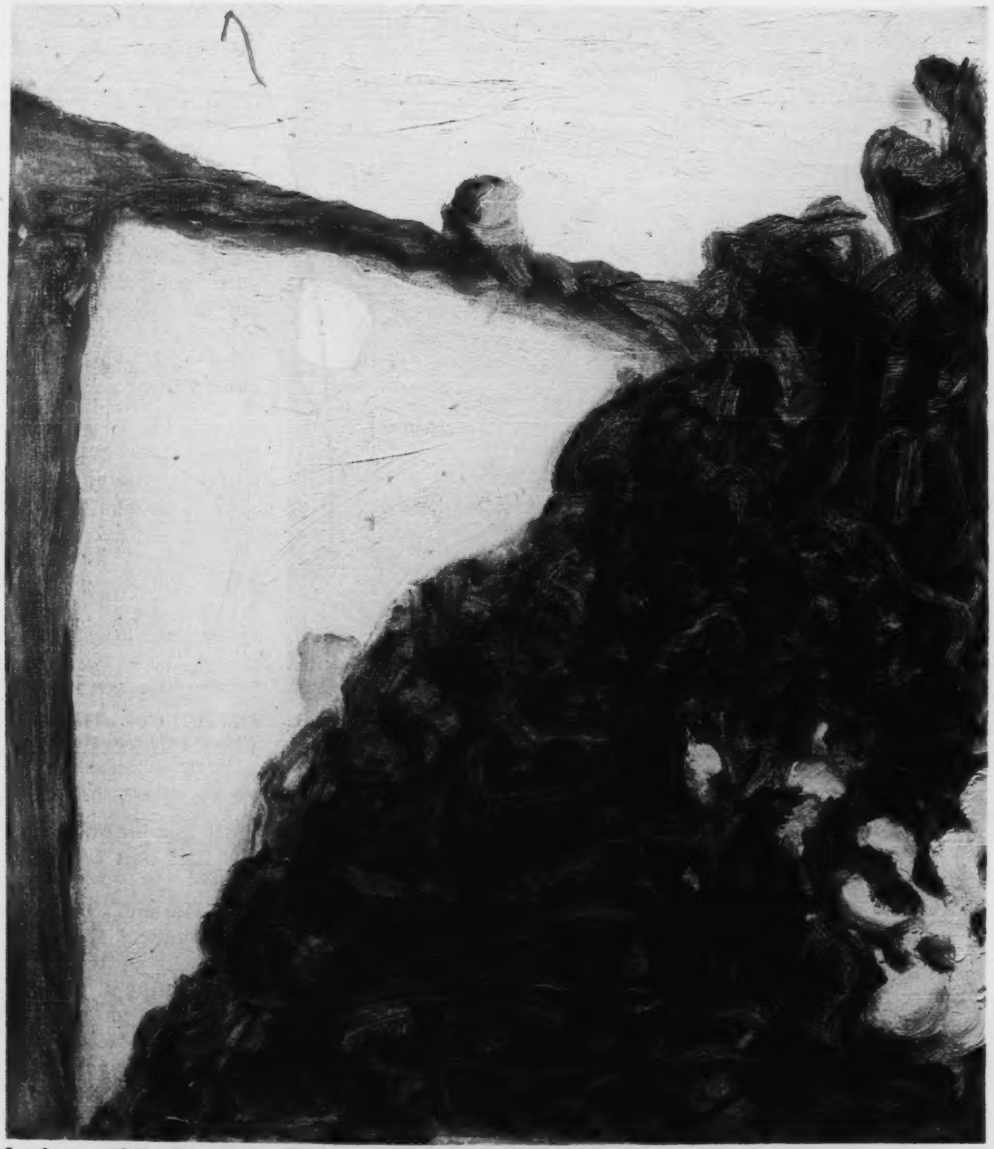


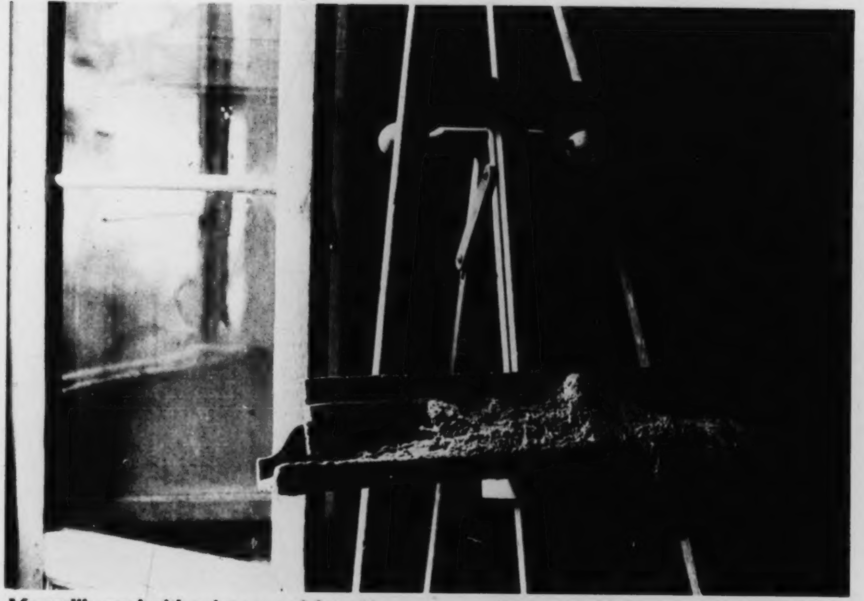
Landscape, ***1961, oil on canvas, 16 5/16 by 14 5/16 inches. Collection F.A. Morat.***

if painted from a point miles away instead of simply from across the room. In his landscapes of Grizzana, Morandi was known to use binoculars in order to get as close as possible to houses far away in the mountains.

Analyzing Morandi's paintings is an exceedingly difficult task. There is little narrative, there are no anecdotal magnets to pull the viewer towards an understanding of what exists beneath the surface of his solemn, often melancholic images. The key to understanding Morandi as he really was is to compare the changes in his response to his subjects, the surprises and discoveries he made while painting them. If his subjects changed little from 1912 on, the paintings themselves changed radically. Seeing them in series, moving from work to work in the sequence in which they were painted, one sees that each painting is a variation on themes that remained constant over 50 years.

One way to approach Morandi's paintings is to trace how a single object was explored and transformed over the years. Some time early in his career he acquired a simple shelf clock with a round dial mounted on a board shaped like a Cycladic figurine. This clock became one of his favorite models; he seemed particularly fascinated by the ambiguities of the shape of its back, which could suggest a violin, a woman's form or a menacing shadow.

The clock first appears near the back of a Cézannesque still life of 1914, where its rounded top is seen next to a cheese grater. In the same year, Morandi painted a large Cubist still life in which the clock is shown with its back turned towards us at an angle, dominating the vase and bottle standing next to it. Four years later he returned to the clock in one of his "metaphysical" still lifes; here, the back of the clock is painted in sharp, crisp outline without distortion. Yet it is difficult to determine what this object is. The next year, the clock appears transformed into a square, dark, ominous outline. In 1928,



Morandi's easel with paint scraped from his canvases—what he called his "quadri sbagliati," his mistakes. Studio photos this page by the author.

> ***Morandi painted in series—an obsessive repetition was crucial to his art—but though his subjects changed little from 1912 on, his paintings themselves varied widely.***

it appears with an upturned pot and a cloth; rough brushwork blurs the transition between back and front. The clock hovers in the back of two still lifes of 1930 and '32, then moves to the front in another painting from 1932, in which it is partially concealed by a tall bottle; the face appears as empty space, not solid, and the clock becomes less substantial, more angular. It appears again in a series from 1936, then vanishes for more than 20 years, only to reappear in three compositions made in 1963.

Morandi also owned a pair of long-necked rectangular Persian vases; their shiny yellow glaze was decorated with black squiggles, which never appear in Morandi's paintings of them. One of the vases appears in a still life from 1929. A strange object, it is almost square at the base with a neck about half the length of the container itself. It stands out mainly because its lemon-yellow glaze contrasts with the earth tones of the objects that surround it.

The same vase appears in many paintings from 1930; usually it is isolated in the foreground, with no other objects in front of it. But the pair of vases will also be the major protagonists of an important series of paintings. In a pencil drawing of 1958 Morandi depicts the two vases together. They are lined up across the picture plane with their widest sides facing the viewer. Morandi obviously became fascinated by the balance of their identical shapes, and he concentrated on the smooth curves that define the empty space between their necks.

Morandi developed this theme in a series of five dramatic paintings made in 1963, one year before he died. At first glance these paintings appear to be simple repetitions of the 1958 drawing. But on closer inspection, they show themselves to be radically different variations on that simple theme. The first painting shows the two vases in almost the same position as in the 1958 drawing. But the vase on the left has been turned so that its right side is visible. In front of the two vases is a dark glass bottle which is placed so that it fits exactly in the small interval between the two vases and conceals all but the flared top of what we recognize from other paintings as another, striped vase. All that is visible of this object are two splashes of paint which peer like antennae over the low curve where the shoulders of the two Persian vases meet. The neck of the dark bottle is pulled up to the line that marks the transition between base and shoulder of the Persian vases, uniting all three objects in a single passage of light to dark.

If Morandi's were a traditional illusionistic space, the high horizon line would indicate that the horizon lies far behind the bottles; but by lining the objects up with the horizon which has been forced forward, Morandi unites it with the objects themselves, flattening them into an abstract pattern. The horizon line has been dropped slightly on the right to line up with the lower angle of the shoulder of the right hand vase, which faces us.

In the next painting the arrangement of objects appears to be the same. The tops of the necks of the vases now run off the canvas, so that their bodies dominate the surface rather than recede into space. Once again, the horizon line meets the shoulders of the vases, but the ground has become darker, more substantial. Part of the small dark bottle has become lighter, so that it bridges the two yellow vases and is itself separated into two abstract rectangles.

Morandi's bottles, cups, cans, silk flowers—"subject matter for 50 years of painting."

From the top rectangle the lip of the striped vase once again branches out.

In the third painting everything shifts radically. The horizon rises nearly to the top of the canvas, and the necks of the vases have disappeared. The vases themselves have grown so large they seem to have become houses. In fact, they closely resemble a pair of houses from a landscape Morandi often painted. The striped vase has disappeared and a different bottle has been placed in the foreground to accentuate the space between the vases.

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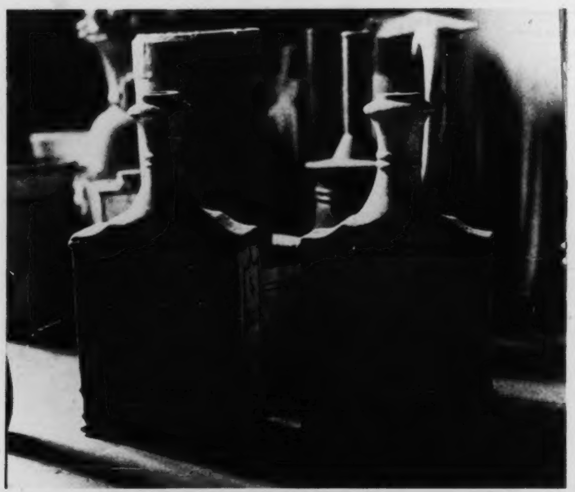
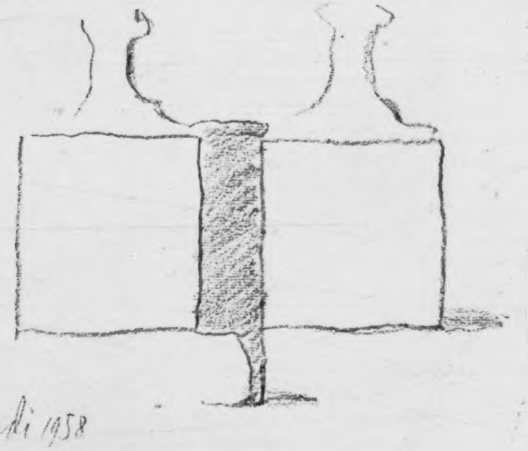
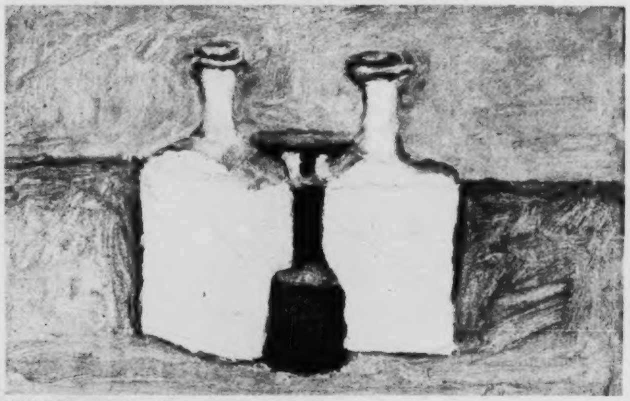


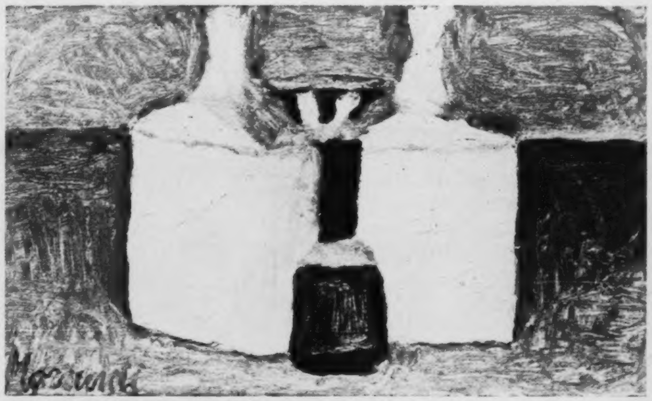
The two yellow Persian vases seen in various Morandi still lifes. Photo Bruno Lamberti.



Still Life, *1958, pencil on paper, 6 ½ by 9 ½ inches. Private collection.*



Still Life, *1963, oil on canvas, 8 by 12 inches. Private collection.*



Still Life, *1963, oil on canvas, 8 by 14 inches. Private collection.*

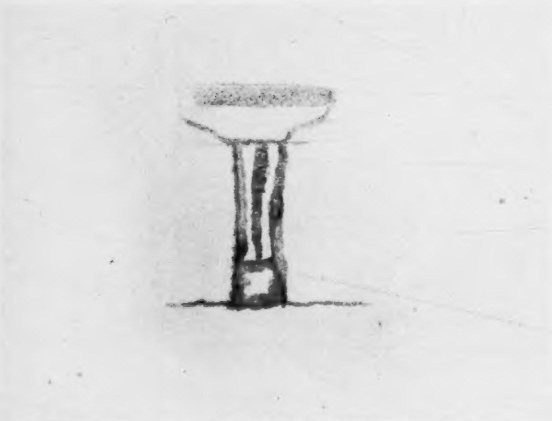
In the fourth variation the vases have expanded dramatically, filling the canvas, invading the remainder of the space, even bursting out of the frame. The necks vanish beyond the top of the painting, like chimneys over the expanded yellow forms of the square bases. The antennalike pattern of the striped vase reappears in the space between the Persian vases.

In the final version the yellow vases have moved into the central foreground. The horizon line now rises slightly above their shoulders and curves away from them on each side, as if they had been transformed into a low hill. The vases have been moved so that now the righthand vase touches and sits slightly behind its neighbor. The foreground bottle has shifted slightly to the right, so that it no longer fills the space between the vases. The necks of the vases rise with an exaggerated curve and end well before the top of the canvas. In place of the striped vase a dark, ambiguous form now fills the space between the necks.

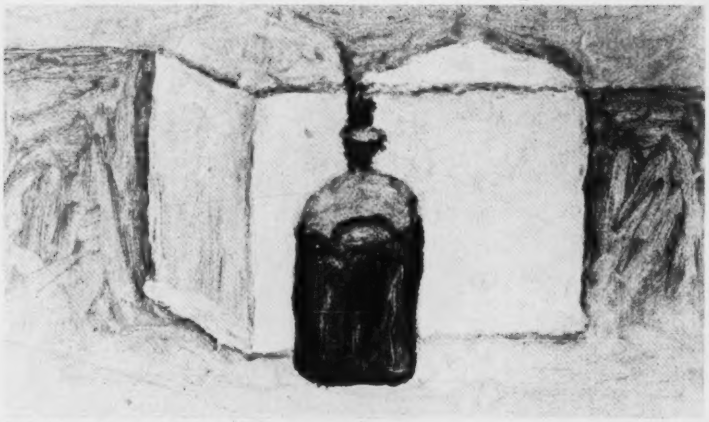
The architecture of the city was as important to Morandi as the objects in his studio. Tacked up on the wall of his studio was an old picture postcard of the church of Sant'Antonio of Padova; it was difficult to tell, at first glance, whether it was a photograph of the church's facade or one of Morandi's architectonic still lifes. It is also difficult, at times, to decide whether Morandi's landscapes are really still lifes, or if his still lifes are not really architectural complexes—landscapes of the city—for they seem to record the atmosphere and buildings peculiar to Bologna.

Tall and thin, Morandi was a walker of remarkable endurance. He paced the city almost every day, observing the shapes and structures of its man-made forms. Like Morandi's paintings, Bologna's architecture is full of irrational surprises. Nothing has remained straight of its tre- and quattrocento buildings. The columns are twisted, the many towers bend and lean towards the earth. It is those forms—as well as the colors of the plaster, the texture of the stone walls, the cast shadows of the arches in the arcaded streets—that are repeated in Morandi's still lifes. Architectural forms appear as oil lamps, painted tins and long thin bottles which, as one Italian critic put it, "could as well have been cathedrals or spires."

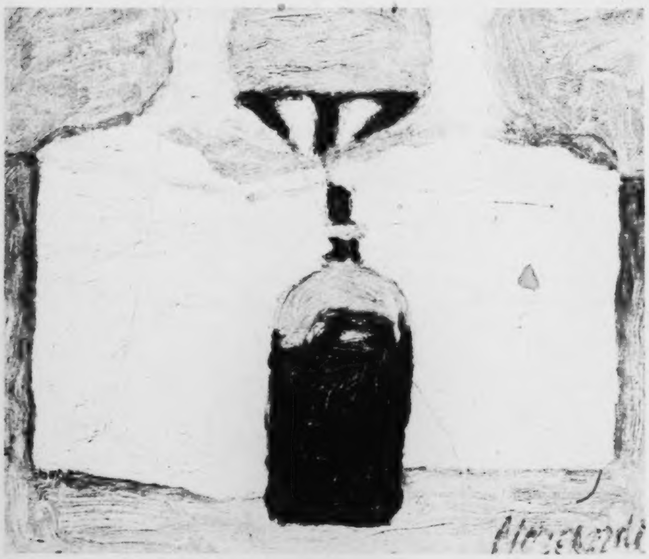
The calm slow pace of the foot traveler also allows careful observation of light—how it changes with the seasons, becomes warm or cold, bright or subdued. This shifting light is reflected within Morandi's paintings; one knows in which season his still lifes or landscapes were painted. His colors—



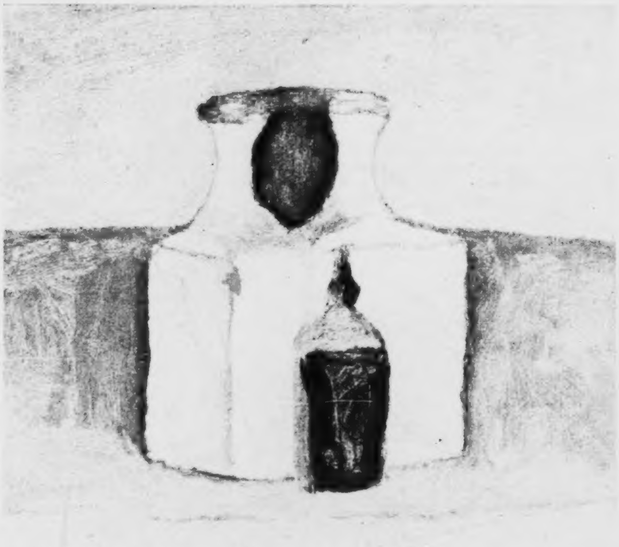
Still Life, ***1958, watercolor, 19 by 13 ½ inches. This object appears behind the vases in a few of the 1963 still lifes.***



Still Life, ***1963, oil on canvas, 8 by 14 inches. Private collection.***



Still Life, ***1963, oil on canvas, 10 by 12 inches. Private collection.***



Still Life, ***1963, oil on canvas, 12 by 14 inches. Private collection.***

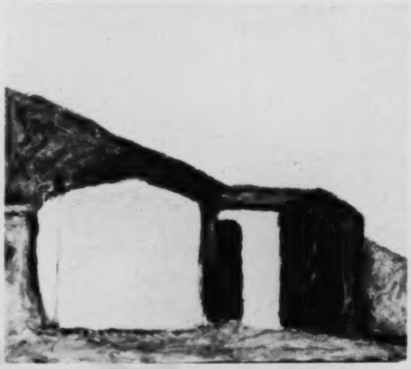
whether in his watercolors, where the pigment flows directly into the paper itself, or in his oils—represent as luminous a range of tonalities as any 20th-century painter achieved. But even the etchings (always in black and white, for Morandi never printed with color) show that he was unique among printmakers of this century in his ability to push a tone to its most subtle limits.

It was in his use of light that Morandi departed most surely from academic realism. Many of Morandi's drawings were done at night, but he always painted in the natural light of day. But the natural light he captured was not necessarily the light of *that* particular moment, on *that* particular object. If one looks carefully at the still lifes or the landscapes, one often sees that shadows are not at all those that were cast by the actual objects. Morandi plays with shadows and with them begins to invent new independent forms by radically changing one's perceptions of form and space. Morandi's light is the kind of light seen in the paintings of Caravaggio; it is always natural, but the source is never revealed.

In traditional still life, the light falls from one particular direction and is most often used to define the objects; the shadows and modeling, as in a photograph, reveal a logical structure of light and dark. Morandi's light is autonomous, whether in a still life or a landscape. Each object or specific area may receive light from a different source. Morandi's is a "remembered" light, distilled from years of observing it at different times, wrapped around forms of nature, and then transposed to record a particular moment.

Even in his early works Morandi

Morandi often performed many variations on a simple theme, as with the two vases seen in paintings from 1929 to 1963. In the five still lifes above from 1963 Morandi became fascinated with the balance of the shapes, posing them against the horizon, expanding and abstracting them into patterns.



Landscape, ***1961, oil on canvas, 14 by 16 inches. Kunstmuseum Winterthur, Switzerland.***

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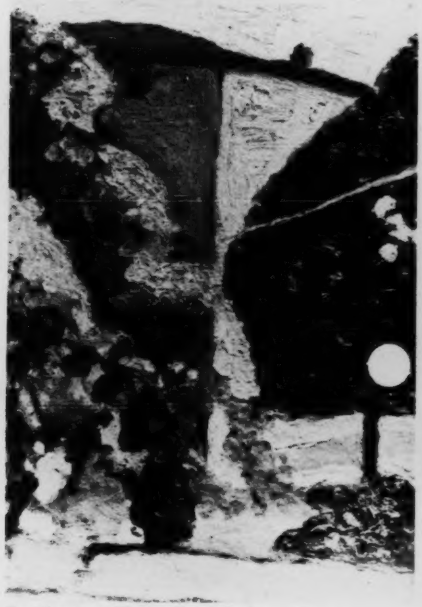
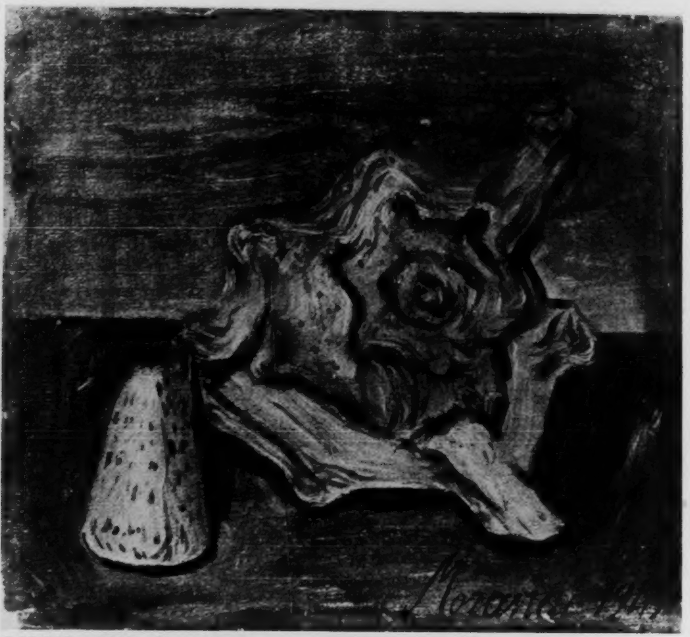


Landscape, ***1961, oil on canvas, 20 ¼ by 12 ¼ inches. Private collection.***



Still Life, ***1943, oil on canvas, 10 ¾ by 12 inches. Whereabouts unknown.***

gave light and shadow as much importance as his material objects. In a metaphysical still life of 1919, it is impossible to tell what is substance and what is shadow. The painting is filled with the rich glow in which the light seems to come from the painted objects themselves rather than from an outside source. Morandi's light is most complex, and much of its subtlety is lost in reproduction. It is only when we see a series of works containing the same objects that we discover the extraordinary range of tonal variations he made from painting to painting. The same white bottle, for example, in five or six different canvases, is never the same white.

Often deceptively calm and simple on the surface, Morandi's work also reveals the fears and uncertainties that he experienced daily in his work. During World War II he had his taste of prison; his choice of simple subjects was often taunted and ridiculed by both the right and the left, and by many who during his lifetime did not want to look at the deeper implications of his work. Morandi's last landscapes and still lifes, twisted and tormented, evoke a strange, desolate feeling. In the novel *The Garden of the Finzi-Contini*, one of Giorgio Bassani's characters explains that "even the poet, in the last analysis, has to fight against the hostility of Nature and Death. . . . That's what Morandi's famous paintings of bottles and those sweet little flowers are all about. . . . It's the *fear* of reality."

The austere simplicity, clarity and strength which is to be savored in Morandi's art recalls a European culture far deeper than that of classical Greece or Rome—the art of the Cyclades and Crete. To think of Morandi as being aloof from the mainstream of art, or to equate his reality with realism is to ignore those roots. In his work exists that quality essential to all great art, those elements which defy formal analysis and those traditions which do not exclude change but imply continuity as well. Proust could have been describing Morandi when he wrote, "This work of the artist is to seek, to discern something different underneath the material . . . for art will undo and make us retrace our steps and return to the depths of ourselves, where what really existed lies unknown to us."[10] □

Whether in a still life or a landscape, Morandi's light seems autonomous—it comes from many sources, as if remembered or distilled from years of observation.

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[1] Organized by James T. Demetrion for the Des Moines Art Center, "Giorgio Morandi" was seen at the San Francisco Museum of Modern Art (Sept. 24–Nov. 1, '81), The Guggenheim Museum (Nov. 19, '81–Jan. 17, '82) and the Des Moines Art Center (Feb. 1–Mar. 14, '82). It was accompanied by an illustrated catalogue *Giorgio Morandi* (henceforth: *G.M.*) with essays by Luigi Magnani, Joan M. Lukach, Kenneth Baker and Amy Namowitz Worthen.

[2] J. T. Demetrion, "Preface," *G.M.*, pp. 6–7.

[3] Hilton Kramer, *New York Times*, Dec. 6,

[4] In 1948 Alfred Barr and James Thrall Soby were sent to Italy by the Museum of Modern Art to assemble a show of 20th-century Italian art. Linking Morandi with Surrealism and Mondrian, they recognized Morandi's importance. Soby wrote: "Morandi's art was totally unlike his academic colleagues . . . and we were not unmindful that Mondrian's abstractions followed an equally restricted path." *Giorgio Morandi*, London, Arts Council of Great Britain, 1970.

[5] Joan M. Lukach, "Giorgio Morandi, 20th Century Modern," *G.M.*, p. 19.

[6] Riccardo Bacchelli, *Giorgio Morandi*, Milano, Settimo Giorno, 1958, p. 32.

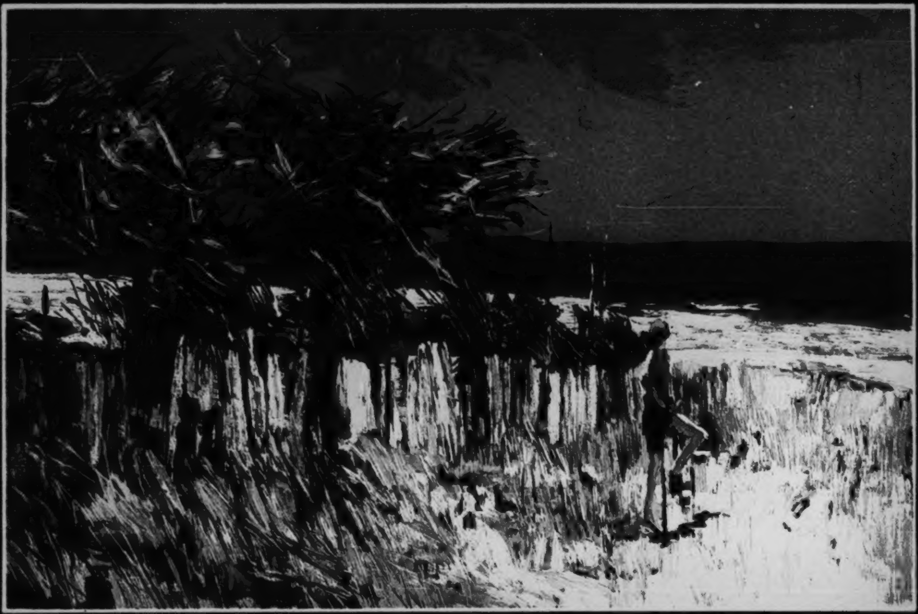
[7] Lukach, p. 20.

[8] For a detailed discussion of Morandi's etching techniques, see my "Vision and Technique: The Etchings of Giorgio Morandi," *The Print Collector's Newsletter*, Sept.–Oct. 1981.

[9] Giorgio de Santillana, *Homage to Galileo*, Cambridge, MIT Press, 1965.

[10] Marcel Proust, *The Past Recaptured*, trans. Andreas Mayor, New York, Vintage, p. 152.

Author: ***Janet Abramowicz, a painter, teaches at the Fogg Art Museum, Harvard.***



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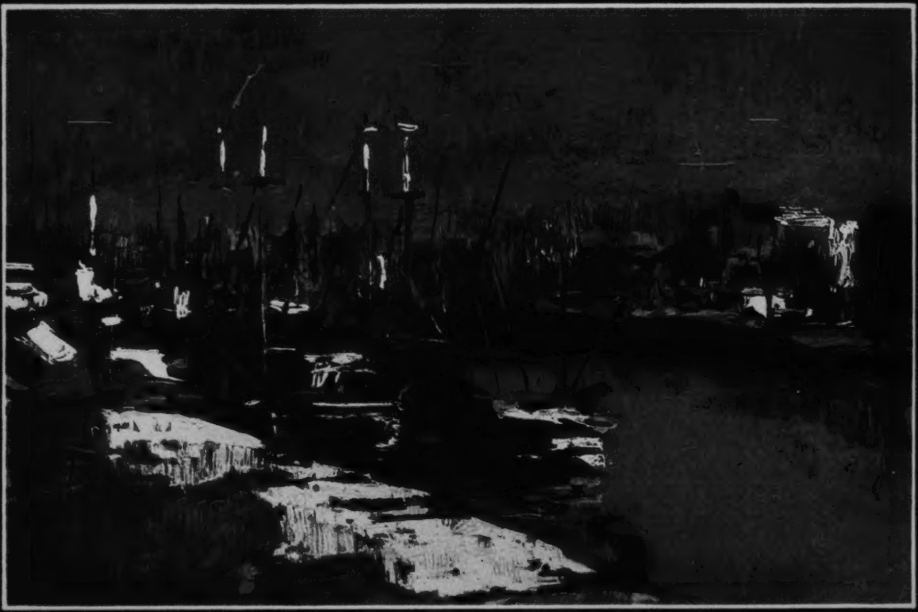

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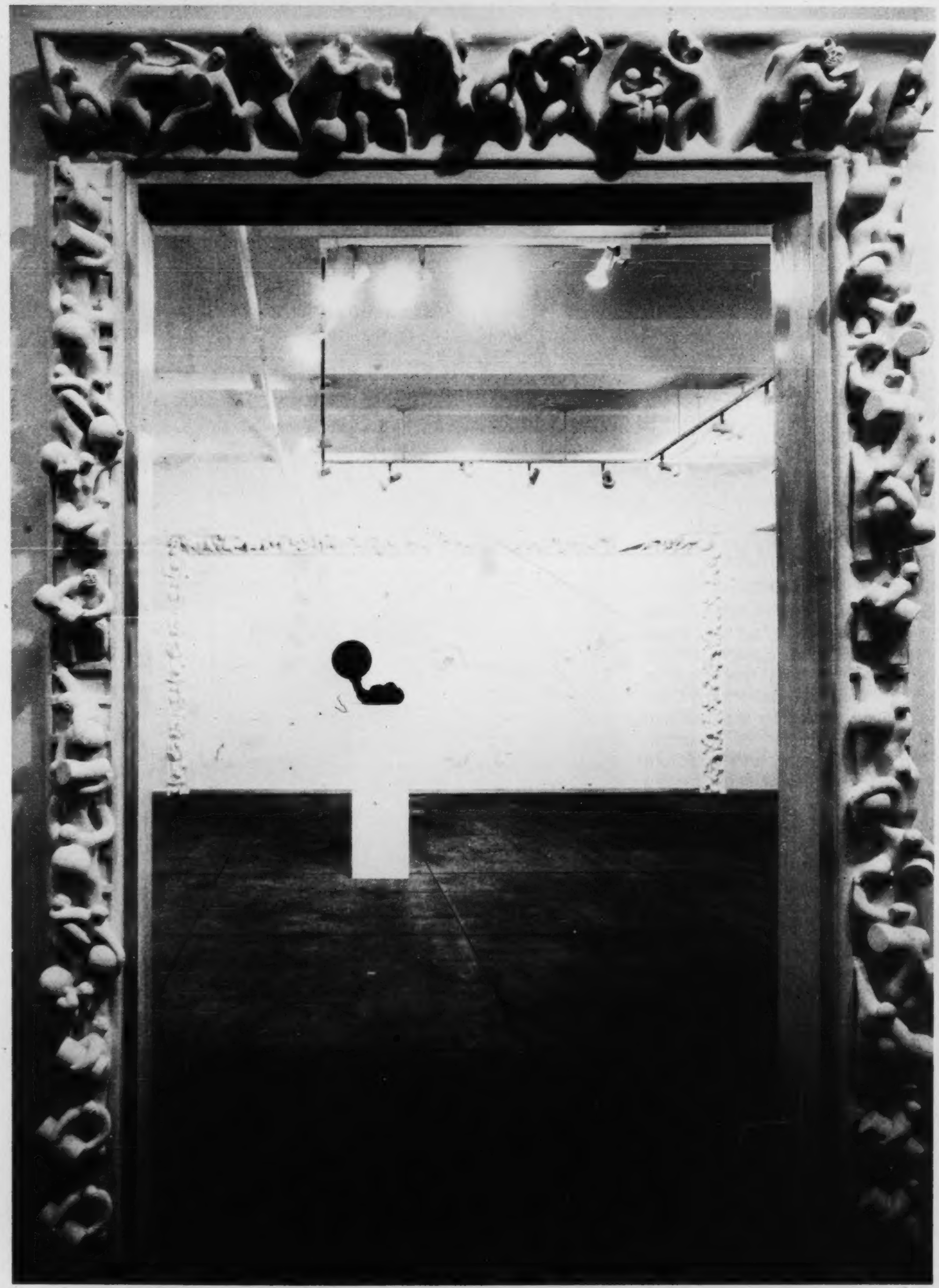
Review of Exhibitions

NEW YORK

Tom Otterness at Brooke Alexander



Tom Otterness: Detail of frieze installation, cast plaster, 1982; at Brooke Alexander.

Tom Otterness is known for his membership in Collaborative Projects, Inc., for a youthful super-8 in which he filmed a gun being emptied into a little dog, and for several series of cast Hydrocal figurines. His association with Colab (an artists' clan involved in "collective" projects and shows) tells us of his social concerns, while the home-movie informs us that Otterness is not unaffected by kitsch's twisted wit. In the film Otterness takes ideas too far, whereas in his statuettes he doesn't take them far enough.

These statuettes are mantelpiece-sized mementoes, odd humorous "mockettes." Seeing *Father/Daughter* in which a headless child sits atop a headless man's left knee, I remembered Daniel Chester French's *Lincoln* and imagined a ventriloquist's tomb as Charles Addams might have pictured it. Other pieces played off the idea of a totem pole or mocked the plaques and columns found in great European piazzas and squares. Although these miniature monuments encourage us to contemplate the notion of "commemorative veneration," they are not themselves significant variations on that standard cultural theme. They rarely rise above the status of cartoons, remaining satiric one-liners whose commentary on public sculpture is both limiting and noticeably incomplete.

Otterness's recent exhibition, his first solo show, provided him the opportunity to expand upon his motifs and themes. Here, the characters in his smaller works are granted roles in narrow narrative friezes that border a door and cap several walls of the gallery. (Otterness sells these plaster-cast, fully sculptural reliefs by the foot.) Filled with all manner of active citizens, his work now comments on the ways in which we commemorate our civil affairs—our mythic and historic pageantries.

Otterness's installation had the look of a mausoleum, the feel of a WPA-commissioned, state-supported reliquary. One entered through a relief-trimmed portal showing a production-line of ladder-climbing figures, each toting a solid geometric shape. Egyptian in their militaristic temperament, these characters belong to a race born of the coupling of Cycladic lyre-strummers and Pillsbury doughfolk. They are pudgy, smile-button-faced simpletons; hairless and empty-eyed, they possess no individualizing characteristics, seeming as uniform and ignorantly content as worker-bees. They are a community of gatherers—builders of some monumental, unspecified work.

Otterness's political sentiments are clearly revealed by friezes depicting the events of some glorious revolution that cap the inner walls of his sepulchral shrine. Here, we see lines of toiling workers, as well as the boating parties and motorcades of a royal family. We watch the uprising, the overturning of the monarch's guard

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and limousine. The women rally and proclaim their freedom by jerking a phallus off its pedestal. Otterness, obviously fascinated by assassinations and not a little ironic about revolutions, focuses his attention on the desecration of male authority, providing a detailed depiction of the execution of the king.

In the midst of this social turmoil, carved out of a Polydam plaque set in the middle of a wall below the frenzy of the friezes, a small enigmatic figure crouches in the mouth of his cave. A skull-pondering, diagram-drawing soul, this *Hermit Philosopher* squatting in his niche is the room's centerpiece. Unlike the others of his race, he possesses a particularized personality and seems capable of independent thought. Alone and contemplative, he considers the individual's place within society. Was he the revolution's leader, the composer of its plan? Is this, then, his tomb—a glorification not of a nation's action but of the vision of a single man?

—Douglas Blau

Giorgio Cavallon at Gruenebaum

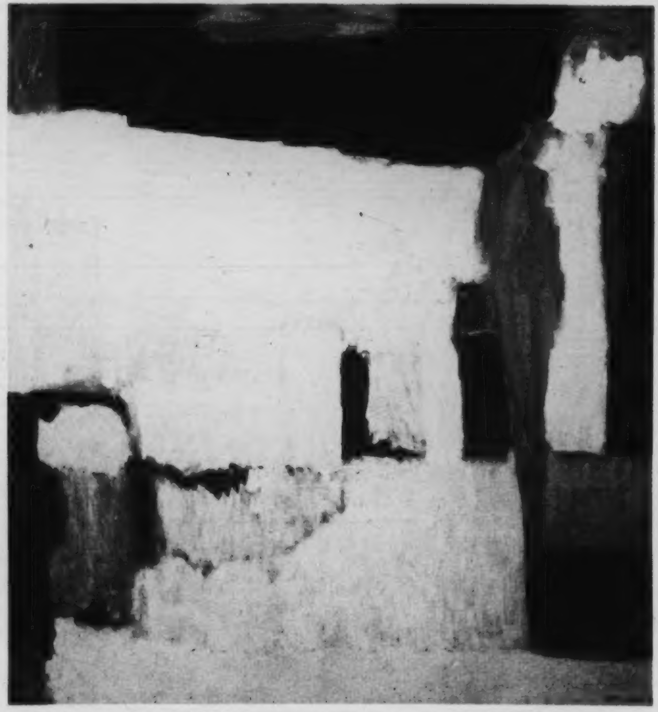
Good painters find what they need to say, and then go on saying it in infinite variations. Cavallon found his picture a long time ago. In 1950 an abstract painting by Cavallon was picked by the Museum of Modern Art for its exhibition "Abstract Painting and Sculpture in America." The museum placed Cavallon among what it called the "pure geometrics." There is a clear connection between that 1950 painting and those in Cavallon's most recent exhibition, although today the paintings are much larger, the planes of color more roughly painted, and white plays a more significant role in the picture as a whole. Today Cavallon would not be seen as a "pure geometric," although his attachment to Neoplasticism remains.

Cavallon compares his method of painting to a game of chess. The painting starts with various colors painted in oil on sized canvas without the customary coating of lead white. He moves these colors around or eliminates them altogether by adding a layer of white. As move succeeds move, the pieces of color begin to disappear, until at length only a few remain. Both picture and game conclude in a draw, which means a balance between forces, a dynamic equilibrium.

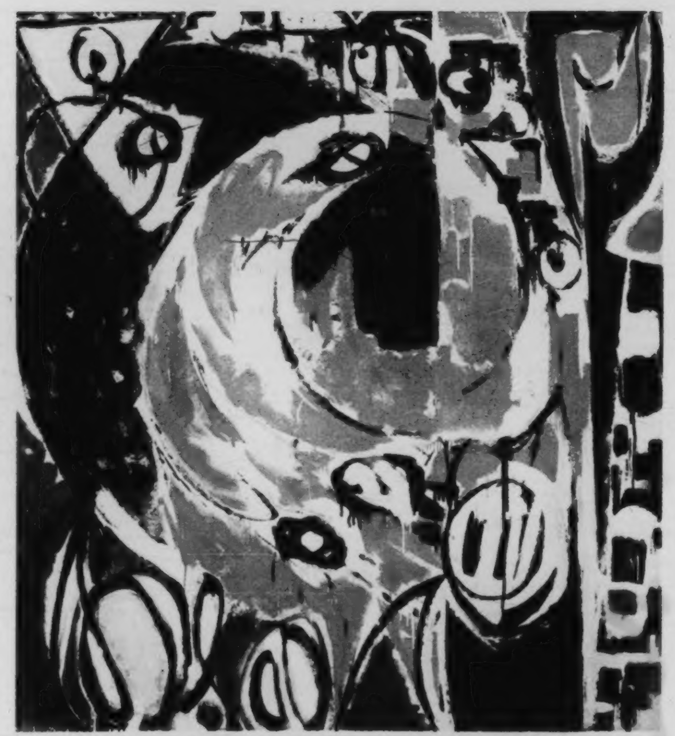
On looking—and marveling—at this latest and most handsome of shows, it suddenly came to me that, perhaps unconsciously, Cavallon is still loyal to certain ideas and methods absorbed when he was a student in Charles Webster Hawthorne's class in Provincetown. (This was before his exposure to Hans Hofmann.) Hawthorne must have been a remarkable teacher. He forced his students to concentrate on the mechanics of putting one spot of color next to another, of determining precisely what each color was, and not thinking of a painting as a drawing with color added to it. He presented his color problems in inescapably direct fashion. He would pose a model on the beach, and the students would work with putty knives so that they would not be tempted to show the details of the face in the shadow of a hat in the blazing sunlight. As a means of making his students concentrate on the fundamental relationships of the main spots of color, Hawthorne urged them again and again not to "finish," but to make as many studies as they could. Hawthorne said (as recorded in *Hawthorne on Painting*, published by Dover and still available) that "beauty in art is the delicious notes of color one against the other. It is just as fine as music and it is just the same thing, one tone in relation to another tone. . . . All we have to do is get the color notes in proper relation."

How's that for a description of a Cavallon painting today?

—Lawrence Campbell



Giorgio Cavallon: Untitled, 1982, oil on canvas, 72 by 68 inches; at Gruenebaum.



Lee Krasner: *The Bull*, 1959, oil on canvas, 76 ½ by 70 ½ inches; at Robert Miller.

Lee Krasner at Robert Miller

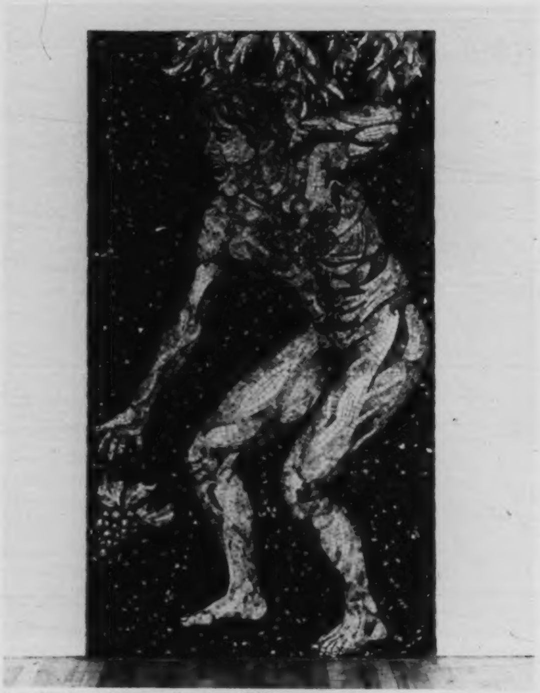
This show of Krasner's paintings from the late '50s takes up soon after her exhibition of collages at the Stable Gallery in 1955, which contained work heralded by Clement Greenberg as a major contribution to American art. It was in this period also that in collaboration with her nephew, Ronald Stein, Krasner made the mosaic designs for the facades of the Uris Building at No. 2 Broadway. (Although Krasner was prevented by union regulations from so much as laying a finger on the smallest morsel of *smalti*—Venetian glass mosaic—this work remains the best example of modern mosaic in a public place in the New York area.)

Krasner was highly regarded even before the period covered by this show. Mondrian, soon after his arrival in New York in 1940, said of her painting that it had a very strong "inner rhythm" which she ought never to lose. Already in the work of the late '50s and after, these inner rhythms have come to the surface of the paintings—indeed comprise the surfaces themselves. Examples of this type of rhythmic, almost frenzied painting are *Three in Two* (1956), where the surface is more divided than cut; *Cornucopia* (1957); and *Butterfly Weed* (1957–1981)—all superlative works.

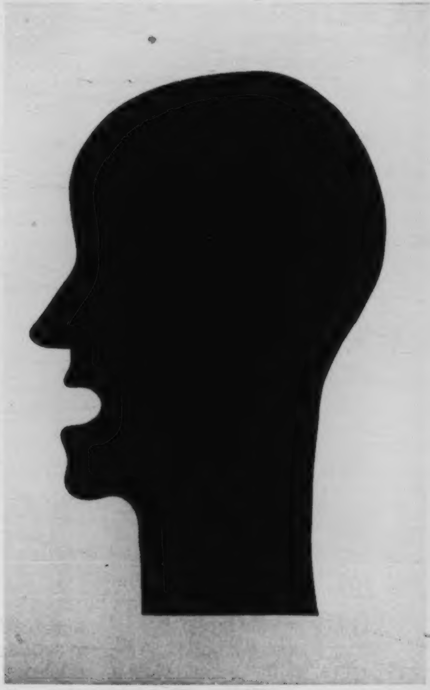
Krasner was beginning to paint at night during this period, which may explain the shift away from the use of bright colors to a dark umber. She had always liked to paint by natural light, so that when there was none, a move to a different kind of contrast was inevitable. The colors in several of the paintings look scorched. One, dated 1959, has bare scrubby areas, drybrushed pinks and burnt umbers all combining to make its title, *Breath*, particular apt, since this word comes from a Teutonic root meaning "to burn." In another work, one of my favorites titled *Visitation* (1957–1973), the surface seems sliced into vertical and diagonal shards—as though to lay open a space underneath. Out of this space "eyes" glare, in a way like eyes of the moneylender in Gogol's novella, *The Portrait*.

Those "eyes" are a motif common to several of Krasner's paintings and they never fail to arouse. For underneath the sweeping cadences and clangorous color of this work, there is always something else—a mad, abstract darkness, a merging of our memories into one great memory, the memory of Nature herself. We might call this quality "barbaric"—a term which originally referred to people who were unable to speak Greek, in other words to cultures which existed prior to or outside Hellenic civilization. It's the best word I can think of to describe Lee Krasner's astonishing paintings of the late '50s.

—Lawrence Campbell



Ned Smyth: *Judgement Standing*, 1982, mosaic and terrazzo, 7 feet 6 inches by 50 inches; at Holly Solomon.

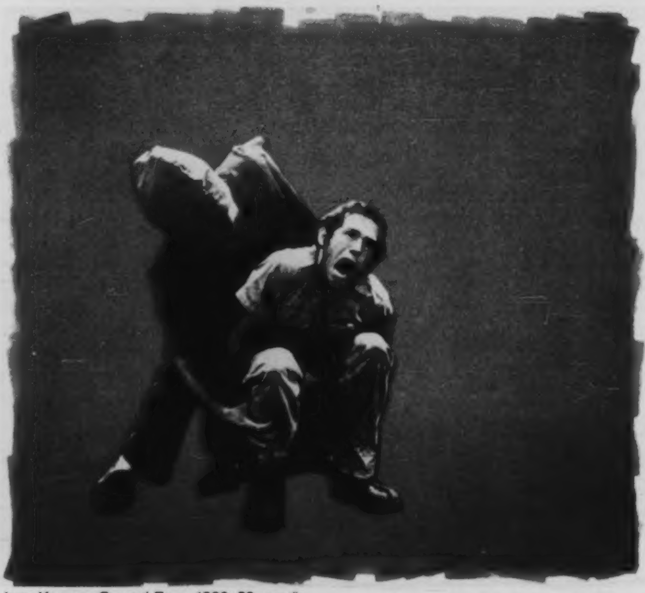


Gene Davis: Untitled Self Portrait, 1982, acrylic on canvas, 104 by 68 inches; at Charles Cowles.

Ned Smyth at Holly Solomon

We have come to look upon the art of Ned Smyth as an occasion for metahistorical musings and as a stage for a traveler's wanderings and drifts. It has always been difficult to sit before his ornate, architectural settings without slipping off into thoughts of foreign places and of our own culture's place in time. Gazing at his cement palm-arcades, at his columns studded with tiles of glass, we see a collage of cross-references, a medley of allusions to the architecture of older courtly societies. We picture contexts for leisured speculation, backdrops for meditation and impassioned play. In grottoes, we ponder nature's plots to hurry our demise; beside fountains, we dwell on the fluctuations of history's tides. Everywhere, we are reminded of man's transience and of the fragile splendor of the surroundings that we imagine and design.

Theaters curiously free of performers, Smyth's earlier work asked us to consider the notion of "place." In his recent pieces such concerns are pushed to the background. Characters have been introduced—active, full-bodied human figures who function as more than architectural ornaments or props. We are now urged to focus our attention on man's emotional/psychological/spiritual condition—to look for metaphors in the positions of limbs, in the expression of a hand, a face.



Jerry Kearns: *Ground Zero*, 1980–82, acrylic, photograph, 76 by 84 inches; at Gallery 345 (review on p. 152).

There were two types of figure in this exhibition—one sort fashioned of multicolored concrete, the other made of mosaics of terrazzo and stones. Smyth's concrete figures are personifications, idealized types. Only somewhat manlike—contorted bodies fused with lumpish classical columns—these limnetic grotesques are posed as atlantes, presenting the metaphor of "support" in both a literal and figurative fashion. On each of four columns, two solemn male figures interact and intertwine: one pair plays games of power; another set competes; a father influences his prodigal child; a twin saves his brother from defeat. We question the interrelation and interdependence of parts, we see transgressions, oppressions, turnings of cheek—a host of our moral conceits. Sitting before these works, it is as if *The Old Testament* were laid out at our feet.

Somewhat different stylistically from the concrete column-figures, a set of mosaics featured a naked actor posing as if before a mirror, or in a spotlight on an otherwise unlit stage. The actor has thrown himself into mannered postures; his body, contorted as if bending under a burden, strains to balance some inner weight. He looks at odds with himself; like most shadow-boxers, he appears simultaneously comic and grave. The mosaics' titles—*Temptation* and *Judgement*—inform us that these attitudes are meant to convey sensations of "soul-searching," of "guilt," and of other sentiments related to moral indecision and pain. But this actor's gestures are so artificial that his emotions seem feigned.

I am not sure whether it was the artist's intention to prove that soulless characters are ideally suited to a commentary on the soulful state. But whatever the case may be, the histrionic characteristics of these mosaics grant them an odd self-consciousness and allow them to seem to claim the allegorical qualities of tableaux.

—Douglas Blau

Gene Davis at Charles Cowles

Anyone who went to Gene Davis's recent exhibition expecting to see stripes—stripes precisionist (early work), stripes Impressionist (recent work), or just plain stripes—was in for a big surprise. People, said the gallery attendant, kept walking through the show and coming to the back office to inquire where the Gene Davis was.

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The artist's name on the walls obviously didn't do the trick.

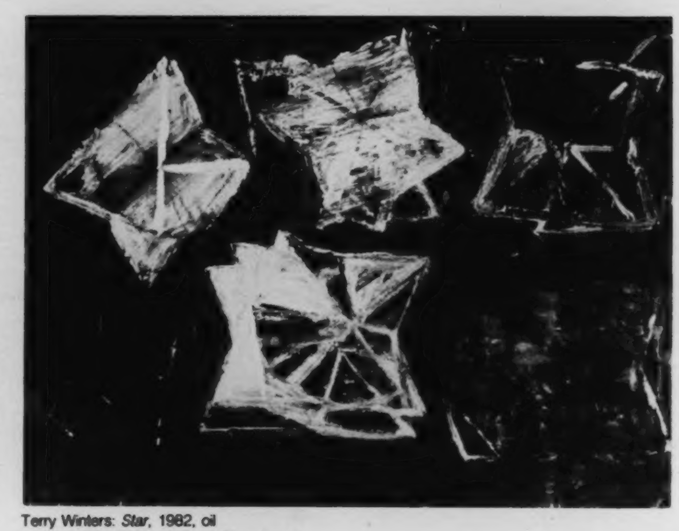
For the master painter, in his advancing years, has pulled a switch on us—for the moment, anyway. While there *was* a series of untitled felt-tip drawings in the back galleries, and they *were*, as always, at once charming and military, the bulk of the exhibition was made up of the artist's new "symbol" paintings, along with—self-portraits?!

We'll start with the symbol paintings, since they are closer in spirit, if not in content, to the striped works. Stripes persisted in these new pieces, but they were modestly drawn in pencil and laid out close to each other in horizontal formats, to make the big, unprimed canvases look somewhat like huge areas of music paper. Randomly dispersed on these fields of lines were the black (and red, and blue) "notes" of the "score"—in *Paragraph*, a little Star of David, a little cross, two little hearts, a skull, diamonds; in *Infinity*, more of the same, plus a cent sign, a dollar sign, a square root of 22 sign, a G-clef, two little Monopolylike houses, an Aries the Ram sign, a female sign, a British pound sign, and on and on ad infinitum, including some less easily read constructions of dots and dashes. If indeed the paintings each constituted a John Cagelike score, it was one which could only be played with the eye, and then with some difficulty. It was easier to think of the paintings as well-known hieroglyphs on a holiday from meaning, symbols loosed from their contexts and given new, mysteriously animated life around the canvas.

These symbol paintings aren't entirely new for Davis: they evolve out of his drawings of the past decade or so, which are alive with notations in repetition. Further, as noted, they are akin to the stripe paintings, at least in spirit: they reflect Davis's genius for orderliness, his passion for control in a world (and art world) gone mad with freedom.

The self-portraits, on the other hand, big, emblematic, black-on-white profile silhouettes, seem somehow inimical to everything Davis has ever done. These were arranged, in a first series, in a group of nine identical large-scale canvases, and, in a second series, as 38 small, almost postage-stamp size miniatures. All, large or small, bore the same image: silhouette, simplified cut-out style, of the artist's profile, open-mouthed and bald-pated as could be. Certainly the concern for serial repetition echoes Davis's earlier work, but the style—seemingly derived from cameo brooches or those "antique" silhouettes of George and Martha Washington one saw in suburban homes of the '50s—is post-precisionist, post-Impressionist, post-Pop, and even post-symbolic. Is the open-mouthed Davis speaking a truth, or is he having an infinitely multiplied laugh at the public? Or has he just taken his adventuring into a new format a little beyond his limits? It's hard to say. It is fairly clear that these works beggar their description as self-portraits—Rembrandt, no doubt, would weep. As might Davis fans, newly longing for the footloose martinet of the stripes rather than the local yokel of the silhouettes. Perhaps Davis should have kept this image of himself to himself. He's much more present in the sense and nonsense of the symbol-strewn fields.

—Gerrit Henry



Terry Winters: *Star*, 1982, oil on linen, 52 by 68 inches; at Sonnabend.

Jerry Kearns at Gallery 345

Jerry Kearns's background in art is decidedly different from many of his 30s-ish New York contemporaries. Instead of studying at Cooper Union or Pratt or the School of Visual Arts, Kearns spent his artistic formative years in such political organizations as the Anti-Imperialist Cultural Union, the Black United Front and the Artists' Meeting for Cultural Change. A graduate of the University of California at Santa Barbara, Kearns found political groups a much more potent inspiration than academia, and he is, to be sure, still politically involved.

And what kind of art should we expect from a man with such a background? Socially aware, politically involved art, and that is what we get. For his first exhibition in many years (he showed with Ivan Karp in long-ago days), the artist strived to somehow "connect the individual with the collective." Four wall-size works were in the show: *Ground Zero*, a howling man caught in the grip of a hooded figure in black; *Stay the Course*, a bulbous Uncle Samface falling, upside down, into a stars-and-stripes top hat; *Nightrider*, a blind man in shades and trenchcoat wearing a sign that says "C.I.A"; and *Teach, Sister, Teach*, four images of a black woman fervently gesturing with her arms as she exhorts.

Each figure is seen individually and symbolically, which may explain Kearns's statement about linking the individual with the "collective." But he has further ambitions: if all his images are electrically charged with emotion, as in most political art, Kearns says that he is nevertheless bent on making an artistic statement as well as a social one. The method behind each work is more than a little Pirandellian: three of Kearns's four subjects were taken from photographs of political street theater (the black woman is an activist in Brooklyn). Kearns cuts out his figures from black-and-white photographs, blows them up life-size or larger, and paints them with oils and old-fashioned photographic tints; he then mounts them against grounds and shadows painted on the gallery walls, thus giving us art-within-theater-within-art. Though their origin is in *photographs* of *theater*, the subjects take on a new life outside their photographic and theatrical contexts. Psychological, as well as social, meaning emerges from these four characters in search of a propaganda poster—each seems to be caught in the throes of some perhaps cosmic crisis.

Social and psychological enough—but is it art? The Pirandellian stuff is a little flimsy—and hoary. Kearns best succeeds when interpreted as a kind of Bernini of the left, creating characters excruciated by their ideals, and who leap out aggressively from their two dimensions toward the viewer's three. At base, his figures are so politically impassioned as to be religious; and if their ecstasies are agonies, this is, after all, Marxism and not the Catholic church. Either way, art does, for a time, have to play the martyr. In the century of *purisme pour purisme*, though, Kearns's earnest subjection of art to image is welcome, and, at its best, as exhilarating as a well-attended rally.

—Gerrit Henry

Matt Mullican at Mary Boone

A black-and-white photograph picturing a boy in his room was push-pinned onto a bulletin board, a bulletin board very much like the one in the photographed boy's room. The walls of this room are layered with shelves, which are lined with relics, books, bones and other objects known to excite an interest in archeology. Maps are tacked to these shelves, charts to the walls. Banners, pennants emblazoned with logos and emblems, hang above his bed. The boy is busying himself with a chemistry set, mixing potions, invoking fizzings and scents. Combining, realigning, he is brewing colors, cooking up ideas, dreams. Each night, he gathers his collections around him, dividing them and subdividing them into categories, armies, teams. He ranks and files his toys after his own grand design and comes to believe that all the pieces of his world have a place in some pantheistic scheme.

It does not surprise me that Matt Mullican chose to clip this photograph from a magazine, for he strikes me as someone who was—and perhaps at heart still is—this sort of child. His work bears the mark of one who delights in compiling and classifying information, of one who would like to paper walls with graphs and lists. Mullican has produced and collected countless objects. Whether displayed in the form of posters and banners carrying his insignias, trademarks and brands or of bulletin boards and folios overflowing with leaves, each work is but one piece in his puzzle, a single leaf in an ever-growing potpourri. In his exhibitions, we see installments in an ongoing process, a selection of choice threads from Penelope's weave. For Mullican's project, by its very nature, can never know its end: he hopes to catalogue the entire spectrum of knowledge, plans to index all that we might come to sense.

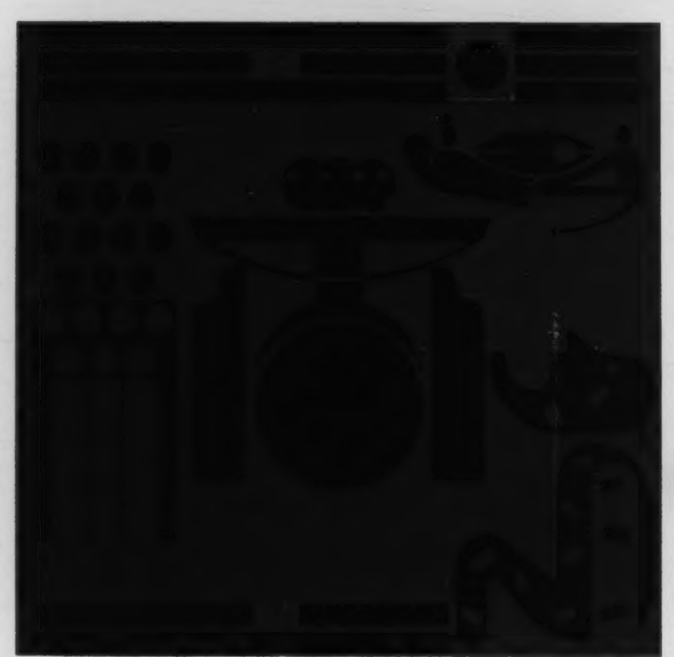
This sensibility is one which flourished in the 18th and 19th centuries, when philosophers (Johnson, D'Alembert, Diderot) designed compendiums that departmentalized all Learning, outlined all History. But unlike Diderot and his peers who sought that chimera, collective objectivity, Mullican plots like a poet, constructing a universal language that does not deny its subjective nature nor attempt to conceal its maker's personality. In this and other respects, Mullican's work is reminiscent of that of Blake, Yeats, Joseph Cornell—cosmological model-builders who envisioned worlds governed by an irrational but mappable scheme, realms bound together by an intricate network of material and spiritual sympathies.

Mullican has devised a diagrammatic grammar that is at once simplistic and hermetically complex. On huge banners of Indian fabric and in tiny studies on cardboard, he has assigned every color specific symbolic values (e.g., red equals "subjective meaning," blue "the world unframed"). Every shape in his vocabulary corresponds to a specific idea (e.g., a head is equated with "subjective meaning," while a camera represents a "concrete view of illusion"). Accordingly, we may need a dictionary to decipher his dictionary: an understanding of the intended meanings of this *World Book* seems to depend upon an annotated text.

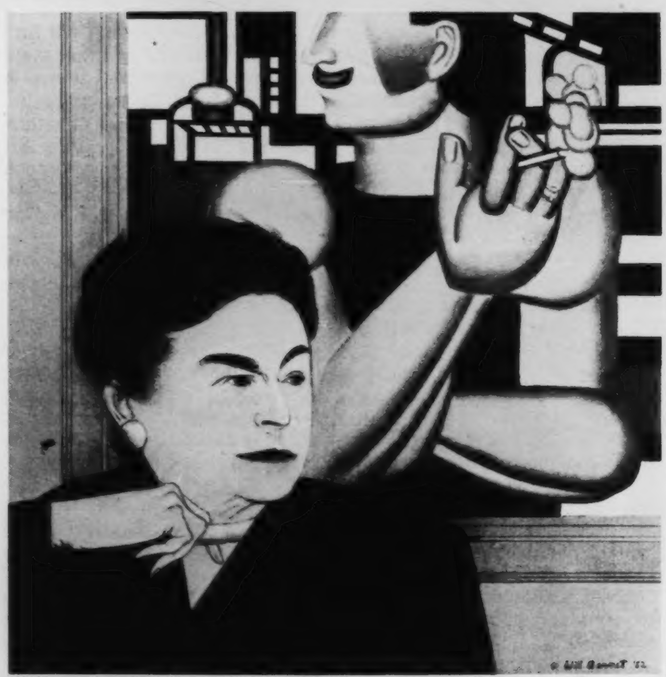
The thought of decoding an artist's glossary is not one that has an appeal for me. But luckily, an enjoyment of Mullican's art is not dependent upon this sort of pedantry. For it is possible to push aside the letter of his laws and to ponder instead their spirit—the spirit of one obsessed with the act of denominating and by the notion of "category."

How have you arranged your books and file-cabinets, your record-and-tape library? By genre, by date or alphabetically? After what fashion do you section, type, caste, class? In how many ways do we break up our world so that its sense, its logic might be grasped? Mullican's art encourages us to question frameworks, to wonder about the nature of super-structures, master plans. Thinking about his work, we become, like Mullican himself, creators of chapter headings, assemblers of inventories, herders of flocks and schools. We come to think like structure-lovers and to think about the manners in which lovers of structure list.

—*Douglas Blau*



Matt Mullican: Untitled (Heaven), 1982,
acrylic on canvas, 98 inches square; at Mary Boone.



Will Barnet: *Homage to Leger with K.K.*, 1982, oil
on canvas, 39 inches square; at Dintenfass (review on p. 154).

Terry Winters at Sonnabend

Terry Winters's first solo show provided an antidote—a sober and guardedly hopeful answer—to the latent defeatism and that brand of emptying parody at play in so much recent painting, both "media-derived" and so-called "neo-Expressionist." Winters's works, though loosely representational, provocatively tap Abstract-Expressionist tradition. They are, to begin with, terrifically adept demonstrations in the possible ways of simply laying down pigment. Delicate stippling, casual smudges, torrential background strokes, a thin white stain of milky translucency over a section of raw canvas, tarry black lines dragged by the brush into literal furrows, a pendulous "corolla" form given double gravity by paint heaped to heavy impasto—these, and more, Winters causes gracefully to coexist within the space of one small canvas. The virtuoso paint handling continually guides the eye back to surface, despite the counter-tendency of Winter's images—blow-ups of plant and mineral forms—to project a spatial domain all their own. These works are, in fact, highly complex meditations upon the very act of painting. Recollective in their intent not only of Twombly's recent epitomizations of Greek myth and Johns's latest cross-hatch paintings but also of Guston's late work, Winters's paintings address, quite subtly, the problematical—the intrinsically contradictory—nature of the endeavor of deploying paint for purposes of "imaging."

Winters's images—parts of dissected plants, assemblies of mushrooms and rootless flowers, structurally self-evident crystals—are all derived from small, or hand-sized, and commonplace natural things. These forms, through their displacement from "real" settings and through their being subject to an "abstracting" process superficially imitative of anatomical study, have been rendered here strikingly impersonal, vacant and even non-vital. In keeping with this quietness and inertness, Winters's palette is very restricted and subdued. He has chosen traditionally inexpressive "natural" pigments—earthen blacks and browns, calcium whites, slate blues—colors that serve to equivocally offset the artist's bold and sensational paintwork, and that register as mute, in-the-raw, unassuming.

Of the two types of paintings shown, the smaller and more successful are modelled on pages from a naturalist's notebook. These works both pretend to the naturalist's empiricism and patient objectivity, and adopt his habit of quick, impromptu depiction; they alternate between a precisionism that worries, that builds and curdles the paint, and a sketchiness that loosens it—between forms that are full-blown and ones that are nascent or rudimentary. In these studies, a flower-part, mushroom or crystal is presented not only from several angles and in various states of development and/or dissection, but also in differing degrees of pictorial completeness. A bulbous seedpod may unravel into mere line; a patch of paint may suddenly assume the vase-like contours of a stamen. The sketchbook convention thus licenses—seems even to necessitate—Winters's versatile use of paint. His guise here, too, of scientific neutrality further strips his subjects of all possible association, converting them into

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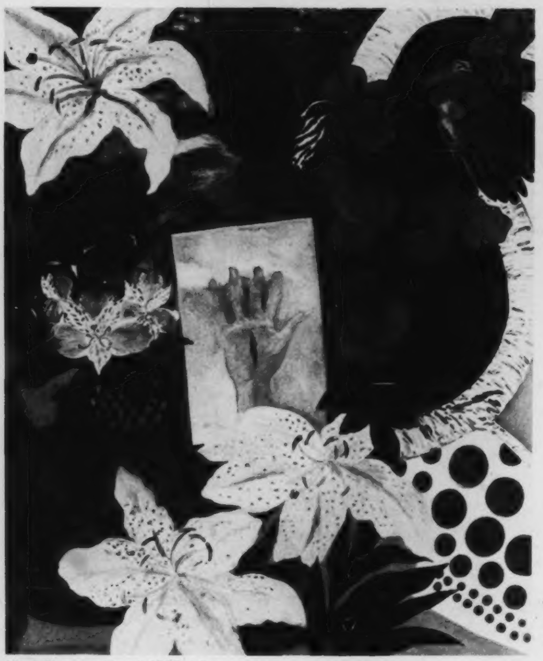
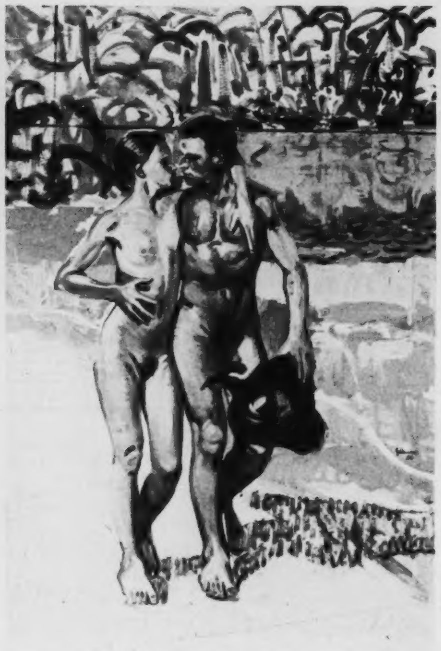


Hunt Slonem: *Hand*, 1982, oil on canvas, 66 by 54 inches; at Alex Roseberg (review on p.156).



Joe Shannon: *GQ Variation: The False Minotaur*, 1982, oil on canvas, 59 by 41 inches; at Tibor de Nagy.

"transparent" vehicles of technique and of the artist's own idiosyncratic orientation. It is, finally, this curiously involuted "objectivity" that prevents Winters's images from acquiring independent life—from slipping into a symbolism of even the most measured, private or self-referential kind.

These small, diaristic works betray, at last, an acute self-consciousness along with an almost halting restraint. Each painting proceeds by a carefully monitored, dual process of evocation and cancellation—a process that suggestively parallels the "life history" of natural things, as well as the incessant and disquieting flux of thought itself. In working up a section of canvas, Winters may coat over, scrape back and partially efface some of his images, causing them to appear not only unfinished and emergent, but also worn, spectral, abraded. His paint-work, at its thickest and most sensorily urgent, teems with underlying forms; his surfaces often self-contradictorialy read as sums of manifold strata of revisions. Time here, as a consequence, is neither static nor strictly a measure of process, but evolutionary and strangely open-ended. Conflated within, say, a field of unevenly resolved mushrooms or within a single half-skeletal/half-solid crystal are myriad, mutually qualifying moments—any number of both past and potential, literal and figurative stages.

The surfaces of Winters's paintings fluctuate constantly between the "skin" of surface paint and an always complex, always precarious pictorial space. This spatial play is given a tellingly paradoxical, but also rather mechanical, twist in the five large "Theophrastus' Garden" paintings—odd, airless "landscapes" with wattle-fence lower borders, up-tilted grounds and irregular blithe "wall-paperings" of one recurrent and silhouettelike flower. Here, Winters's most turbulent and inchoate, or "immediate," brushwork is confined to a dissolving background terrain of uncertain depth, while his images float to the surface. These flowers, isolate instances of articulation, are like temporary landmarks in a darkling world threatened, from "below," with inundation—with the incoherence of sheer headlong process. Yet here, as never in his smaller works, Winters seems to doubt his images's holding strength: as unnecessary safeguard he has discovered for his "gardens" a compositional arrangement—a framed patterning of stiff little discrete forms—that is forced, overly programmatic, ornamental. When, though, Winters allows his paintwork to freely commingle with his subject matter, and both to generate their own design, his work is unimpeachable—for it compellingly enacts the phenomenological quandary at the heart of image-making.

—Prudence Carlson

Will Barnet at Dintenfass

Although it would be inaccurate to say that the 71-year-old Will Barnet's portraits are *all* style, there certainly is a great deal of style in these canvases. Culled for this exhibition from the work of 15 years, Barnet's portraits show an amazing homogeneity in their approach to sitters: he paints not as the eye sees, but as the hand and mind design, with consideration for likeness, certainly, but with even more of a penchant for the decorative within the real.

Thus three-dimensional subjects are flattened out into near two-dimensional visages; clothes are essentially flat planes of color, and Barnet takes great delight in painting in little decorative motifs that help to identify his sitters—e.g., the microscopelike instrument along the left edge of *Portrait of Dr. Katzin*, the Deco office surroundings for a *Portrait of Roy Neuberger*, the red-striped, elegant chaise in *Portrait of Barbara Rabson*. The overall effect is one of suave orientalism, but there is also a resemblance between Barnet's flattened figures and the portraits done by American limners in Colonial days.

Which is to say that Barnet is operating in these portraits as a very sophisticated primitive—one with an excellent color and formalist sense, it's true, but also one who seeks to subtly ennoble and heroize his sitters. These qualities are especially evident in *Portrait of Professor Walter Gellhorn*, in which the good professor, chalk and folded paper in hand, stands before a blackboard containing his inscription of a fairly corny motto from Justice Holmes. This portrait smacks not only of Colonial primitivism but even of Grant Wood in its willful simplicity and skilled idealizing of an American subject.

The portraits are somewhat different from Barnet's better-known paintings of comely young women in interiors and landscapes—figures who demurely go about their business, often in the company of some overstuffed cat. No matter how naive, the portraits are more solid and at times evidence a certain psychological insight that is hard-won in such a self-contained style. *Hampton Bays*, for instance, achieves psychological depth and even narrative overtones merely by picturing a couple—the woman staring out at us, the man viewed in profile, seated in a chair reading, and both set against a background of tall green grass and brooding purple skies. And a *Woman with White Cat* seems more substantial than other women, other cats.

Still, Barnet generally remains the consummate stylist, teasing us with interesting faces but really intent on showing up the fascinating patterns inherent in things. Critic Katharine Kuh may intrigue us with her marvelously coiffed gray hair and wise eyes, but Barnet has chosen to show her in front of her favorite painting by Léger, another great stylist. The French artist's smoking workman—little bubbles of smoke rise up around his fingers—pretty much steals the show in this art-within-art brand of tomfoolery. The feckless limner, complete with a down-home sense of humor, is there again in *Kiesler and His Wife*, the two of them on the sofa, the enormous woman sitting across from her relatively tiny husband, her hand proffered, of course, to a cat—this time a black one.

Good nature with a touch of malice, idealism tinged by primitivism—these are the qualities we come to expect from Barnet. So one is pleasantly surprised to come across a painting in this show called, simply, *Memoir*. In it, a woman, profile to us, sits in a brown chair at a long brown table; she is dressed in a kind of dressing gown, her hair is clipped short, and her hand rests on a book. A grayish brown wall is interrupted at the right by a window looking out at what seems to be a Renaissance European city. This is the only anonymous portrait in the show, yet it is the most distinctive—the troubled harmonies of its colors and the tense beauties of its competing geometric forms constituting a kind of masterpiece. According to the label, Barnet worked on this portrait from 1970 to 1979; it was well worth the time.

—Gerrit Henry

Joseph Shannon at Tibor de Nagy

Joe Shannon is back with more of his oddball realist paintings, this time more oddball—and riveting—than ever. In the '70s Shannon seemed to be taking some "no-comment" sociopolitical view of the world, making freaks out of normal people, and normals out of clowns and freaks—in general, painting the soft underbelly of American society with beer-drinking gusto. His latest show was more self-consciously arty; indeed, he repeatedly used Picasso's beloved symbol, the minotaur.

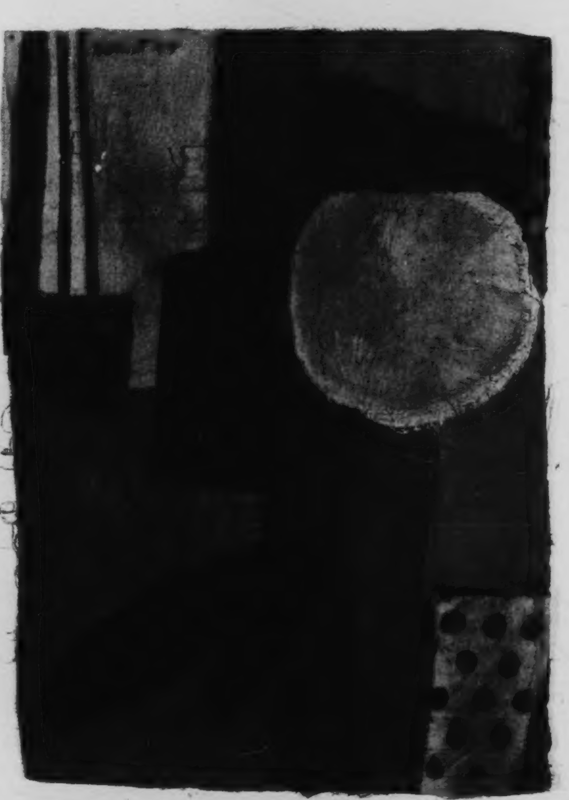
In fact, the show could have been titled "Further Adventures of the Beast." Although the works exhibited here were not painted in series, the show was hung so that it "began" with a canvas that might provide some orientation for the viewer. *GQ Variation: The False Minotaur* features a highly attractive nude man and woman striding down a paint-happy beach, her arm around his shoulder while he carries a minotaur's head. This is the last time we see the man with a human head. Further variations include a happy woman on bed, legs spread wide, the minotaur resting his hand alarmingly near her vagina, a black cat in the window. And in *Pink Minotaur Monitor: Night Guests*, a nude woman stands with the minotaur beneath a pink TV monitor that shows his head—pun evidently intended.

Picasso's *Saltimbanques* and the like are honored in a painting titled *Barnyard Animals: Entertainers at Rest*, which features the minotaur (what a show *he* must have put on); a black woman in Pierrot costume, her arm draped around the beast's shoulder; a fat man in Mafioso garb; a nude woman seen from the back to the left; a mule and, to the right, a duck. Things get even stranger with a blind minotaur in Miami—apparently about to make beastly love to the nude woman beside him on a bed, a Ryderesque moon in blue and brown night shining outside the window. A *Mediterranean Minotaur with Dancer* looks pretty much as titled, and, as a kind of climax to the whole thing, *That Day in Pompeii* depicts the nude woman on a purple couch, the minotaur beside her, a volcano erupting behind them. *The Brute in Beirut*, a glaring political commentary, ends our adventures through history and the world with the beast. A mythic creature has been revived, with no Theseus around to slay him, and the nude woman's attraction to him comes as no surprise in today's bizarrely sensationalist culture. To paraphrase Sylvia Plath, every woman loves a minotaur.

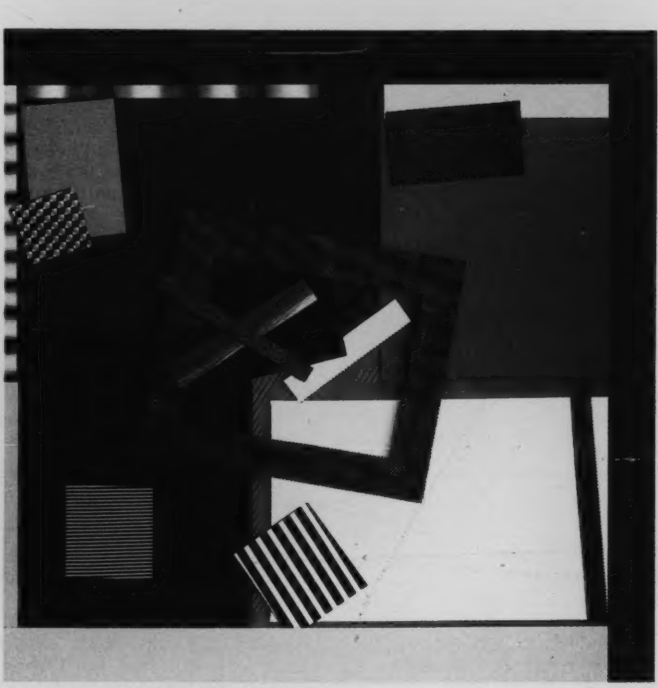
A few of the paintings in the show come sans beast. *Joe's Tempesta* pictures the nude artist—little horns sprouting from his head—in an Arcadian grove with the ubiquitous nude woman sprawled under a tree; here, Shannon apparently represents the beast in all of us. *Of Cities, Fear of New York* is more complex: a handsome male nude—with horns, of course—stands transfixed in a gray room; to his right a clothed man gesticulates wildly at the back of a female nude seen through a window, and, to his left, cameo scratchings of a knife and a gun appear. Behind the two men a path leads to a room at the back of the painting; from the red and black flames leaping from it, the room can be read only as Hell.

But the minotaur prevails, even when not present. Hell, horns, half-human beast—Shannon assuredly has a bead on what just might be disturbing the contemporary unconscious, which is to say, the things that have always disturbed it. His freaks have become monsters, and his normals their hierophants. The god for late-20th-century man, Shannon seems to be saying, is the sort of "rough beast" Yeats foresaw for the second coming. That Shannon is able to present so dark a vision of mankind with quirky hilarity is in itself an achievement. That such scenes entertain even as they chill is nothing if not downright perverse—and, for us moderns, to the point. Even Dionysus would have offered more hope.

—*Gerrit Henry*



Ronnie Elliott: *Collage #1*, 1947, 28 by 20 inches; at Andre Zarre.



Paul Sarkisian: Untitled #4, 1982, acrylic and glitter on canvas, 96½ by 95½ inches; at Nancy Hoffman (review on p. 156).

Ronnie Elliott at Andre Zarre

While in Paris during May of this year, Ronnie Elliot died without any prior warning. This exhibition of collages, all from the 1940s, was a memorial to probably the first American to have specialized in the medium. More of her collages were on view at the same time at the Contemporary Arts Museum in Houston, in "The Americans: Collage, 1950–1982."

Usually Elliott selected pieces of Chinese fabric, which she then bleached and painted, and finally glued to a surface with a homemade glue. Yet perhaps the sequence was not like this. Did she first glue everything down, and only then paint the collage, as though the forms of the cloth elements corresponded to a kind of drawing? The creative process is not clear from the works. How did they come into existence—these mysterious, abstract, rather moody collages?

One thing is clear: their mystery does not lie in any relationship between image and ground. The forms sit athwart each other without any subtlety. If one form verges on another, it does so without any tension. It is strange that Elliott made such a point about the fabric being Chinese. Often it has a Merz-like quality; she could have found it on the

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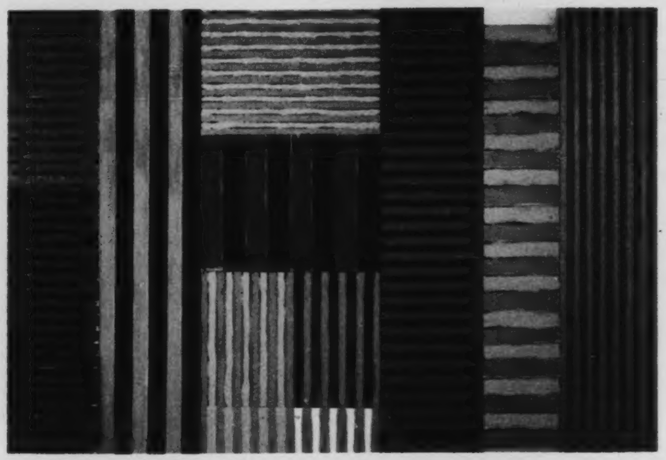
street in New York's garment district. And very frequently the paint is so thick it has covered up the texture of the fabric almost entirely. Sometimes there are lines in her compositions that start off as defining the edge of something, but soon they wander away or just hang around, unattached.

Yet despite the limpness of their structures, there is something exceedingly positive about these works. They are real unities. They sometimes made me think of reflections in a puddle—when the wind has picked up and tugged at the water, so that the image has begun to slip sideways. They are abrim with a quiet emotional intensity. Their colors are evening dark.

By a quirk of fate, and not because of any shortcomings in the quality of her work, Elliott is often overlooked in favor of Ann Ryan, who herself was originally inspired by Elliott's collages and absorbed her methods. Although similiar in technique, the two women's collages are very different. Ryan's configurations of cloth, usually high-keyed in color, allude to Neoplasticism, whereas Elliott's forms are much more diverse, and her colors much more somber. Her style is difficult to analyze whereas Ryan's is rather obvious.

—Lawrence Campbell

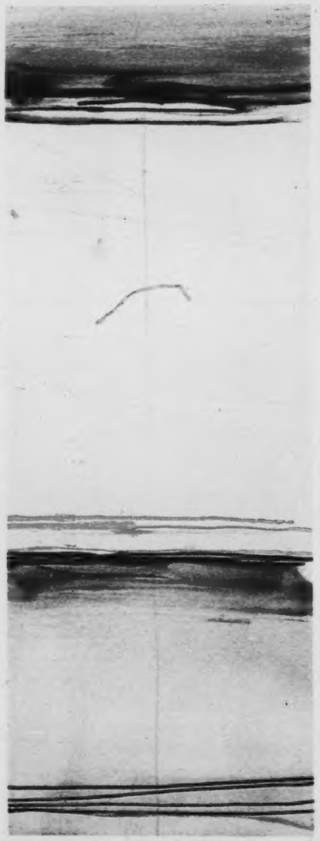


Sean Scully: *Adoration*, 1982, oil on canvas, 9 by 13 feet; at William Beadleston.

Paul Sarkisian at Nancy Hoffman

During the last decade, Paul Sarkisian has moved with certainty from a meticulous photographic realism to abstraction, slowly emptying his geometric forms of their realist detail. His *trompe-l'oeil* images of rectangular envelopes, newspapers and assorted paper scraps are arranged in the manner of Cubist collage, and it is tempting, given their place in time, to see them as a critique of two opposing schools—geometric abstraction and Photo-Realism. But that would be too simple. Something more is at stake here, something beyond matters of style.

In his nine new paintings Sarkisian presents the question of illusion in radical terms, turning the premise of *trompe-l'oeil* realism on its head, discarding most of his representational collage imagery. (By comparison, the three new canvases that still include images of newspapers and such seem disappointing leftovers from his earlier phase.) In place of this imagery Sarkisian has painted abstract geometric planes as if they were themselves floating objects in the world. He does this by laying down a brilliantly colored acrylic ground, occasionally patterned, upon which a variety of rectangles and squares is painted. They too are patterned with stripes, dots and even glitter, thus calling out their identities as palpable things. They are then "lifted" from the canvas by means of illusionistic shadows air-brushed beside each form.



Larry Zox: *Crow Shoal II*, 1982, acrylic on canvas, 81¾ by 31⅞ inches; at Salander O'Reilly (review on p. 158).

Pink, yellow, orange, gold, these homages to the square and rectangle look like Russian Suprematist canvases high on champagne. Yet their intoxicating effects are calculated. Sarkisian is not solely accomplished in illusion, but in allusion as well. Untitled #4, approximately eight feet square, is reminiscent of Max Weber's *Chinese Restaurant* of 1915, in which checkered grids and a patterned orange, oblong shape dance dizzily beneath and above a central frame. The frame motif also recalls William Harnett's *Artist's Card Rack*, 1897, and John Peto's *Old Time Letter Rack* of the same period—great *trompe-l'oeil* predecessors. Finally, Sarkisian refers to Cubist collage—as well as to the recent use of pattern and decoration in painting.

But Sarkisian's art is more than an exercise in reference. To do what he has done—to make abstract forms as real as the figures of everyday life—is an important advance for painting. And Sarkisian has accomplished it with great craft and wit.

—Steven Henry Madoff

Hunt Slonem at Alex Rosenberg

For all the painterly frivolousness of his work, Hunt Slonem seems dead serious in his decoration: every square inch of his canvas is covered with some object or motif, and in some instances—as in a *Hand* with stigmata surrounded by blue and white clouds, lilies, iris and hummingbird—the subject matter is sobering indeed.

More often, though, Slonem keeps it light; but he still seems more ambitious than many of his peers. If his genre is still life, it is epic still life: each of his arrangements of objects and designs encompasses deliberately meaningful elements, often historical in nature. While the elaborate *Kingfisher* is glutted with such exotica as toucans and macaws, butterflies and ferns, it also contains the head of an American Indian, a Japanese fan and mask, and, above all, a cameo portrait of Shakespeare (painted from a medallion in a Puerto Rican schoolhouse), lending the painting a historical resonance foreign to most painters of decoration.

Many of the items in Slonem's paintings are things he has picked up in his travels—to Guatemala, Nicaragua and Japan, among other places. *Dogwood*, for instance, features a slice of "a cheap Belgian tapestry" that Slonem was given as a present, showing Marie Antoinette and her court, offset by branches of imitation-silk dogwood, parrots, and powder-blue pom-poms. The "let 'em eat cake" lady is particularly appropriate to Slonem's sensibility—so royal, yet, in the end, so touchingly, harrowingly mortal.

Ancient and non-Western history is present, too—in *Green Bill*, in a Peruvian idol and an African mask (offset by a hilarious red and white polka dot motif), and in *Skins*, in a bust of a classical type Slonem takes to be Marc Antony (along with a bust of George Washington, all this decorated with cheap pink or white or orange leopard skin). *Green Bill* also alludes to religious history—a picture of a nun with a small wooden cross beside her—and to Oriental history—a Samurai warrior painted on a kite. Stigmata, Shakespeare, the classics—all are grist for Slonem's decor-happy mill.

But Slonem has depths other than those achieved by references to the past. There is an outspoken mystery to his best works—the mystery of creation, not just the artist's, but God's. For instance, in *Parakeets* there is the sheer, manic loveliness of four Parakeets amidst flowers on a branch, or in *Hyacinth Macaws*, of six gorgeous birds spreading their wings against an upper border of orange and blue hyacinths, all against an orange ground.

Siren strikes a deeper note, the deepest in the show. Here Slonem goes underwater, to our most primal "past": while the by-now familiar geisha, Indian maiden, Latin American idol and stuffed parrot form the surface of the painting, fish of every variety—pompano, shark, the goldfishlike koi, crayfish, even an octopus—swim in blue and purple waters. Robert Kushner has his cupids, and Brad Davis his dogs, but Slonem's creepy, stunning fish speak more loudly of the nature upon which all decorative art is patterned. In short, it's not all as superficial as one might think. This is Slonem's version of Genesis, the lower reaches brought up to the light—decorative, dark, delightful.

—Gerrit Henry

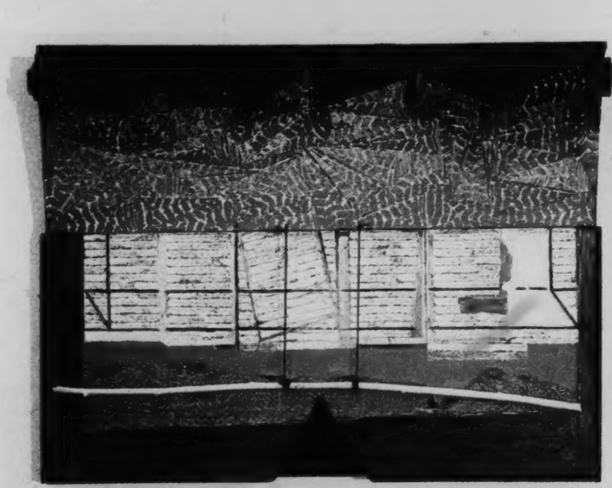
Sean Scully at William Beadleston

There is a great clarity in the paintings of Sean Scully. His vibrant bands of color arise from the Minimalist tradition, yet he invests Minimalist objectivity with brazen emotion. His oils seem to shine from within his layered, lushly brushed canvases, exploiting provocatively the paradox of paint as both material substance and light.

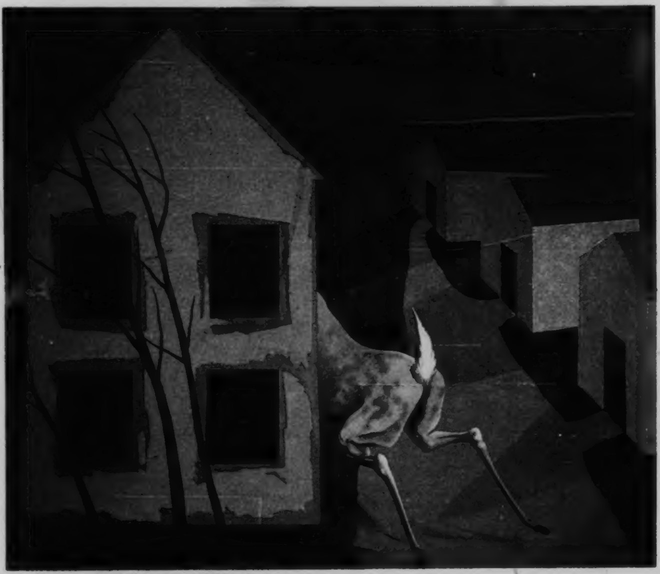
The two large canvases in this recent show, *Heart of Darkness* (three panels) and *Adoration* (10 panels), reestablish the monumental air of Rothko's work. The eye is drawn in by their ever-increasing depth and texture, creating an expansive world for the emotions. Scully repeats one band's underpainting in the surface color of its neighbor, thus building a musical rhythm. The horizontal movement of *Heart of Darkness* slows ominously, as the first panel's white stripes change, in the next, to great blocks of earthen brown alternating with black. In the third panel, the bands have narrowed and become vertical, with the brown now a savage yellow. This painting is charged with the same instinctual impulse found in the Conrad novella after which it was named.

Adoration, on the other hand, is filled with Mediterranean light, airy pinks and golds. With its complex variation of vertical and horizontal bands and edges, the work is extraordinarily fluent in the traditions of modern painting. The varying intensities of color and the shifting widths of the bands express spatial tension as adroitly as any Cubist work does. The panel on the far right is shorter than the others, and the panel on the far left actually protrudes—both effects call attention to the objectness of the painting. And a Matissean decorativeness, a brushy flatness and an expressive depth are exposed at the various edges of stripes and canvas. Yet while speaking to its material nature, *Adoration* still celebrates lightness and spirit.

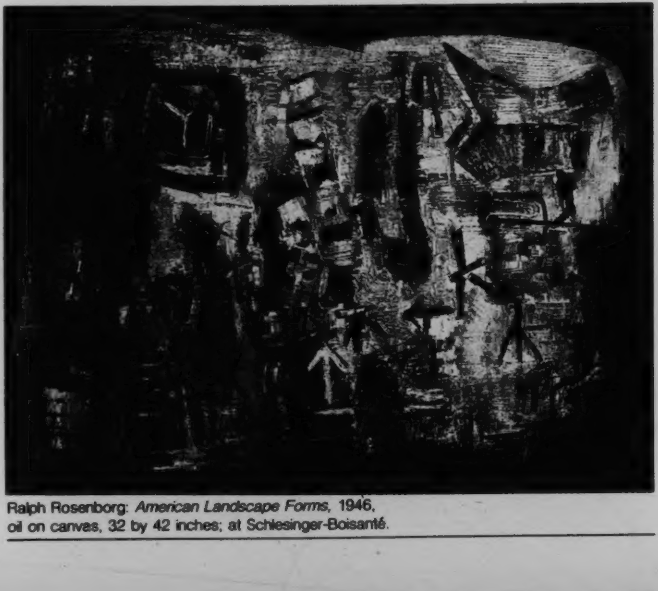
Among these nine new works, ranging in size from nine by 13 feet to 10 by 11 inches, the smaller pieces wanted more exhibition space than they were given. With study they unfold. Their laden bands of oil on wood are delicate, a more jeweled affair than the large canvases. The surfaces of these paintings bring us inward through their textures to the mottled shading of their underpainting—a darkening passage suggestive of both mortality and the beyond. Indeed, such small works as *Kussia* and *Warner* call to mind Yeat's stanza that begins, "Once out of nature I shall never take/My bodily form from any natural thing." —*Steven Henry Madoff*



Richard Carboni: *Sky*, 1982, mixed mediums on canvas, 18¾ by 24½ by 2¼ inches; at Getler Pall (review on p. 158).



David True: *Tacit Witness*, 1982, oil on canvas, 85 by 92 inches; at Edward Thorp.



Ralph Rosenborg: *American Landscape Forms*, 1946, oil on canvas, 32 by 42 inches; at Schlesinger-Boisanté.

Ralph Rosenborg at Schlesinger-Boisanté

Although Ralph Rosenborg was an early member of the American Abstract Artists (founded 1936), his work is not strictly abstract. Rosenborg does not simplify or reduce particularities, or seek essential aspects. Instead he substitutes for experience magical evocations of an exceedingly tangible sort. His art has always been extraordinarily personal and inventive.

In *Moonlight*, 1938, Rosenborg composed a strange, surreal expanse, a kind of sea chockablock with small tumbling shapes which look like cubed hexagram forms from the I Ching. Beneath a moonless sky black lines (like licorice) parallel white lines (like nougat)—these the imagination readily recasts as the rooftops of a sleeping city. (The mention of licorice and nougat is no fantasy: Rosenborg's crusty surfaces seem almost edible.)

Village, 1940, is another remarkable work. Here Rosenborg seems to have attacked the painting, peeling back its surface in order to disclose a luna park at night with rollercoaster scaffoldings and a distant sea.

Perhaps the strongest of the 21 paintings in this show was *American Landscape Forms*, 1946. It looks as though Rosenborg used a trowel to build this plateau of green and yellow paint, into which he afterwards scratched a multiplicity of tribal, cross-cultural graffiti. This work elbows its way almost rudely into one's consciousness. The bulk of the show consisted of small watercolors in which networks of colored lines cover diaphanous and fugitive colors—in a way suggestive of primitive maps of uncharted regions.

Visitors to this exhibition might be overheard to murmur Klee, Charchoune and Poliakoff. An analogy with Klee is understandable; as for the latter two, Rosenborg anticipated by at least a decade similar works by them. Rosenborg should be a household name; yet, despite an extensive curriculum vitae, he is today little-known in New York except to old-timers. But perhaps this show is like the first sign of Halley's Comet: no more than a tiny point in the sky now, but in a few years a blazing light.

—*Lawrence Campbell*

David True at Edward Thorp

Alive in David True are two conflicting sensibilities: his metaphysi-

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cal side, which speculates intensely and fearfully on the enigmatic condition of being; and the naturalistic side, in which direct observation is sufficient, and straight description the most natural and authentic approach to being. For nearly a decade, since producing his ship and stag images in paintings that pretty much segregated his two styles and attitudes, True has continually attempted to synthesize those sensibilities. In his recent exhibition several canvases display a quite successful fusion of modes, and show True progressing towards his ambition.

Among the most accessible of these is *Imprisonment*, in which a stag somersaulting in air and an emaciated satyr regard each other, each sharing aspects of the other's physical and mental nature, even as they are destined to remain foreign and incapable of full identity. In this work, equivalence of animal intelligence and human instinct is presented in a straightforward way, yet midair somersaulting indicates the event to be a frank improbability that only occurs in revelation, not in actual fact.

Tacit Recognition, more elusive in its speculative content, is forthright both in naturalistic description and design, the interlocking of figure and space creating a tense and enigmatic image. Presented here are the schematic pink facade of a house and an ocher stag whose hindquarters are all we see as he disappears from sight. This psychological event—perhaps the yoking of instinct to domestication—is taking place in the suburb of a gray, runelike metropolis hunched on the far, electric blue horizon. The somewhat portentous nature of this backdrop is redeemed by the juxtaposition of house and stag, an image at once unnerving and unforced. The strange inevitability that True strives for so painstakingly in his personal allegories is here palpable enough to carry the painting. For the most part, however, True achieves coherence more effectively through pattern than image. Patterns of rock and sky build to subjective geophantasms that express an irreality of time and space, an illusion employed to undermine the objective-seeming solidity of nature and natural history. Excepting its unconvincing central image, *Time and Change* successfully conflates different textures derived from nature for the purpose of deranging nature, shifting it towards metaphysical trauma. At the same time, following a Surrealist strategy, True allows the trauma to seem concrete for being minutely, materially described.

To some extent, however, True remains hampered by the fact that his mimetic talent and craft are more accomplished than his ability to develop a convincing symbology. Notably, the man who appears ritualistically from painting to painting bears vestigial illustrative tendencies; he is both too detailed and too naturalistic in scale relative to other images and to the field of the canvas. Free to take extensive formal liberties with ships, True is more symbolically and visually literal with the freighted human image. It remains to be seen just how this disparity will finally work itself out, but in the meantime True still offers us passages in which description yields both the metaphysical and the marvelous. —*Marjorie Welish*

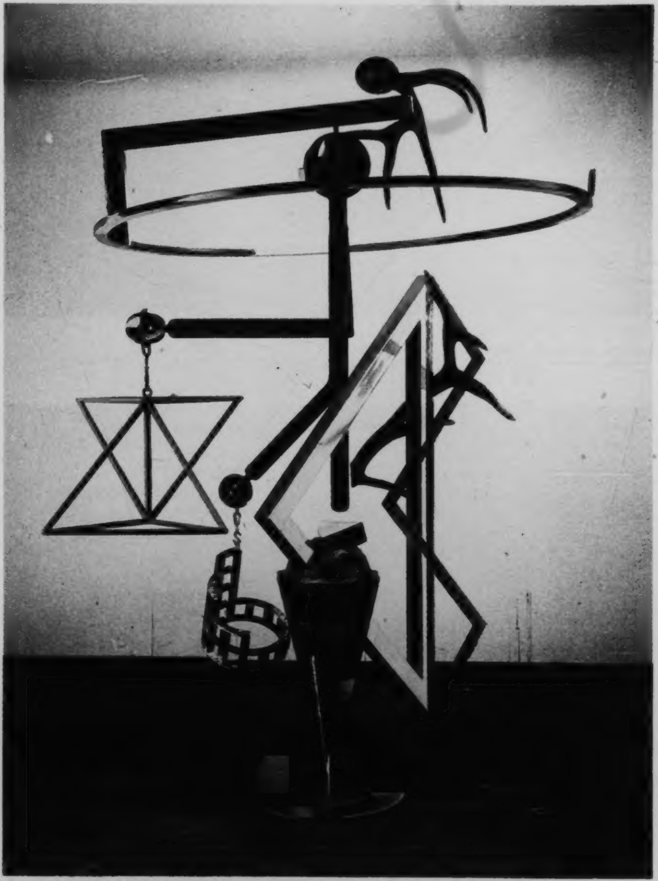
Picasso Sculpture at Pace

Better take a look at Picasso's *Baboon and Young* before you try another bronze sculpture with offspring, Sandro Chia. Picasso's baboon embraces its young. Your new sculptures have baby sculptures at their feet like reject clones. You may be attempting a joke on the grand manner with your self-consciously pompous bronzes, but Picasso found simplicity through metaphor: his baboon's face is two toy cars. For Picasso it was a question of look-alikes. The old man saw a baboon's face in his children's toys. For you it is an issue of youthful ambition and pretence, of pretending to be someone you are not yet: the mythic painter-sculptor.

Reconsider Picasso's *Glass of Absinthe* (1914) before you make another small sculpture. It is a still life, which in French is *nature morte*. Metaphorically speaking, this sculpture, painted a bloody rusty red, *could* kill you. Picasso has camouflaged his bronze Molotov cocktail to look like a painted ceramic.

A painter once observed that Picasso's ceramics are a bid for immortality. "What lasts longer than canvas, metals and wood?" the painter asked. He answered his own question: "shards."

While it is still in one piece, I want to point out one of Picasso's ceramics in particular, a tall jug poised on three legs. Called *Face Posed on Two Hands* (1952), it transcends the status of pot to become a towering contemplative sculpture and painting—a figure whose arms are the ceramic's two front legs, and whose neck or body is the instrumental third leg of ceramic on which painting and sculpture stand. Hold on to your vases, and Venuses on the half-shell, Keith Haring; Picasso was ransacking the Mediterranean traditions before you were born.



Robert Hudson: *Plum Bob*, 1982, steel, paint, 103½ by 86 by 72 inches; at Fuller Goldeen (review on p. 165).

Picasso's small figurative sculptures are the parents of what's happening today. In this respect the timing of the Pace show was perfect. Picasso's bronze satyr harked back to Lucas Samaras' bronze creatures (seen at Pace last March) and paved the way for Brice Marden's Grecian marbles, not to mention Ernest Trova's bronze tchotchkes (seen at Pace in November). Further afield, Joel Shapiro's cast bronze wooden figures would not have been possible without figures like Picasso's *Man with a Javelin* (1958), likewise cast from flat planks of wood. Marcus Lüpertz's new painted plasters seem like attempts to synthesize heads from Picasso's various periods: the mass of *Fernande* (1909) with *Harlequin*'s colors (1915) and the volumetric slice of *Sylvette* (1954).

Even more loosely, Picasso's *Running Man* of 1961—a development of his wall reliefs into one dominant, glopped-up, freestanding surface—can be seen as heading directly towards Jean Dubuffet, back then, and Jonathan Borofsky now.

In his monumental figurative work Picasso again seems to have anticipated all present concerns. Your cast bronze flora and fauna sculptures, Nancy Graves, grow directly out of Picasso's *Woman in a Garden* (1929-31). All you latter-day Pygmalions who, like Alain Kirili, long for Galatea's return to the pedestal have, no doubt, checked out Picasso's *Woman in a Long Dress* (1943). Exhibited at Pace on a slight base, she became another female allegory of Picasso's resistance to fascism. Secretly cast by Picasso's friends in bronze that might otherwise have been used for gun metal in Nazi-occupied Paris, the *Woman in a Long Dress*, with her archetypal chignon, one hand clenched in a fist, the other placed over her womb, emerges as the essence of a woman of the people.

Speaking of social realist sculpture, Martin Silverman, your playground-style bronzes bear an obvious debt to works like Picasso's *Girl Jumping Rope* (1950), with its strange mix of brutalism and panache. Less obvious may be the relation of Picasso's sculpture to Victorian bronzes or the pun implicit in the dangling pair of old ladies' shoes, another case of Picasso's gallows humor.

For ghoulishness, there is no adequate successor to Picasso's black-and-white painted skeleton *Centaur* made for Clouzot's 1955 film *Mystère de Picasso*. Although ephemeral, it has stayed fresh in its ability to summon up moments in Picasso's past as diverse as *Parade*, *Guernica* and *La Joie de Vivre*. Moving in either extreme, toward perishability and lasting quality, one found a *Devil* (1952) made of corrugated cardboard so fragile it had to be supported by plexiglass, and the great *Death's Head* (1943) in bronze and copper so irreducible that Arnold Glimcher, this exhibition's organizer, put it on the floor. One leans down to see it up close and imagines how heavy it would be to hold. *There* is the burden of sculpture after Picasso.

—*Brooks Adams*

Richard Carboni at Getler/Pall

At first glance, these 16 mixed-medium works on canvas or paper appear to be abstractions, with hints of the representational in color (a sky blue or a grass green, for example). In their use of painted, collaged sticks, they are sometimes almost totemic in feeling. The metaphorical aspect of the works is reinforced by the titles: *Ascent, Well, Horizon, Sky,* etc. *Sky* (19 by 24 inches) is fairly typical of the smaller pieces: in it a thin stick is suspended from string against a background of sky, a range of hills in taupe and a dark green squared "U" shape; the stick appears to be resting on the point of a black equilateral triangle. What little "reality" there is in this scene is further lessened by the whitish-gray brushstrokes that make up a sort of curtain covering the upper half of the sky, and the groups of blue triangular shapes (black at the upper edge) collaged above it.

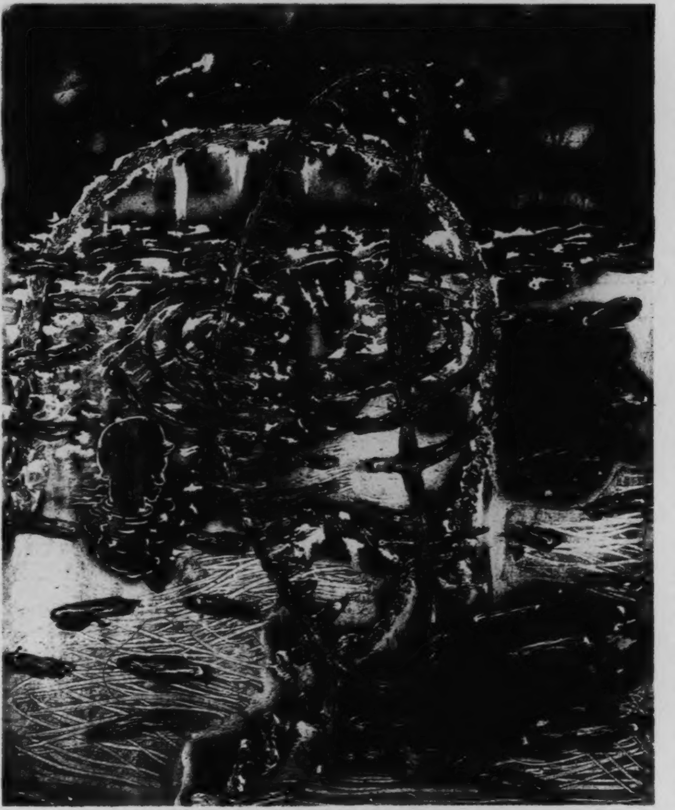
On examination, each of these triangular shapes is seen to be a painted and collaged paper airplane. Carboni's most unusual device, these planes appear in most of these works, always in groups forming a larger pattern and in different colors. Perhaps they signify the man-made, but oddly enough, although Carboni's work is not without humor, the planes are not at all funny—they have none of the feeling of the grade-school prank that one usually associates with them.

Other materials that Carboni uses in these works (in addition to paint, string and sticks) are sand, wood shavings, sawdust and hair. Painted but not disguised, they add to the atmosphere of personal symbolism that pervades the work. However, except for the blue and green, Carboni's color does not appear to be symbolic; it is chosen rather for its harmonious effect.

Symbolic possibilities aside, these "mixed medium works" are basically paintings, and Carboni's handling of paint is assured. The other elements are so neatly blended in that (except for the sticks) they are not even immediately apparent. Even the strings appear, from a short distance, to be painted lines.

The size of the works varies from 10 by 13 inches (*Cage*) to 44 by 32 *(Antigravity [for Houdini])*, and although the latter is successful, Carboni seems more at home here in the smaller scale. The smaller works are finally not so much abstractions as metaphoric distillations. One has the feeling of looking into some other, but vaguely familiar world.

—*Tony Towle*



Will Northerner: *March*, 1982, acrylic, powdered paint mixed with gloss medium, 46 by 37½ inches; at Zolla/Lieberman (review on p. 165).

Jim Isermann: *Motel Modern*, installation at Richard Kuhlenschmidt Gallery, 1982 (review on p. 164).

Larry Zox at Salander-O'Reilly

Larry Zox's recent exhibition, his first in New York in five years, marked a shift in his artistic strategies. As recently as two years ago, Zox's pictures seemed to expand outward from dead center. The good ones could be read as softly inflected fields of carefully laid color. Shapes seemed tranquil if not altogether static within the comparatively charged expanses of color. Perhaps because the color grounds were dominant in the older pictures, Zox favored large canvases, to which he applied color in the form of long, looping lines made with oil sticks, brushes and other painting tools. Larger shapes were often poured on and spread into wet grounds.

The recent pictures make use of much narrower panels—*Catawba*'s 7-by-1½-foot proportions are typical—and there is a very definite concentration on a crisp, deliberate color drawing that flows from top to bottom and side to side. In the painting *Blanche de Merv*, a thin gray ground containing yellow and green changes from left to right, lightening on the right and giving the appearance of sunlight about to break through a dense fog. By brushing a darker gray into the ground from right to left in thick, sure strokes, the artist draws attention to the changes in the ground.

Another strategy is used to bring forth the subtle color ground in *Catawba*, which was hung directly across from *Blanche de Merv*. Two shades of orange—one pale and pure, the other grayed slightly—meet halfway between top and bottom. Each orange has thin washes of gray traveling across the canvas from left to right, as in *Blanche de Merv*. Here the handwriting-like touches evident in the earlier pictures have been replaced by an impulsiveness of the sort found in Japanese flung-ink paintings. Quick muted blue and ocher lines thinly underscore the smoky gray shapes.

Grow Shoal II was situated in a place of honor. Zox treats gray in this picture with the kind of dramatic mastery that verges on rudeness. This intensity, achieved through abrupt color drawing, threatens at every moment to ride roughshod over the viewer's own presence. Withholding all color except the subtle yellow, blue and green tints within the gray ground, the artist virtually hacks across the top, middle and bottom of the painting, scrubbing out the black and gray strokes and replacing or adding others until the whole picture snaps alive. —*James Monte*

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Carol Kreeger Davidson at Terry Dintenfass

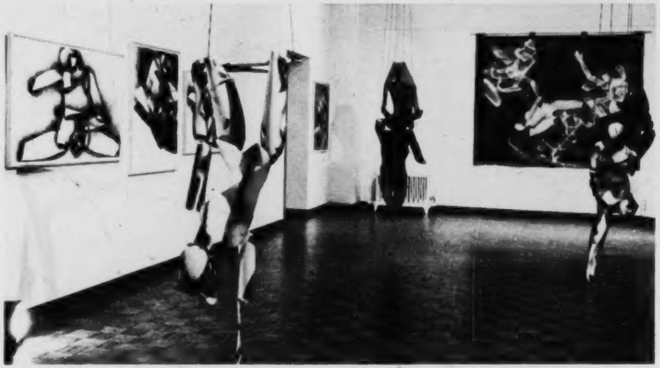
Dancing shadows of mannequins fill Carol Kreeger Davidson's new paintings. Her 12 dark images on paper on canvas intend to tell us what movement is, without laboring to imitate its kinetic thrust. In this reductive art, dynamism is replaced by schematic illustration, and we are left to wonder what became of the vibrant, physical world.

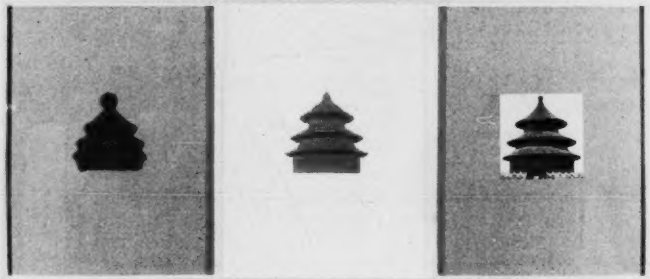
Given to Minimalist depictions of space, using aluminum sheet, black plastic and cord, Davidson's art in the mid-'70s was largely sculptural in kind and architectural in spirit. In her "Guardian" series of the late '70s, Davidson began to depict crosses and columns, themselves reductions of the human form, monumentalized, heavy, static. (The guardian's responsibility is to remain fixed at its post: apparently the term evokes for Davidson a marriage of ethical and architectural meanings.) In her new images, Davidson has turned specifically to the human form, but the figure is now merely a more flexible column producing a shadow-play of movement—something like Pinocchio when his wooden legs first stiffly walked.

Indeed, these figures seem like marionettes. Perhaps they aspire to the state of grace Heinrich von Kleist proposed in his essay, "The Puppet Theater": "Another advantage of puppets is that they are not subject to the law of gravity; for the force which lifts them into the air is greater than that which binds them to the earth . . . We shall find [grace] at its purest in a body which is entirely devoid of consciousness or which possesses it in an infinite degree; that is, in the marionette or the god."

Davidson's figures float before a muted background of black and gray. Created by a spray and stencil process with acrylic, pen and graphite, these vaguely Cubist forms have the dense transparency of an X-ray, of a body that has left behind its weighted sheath of flesh. But caught as they are without a puppeteer to inspire their dance, they yield us only the immobile presence of jointed parts.

Only in Davidson's hanging sculptures of fiberglass paper laminated to canvas, which seem to step from the paintings' surfaces, do we sense the unbounded airiness of the marionette. Reminiscent of Calder's circus figures, with that same quality of a lightened armature gaily tossed into the air, they possess a dynamism easily imagined because we move around them in space. Were it not for their 70-inch height, one could imagine oneself manipulating their godly dance. *—Steven Henry Madoff*


Carol Kreeger Davidson: installation view, 1982; at Terry Dintenfass.


Elaine Reichek: *Temple of Heaven*, 1982, mixed mediums, 36 by 82 inches; at Concord.

Richard Tuttle at Betty Parsons

Tuttle's 60 new watercolors are entirely consistent with the work he's shown for the past decade, but this exhibition of them will probably add credence to his reputation as one of the quirkier of the Minimalists. Each of the watercolors, collectively called *Old Men and Their Garden,* consists of a single small area of color centered in the top half of the blue-lined, red-margined notebook paper Tuttle used for the series. These sheets have all buckled from the wetness of the paint, producing tension lines that radiate from the areas of color like relief, with the paintings as focal points.

Several of the works are monochromes, but most employ few modest colors brushed into tight knots or other nonreferential shapes that nonetheless seem somehow organic. Each appears to be a meditation—upon the nature of brushstroke, perhaps, or of composition—that manipulates the wide open spaces of the pages in an Eastern contrast of solid and void.

Among the works in this series, there are a few that are more graceful and curvilinear than the others—distilled memories of floral forms, Oriental pictographs, figures and water reflections. But, in every case, the paintings attempt to marry form and color, as did Tuttle's cut fabric and painted wood pieces in the early '70s. Now, as then, the shapes and colors refer to little but each other, echoing and enhancing one another. The blue arc in *#17* best exemplifies this process; the hue and shape were created simultaneously in a single gesture of Zen-like concentration and momentum, as were his wire and pencil-line wall pieces of ten years ago. In fact, if one compared those simple wall pieces with these watercolors, one would probably find many similarities of composition, since in both cases the materials (wire or brushstroke) are made to correspond directly to the artist's physical movements, with no later tampering or patching up. The concepts of his earlier works are merely being expressed here in a different medium.

It is Tuttle's manner of presentation that in this show seems most likely to stir some controversy. Though he has always used fairly modest materials, these paintings display a disdain for the kind of permanence for which many artists routinely strive. In addition to the notebook paper, the paintings are crudely matted with what looks like cut-out beige file folders, then double-framed: white painted inner frames encased by rough natural fir outer frames. The wood is so coarse it could have led a previous life as a packing crate. The matting and double frames seal those watercolors inside very securely, yet the nonarchival properties of the paper and mats signal instability and impermanence. Tuttle appears to set up a contrast between the implied preciosity of those few brushstrokes per composition, and the slapdash nature of their presentation. By why? We assume the rough framing is a deliberate act, perhaps a response to the high cost of custom framing or to the fetish of costly materials that often disguises a lack of merit in the works in which they are employed. Whatever the reason, Tuttle has once again provoked his viewers into thought and uncertainty. *—Ellen Lubell*

Elaine Reichek at Concord

A former student of Ad Reinhardt, Elaine Reichek uses a feminine craft, knitting, to analyze the visual and symbolic languages of architecture in a form of post-Conceptual art. When she began to use knitting as an analytical tool four years ago, it supplied a bridge between the concrete and the abstract, the personal and the public, the intimate and the grand; it also permitted her to introduce explicit content into her system-oriented art.

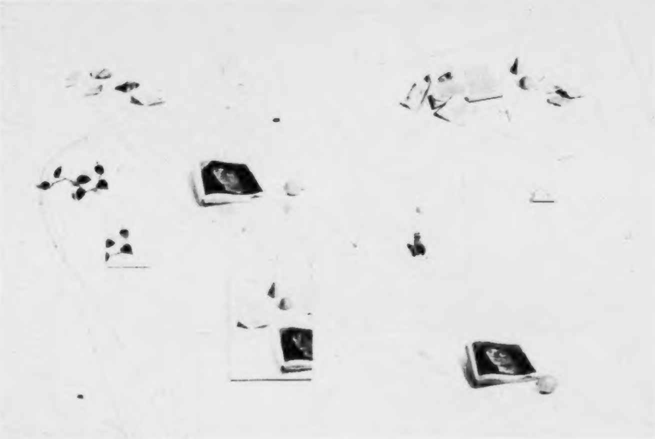
In her earlier work in this vein, Reichek matched an already knitted garment such as a baby's bonnet with an example of vernacular architecture that resembled it. Now, she starts with a well-known building and designs a piece of clothing in its shape—an actual hat, say, set under glass on the left, a hand-tinted, black and white photograph of the building on the right, and in-between a two-color drawing detailing the structure of both.

Superficially, such work resembles Joseph Kosuth's "still lifes" which juxtaposed an actual object, a life-sized photograph of it, and its dictionary definition—but where Kosuth explored difference within sameness, Reichek explores the similarities between different things. In effect, she practices what philosopher Gilbert Ryle calls "category mistake"—"The presentation of facts belonging to one category in the idioms appropriate to another."

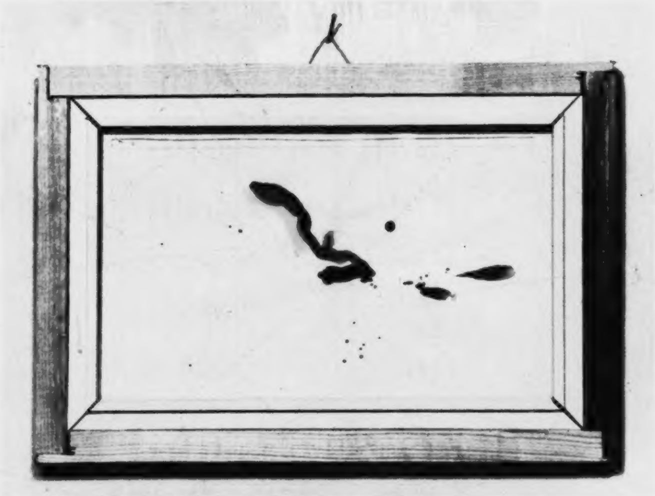
The result is a humorous irreverence reminiscent of much post-modern architecture. For example, Reichek may place a photo of the White House with a baby bonnet, or an image of the World Trade Towers with a pair of hot pink pants. In a way, she also conceptualizes Claes Oldenburg's strategy of turning banal objects like baseball bats into oversize monuments.

But Reichek's pairing of famous buildings and everyday clothing is not only debunking. Her work also questions how we read structure, how we detect similar forms in very dissimilar objects. Rooted in the conventions of Conceptual art, Reichek is also heir to both the feminist art of the early '70s that focused on crafts and the humorous art of the late '70s based on visual puns. In fusing these genres, she has forged a new way of looking at the world.

—Ann-Sargent Wooster



Liliana Porter: Untitled, 1982, mixed mediums, 70 by 104 inches; at Barbara Toll.



Richard Tuttle: *Old Men and their Garden #60*, 1982, watercolor on paper, framed with fir wood, 9½ by 14 inches; at Betty Parsons.

Liliana Porter at Barbara Toll

For over a decade, Porter, an Argentina-born artist who has lived in New York since 1964, has created paintings and drawings concerned with the relationship of art, real objects and illusion—a project that has grown increasingly complex and specific through the years.

An accomplished printmaker, Porter is able to turn her skill in handling various printing and photographic techniques to emotive ends. She may silkscreen photographs of single or grouped objects directly onto her surfaces (paper, canvas or wall), varying the degree of specificity in order to fine-tune the psychological impact of each motif. Questions about process soon give way to speculations about intentions. Porter may use a faded image of a toy galleon, say, to suggest childhood and time lost, and next to it a crisp and colorful picture of a lemon to evoke the immediate present.

In her latest works Porter brings together a group of disparate, whimsical images culled from high art and popular sources alike. In her recent show the largest and most ambitious collage (Untitled, 70 by 104 inches) juxtaposes real objects like leaves and books with images of the same—drawn, painted, collaged or silkscreened onto the canvas. All of the elements are posed either singly or in discrete groupings, in irregular but horizontally disposed lines, and several appear repeatedly. Isolated against an airy, white background, the motifs are rich in narrative overtones, almost inviting a left-to-right reading. The main motif is a page reproduction of Botticelli's *Portrait of a Young Woman* from an Italian picture book. Altered by various under- and overpaintings, this image becomes a piece in a puzzle about memory and time that we cannot quite reconstruct. At the same time it focuses attention on today's debate between painting and photography—the issue of the original versus the reproduced.

Porter's interest in the multiple meanings of reality is signaled in Untitled by the presence of an open book—*Alice in Wonderland.* But Porter's keen use of illusionism is not a children's tale: her work involves not only how we regard our private pasts but how we see our everyday world.

—Ronny H. Cohen

Ella Bergmann-Michel at Zabriskie

During the 1930s and '40s, Theodore Roszak was producing sculptures based on machine forms painted with primary colors. For me these works were more pleasing than his later more organic, weirdly Surrealist work. Roszak's part of this recent show was familiar, but the small abstract collages and drawings by Ella Bergmann-Michel were not. At first glance they seemed as blank as envelopes without stamps, yet the more I looked at them, the more they came alive—the more I felt the passion that was behind them. I thought of the words of Malevich: "The square that I had exhibited was not an empty square—it was the sensibility of the absence of any object."

Ella Bergmann-Michel was not a Suprematist, although she came close to that style in feeling. Her vocabulary was derived from Constructivism and she was initially nurtured by Futurism. No doubt many of the Germans who saw her work in the 1920s thought of it as being a kind of laboratory art—blueprints of future space travel, perhaps. But it conveys something more: the mystery of human existence. A certain spirituality is felt in her penciled grids which are never exactly exact. Her quivering forms are like what happens when a stone falls into a pool, and the radiating circles encounter a small obstacle.

Ella Bergmann-Michel was born in 1896 in Paderborn, Westphalia. While an art student in Weimar she met and married a former pilot, Robert Michel, who was also a painter, collagist, draftsman and architect. Although they often exhibited together, her work was always more inward than his. Michel's works have the violence of machinery. Hers are dissections of feeling, fixed to paper like a rare butterfly. She and her husband were at first associated with the Bauhaus, but soon they moved to Frankfurt where, in the mid-'20s, she showed with El Lissitzky and Kurt Schwitters. In the 1930s she began to shift towards Surrealism and she exhibited with Hannah Hoch and Piet Zwart.

The Third Reich was proclaimed in 1933, and by the time of the burning of the Reichstag, Bergmann-Michel had retreated to a politically safe occupation—farm work and stock breeding. This lasted until the Third Reich itself went up in flames in 1945. The new German government then employed her as a lecturer, and she made film documentaries about an art scene which by this time was completely unknown to younger Germans. By 1972 she was dead.

Although I was fascinated by all her work in this show, the two pieces which left the strongest impression were the earliest dated work and the very last. *Untitled,* 1917, in ink and watercolor, had forms which seemed to hurtle towards the viewer in exaggerated perspective, out from a center and towards points marking positions on the imaginary surface of a space volume. This particular work is packed like a suitcase with jagged forms—like the SS insignia, propellers, circles, etc.—all as declamatory as a poem by Mayakovsky. The last work in the show, dated 1965, titled *Ferncollage, Studie 2,* is an incredibly secretive creation of etched parallel lines, white on black, with tiny color accents like combat ribbons and various other threadlike eccentricities wandering here and there. The work has a mysterious, shimmering existence you are unable to explain rationally.

—Lawrence Campbell

Teddy Millington-Drake at Stephen Mazoh

Millington-Drake's watercolors are

hard on the Western observer, especially the American one. They are depictions of a terrifically alien land—central India—and without Millington-Drake's hastily inscribed "titles" at the bottom of each picture the viewer would be completely at a loss. Even so, there are problems, since somewhat familiar names are given to unfamiliar sites—to tombs of Altamish in Delhi, a temple to Shiva in Khajuraho, the river Ganges at Benares, the palace of the Maharajah at Dharbange. Unless (like the artist) you are a frequent traveler to India, the names stir up old geography-class pipe dreams more than living lands.

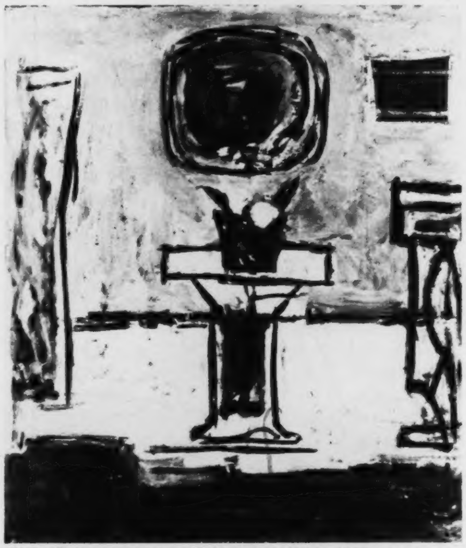
Yet Millington-Drake allows us no easy exoticism in his feathery limnings of Indians at worship, work, and play. In fact, these are casual, rather cavalier statements on the part of the artist—they look more like sketchbook leaves than paintings. And no matter how unfamiliar we may be with the culture, Millington-Drake takes it all of a piece—as an occasion for a decidedly Western, modernist and painterly sort of art.

Which is somewhat to the good, if not all: Millington-Drake is an excellent draftsman and colorist, and there is something royally appealing in his pictures of maroon-shaded Indian cities in the depths of a cream twilight, or of the sparkling Ganges virtually eating up reflections on the water made by the buildings of Benares. Travelers who *have* been to India, we are told, vouch for the authenticity of it all, the rightness of the colors and the sketchy precisionism of the figures. There is, in short, a nice balance of poetry and reportage in this artist's style.

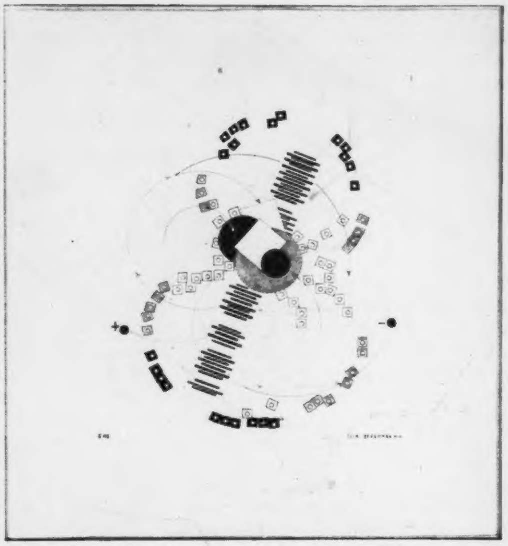
But in the end, poetry and reportage are insufficient. Millington-Drake—Britisher that he is—takes the viewer on lyrical flights that may well *look* like the real thing, but lack its ethos, its character and finally its mythos. The religious realities of India keep intruding on the poetry—in shrines to Shiva and colonnaded temple porches—and nowhere more than in a temple interior with a lone worshipper and a giant lingam at his back.

The Hindu religion is a mystical, sensual, dynamic one; Millington-Drake, by painting like a European on holiday, a highly gifted sightseer, is doing himself and his subject wrong. The Hindi, to this day, are mostly dealing with God; Millington-Drake is dealing in art, even *l'art pour l'art*. Perhaps this is why his pictures of the Taj Mahal come off the best—the sumptuousness of the subject is equal to the deliciousness of the painting. Which is not to say that the artist should go in for a *National Geographic*-type naturalism—just perhaps another less foreign locale. Painterly loveliness in the service of a giant phallus somehow misses the mark.

—Gerrit Henry



Walter F. Isaacs: *Interior with Mirror and Table*, 1963, oil on canvas, 28 by 24 inches; at Francine Seders (review on p. 164).



Ella Bergmann-Michel: *Von Plus nach Minus*, 1925, pencil and ink on paper, 20¾ by 19 inches; at Zabriskie.

Erich Salomon at the International Center of Photography

Touted as the inventor of a subgenre of photojournalism known as candid photography, Erich Salomon has been enshrined—along with such "masters" of photography as Weston, Stieglitz and Strand—in the Aperture "History of Photography" series. Yet, as steeped in incense as it may have been, this exhibition did little to clear up the mystery of why Salomon—essentially a newspaper photographer—should have been so famous in his lifetime, and why he should be so highly thought of today. In fact, it posed this question with particular, if unintentional, urgency.

The show was divided neatly into two sections: one devoted to presumably vintage prints, the other a gigantic assemblage of press clippings and smaller shots, which often retained their captions. The first part of the show was full of the informal shots of diplomats having lunch and heads of state deep in conference over coffee—the "politicians with shirt-sleeves rolled up," as Salomon's editor was later to describe them—which were to become his trademark. Here were the earliest photos carried by the *Berliner Illustrierte Zeitung* from 1928 on, including the famous sequence of diplomats falling asleep as the 1930 Hague Conference dragged on into the wee hours.

It is hard to imagine that these photographs were ever intended to be exhibited. They were meant for reproduction, with the expectation that the fuzziness that resulted from the use of Ermanox and early Leica cameras, with their relatively long exposure time and shallow depth of field, would be corrected. In the exhibition catalogue and the beautifully printed Aperture monograph—to say nothing of the Berlin newspaper in which these pictures appeared—the retouching is invisible. But in the exhibition, without the intercession of the printing process, the retouching appeared grotesque. Entering this part of the exhibition was like opening a sarcophagus: we were confronted with photographs of important-looking people with faces garishly painted, as though for a retro Halloween party.

Some of these photographs were, in fact, exhibited during Salomon's lifetime, in London in 1935 and '37. By that time, Salomon had become a celebrity, and we must presume that celebrity covers a multitude of sins. In fact, it is an inextricable part of the meaning of Salomon's photographs. If the summit conferences, trials or diplomatic luncheons he photographed were hardly sensational in themselves, the act of gaining entry was, and this sensation made Salomon's career. He became for his public the very type of the uninvited guest, who nevertheless makes himself at home, charms his hosts, and succeeds in making everyone except possibly himself forget the social chasm that separates their world from his. If it was part of Salomon's achievement to have secured a modicum of respectability for the newspaper photographer, he was—as a photographer, and as a Jew—always an outsider, despite his old-boy acquaintances.

Salomon's earliest and most interesting published photographs should be considered in terms of the illicit access they provide to the precincts of political or judicial power. Salomon came as an intruder and acted as one, no matter what tricks he used or how quickly his presence was taken for granted. As a photojournalist, he was both witness to and mediator of the spectacle of otherness for a newly constituted urban mass audience able to achieve a new sense of identity around the notion "I do not belong here"—an identity based on exclusion from both the actions Salomon depicted and the scene in which they transpired.

In Salomon's photographs, then, the scene of action is the seat of power itself, and the photographs are replete with the visible signs of that power. If all photographs document our absence or separation from the scene represented, in Salomon's photographs this absence is thematic. Defining the photographic "moment" as one of transgression, they not only return us to primitivist misgivings about the nature of representation, but also always point to Salomon, their "author," of whose presence they provide the undifferentiated sign. But instead of always pointing to Salomon, we should see through the photographs at least to the daily and weekly editorships that paid

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for them, if not to the elite cast of characters whose pretext they are, and whose interests they everywhere reflect. —*Scott Cook*

SEATTLE

Walter F. Isaacs at Francine Seders

Walter F. Isaacs was one of the most important Seattle artists of the 1930-60 period. Born in Illinois, Isaacs came to Seattle in 1923, where he worked as a teacher and then became director at the University of Washington School of Art. Later, as the demands of teaching abated, Isaacs embarked on a long series of small, loosely worked paintings which have great verve—indeed, his best work was done in the last ten years of his life. This show was the first of two exhibitions to be held of paintings left by Isaacs at his death in 1964.

Coming to the Northwest after studying in both Paris and New York (at the Art Students League and Columbia), Isaacs was the region's first pedagogue of modernism. Much of his art in this uneven selection may look to us now like textbook illustrations of how to deal with certain problems in modern painting—with foreshortened space (*Still Life with Sliced Squash*, 1930), Cubist portraiture (*Seated Figures*, ca. 1950), Matissean composition (*Still Life with Jug*, 1961) or the type of mystical and mythical subject matter that Mark Tobey and Morris Graves made popular (*Icarus*; *The Egyptian*, 1962). In *Interior with Mirror and Table*, 1963, Isaacs met the Abstract Expressionists on their own ground by maintaining an appearance of process, even as he persisted in his efforts to refine his studio themes.

Only late works like *Gypsy Camp* and *Blue Interior*, 1963, truly distinguish Isaacs from the hordes of European-style American artists of the 1930s and '40s. But such paintings are reason enough for a more thorough assessment of this painter, who may yet make us rethink our sense of Pacific Northwest art in this century. —*Matthew Kangas*

LOS ANGELES

Jim Isermann at the Inn of Tomorrow and Richard Kuhlenschmidt

For one weekend last fall, Los Angeles-based artist Jim Isermann replaced the aging '50s/'60s futuristic kitsch decor of a motel room at the Inn of Tommorrow in Anaheim, Calif., with his own gaudily painted wall lamps, chairs, tables, bedboard and television cabinet—that is, with a (transformed) version of '50s/'60s kitsch designs. Isermann's installation, titled "Motel Modern," was located across the road from Disneyland and within view of the Disney version of the Swiss Matterhorn, a setting that seemed pointedly emblematic. Here was a territory of neon-lit hotels and motels, of fast food coffee shops such as Sambo's, and of a convention center shaped like a flying saucer from a grade-B, science-fiction film—all developed during the boom days of expanding aerospace contracts and a growing population of Easterners come West. But it is over a decade since Disneyland executives removed the Monsanto dream house of the future from Tomorrowland; its remaining esthetic kin, such as the Inn of Tomorrow, now survive as icons of a tarnished, perhaps discarded, vision of the American future of unlimited possibilities which Southern California once embodied.

Isermann's revival of the long rejected "look" of that optimistic era—of hourglass and bubble lamps, of tables that spread up and out like thriving amoebas, of adjoining spheres linked to comprise a bedboard—is both an esthetic and a socio-historical act. His predominantly wood constructions are as much an effort of cultural excavation as artistic creation; they evoke the buoyant America of Mercury space missions, Kennedy's New Frontier and the Jetsons. And by paying homage to the epoch's popular designs, Isermann implicitly rejects the standards of critical taste which labeled them trash.

But Isermann's subversion of such standards does not, by any means, imply a rejection of modernist taste. As Pop art has made explicit, so-called avant-garde art can subsume popular cultural representations and forms into its domain; in sculpture, for example, Oldenburg fashioned his own version of a contemporary motel —*Bedroom Ensemble*—in 1964. Isermann's similar confiscation of popular bedroom furnishings is, however, historical-minded, since he applies the Pop method to a version of mass-produced design that is two decades old.

Like Oldenburg, Isermann embraces forms that high modernist designers, such as Marcel Breuer and Joseph Albers, would have found repulsive. Unlike Bauhaus chairs, tables and lamps, Isermann's furniture/sculpture does not embody a progressive view of design or art history. His objects don't need a new architecture to match their aspirations; they look quite right in the type of vernacular setting in which Isermann placed them at Anaheim.

And yet, when these same objects were subsequently transplanted to the more conventional setting of the gallery, they still functioned effectively. Uprooted from the social theater of Disneyland's motel row, Isermann's constructions did, however, seem different; they were more emphatically esthetic and their art-historical affiliations became more apparent. The fluidly curving outlines of the bedside tables and wall panels, for example, could be seen as harking back to Arp's constructions in particular and to Dada assemblage in general, while the animated forms of the television cabinet appeared to adapt Calder's lessons to the bedroom.

Nevertheless, Isermann's surfaces are not entirely time- or source-specific. Though his segments of pegboard and surface patterns of rounded ridges seem reminiscent of the '50s and '60s (as do his "cheap" lime greens, candy pinks, aqua blues and loud reds), Isermann's use of both materials and colors is whimsically and eccentrically original. In his work, the whole is greater than the sum of his borrowings, and his furniture—both individual pieces and the installation in general—subtly transforms itself into sculpture.

This latest exhibition is Isermann's most assertive and focused to date. In his previous solo shows—"Modern Tempo" (in Los Angeles) and "Patio Tempo" (in New York)—Isermann's wall pieces and furniture revealed their sources too visibly. Now, however, an independent style has been firmly envisioned and realized, even as Isermann's use of kitsch design remains affectionate. —*Robert L. Pincus*

DALLAS

Vernon Fisher at Delahunty

Vernon Fisher's recent work retains his trademark format—mixed-medium wall works consisting of two or more juxtaposed panels, at least one of which offers written narrative superimposed over an airbrushed photographic image—but the interrelationship of the parts has now become more integrated and complex. The four major pieces and two drawings that comprised this show are immediately compelling on purely formal terms, even before their intricate iconography makes itself legible. Now, however, Fisher's use of multiple mediums increasingly reinforces the resonance of the iconography.

Snakes and Ladders best exemplifies the intricacy of the new work. Though the narrative is not linear and its meaning is not obvious, the combinations are far from random. In Fisher's work there is always a message implied behind both the imagery and the written text. This piece consists of two panels: on the left, a painting inscribed with a text; on the right, a purely visual offering in sculptured relief. The former narrates an anecdote that takes place at one A.M in a 7-11 convenience store in San Angelo, Tex. There are three passages to the story: in the first, a clerk is ignoring a customer who is describing an extraterrestrial phenomenon she claims to have just witnessed. The second passage presents a second clerk, a Vietnamese, whose accent ("Slow-pee" for "Slurpee") confuses his communication with a second customer, who is trying to order a Coke, not a Slurpee. In the third passage, the first clerk confronts the Vietnamese clerk by thrusting a piece of paper at him on which he has apparently written something. "What is this chickenshit here?" she screeches at him. The story thus dramatizes the frustrations inherent to the three basic forms of communication: visual, verbal and written.

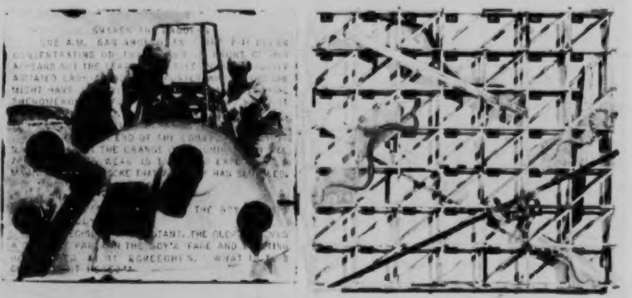
Having read the story, we are inclined to interpret the image partially obscured by the superimposed text as the first customer's UFO, but only because of the juxtaposition of text and image. In fact, the image more closely resembles a World War II tank or the nose of an airplane than a futuristic UFO, and indeed if we hear in the Vietnamese's mispronunciation an ironic variant of the derogatory term "Slope," this reading, reinforced by the knowledge that the Vietnamese is most likely an "alien" himself, receives further credence. The juxtaposition of image with text thus constitutes a visual analogy to the literary content of the story. We are faced with the same problems of misinterpretation based upon preconceptions that are portrayed in the story.

Whereas the first panel on the left presents a flat image of a three-dimensional object, the panel on the right constitutes the opposite: a sculptural interpretation of a two-dimensional children's board game called "Snakes and Ladders" (also known as "Chutes and Ladders"). Fisher has created a 49-square lattice to which he has affixed extremely realistic fiberglass snakes. The lattice, as well as the superimposed snakes, makes obvious reference to a major painting by Jasper

Johns, Untitled, 1972 (Ludwig collection, Cologne). However, the debt is purely formal; Fisher intends something radically different from John's Duchampian dissociation of form from content. Here, form is wholly bonded with its iconography; its source is a game of rewards and punishments—at the throw of dice, a player advances unless he falls upon a snake's square, from which he slides backwards to the animal's tail, or on a ladder's square, from which he gets to skip forward. The moral is clear: the outcome of all efforts can be determined by luck rather than by achievement. Nevertheless, goals exist and may be achieved with persistence and patience. This panel is thus a schematic representation of the same problematic nature of human endeavor which the left panel dramatized.

Fisher's open acknowledgement of his formal debt to Johns (a debt which is apparent throughout Fisher's work) might serve to distract us from the accumulative narrative weight that is clearly of at least equal importance to Fisher. For while he draws equally from both pop culture and high art, his subjects in the end share a common theme. By focusing on the problematic nature of communication and perception—indeed by exacerbating it productively—Fisher's investigations serve as a metaphor for the process of making art in an image-saturated world. *—Susan Freudenheim*

Barry Flanagan: bronze sculpture and stone carvings, installation view; Whitechapel Art Gallery (review on p. 167).



Vernon Fisher: *Snakes and Ladders*, 1982, mixed mediums, 135 by 59 by 6 inches; at Delahunty.

CHICAGO

Will Northerner at Zolla/Lieberman

Will Northerner's first one-person show in 1981 won him rave reviews in three of Chicago's major newspapers. That kind of sudden praise, with its concomitant pressures and expectations, can sometimes be the kiss of death to a budding career. Consequently, the 28-year-old artist took a long time preparing for the current exhibition, knowing that his audience would be returning primarily to see if the promise of his debut show would be fulfilled.

Northerner's growth as an artist has been phenomenally rapid. Two years ago, he was almost exclusively concerned with making slick, commercial illustrations in pencil and pastel for publications such as *Playboy*. He plunged into painting after his first full-scale canvas gained him recognition among the fine art crowd when it appeared in the Art Institute of Chicago's 1981 Vicinity Show. Primarily self-trained, he taught himself linoleum-cut printmaking in 1982, proceeded to turn out dozens of prints and then began to incorporate the printed images into his paintings.

The apparent ease and playfulness with which he dishes out his freely ranging imagery makes it tempting to classify him as a "natural," whose main artistic means are intuition, nerve and a knack for the arresting composition. And if the present show suggests he has pushed his luck too far this time, trying to tackle more than he can handle, there remains, even in his overenthusiasm, something irresistible.

The fluorescent-bright colors of his first body of work have darkened to dismal greens and shady plums, with highlights of metallic silver and gold. His single figures have been replaced by multiple images, either superimposed over one another to the point of abstraction or presented as diptychs. The diptychs contrast flat, crisp linoleum-cut figures in one panel with more painterly figures set against abstract depths in an adjoining panel. Other canvases feature figures surrounded by dribbles, blotches, patterns and clouds of color with an inset window containing a lino-cut image. The small, spiky lino-cuts must be seen up close, while many of the painted figures are rendered as mere outlines that can only be deciphered from a distance.

Of course, Northerner's current experimentation invites formalistic comparison with the work of New York Neo-Expressionists Julian Schnabel and David Salle, both of whom were working in similar modes well before he adopted them. Here are both Schnabel's superimpositions and Salle's stylistic juxtapositions, albeit with a funky, Midwestern twist. The use of outlined transparent figures, a technique also associated with the two S's, is termed by Northerner a "dissolve," from the cinematic usage.

As a matter of fact, the inspiration for a number of works in this exhibiton was the Coppola film *Apocalypse Now*, as well as its source, Joseph Conrad's "Heart of Darkness"—thus the constant references to soldiers, icons and water. Perhaps like Conrad's Marlow, Northerner, in his own way, is sailing upstream through the heroically complex and confusing myths of modernism. Perhaps once that jungle journey is behind him, his own direction will be clearer. *—Michael Bonesteel*

SAN FRANCISCO

Robert Hudson at Fuller Goldeen

In recent years Robert Hudson has mostly done paintings on loose matting hung on the wall, but this show was of sculpture largely made up of found objects. Several of the pieces contain antlers (of elk and moose as well as deer) which Hudson has used more as formal elements than as symbols of nature. Other elements in these works include steel floral ornaments and painted volumes like cones, often connected by chain.

The works are well constructed, not flimsy as found-object sculpture often is. And yet they have moving parts (like spiral clock-springs fastened to looping wires) that almost ask to be handled and swung. Here, Hudson plays with the old prohibition against touching works of art, clearly tempting people to violate this taboo. Which is to say that these sculptures are true to their Dadaist origins—they are anti-institutional in sentiment.

A figure emerges in a few of the works—perhaps a persona for the artist or a biographical presence. In the largest piece in the show, this figure is made of pipe parts, with universal joints for hands. From these hands are suspended geometric models, structural forms—which seem to represent the making of sculpture. But this "pipeman" is *also* sculpture: he devolves into abstract forms and natural ones too (like the antlers). Perhaps, then, he is a surrogate for the artist, trying to distinguish the natural from the man-made, working to make symbols out of things, wondering if and what it all means—for meaning is always an uncertain thing in sculpture that combines readymade objects and newly invented forms.

Hudson is an accomplished craftsman who could very easily be a more classical or formal sculptor, if he were not deviled by the imp of irony. But these works clearly show that irony remains the appropriate lens for looking at a mad world. *—Knute Stiles*

Johan Hagemeyer at the San Francisco Museum of Modern Art

The Californian photographer Johan Hagemeyer (1884–1962) is largely forgotten except as a footnote to the career of his friend Edward Weston. Hagemeyer introduced Weston, a man of simple background, to music, philosophy and literature. In the end, however, Weston needed to break free of Hagemeyer's turn-of-the-century attitudes before he could become a pioneer of sharp-focus photography.

The recent exhibition of Hagemeyer's work at the San Francisco Museum of Modern Art shows

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Johan Hagemeyer: *Elsa Naess (with cigarette)*, 1931, gelatin silver print, $3\frac{7}{8}$ by $2\frac{7}{8}$ inches; at S.F. Museum of Modern Art.

Erich Salomon: *Hat checker, Amjema Restaurant, The Hague*, 1928; at International Center of Photography (review on p. 163).

that Hagemeyer was something more than an influence to be wisely discarded. Hagemeyer himself denounced the stereotypes of pictorial photography, and was arguably the first West Coast photographer to make formalist art out of industrial subjects. But he kept the romantic vision; he said what Weston or Sheeler would never have said—that modern buildings are as beautiful as castles.

At a time when art was responding to what many saw as the end of Christian civilization, there were ideological reasons for photographers to show that such objects as light bulbs and seashells have a formal beauty in common. If so inward a thing as a conch shell is formed according to mathematical laws, then many other aspects of the universe can be known and perhaps changed, and in the absence of God we can hope that engineers, designers and artists will create a better world.

Hagemeyer, however, was not that kind of modern optimist. A fine sense of abstract design is evident in his pictures, but it is typical of the man that he gave a photograph of a factory the title *Prison*; other photographers would have sought to reduce connotations, not increase them. In his portraits the subject is often looking away from the camera; shadows are used to obscure the face as much as to model it; and all in all there is a sense that the human exterior conceals more than it reveals.

Until recently the dominant tendency among American photographers has been to emphasize what the lens can see. Hagemeyer reminded his viewers of the unknowable. Especially during the '20s and '30s, this sensibility went against the grain of American art, although Hagemeyer did exhibit and publish widely in his lifetime. He did portraits of Albert Einstein, Lincoln Steffens, Salvador Dali, and many other celebrities. But he never became a commanding presence; whatever he brought to photography, he lacked the Ahab-like singleness of mind that Americans expect of their artists.

Hagemeyer deserves to be better known than he is, and we owe a debt of gratitude to Richard Lorenz, who found a hitherto lost collection of Hagemeyer's work and organized this exhibition for the San Francisco Museum of Modern Art and the Center for Creative Photography at the University of Arizona. *—Jerome Tarshis*

LONDON

Barry Flanagan at the Whitechapel and at Waddington

Barry Flanagan feels that no great discontinuity exists between his work of the last nine years and that of the previous nine, although in appearance it has changed markedly. The early sculptures—informal, "process"-oriented installation pieces in various materials including sand, hessian and projected light—evolved out of a concern with issues which were then current internationally. By contrast, Flanagan's work of the past decade, made almost entirely from stone and bronze, seems to bespeak a more isolated position, and a more conservative one. Where once he sought to preclude or circumvent preconceptions as to the nature and limits (physical or conceptual) of sculpture, now traditional materials are handled in orthodox fashion; stone is carved, clay or wax is cast. Yet the canny strategy which previously informed Flanagan's approach operates still—and perhaps even more incisively. The outcome is far from the expected.

In this century, direct carving has been canonized as the proper technique for handling stone. When Flanagan carves, however, he shuns the requisite dialogue between artist and given block from which the final form should emerge. His blocks retain their original forms; carving is restricted to incising surfaces or faces. Elsewhere, he has revived the traditional practice which direct carving supplanted: skilled craftsmen translate into stone the maquettes which he has devised in a malleable material on a smaller scale. Qualities inherent in the material, like its sensual color and glossy sheen, are celebrated in these large stones squatting on the gallery floor. But such squashy pudgy shapes, which reflect the behavior of the original clay, have long been eschewed as "dishonest" in carved sculpture. The notion of "truth to materials" was an inevitable corollary of a concern with direct carving: Some of its ambiguities are exposed here.

If these works may be seen to undermine some of the central precepts currently governing the making of stone sculpture, Flanagan's bronzes similarly mock precepts dictating what is considered proper to cast sculpture. Since the use of bronze has often been believed to confer eternity on a work of art (a notion which Degas, among others found daunting), nonserious qualities, whether a playful mood or an insignificant subject, have generally been avoided. Long the dominant image in western sculpture, the human figure has functioned in this century mostly an an expressive form and only rarely as an expressive signifier: the body is viewed primarily as a structure rather than as an agent. Literary resonances and theatrical situations have been consequently taboo. Flanagan tackles such modernist precepts head-on with the hare which he finds an expressive stand-in for the human figure, one with great potential for direct statement. His debonaire creatures blithely saunter, strut and cavort through space supported on such unlikely bases as a set of cricket stumps, an anvil and a helmet. Disarmingly simple in appearance, they subtly indicate that prevailing assumptions about their very nature are those most in danger of becoming clichéd or moribund. Beneath its present beguiling directness, Flanagan's art is as trenchant as ever. *—Lynne Cooke*

Review Contributors

Brooks Adams, **Ellen Lubell** and **Steven Henry Madoff** are free-lance critics living in New York . . . **Douglas Blau** is a travel writer . . . **Michael Bonesteel** is a Chicago free-lance writer . . . **Lawrence Campbell**, **James Monte** and **Ann-Sargent Wooster** are New York artists who also write on art . . . **Ronny Cohen** is a New York free-lance critic and curator . . . **Lynne Cooke** is a lecturer in history of art, University College, London . . . **Scott Cook** is a Ph.D. candidate in cinema studies at New York University . . . **Susan Freudenheim** is a free-lance critic writing on art from Fort Worth . . . **Gerrit Henry** and **Tony Towle** are New York poets . . . **Matthew Kangas** is a poet and critic writing on art from Seattle . . . **Robert L. Pincus** reviews art for the *Los Angeles Times* and teaches at the University of Southern California . . . **Knute Stiles** and **Jerome Tarshis** both write on art from San Francisco . . . **Marjorie Welish** is a New York poet, writer and painter.

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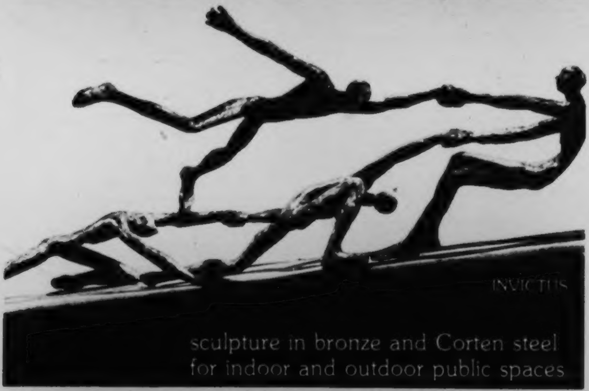

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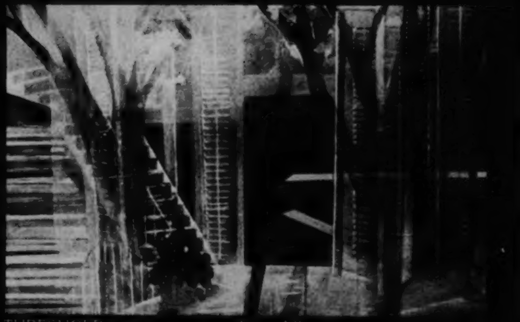

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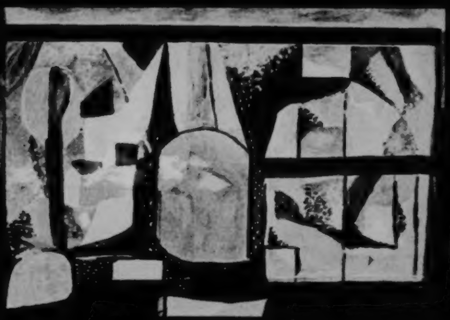

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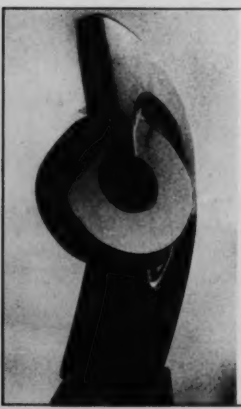

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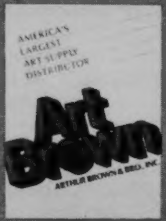

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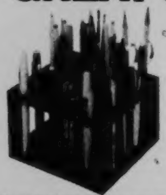

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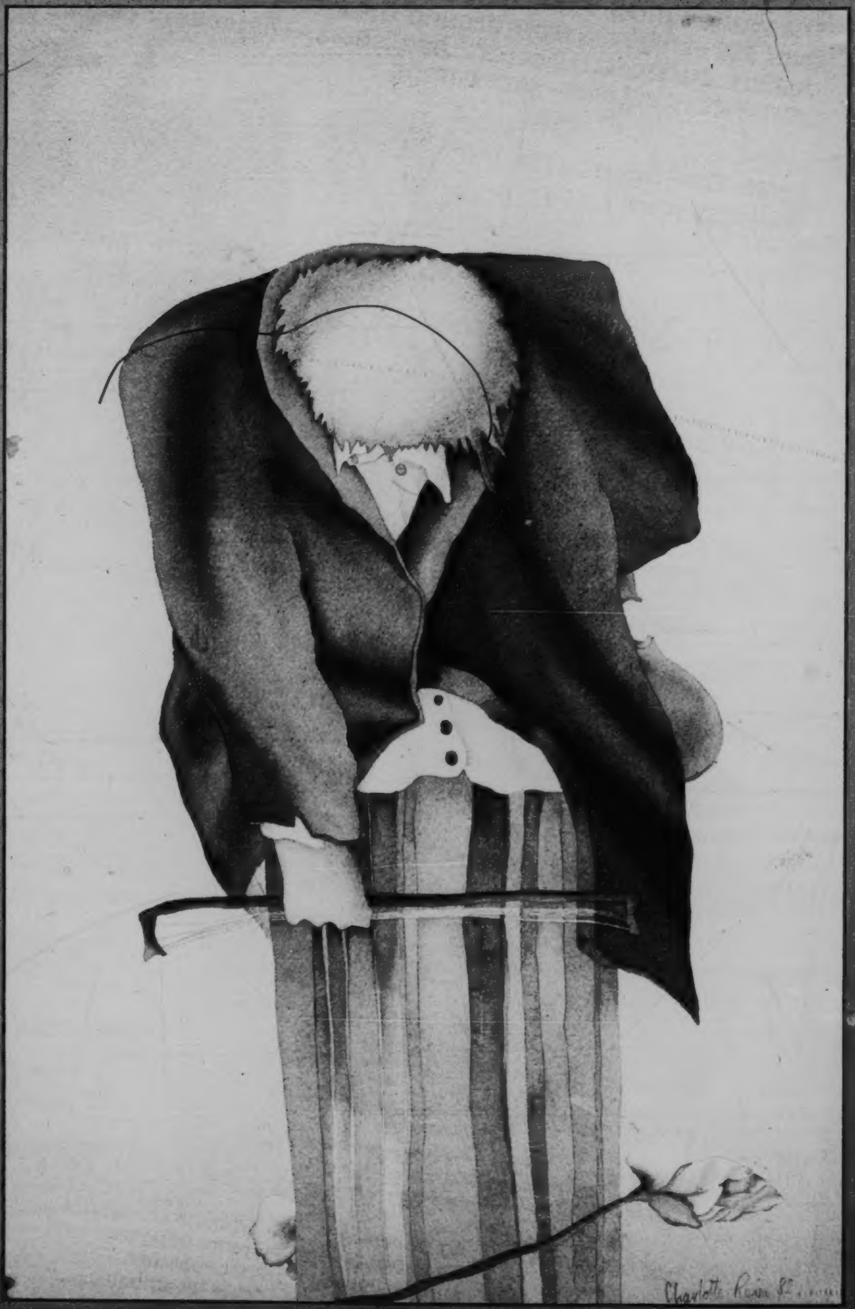

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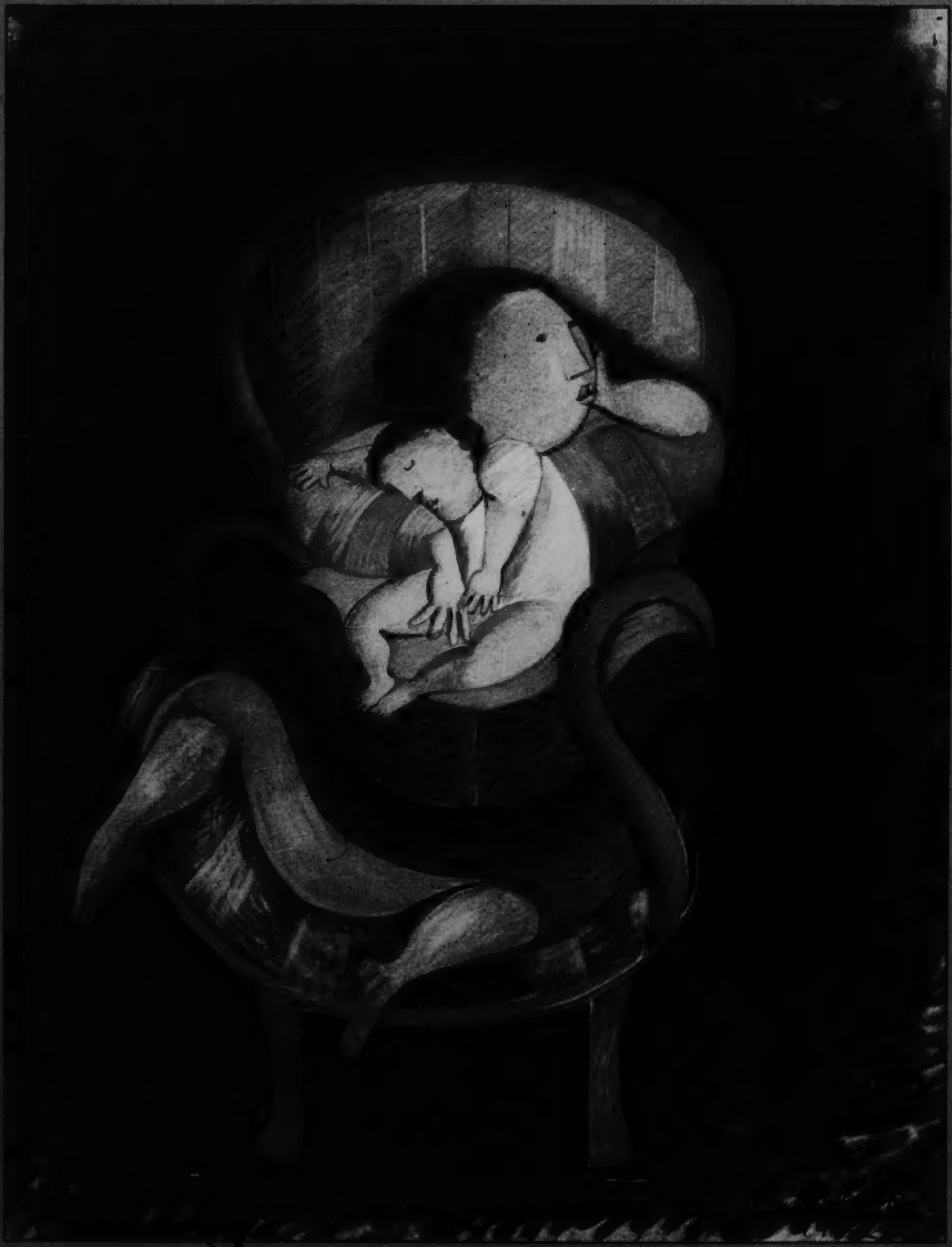

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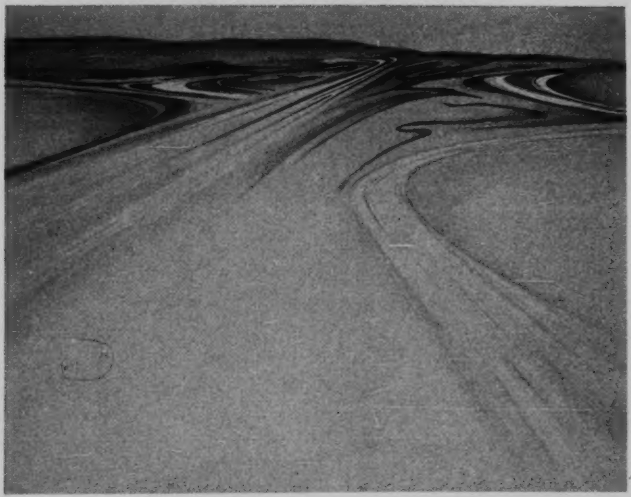

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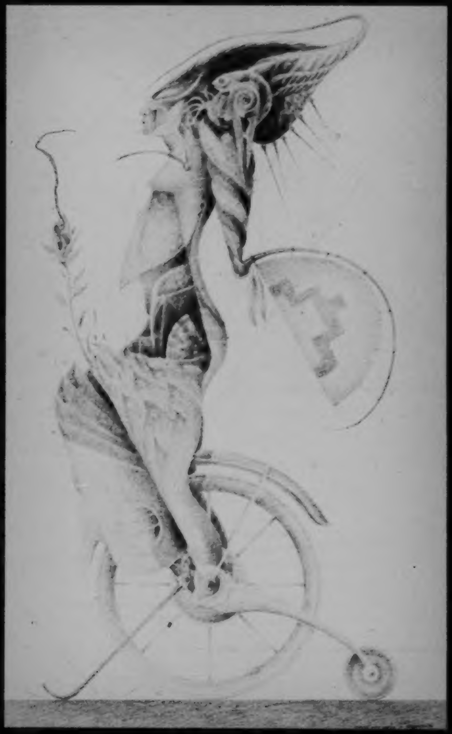

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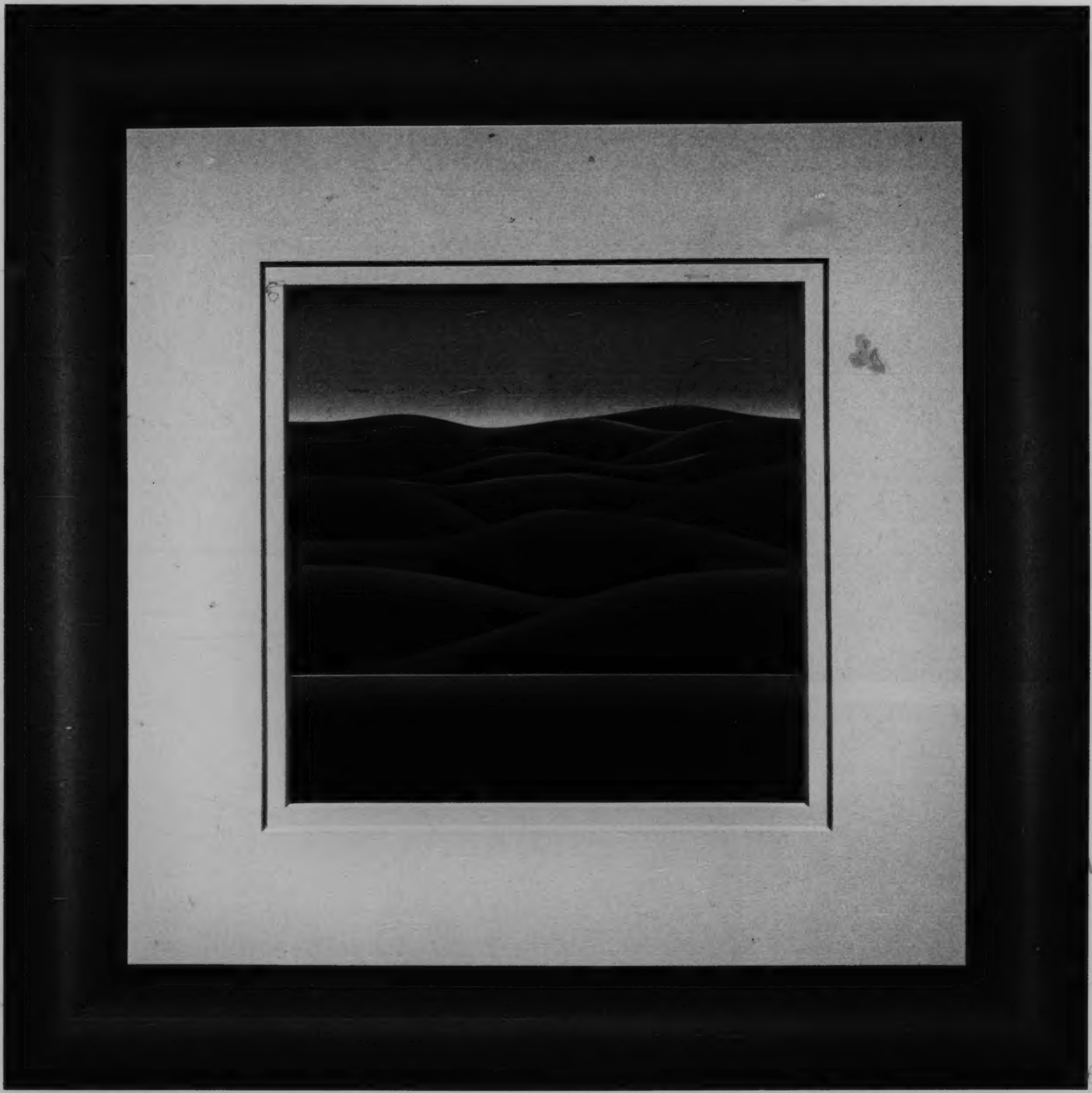

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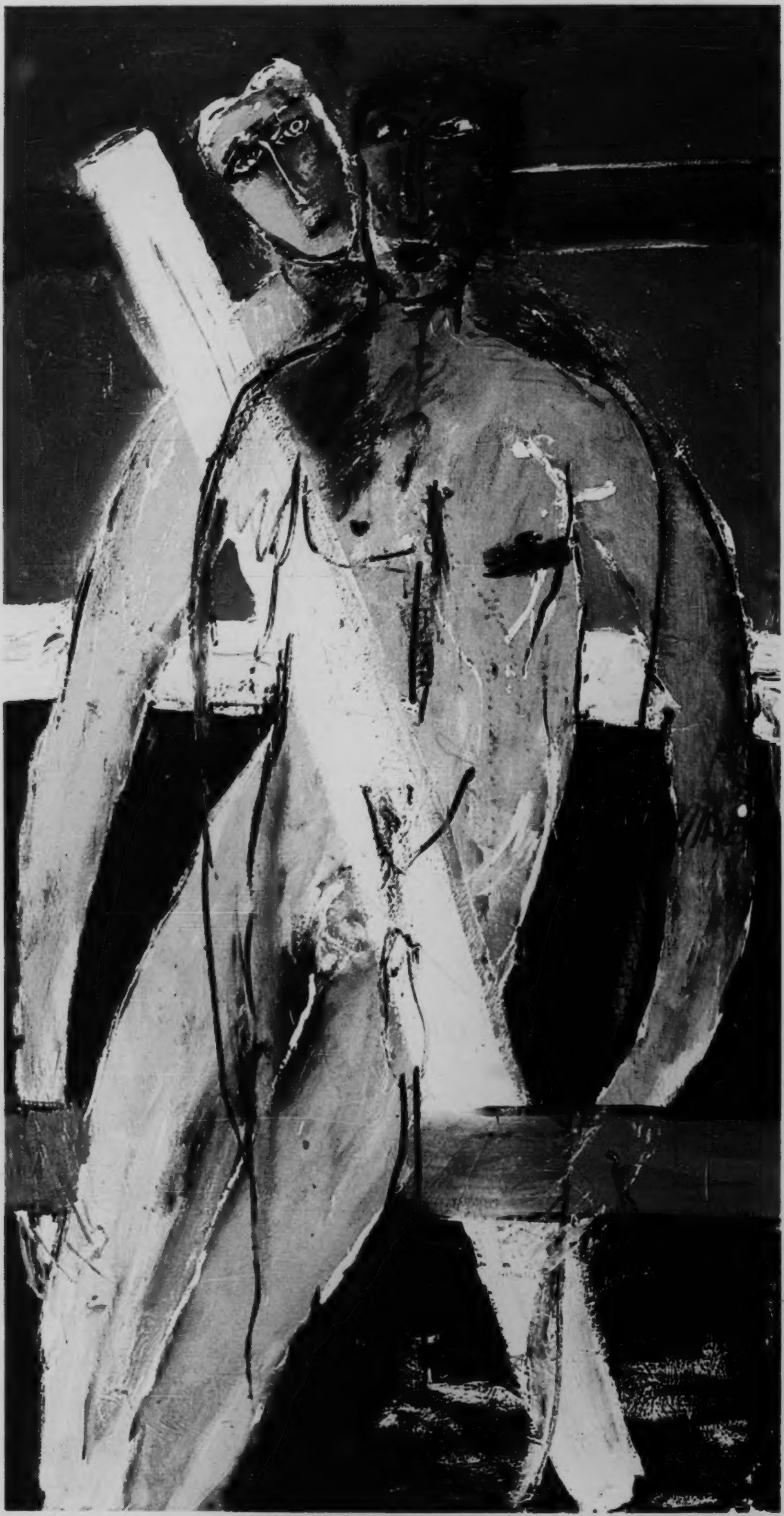

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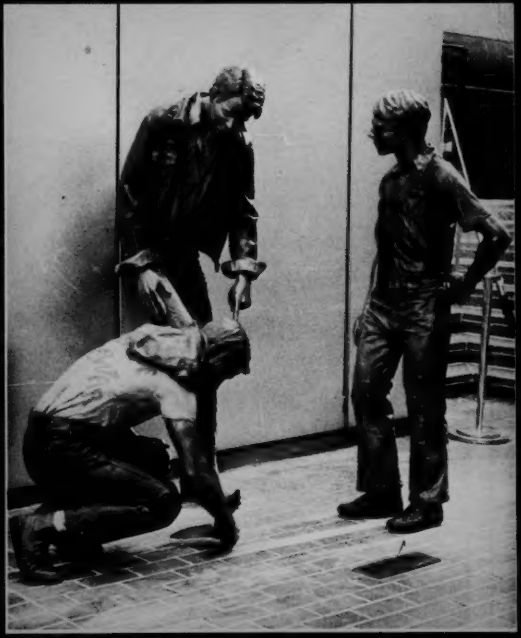

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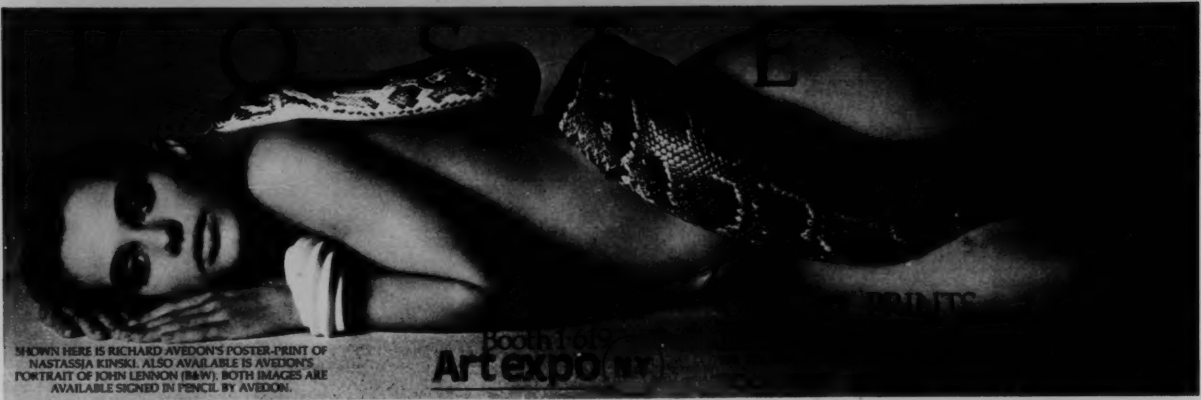

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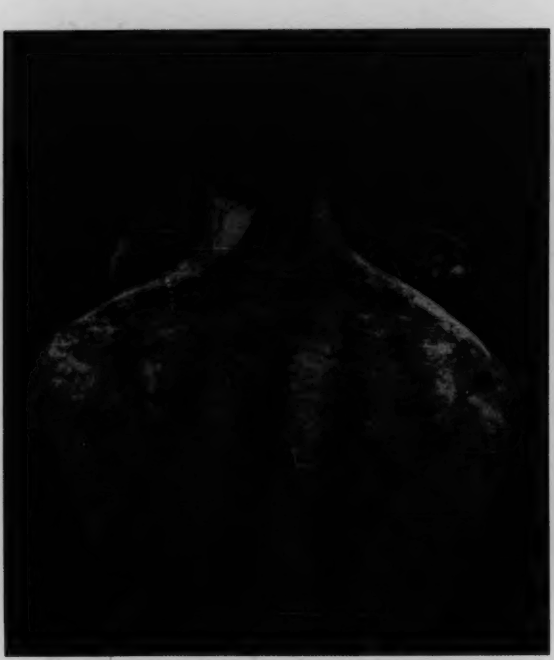
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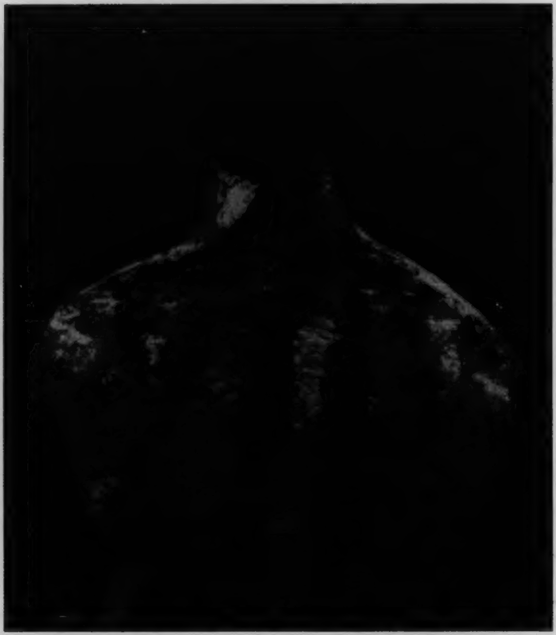
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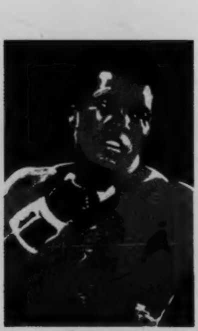
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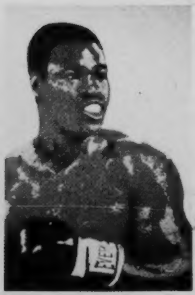

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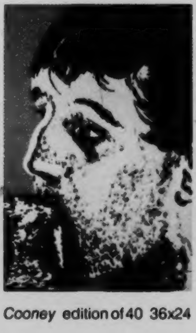
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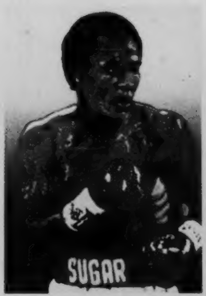

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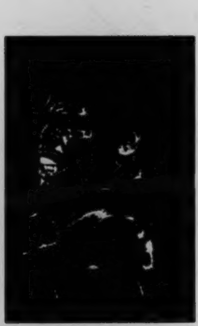
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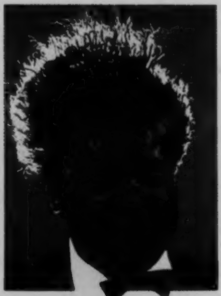
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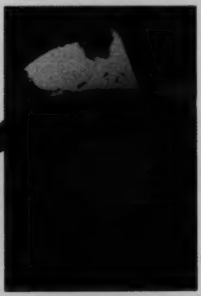
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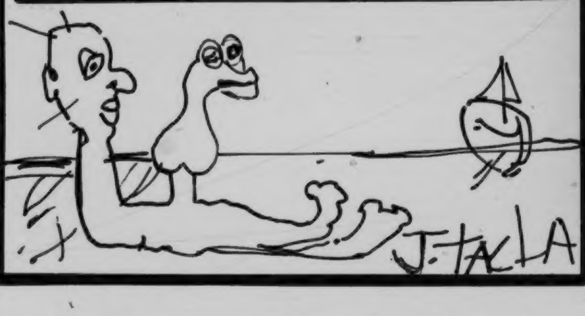

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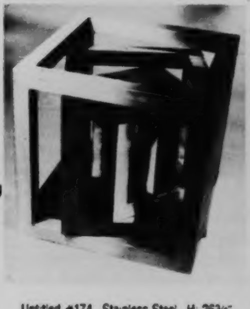

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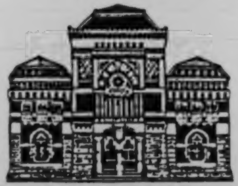

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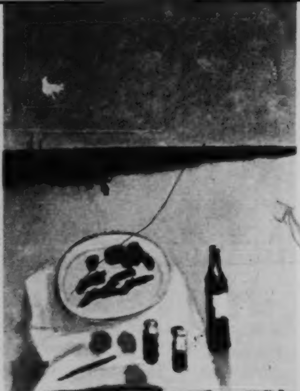

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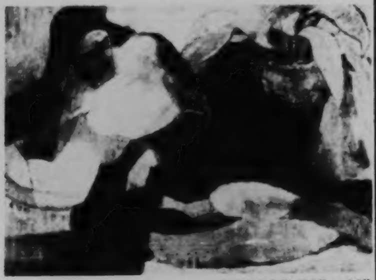

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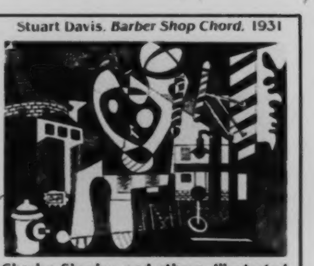

Stuart Davis, *Barber Shop Chord*, 1931

Works by George Bellows, Rockwell Kent, Grant Wood, John Steuart Curry, Lyonel Feininger, Reginald Marsh, Isabel Bishop, Thomas Hart Benton, Raphael Soyer, Childe Hassam, Louis Lozowick, John Taylor Arms, Milton Avery, Stuart Davis, John Marin, Edward Hopper, Charles Sheeler, and others. Illustrated catalogue available on request from the New York gallery. On view at AAA/Philadelphia in March. On view at AAA/New York in April.

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Fiera del Levante

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INTERNATIONAL EXHIBITION DIRECTORY

A guide to current exhibitions abroad

ARGENTINA	BUENOS AIRES	☎ 54 (1)
	RUTH BENZACAR Talcahuano 1216-1° • Tel. 41-8549, 42-5614/5568	**Arnaiz, Aizenberg, Audivert, Benedit, Benguria, Cáceres, Castilla, De Monte, Esteves, Kleiman, Puente, Robirosa, Smoje, Torroja, Vegezzi.**
	DEL RETIRO Florida 943 • Tel. 32.5850	Gallery artists: **Pablo Bobbi, Marcello Bonevardi, Sergio Camporalle, Dalla Cujat, Lea Lublin, Aldo Parella, Daniel Selaga.**
AUSTRIA	INNSBRUCK	☎ 43 (5222)
	KRINZINGER Adolf Pichlerplatz 8 • Tel. 32,131	**Lois Weinberger**, sculpture
	VIENNA	☎ 43 (222)
	ARIADNE Bäckerstrasse 6 • Tel. 52.94.79	**Axel Mötkel**, oil paintings and works on paper
	GALERIE HUMMEL Bäckerstrasse 14 • Tel. 52 12 96	Mar. 2-26, **Evelyn Egerer**, "Works in Space"
	GRITA INSAM Köllnerhofg. 6 • Tel. 52.53.30	**Guiseppe Chiari**, photos and scores; light concert
	NÄCHST ST. STEPHAN Grunangergasse 1/11 II • Tel. 52.12.66	Feb. 28-Mar. 19, Young Austrian artists: **Clemens Kaletsch, Peter Kogler, Ernst Trawöger, Martin Walde**
	ULYSSES Opernring 21 • Tel. 57.12.26.	**Barbara Pflaum**, photographs. Catalogue Available.
BELGIUM	ANTWERP	☎ 32 (2)
	AVANTGRADE Volkstraat 60 • Tel. 216.04.81	**Panamarenko**
	MICHELE LACHOWSKY 27 Waalse Kaai • Tel. 237.23.93	Video in collaboration with the Palais des Beaux Arts of Charleroi
	LENS FINE ART Mechelsesteenweg 146 • Tel. 237.68.57	**Ger Lataster and Pol Bury**
	"121" Mechelsesteenweg 121 • Tel. 218.68.73	
	BRUSSELS	☎ 32 (2)
	ALBERT BARONIAN 89, Avenue Emile de Beco • Tel. 647.3414	**Antonio Dias**
	ISY BRACHOT 62a, Avenue Louise • Tel. 511.05.25	Until Mar. 26, **Vasilije Jordan**
	CAMOMILLE 30, Rue Vilain XIV • Tel. 649.23.68	Until Mar. 31, **Markus Raetz and Zush**
	FABIEN DE CUGNAC 55, Rue de Livourne • Tel. 537.14.15	Mar. 18-27, *8th Fair Art Actuel* in Brussels: **Bram Bogart, Jacques Charlier, Mark Luyten, Walter Swennen**

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	BRUSSELS (CONT'D)	☎ 32 (2)
	CHARLES KRIWIN 20, Rue de Belle-Vue • Tel. 647.3109	International Accrochage
	PALAIS DES BEAUX ARTS 10, Rue Royale • Tel. 512.04.03	8th Fair: *Art Actuel*
	POST-SCRIPTUM 37, Rue des Eperonniers • Tel. 511.96.43	Books and catalogues on contemporary art and photography, records.
	GHENT	☎ 32 (91)
	BARONIAN/LAMBERT Oudburg 22 • Tel. 254.057	**Futura 2000**
	RICHARD FONCKE 18 St. Janvest • Tel. 23.81.28	Furniture by **Rietveld** and **Roger Raveel**
	GEWAD 23 Gewad • Tel. 25.56.16	Until April 19, **Marthe Wéry**, **Cindy Sherman** and **Marleen Dumas**
	MUSEUM HEDENDAAGSE K'NST. Citadelpark • Tel. 21.17.03	"*Museum Zoekt Museum*" in Collaboration with V.M.H.K.
	KNOKKE	☎ 32 (50)
	ELISABETH FRANCK 124 Kustlaan • Tel. 606.881	The Gallery is closed through March.
COLOMBIA	BOGOTA	☎ 57
	QUINTANA Carrera 11 N° 85-62 • Tel. 236.8226	XIXth and XXth Century paintings: **Botero**, **Degas**, **Gauguin**, **Hockney**, **Matisse**, **Moore**, **Picasso**, **Rodin**, **Vuillard**
ENGLAND	CAMBRIDGE	☎ 44 (223)
	KETTLE'S YARD GALLERY Northampton Street • Tel. 352.124	Mar. 5-Apr. 10, Paper as Image: An ACGB Touring Exhibition
	LONDON	☎ 44 (1)
	ANNE BERTHOUD GALLERY 1 Langley Court • Tel. 836.73.57	Until Mar. 31, **Alexandra Leadbeater**: "Music Room"
	ART HOUSE 213 South Lambeth Road • Tel. 735.2192	Representing Contemporary British Artists, including **John Bellany** By Appointment
	IAN BIRKSTED 37 Great Russell Street • Tel. 637.2673	Until Mar. 9, **Nicholas Volley**, new paintings; Mar. 16-Apr. 16, **Michael Porter**, paintings and drawings.
	BLOND FINE ART 33 Sackville Street • Tel. 437.1230	Until Mar. 19, **Charlotte Ardizzone**, recent paintings; Mar. 24-Apr. 24, **David Bomberg**, works on paper
	CHRISTIE'S PRINT COLL'CTION 8 Dover Street • Tel. 499.6701	Graphics by British and international artists. **Hockney**, **Moore**, **Sutherland**, **Miró**, **Chagall**, others. Catalog (quote AIAIED).
	ANTHONY d'OFFAY 23 Dering Street • Tel. 499.4695	Feb. 23-Mar. 25, **Mario Merz**, important works 1966-1983 As of Mar. 30, **Richard Long**
	12 DUKE STREET GALLERY Duke Street, St. James • Tel. 930.52.47	Until Mar. 11, **Graham Snow**, recent work Mar. 14-25, 19th and 20th century drawings and paintings
	FISCHER FINE ART 30 King Street, SW1 • Tel. 839.3942	Until Mar. 25, **Tim Storrier**, first London exhibition
	GIMPEL FILS 30 Davies Street • Tel. 493.2488	Until Mar. 19, **Rafael Mahdavi**, paintings Mar. 22-Apr. 16, **Susan Hiller**, recent work
	NIGEL GREENWOOD, INC. 41 Sloane Gardens • Tel. 730.8824	Portfolios by **Baldessari**, **Borofsky**, **Chia**, **Clemente**, **Cucchi**, **Disler**, **Penck**, **Winnewisser**, published by **Peter Blum Editions**, New York
	I.C.A. The Mall, SW1. • Tel. 930.3647	Until Apr. 4, Drawings by architects; Mar. 2-Apr. 2, Artists' Architecture: Scenes and conventions; Until Mar. 27, Houses and Homes
	NICOLA JACOBS 9 Cork Street • Tel. 437.3868	Mar. 1-26, **Jon Groom**, paintings; Mar. 29-May 7, The Figurative Exhibition II, including **Simon Edmondson**, **Ken Kiff** & others
	BERNARD JACOBSON, LTD. 2A Cork Street • Tel. 439.8355	Mar. 5-Apr. 7, mixed painting show
	LEWIS JOHNSTONE GALLERY 7 Bolton Gardens (Old Brompton Rd.) • Tel. 373.1192	Mar. 2-26, **Rose Garrard** Mar. 31-Apr. 23, **Stuart Brisley**
	ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews • Tel. 637.5517/8	Until Mar. 12, **M. Kawabata**, paintings, **Lee U. Fan**, paintings & watercolors **Y. Saito**, sculpture, reliefs & works on paper; Mar. 17-Apr. 16, **Peter Kalkhof**
	KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street • Tel. 439.1096	March, **Anthony Caro**, recent sculpture (with Waddington Galleries) April, **Bhupen Khakhar**, recent paintings

LONDON (CONT'D)	☎ 44 (1)
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street • Tel. 262.1539	Through March: Art and Language
MAYOR GALLERY 22A Cork Street • Tel. 734.3558	Until Mar. 18, **Ivor Abrahams**, recent sculpture Mar. 22-Apr. 30, **Picasso**, paintings
PETERSBURG PRESS 59A Portobello Road • Tel. 229.0105	Through March, **Roy Lichtenstein**, "7 apple woodcuts"; **Jim Dine**, graphics Other works by: **Hockney, Hodjkin, Johns, Stella**
PICCADILLY GALLERY 16 Cork Street • Tel. 499.4632	Mar. 15-Apr. 16, **Graham Arnold**, recent paintings and drawings
REDFERN GALLERY 20 Cork Street • Tel. 734.17.32 734.05.78	Through March, **Keith Vaughan**, paintings and gouaches of the 50's
EDWARD TOTAH GALLERY 39 Floral Street • Tel. 379.6241	Until Mar. 19, **Picasso**, *"Caisse à Remords"* a series of 45 etchings 1920-1955 (Catalogue available)
WADDINGTON GALLERIES 2, 4 & 34 Cork St. • Tel. 439.1866	Mar. 2-26, **Anthony Caro** (with the Knoedler Gallery), recent sculpture in steel and bronze
OXFORD	☎ 44 (865)
MUSEUM OF MODERN ART 30 Pembroke Street • Tel. 722.733	Until Mar. 13, painter as photographer; Until Mar. 27, **R. Mason**, 1952-82, color sculptures, drawings & bronzes; Mar. 16-27, recent works by Ruskin students
SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	"New painting from the South" As of Mar. 22, mixed exhibition

FRANCE

BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • Tel. 44.16.35	Until Mar. 5, **Castelli, Fetting, Salome**, paintings; **David Hockney**, photos; Mar. 18-Apr. 23, **Georg Baselitz**, sculpture; **Georges Rousse**, photos
CANNES	☎ 33 (9)
GALERIE HERBAGE 17. Rue des Etats-Unis • Tel. 39.19.15	En permanence: **Calder, Max Ernst, Matisse, Miró, Picasso, Chadwick, Hepworth, Moore, Nicholson, Sutherland**
LYONS	☎ 33 (7)
E.L.A.C. Centre d'Echanges Lyon Perrache • Tel. 842.27.39	Until Mar. 15, *"Figures imposées"* Mar. 30-May 29, *"New York et Lyon, Soieries et nouveaux Textils"*
LE NOUVEAU MUSEE 11, r. Dr. Dolard-69100 Villeurbanne • Tel. 884.55.10	Until Mar. 7, **Richard Prince, Marianne Eigenheer** Mar. 17-May 15, **Markus Raetz**, drawings and sculpture
NICE	☎ 33 (93)
GALERIE PAUL HERVIEU 26, Rue Pastorelli • Tel. 80.02.10	Paintings and gouaches by **Atlan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart** and **Key Sato.**
PARIS	☎ 33 (1)
BAMA 40, Rue Quincampoix • Tel. 277.38.87	Until Mar. 5, **Paula Gabriel**: "The State of Being Side by Side" Mar. 12-Apr. 16, **Georg Brecht**, boxes
BAR DE L'AVENTURE (Caroline Corre) 53, Rue Berthe • Tel. 255.37.76	American books of artists: **Bacon, Baron, Benes, Broadus, Brody-Lederman, Cornell, Christo, Fife, Giersbach, Gystin, Greenbaum, Hammond, May** & others
BEAUBOURG 23, Rue du Renard • Tel. 271.20.50	Mar. 15-Apr. 31, **Ben**, portraits
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • Tel. 326.9707	**Leonardo Cremonini**, paintings and watercolors
ISY BRACHOT 35, Rue Guénégaud • Tel. 354.22.40	Mar. 2-Apr. 16, **Roland Cat**, drawings
GALERIE JEANNE BUCHER 53, Rue de Seine • Tel: 326.22.32. 326.75.23	Accrochage of gallery artists
FARIDEH CADOT 77, Rue des Archives • Tel. 278.0836	Mar. 5-Apr. 5, **Jean Clareboudt**, sculpture
LOUIS CARRE ET CIE. 10, Avenue de Messine • Tel. 562.57.07	*Accrochage*
JEAN CHAUVELIN 147, Rue St. Martin • Tel. 887.77.76	Russian and European Constructivists, gallery artists.
CREATIS ESPACE ALTERNATIF 50, Rue du Temple • Tel. 887.28.56	Feb. 15-Mar. 12, **Burattoni** and **Renée Fouque**: *"Parcs les bassins opus 2"* **Charles van Hoorick**, photos; Mar. 15-26, **Ben**; Mar. 29-Apr. 29, *"Scriptural"*

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CHANTAL CROUSEL 80, Rue Quincampoix • Tel. 887.6081	Until Mar. 22, **Bruce McLean**, recent paintings As of Mar. 26, **Gilbert and George**, recent photos pieces
JACQUES DAMASE Galerie de Varenne, 61 Rue de Varenne, • Tel. 705.55.04	Caligraphies et contre écritures du XVIe à Matisse, **Roland Barthes**, **Lautréamont**, **Twombly** à l'occasion de la publication d'un livre
DURAND-DESSERT 3, Rue des Haudriettes • Tel. 277.6360	Through Mar. **Stanley Brouwn** As of Mar. 12, **Ben** "*Trous et eaux sales*"
LE DESSIN 27, Rue Guenegaud • Tel. 633.04.66	Feb. 24-Mar. 31, **Olivier Agid**, "*Dessins sur la Ville*"
ERIC FABRE 6, Rue du Pont de Lodi • Tel. 325.42.63	Feb. 26-Mar. 19, **Didier Vermeiren**, sculpture
PAUL FACCHETTI 20, Avenue de Friedland • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • Tel. 325.18.73	**Moninot**, new work
GALERIE FARIS 50, Rue de l'Université • Tel. 544.29.48	**Nasiri** (Iraki painter), paintings and etchings
JEAN FOURNIER 44, Rue Quincampoix • Tel. 277.3231	Until Mar. 9, **Hantaï** at the A.R.C.A. fair in Marseille. 65 cours Julien, Marseille
GALERIE DE FRANCE 50-52, Rue de la Verrerie • Tel. 274.38.00	**Domela**, *réalisations* 1922-1982
LILIANE FRANCOIS 15, Rue de Seine • Tel. 326.94.32	Until Mar. 24, **Duran**, paintings
MAURICE GARNIER 6, Avenue Matignon • Tel. 225.61.65.	**Bernard Buffet**, permanently.
DANIEL GERVIS GALLERY 34, Rue du Bac • Tel. 261.11.73	**Benrath**, **Constant**, **Dubuffet**, **Eterovic**, **Gerzo**, **Ghertman**, **Malaval**, **Montyn**, **Mutal**, **Nevelson**, **Olson**, **Pan**, **Pasotti**, **Toledo**, others.
GILLESPIE/LAAGE/SALOMON 24, Rue Beaubourg • Tel. 278.1171	Until Apr. 2, **Georg Baselitz**, recent paintings, drawings and linocuts
GALERIE MARWAN HOSS 12, Rue D'Alger • Tel. 296.39.45	"Important works: Masters of the 19th and 20th century," drawings and sculpture
SAMY KINGE 54, Rue de Verneuil • Tel. 261.1907	Until Mar. 9, **Matta**, **Victor Brauner**, **St. Phalle**, **Marcel Raysse** Mar. 10-Apr. 9, **Watchi**: "*Images d'ailleurs*," recent paintings
LAHUMIERE 88, Bd de Courcelles • Tel. 763.03.95	Mar.-Apr., **André Masson**, pastels and etchings
LA HUNE GALERIE EDITIONS 14, Rue de l'Abbaye • Tel. 325.54.06	**Fred Deux**, recent drawings, and etchings. **Dorni**, **Fassianos**, **Folon**, **Hayter**, **Coz** and **Piza**
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion.
YVON LAMBERT 5, Rue de Grenier St. Lazare • Tel. 271.09.33	As of Mar. 5, **Niele Toroni**
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • Tel. 633.5602	Until Mar. 12, **John Kaucher**: nudes Mar. 22-Apr. 9, **Massimo Polini**: "Détournement"
BAUDOIN LEBON 36, Rue des Archives • Tel. 272.09.10	Until Mar. 19, **Monique Frydman**, recent paintings **Antoine Bootz**, photos
ADRIEN MAEGHT 46, Rue du Bac • Tel. 222.12.59	**Xavier Grau**, paintings **Jan Voss**, prints
GALERIE MAEGHT 13 & 14, Rue de Téhéran • Tel. 563.13.19	Until Mar. 15, **Henry Moore**, sculpture and drawings 1972-1982, etchings and illustrated books; **Ed and Nancy Kienholz**: "Women"
MUSEE D'ART MODERNE de la Ville • 11 Ave. Prés. Wilson • Tel. 723.61.27	
DENISE RENE 196, Blvd. St. Germain • Tel. 222.77.57	**Sempere**
DARTHEA SPÉYER 6, Rue Jacques Callot • Tel. 354.78.41	Until Mar. 19, **Sam Gilliam** Until Apr. 15, artists of the gallery
STADLER 51, Rue de Seine • Tel. 326.91.10	Until Mar. 19, group show of gallery artists As of Mar. 24, **Tremeur**, recent work

PARIS (CONT D)	☎ 33 (1)
NANE STERN 25, Ave. de Tourville • Tel. 705.08.46	Until Mar. 19, **Jean-Paul Jappé**, paintings Mar. 22-27, the gallery is at the International Art Fair in Stockholm, Sweden
DANIEL TEMPLON 30, Rue Beaubourg • Tel. 272.14.10	Mar. 12-Apr. 14, **Carl Andre**
TRANS/FORM 22, Ave de la Bourdonnais • Tel. 550.40.32	As of Mar. 7, **Gianmarco Montesano** "*Io, daró loro . . .*", presentation by **Philippe Sollers**
GALERIE VALLOIS 41, Rue de Seine • Tel. 329.50.94	**Csaky, Biegas, Rodin, Dunand, Ruhlman, Franck, Cheret.** Fine furniture of the Thirties.
ZABRISKIE 37, Rue Quincampoix • Tel. 272.35.47	Mar. 8-Apr. 23, **Paul Strand**, Mexican photographs
LES SABLES D'OLONNE	☎ 33 (51)
MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • Tel. 32.01.16	**Victor Brauner**, 11 recent acquisitions of the museum
ST. PAUL DE VENCE	☎ 33 (93)
FONDATION MAEGHT Saint Paul de Vence • Tel. 32.81.63	Until Mar. 13, **Anne Madden** Mar. 19-May. 5, **Sam Francis**, paintings and monotypes
GALERIE CATHERINE ISSERT Saint Paul de Vence • Tel. 32.96.92	Artist of the gallery: **Ben, Boisrond, Christo, Pagès, Romeda**, group show
TOULON	☎ 33 (94)
MUSEE DE TOULON 20, Boulevard Leclerc • Tel. 93.15.54	Until Mar. 7, **Anne Français, Jean Marie Poumeyrol, Hélène et Rachel Theret;** Mar. 17-Apr. 17, Swiss Contemporary drawings

GERMANY

BERLIN	☎ 49 (30)
GALERIE LIETZOW Knesebeckstrasse 32 • Tel. 881.28.95	Until Mar. 19, Accrochage: **Amat, Caballero, Castelli, Santarossa, Salome, Vogt**
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • Tel. 882.77.18	Until Mar. 12, **Dieter Roth**, "*Ladenhüter*" Mar. 15-Apr. 30, **Erwin Heerich**, Works with plastic
GALERIE POLL Lützowplatz 7 • Tel. 261.70.91	Until Mar. 31, **Lambert M. Wintersberger**
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • Tel. 881.8280	Until Apr. 15, **Joan Miró**, *"The Childhood of Ubu,"* watercolors from 1953
BONN	☎ 49 (228)
GALERIE LINSSEN Prinz-Albert-Strasse 47 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg** and **Jan Voss.**
COLOGNE	☎ 49 (221)
ERVEN'S ART SERVICE Machaerstrasse 1 • Te.12.34.36	We hang the shows
GALERIE GMURZYNSKA Obenmarspforten 21 • Tel. 23.66.21/2	Accrochage Small sizes 1915-1930
GALERIE KARSTEN GREVE Wallrafplatz 3 • Tel. 21.39.21	**Detlef Orlop**, photographs
GALERIE HOLTMANN Richartzstr. 10 • Tel. 21.51.50	**Charly Banana** **Michael Heckert**
GALERIE JOLLENBECK Lindenstrasse 20 • Tel. 24.67.59	The gallery is closed until April
RUDOLF KICKEN Albertusstrasse 47/49 • Tel. 21.02.34	Photographs from the 20's and 30's
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • Tel. 21.70.21/221.3740	"8 in Cologne" (8 painters from Cologne)
PAUL MAENZ Schaafenstrasse 25 • Tel. 21. 81.02	Until Mar. 22, **Giulio Paolini** As of Mar. 25, **Georg Jiri Dokoupil**
GALERIE ORANGERIE REINZ Helenstrasse 2 • Tel. 23.46.84	**Henning von Gierke**, new works
GALERIE RECKERMANN Albertusstr. 16 • Tel. 21.20.64	Until Mar. 5, **Bodo Baumgarten** May. 12-Jun. 30, **Alf Lechner**
GALERIE ROLF RICKE Volksgartenstrasse 10 • Tel. 31.57.17	Until mid. Mar. **Helmut Dorner**, drawings Mid. Mar.-mid. Apr., **Axel Kasseböhmer**, paintings

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	COLOGNE (CONT'D)	☎ 49 (221)
	GALERIE WENTZEL St. Apernstrasse 26 • Tel. 24.24.00	As of Mar. 4, **Rolf Rose**, new paintings **Paul Suter**, sculpture
	MICHAEL WERNER Gertrudenstrasse. 24/28 • Tel. 21.06.61	**Georg Baselitz**, sculpture
	GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • Tel. 23.58.37/8	**Bruce Robins**, new works
	DUSSELDORF	☎ 49 (211)
	KONRAD FISCHER Platanenstrasse 7 • Tel. 685.908	**Marisa Merz**
	GALERIE GMYREK Mutter-Ey-Strasse 5. • Tel. 32.77.70	Until mid. Mar. **K. H. Hödicke**, *"Standbilder,"* As of Mar. 16, **Alfred Klinkan**, paintings
	DENISE RENE HANS MAYER Grabbeplatz 2 • Tel. 36.59.72	Until Apr. 2, **David Stoltz**
	KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • Tel. 327.023	**Helmut Middendorf**, paintings
	HAMBURG	☎ 49 (40)
	THOMAS LEVY GALERIE Tesdorpfstrasse 18 • Tel. 45.91.88.	Until Mar. 9, **Wolff Buchholz**, new works Mar. 14-Apr. 23, **Dania Yacoume**, paintings and drawings
	GALERIE MUNRO Barmbeker Str. 138 • Tel. 48.45.52.	**K. H. Hödicke**, paintings and works on paper
	MUNICH	☎ 49 (89)
	GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.84.45	**James Collins**, pastels
	GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • Tel. 29.50.21 & 29.61.10	Mar. 3-Apr. 16, **Georg J. Dokoupil**, oil paintings and drawings
	TANIT Maximilianstr. 36 • Tel. 29.22.33	Mar. 10-Apr. 31, **Paula Mann**, new work 1980-1982
	NUREMBERG	☎ 49 (911)
	GALERIE JOHANNA RICARD Königstrasse 33/37 • Tel. 22.50.20	Russian Avant-Garde
	STUTTGART	☎ 49 (711)
	MAX·ULRICH HETZLER GmbH Schwabstrasse 2 • Tel. 62.15.38	Group Show: **Werner Büttner, Mattin Kippenberger, Albert Oehlen** and **Markus Oehlen**, recent paintings
GREECE	ATHENS	☎ 30 (1)
	KAREN & JEAN BERNIER Marasli 51 • Tel. 723.5657	**Martin Silverman**, scultpure; **Jack Barth**, paintings
HOLLAND	AMSTERDAM	☎ 31 (20)
	GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	**Appel, Brands, Constant, Corneille, Cottavoz, Henning-Pedersen, Lindstrom, Saura, Sonderlinque** and others.
	STEDELIJK MUSEUM Paulus Potterstraat 13 • Tel. 73 21 66	Until Apr. 10, **B. Akkerman**, retrospective
	EINDHOVEN	☎ 31 (40)
	STEDELIJK VAN ABBEMUSEUM Bilderdiiklaan 10 • Tel. 44.85.55	Until Mar. 6, **Markus Lüpertz** and the permanent collection Mar. 11-Apr. 24, **James Lee Byars** and the permament collection
ITALY	BARI	☎ 39 (80)
	MARILENA BONOMO Via Nicolò dell' Arca 19 • Tel. 21.01.45	**Tony Cragg**
	BOLOGNA	☎ 39 (51)
	DE FOSCHERARI Via Goidanich 1 • Tel. 27.52.26.	*"Idea del Oro"*, **Bartolini, Ceroli, Cotani, Jori, Manai, Melotti, Mattiacci, Nagasawa, Morales, Penone, Pozzati, Turcato, Sartelli**
	FABJBASAGLIA Via Farini 26 • Tel. 23.49.22.	Mar. 5-8, The Gallery is present at the Bologna Art Fair: **Bruno Benuzzi**, works on paper of various artists
	GALLERIA FORNI Via Farini 26 • Tel. 27.07.60	**Karl Plattner**, paintings
	STUDIO G7, G. GRIGOLO Via Val d'Aposa 7C • Tel. 26.64.97.	**Omar Galliani**

BRESCIA	☎ 39 (30)
MASSIMO MININI Via Apollonio, 68 • Tel. 56.275	Group show, early works by **Giovanni Anselmo, Alighiero Boetti, Luciano Fabro, Jannis Kounellis, Paolo Icaro, Giulio Paolini, Salvo**
PIERO CAVELLINI Via Fratelli Bandiera 18 • Tel. 57 401	**Radu Dragumirescu**, paintings
FLORENCE	☎ 39 (55)
GALLERIA SCHEMA Via della vigna nuova 17. • Tel. 28.40.90.	By appointment
MILAN	☎ 39 (2)
SALVATORE ALA Via Mameli 3 • Tel. 716-500	**Domenico Gnoli; Kounellis**
ARIETE GRAFICA Via S. Andrea, 5 • Tel. 79.55.73	**Borofsky**, drawings
ARTE BORGOGNA Via Borgogna 7 • Tel. 709.330 704.826	**Dova**
ARTRA/STUDIO Via Fiori Chiari 8 • Tel. 861.190	**Buren, Cotani, Dezeuze, Erben, Gierke, Griffa, Gianfranco Notargiacomo, Pinelli, Verna, Viallat**
STUDIO CANNAVIELLO Piazza Beccaria 10 • Tel. 837.6368	**Martin Disler**
DIAGRAMMA (Luciano Inga Pin) Via Pontaccio 12a • Tel. 874.237	**Luciano Palmieri** **Gianantonio Abate**
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FRANCOISE LAMBERT Bastioni di Porta Nuova 11 • Tel. 650.087	**Dennis Oppenheim**
LORENZELLI ARTE Via Sant'Andrea 19 • Tel. 783.035	Until Mar. 15, **Alberto Magnelli**
STUDIO MARCONI Via Tadino 15 • Tel. 225.543	Three artists of the **Stephen Wirtz** Gallery in San Francisco, five artists of the Lens Gallery in Antwerp; **Claudio Verna**, one man show
GALLERIA DEL MILIONE Via Bigli 21 • Tel. 780.879	**Saporiti, Marino Marini**
MASSIMO MININI Via Cavalieri des S. Sepolcro • Tel. 86.71.30	**Bertrand Lavier**, new sculpture
GALLERIA SENO Via Ciovasso 11 • Tel. 805.80.64	**Attilio Forgioli**
GALLERIA STENDHAL Via Santo Spirito 10 • Tel. 781.825	**Mario Negri**, sculpture
GALLERIA 32 Via Brera 6 • Tel. 86 76 29	**Lino Mandelli**
FRANCO TOSELLI Via del Carmine 9 • Tel. 805.0434	**Nicola de Maria**
MODENA	☎ 39 (59)
GALLERIA EMILIO MAZZOLI Via Nazario Sauro 58a • Tel. 357.605/243.455	**Agnetti, Boetti, Calzolari, Chia, Clemente, Cucchi, de Maria, Germanà, Paladino, Schifano, Turcato.**
NAPLES	☎ 39 (81)
LUCIO AMELIO Piazza dei Martiri 58. • Tel. 42.20.23/769.0521	Until mid. March **James Brown**; as of mid. March **Gerhard Richter**, part of the Terrae Motus Series
ROME	☎ 39 (6)
GALLERIA ANNA D'ASCANIO Via del Babuino, 29 • Tel. 678.6920	**Balla, Broodthaers, Burri, Carrà, Cucchi, Guttuso, Manzu, Melotti, Turcato**
GIULIANA DE CRESCENZO Via del Paradiso 41 • Tel. 656.9546	

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	UGO FERRANTI Via di Tor Millina 26 • Tel. 654.2146	Mar. 25-Apr. 25. **Sol LeWitt**, wall drawings
	L'ISOLA Via Gregoriana 5 • Tel. 679.00.29. / 678.54.77	**Marco Gastini**, new paintings
	GALLERIA IL PONTE Via S. Ignazio 6 • Tel. 679.6114	As of Mar. 10, **Constance La Palombarca:** works on paper, oils and monotypes
	PRIMO PIANO Via Panisperna 203. • Tel. 460.309	Opening of the new gallery
	SPROVIERI 3 Piazzi del Popolo • Tel. 360.8918/361.0975	Futurism Dada Surrealism.
	TONINELLI 86 Piazza di Spagna • Tel. 679.34.88	Important sculpture by: **Bodini, Fontana, Marini, Arturo Martini, Melotti, Moore, Medardo Rosso, Schmettau, Vangi.**
	TURIN	☎ 39 (11)
	GIORGIO PERSANO Via dei Mille 29 • Tel. 835.527	Nicola de Maria, Mimmo Paladino, Michelangelo Pistoletto
	TUCCI RUSSO Corso Tassoni 56 • Tel. 779.304	Until Mar. 10, **Luigi Mainolfi** **Richard Long**
	CHRISTIAN STEIN Piazza San Carlo 206 • Tel. 535.574	Giuseppe Penone
	ALBERTO WEBER Via S. Francesco da Paola 4 • Tel. 839.7493	
	VERONA	☎ 39 (45)
	STUDIO LA CITTA Via Samaritana 10 • Tel. 25.728	Until end March, group show: "Without a theme": **Barucchello, Boero, Camoni, de Maria, Galliani, Jori, Novelli, Patelli, Pistoletto, Pozzati, Schifano, Twombly**
SPAIN	ALMAGRO	☎ 34 (926)
	FUCARES San Francisco, 2 & 3 • Tel. 86 09 02	Francisco Molina
	BARCELONA	☎ 34 (3)
	GALERIA CIENTO Consejo de Ciento 347 • Tel. 215.63 65	**Juan Navarro Baldeweg**, paintings
	SALA GASPAR Consejo de Ciento, 323 • Tel. 318.87.401.318.87.36	Alfaro, Arranz Bravo, Bartolozzi, Clavé, Fenosa, Gudiol, Ibars, Llové, Miró, Picasso, Riera, Rojas, Tarrats, Torrajba, Vila-Casas, Viladecans, Villella.
	GALERIA MAEGHT Calle Montcada 25 • Tel. 310.42.45	Xavier Franquesa Peter Klasen
	RENE METRAS Consejo de Ciento 331 • Tel. 302.05 39	**Román Vallés:** Permanently: **Bechtold, Cuixart, Font Diaz, Hartung, Lleixa, Miró, Pascual** and others.
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	BILBAO	☎ 34 (4)
	GALERIA DE ARTE MUN Gran Via 60 • Tel. 441. 24 00	Celia Canal
	IBIZA BALEARES	☎ 34 (71)
	GALERIA ES MOLI Carretera San Miguel Sta Gertrudis	Azocar, Bechtold, Calbet, Faber, Galbraith, Hedrich, Kugler, Monreal, Segui, Tomlin, Villanueva, Zush.
	MADRID	☎ 34 (1)
	OBRA CULTURAL "LA CAIXA" Paseo Castellana 51 • Tel. 419.0440	An Antology by **Aureliano de Beruete** **"German Expressionists" in the National Library Hall. Porta de Recoletos 20**
	GALERIA KREISLER DOS Hermosilla 8 • Tel. 431.42.64	Until Mar. 12, **Juan Romero** Mar. 5-Apr. 12, **Fernando Sanchez Calderón**
	EGAM Villanueva 29 • Tel. 435 3161	José Mario Lillo

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	GALERIA THEO Marqués de la Ensenada, 2 • Tel. 410.26.51	**Cesar Manrique**
	TORCULO GRAPHICS & BOOKS Claudio Coello 17 • Tel. 275 86 86	Mar. 1-19, **Marco Irizarry**, recent etchings As of Mar. 22, **Francisco San José**, a retrospective of his graphics
	GALERIA FERNANDO VIJANDE Nuñez de Balboa 65 • Tel. 435 8025	*"Mosaico"* collective show
	GALERIA YNGUANZO Antonio Maura 12 • Tel. 231 54 10	**Ernesto Fontecilla**
	MURCIA	☎ 34 (68)
	GALERIA YERBA Vinadel 6 • Tel. 21 00 15	**Amalia Avia**
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SWEDEN	MALMO	☎ 46 (40)
	GALERIE NORDENHAKE Ostra Ronneholmsvagen 5 • Tel. 23.15.33	**Marcia Hafif**, paintings
	STOCKHOLM	☎ 46 (8)
	KONSTRUKTIV TENDENS Nybrogatan 69 • Tel. 61.16.65/61.50.65	**Klaus J. Schoen**, systematic paintings, 1970-1982 **Peter Freudenthal**, new paintings and serigraphs
SWITZERLAND	BASEL	☎ 41 (61)
	KUNSTHALLE BASEL Steinenberg 7 • Tel. 23.48.33	Mar. 3-Apr. 17, **Miriam Cahn** **George Platt Lynes**, photos 1907-1955
	GALERIE BEYELER Baumleingasse 9 • Tel. 23.54.12	**Fernando Botero**, paintings and watercolors
	FELIX HANDSCHIN GALERIE Petersgraben 18 • Tel. 25.59.65	New Contemporary Art
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	CENTRE D'ART CONTEMPORAIN 16, Rue d'Italie • Tel. 28.88.03	Group show
	ECART/BOOKS & FLUXKIOSK 16, Rue d'Italie • Tel. 31.34.73, & 28.88.03	Artists Books, Catalogues and Magazines.
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	WEBER 13, Rue de Monthoux • Tel. 32.64.50	**Francis Mean**, gouaches, collages and etchings

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KONRAD FISCHER Ackerstrasse 44 • Tel. 42.71.61	Gerhard Merz and Lothar Baumgarten
GIMPEL • HANOVER • EMMERICH Tödistrasse 40 • Tel. 202.03.00	Mar. 22-Apr. 30, **Gottfried Honegger**, new works New Gallery: **Vincenzo Baviera**
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WORK GALLERY Trittligasse 24 • Tel. 482.39.58	Contemporary photographs
RENÉE ZIEGLER Rämistrasse 34 • Tel. 251.23.22	Until Mar. 19, **Bernhard Luginbuehl** Mar. 26-Apr. 27, **Daniel Spoerri**, new objects

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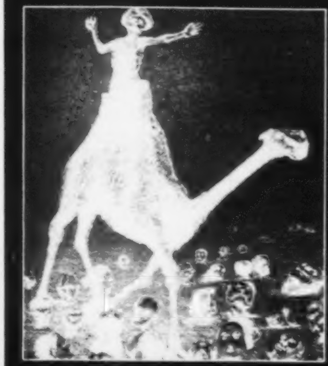

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1983 Federal Arts Appropriations

The 1983 budgets are established for federal arts agencies.

The **Institute of Museum Services**, which the Reagan administration attempted to phase out two years in a row, **is funded at $10.8 million**. With its unused '82 funds which will be carried over, the IMS will have an '83 budget of $11.5 million.

The **National Trust for Historic Preservation**, for which the Administration also requested zero-level funding, will receive $26 million. The **Commission of Fine Arts**, Washington, D.C. is up to $319,000 from last year's $303,000. Two groups funded by a 1982 continuing resolution: **Arts in Education** remains at the '82 level of $2.02 million; the **USICA** will spend about $1.5 million on its visual arts activities in 1983, almost double last year's funding level.

The **National Endowment for the Humanities** is budgeted at **$130 million for '83**, down $600,000 from '82 but considerably higher than Reagan's request of $96 million. [See details of the NEA '83 budget on p. 11.]

Federal Vacancies Filled

President Reagan's four, final appointments to the **National Council on the Arts and Humanities**, the National Endowments' 26-member advisory board, have been confirmed: **Douglas Dillon**, Metropolitan Museum of Art trustee and lawyer; **Raymond Learsy**, trustee of the Whitney Museum and president of Agricultural and Industrial Corporation; **George Schaefer**, TV, film and theater director and producer; architect **William Van Allen**, American Institute of Architects fellow and partner of Carroll, Grisdale and Van Allen.

The Senate also confirmed **Reagan's seven new appointments to the National Museum Services Board**, the 15-member policy-making body of the Institute of Museum Services. With the exception of **Craig Black**, director of the Los Angeles County Natural History Museum (also the sole Democrat among the President's choices), the new members have limited, if any professional museum experience: **Elizabeth Helms Adams, Alice Wright Algood, Ann Duncan Haffner, Carolyn Hume, F. Richard Hsu, Dorothy Tyson**. (Four of the seven are from California.) In response to the recent seven-month period when nine vacancies on the National Museum Services Board created administrative difficulty for the IMS, Congress has required that presidentially appointed members of the board and the National Council continue to serve after their terms have expired until their replacements are confirmed.

Chairman Frank Hodsoll has filled the last vacancy at the **NEA**: **Andrew Oliver Jr.**, former head of the Textile Museum in Washington, D.C. has been named **museum program director**, replacing Tom Freudenheim who left in Oct. '82 to become director of the Worcester (Mass.) Museum.

New posts created at the **NEA's partnership office**: **Anthony Turney**, who will continue to serve as director of state programs, is deputy to the chairman for public partnership in charge of state and local art support. **Cynthia Grassby** is deputy to the chairman for private partnership with responsibility for NEA's challenge grant and advancement programs. **Ann Van Devanter** is director of special partnership projects to encourage private-sector arts funding.

Museumorama

The principal museums of Baltimore, Boston and Washington, D.C. have completed major overhauls in recent months. Most conspicuous is the **Baltimore Museum's**, which included the addition of yet another wing to the multiple extensions of its 1929 building, designed by John Russell Pope. The new east wing facade combines a two-story glass-curtain wall, a taller piano-curve wall covered in ceramic tile, and a flat end wall of the same Tennessee limestone as the original Pope structure. The $4.5-million extension, designed by Philadelphia architects Bower Lewis Thrower, contains four temporary exhibition galleries, with a total of 6,000 square feet, plus a 400-seat auditorium, cafe, sales and rental gallery, classroom and lecture hall.

Last month, **the National Gallery unveiled the entirely remodeled ground floor interior** of its "old" West building, also designed by Pope. The 10-year project cost $16.7 million, of which the Federal government provided $3.7 million. The exhibition area—40,000 square feet divided between 45 galleries—is nearly twice its former size due to the transfer of offices to the museum's I.M. Pei-designed East building, which opened in '78. With the reopening of the ground floor, the number of objects on view from the permanent collection doubles.

The **Boston Museum of Fine Art's Asiastic wing**, closed for renovations since 1978, reopened in November. Repository of what is said to be the world's largest Asiatic art collection, the redesigned wing features 26 newly climate-controlled galleries in which 3,500 objects spanning 20 centuries are on view. An increase in exhibition area (it now totals 38,000 square feet) provides room for separate galleries of Korean and Southeast Asian art. Other galleries are devoted to Chinese, Japanese, Indian, Islamic and Himalayan art.

People

At the Guggenheim Museum: curator of special exhibitions, **Margit Rowell** goes to Paris's **Centre Georges Pompidou** as curator, with responsibility for the historic portion of an international survey exhibition of 20th-century sculpture to be held in fall '86. **Louise Averill Svendsen** retires after 30 years as curator; research curator **Vivian Endicott Barnett** is named curator; exhibitions coordinator **Susan B. Hirschfield** becomes assistant curator.

At the Walker Art Center: chief curator **Graham Beale** leaves to become keeper of the Sainsbury Center for the Visual Arts at England's University of East Anglia. **Marge Goldwater** leaves the Fort Worth Art Museum to replace the outgoing Walker curator **Lisa Lyons**.

Obituaries

Ben Benn, 98, Russian-born painter of exuberantly brushed, intensely colored still lifes, landscapes and portraits, especially of women wearing huge, extravagantly bedecked hats. During a very long career, Benn's painting never coincided squarely with major 20th-century movements, nor did his reputation attain major proportions. Nevertheless, he had a solid following over the years as a "painter's painter," in love with the perceptual world and its translation into paint. He was admired by such critics as Hilton Kramer and Sidney Geist. The former especially, wrote about Benn warmly and repeatedly. After studying at the National Academy, Benn was associated with those pioneer American artists who shared a concern for the structural innovations of European modernism. He exhibited with Dove, Hartley, Marin and Walkowitz (among others) in the famous Forum Exhibition of Modern American Painters of 1916 (which will be recreated in New York this spring). Benn had many solo gallery shows; he was given one-man museum exhibitions by the Walker Art Center (1953), the Jewish Museum (1965) and the Hirshhorn (1974).

William Dole, 65, artist who switched in the mid-'50s from realist painting to the collages on which his reputation is based. From 1949 until his death, Dole taught studio art at the University of California at Santa Barbara. Since '74 he had shown regularly at New York's Staempfli Gallery, where recent works were on view when he died in January.

Jane Sabersky, 71, retired curator of art properties at Columbia University, where she organized numerous exhibitions, including the 1973 Florine Stettheimer retrospective.

Joseph Trovato, 70, visiting professor of art at Hamilton College and 46-year staff member of Utica's Munson-Williams-Proctor Institute.

Chris Millon, 31, Chicago artist who made video, composed electronic music and taught sculpture at the School of the Art Institute.

Museum Preview of the Month

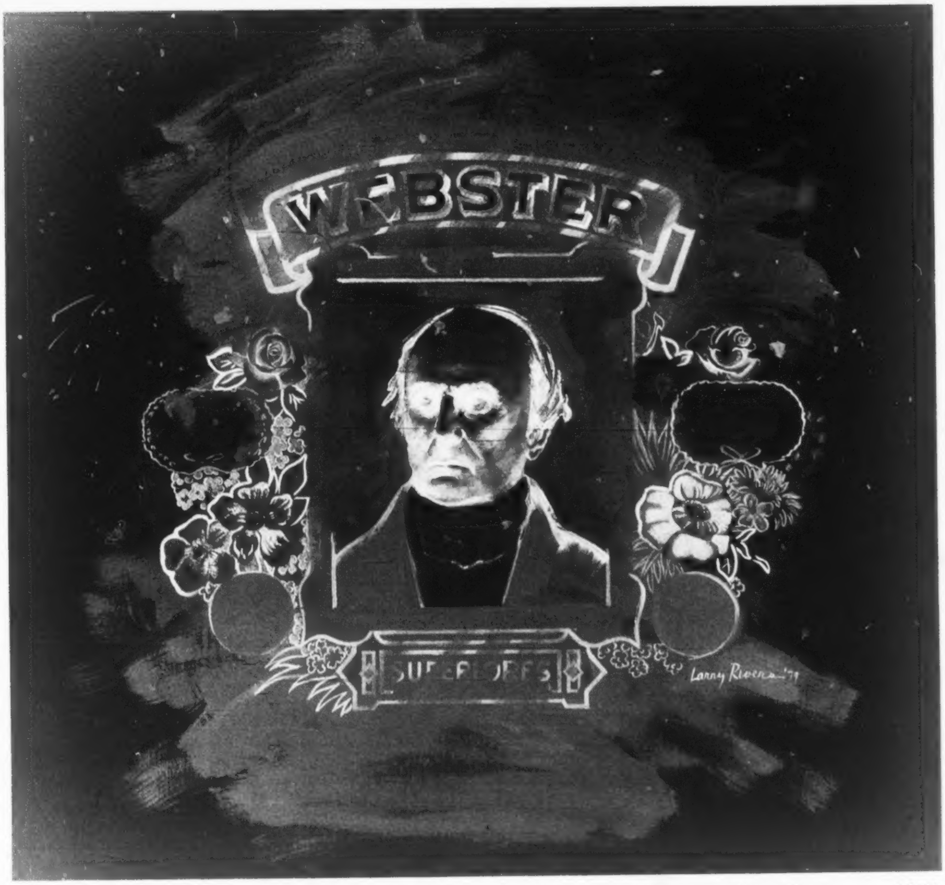
"Julio González: A Retrospective" at the **Guggenheim Museum** [Mar. 11-May 8] will provide a rare comprehensive view of González's work. Among its 254 objects are early works—decorative metalwork, jewelry, turn-of-the-century drawings, salon paintings—never before seen in the U.S. With 85 of the estimated 120 mature sculptures González made during the '30s and '40s, the show should strengthen his well-established reputation as an early master of abstract welded-metal sculpture. This is the first major González retrospective in the U.S. since the one the Museum of Modern Art organized in 1956.

"Without González, David Smith wouldn't have had the courage to use welding as a fine art, and González wouldn't have had the idea if he hadn't met Picasso," said **Margit Rowell**, the Guggenheim's curator of special exhibitions and the **show's organizer**. González's small body of constructed metal sculpture was made within a 12-year period, between his first collaboration with Picasso and his death in 1942. In addition to his innovative works in iron, there are a few pieces in the show made of forged bronze to which González applied similar techniques.

Though Rowell's show "emphasizes the original pieces forged and soldered by his own hand," it also includes a number of posthumous bronze casts. All but one of these are made from plasters or terra cottas González himself intended to cast in bronze. The exception is one of the controversial posthumous bronzes cast from an original welded-iron piece (*Madame Cactus*, 1939-40) which was not available for the show.

The show travels to the Museo Español de Arte Contemporaneo, Madrid [June 15-Aug. 3] and Berlin's Akademie der Kunste [Sept. 11-Oct. 30].

LARRY RIVERS



"Portrait of Daniel Webster on a Flesh Field" acrylic on canvas 67"x78" 1979

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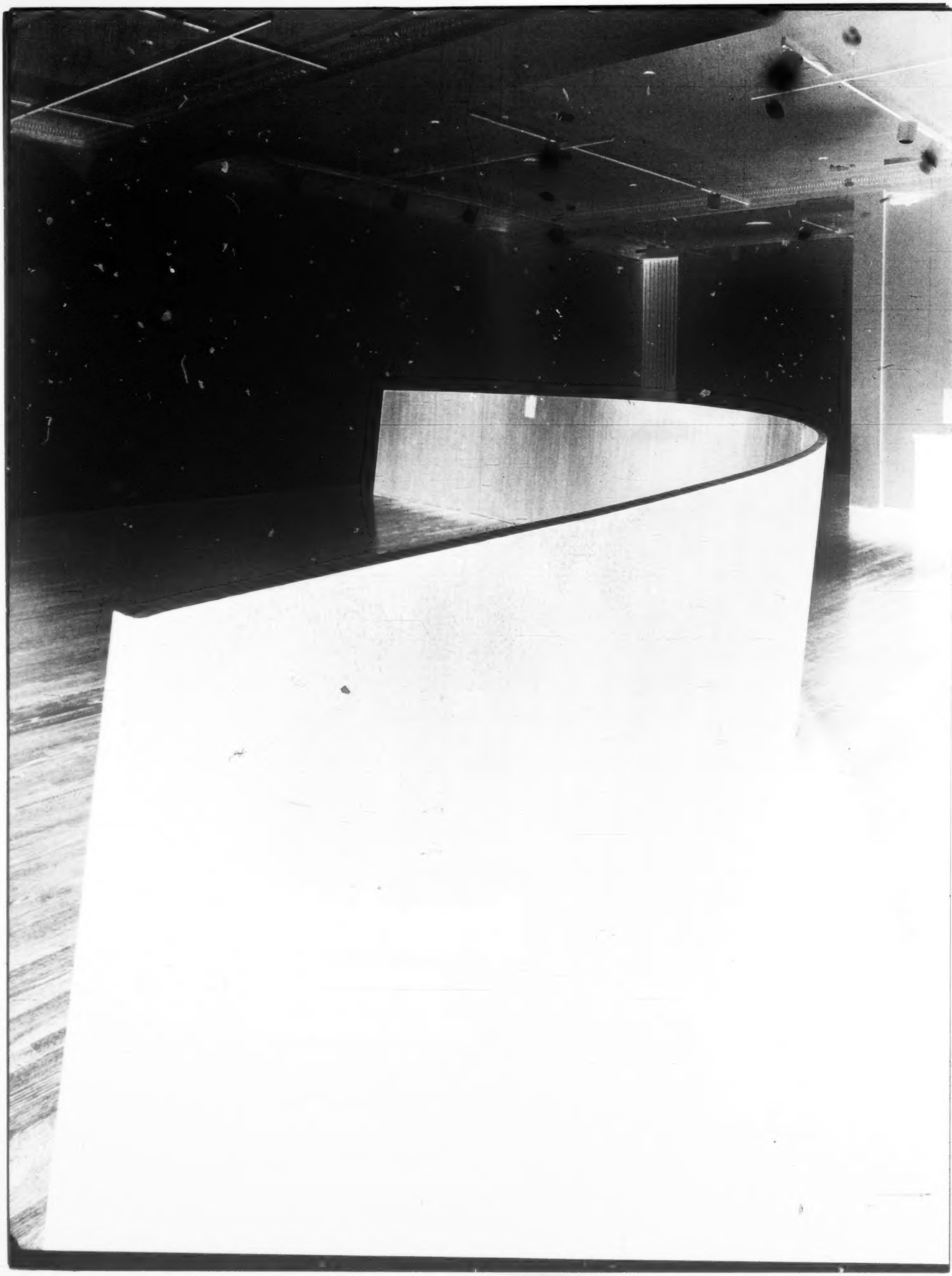

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Art in America

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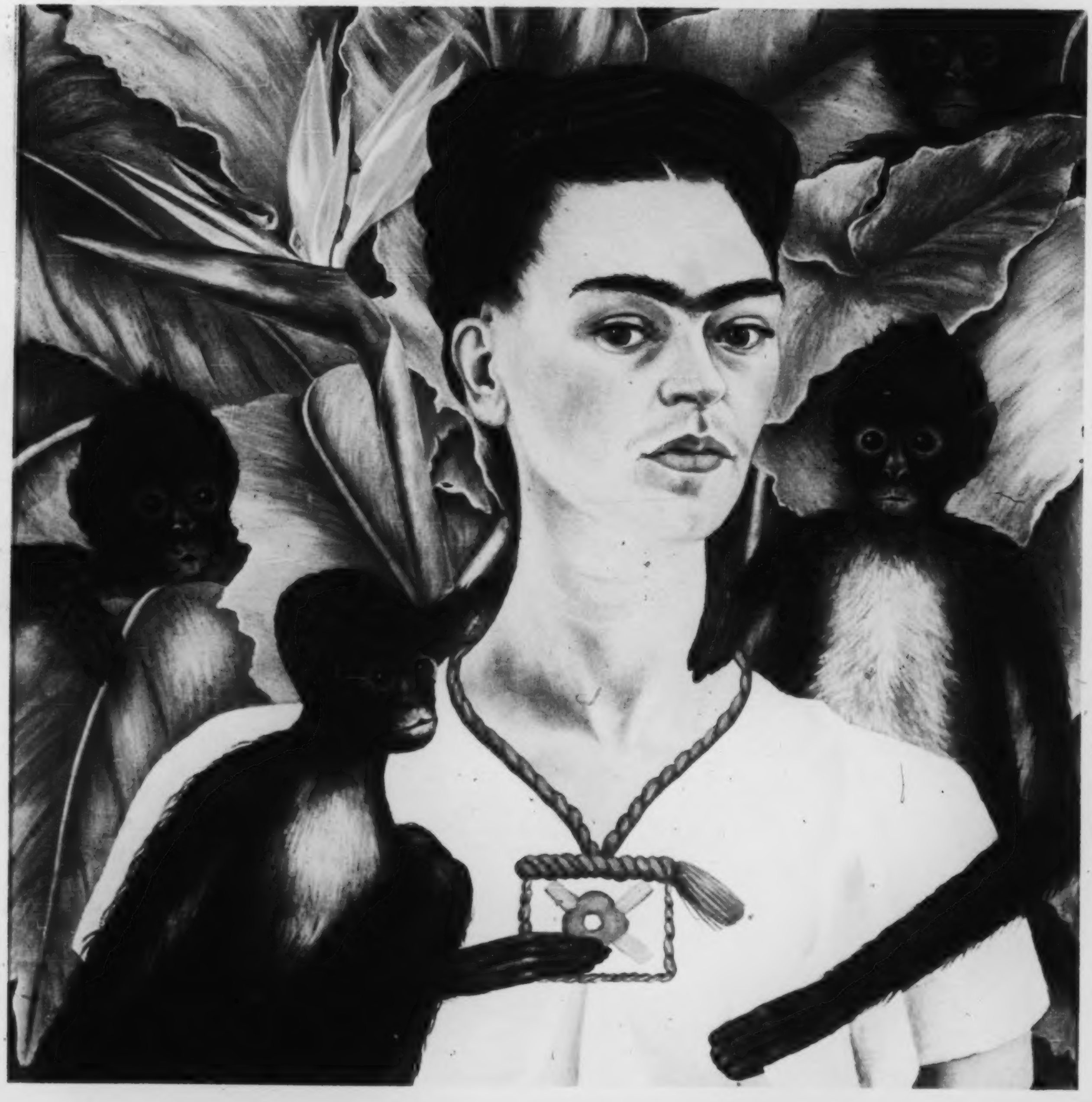
Cover: Frida Kahlo's "Self-Portrait with Monkeys," 1943

Vietnam War Memorial/Louise Bourgeois/Neil Welliver/Morton Schamberg
Tina Modotti & Frida Kahlo/Robert Longo/Larry Bell in Santa Fe/Josef Hoffmann
Report from Paris: Photography Month/Books/Review of Exhibitions



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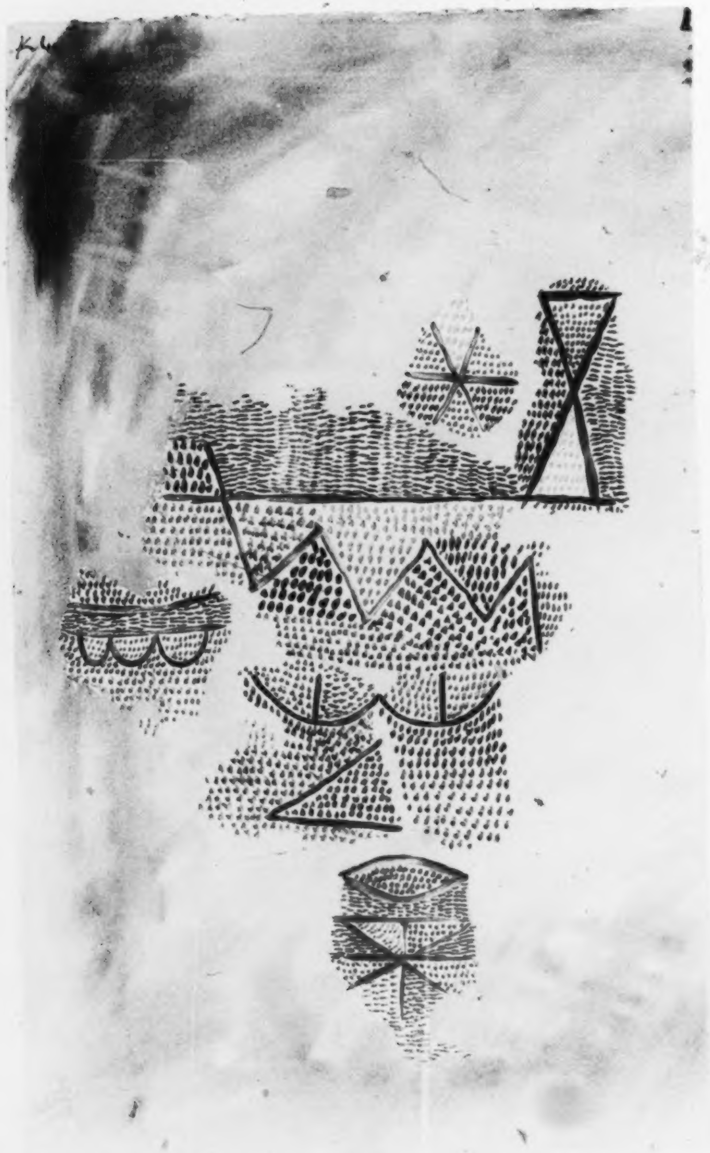

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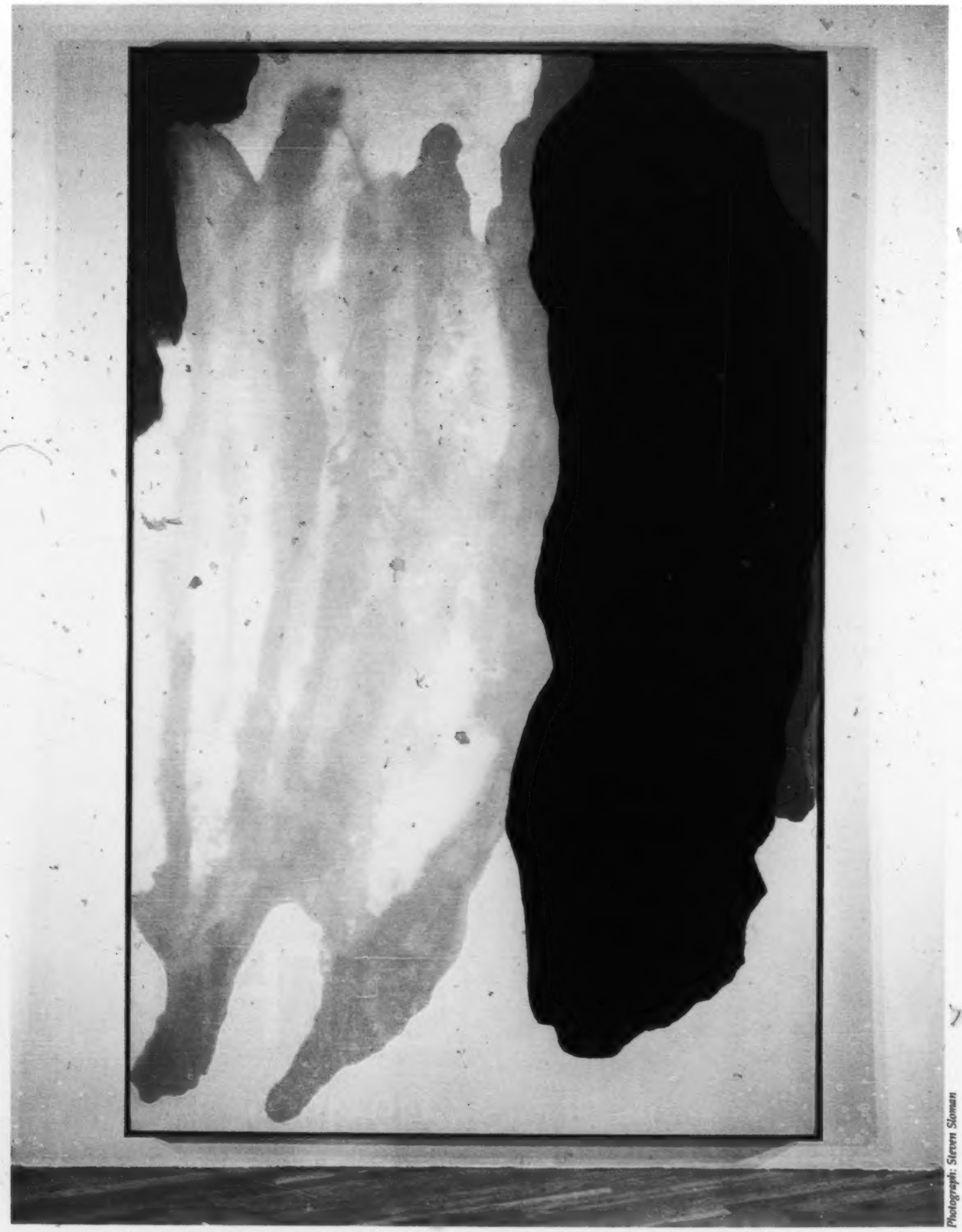

Photograph: Steven Sloman

Helen Frankenthaler. *Harvest*, 1967. Acrylic on canvas, 11'8" x 7'6" (355 x 288 cm.)

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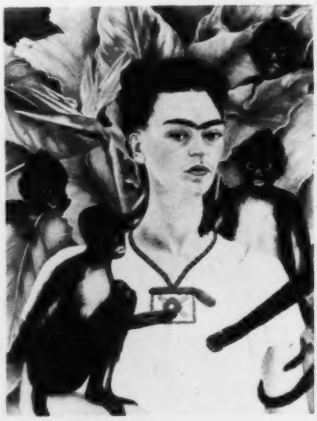

Cover: Detail of Frida Kahlo's *Self-Portrait with Monkeys* (entire work at left), 1943, oil on canvas, 32 by 24¾ inches (collection Mr. and Mrs. Jacques Gelman, Mexico City). The painting appears in the exhibition "Frida Kahlo and Tina Modotti" at New York University's Grey Art Gallery, through April 16. Photo Robert E. Mates.

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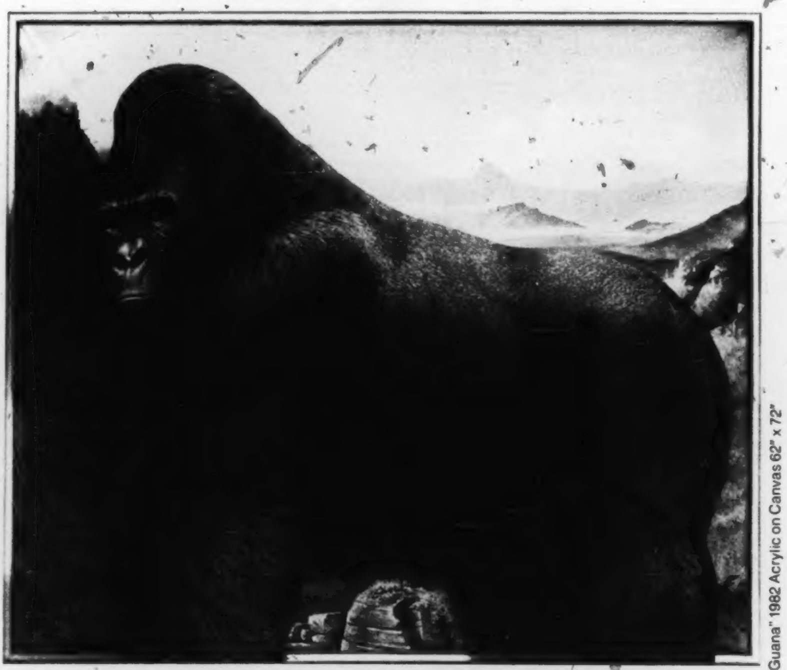

"Guana" 1982 Acrylic on Canvas 62" x 72"

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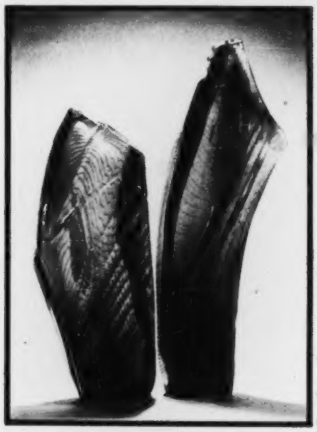

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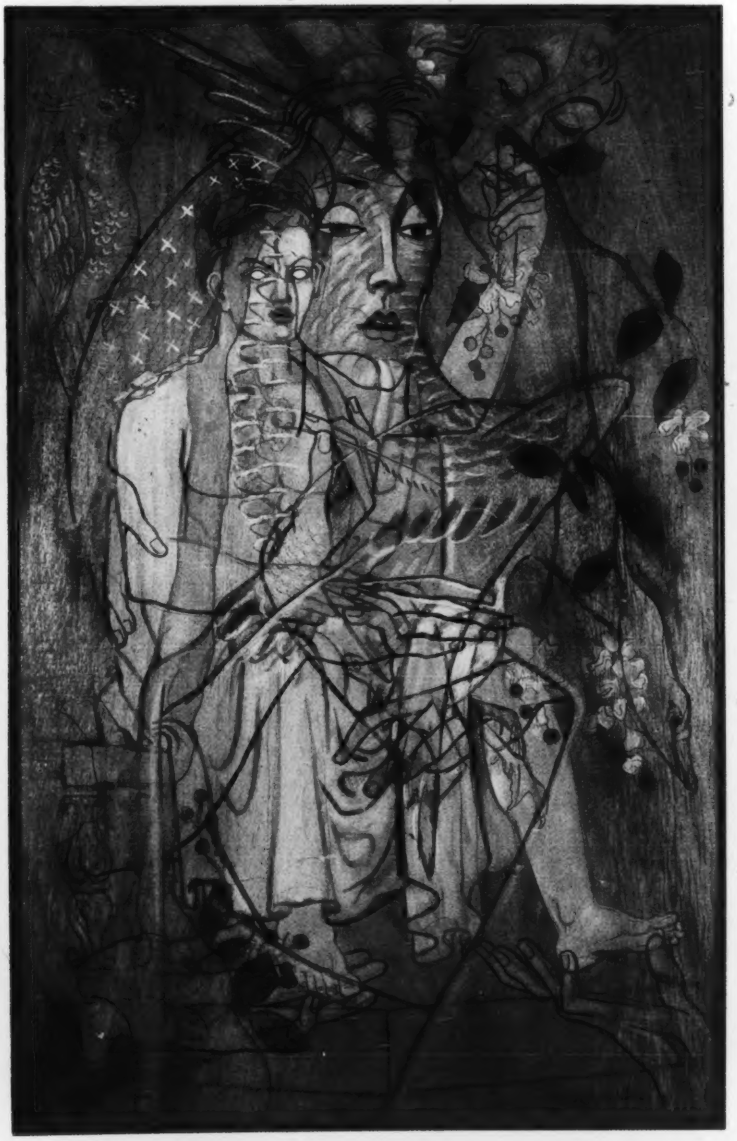

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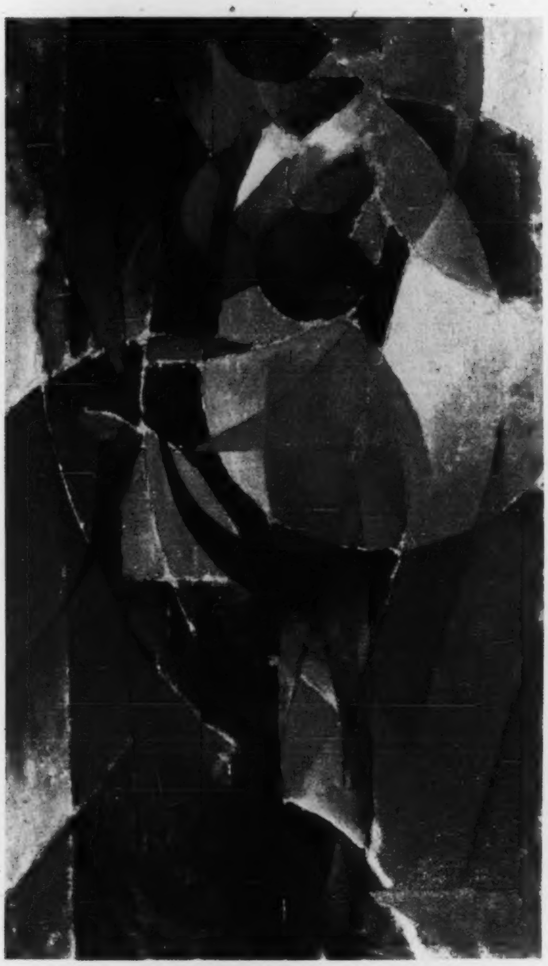

Figure C (Geometrical Patterns), 1914. Oil on canvas, 28 x 16 inches

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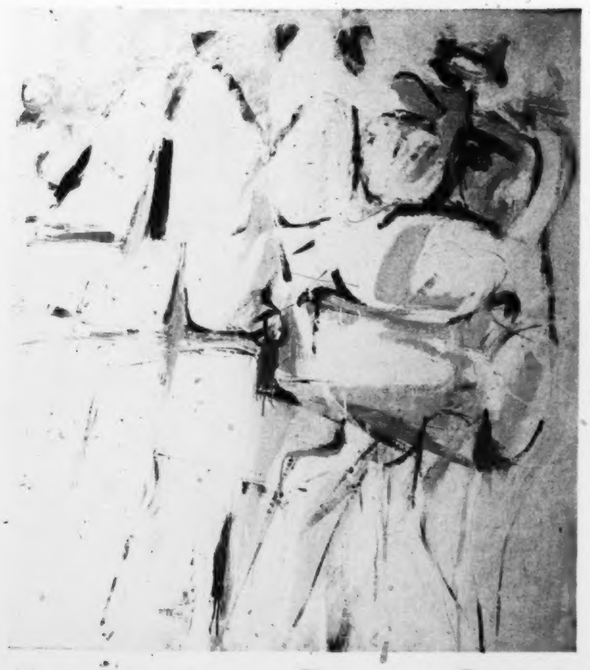

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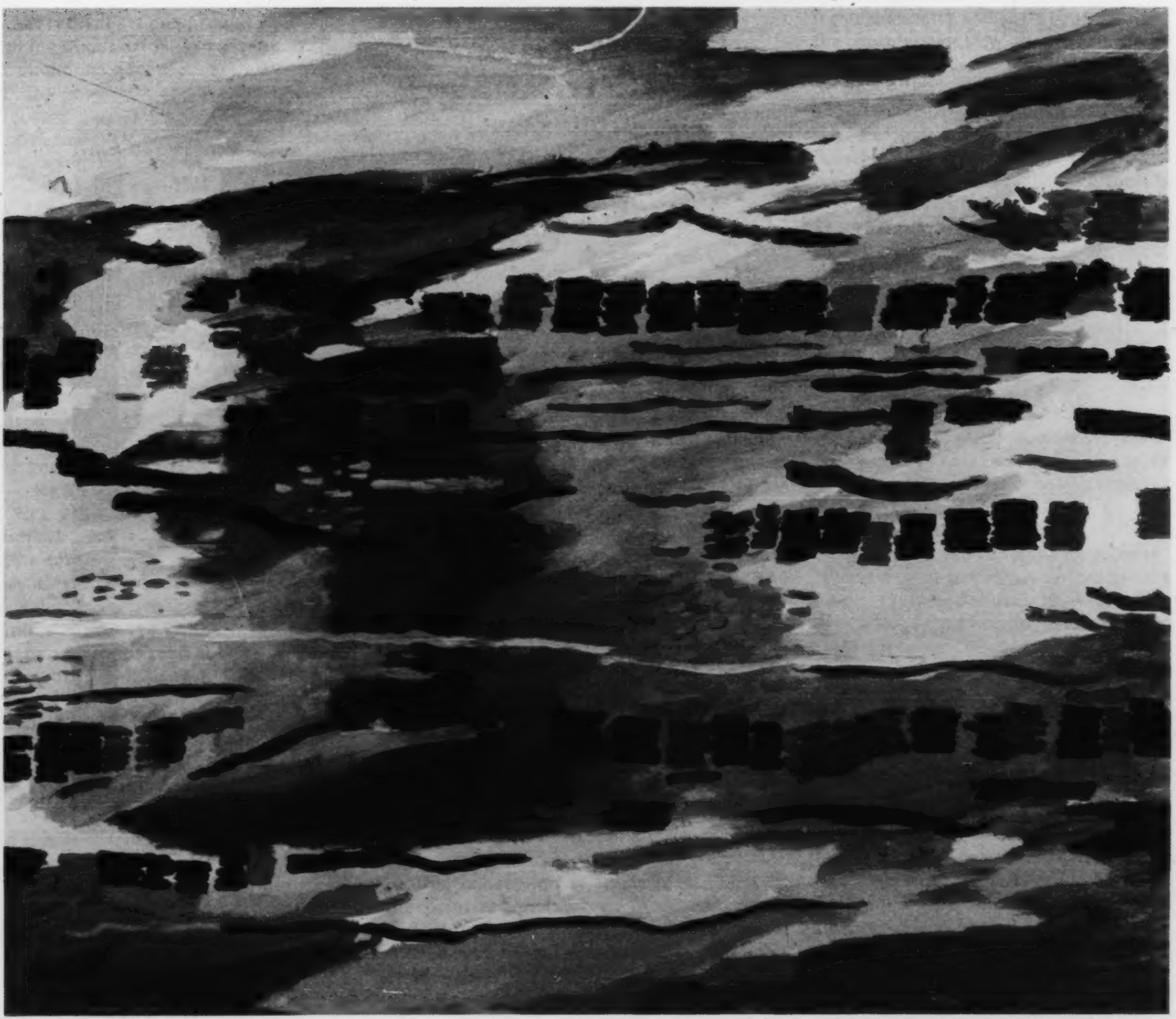

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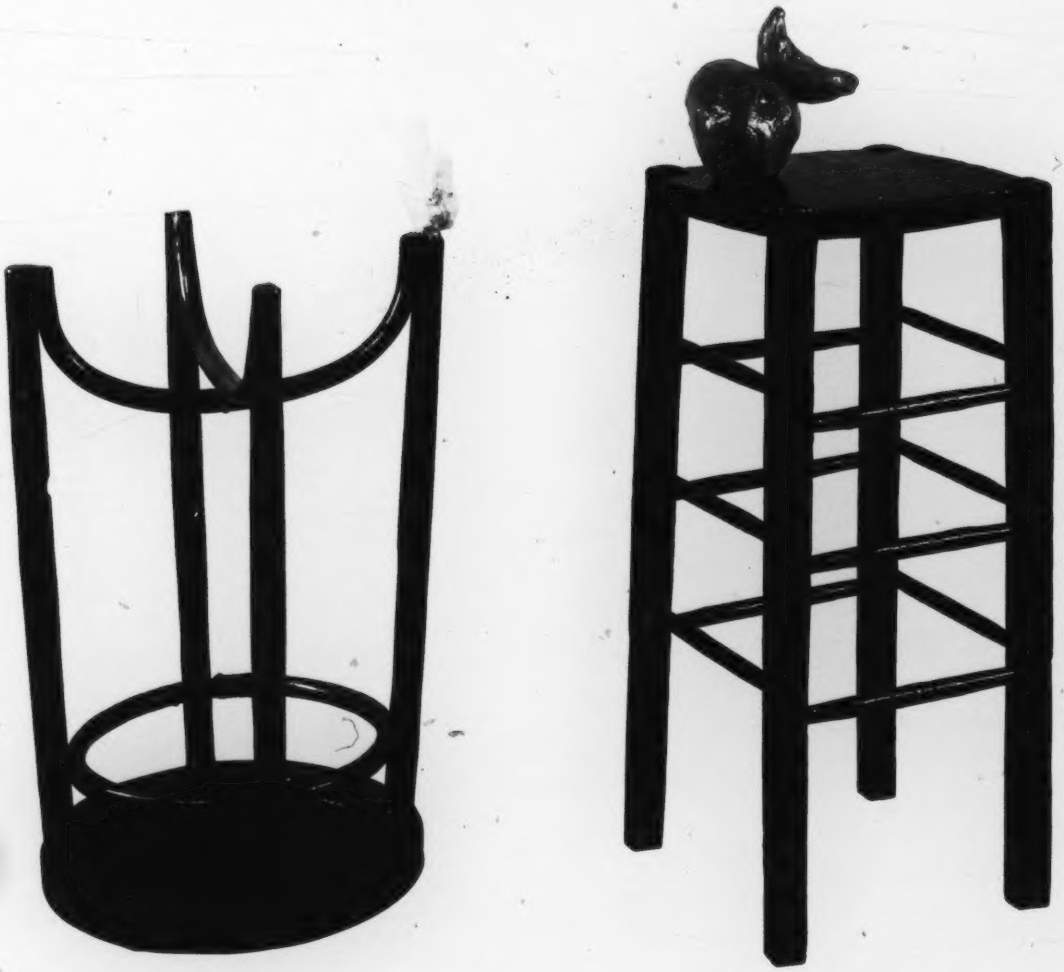

Man and Woman in the Night, 1969. 30¾ x 17¾ x 17¾ and 34 x 12½ x 12½ inches

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Rejoinder
Tired Criticism, Tired "Radicalism"

BY DONALD B. KUSPIT

Defending expressionism against critiques recently published in these pages, the author attributes the opposition's resistance to what he identifies as a "puritanical," "hackneyed," "narrow" view of modernism.

There is loose in the art world now a cliché of radicalism—a stereotype of what radical art means, and what radical thinking about art is. Three perpetrators of the cliché of advanced art, one might almost say masters of it, inadvertently joined forces in the January 1983 issue of *Art in America*. Using a rather blunt instrument—a narrow, puritanical view of enlightened modernism—Hal Foster, Craig Owens and Carter Ratcliff attempted, in their different styles, to bludgeon to death the new Expressionism. I contend that their conception of modernism is hackneyed and unenlightened, and hides the real issues in the struggle between the new Expressionists and other kinds of artists. The polarization involved is real, but not for the reasons stated by our indefatigable critics, with their tired ideas.

First, the supercilious use of the smear, and the generally superior tone, of the "radical" critics must be noted. Craig Owens calls "the institutions—and the critics—that support this kind of work" its "collaborators," a term fraught with Second World War associations of treason. This is overkill, and betrays the kind of resistance to a new art reminiscent of the kind of resistance to psychoanalysis that Freud noted, and for the same reasons. In a little essay on that resistance, Freud noted, among the reasons for it, the belief that psychoanalysis was " 'inimical to culture' and . . . a 'social danger' "[1] because it advocated the "unfettering of instincts that would injure our community."[2] The new Expressionism—and perhaps only in this is it truly like the old—is similarly regarded. Ratcliff makes this clear in his assumption that expressionism in general involves a "dumb and blind devotion to the hope of absolute sincerity"[3]; and Foster implies as much in the defense he constructs against the "psychosocial" interests of expressionism by regarding it as another kind of "rhetoric."[4] (This is a typical misuse of deconstruction, reducing all art to linguistic interests, thus neutralizing art's relevance to experience.)

Freud noted that "psychoanalysis has never said a word in favor of unfettering instincts."[5] However, he does think that "society has gone too far" in the "suppression" of "certain instinctual impulses," which "should be permitted a greater amount of satisfaction." "The inefficient method of suppressing" certain other instincts "by means of repression should by replaced by a better and securer procedure."[6] But "society maintains a condition of cultural hypocrisy"; it is not "given to truthfulness."[7] "It has set up a high ideal of morality—morality being restriction of the instincts—and insists that all the members shall fulfill that ideal without troubling itself with the possibility that obedience may bear heavily upon the individual."[8] Foster, Owens and Ratcliff represent the higher morality of modernist art. They are as suppressive in their conception of other art—which is not modernist only according to their definition—as, in his day, Michael Fried was.

What the attempt "to establish . . . a *theatrical* relation to the beholder" was for Fried,[9] expressionist "awkwardness" and "insistence on the truth of the feelings"(Ratcliff[10]), "therapeutic programs" (Owens[11]), and "authenticity" (Foster[12]) are for our neo-radical critics. And what the attempt to create art "in essence *anti*-theatrical" because it "treated the beholder as if he were not there" was for Fried,[13] "sophistication" achieved through irony (Ratcliff[14]), the "modernist imperative to transgression" (Owens[15]), and art of "a deconstructive order" (Foster[16]) are for our latter-day saintly critics, with their somewhat exalted conception of modernism. That is, the polarization between modernist purity and "much seemingly difficult and advanced but actually ingratiating and mediocre work"[17] remains what it was in the '60s. Our three "advanced" critics reaffirm the old logic or paradigm of modernism by reformulating the distinction central to it in terms of currently standard yet somewhat shopworn radical clichés. The sides have become more vehement, more firmed up, but the underlying structure of the dispute remains the same. And so do the smear tactics—the falsification of the opposition, putting it, by the self-styled modernists, in what Freud called the Jewish "position of solitary opposition."[18] Fried, and his unwitting followers Foster, Owens, and Ratcliff—followers by reason of blindly assimilating his basic distinction (one that, derived from Clement Greenberg, has pervaded American though not European thinking about modernism)—monopolize, by their unconscious harping on the distinction, a false consciousness of modernism. For expressionism, with its presumed awkwardness and naive insistence on feeling (the former the result of the latter), as well as concern for authenticity and therapeutic intention, is the quintessentially theatrical art in the terms of the dichotomy. And a sophisticated, ironical, transgressive, deconstructive art is necessarily anti-theatrical. And in fact the neo-reductivist art that Foster endorses—what I would call an art of photographic Minimalism, involving the Conceptual use of quotations—is another kind of anti-theatrical formalism, just as many so-called realists were disguised formalists (they left the experience out of the reality, or at least all of it that was not matter-of-factly perceptual).

The entire dichotomy begins to explode—along with the one-dimensional conception of modernism by the "neo-critical," deconstructive formalists—the moment one realizes that the famous irony (revelation through irony) that is endorsed and demanded by our critics is somewhat hollow. Roy Lichtenstein remains a modernist hero for Ratcliff because of the "great deal of irony" his art has generated,[19] and in fact the January 1983 issue of *Art in America* has an article, by David Deitcher, on "Lichtenstein's Expressionist Takes." Yet when one looks at Lichtenstein's so-called irony, his use of what Benjamin Buchloh has called "appropriation and parody,"[20] one realizes that it is no more than the standard way popular culture relates to high culture: to parasitically appropriate and stereotype it—the parody comes in the stereotyping. As Shoshana Falman observes, to appropriate is to silence, as man has done to woman. There is an attempt to hollow out the meaning high culture has uncovered—to keep a certain "smart" surface on which there will be no trace of any depths. There is an attempt to neutralize the intensity of certain kinds of experience and understanding, and to instrumentalize and at the same time use decoratively—reduce to the logic of a style—the methods used to communicate these experiences and understandings. The point is that Lichtenstein's supposedly sophisticated irony, a sign of his superior artistic morality—like that our critics cloak themselves in—plays directly into the hands of all the forces for conventionalization, banalization and trivialization that pervade our society. This is why Lichtenstein is so successful and satisfying to so many: he most completely realizes the cliché of advanced art, and society's tendency to turn all living truth into dead clichés. That is, Lichtenstein is not as sophisticated, ironical, transgressive, deconstructive—critical, modernist, radical—as one would like to believe. He is "moderne," not modern.

While I feel that Lichtenstein's original

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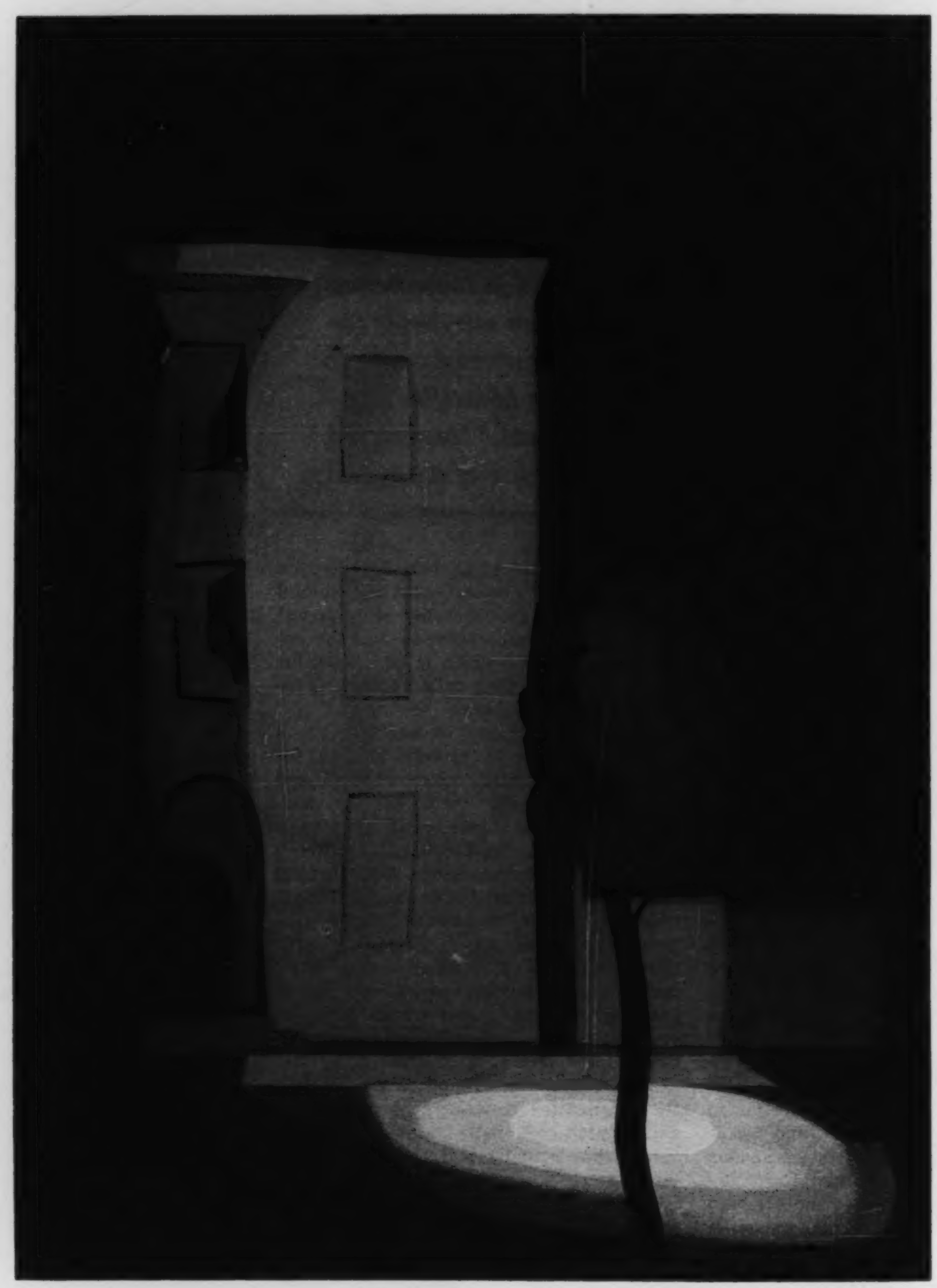

OSCAR BLUEMNER
(1867-1938)
Summer Night
c. 1933-36
Casein on board
37¾ x 28½ inches
Signed lower left:
Florianus

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use of parody and appropriation made important sense in his early work, and, more recently, as an extension of Surrealist ideology [see *A.I.A.*, May-June '79], I believe that his current use of it, particularly as applicable to his recent "Expressionist" works, becomes a *reductio ad absurdum*, a formula wedded to a look. Moreover, his efforts do not succeed at their critical task of demystification—as if high culture attempted to mystify (and popular culture to enlighten). Rather, they show an obscurantist intention to poke fun and make light of something Lichtenstein appears not to understand, except as a look, a surface—a social appearance. Lichtenstein now projects what used to be a typical American contempt for high culture, the pioneer's indifference to and need to escape from "civilization." Lichtenstein is making European and European-type art into good clean American fun; but he is really playing dirty. He is like the Marx brothers with the opera singer, at best a shallow, clever American Dadaist. He twists the Emersonian-chauvinist point of view, asking us to look to our own "popular" culture. But high culture is not sham and pretentious, in need of a needle for its over-inflated balloon. (Popular culture has an inflated sense of itself these days.) Does Lichtenstein let the hot air out of it? David Deitcher writes that, in some paintings "based on de Kooning's 'Women'," Lichtenstein "neutralized" the "savagery of the originals," rendered them "rather comic" by the use of " 'depicted' brushwork."[21]

Does that really happen? Are the de Koonings neutralized, made comic? Not in the least. No more than Rauschenberg's erased de Kooning tells us the truth about it, or Lichtenstein's own stereotypical "expressive" brush stroke tells us the truth about Pollock. (Both Lichtenstein and Rauschenberg can be said to show a fear of expression—a need for coolness—not unrelated to Wolfgang Lederer's idea of "fear of woman.") The Lichtensteins look like a joke next to them, not a joke on them. He has not managed to give them a hotfoot, even if he has vulgarized *what we think about them*. He represents the decorative debasing of—the use of the decorative to debase—their truth. Lichtenstein aspires to be the clown at King Lear's court, but he is far from tragic. (Nor is high modern art in King Lear's situation, blindly demanding that it be loved.)

The artists Foster endorses as "radical" are in the same situation as Lichtenstein—one of parasitic dependence upon their betters, upon those more inventive or more probing than themselves. (Lichtenstein in fact is an expressionist manqué, an inadequate expressionist, as his pre-Pop works show.) What the original artists stood for has become lost through the mindless, however witty, and exploitive quotation and resentful appropriation of them by their inferiors. The quoter's art—from Lichtenstein to Sherrie Levine—is a spoiler's art, forced in its naiveté yet indeed truly naive for all its technical finesse, truly vulgar for all its "refinements" and "expertness." There is nothing critical in such quotation, and really nothing sophisticated even in its techniques, which have become overfamiliar mechanical reflexes. This is especially so when one compares them to expressionist techniques—an expressionism which, according to Ratcliff, means the abandonment of, perhaps the inability to rise to, artistic "sophistication." Victor Miesel has pointed out that "styles within the [expressionist] movement ranged from representational to the non-objective,"[22] and that the "Expressionists refused to limit themselves to only one means of expression."[23] The same can be said of contemporary Expressionism. The assumption that expressionism means unselfconscious, methodless artistry is another consequence of what Paul Fussell has called "gross dichotomizing," to preclude all dialectical subtlety and make a sensationalist splash. It is the disease of our time. The repeated attempt to read expressionism as artistically innocent is also another form of resistance to it—a refusal to see what it attempts to communicate, the issues that motivate it.

All three critics assume there is some appropriately "progressive" contemporary mode of art, particularly revelatory of the present and pointing to the future. This is patently absurd.

What, then, are these issues, for expressionism today? Why the intensity of opposition to it? What are the vested interests it threatens? The issues are: 1. the conflict between photography and painting; 2. the concept of art as language (what I would call the linguistic fallacy); 3. the belief that modern art has little or nothing to do with content, everything or almost everything to do with the invention of style—especially next to nothing to do with psychosocial content; and 4. the assumption that art develops "progressively" rather than through regressions in the service of its ego. This includes those who trust it as a critical reflection of reality, perhaps even a seismograph registering the social state of desire (so-called shocks to sensibility). As one might expect, these four issues are interconnected.

1. Photography vs. Painting

In a letter to Alfred Stieglitz, Marcel Duchamp wrote: "You know exactly what I think of photography. I would like to see it make people despise painting until something else will make photography unbearable."[24] Almost all the artists Foster endorses are involved in photographic quotation; one can, indeed, regard photography as a means of quoting the world without understanding it—mechanically reproducing it. (Other artists, like Jenny Holzer and Gretchen Bender, are involved in parody without appropriation, or rather, parody without the superficial displacement achieved by appropriation, only with its veneer. Still others use the drastic displacement of the pun, which only superficially involves appropriation.) Photography, which was once regarded as something less than art, now seems to dominate art, as both method and end. A good deal of art is based upon photographic means. Has the time come to despise photography? This is I think one of the questions implicit in the new Expressionism, which tends, when it uses photography or photographic-like material (as in Kiefer), to subsume and subvert it, rather than allow it free play—rather than trust in the appearances it mediates. The new Expressionism in part is a response to the fact that photography *has* made itself unbearable.

But it is not just because photography has strong physical presence in art that it may be despicable—the enemy of the imagination Baudelaire thought was central to art (and the discussion of which in the *Salon of 1859* he prefaced by an attack on photography). Rather, it is the symbol of our paranoia—our overexposure to and sense of being victimized by the world. It is as though we live in a society half of whose members are busy photographing every move of the other half (until all moves are reduced to typicality), much as in totalitarian societies half the members are said to spy on the other half (with all roles reversible). (The experience of paranoia re-asserts the dialectic between individual and society which Foster thinks is dead, conveys the alienation which he thinks does not exist, because we have all become "rationalized"—socially instrumental. This is a good example of the way "moderne" theory denies experience.)

It reminds us that we are all *watched* by Big Brother, overly visible or easily made visible, "exposed" for what we are through photographic reproduction—which makes limitless claims over all appearances, is a limitless source of "true" appearance. Duchamp originally praised photography as a way of dismissing, or rather transcending, the physical side of painting. Photography became a source of "freedom" from the physical, generated the possibility of a "philosophical outlook"—of an art "at the service of the mind."[25] Photography is no longer intellectually liberating, a means of philosophical revelation. Its pervasiveness—popularity—masks the paranoid impasse to which it has brought the mind, in the service of a "totalizing" society. It is social criticism, not only Baudelairean esthetic criticism, that may lead us to reject photography—for the kind of "significance" (and insignificance) it creates.

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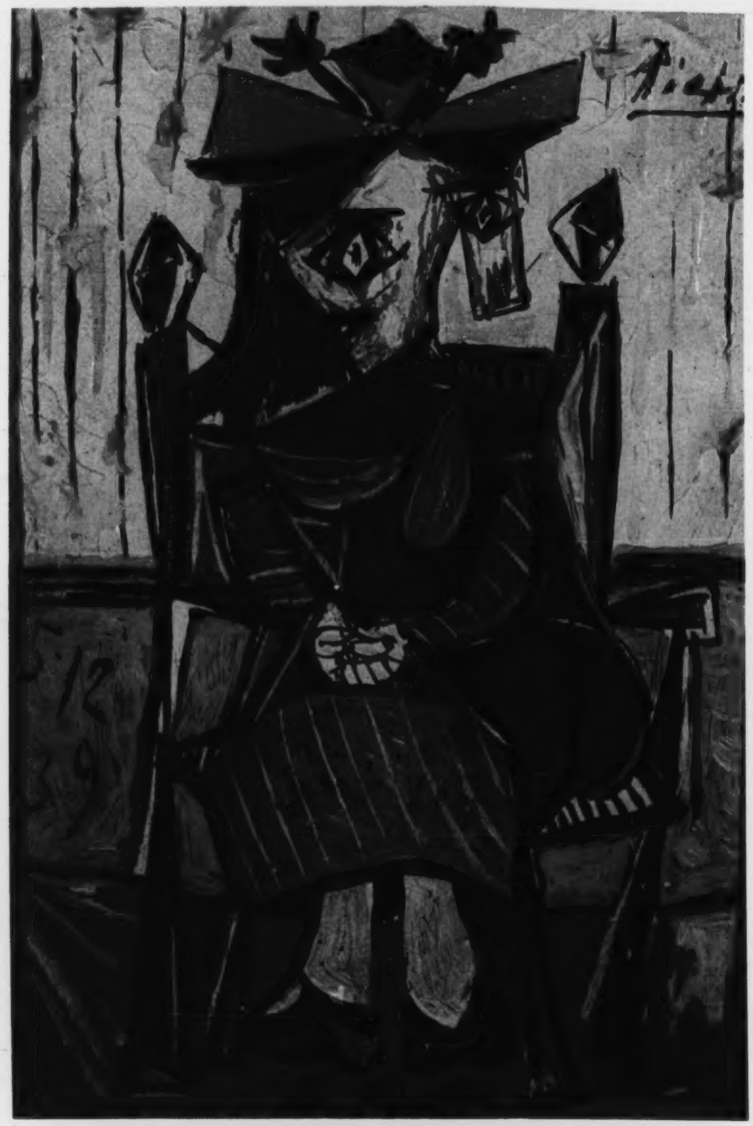

PABLO PICASSO
FEMME DANS UN FAUTEUIL
OIL ON BOARD
SIGNED AND DATED
8 3/4 X 6 IN. (22 X 15.5 CM.)
ZERVOS IX, #372

OTHER WORKS BY BALTHUS / A. MARTIN / OLDENBURG / F. STELLA / TWOMBLY

Expressionism on one level is the effort to transcend the photographic state of mind, and achieve a new philosophical outlook, a new freedom of understanding. It is resistance against everything that photography stands for, including the mechanistic society. This resistance has been called escapist by Foster,[26] and therapeutic by Owens,[27] but it is the art of quotation, photographic Minimalism, that is escapist and soothing, with its parasitic reliance on an "enemy" intelligence. It uses other art like an ostrich hole, to flee the problems of its own experience. The freedom and philosophicality one can scratch out of quotation is severely limited; one cannot make either an emotional or intellectual living out of it. Freud spoke of us living beyond our emotional means; the quoters have little or none, intellectually as well as emotionally. They turn to their artistic superiors for their means, and for therapy. By beating the quotation drum until they—and we—are deaf, they avoid facing what the Expressionists have at last recognized: that imaginative transformation is the source of freedom, and of a critical, philosophical outlook in art—not physicality, not quotation which reduces to and stays on a physical level.

The Expressionists have made painting once again restless, the sign of unsettled, disturbed desire, in a way that photography—which has taught the voyeur and the paranoid to endure one another, and realize they are shadow and substance—cannot. Photography in fact gives appearances a stability which completely belies our situation, and our critical resistance to it. The new Expressionism may exist to get us out of the frozen state of photography, the deep freeze it has put us all into. Appropriation and parody are not critical freedom; they are the signs of our paralysis, or at best a tic within our catatonia. Expressionist restlessness—which is not the same as insistence on the unmediated (and it is stupid to think it is)—may be familiar to us from earlier painting, but it has re-arisen under new conditions, and to a critical end which, however familiar, remains viable. For it serves the task of art, which is not to encourage revolution but endurance. Even modern art's supposed subversiveness exists to remind us of what Freud called "the first duty of all living beings": "to endure life." It is the new Expressionism, not the officially radical—ironical, transgressive, deconstructive, sophisticated—art that is critical, a powerful resistance to art's and our own somnambulist attitude of "abstraction."

2. Art as Language

The article by Hal Foster is an extreme example of the linguistic fallacy in art—the assumption that all art is language about language, the best of it a self-deconstructing language. The by now overworked idea that language determines thought, including art-thought, leads to the idea that language is not simply "second nature," but primordial nature. For Freud, art had a natural experiential function, as a substitute gratification. Whether one agrees with this interpretation is secondary; the key point is that art is part of natural experience. For the "modernes" it is part of socio-linguistic experience, a circling in of the linguistic upon its socially determined self. Owens's (misused) notion of " 'compulsion to repeat' " in our decade[28] is the result of this idea of a linguistic "soul" to art, its lack of "naturalness." Modernist art is constantly looking for ways to transgress its own language, to at once renew its language and prove its validity as modernist. Its forced transgressions become more and more futile, as one realizes that language becomes used up—goes only as far as experience.

Expressionist restlessness has re-arisen under new conditions, and to a critical end which remains viable. For it serves the task of art, which is not to encourage revolution, but endurance.

The escape from this linguistic trap is the recognition that there is an unconscious component in art, that it is not all a matter of conscious language. Certainly the unconscious is socialized and is social in origin—we didn't need Lacan to tell us that (Sartre's existential psychoanalysis and various Marxist psychoanalysts have long since told us that)—but it still has "natural effect," by which I mean that it works organically (viscerally, emotionally). (Owens's silly, supercilious parroting of Lacan, turning him into an oracle, is another example of Owens's fashionable "radicalism." Radicalism must become oracular—authoritarian—these days to hold its own; it becomes (pseudo) pre-Socratic to avoid Socratic discourse.) Expressionism reminds us that this is one way art works, one of the things that gives it power over us. The expressive fallacy may not be the full answer to the linguistic fallacy, but it reminds us that art is natural to us, part of our developement and self-articulation. Foster tells us that the "self is a fiction,"[29] as if this was a revelation the expressionists could not begin to comprehend. (And as if it was not a useful fiction-construct.) But they have gone him one step better: they have shown us nature and expression as fictions, myths, in order to recover them. This is a dialectical demonstration, not a shallow strategy of negation. It is Foster's linguistic artists, with their specious intricacies of quotation, with their slight changes in the syntax of display, that show a " 'frustrated, defeated consciousness' " trying "to cover up its own negativity'."[30] For they have the "entranced, distracted naiveté"[31] of believing that art is all language, a socio-linguistic game. They suffer from linguistic solipsism.

3. Style vs. Content

We have already discussed the issue of psychosocial content, in conjunction with the linguistic fallacy used to repress it, and the idea of art as "natural expression"—mythical natural expression. It is enough here to point out Owens's distorted reading and misuse of Freud to understand what Owens imagines to be today's Expressionist mentality. (For example, the artist's "kingliness" has to do with the "poetry" of the Oedipal complex—a symbolic living of it—not social delusions of grandeur. Also, Owens's argument about the schizophrenic symptoms in the new Expressionism has the same lack of cogency—as arguments about El Greco's diseased eyes and van Gogh's insanity. It is part of the same fraudulent demystifying and intolerance of expressionism, which is repeatedly the victim of this kind of thinking. Why not call the reductivists repressed neurotics, even psychotics out of touch with reality?)

In *Civilization and Its Discontents* Freud regards art as, psychologically, an "auxiliary construction," a "palliative remedy" in a life which always has "too much pain, too many disappointments, impossible tasks." Art is a way of "guarding against pain" by "sublimation of the instincts," rather than their repression.[32] When Freud collapses the distance between artist and spectator by asserting, as Owens quotes, that "the precondition of enjoyment is that the spectator should himself be neurotic,"[33] he is continuing his psychoanalytic demonstration of the way "the supposed gulf between normal and pathological . . . was narrowed."[34] What Owens does is take the neurotic frustration that can result from socialization through repression as the frustration that results from social dominance and read it as the core of the new Expressionism: it articulates a general social frustration, "frustration as a permanent state."[35] This is all done in the name of Lacan, who supposedly alone has taught us that desire is lack, and a social product. Today's Expressionist artist articulates permanent social frustration—permanent suffering—in a world with a capitalist power structure. This has the theoretical advantage of evoking primordial lack or passion, the practical disadvantage of paralyzing our capacity to act to change the power structure.

This seems to give the new Expressionism a profound if unlovely content, but it does just the opposite. Owens reads new Expressionism as a stylization—hypostatization—of frustration. That means the neutralization of Expressionism's disruptive ("expressive") character—which is its way of thrusting content at us. An abstract feeling is used to replace a concrete handling and content, including a handling which is content. Expressionism's "aggression" consists in its

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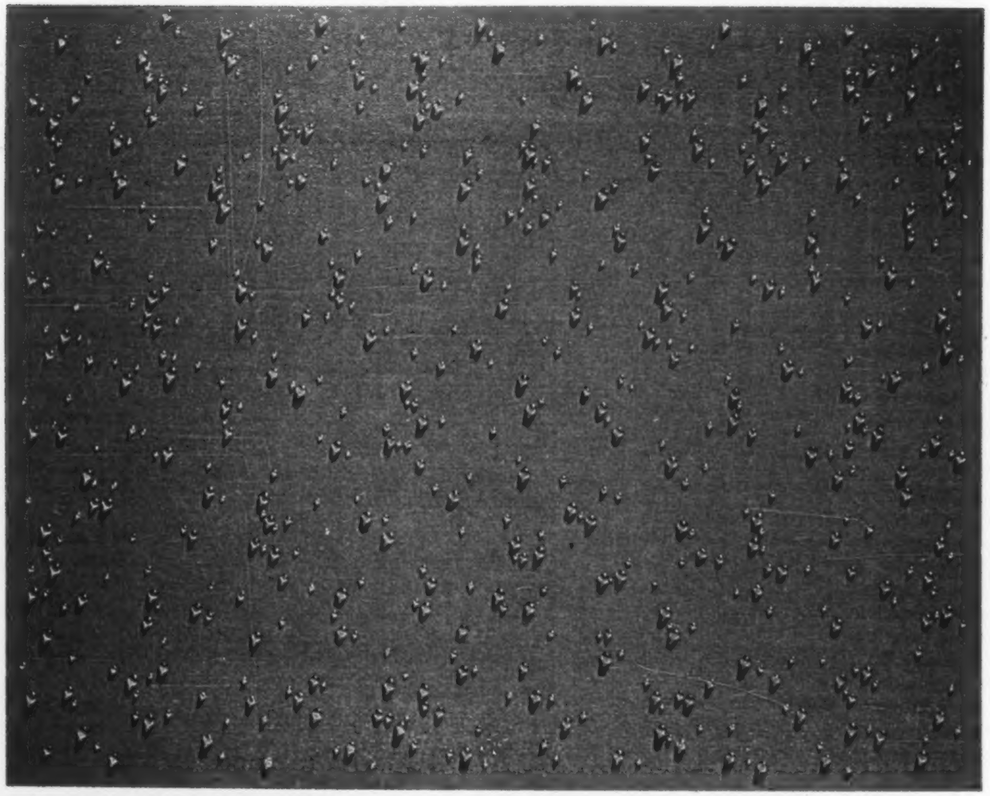

Waterdrop Series 1982, 71 x 90½"

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insistence upon content, not in its stylish manipulation or formalization of an idealized attitude or feeling. This content is particular, but Owens refuses this particularity in his eagerness to make it symptomatic, and view it in terms of a set understanding of the world. It is thus necessarily stylized, to make it more readily symptomatic. It is read as a package rather than a content, a pure container rather than an impure content, for that makes it more uniform, more ideologically assimilable.

That the Expressionist artist might actually be struggling with a content, and that this content might not be easily grasped or manipulated, never occurs to Owens. He must see the content "formally," as an easily legible surface. He cannot imagine that the Expressionist "style" is really not that, but the sign of a struggle with content. It is not imposed from the past, nor is it entirely symptomatic of an ideology; it is the form of uncertainty of content, of the difficult existence of and difficult, problematic relation to content. It is that difficult content, not its ideological predestination, that is the source of the truly radical otherness, outsiderness, of Expressionism. Owens cannot acknowledge the unassimilable nature of Expressionist content because he has an old-fashioned epistemological approach, which insists that the work come to us as reducible to its objectness—all that we can "objectively" or literally know about it. The expressionist image provides a (psychological) surplus beyond the object which the epistemological attitude cannot even begin to fathom, denying as it does the object's unconscious effect.

By reading the new Expressionism strictly as an updated, borrowed style, as well as an ideological symptom—the two conveniently fit together in the same system—all three critics negate it as a content. Neither its gestural method nor themes are seen as particular content but as general, mechanically given forms to be inhabited by ideological ghosts—puppets with ideological strings attached. The psychodynamic character of the art and its content is replaced by a commissar's concern for its correct thinking. All three critics grill it, cross-examine it, expecting it to confess to its crimes, to criticize itself. They have put the new Expressionism in a show trial, using everything that it says about itself as proof of their original negative, ideologically-grounded judgment of it, which precludes any content analysis.

Owens's allegorical-ideological reading of Sandro Chia's *The Idleness of Sisyphus* is predetermined. Among the notions that are pre-read into the picture are Buchloh's Marxian understanding of the clown.[36] All kinds of content are ignored, above all the rich surface of the work, as precarious as the figure and the picture's sharp contrast of shapes. The tragicomic aspect of the picture is frowned upon, as an unenlightened attitude, an inappropriate response to power, domination. Thus the content is foreshortened by fixed expectations from it—on the basis of "moderne" theory.

4. The Progress Problem

The last point can be quickly dealt with. Just as our "radical" critics ignore the fact that the new Expressionism is an aggressive presentation of content—neutralizing both presentation and content by reading them as style and ideology (the language of false freedom)—so they expect art to progress rather than regress. This is because they do not realize that the issue is neither its progression or regression, but its serviceability. When T. S. Eliot calls our attention away from the Romantic to the Metaphysical poets (Foster probably thinks he is doing something similar), the key point is that they are now more serviceable to us than the Romantics. But the situation can reverse. Nothing is immune from re-evaluation, in terms of serviceability, and neither the present nor the future are guaranteed any modes of art uniquely appropriate to them. All three critics assume there is some appropriately "progressive" contemporary mode of art, suitable to the "progressive" aspect of the present—particularly revelatory of the present and pointing to the future. This is necessarily, by modernist assumptions, a self-enlightened as well as enlightening art.

Has the time come to despise photography? The new expressionism in part is a response to the fact that photography has made itself unbearable.

This is patently absurd, manifestly nonsense. The assumptions do not help us understand why all the arts do not flourish powerfully at all times, i.e., are not always "contemporary." They do not help us understand why at a certain time a certain mode of art seems more contemporary if less progressive or "radical" than another. Modernism assumes a certain inevitability about the development of art that seems to imply that art is the most appropriate mode of social articulation, and has some privileged articulateness. There is a whole baggage of empty ideas accompanying the search for a "progressive" ("advanced") art as well as the belief in the progress of art. All three critics have a certain idea of a "forward-looking" art; Expressionism is set up as the necessarily "backward-looking" art against which forward-looking art can rebound—which it can despise, and so encourage itself. When one looks at the content of this forward-lookingness, this current art of piercing contemporaneity and startling revelation and relevance, one finds at best an old wit whose nastiness has worn out and a kind of Lumpen-revelation of a limited truth. One finds, in other words, the breakdown into traditional ideas and ideologies, cliché images and mythologies, shopworn styles and attitudes, that the new Expressionism is supposed to show. But this traditionally radical moderne art has less urgency than the new Expressionism brings to its content, and therefore with less truth in its revelation and relevance. It is clearly the "radical" critics who are conservative in attitude and expectations, not the new Expressionists. ☐

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30. Foster, p. 137.
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[Hal Foster, Craig Owens and Carter Ratcliff will reply in the May issue. —Ed.]

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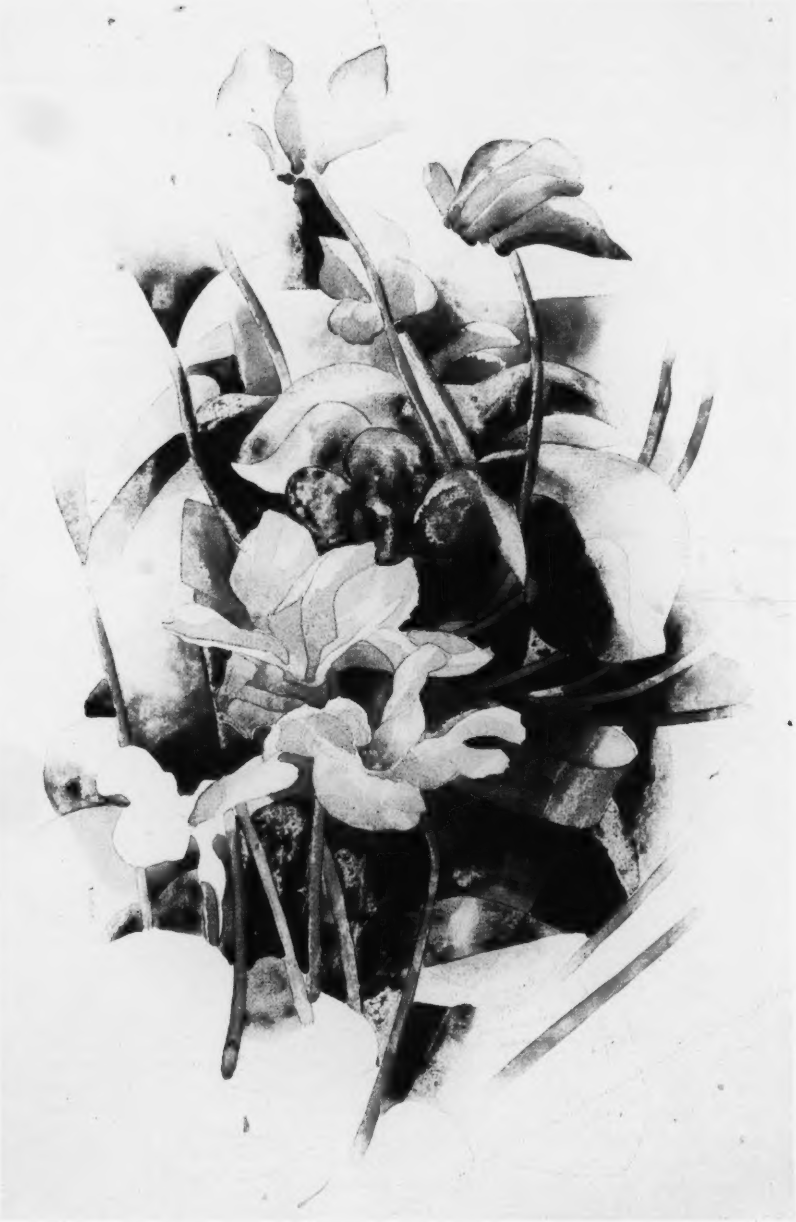

Charles Demuth
Red Cyclamen
Watercolor, 18½ x 12½ inches
Signed, dated and
inscribed *C. Demuth 1928*
Lancaster, Pa., lower right center

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Review of Books

MONOGRAPHS

Frida: A Biography of Frida Kahlo, *by Hayden Herrera, New York, Harper & Row,* 1983; 507 pp;$21.95.

Frida Kahlo is one of the most complex and compelling of the major artists brought back to light by recent feminist scholarship, and much of the credit for her rediscovery is due Hayden Herrera, who has now written the first full-length study of this radical Imagist.

The odds against any woman painter in the predominantly "macho" societies of Latin America are obvious and seemingly overwhelming. For an artist of Kahlo's aggressively erotic and political sensibility, they were even more one-sided. And though the "Mexican Renaissance," in which she had a special place, offered her some freedoms unheard of elsewhere, the public ethic at the heart of that revival now compounds the problems of interpreting her work as much as it then informed and enriched its creation.

Muralism and the grand-manner formulas created by Orozco, Siqueiros and Diego Rivera (Kahlo's husband, mentor and betrayer) drew upon colonial realism, indigenous Indian influences, Marxism and European modernism for their strengths; the resulting style garnered the steadfast support of both the international left and Mexico's postrevolutionary bourgeoisie. However skeptical we may now be of the mural movement's rhetorical devices and party-line expediencies, we must not underestimate its mass appeal, its ideological force or even the occasional heroism of its inventors—to appreciate it all one must still go to Mexico to see these paintings in context and in scale, or to the barrios of North America, where a vernacular mural movement demonstrates the lasting nationalist and polemical significance of the Mexican model. But intrinsic to muralism's programmatic aims was a critique of easel painting and of the individualistic preoccupations and market dependency of traditional studio art. With characteristic inconsistency, all three founding muralists produced a flood of small pictures, but, except for cameo appearances by comrades and lovers, little of their private worlds entered into any of their efforts, and the very idea of the personal retained its stigma.

By contrast, Kahlo's work seems at first to be almost exclusively personal in content. Crippled by a traffic accident early in life, and later tormented both by Rivera's infidelities and her own sexual ambivalence, Kahlo was a fiercely sensual person obsessed by her own physical and emotional sufferings. Her imagery is explicitly biological and indeed autobiographical to the point of total self-absorption. But if the subject of these paintings was nearly always Frida or Frida and Diego, the artist never ceased to see her private struggles in relation to a world at least as large as that of the muralists. She drew, as they did, upon a symbolic vocabulary that incorporated the native grotesques of the fiesta, the cosmic emblems of the Aztecs, a pantheon of socialist leaders, and a whole range of ironic observations of the industrial capitals of North America. But where the muralists tended to rationalize the contradictions of their experience and mask their political promiscuity or doubts by grandstanding (Orozco being the sole exception), Kahlo combined the disparate elements of her life into a raw but artful surrealism—a surrealism not motivated by the need to jar a stultifying normalcy, as was often the case with her art-world allies, but the peculiarly Hispanic surrealism which simply tries to take stock of an irrational world in a continuum of precise images.

As both straight narrative biography and critical account of Kahlo's work, Hayden Hererra's book is an example of exhaustive documentation and clear, generous, unaffected writing. Quoting frequently from Kahlo's letters and diaries, as well as from material gathered in extensive interviews with collectors, fellow artists and confidantes, Hererra is able to tell much of her story from first-hand sources. In the course of discussing the central struggles of Kahlo's life—her battle against the disintegration of both her body and her bond to Rivera, and her simultaneous emergence from the shadow of her patron/lover—Hererra reports and examines details that in some respects demystify the elaborate persona Kahlo created in her own defense.

Thus, though Kahlo's pain was real and her flamboyance natural, she subjected both to a willfully theatrical presentation. From the beginning of her marriage, Kahlo seems to have felt that she could only keep Rivera by commanding his attention, and her costumes and outspoken public manner were often chosen to that end, as were the dramatic modes in which she cast her own suffering. Hererra's attempts to distinguish artifice from reality, like her discussion of Kahlo's political conviction and protestations of naiveté, are always based on respect and informed by an underlying sympathy for the human predicament which made her manipulations necessary. Hererra is equally fair with Rivera's mythomania, and throughout she takes care to remind us of his profound attachment to Kahlo and his even greater admiration for her paintings, which he judged superior to his own. Thus the specific connections Hererra draws between Kahlo's motivations and her work in no way diminish the power of those images; if anything they make them more remarkable. Moreover, she supplements her close psychological analysis of the pictures with what amounts to a concise guide to the iconography of popular Mexican art, and in combination these two readings testify to Kahlo's natural affinity for her folk sources even as it becomes clear that her use of them was critically self-conscious—indeed, she often disguised the sophistication of her inventions.

Hererra's book offers a fully realized portrait of the artist and her world, and unlike many writers who have written biographies of artists for a general readership, Hererra never allows picturesque events or settings to distract from her true subject, which is the importance and originality of the Kahlo achievement.

At the same time, it must be said that Hererra steers clear of some polemical issues suggested by the information she presents. She makes no attempt to gauge Kahlo's success in transcending that schema of sexually linked polarities which opposes interior to exterior, and biological to cultural or social—an important omission, it would seem, since Kahlo's work would be less subject to dismissal as "personal" and therefore "marginal" if it were agreed she succeeded in even a partial synthesis of these dichotomies. Such questions are raised directly in the catalogue essays by Laura Mulvey and Peter Wollen for the Whitechapel/Grey Gallery exhibition "Frida Kahlo and Tina Modotti" [see pp. 160-169], and in a sense those texts serve as a bridge between Hererra's in-depth study of Kahlo as an individual and the wider debate over the direction of feminist art—indeed, of political art in general. Such cavils aside, however, Hererra deserves credit not only for establishing Kahlo's independent position in art history, but also for providing the factual grounds on which the ensuing political debate may reliably be carried out. Kahlo clearly belongs at its center. *—Robert Storr*

PHOTOGRAPHY

The Rare Art Traditions: The History of Art Collecting and Its Linked Phenomena, *by Joseph Alsop, New York, Harper & Row, 1982; 691 pp., $59.95.*

Collecting and Care of Fine Art, *by Carl David, New York, Crown, 1981; 148 pp., $10.*

The Complete Guide to Collecting Art, *by Lee Rosenbaum, New York, Alfred A. Knopf, 1982; 264 pp., $17.50.*

It took Joseph Alsop 18 years to complete *The Rare Art Traditions,* a scholarly feat that would seem daring in these distracting times if he hadn't so clearly enjoyed himself. This "essay," as Alsop rather elegantly describes his book, is the first scholarly history of art collecting (and related phenomena) ever published, containing almost 700 pages of text, over 2,500 footnotes and 1,500 bibliographical entries. Lacking any real predecessors or "best authorities to consult," Alsop simply followed wherever his passion for art and his journalist's instinct led him; in the process he has assembled an impressive collection of stories about art and attitudes towards it.

Somewhat less impressive is the theory he has constructed to house that collection. Alsop proposes that only five cultures—the ancient Classical world, Islam, China, Japan and the post-Renaissance West—have developed an analytic sense of history, which in turn has given rise to a historical view of art. The resulting cultural behavior pattern, according to Alsop, has certain "by-products" which distinguish the rare art tradition, principally: art collecting (as opposed to art patronage and treasure gathering); analytic art documentation (as represented by art magazines, art historical studies and art criticism, for instance); and an art market. (Alsop warns gloomily that today's "super prices," though not a "uniquely modern or Western phenomenon," are "morbid symptoms.")

It must be said that some of the cultural assumptions on which Al-

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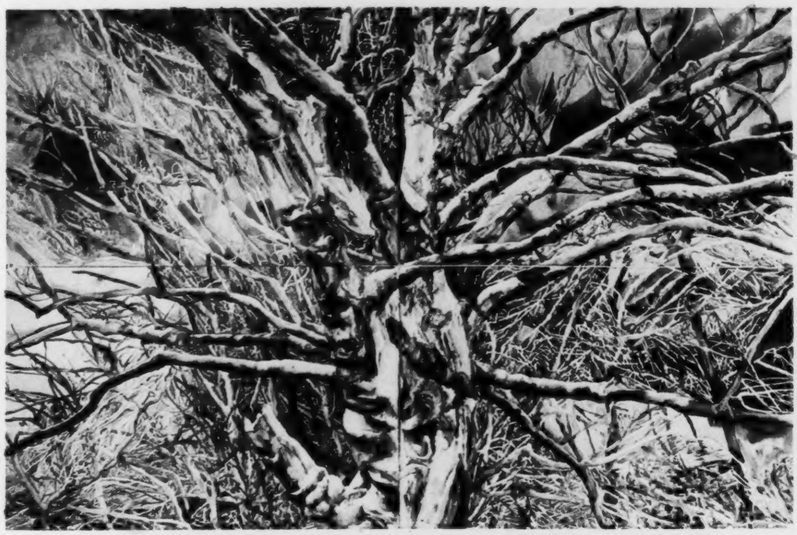
PATRICIA TOBACCO FORRESTER
Watercolors



"Winter Beech" 52" x 80½"

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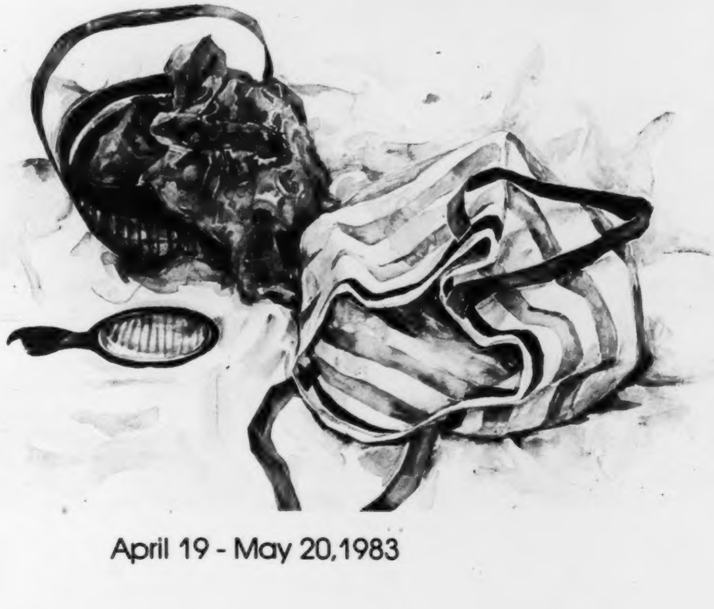

"Mexican Bag with Hand Mirror" 25" x 40"

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sop's proposition rests are questionable at best. If, to pick but one example, a tomb known to be crammed with valuable objects is left intact by locals for hundreds of years, does such restraint indicate, as Alsop maintains, a lack of interest in the objects as works of art, or, perhaps more plausibly, a system of values in which respect for the dead still outweighs cupidity? In spite of such weaknesses, his theory is a useful device for organizing an otherwise overwhelming mass of material, and it succeeds in prodiving valuable insights into our various relationships to art.

Alsop's style is endearingly academic—or maddeningly archaic, depending on the mood in which you approach it. Both earnest workmanship and deadpan humor can be read into his announcement that "The next chapter will attempt to provide something that does not now exist in the literature: the first precise yet comprehensive definition of art collecting." His pace is curiously uneven, slowing to offer lumbering definitions, then speeding forward, on the assumption that his readers are with him all the way. "The medieval European handbooks, like Villard de Honnecourt's famous Sketchbook, are too well known to need enumeration at this juncture," he remarks, and, later, " . . . any person with much pretence to education can recite on Cimabue and Giotto." Certainly.

In spite of my niggling objections to Alsop's grand theory and my occasional stumbles over his style, I was always absorbed, often amused and occasionally inspired by his tales of past collectors, dealers, critics, curators and artists. Anyone who has been around the contemporary art world for any time at all is likely to be acquainted, for example, with a present equivalent of Isabella d'Este. In his profile of her, Alsop quotes from her letter of January 1504 to Perugino regarding the size of a picture she wanted from him: " 'The enclosed paper with the thread wound around it gives the length of the biggest figure on M. Andrea Mantegna's pictures, close to which your own will hang. The other figure behind can be of any size that you like.' "

On the other hand, collectors who sometimes feel they are considered the unworthies of the art world, all ears and checkbooks, will be heartened by the moving tale of Fra Carlo Lodoli, a Venetian priest. Early in the 18th century he formed "our art tradition's single greatest innovating collection," buying the works of Catena, Giorgione, Cimabue and Giotto from junk dealers because he couldn't afford the great masters of his day. When his chambers were robbed he reportedly said he couldn't bear to go through his stacks of pictures—it would give him too much pain to learn what was missing.

In 1964, as Alsop began work on his book, the handful of super-rich American collectors who had for years dominated the art market were finding that they had to compete for both contemporary works and less important older ones against growing numbers of newly affluent individuals with a newly developed interest in the visual arts. Collecting was soon to become a widespread mania.

Yet, surprisingly, since the 17th century, when a manual by Giulio Mancini offered advice on how collectors could distinguish the works of masters from copies, fakes and studio exercises, there have been few specific guides to successful collecting. Then, in 1981, came Carl David's *Collecting and Care of Fine Art* and, last year, *The Complete Guide to Collecting Art,* by Lee Rosenbaum. David opens his short, easy-to-read book with "How to Learn About Art," citing art journals as well as suggesting libraries, local university courses and auctions. Much of the other information he offers is similarly basic, apparently aimed at the most inexperienced collector. A dealer himself, he is most interesting when offering tips on "Deals To Avoid" or when discussing money and financing; he even makes a point of giving examples of prices, though admittedly such information is quickly out of date in a volatile market. He is no less specific in his investment suggestions, recommending such works by lesser known artists of the American Barbizon School as Hugh Bolton Jones, Homer Martin and Alexander Wyant—though again, a "good buy" in 1981 may now be an overpriced fashion. There is also a helpful list of recommended galleries and museums across the U.S.

Having advised his readers to collect art for "sensual and intellectual enjoyment" before all else, David then opts out of discussing contemporary art, as he believes "it is simply too soon to predict accurately future trends regarding long-term investment." Somewhat hollowly, he promises collectors who do their homework a "rare and fulfilling enrichment" in their lives.

Like David, Lee Rosenbaum cautions that "only love of art and devotion to its study" can make a brilliant art collector out of an art buyer, and she claims to offer the "nuts and bolts information needed." In workmanlike fashion she covers all the details, from choosing a "category," approaching a dealer for the first time and negotiating a lower price for a painting, to getting rid of a "mistake," bidding at auction, choosing a restorer and dealing with the IRS. Unlike David, she has special knowledge of contemporary art, having served variously as an associate editor of *Art News*, editor of *Art Letter* and managing editor of the *ARTnewsletter*, and accordingly, she has written a whole chapter on the subject.

Whenever possible, and often unnecessarily, Rosenbaum quotes from relevant "authorities," collectors such as Dorothy and Herb Vogel, Richard Brown Baker, Paul Singer, Ben Heller, Eugene and Barbara Schwartz, as well as dealers, museum curators, auction house directors and critics galore. Occasionally the material comes to life, as when she gossips about Joseph Hirshhorn's bargaining habits or makes a specific suggestion. "An admirer of van Gogh might never obtain that artist's work, but might easily afford a painting by Adolphe Monticelli, the French colorist of whom van Gogh once wrote, 'Altogether I am obliged to lay the colors on thick in Monticelli's way. Sometimes I think I really am a continuation of that man.' "

If you can pick your way through all the superfluous quotes, there is much useful information and good advice here. Even experienced collectors may need to be reminded that the "trick of art collecting is to get people to offer you their best," just as they may not know how to beat the crowd when an artist they like has a show coming up, or whether they can pay for more expensive work in installments, or what a "global reserve" is.

Amazingly enough, considering that she is a journalist, Rosenbaum fails to mention in her list of material she considers useful to collectors any of the art magazines and journals currently available. Nor does she offer even a short list of galleries or museums, let alone give any indication of what one could expect to see in them. One problem with Rosenbaum's *Complete Guide to Collecting Art* is that it isn't complete. But, more importantly, like David's *Collecting and Care of Fine Art,* her book makes the formation of a good art collection seem easy, a matter of knowing the right moves. Those who read Alsop will know that isn't true. *—Doris Saatchi*

Contributors

Robert Storr is a painter and critic.

Doris Saatchi is a collector who writes on art.

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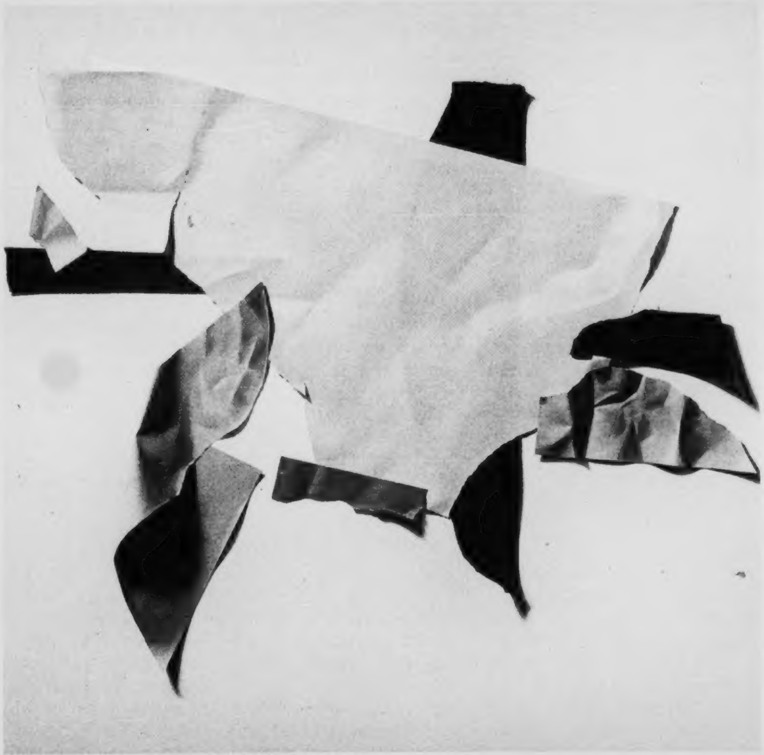

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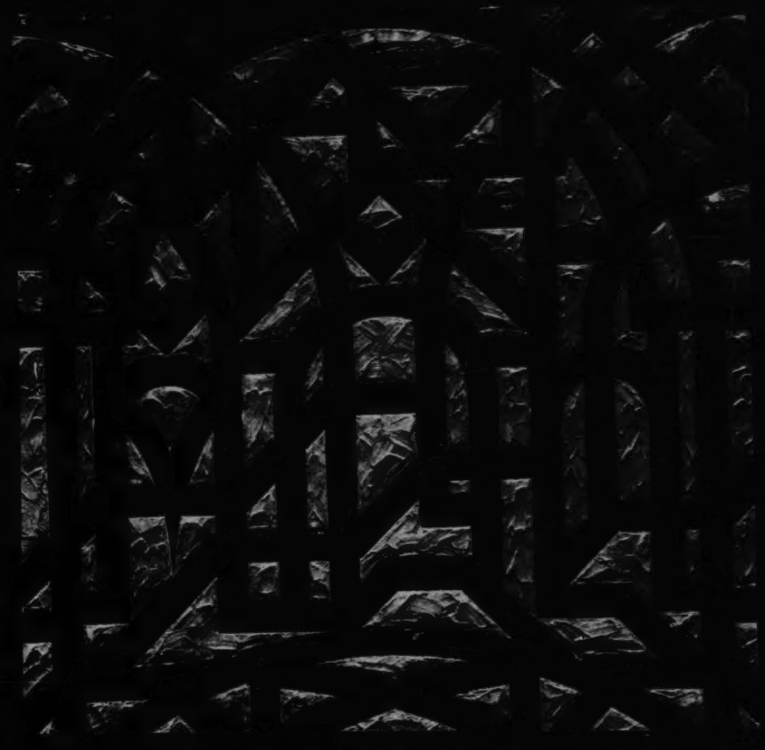

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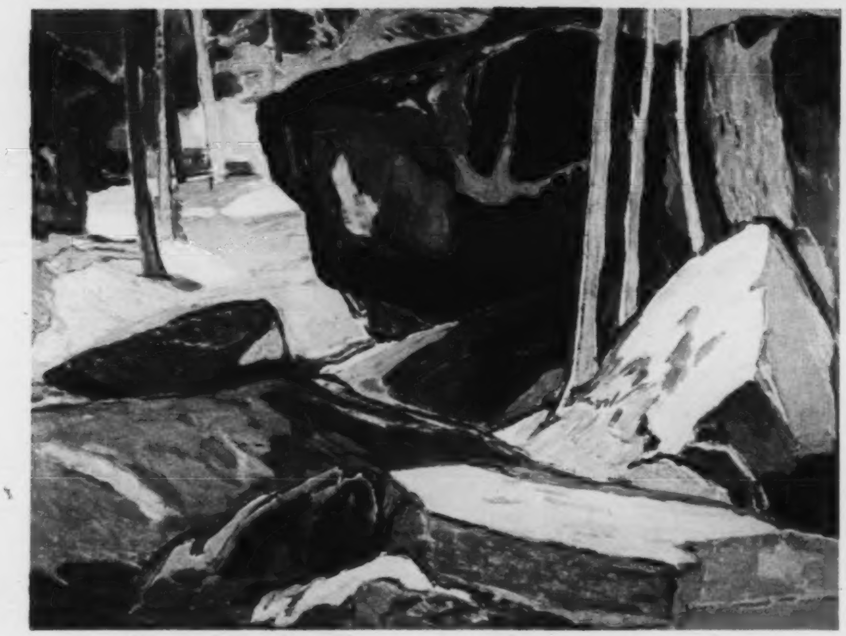
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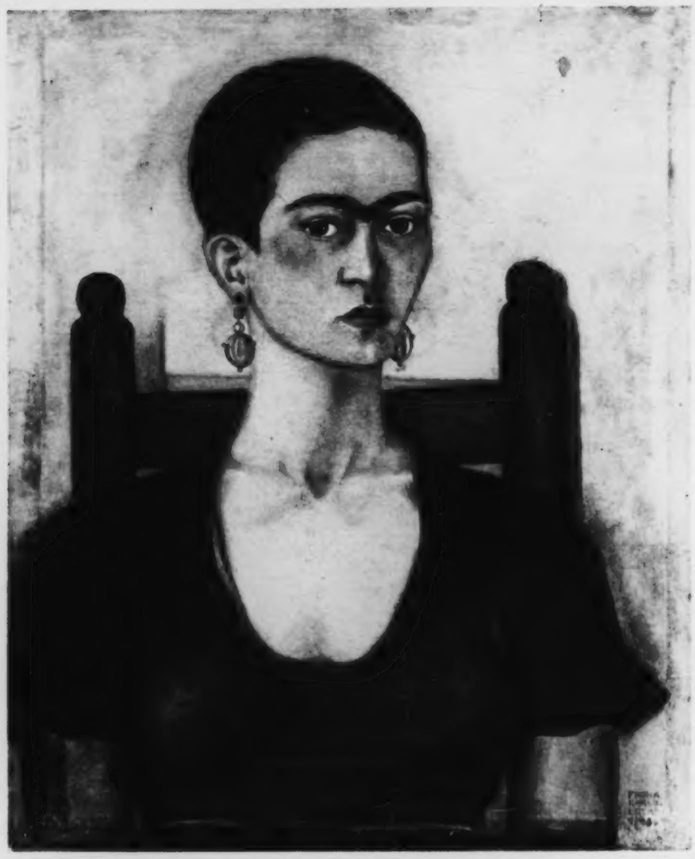

FRIDA KAHLO

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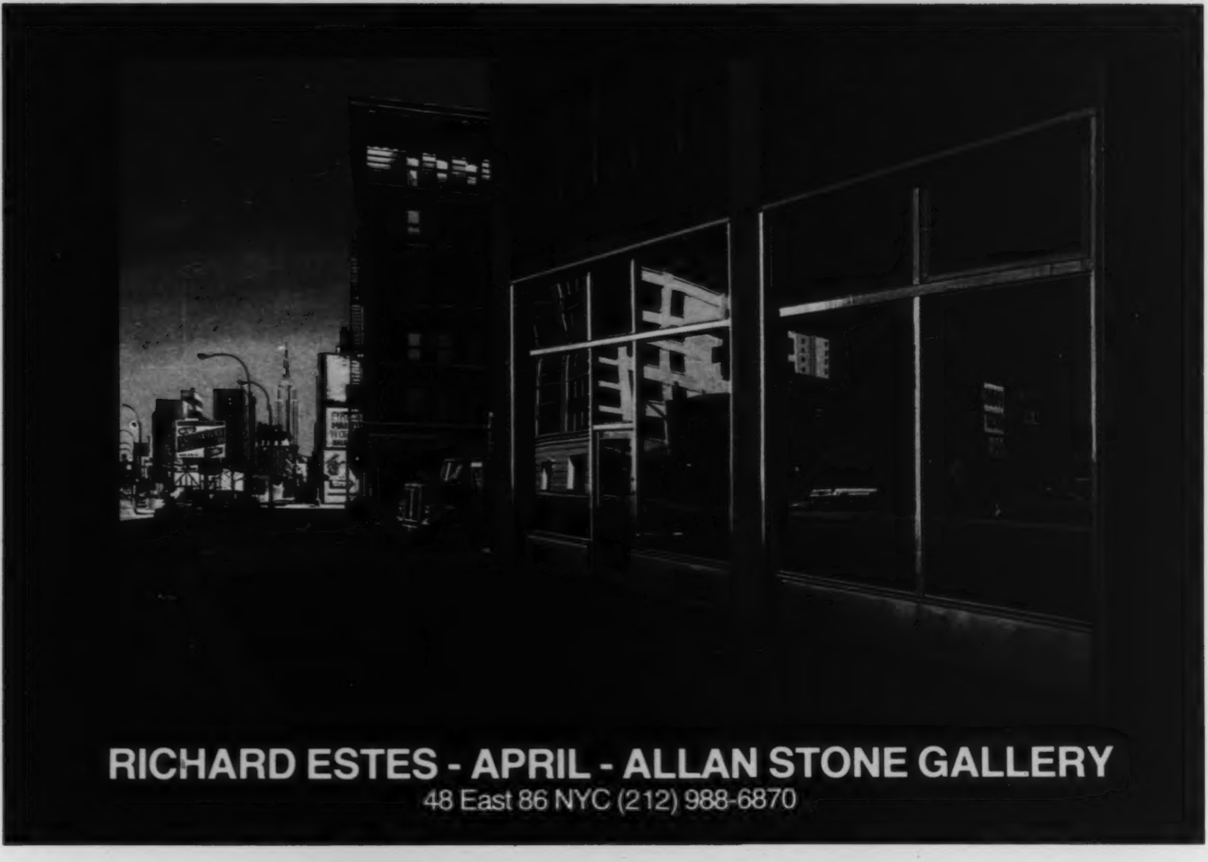

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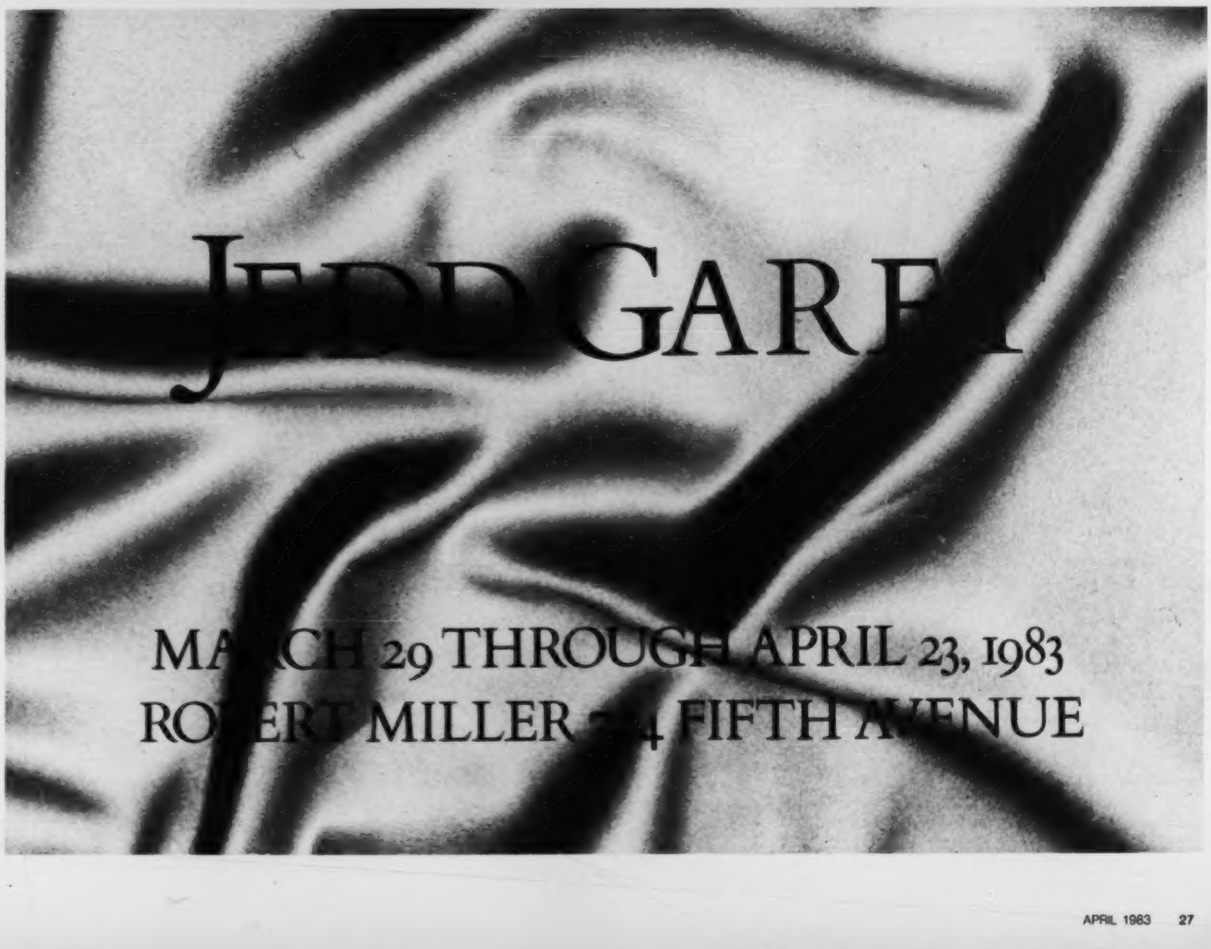

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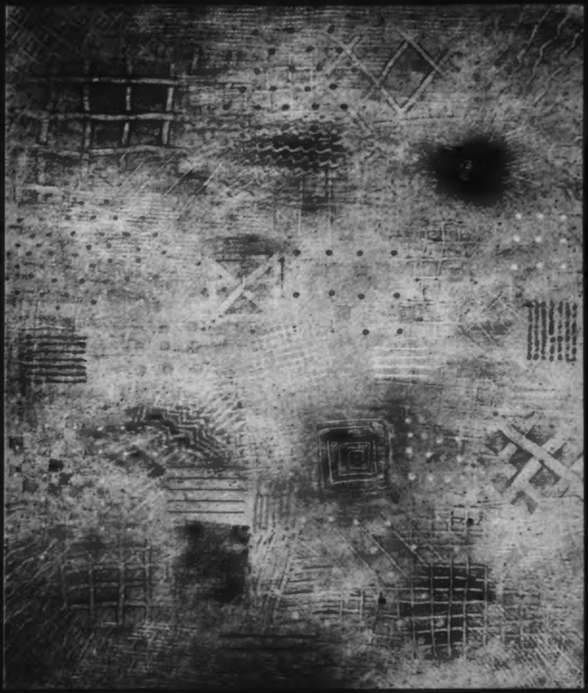

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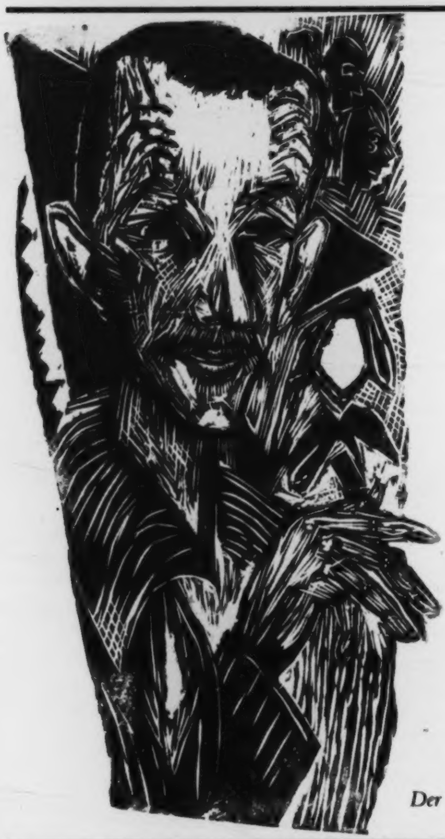

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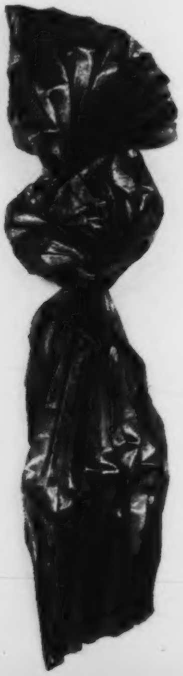

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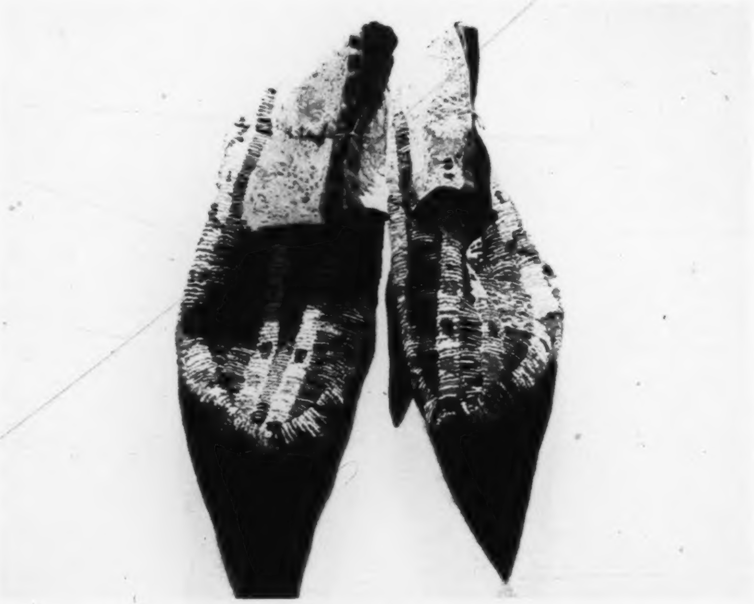
"Moccasin Drawing #2," 1982, pastel, 32" x 40"



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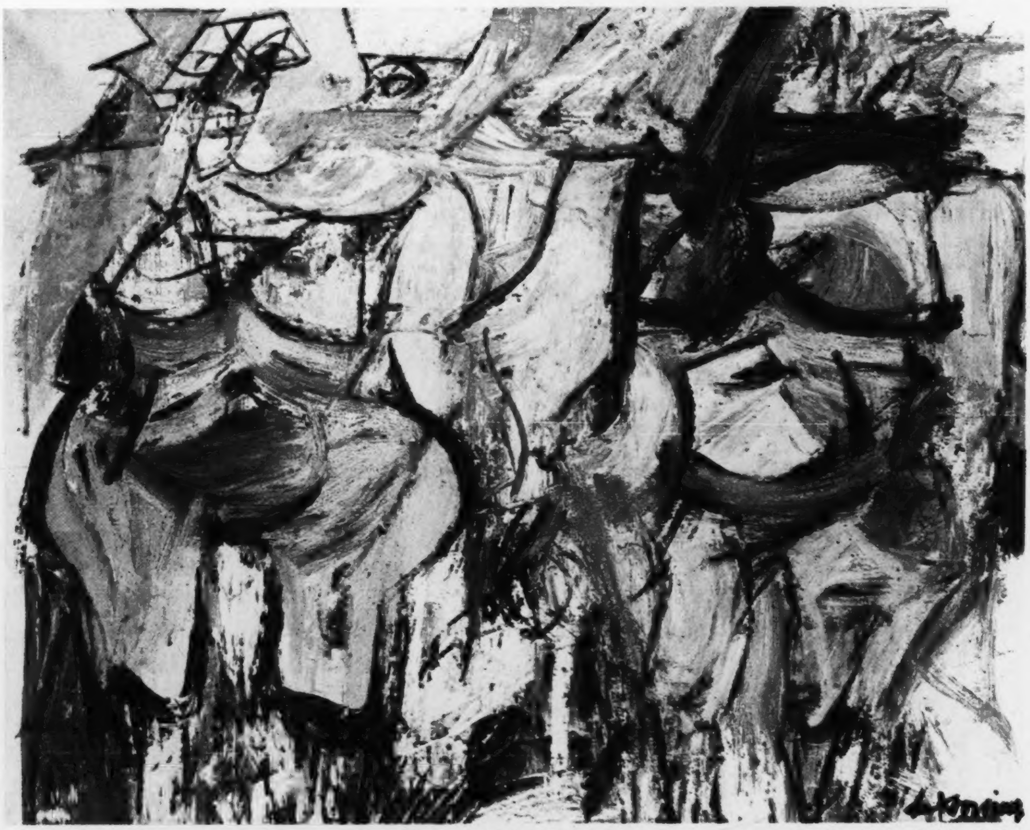

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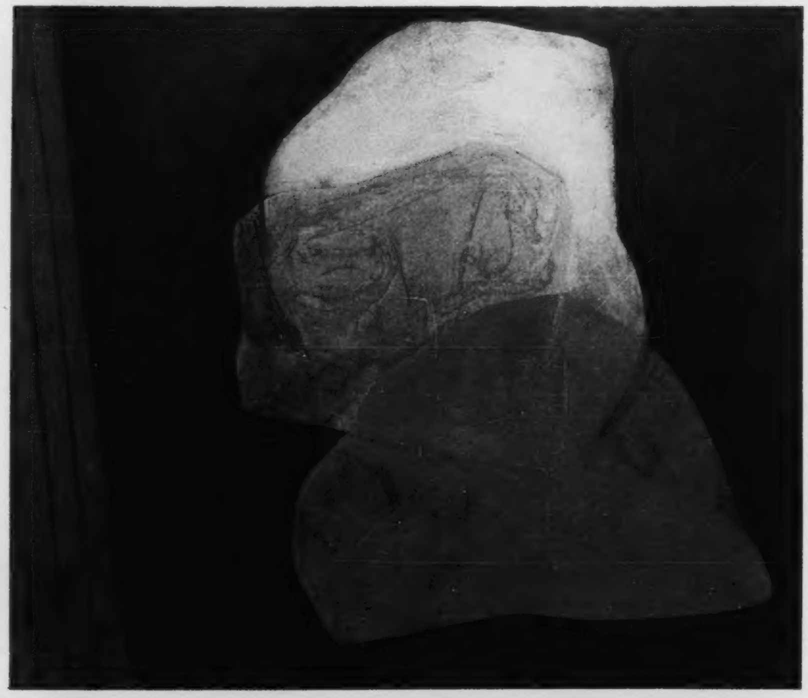

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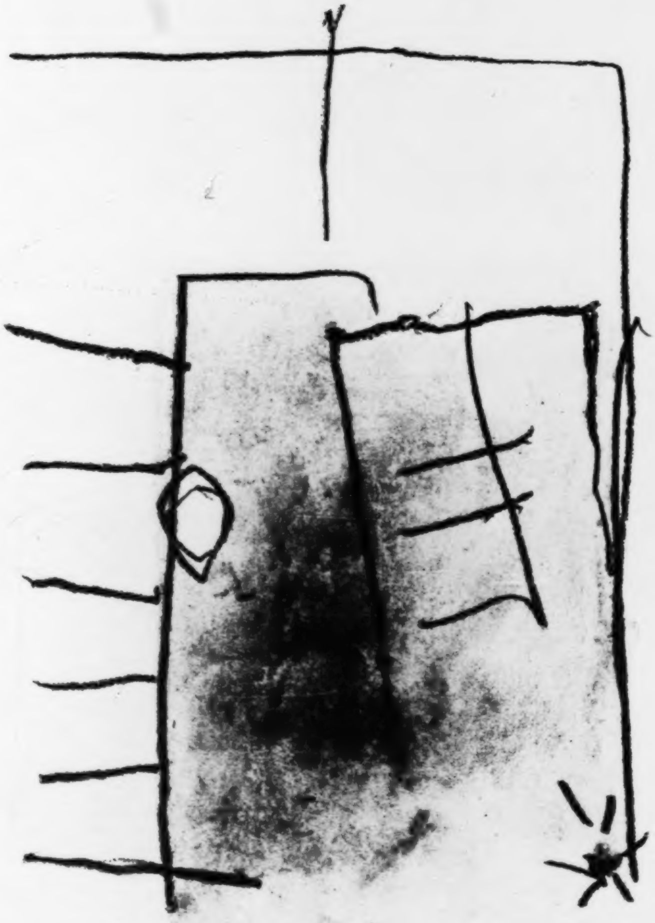

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Report from Paris
Photo-Fever on the Seine

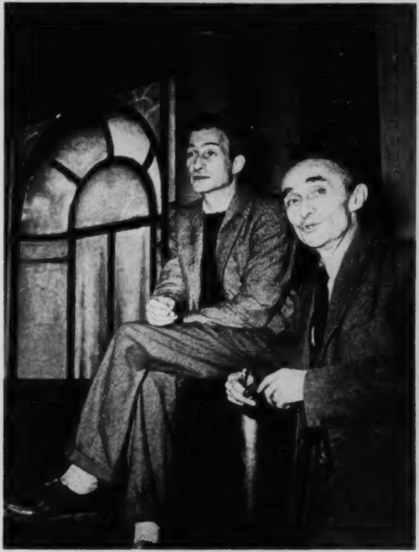
BY ALLEN ELLENZWEIG

Organized by the city of Paris, the recent "Mois de la Photo" presented a daunting variety of exhibitions: in all, about 12,000 photos were shown within six weeks.

Whether Niepce or Daguerre is credited as the father, photography is traditionally considered to have been born in France. So it might appear logical that the city of Paris has instituted a "Mois de la Photo" (Month of Photography) to be held every two years in November. In fact, the second "Mois" has just taken place. Statistics readily suggest the scope of the undertaking: 80 exhibitions, historical and contemporary, presented in 65 places and comprising about 12,000 photographs—all opening within roughly the same six weeks. Participating institutions included nearly half the municipal museums—the Petit Palais and the Musee d'Art Moderne among them—and even the estimable Grand Palais made room for an "Hommage à Alexey Brodovitch."

The rest of the festival led the viewer on what amounted to a tour of the city, from department stores to tourist sites to Paris's dozen or so photography galleries. A similar event in New York would require the participation of about a third of the city's museums, including ones in all of the five boroughs, as well as exhibition spaces booked in the World Trade Center and Macy's. But beyond the monumental scale of the undertaking, and in spite of France's reputation as the cradle of the medium, what is striking about the "Mois de la Photo" is that such a festival has been able to catch fire in the French capital at all.

The eminent Gérard Lévy, one of the most important photography collectors in France, describes the Gallic perspective neatly: "Photography, because of its material substance, because of the *paper*, which is a perishable thing, has always been scorned a little." He continues, "There is something else that bothers the French a lot—the number of edition copies." And it is in this context that Sherry Barbier of the Paris Zabriskie Gallery makes her rather dramatic assessment of the festival's importance: "Barriers are being broken. When I say *barriers*, I mean barriers to photography as an art form."



André Ostier: **Balthus with Cassandre, Paris, *1953, included in "André Ostier, Photographies de Peintres et de Sculpteurs, 1941-1982" at the Musée Antoine Bourdelle, Paris.***

Félix Nadar: **Self-Portrait in the catacombs, *1861, included in "Le Paris Souterrain de Félix Nadar, 1861" at the Caisse Nationale des Monuments Historiques et des Sites, Paris.***

The two men most responsible for this photo extravaganza are Jacques Chirac, Paris's mayor and himself a photography enthusiast, and Jean-Luc Monterosso, a Corsican by birth, who carries the official title "Le Délégué Général" of Paris Audiovisuel, a municipal organization funded by the city. Created five years ago under Chirac's benevolent hand, and falling within Paris's Department of Cultural Affairs, Paris Audiovisuel has been charged with a number of functions: the archival care of the city's rich body of photography collections; the disbursement of grants to young photographers and photographic historians; the systematic documentation of city-owned monuments and statues; the organization of large historical exhibitions; and now, since 1980, the "Mois de la Photo." Speaking with an authority that belies his youthful appearance, Monterosso states unequivocally, "When Chirac arrived as mayor, there was nothing for photography in the city of Paris. Nothing. Zero . . . . Paris had been one of the first to order photographs. They placed orders from Atget, from a hundred other photographers, they even had large photographic gatherings at the turn of the century. Then, for fifty years, nothing more."

This Rip Van Winkle time warp is evident in the present market situation. William Burke, formerly of the Ileana Sonnabend and La Remise du Parc Galleries in Paris, assesses the contemporary art and photography public in France: "There's never been a tradition of collecting among young people here, or even among the rather well-off middle-class set. . . . They have very little curiosity about the work that's being done today."

In fact, the great French photography collectors, themselves numbering barely a handful, all specialize in 19th-century material. This group includes Yvan Christ, André Jammes, Gérard Lévy, Georges Sirot and Roger Théron. Hughes Auxtexier, who with his partner François Braunschweig has a formidable 19th-century collection, also runs one of the most modern of photography galleries in Paris, Galerie Texbraun, representing such provocative contemporary talents as Robert Mapplethorpe. Auxtexier, appreciating both historical and experimental achievements, asserts with irony, "In France, they'll buy something old, almost anything, before they'll buy something contemporary." He ascribes this predisposition to the "tradition of the antique" so prevalent in Europe. And Gérard Lévy recounts the story of a museum curator who told him, " 'It's easier at the present time to create a collection of Rembrandts or Dürers than of French primitive photography.' " Meanwhile, the *contemporary* photography market in France is supported by a handful of Americans, Germans, even Japanese—but not the French themselves.

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François-Xavier Bouchart:* The "Hôtel Splendide" in Evian *from the series "Marcel Proust: la figure des pays," 1971-74, at the Maison de Victor Hugo, Paris.

Without doubt, there has been increased general interest in photography in France, but a good deal of it is simply curiosity about the New, and the New of a particularly American stripe. American photographers, according to William Burke, "are always warmly received." And Jean-Luc Monterosso goes further. "It's true that you're ahead in America," he says. "You're ahead first in the market for photography, and also in the museums." By way of illustration, he observes that the photography department of the Musée d'Art Moderne was created "only six months ago"; Sherry Barbier goes a bit further, claiming that "up until now, there were no curators of photography . . . the head of the department of photography of the 19th-century museum, which [although under construction at the old Quai d'Orsay] isn't in existence yet, was sent to Princeton to study."

The extent to which American photography is "ahead" is suggested by the career professionals accorded gallery exhibitions during this second "Mois": the by-now established figures Les Krims, Harry Callahan and Lee Friedlander; the exciting newcomers Scott Macleay and Joel-Peter Witkin; and the very up-to-the-minute Deborah Turbeville. Of seven large thematic exhibitions, three revolved around American perspectives: the eccentric and catholic collection of Sam Wagstaff; the group homage by those many American and international professionals—Avedon, Irving Penn, Hiro, Brassaï, Hoynigen Huene—who contributed to *Harper's Bazaar* under the directing guidance of the brilliant Russian emigré and adoptive New Yorker, Alexey Brodovitch; and the first career retrospective (catalogue text by Michel Foucault!) of Duane Michals, America's Surrealist-inspired, storytelling romantic. In addition, special workshops were given by Garry Winogrand and Les Krims, and choreographer Lucinda Childs and Deborah Turbeville lent their talents to a photo-performance piece by Simone Benmussa.

As if to confirm the lack of official interference, erotic and politically sensitive pictures of all kinds were given prominence.

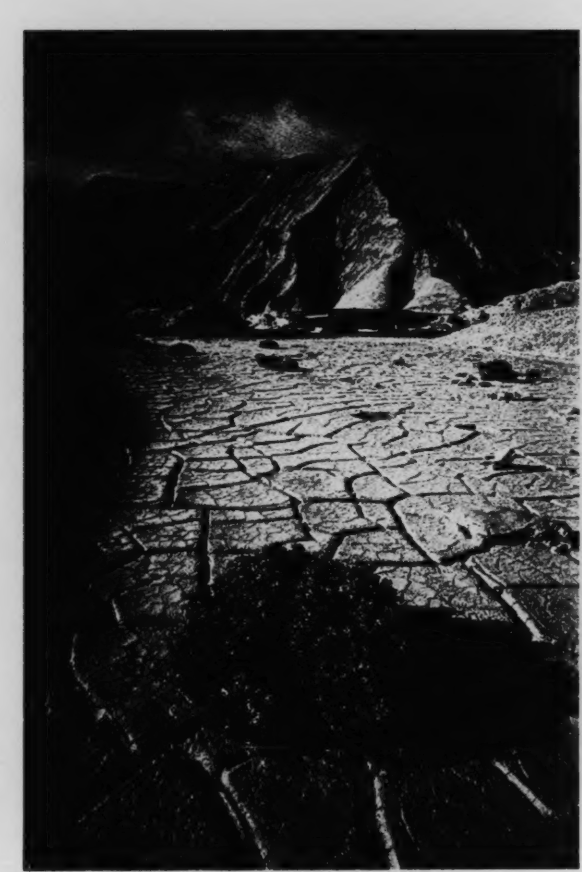
To be sure, the Americans did not overrun the "Mois." Perhaps in response to charges of favoritism leveled at the first festival in 1980, this second one—more than double its predecessor's size—provided nothing if not variety. Just as Chirac gave Monterosso carte blanche for his festival ideas, so Monterosso and Paris Audiovisuel allowed a free hand to the participating museums and galleries. Thus, it is for organizational, not prescriptive, reasons that the resulting exhibitions were divided into six categories: "Historical Selections," "Large Thematic Retrospectives," "International Selections," "French Selections," "Present Tendencies," and "Confrontations." As though to confirm the lack of official interference, erotic and politically sensitive pictures of all kinds were given prominence in many shows. In addition, workshops, lectures, performances and radio broadcasts—of which there were many—were grouped separately under the heading *"Manifestations."*

The festival's variety was daunting. French historical material was particularly well represented, in large, elegantly appointed exhibitions. There were Nadar's masterful photographs, taken under artificial light, of Paris's catacombs and sewers; Constantin Puyo's subtle and sensual Pictorialist portraits of women and the French countryside; the revelatory "pointillist" autochromes of Paris, 1910–1930, taken by the crew of documentarians hired by millionaire-savant Albert Kahn (along with important silent movies, also shown, of the same period); portraits by Étienne Carjat and Paris interiors by Atget; calotypes from the French Society of Photography and documentary prints of "Paris and the Parisians Under the Second Empire."

The historical material was not exclusively nationalist. There were shows of German avant-garde photography from the two decades following World War I, and a separate presentation of photographs taken during the Weimar Republic. There were Surrealist images from Spanish Catalonia of the '30s. And the extraordinary collection of the Empress Elisabeth ("Sissi"), the wife of Franz-Joseph I of Austria, amounted to a photographic account of 19th-century royal life and fashions, of theater personalities and international opera stars, writers, scientists, military men and politicians.

In the "Confrontations" category were included such of-the-moment presentations as "Women On the Move," a feminist group show jointly organized by the Galerie des Femmes, Paris Audiovisuel, and the Vidéothèque de Paris; and the amusing "Paris–New York/Marathon," which examined by juxtaposition the different "look" of marathon races in both cities. (The City of Paris, in collaboration with a sports publication, underwrote the commissioning of four Parisian photographers and two French photographers living in New York to cover these parallel events.)

Of course, no quick rundown of the festival's offerings can do justice to the range of experiences offered by such a mammoth event. Certain moments remain especially vivid—the discovery, for instance, of Scott Macleay's black and



Jeanloup Sieff:* Death Valley, *1977, included in "Jeanloup Sieff: 30 ans de photographie" at FNAC Montparnasse, Paris.

Constantin Puyo (1857-1933): Untitled photograph included in "Puyo et la 'révolte' pictorialiste" at the Bibliothèque Forney, Paris.

white pictures of dancers in motion, which were to be found behind a black curtain near the information desk of the busy American Center, accompanied by alternately eerie and soothing piano music of Satie-like delicacy. Slowly, the spots lighting the exhibition began to fade, while in the next gallery, the lights went up to reveal the photographer's elegant Fresson color prints. "Fragments, Cycles, Sounds," as Macleay titled the overall exhibition, created an environment of such poetry that one could forget the scurrying students beyond the black curtain.

Other memories: Smack in the middle of Paris, at the FNAC center in the gargantuan Forum des Halles shopping mall, various photo-journalists' pictures of war-stricken peoples were sheltered in a small gallery off the busy audio department. While shoppers browsed through stereo equipment, cassette cartridges and tape decks, gallery-goers were confronted with the cruel suffering of peoples in the Middle East, Southeast Asia and Latin America. At the Maison Victor Hugo, wide-angle photographs of tranquil hotels and parks, of Venetian canals and Chartres Cathedral, comprised Francois-Xavier Bouchart's visual equivalents of texts from Proust's *A la recherche du temps perdu*. Excerpts from the *magnum opus* accompanied these calming images, even as the shouts of children from a nearby schoolyard, and from the large playground of the Place des Vosges, mixed the spirited present with Bouchart's and Proust's haunted past.

Paris Audiovisuel did everything possible to make both reviewer and interested observer track the scene with ease and logic. Yet there was no accounting for the rambler's logistical problems, which were inevitable. Four or five exhibitions may all have been located in the same neighborhood, but half of them opened later in the day of the morning you were there. One or two exhibitions changed their opening dates well after the schedule had been printed, so that you arrived to meet only with disappointment, and the prospect of still more lost time. Nevertheless, the organizers went to great pains. A free exhibition guide was widely distributed, providing a numbered listing of all exhibitions, their locations, nearest subway stop and daily hours of display. A numbered foldout map of Paris was also included. What's more, the organizers compiled an extensive catalogue in which every exhibition is described by its organizer, its photographer, or by a supporting critic or photography figure. These accounts are accompanied by at least one photo, and in the case of major shows, by several. These photographs, sometimes in color, supplement the verbal material and allowed the reader to judge the exhibition's individual interest in advance.

By its diversity of locations, the "Mois" invoked the Parisian tradition of the *flâneur*, one who takes pleasure in leisurely rambles or strolls. As Joël Brard, Paris Audiovisuel's head of publicity, pointed out, "The city becomes integrated with photography . . . with this explosion of exhibits throughout Paris, it becomes for the public a personal walking tour. . . ."

Others take exception. William Burke believes it to be "another one of those bread-and-circus affairs . . . too much, too fast; it's sort of overkill in a way." Samia Samou, of La Remise du Parc, agrees: "There are too many exhibitions." She would prefer to see the fair last during a whole season, "like the Festival d'Automne."

The ultimate effects of the "Mois de la Photo" are hard to gauge. Agathe Gaillard, a photography dealer who has been on the Paris scene longer than most—seven and a half years now—dismisses the event altogether: "I don't think anything of it: it doesn't concern the gallery. We have an exhibition every month . . . for us, it doesn't change anything." Everyone agrees there is more traffic; but few believe there is more buying. Gaillard adds that this year she focused her gallery's efforts on the

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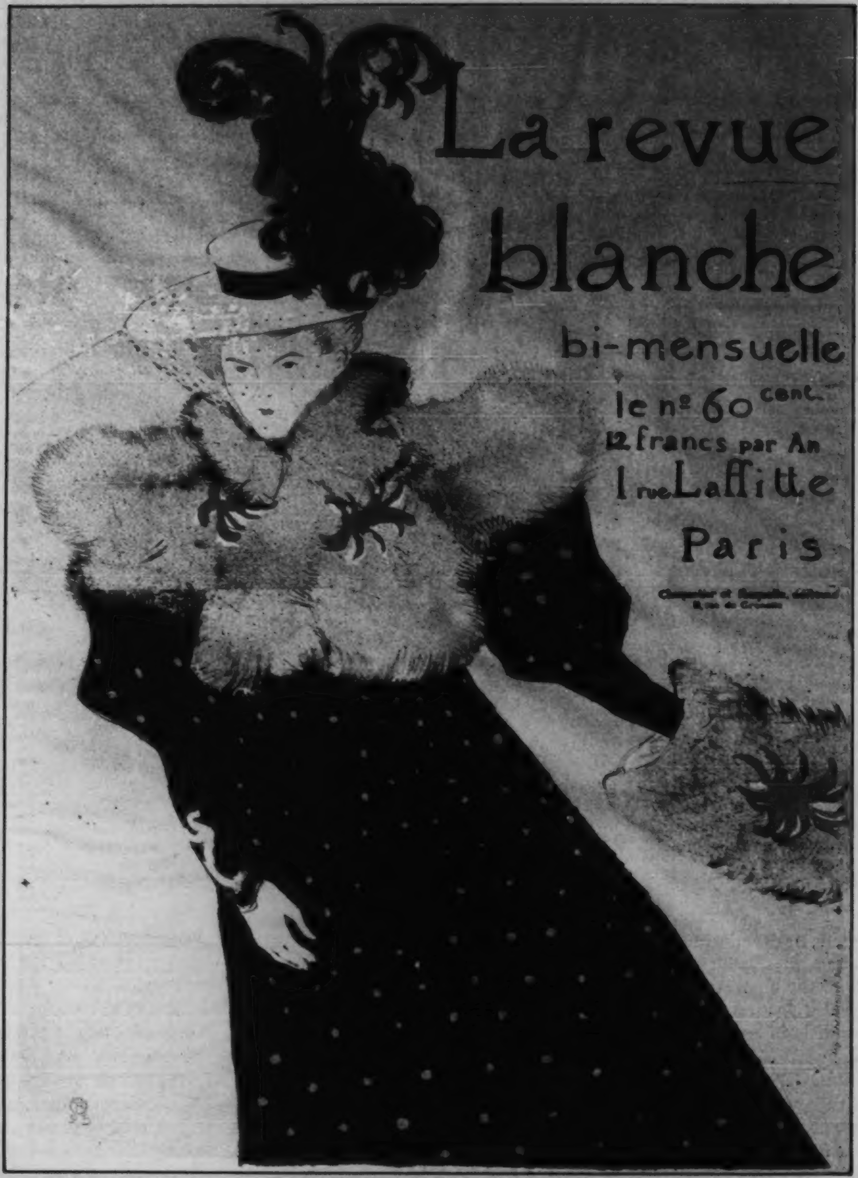
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group stand that she and other photography dealers shared at FIAC '82, the annual October international art fair, clearly commercial in aim and also set in Paris. But it is perhaps not without significance that this is the first time Paris's photography dealers joined together as a group. "It worked better than we hoped," says Gaillard. In fact, all eight photography galleries from FIAC have formed an Association for the Defense and Promotion of Original Photography (APO), a group which intends to regulate and protect the sale of photographs by defining the operative terms of the medium (negative, artist's proof, press print, unique print, vintage print, limited edition, etc.) and by educating a still small but growing public.

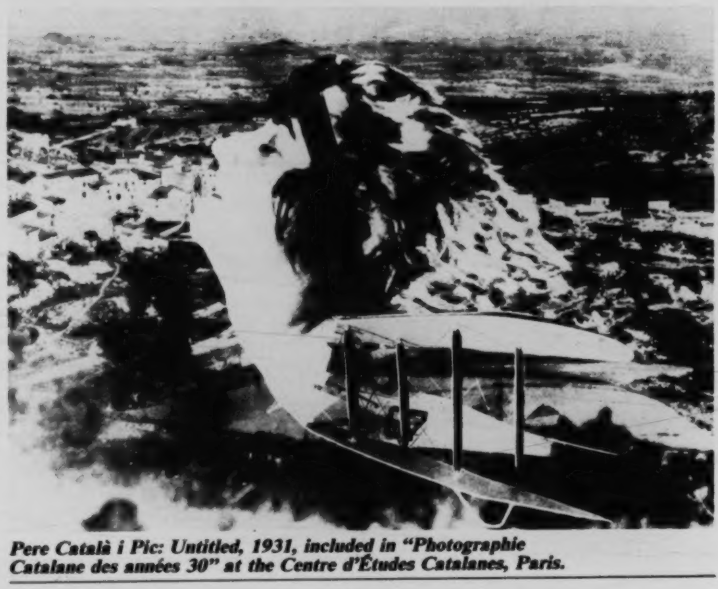
According to Gaillard, who represents such masters as Manuel Alvarez Bravo, Gisèle Freund and the young color fantasist Bernard Faucon, the market has been through an "ebbing" period. Yet, she has "the impression we're at the start of a new wave." This assessment echoes Samia Samou's belief that "there are a certain number of collectors being created," and Sherry Barbier's recollection that with the inaugural "Mois de la Photo" in 1980, "For the first time, I saw young people considering a purchase of a photograph. Every once in a while, someone would buy."

> ***Though there has undoubtedly been an increased general interest in photography in France, much of it is simple curiosity about the New, and about the New of a particularly American stripe.***

Joël Brard speaks nobly of photographers finding "esteem" through the festival. But several observers confirm that there is still a lack of professionalism among young French photographers. Hughes Auxtexier laments that they are burdened by the *l'art pour l'art* attitude which translates into an "exchange between amateurs." He rejects their "disdain for money," as well as their naive view of dealers as "horrible merchants" out to cheat them. He believes they are subject to a Marxist philosophy which prevents them from entering the marketplace and from taking their photography seriously. This attitude creates a "vicious cycle where the artist doesn't earn his living from selling his art, and thus hasn't the means to reinvest in his materials, and thereby create at the highest level, continuously, a more advanced and developed art from which to earn his living." Auxtexier sees his own as a more authentically Marxist perspective: "Everyone has the right to

Kazeni:* A Kurdish-Iranian soldier at the front mourns the death of his comrade, Iran-Iraq war, *1981, included in "Gamma-Scopie" at the FNAC Forum, Paris.

J.C. Larrieu:* Le Mistral, portrait of B. Faucon, *1977, included in "Photographie/ France/Aujourd'hui" at the Musée d'Art Moderne de la Ville de Paris (ARC).



Pere Català i Pic: Untitled, 1931, included in "Photographie Catalane des années 30" at the Centre d'Études Catalanes, Paris.

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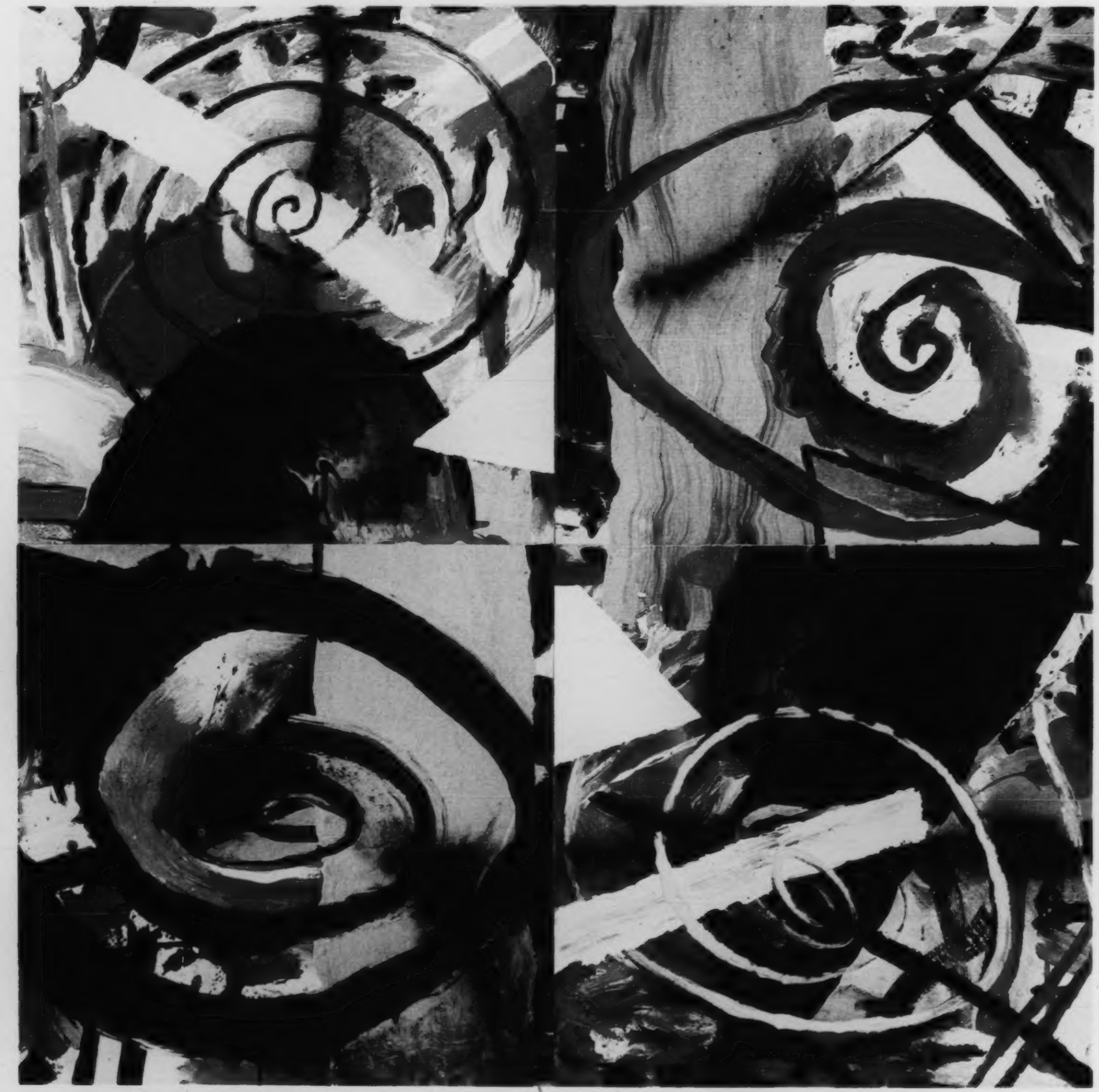
LUCINDA PARKER



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Jean-Luc Monterosso, consul general of Paris Audiovisuel.

Jacques Chirac, mayor of Paris.

earn a living at what he does."

Gérard Lévy scorns what he sees as the peculiarly American habit of buying art as investment. "When you don't collect with love, it's very *just* that you get taken in." In the same spirit, Jean-Luc Monterosso complains of some American photographers for whom everything is "business, business." But what may be at stake in this duel between practical and philosophical impulses is whether young French photographers can move out from under the shadow of American accomplishments to the sunshine of their own best efforts. To do so, they will need a morally and financially supportive public. At present, there are no government incentives. There are no tax benefits, for example, since photography does not fall into the category of art. "That has to change," says Monterosso. Likewise, mixed public/private sector underwriting—grants, prizes, art collecting by industry—is only just beginning to be seen in France, largely through the participation of Air France and Kodak (in travel subsidies and prize ventures). For this crucial shift, Paris Audiovisuel deserves much of the credit. Furthermore, Sherry Barbier believes the French persist in the Romantic notion that "artists *must suffer* . . . [they] have until now, and still are today considered *leeches* of society." She has concluded through hard experience that you cannot appeal in France to the idea of a commercially "self-sufficient system; you must conceive of a system that's based on national pride."

Surely, there are no panaceas. But if the biennial "Mois de la Photo" seeks to put Paris, and France, back on the photography map, it would be nice if native photographers, and the dealers who represent them, were thereby treated as professionals not only in theory, but in fact. If the "Mois de la Photo" proves not only to educate a new generation of French photographers to the glories of a common past, but to provide them with professional standards and practical avenues for the present, its effects on the French cultural landscape may be profound. ☐

Author: ***Allen Ellenzweig is a New York critic who has recently completed a history of homoerotic themes in photography.***

The Bull and the Tower, 1982-83. Oil on canvas, 48 × 70 in.

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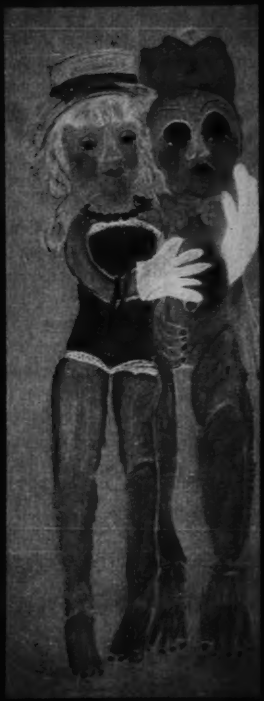

Ginny & Baby Doll, 1982.
Pastel on paper, 96" × 36".

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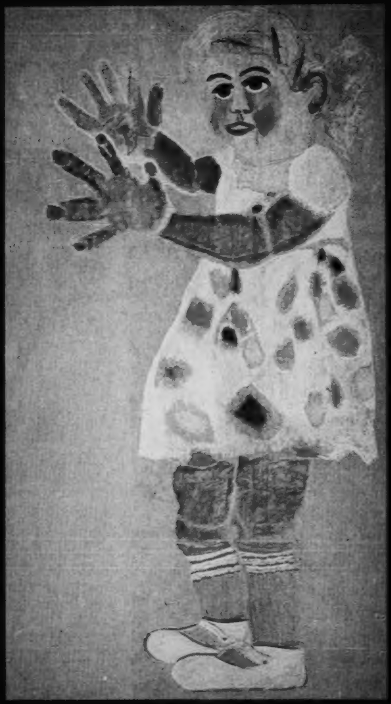

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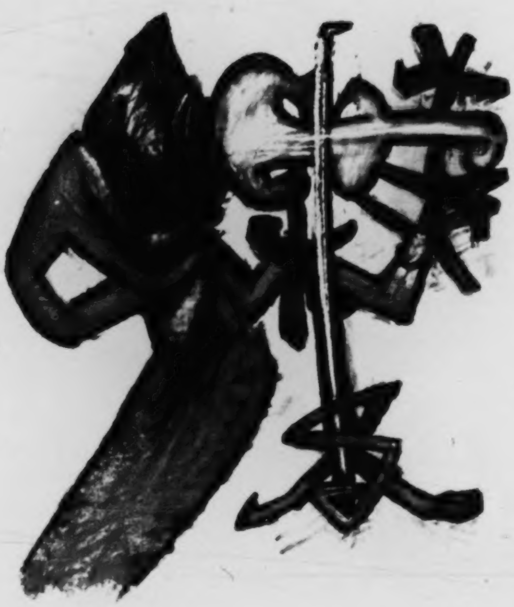

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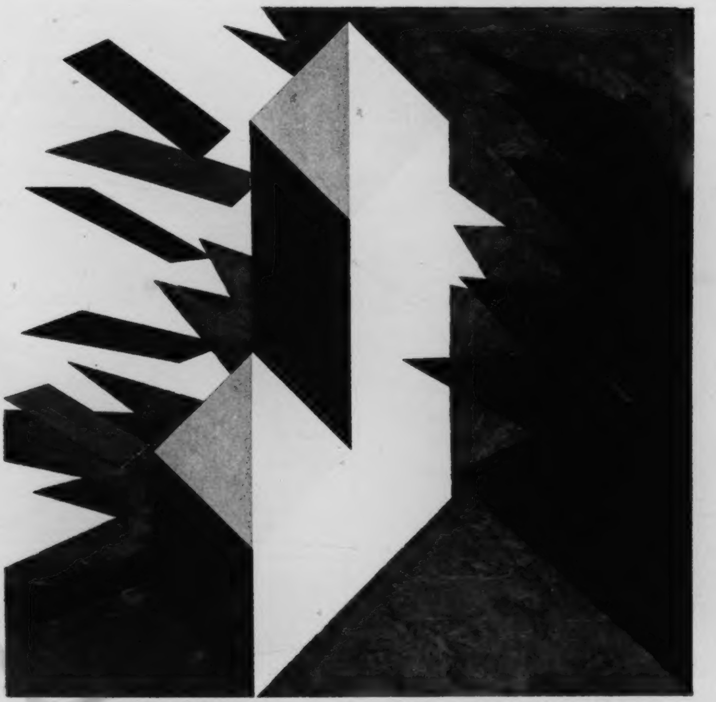

Tower (F & S), 1982, Acrylic on canvas, 42" x 42"

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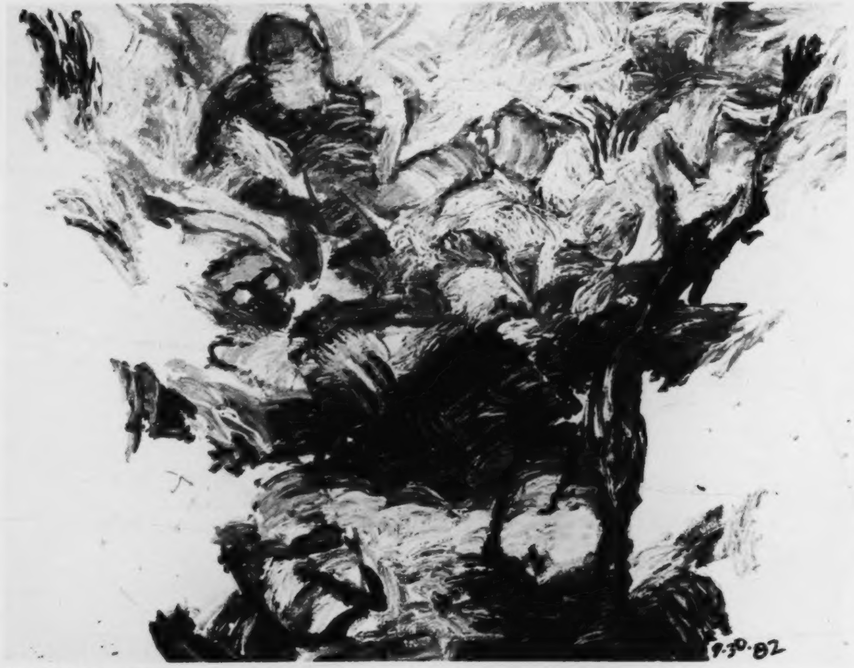

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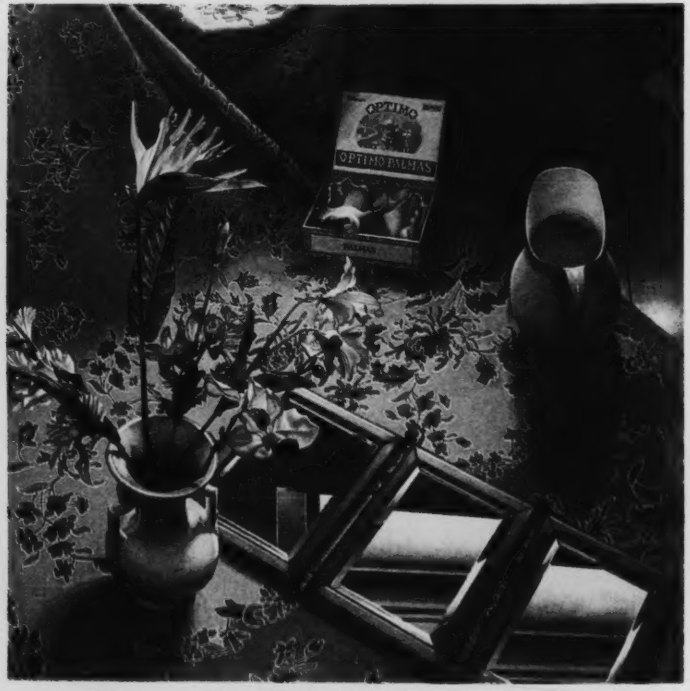

Nancy Hagin, *Optimo*, acrylic on canvas, 48 x 48", 1982.

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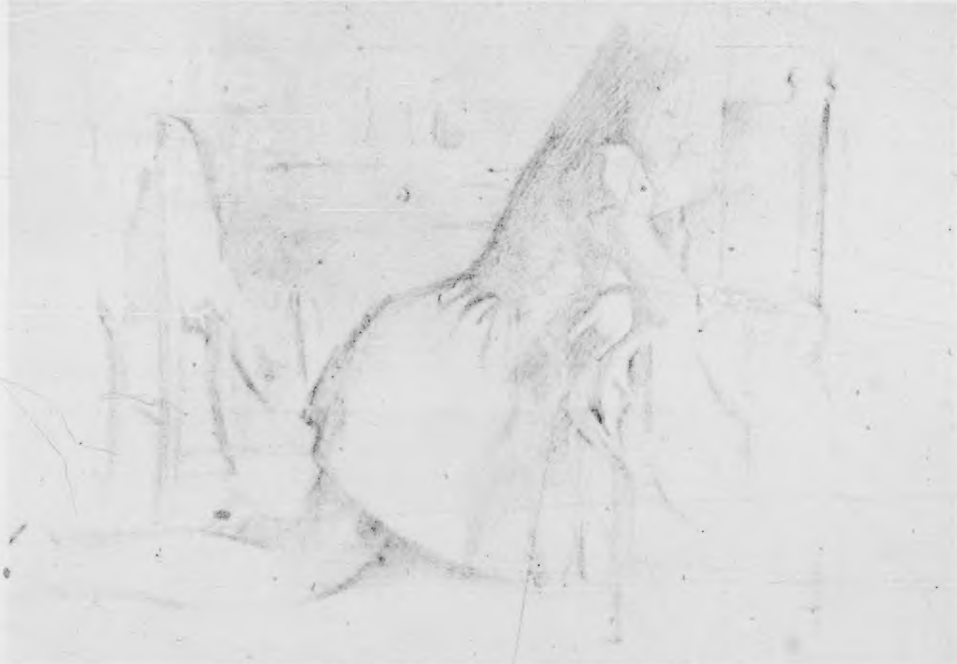

Kneeling Girl, c. 1976. Pencil on paper, 25⅝ × 37 in.

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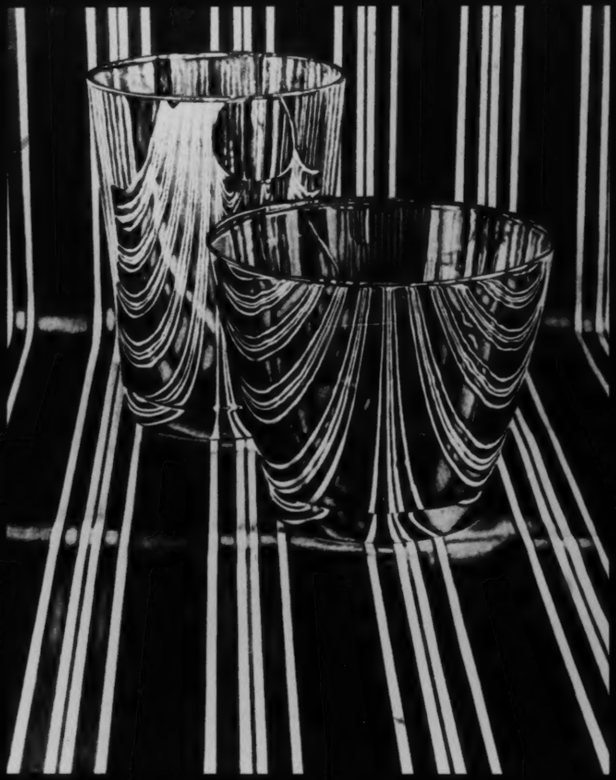

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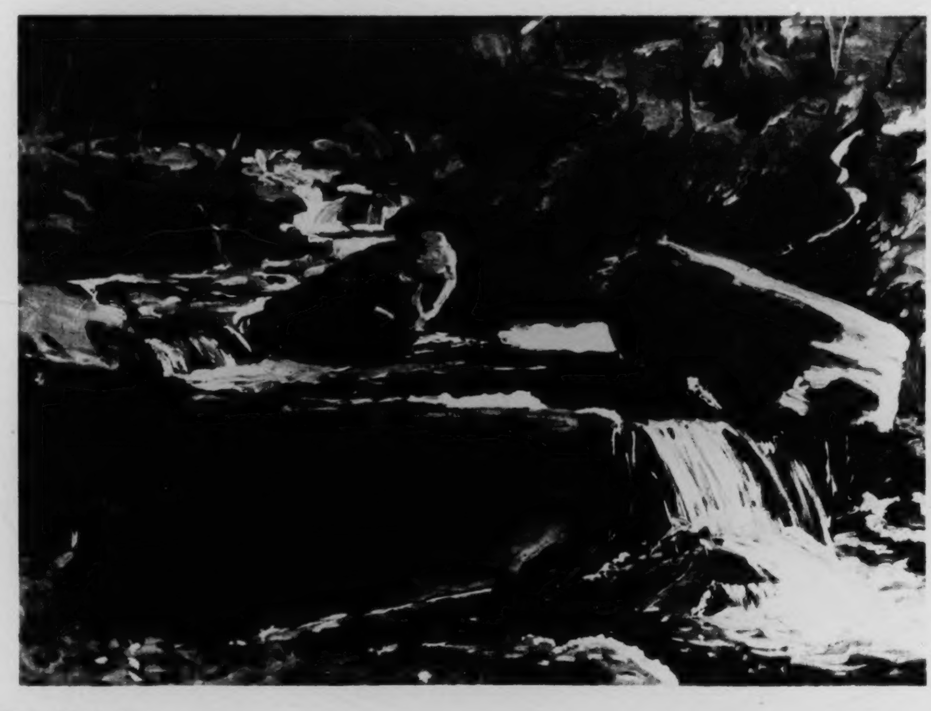

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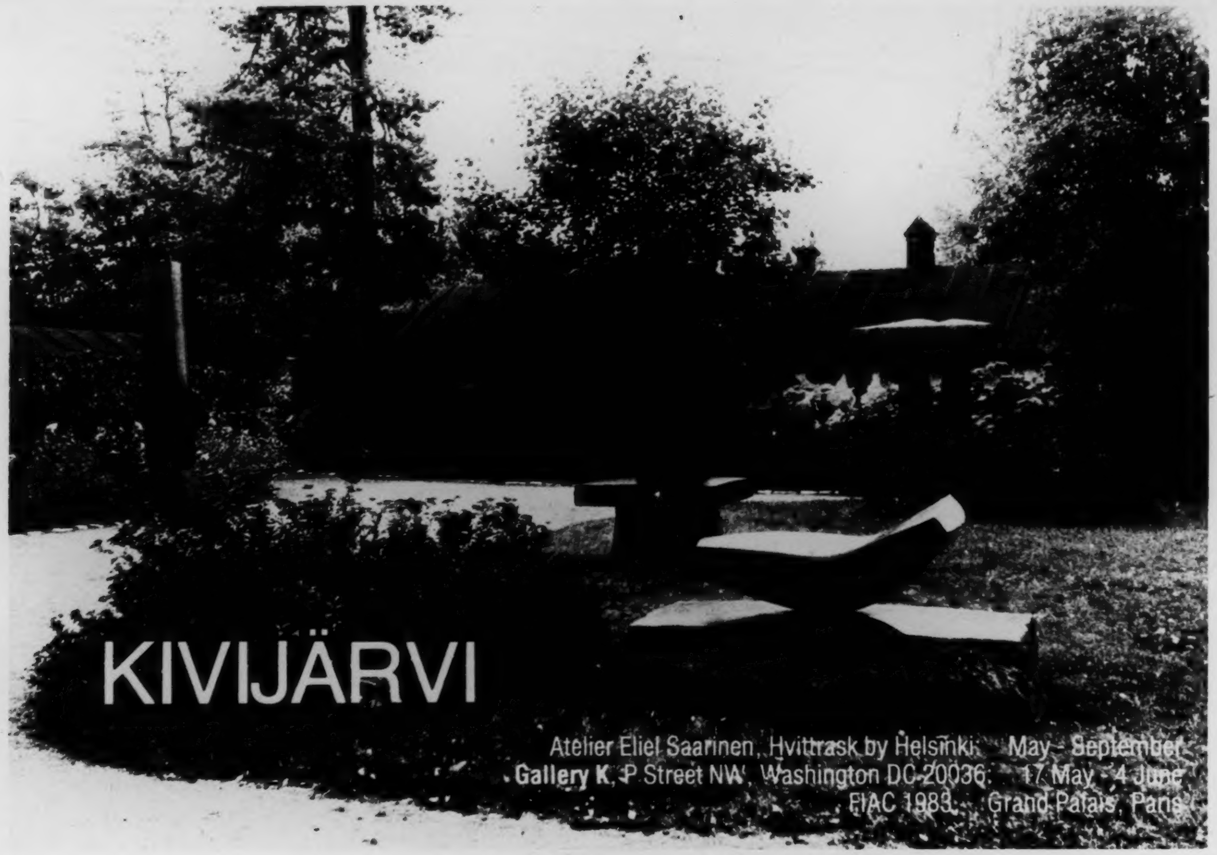
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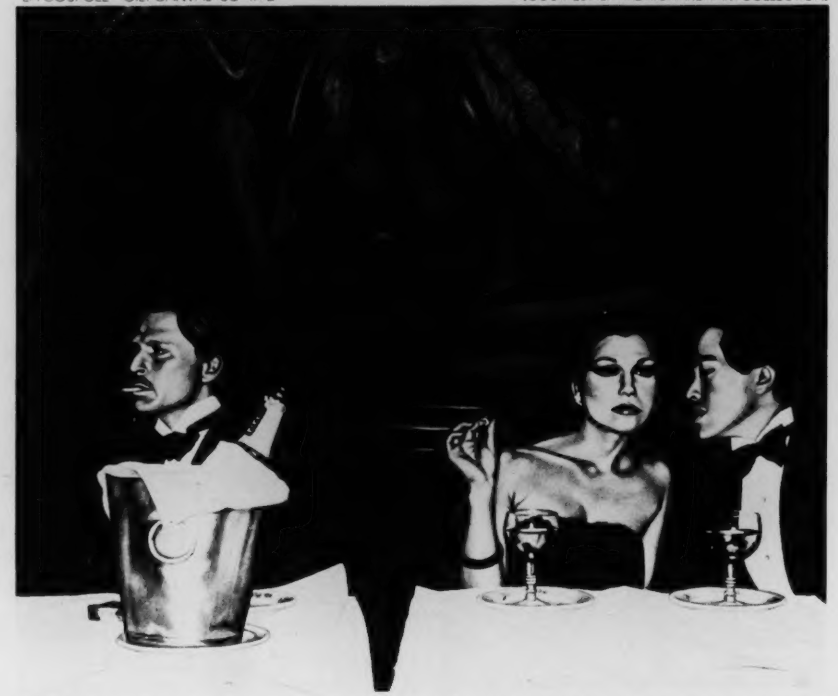

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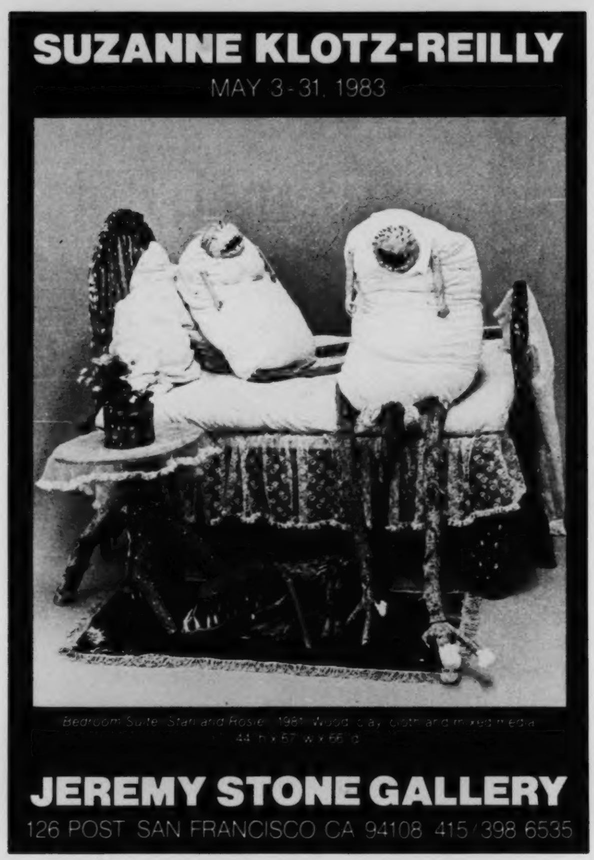
Stephen Buckley

April 27-May 21

Brooke Alexander, Inc.
20 West 57th Street
New York, New York 10019
Telephone 212/757-3721



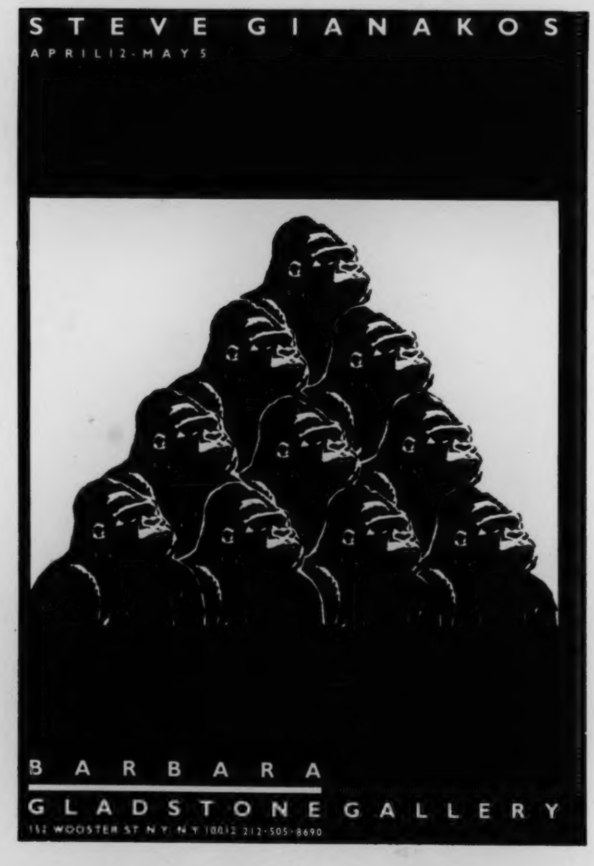
SUZANNE KLOTZ-REILLY

MAY 3-31, 1983

Bedroom Suite: Stan and Rosie, 1981. Wood, clay, cloth and mixed media.
44" h x 67" w x 66" d

JEREMY STONE GALLERY

126 POST SAN FRANCISCO CA 94108 415/398 6535



STEVE GIANAKOS

APRIL 12-MAY 5

BARBARA

GLADSTONE GALLERY

152 WOOSTER ST N.Y. N.Y. 10012 212·505·8690

The Estate of John Altoon
Jack Barth, Eric Fischl
April Gornik, John Lees
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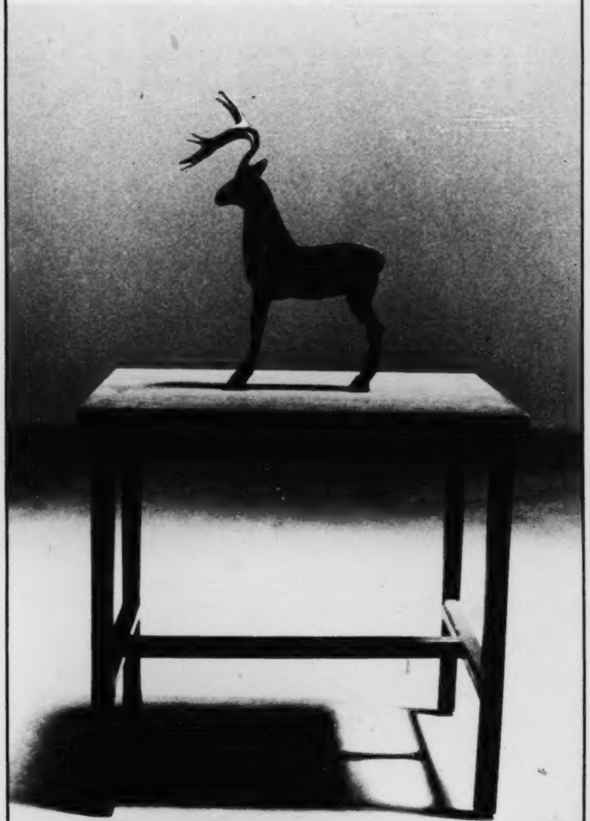
THORP
GALLERY

419 WEST BROADWAY, NEW YORK, NY 10012
TELEPHONE 212/431-6880

JOHN McEWEN



BUCK

MARCH 26-APRIL 23

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CENTRE FOR CONTEMPORARY CANADIAN ART
49E PARALLÈLE
CENTRE D'ART CONTEMPORAIN CANADIEN
420 WEST BROADWAY NEW YORK 10012
212 925-8349

BUCK, 1979-82 (DETAIL OF SCULPTURE INSTALLATION)
PHOTO: COURTESY OF THE YDESSA GALLERY, TORONTO

MANUEL LUNA
MARCH - APRIL

GEORGE CONDO
APRIL - MAY

GEORGE RODART
JUNE - JULY

ULRIKE
KANTOR
GALLERY
800 N. LA CIENEGA BLVD.
LOS ANGELES, CA 90069
213/273-5650

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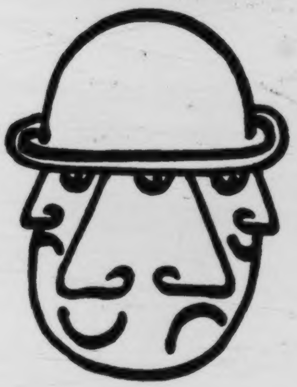


NERI

KORNBLEE 20W57
APRIL 83 N.Y.C.

MARCIA GROSTEIN

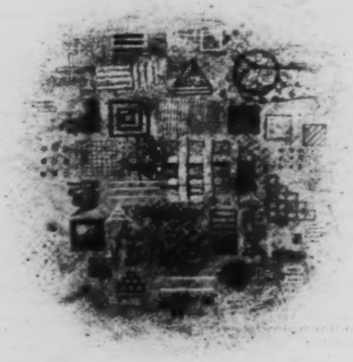
April 9-27, 1983

BETTY PARSONS GALLERY
24 WEST 57 STREET NEW YORK N.Y. 10019

2 APRIL TO 30 APRIL

FRANCESCO CLEMENTE

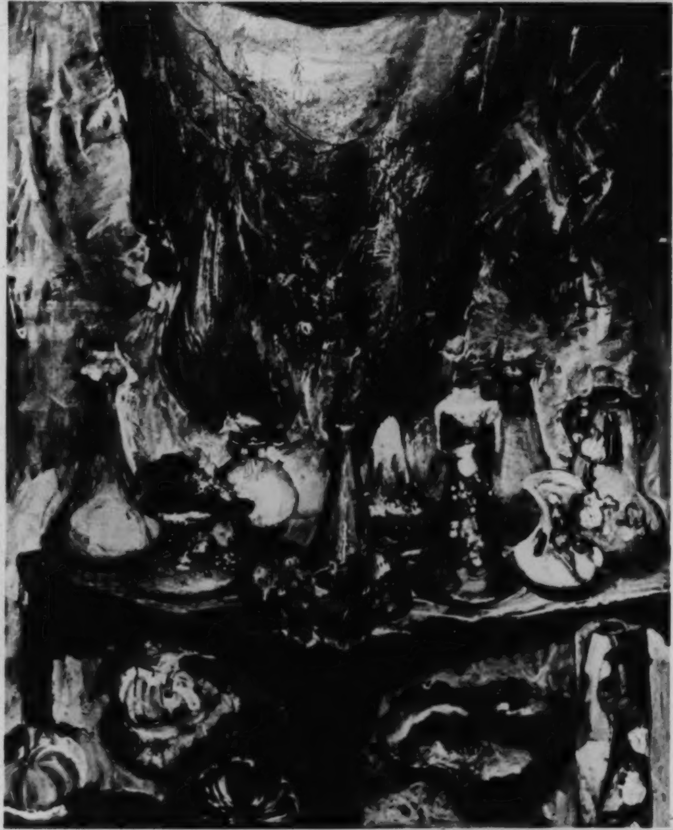
MARY BOONE
GALLERY, 420 WEST BROADWAY
GALLERY, 417 WEST BROADWAY
NEW YORK, NEW YORK 966-2114



DAVID SHAPIRO
RECENT DRAWINGS

"SUBTLE BODY SERIES" 1982 24¼" × 19¼"

GETLER/PALL
50 WEST 57 NY 212/581-2724

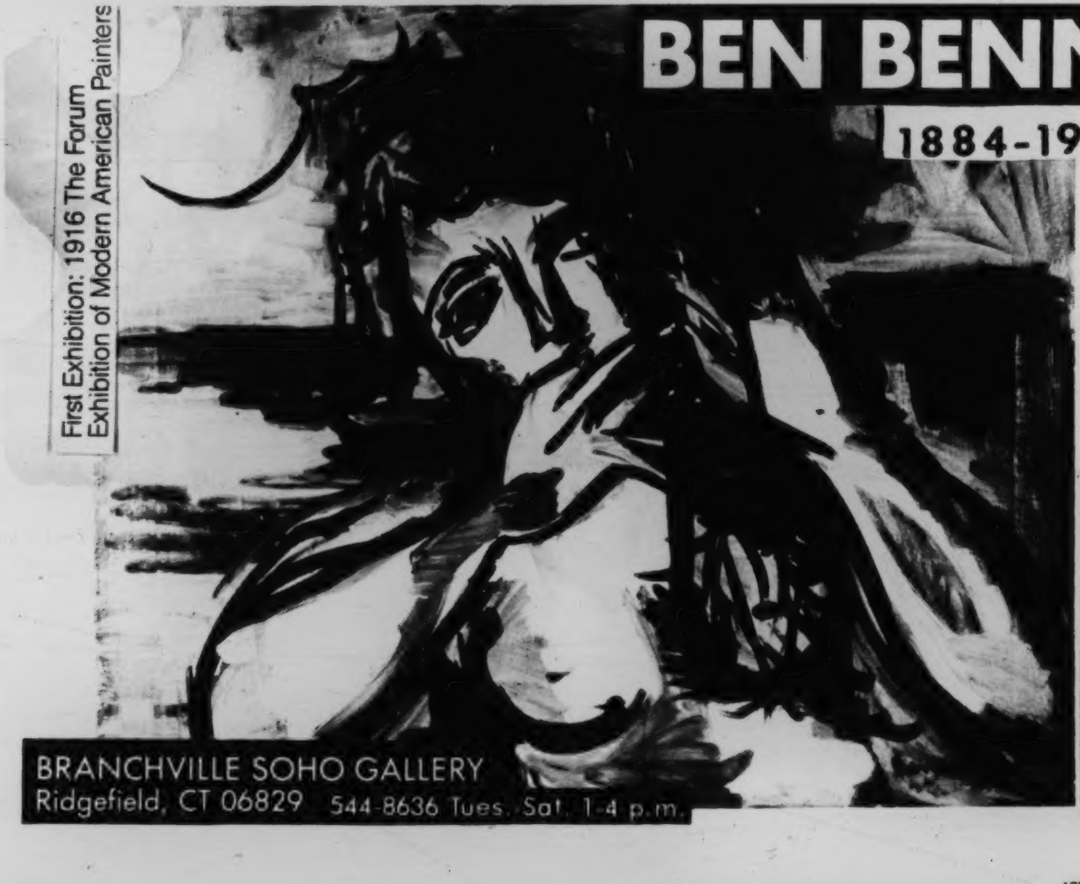


STILL LIFE 1980 OIL ON CANVAS 62" x 49¾"

HYMAN BLOOM

RECENT PAINTINGS
APRIL 2-28, 1983

TERRY DINTENFASS 50 W 57
NEW YORK CITY 581-2268



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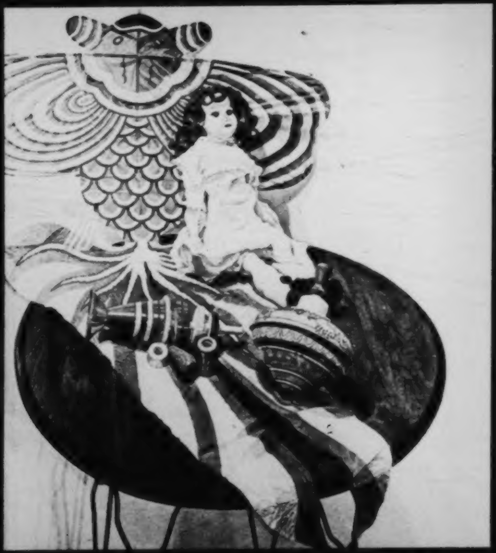
LELAND WALLIN



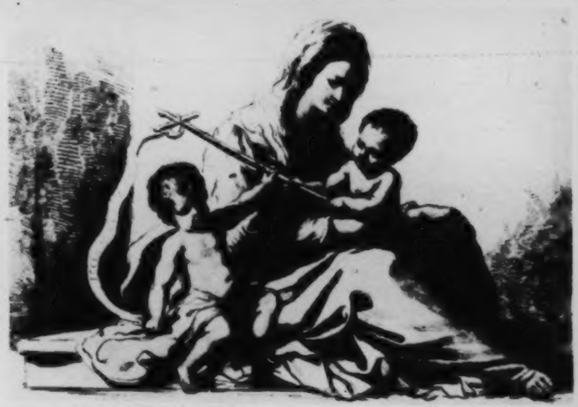
CHILD'S TABLE STILL LIFES
April 6-30, 1983 11am-6pm
HAROLD REED GALLERY
120 East 78 Street New York 10021 (212) 861-6362

TIBOR DE NAGY GALLERY
29 W. 57, NY 10019 (212) 421-3780

NANCY WISSEMANN-WIDRIG
RECENT PAINTINGS
THIRD FLOOR

ROBERT TERRY
CITYSCAPES
FOURTH FLOOR

9 APRIL—4 MAY 1983



Piranesi, *Madonna & Child with St. John,* after Guercino

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11 EAST 57th STREET
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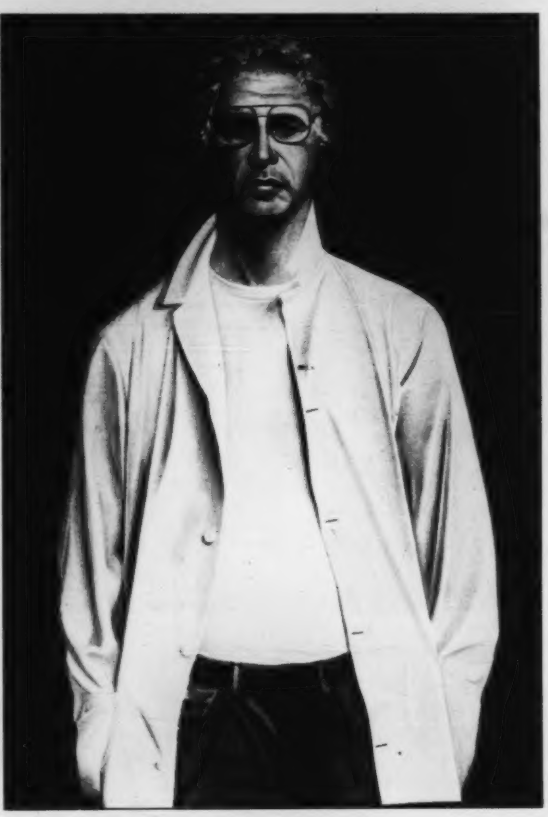
TADAAKI KUWAYAMA

April 1983

AKIRA IKEDA GALLERY
8-18, KYOBASHI 2-CHOME, CHUO-KU, TOKYO



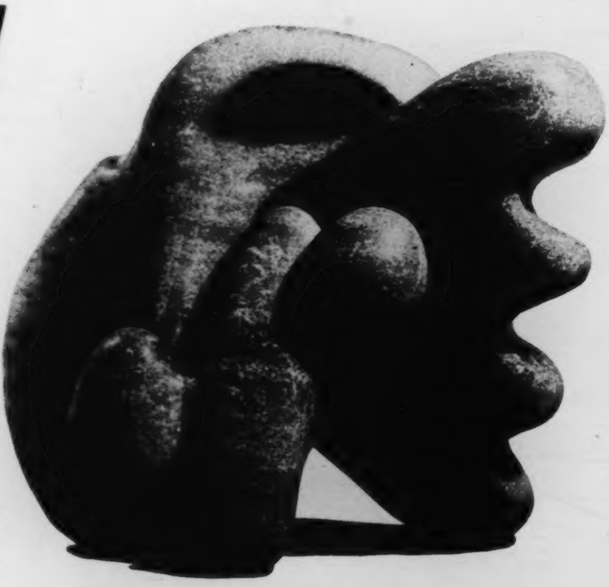
LESLIE: "ALFRED LESLIE" 1982, O/C, 84 X 60 INCHES

ALFRED LESLIE

NEW PAINTINGS APRIL

ALLAN FRUMKIN GALLERY 50 WEST 57TH NEW YORK

WINSLOW



Energy Form
Material: Marble

STUDIO 47
47 Indian Trail Barrington, Illinois 60010

Telephone 312 526-0019

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Ceramics, Collage, Constructions
APRIL

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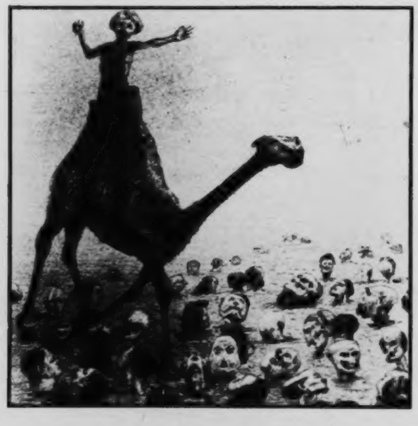
New York
Julian Schnabel
142 Greene Street
New York
Leo Castelli
2-23 April 1983

March 22–May 7, 1983
Alfred Kubin
Visions from the Other Side



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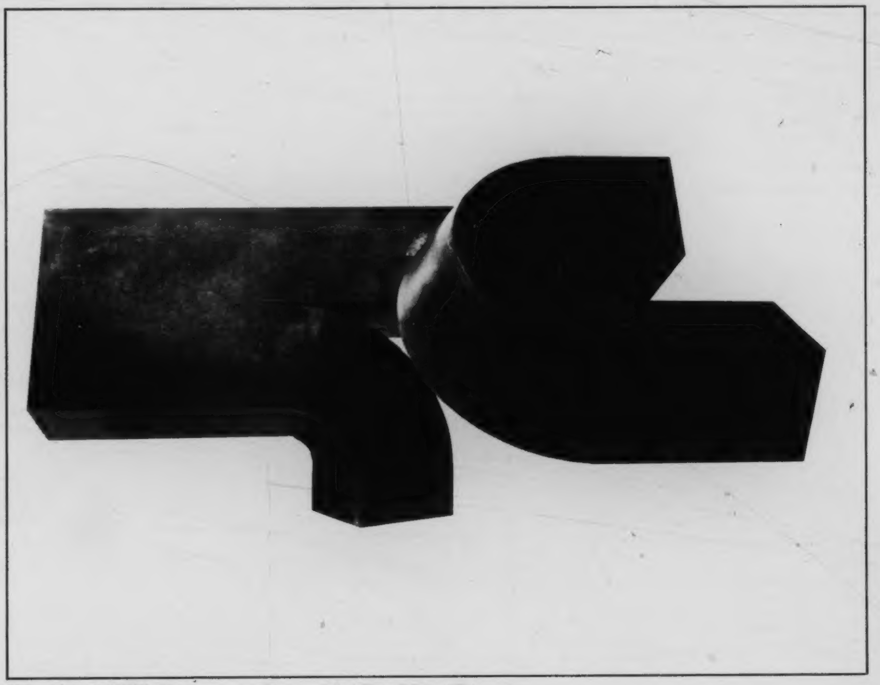


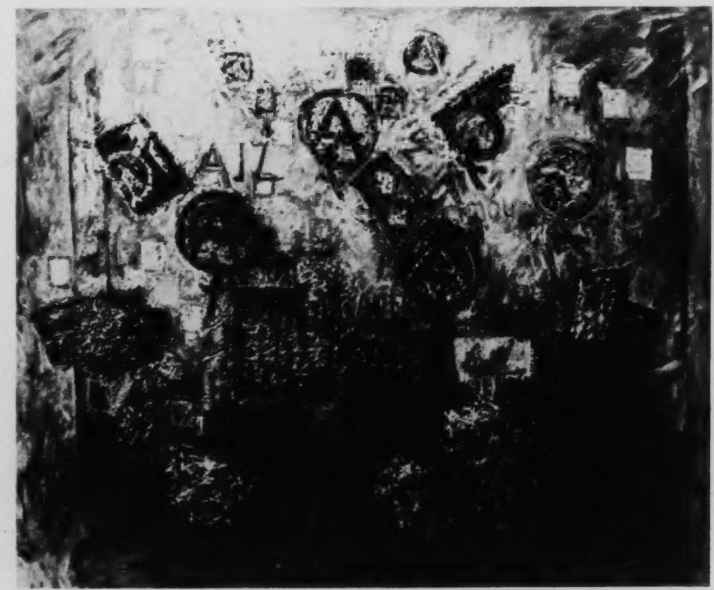
"Hereby", 1983, Bronze, edition of 6, 17" x 33" x 19"

CLEMENT
MEADMORE

Recent Sculpture
Thru April

DONALD
MORRIS
GALLERY

105 Townsend
Birmingham, MI 48011
(313) 642-8812



GRAFFITI, 1981, OIL ON CANVAS, 50 x 60 INCHES

HANS
BURKHARDT

RECENT PAINTINGS,
DRAWINGS & PRINTS

APRIL 2 - MAY 7

ILLUSTRATED CATALOGUE $15

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RICHEBOURG/McCOY

4 East 89 Street New York 10028
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Major Works by

CORNELL
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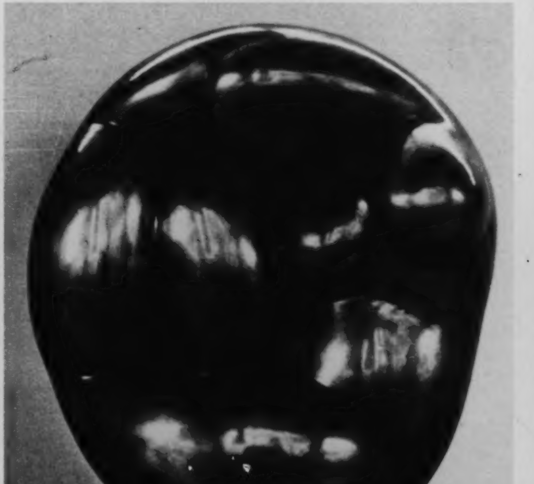
DE KOONING
POLLOCK
MODIGLIANI
OLDENBURG
RIVERS

By appointment
Elizabeth Richebourg · Jason McCoy

FERNANDO BOTERO
oil paintings, gouaches and watercolors

Galerie Beyeler
Baumleingasse 9
CH-4001 Basel
23 54 12

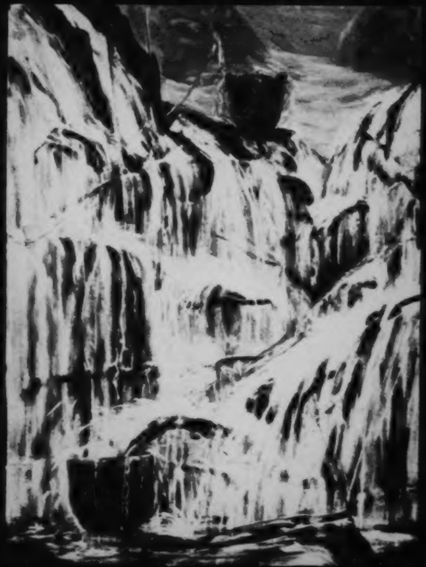
Tony Marra
April 6 — April 30



Moon Goddess, Bronze, 11-1/2 x 10 in.

Martha White Gallery
330 West Main Street
Louisville, Kentucky 40202

JUDITH E. SIMONIAN
PAINTINGS and RECONSTRUCTIONS



"Pots At The Falls" 1983 Mixed media on fractured drywall 66" x 49" x 6"

Photo: Douglas M. Parker

NEIL G. OVSEY GALLERY

APRIL 5 - MAY 7

705 EAST THIRD STREET, 3rd FLOOR • LOS ANGELES, CALIFORNIA 90013
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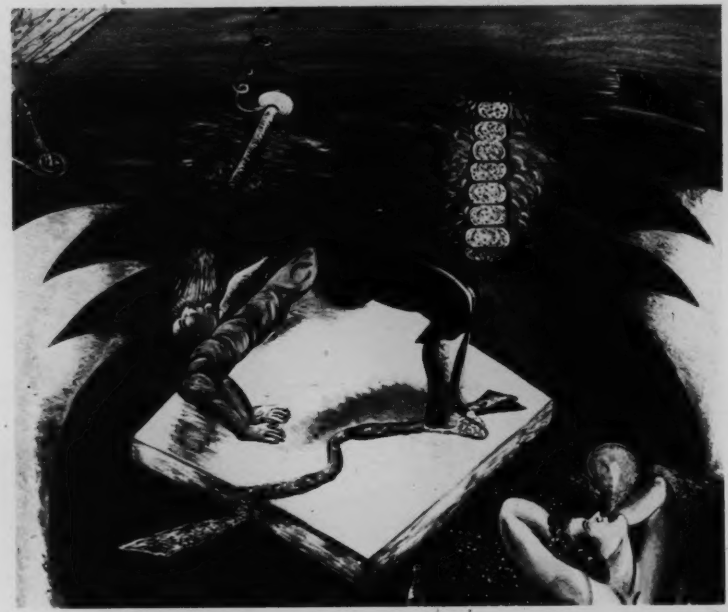

Phyllis
Bramson

Trickster and Other Mentors
April 15-May 11

"EXISTENTIALIST WITNESS STAGE 3 (FOR PAT ADAMS)" OIL ON CANVAS, 5' x 6' x 4", 1982.

DART GALLERY
155 East Ohio Street, 401
Chicago 60611 312-787-6366

MARC CHAGALL

"Joseph The Young Shepherd"

"The Bible"

April, May 1983

105 Hand-Colored
Etchings

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DAVIDSALLE
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Jackson Pollock

BETTY PARSONS GALLERY 24 WEST 57 STREET NEW YORK N.Y. 10019 APRIL 9-27, 1983

Thomas George
New Paintings March 29-April 23
Maxwell Davidson Gallery
43 East 78 Street New York 212 734-6702

Susan Heideman

Helix, 1982, oil on canvas 72 x 46"

April

HABER THEODORE GALLERY
29 West 57th Street, New York 10019 (212) 752-3338

Group Show

Jo Ann Callis, Clyde Connell, Richard Fishman, George Legrady, Mark McFadden, Nic Nicosia, Suzan Pitt, Dan Rizzie, Italo Scanga, James Surls, Danny Williams.

March 15–April 16

Delahunty NewYork
291 Church Street, NY 10013 226-2519

Robert Hernandez

David Kraisler

(east gallery)

Kirk deGooyer Gallery

1308 Factory Place Los Angeles 90013
Tuesday-Saturday 10:30-5:30 213-623-8333

New Works Rick Dillingham

Recent Sculpture Tom Nussbaum

March 19–
April 20

Delahunty Dallas
2701 Canton Street, Dallas Texas 75226
214-744-1346

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Charles Cowles Gallery

Nino Longobardi

April 2-23

420 West Broadway New York 10012 (212) 925-3500

MICHAEL GOLDBERG
LYNN UMLAUF

YOUNG HOFFMAN GALLERY
215 WEST SUPERIOR
CHICAGO 60610
TEL 312.951.8828

MICHELLE
STUART

JACKIE
FERRARA

Michelle Stuart concurrent exhibition,
Walker Art Center, Minneapolis, April 10 - June 5

APRIL 15 - MAY 14

JANUS GALLERY
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JENE HIGHSTEIN
SCULPTURE IN BRONZE, WOOD AND CLAY/APRIL

OSCARSSON HOOD GALLERY
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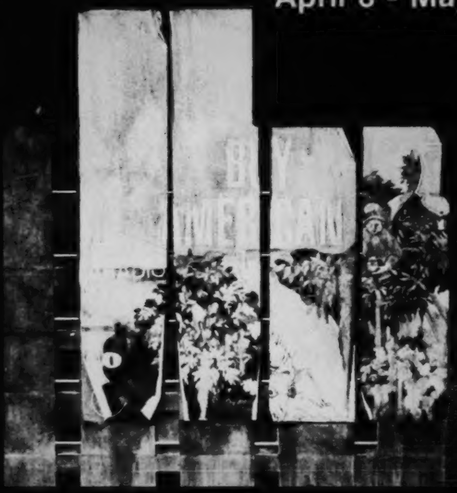
CARLOS MACIÁ

April 8 - May 3



Title: City Wall, oil/wood/canvas 60"x48" 1963

Barbara Gillman Gallery

270 N. E. 39 Street
3886 Biscayne Boulevard
Miami, Florida 33137
305 573-4898

Italo Scanga

Represented by
Delahunty

Delahunty *Dallas*
2701 Canton Street, Dallas Texas 75226
214-744-1346

Delahunty *New York*
291 Church Street, NY 10013
212-226-2519

T. CHIMES

Time and
Socrate
March 28 - April 23, 1983

ML
Marian Locks Gallery
1524 Walnut Street
Philadelphia, Pennsylvania 19102
215 546-0322

James Surls

Represented by
Delahunty

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2701 Canton Street, Dallas Texas 75226
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Delahunty *New York*
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Mel Bochner

Paintings

Daniel Weinberg Gallery
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ELIZABETH MURRAY

2 through 30 April 1983
PAULA COOPER
155 Wooster Street
New York 212 674.0766

Hokin/Kaufman Gallery
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Telephone 312/266 1211

Hokin Gallery Inc.
245 Worth Avenue, Palm Beach, Florida 33480
Telephone 305/655 5177
1086 Kane Concourse, Bay Harbor, Florida 33154
Telephone 305/861 5700

Todd McKIE
WATERCOLORS
April 2 – May 12, 1983

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In New York by appointment, Victoria Munroe (212) 410-9179

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THIRTY-THREE GALLERIES PRESENT A PORTFOLIO OF FORTY-SEVEN SCULPTURES

Art in America

THE ARTISTS • ARMAN • CHARLES ARNOLDI • FLETCHER BENTON • RONALD BLADEN
DEBORAH BUTTERFIELD • ROSEMARIE CASTORO • ROY DE FOREST • WILLEM DE KOONING
MARK DI SUVERO • LIN EMERY • TERRY FUGATE-WILCOX • JEDD GARET • CHARLES GINNEVER
NIGEL HALL • MICHAEL HEIZER • TOM HOLLAND • WILL HORWITT • ROBERT HUDSON
JIM HUNTINGTON • LUIS JIMENEZ • WILLIAM KING • IDA KOHLMEYER • GASTON LACHAISE
LOREN MADSEN • JOHN MC EWEN • CLEMENT MEADMORE • JOAN MIRÓ
NATHAN OLIVEIRA • ARNOLDO POMODORO • PETER REGINATO
GEORGE RICKEY • JAMES ROSATI • GEORGE SEGAL • RICHARD SERRA • TONY SMITH
KENNETH SNELSON • ROBERT STACKHOUSE • GEORGE SUGARMAN • ATHENA TACHA
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ISAAC WITKIN • JACK YOUNGERMAN

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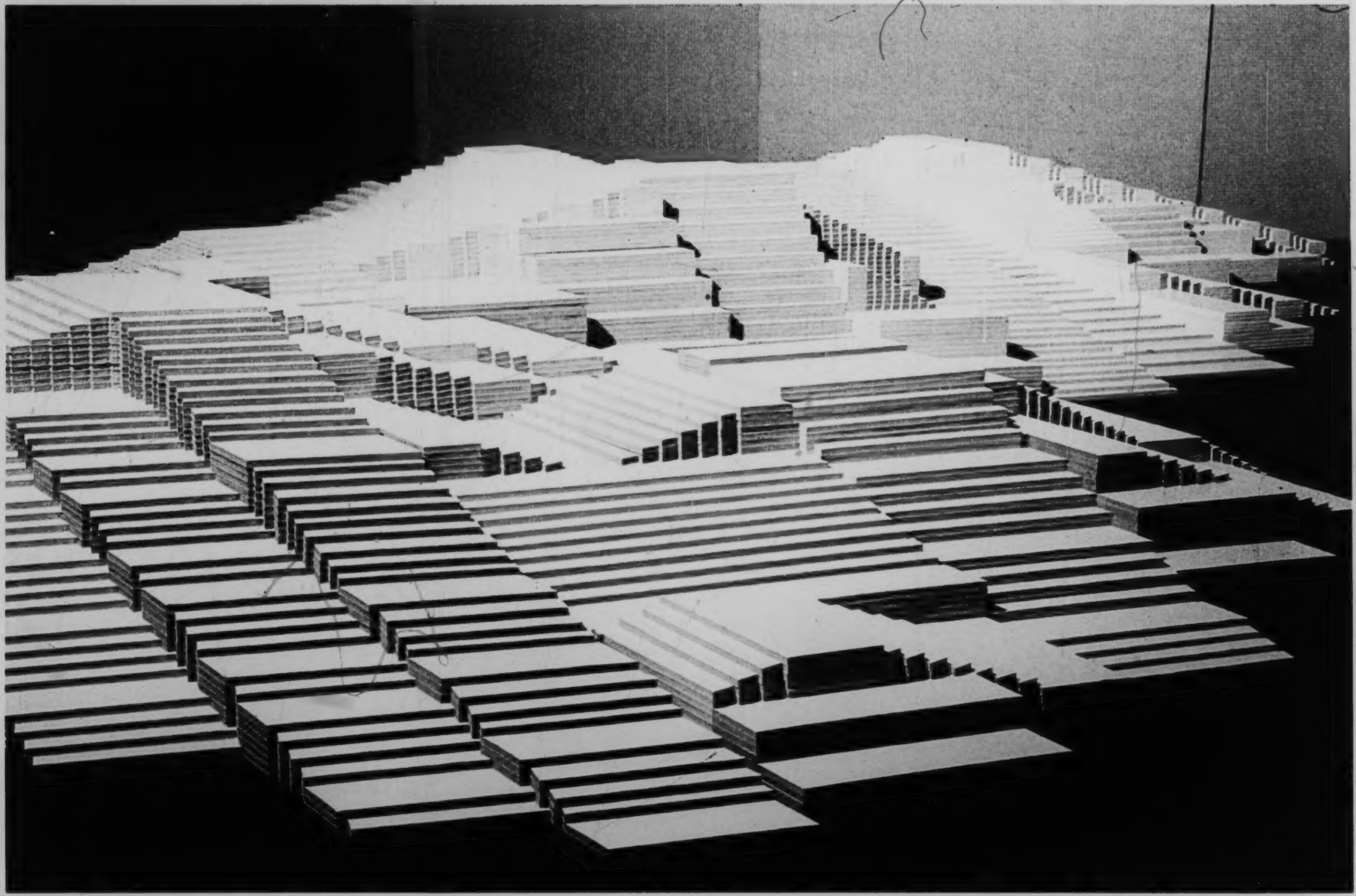

33 Rhythms

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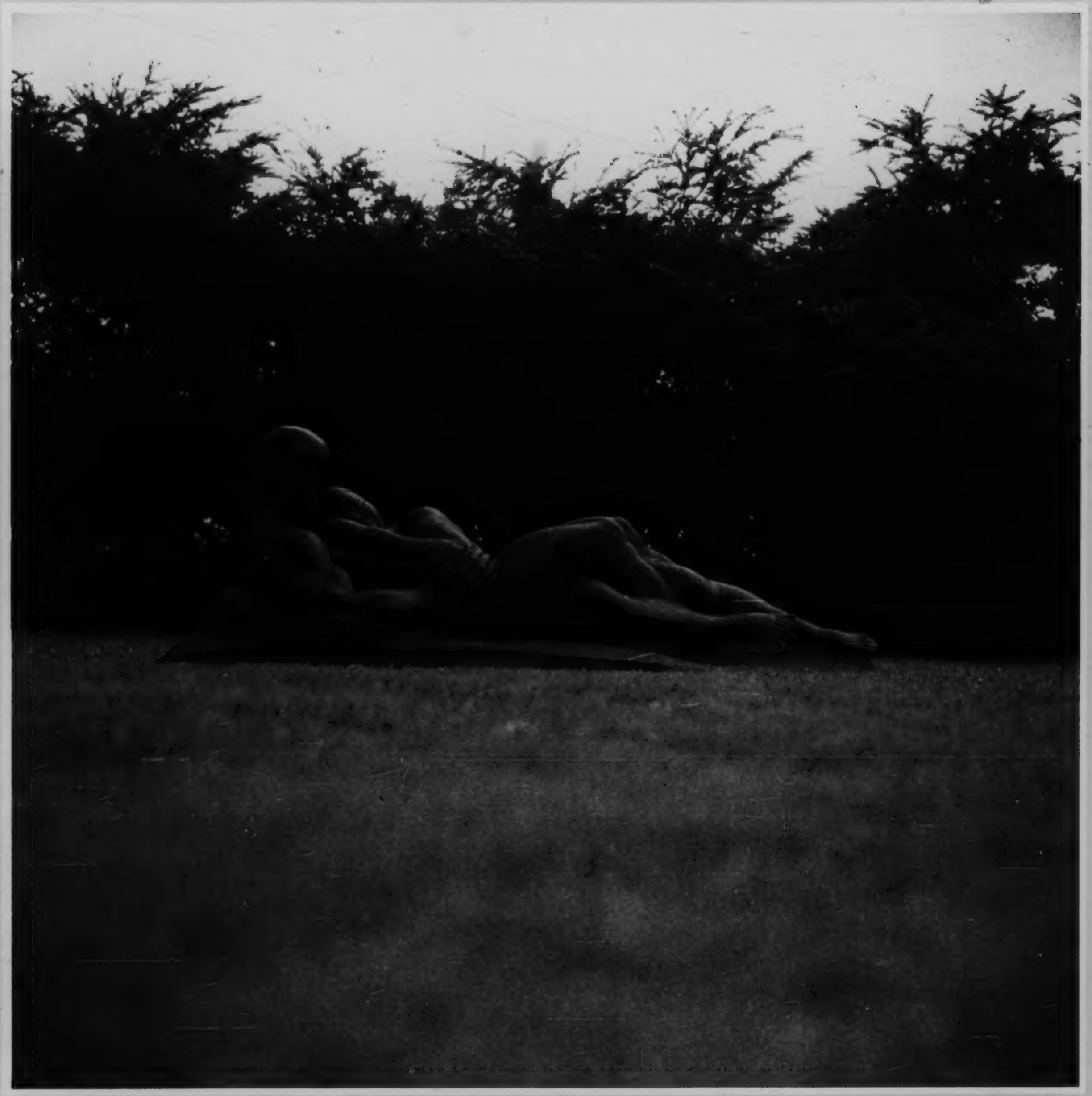

photo: Lee Boltin

GASTON LACHAISE

"Couple (Dans la nuit)", 1935

Bronze, 31 x 88½ x 41 inches. National Trust for Historic Preservation, Nelson A. Rockefeller Collection

ROBERT SCHOELKOPF GALLERY

825 MADISON AVENUE NEW YORK, N.Y. 10021 212-879-4638

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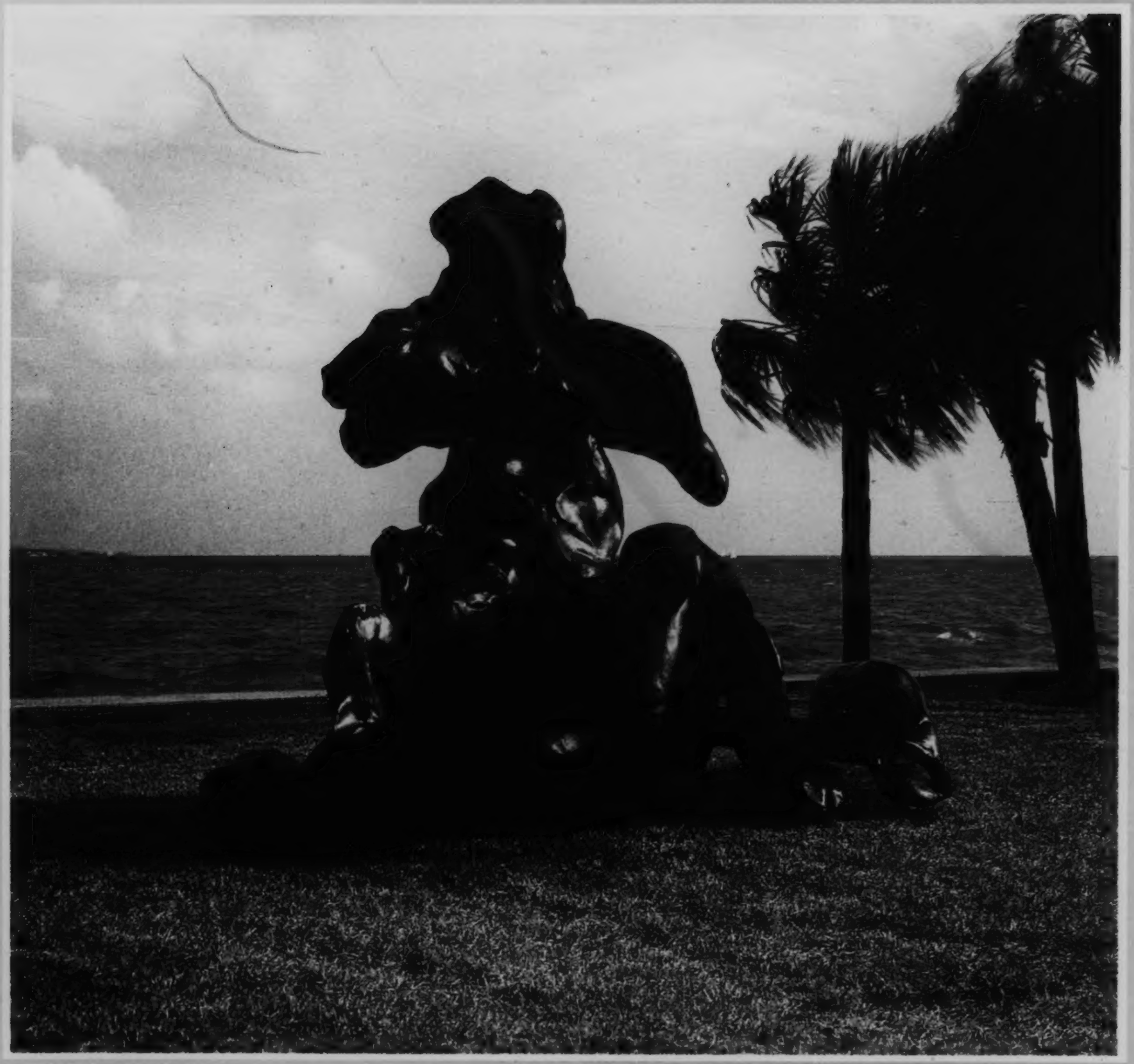

WILLIAM DE KOONING

"Seated Woman", 1969-80

9'5" high, 12'3" wide, 7'10" deep, bronze. Collection: Martin Z. Margulies, Miami. William de Kooning is represented by:

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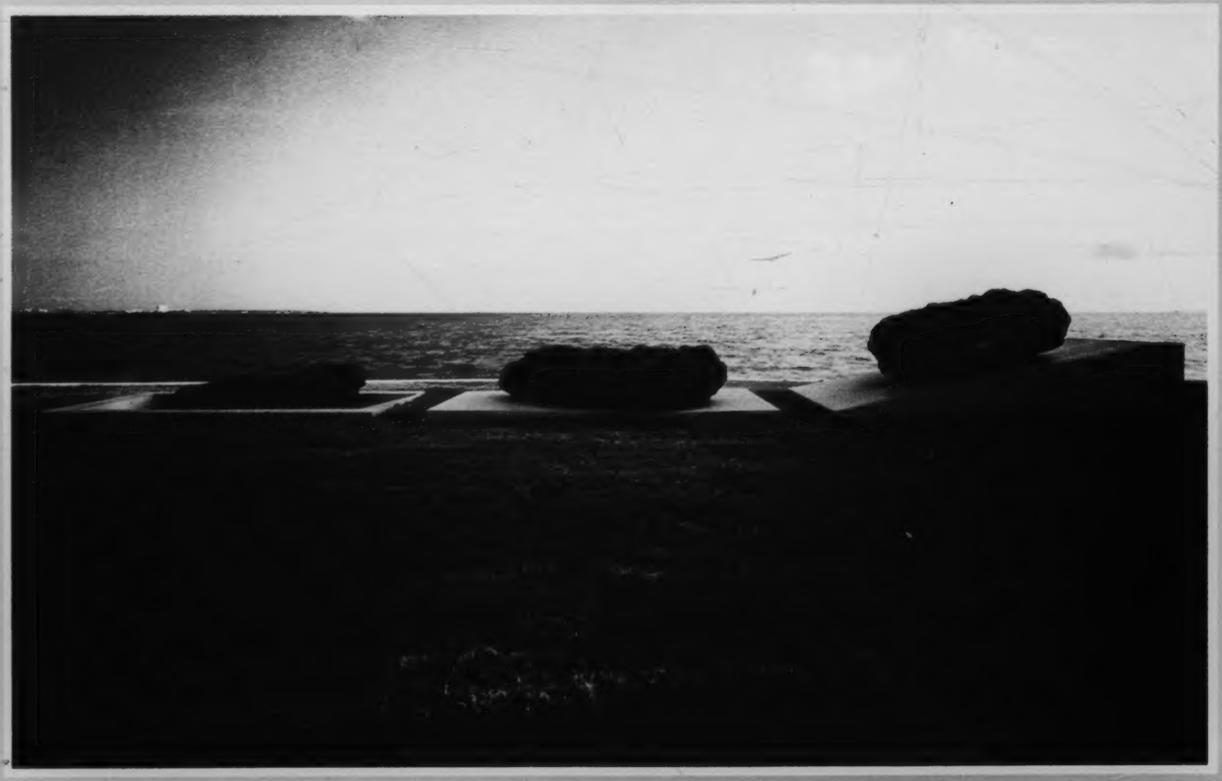

Photograph © Ray Fisher 1983

MICHAEL HEIZER

"Elevated, Surface, Depressed", 1981

Elevation: 7½' above ground, 3' below ground; Length 51'; Width 8', Aluminum and volcanic scoria. Collection: Martin Z. Margulies, Miami. Michael Heizer is represented by:

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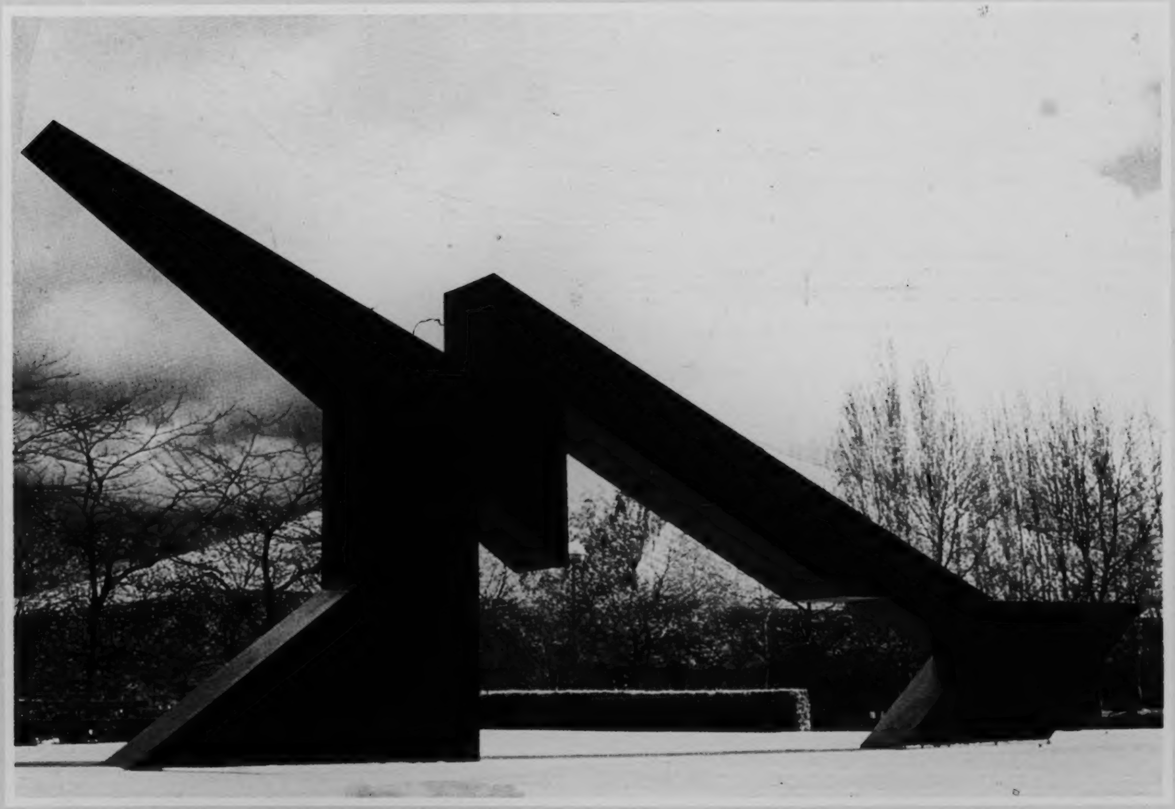

RONALD BLADEN

"Black Lightning," 1981

60 ft. long, 24 ft. high, 4-5 ft. wide. Installed at Seattle City Center, Seattle, Washington. Other Installations: Albany, New York; Baltimore, Maryland; Buffalo, New York; Des Moines, Iowa; Dusseldorf, Germany; Peoria, Illinois; Springfield, Ohio; West Palm Beach, Florida

INFORMATION

RONALD BLADEN 5 WEST 21ST STREET NEW YORK, NY 10010 (212) 929-4295

CHARLES GINNEVER

"Crate", 1978

Cor-ten steel, 13' x 60' x 17'. On loan: Laumeier Sculpture Park, St. Louis, Missouri

Forthcoming Exhibition May 7 - July 2

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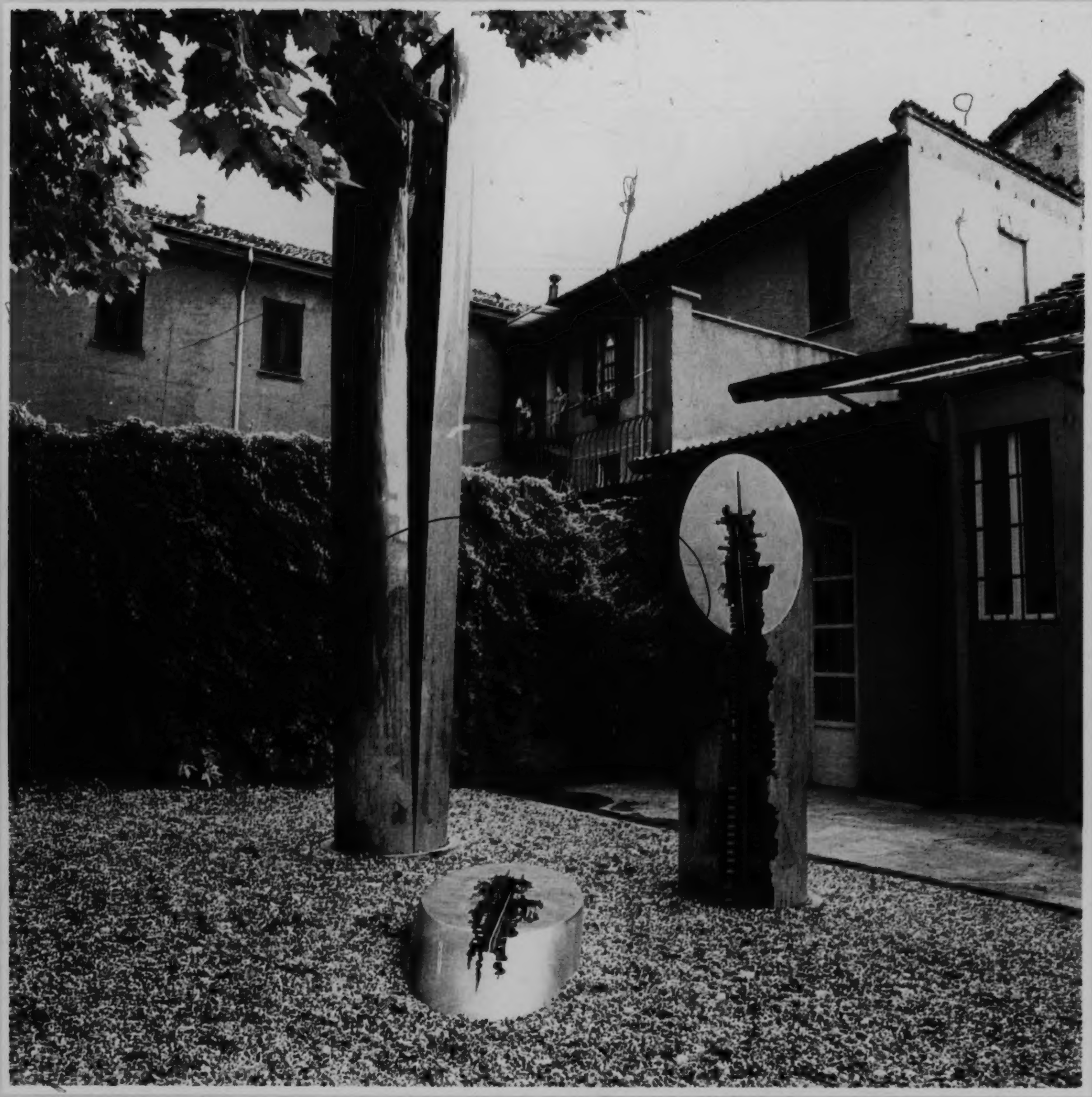

ARNOLDO POMODORO

"Movimento di Crollo", 1970/71, Polished bronze, H 17' 8", "Colonna Recisa Transversalmente", 1970/71, Polished bronze, H 8'2" "Segmento", Bronze, H 5'6", Large Scale Sculpture Exhibition Opening June 4, 1983, Spectrum Center, 5080 Spectrum Drive Dallas, Texas

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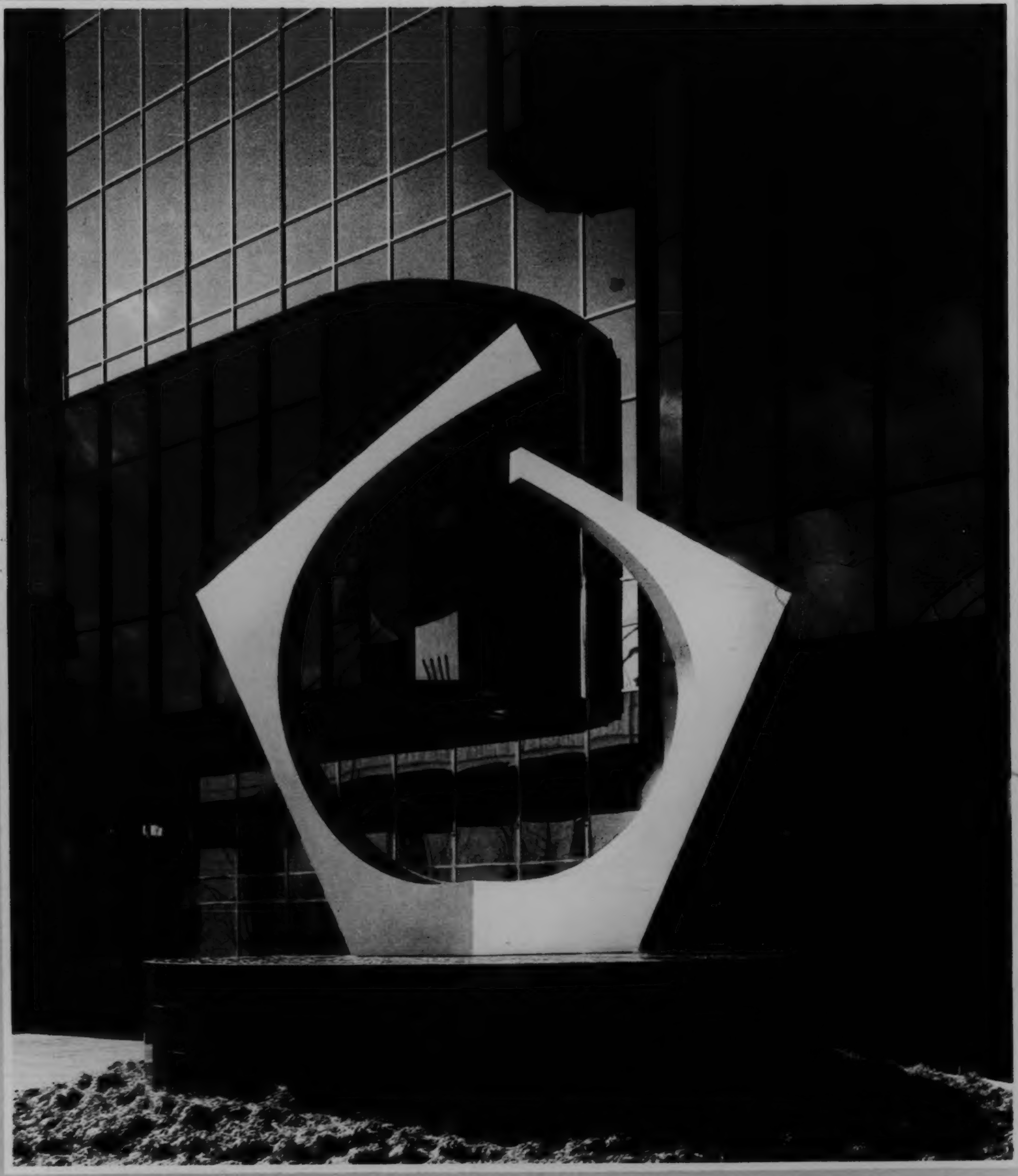

Photo Credit: Rick Alexander

JAMES ROSATI

"Two Angled Forms", 1983. *Stainless steel, 16' x 20' x 10'.*
Charlotte Plaza, North Carolina. Charlotte Office Tower Associates and Trammel Crow.
Architect: Duane Jarvis, JPJ Architects, Dallas.

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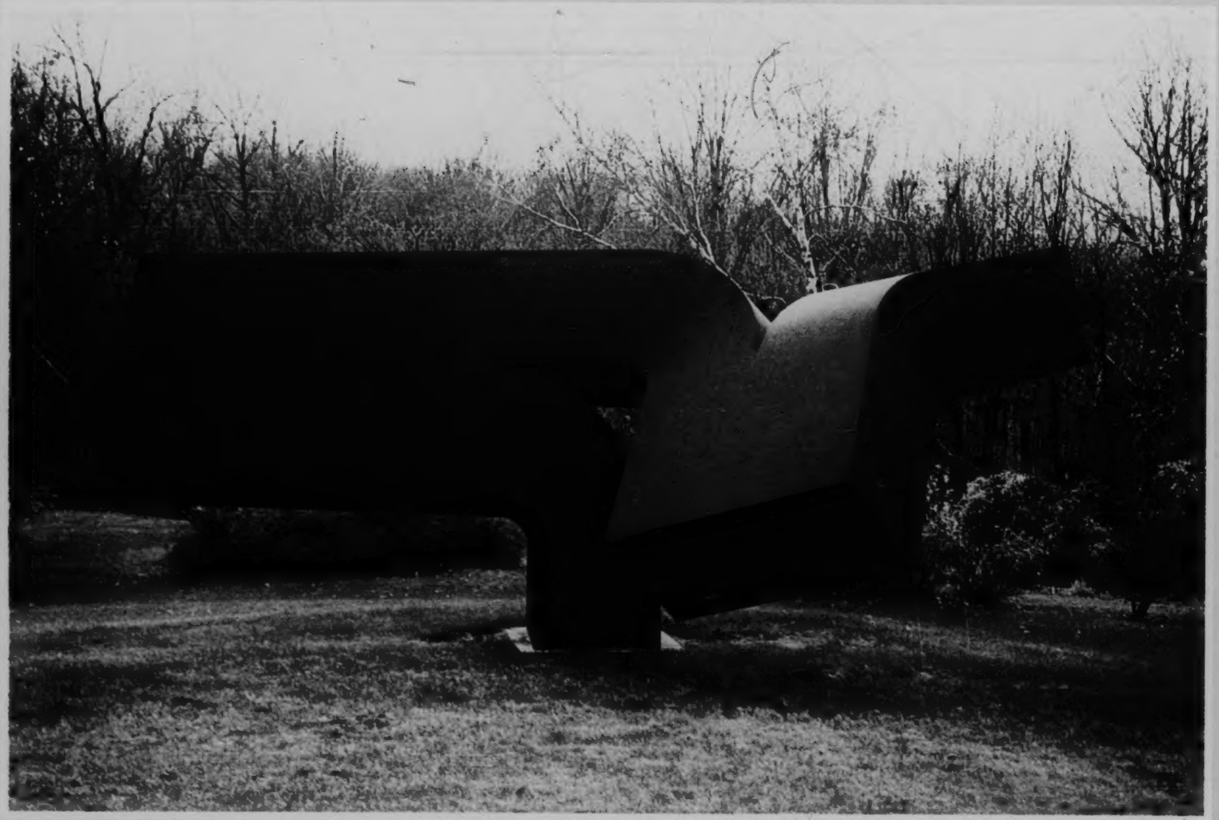
MARK DI SUVERO
"The Calling" 1981-82, Bluff Park, Milwaukee, Milwaukee County, Wisconsin
gift of anonymous donor through Milwaukee Art Museum

OIL & STEEL GALLERY, INC.
157 CHAMBERS ST., NEW YORK, N.Y. 10007 (212) 964-1567



CLEMENT MEADMORE

"Offshoot", 1982,

painted aluminum, 10 feet high x 24 feet wide x 12 feet deep

MAX HUTCHINSON GALLERY

138 GREENE STREET NEW YORK, N.Y. 10012 212-966-3066

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LIN EMERY
"Flame", 1981
aluminum, 12 foot orbit

MAX HUTCHINSON GALLERY
138 GREENE STREET NEW YORK, N.Y. 10012 (212) 966-3066

ROBERT STACKHOUSE
"Prudential Installation, Plymouth, Minnesota", 1981
55 feet long x 15 feet wide x 6 feet high, painted wood, with etched shadow

MAX HUTCHINSON GALLERY
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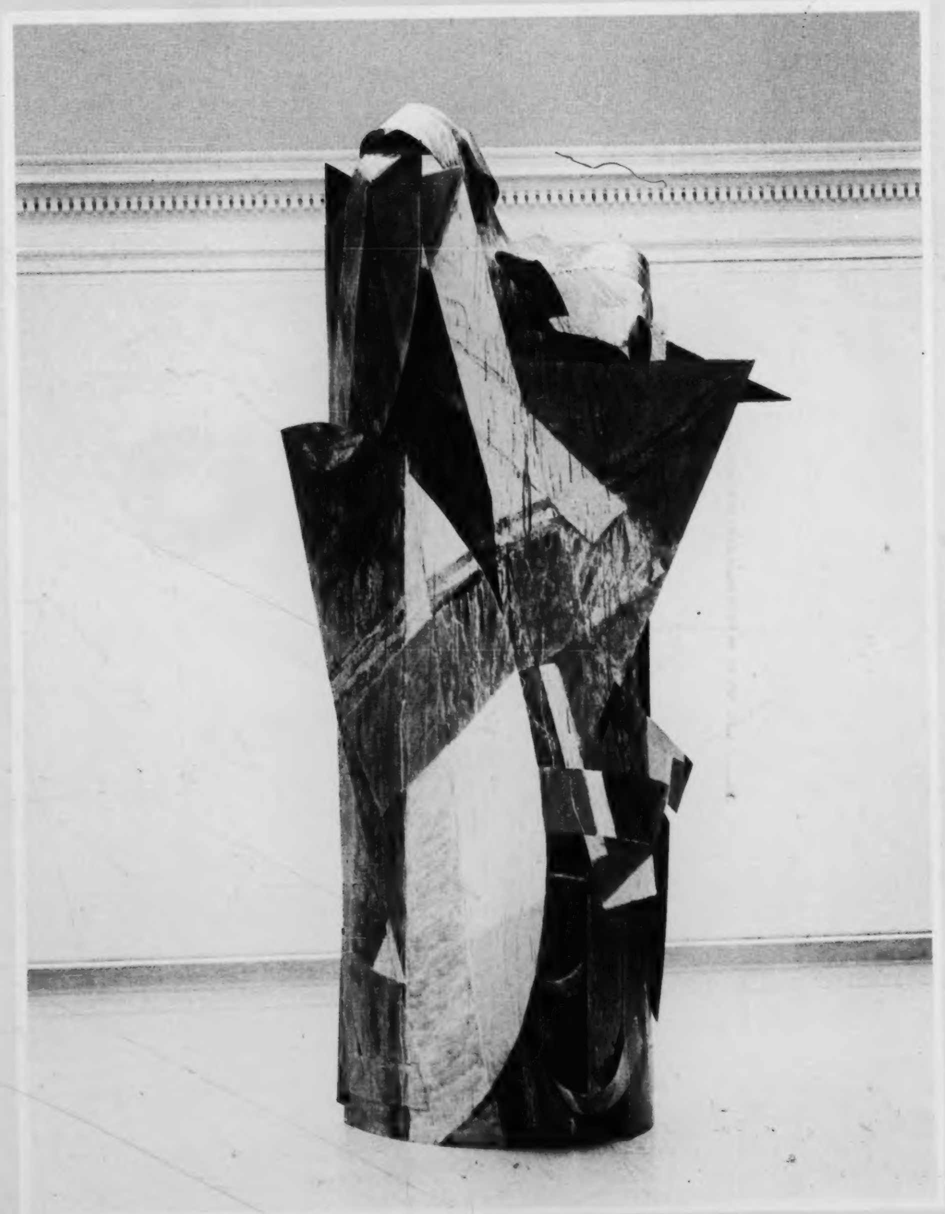
ROBERT HUDSON

"Tlingit", 1980. Installation July 1980.

10' x [illegible] x 5'10", painted aluminum. Anchorage, Alaska Federal Building Courthouse. Commissioned by the G.S.A. Art and Architecture Program.

FULLER GOLDEEN GALLERY

228 GRANT AVENUE, SAN FRANCISCO CALIFORNIA 94108 415-982-6177



TOM HOLLAND

"McAdoo", 1981

18' x 5' x 6', acrylic urethane on aluminum, indoor/outdoor installation

FULLER GOLDEEN GALLERY

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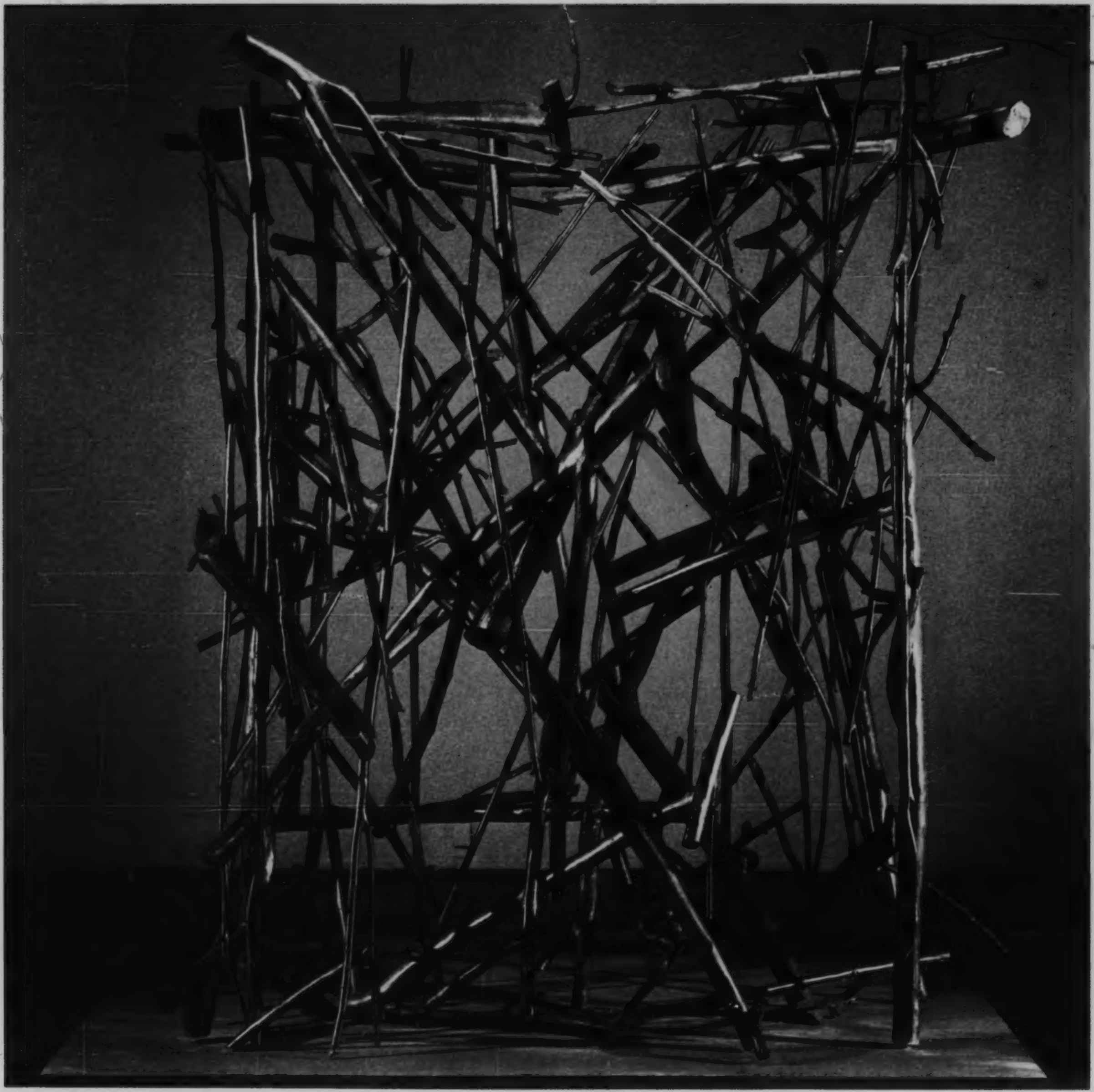

Casting by Sun Foundry, Photo: Tom Vinetz

CHARLES ARNOLDI

"Nor Marble Nor Gilded Monument", 1982
119" x 92" x 87" represented by

JAMES CORCORAN GALLERY
8223 SANTA MONICA BOULEVARD LOS ANGELES, CALIFORNIA 90046 (213) 656-0662
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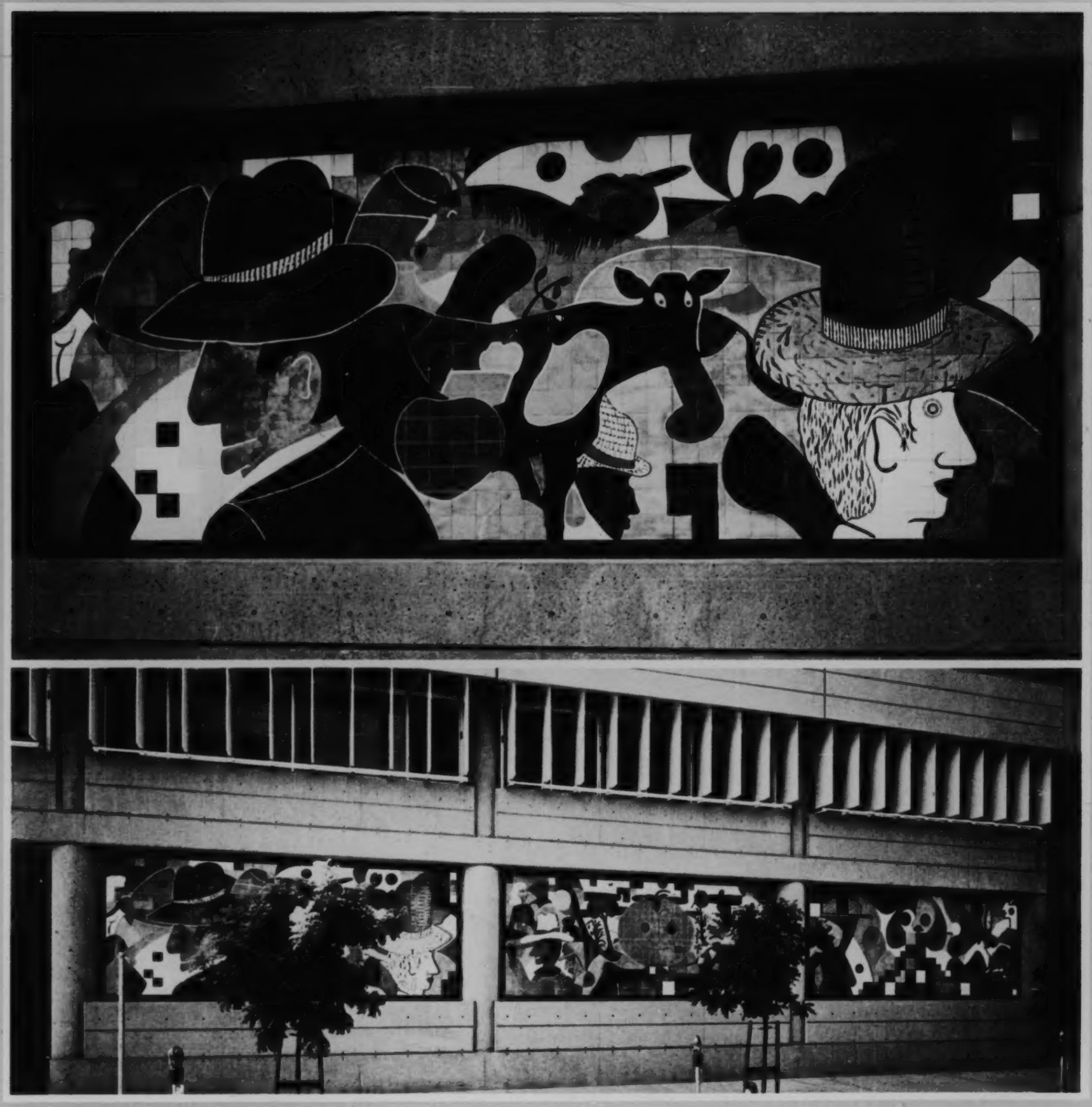

Photo credits: Ross Andelman

ROY DeFOREST

"Untitled" (California History), 1982

Triptych, 10' x 20' each panel, glazed tiles, California Energy Commission Building, Sacramento, California. Commissioned by the California Arts Council Art in Public Building Program. Installation August-September 1982

FULLER GOLDEEN GALLERY

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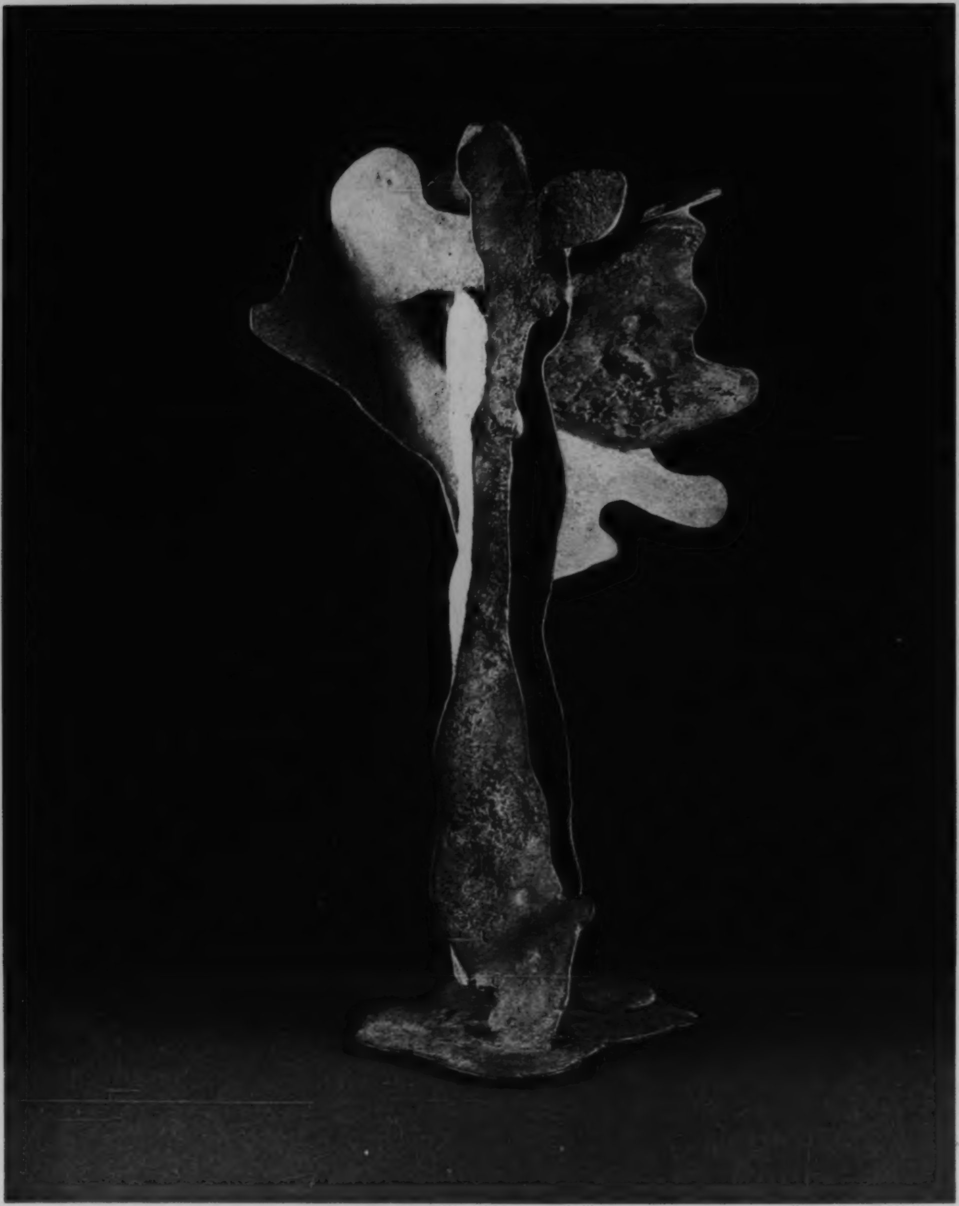

ISAAC WITKIN
"Linden Tree", 1982 (maquet)
bronze, 25½x16½x12 inches. Exclusively represented by:

HIRSCHL & ADLER MODERN
851 MADISON AVENUE NEW YORK, NEW YORK 10021 (212) 744-6700

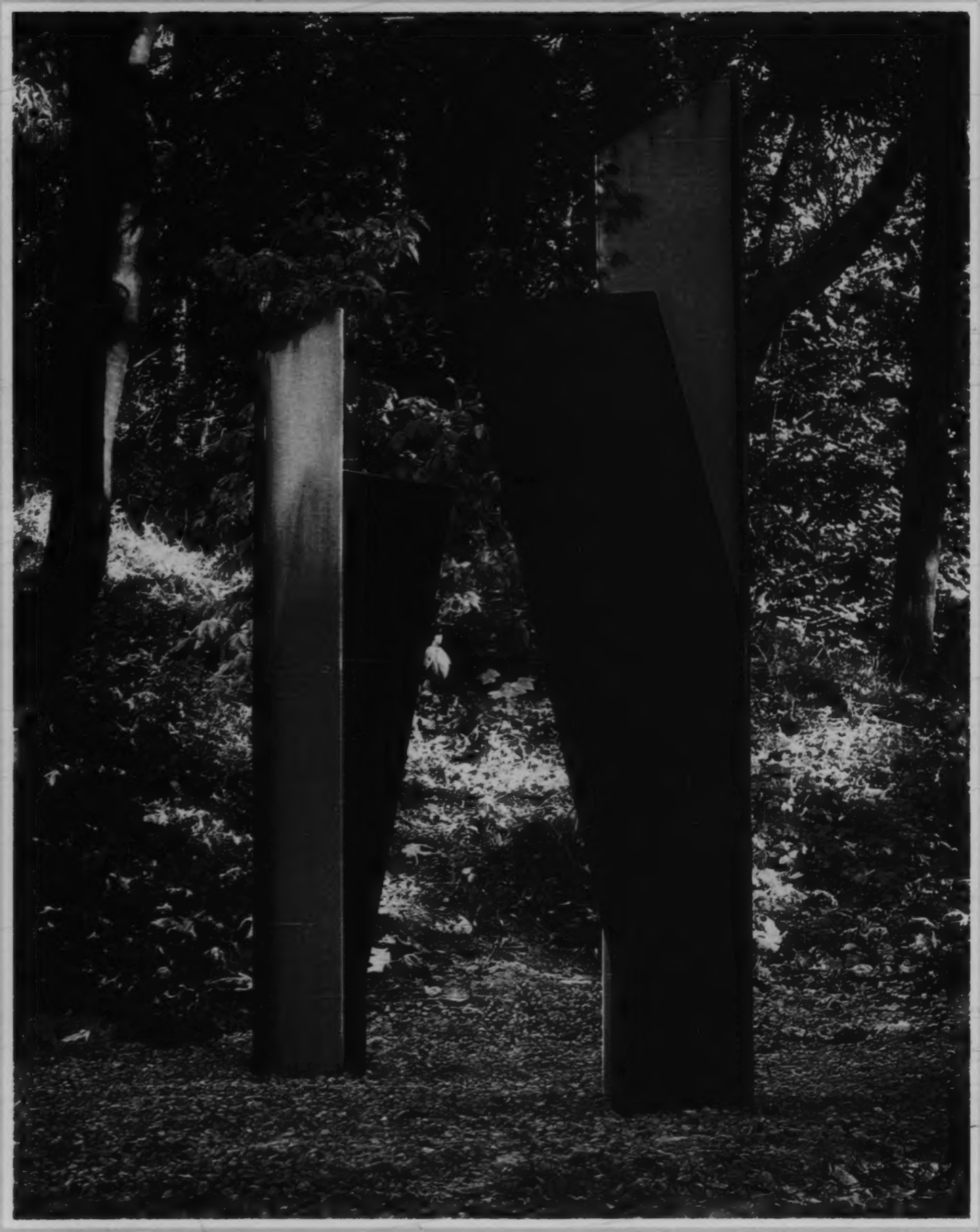

Photo credit: Ed Marquand

CHRISTOPHER WILMARTH

"Long Leaver's Gate", 1979

bronze and glass, each element 90x30x30 inches, Private collection, Seattle. Exclusively represented by:

HIRSCHL & ADLER MODERN

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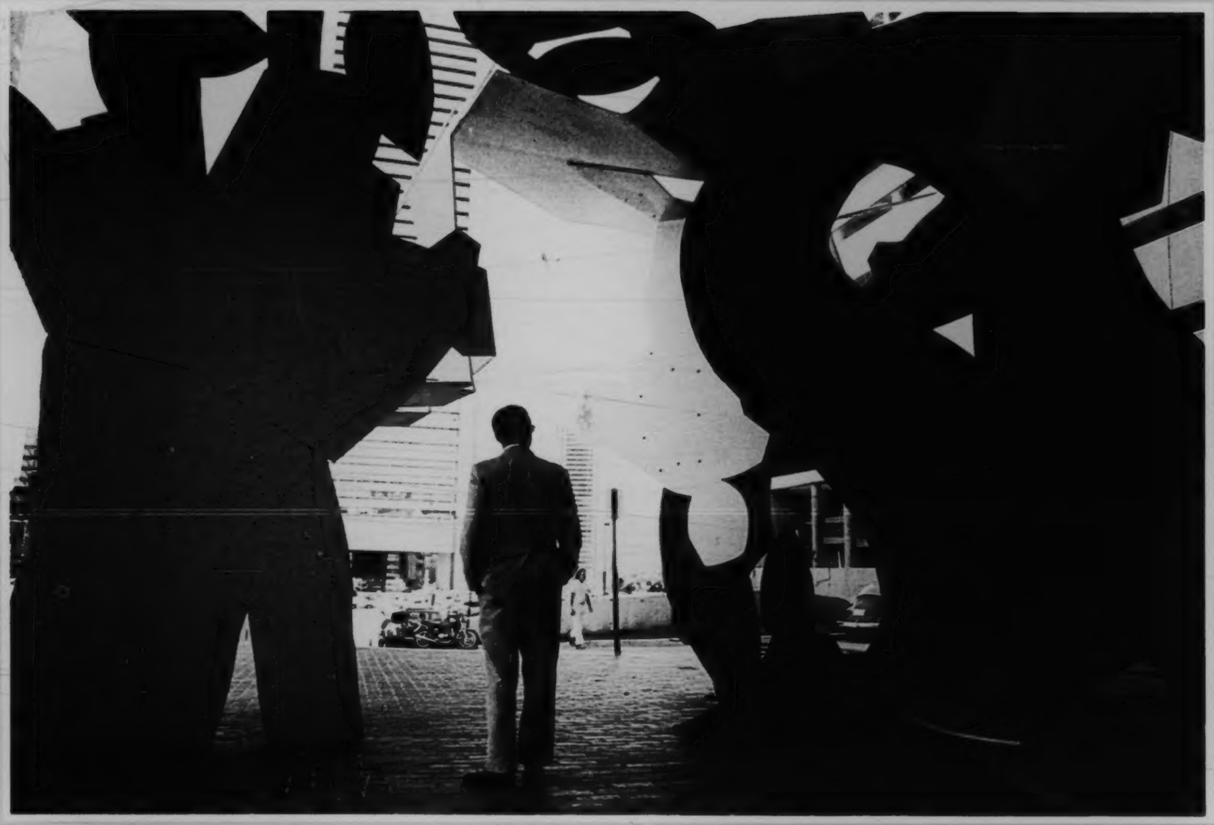

GEORGE SUGARMAN
Detail of "Baltimore Federal" complex
painted aluminum, approximately 50 feet x 50 feet, installed 1977

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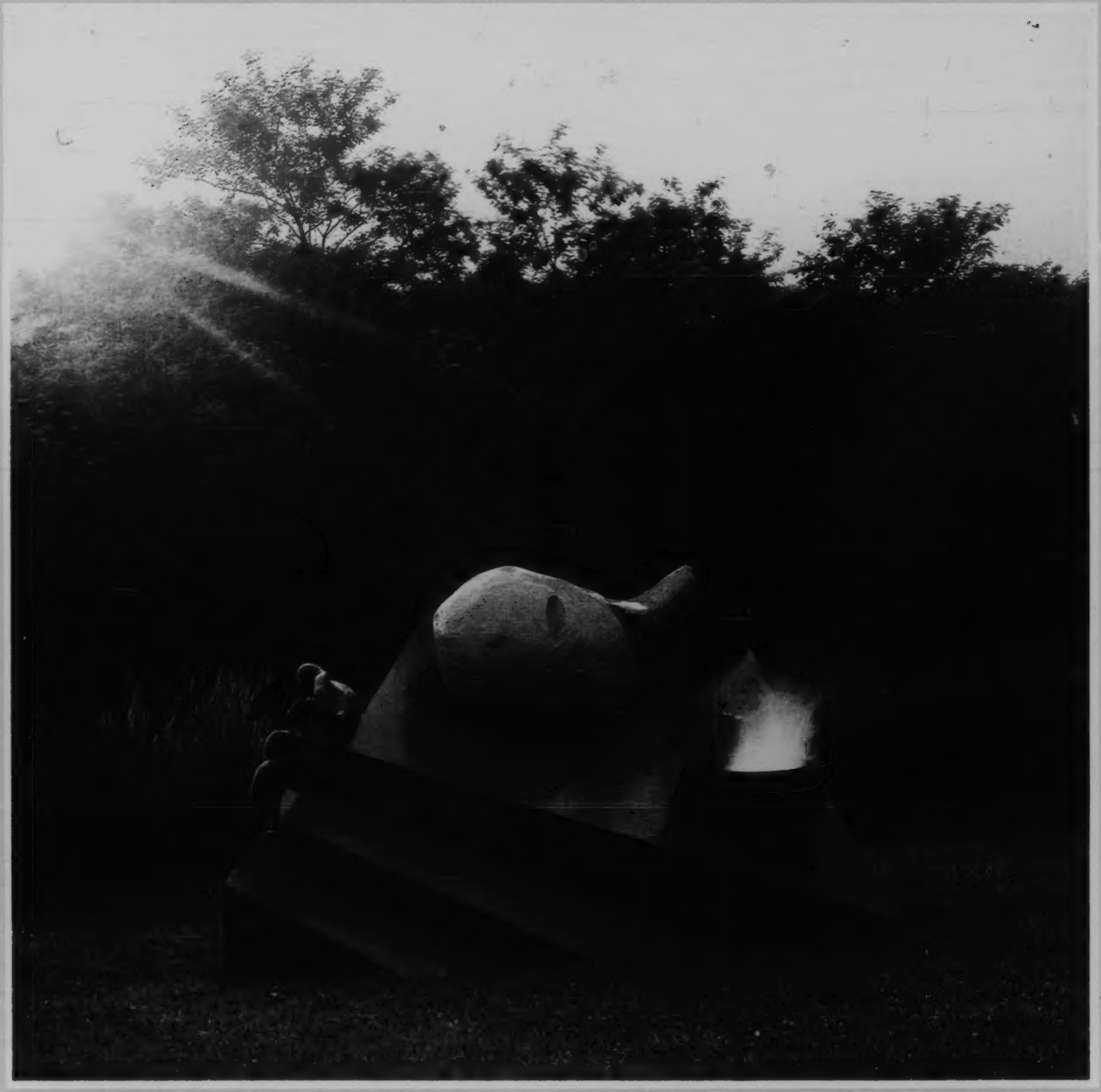
724 FIFTH AVENUE NEW YORK 10019 (212) 246-1625



JEDD GARET

"Nothing Too Strange and Beautiful"

painted aluminum, 12' high x 10' wide x 10' deep, 1982, photographed at Wave Hill, New York

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BERNHARDT ARTS

26 EAST 64TH STREET NEW YORK (212) 751-2460

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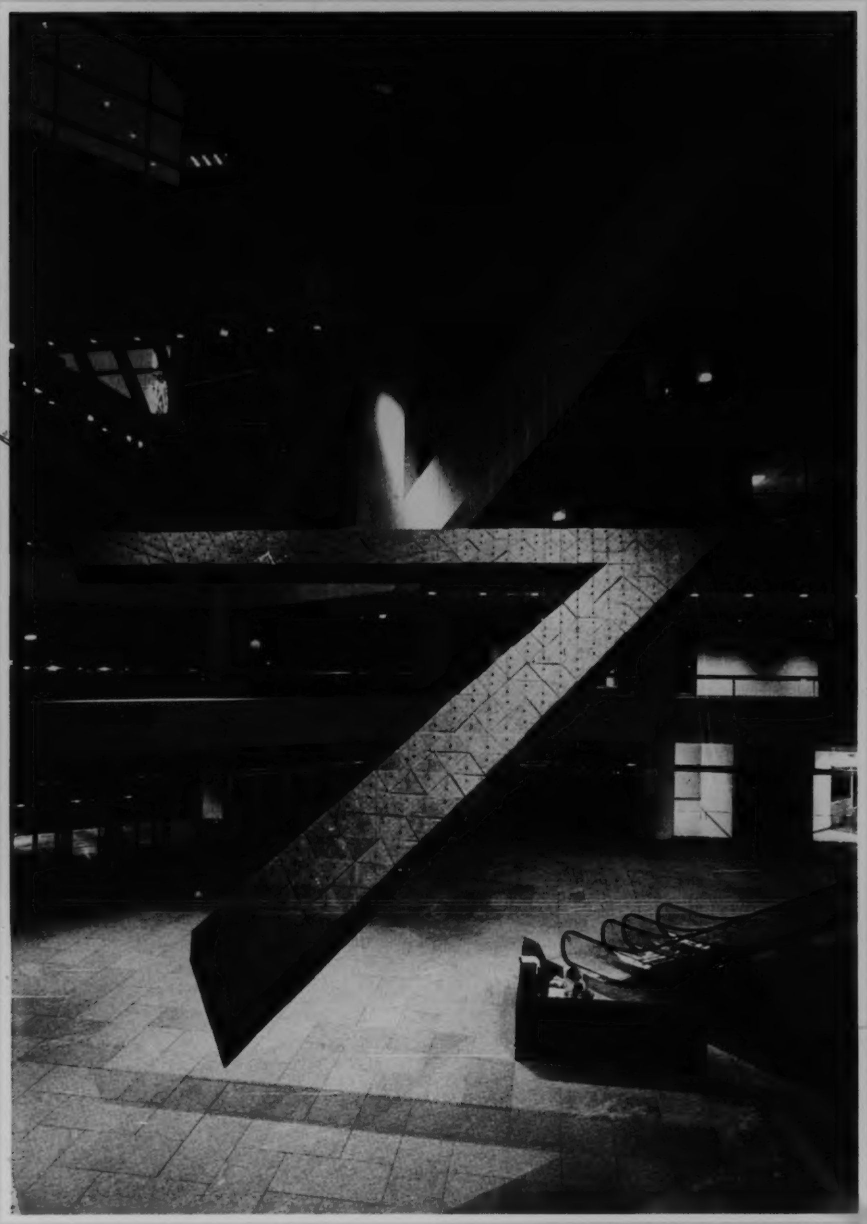
JIM HUNTINGTON
"Lost Autumn" 1981-82
Granite and stainless steel, 13' high x 12½' wide x 10' deep. Commission completed for Hahn Company, Santa Rosa, California.
Jim Huntington is represented by

DAVID MCKEE GALLERY
41 EAST 57TH STREET NEW YORK, NY 10022 (212) 688-5951



LOREN MADSEN

"Untitled", 1981

276 granite blocks on independent cables, 83' high x 30' wide x 21' deep. Commission completed for the First Bank Atrium, Pillsbury Center, Minneapolis, Minnesota. Loren Madsen is represented by:

DAVID MCKEE GALLERY

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FLETCHER BENTON

"Balanced Unbalanced Three Triangles" steel, 26½'

John Berggruen Gallery specializes in sculpture by the following artists: Fletcher Benton, Alexander Calder, Stephen De Staebler, Manuel Neri, Nathan Oliveira, Beverly Pepper, George Rickey, Brian Wall

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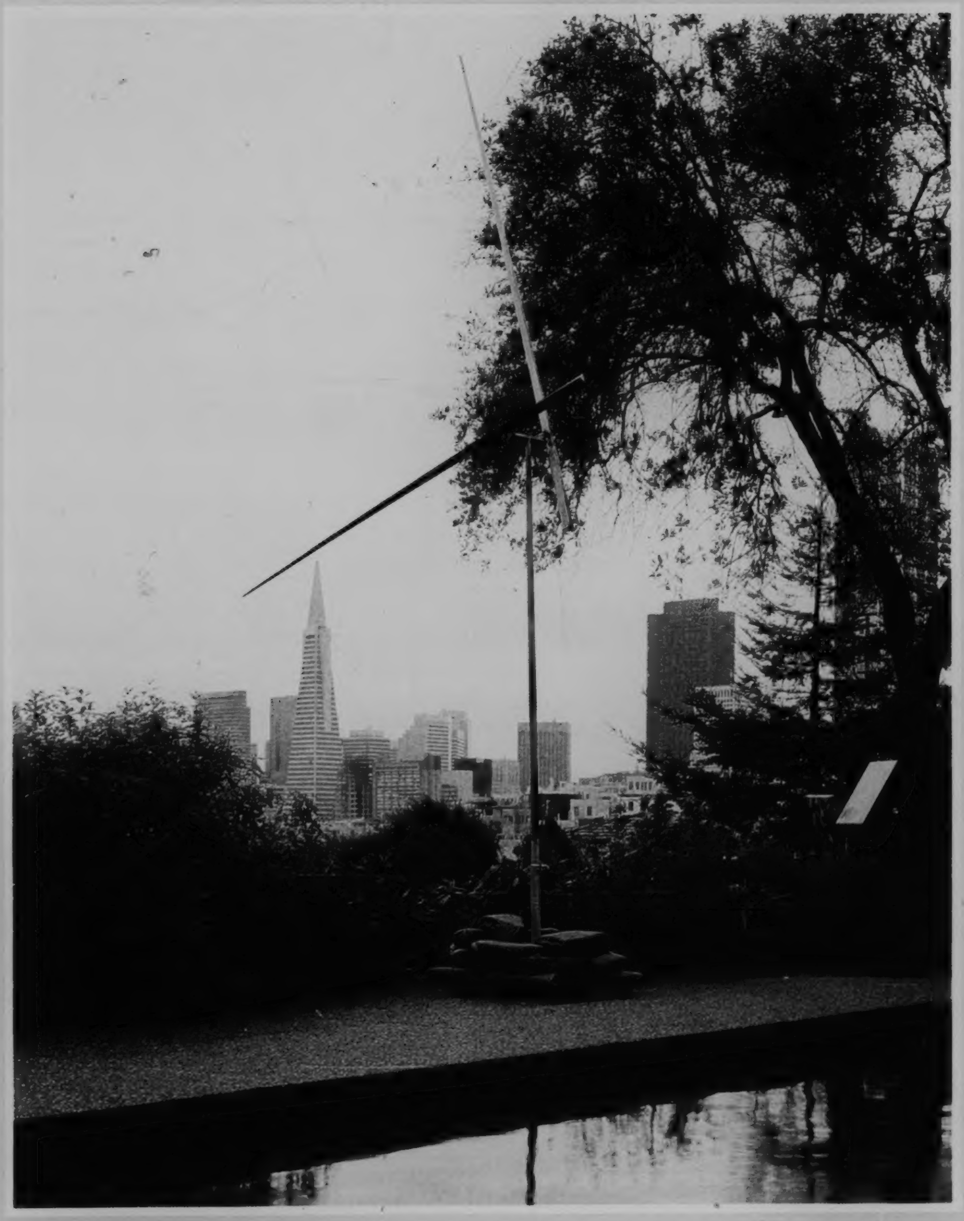

GEORGE RICKEY

"Two Lines Leaning", stainless steel, 17'

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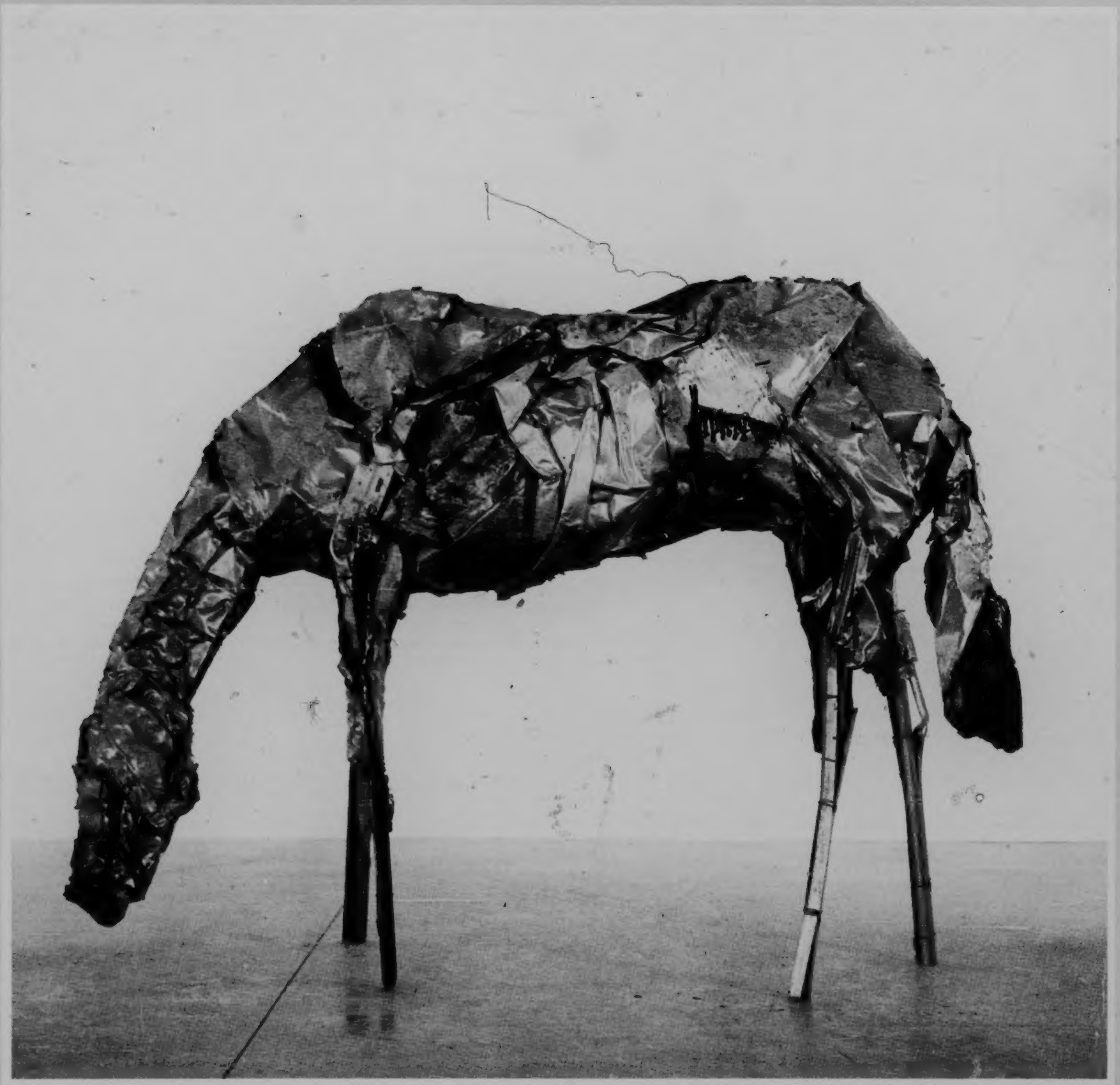
JOAN MIRO

"Oiseau", 1981

Bronze, 82 × 63 × 71 inches; 210 × 160 × 180 cm; Cast at Fonderia Fratelli Bonvicini, Verona. To be installed on the terrace at the entrance to the Annenberg Auditorium, Cummings Art Building, Stanford University, Spring 1983

GALERIE MAEGHT

U.S. OFFICE 9 WEST 57TH STREET NEW YORK, N.Y. 10019 49TH FLOOR (212) 371-9077



DEBORAH BUTTERFIELD

Horse #7-82 1982

Aluminum, steel, tar over metal armature 76" x 36" x 30" Concurrent Exhibitions May 6-June 8, 1983

CHICAGO CULTURAL CENTER

(RANDOLPH & MICHIGAN AVENUE)

ZOLLA/LIEBERMAN GALLERY

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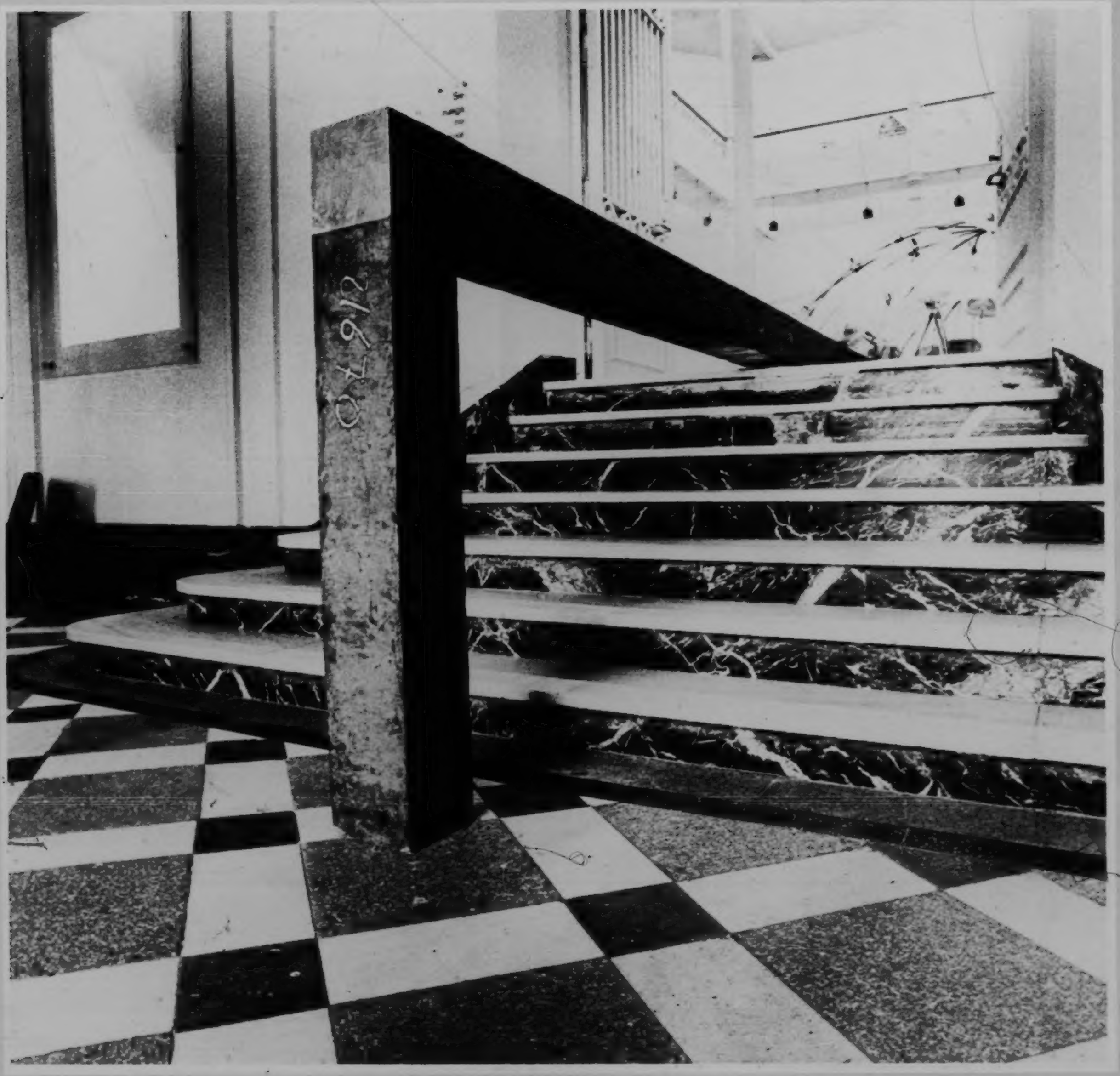


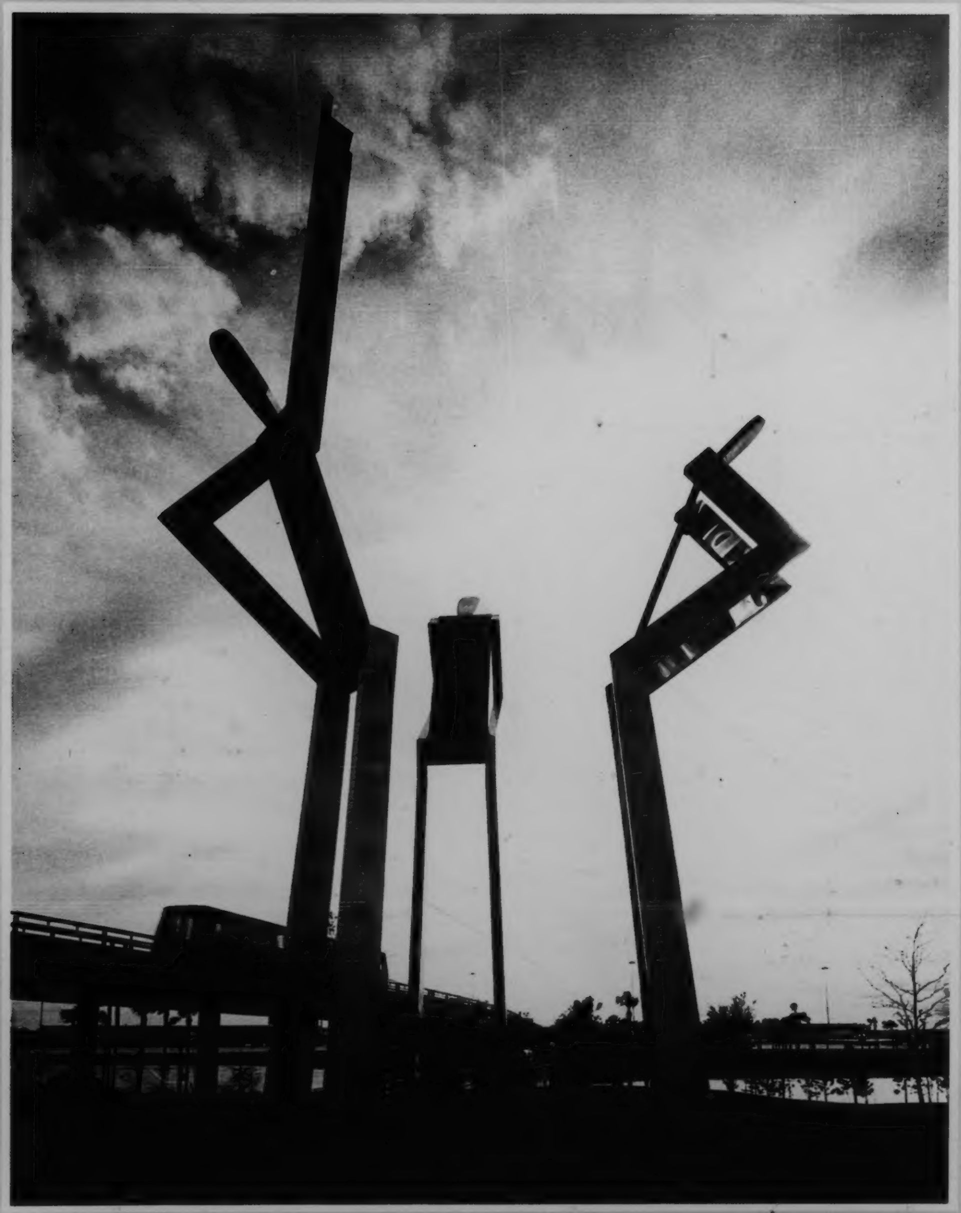
RICHARD SERRA

"STEP" 1982

18 ft. long, 5 ft. high, 8 inches thick. Two solid square steel beams. Collection, Jacques Hachuel, Madrid. Created in situ for exhibition "Correspondences: 5 Architects - 5 Sculptors," Madrid, Malaga, Bilbao, Barcelona.

"CORRESPONDENCIAS:5 ARQUITECTOS - 5 ESCULTORES"

Exhibition organized by Juan Munoz and Carmen Gimenéz



(photo credit: J.B. McCourtney)

WILLIAM KING

"At the Airport", 1983.

Stainless steel, Height 48 feet. Location: Orlando International Airport, Orlando, Florida

TERRY DINTENFASS GALLERY

50 WEST 57TH STREET NEW YORK, N.Y. 10019 (212) 581-2268

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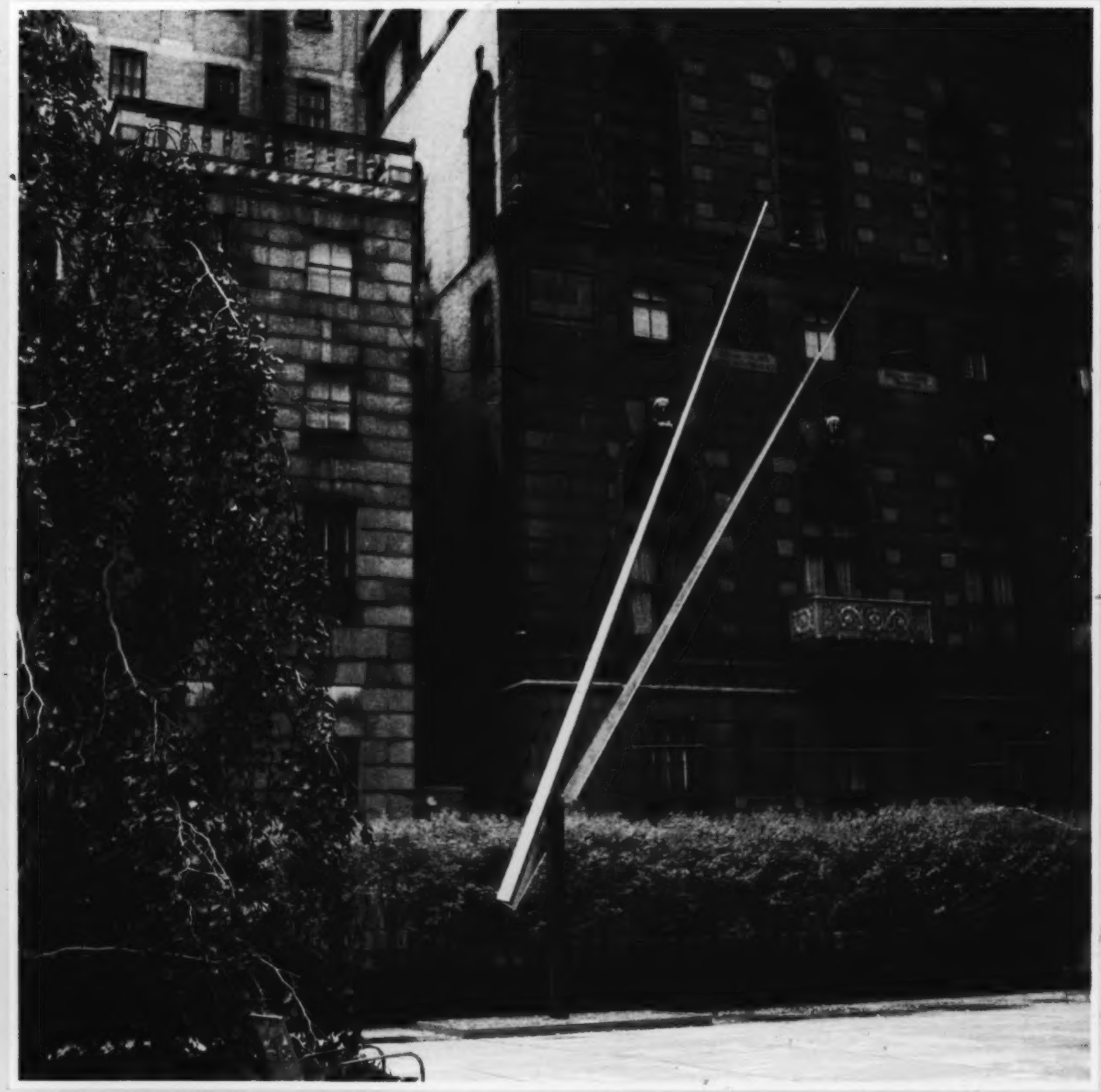


Photo Credit: Frank Lerner

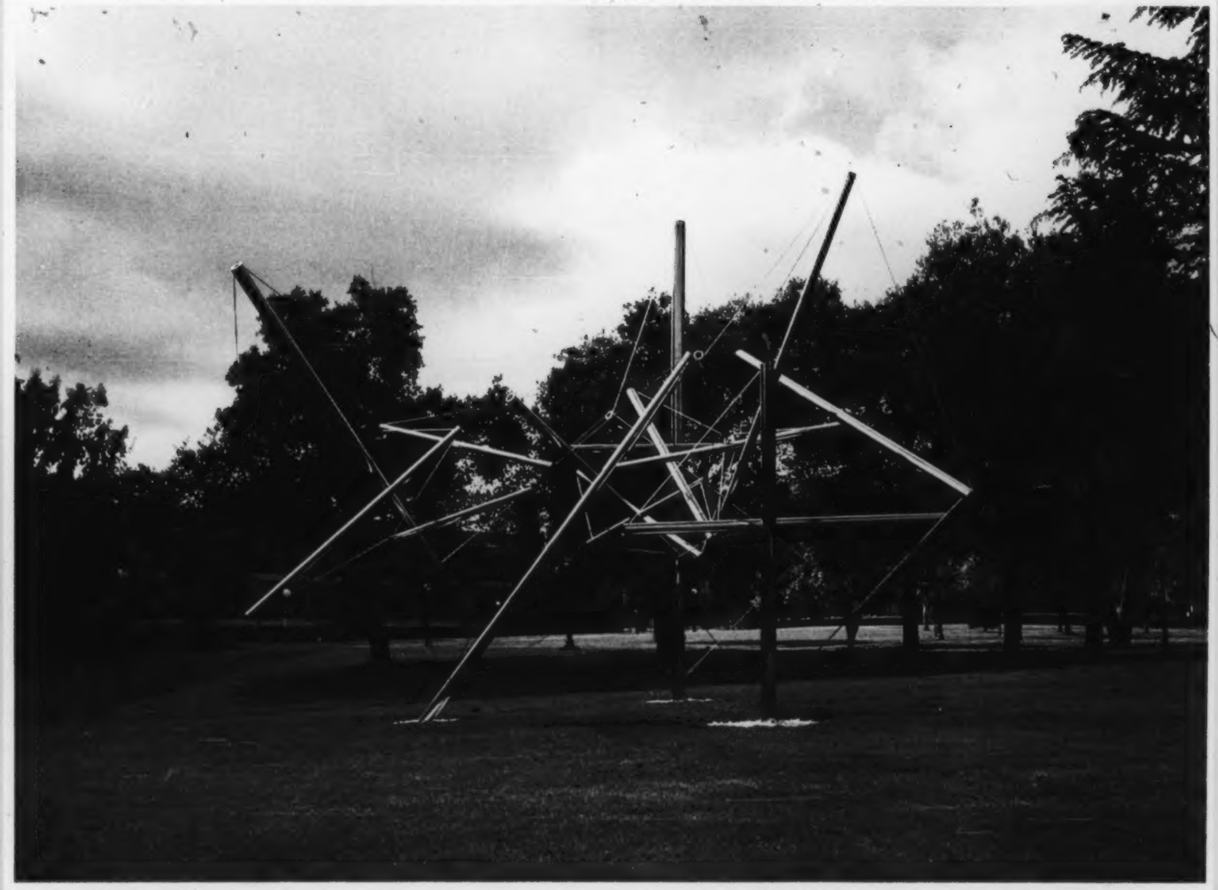
GEORGE RICKEY

"Two Lines Temporal I", 1964

Stainless Steel, 35' 2¾" x 2'6" x 2'6". Collection, Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund. Exhibition October, 1983. Inquiries for commissions are invited.

THOMAS SEGAL GALLERY

73 NEWBURY STREET BOSTON, MA 02116 617-266-3500



KENNETH SNELSON
"Mozart I" 1982
Stainless steel, 24 ft. x 30 ft. x 30 ft. Commissioned for Stanford University, Palo Alto, California. Represented by

ZABRISKIE
724 FIFTH AVENUE NEW YORK 10019 212-307-7430
521 WEST 57TH STREET NEW YORK By Appointment 37 RUE QUINCAMPOIX PARIS FRANCE 75004

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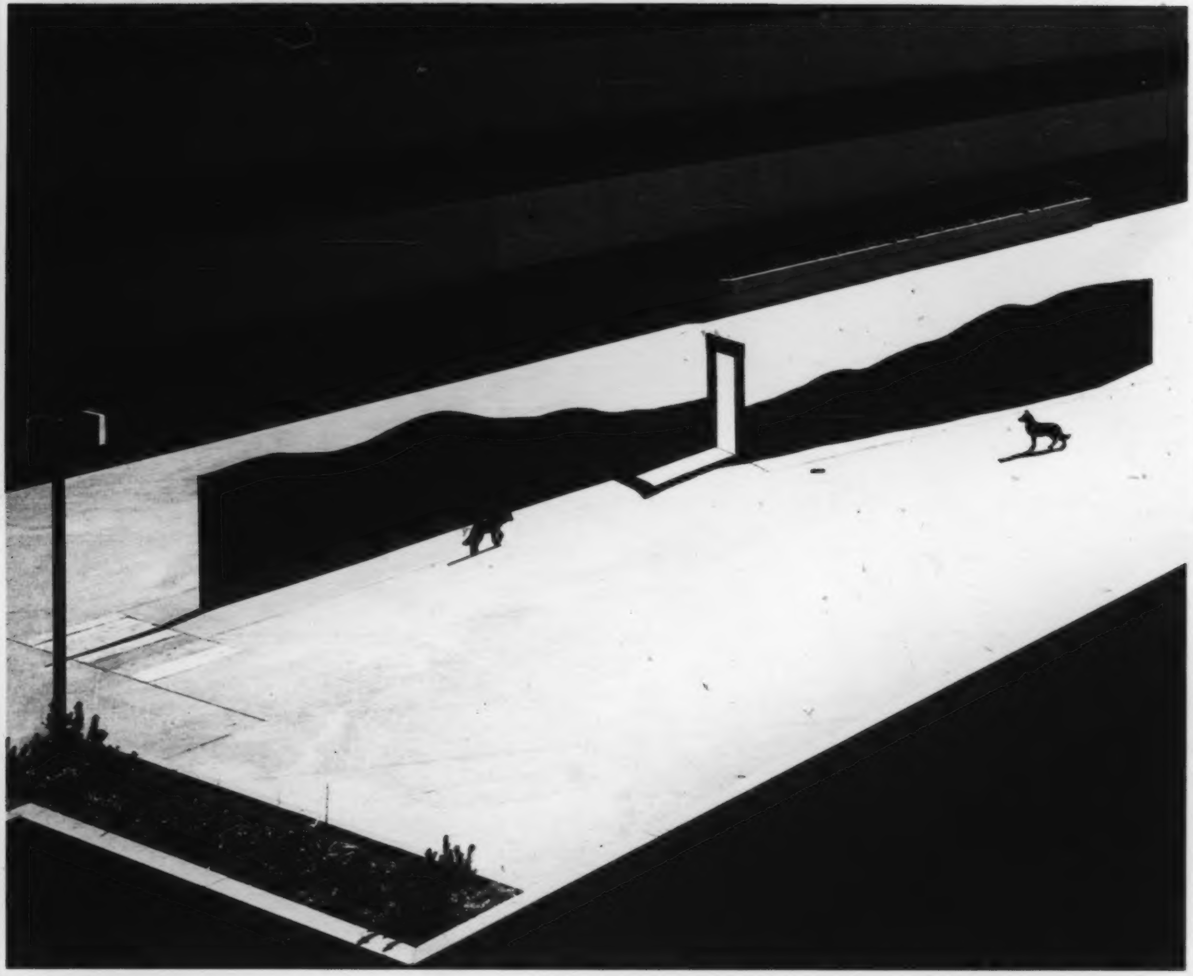


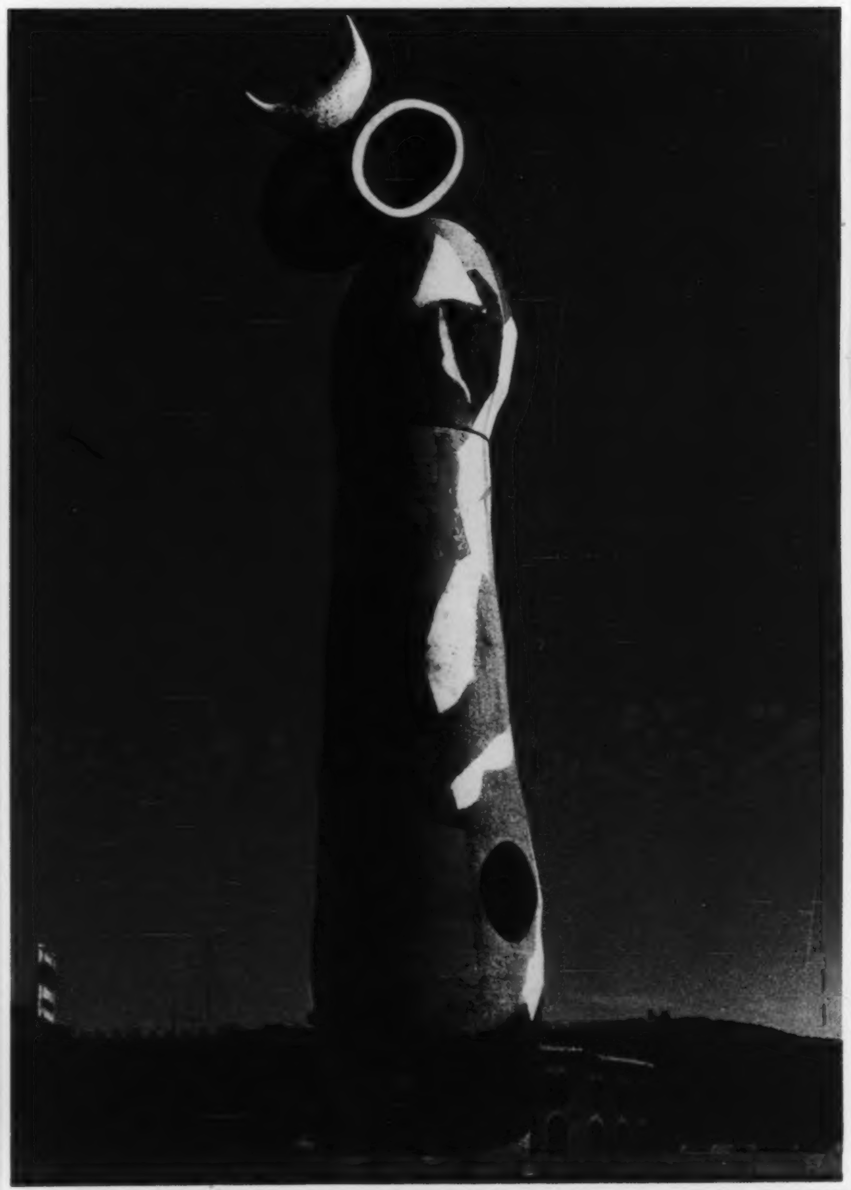
JOHN McEWEN

Western Channel

Landscape and architectural templates of 1¼-inch corten steel plate, 3 life-size canine silhouettes (one not shown) of flame-cut 2½-inch corten steel plate, 8' high × 80' long. Commissioned by the Performing Arts Centre, University of Lethbridge, Alberta, 1981. Recent works by John McEwen at 49th Parallel/49e Parallèle, 420 West Broadway, New York, March 26 - April 23.

THE YDESSA GALLERY

334 QUEEN STREET WEST TORONTO, CANADA M5V 2A2 TELEPHONE (416) 593-1100



JOAN MIRO
Exhibition of sculpture, gouaches 7 graphics April 13-May 21 Catalogue available

GALERIA MAEGHT
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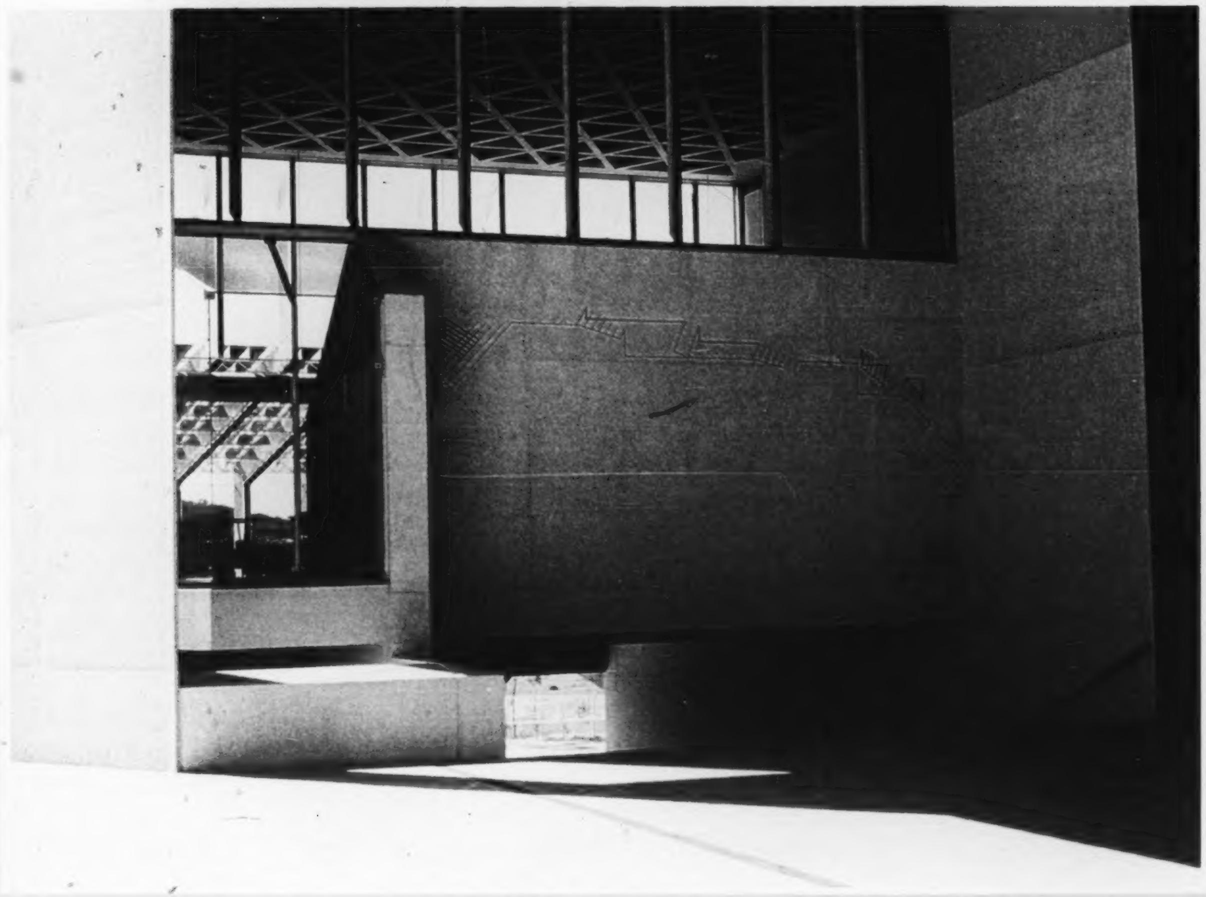
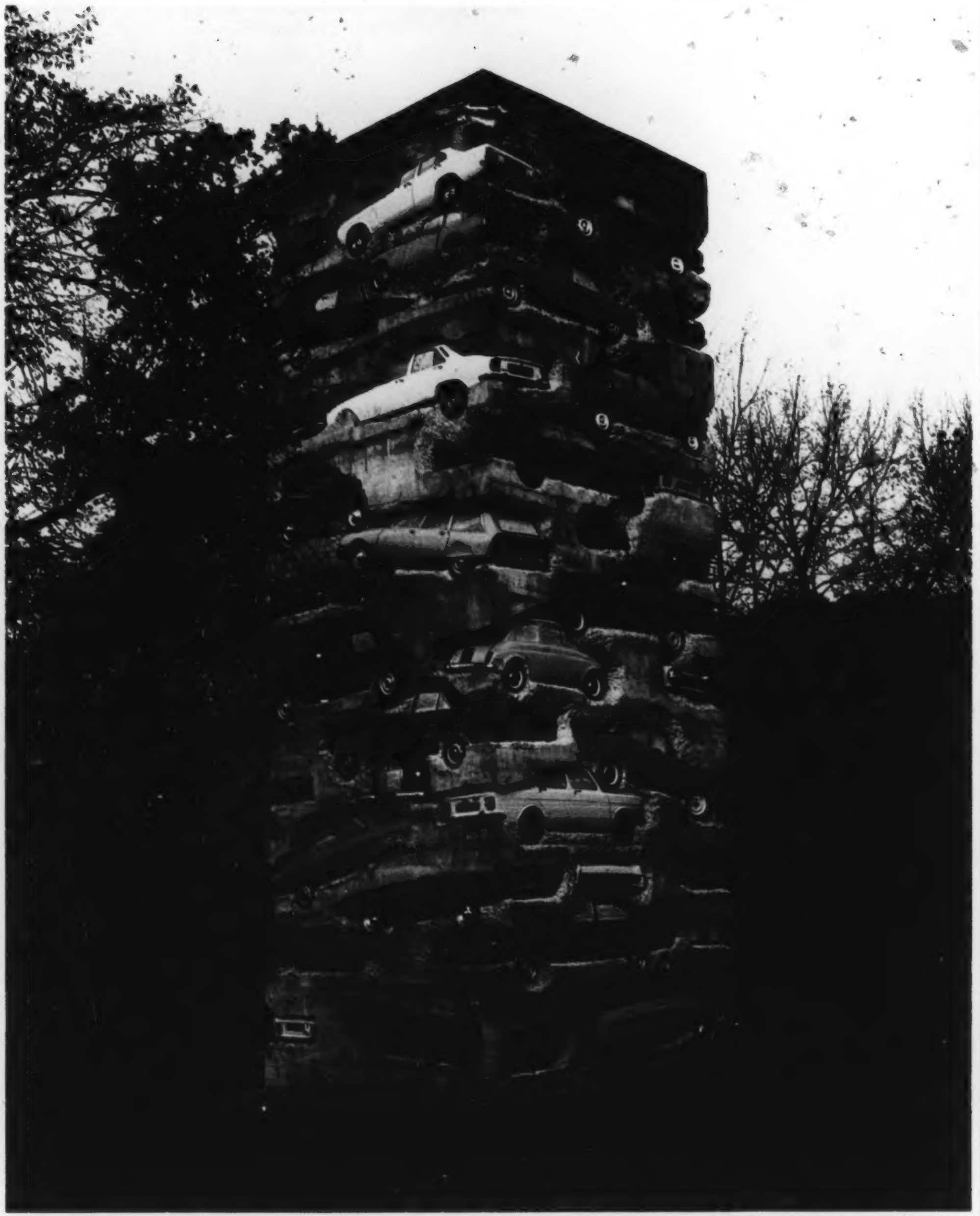


NIGEL HALL
"Canberra"
aluminum sculpture, 11½ feet high by 24 feet wide by 2¼ feet deep, 1982, Collection Australian National Gallery, Canberra, Australia

ROBERT ELKON GALLERY
1063 MADISON AVENUE NEW YORK, NEW YORK 10028 (212) 535-3940



ARMAN

"Long Term Parking." 1982

Size: 18 m x 6 m x 6 m. It is to be seen at the Centre d'Art Contemporain du Montcel in Jouy en Josas 78350 France

GALERIE BEAUBOURG

23, RUE DU RENARD 75004 PARIS. TEL. 271.20.50

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Photograph: Lee Boltin

WILL HORWITT

"SKY" 1983

Bronze, 12' 9"h. Courtesy: National Trust for Historic Preservation · Collection: Nelson A. Rockefeller · Site: Pocantico Hills

"DRAWING IN THIRTY-EIGHT PARTS AND RELATED BRONZES" MAY 3-JUNE 3, 1983

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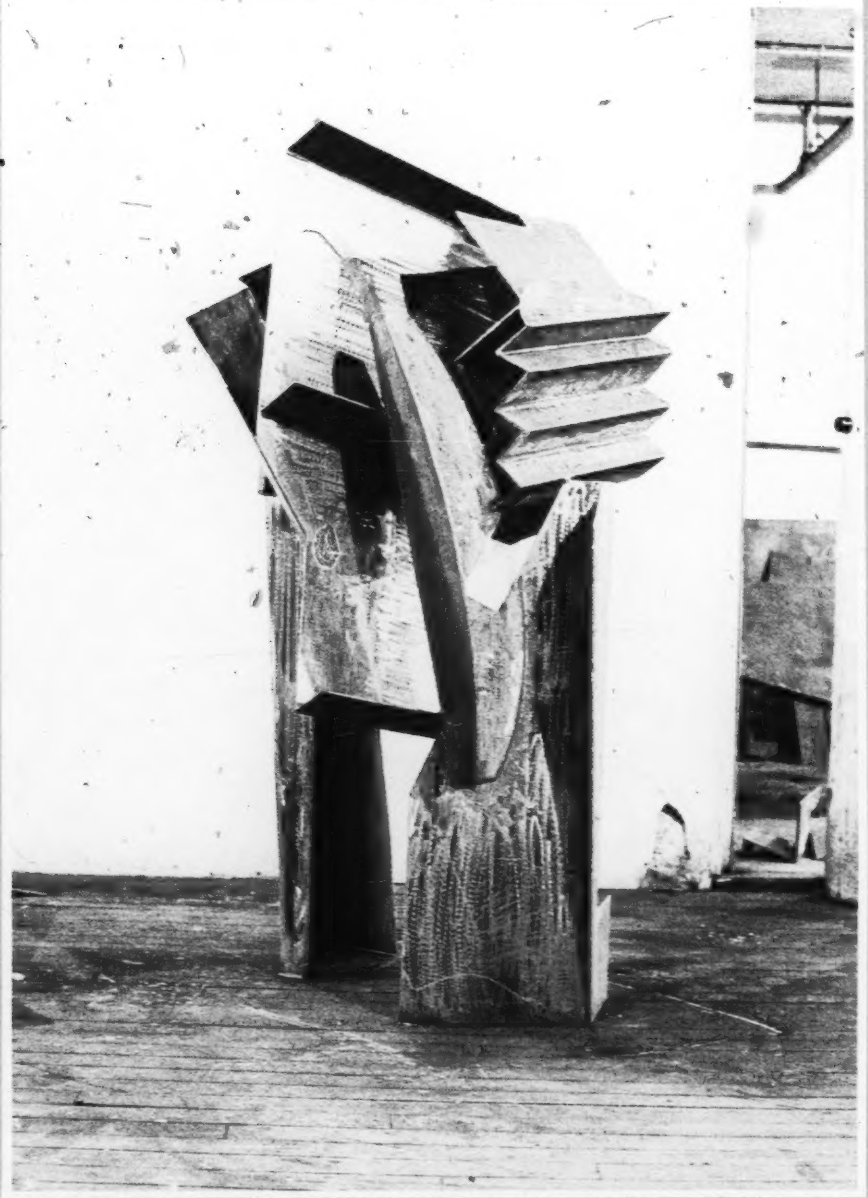

PETER REGINATO

"Garden Variety", 1982

Welded steel, 78 x 48 x 50 inches. Peter Reginato is represented by:

SALANDER-O'REILLY GALLERIES

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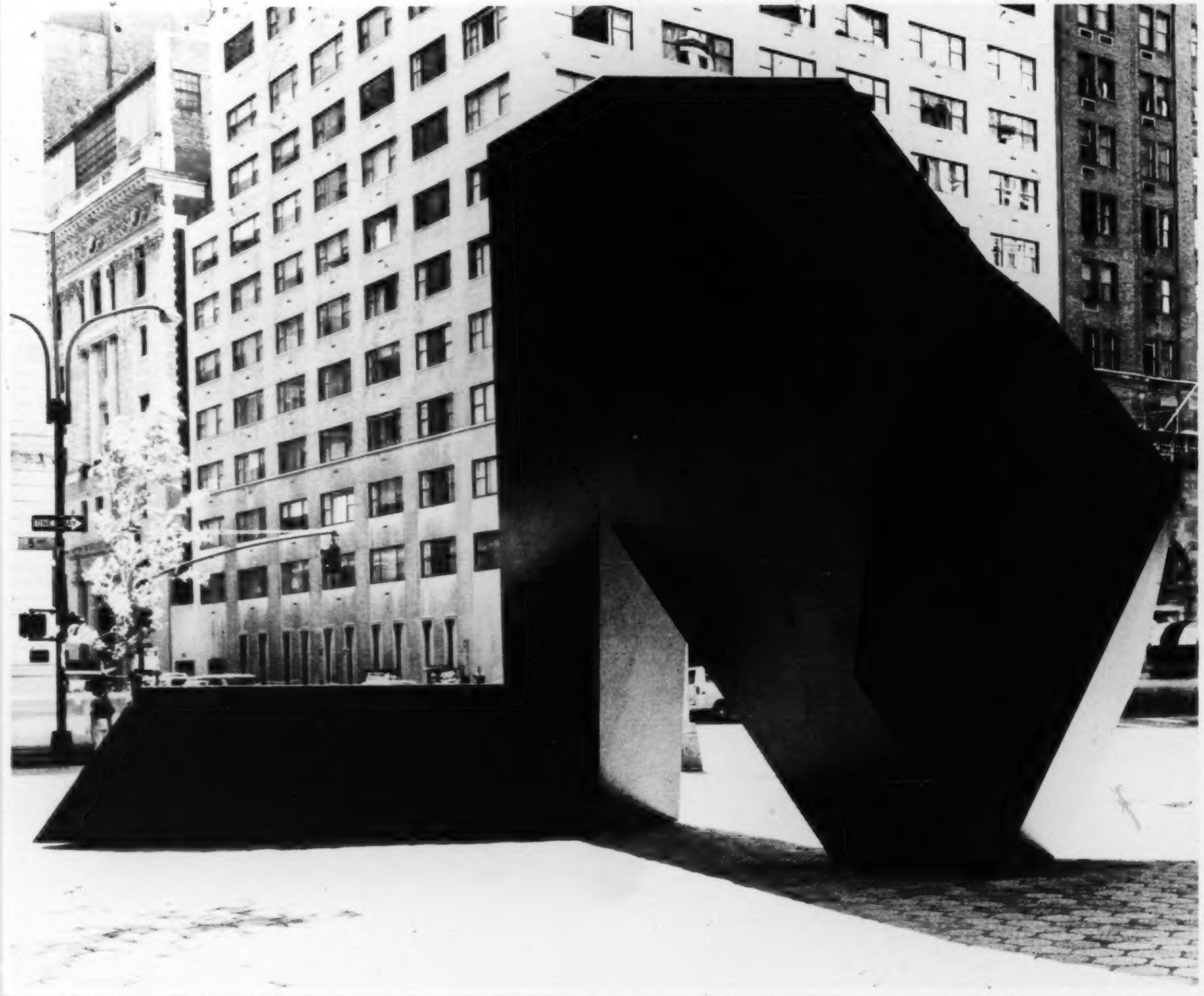
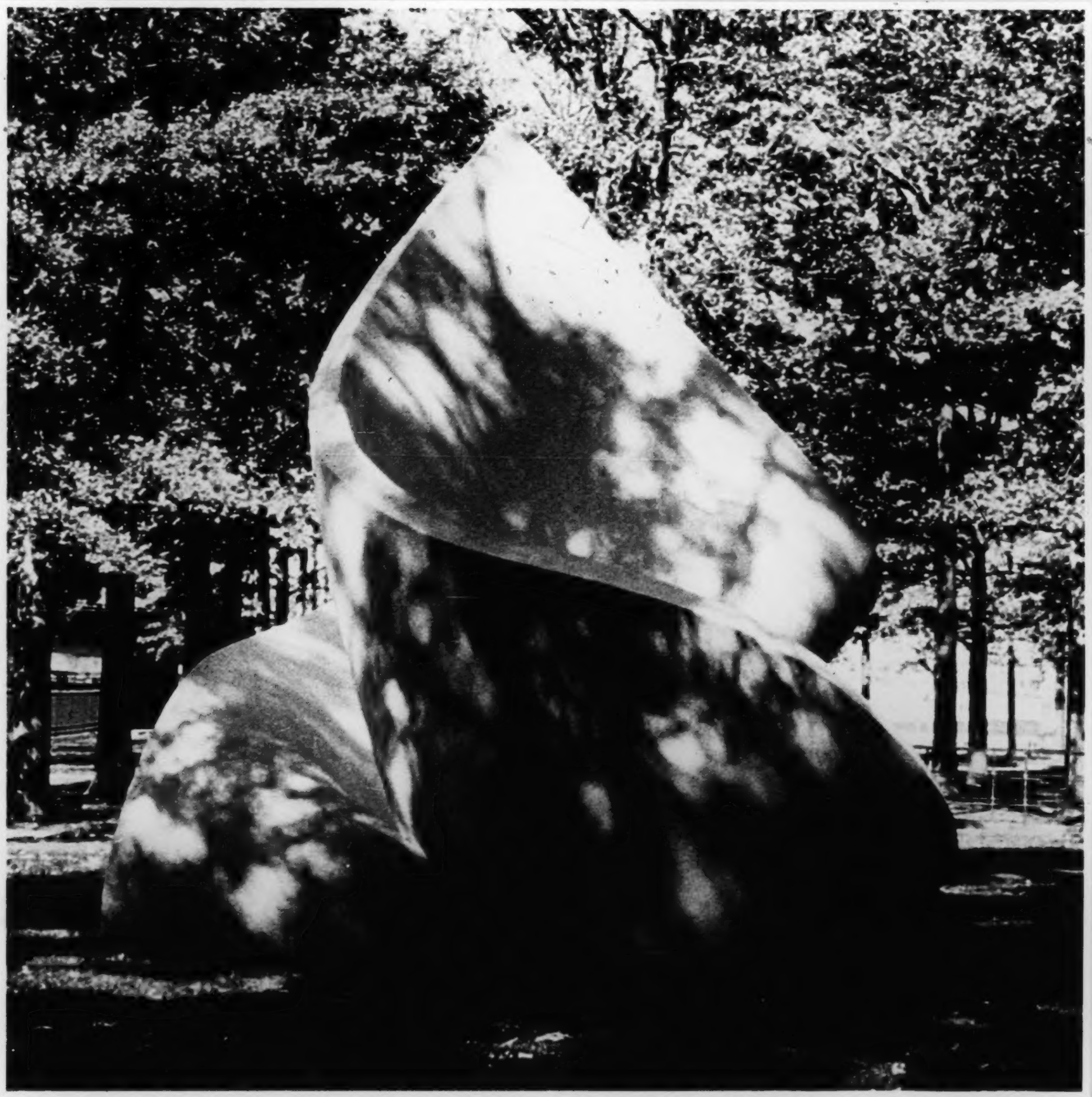


TONY SMITH
"Snake is Out"
Entrance to Central Park, 60th Street & Fifth Avenue, New York City   Welded mild steel, 15 x 23 x 19 feet, edition of 3

THE PACE GALLERY
32 EAST 57TH STREET   NEW YORK, NY 10022   212-421-3292



JACK YOUNGERMAN

"The Ohio", 1977, fiberglass/resin, 15' x 14' x 14', Gateway Center, Pittsburgh, Pa
Sculpture Grove, 1981, Painted Steel 11 Ft. x 30 ft. x 30 ft. Central Park, New York Commission, 1983: "Helix", Wood/resin composite, 75' x 15' x 3', Neiman-Marcus Building, Chicago, Ill. To be installed August 15, 1983

WASHBURN GALLERY
42 EAST 57TH STREET NEW YORK 10022 (212) 753-0546

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WILLIAM TUCKER

"The Promise"

30' long, 6'6" high, 3'6" deep, 1982. Built in cement on a steel frame from a full scale model built in 1980. Commissioned by Martin Z. Margulies for Grove Isle.

CARLA PANICALI

21 EAST 67TH STREET NEW YORK, NEW YORK 10021 (212) 535-3295

L'ISOLA

VIA GREGORIANA 5 - 00187 ROMA (06) 679-00-29 - 678-54-77

GEORGE RICKEY

Space Churn with Octagon II 1971-72

stainless steel 19'5" x 8'8" x 40" Exhibited at the George Rickey Retrospective, The Solomon R. Guggenheim Museum, New York

August 31-October 15, 1979. Your inquiry invited.

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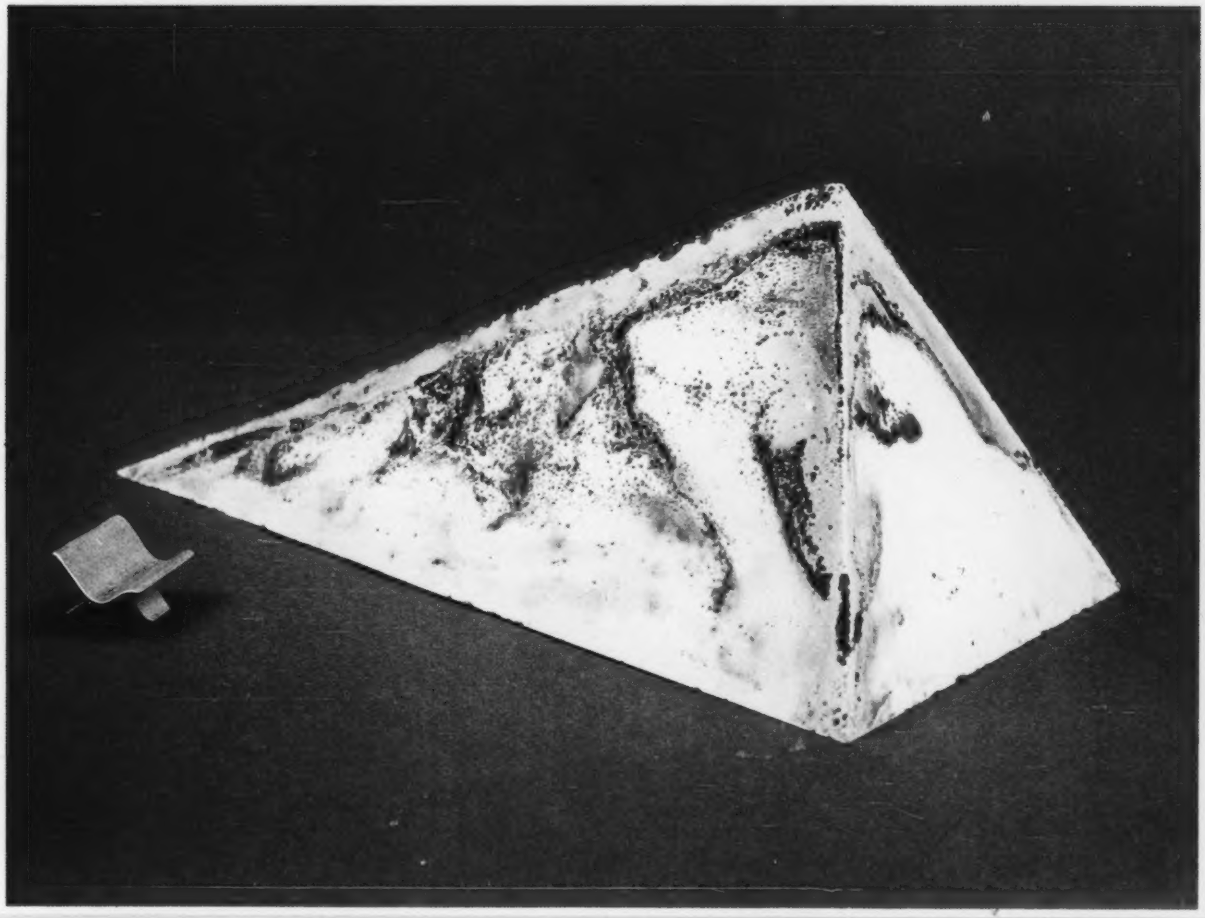

TERRY FUGATE-WILCOX

"Weathering Tetrahedron", Concrete for slow-watering fountain.
Fifteen feet high by thirty six feet long tetrahedron, with steels, iron, bronzes, brasses and copper imbedded in Portland cement, with piping to bring water to the top.

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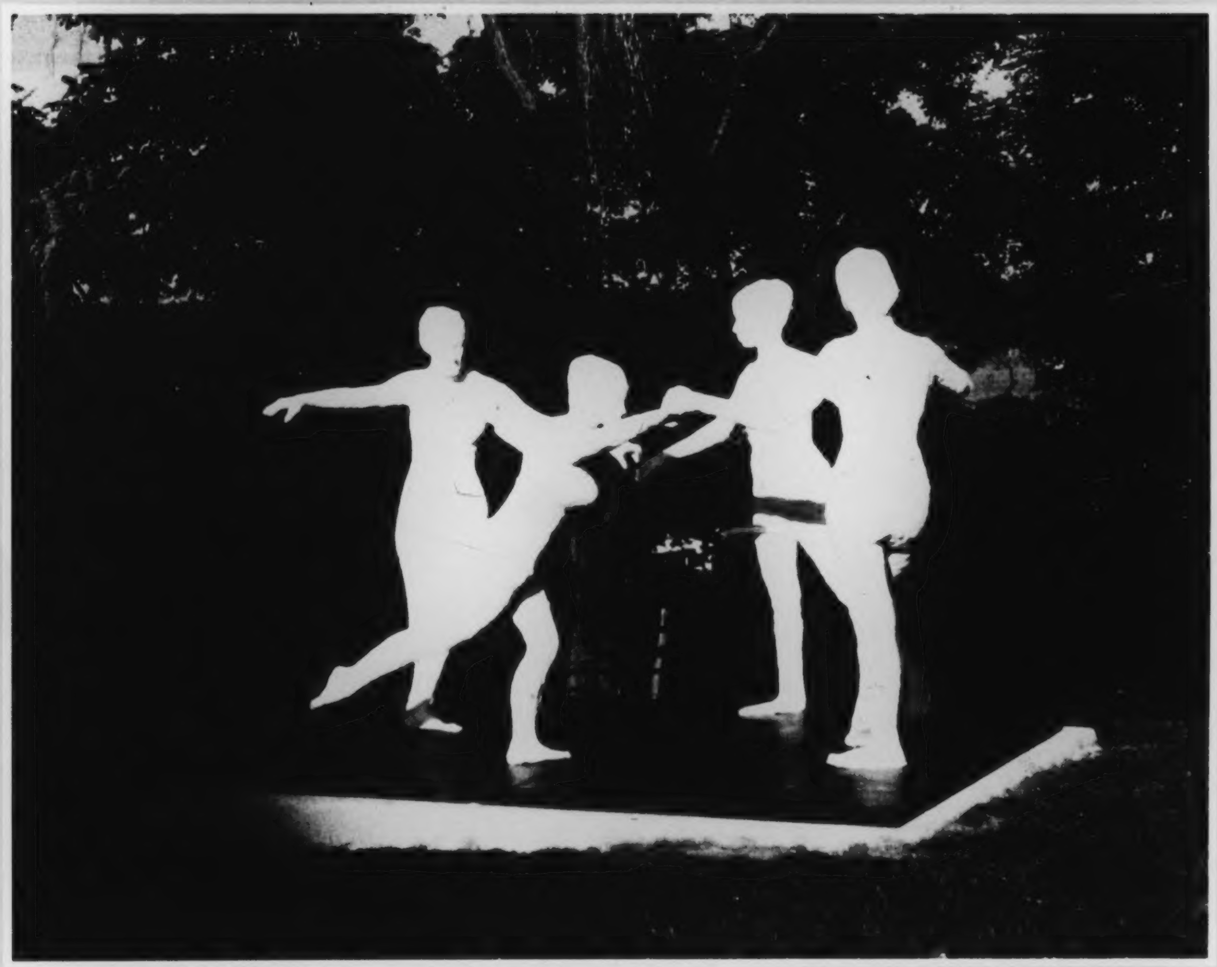

GEORGE SEGAL

"The Dancers", 1971-1982

Bronze with white patina, 1/5, 72" high x 144" wide x 96" deep, Private Collection, New York

SIDNEY JANIS GALLERY

110 WEST 57TH STREET NEW YORK, NEW YORK 10019 (212) 586-0110

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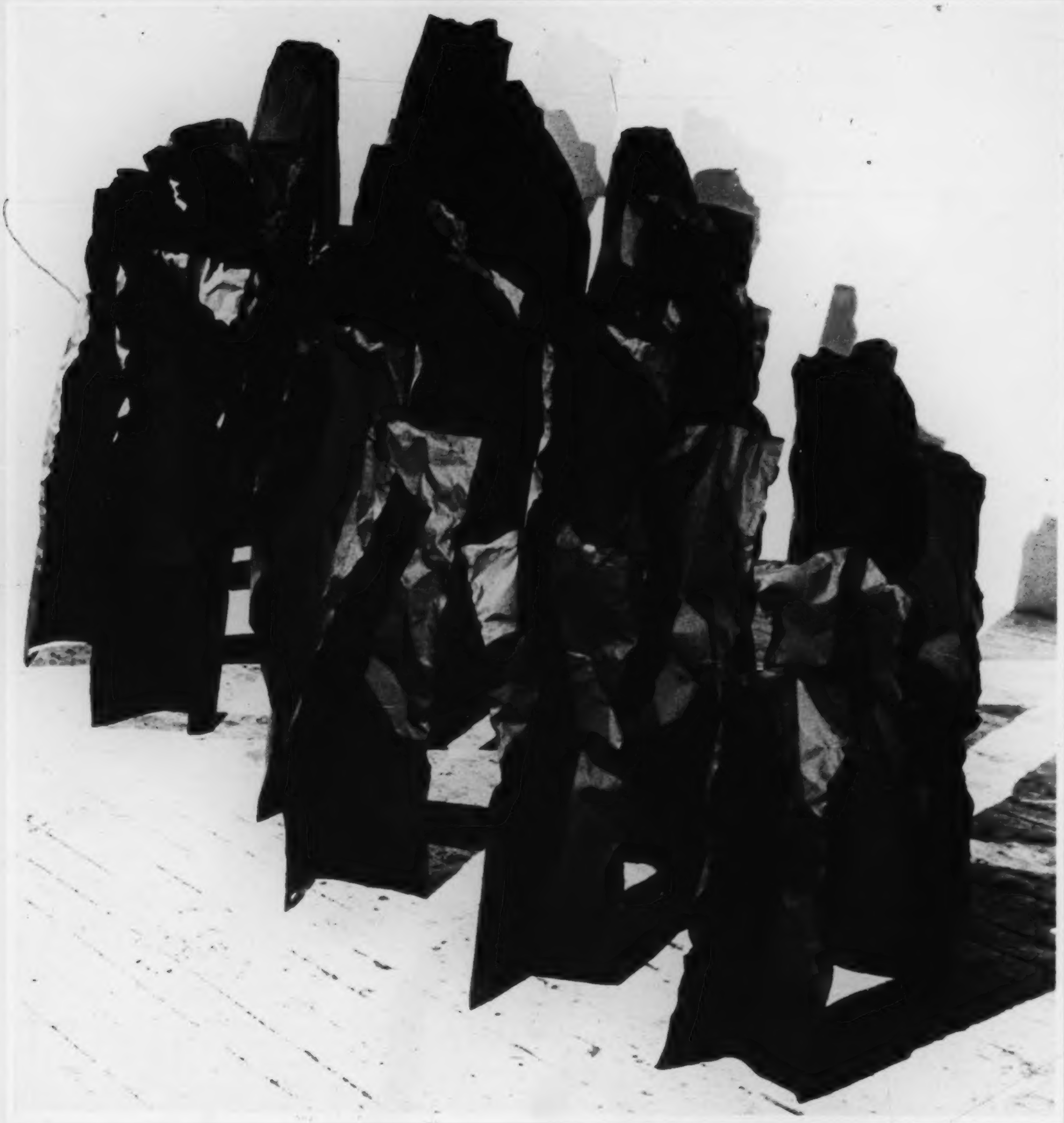

ROSEMARIE CASTORO

"The force of my entire body bent sheet steel until a human gesture emerged"

1 x 3 x 21" 1980 Painted Steel. Installation, The Hirshhorn Museum 21 elements, 96" x 96" x 276"

TIBOR de NAGY GALLERY

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HAL BROMM GALLERY

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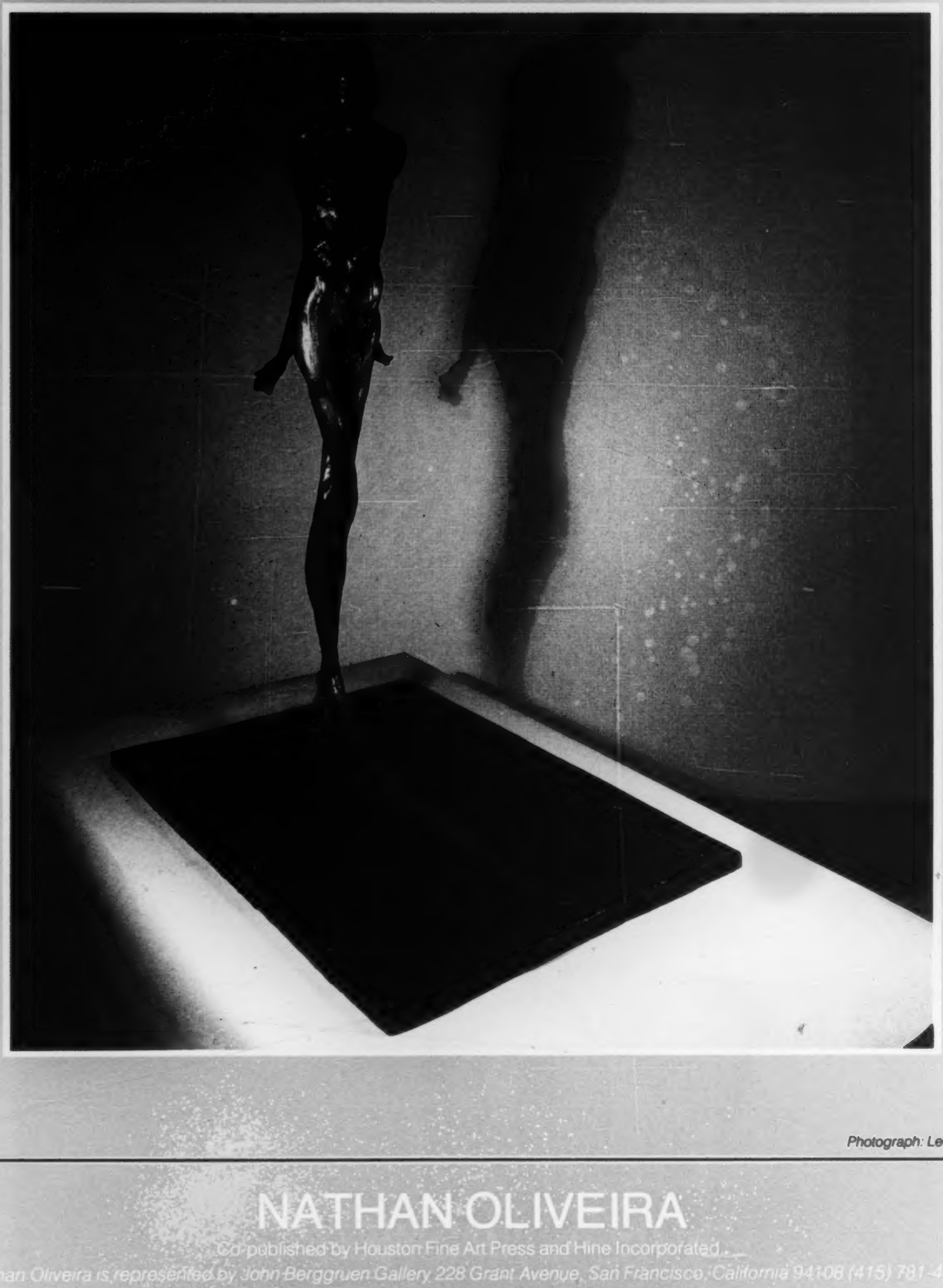

Photograph: Leo Holub

NATHAN OLIVEIRA

Co-published by Houston Fine Art Press and Hine Incorporated.

Nathan Oliveira is represented by John Berggruen Gallery 228 Grant Avenue, San Francisco, California 94108 (415) 781-4629

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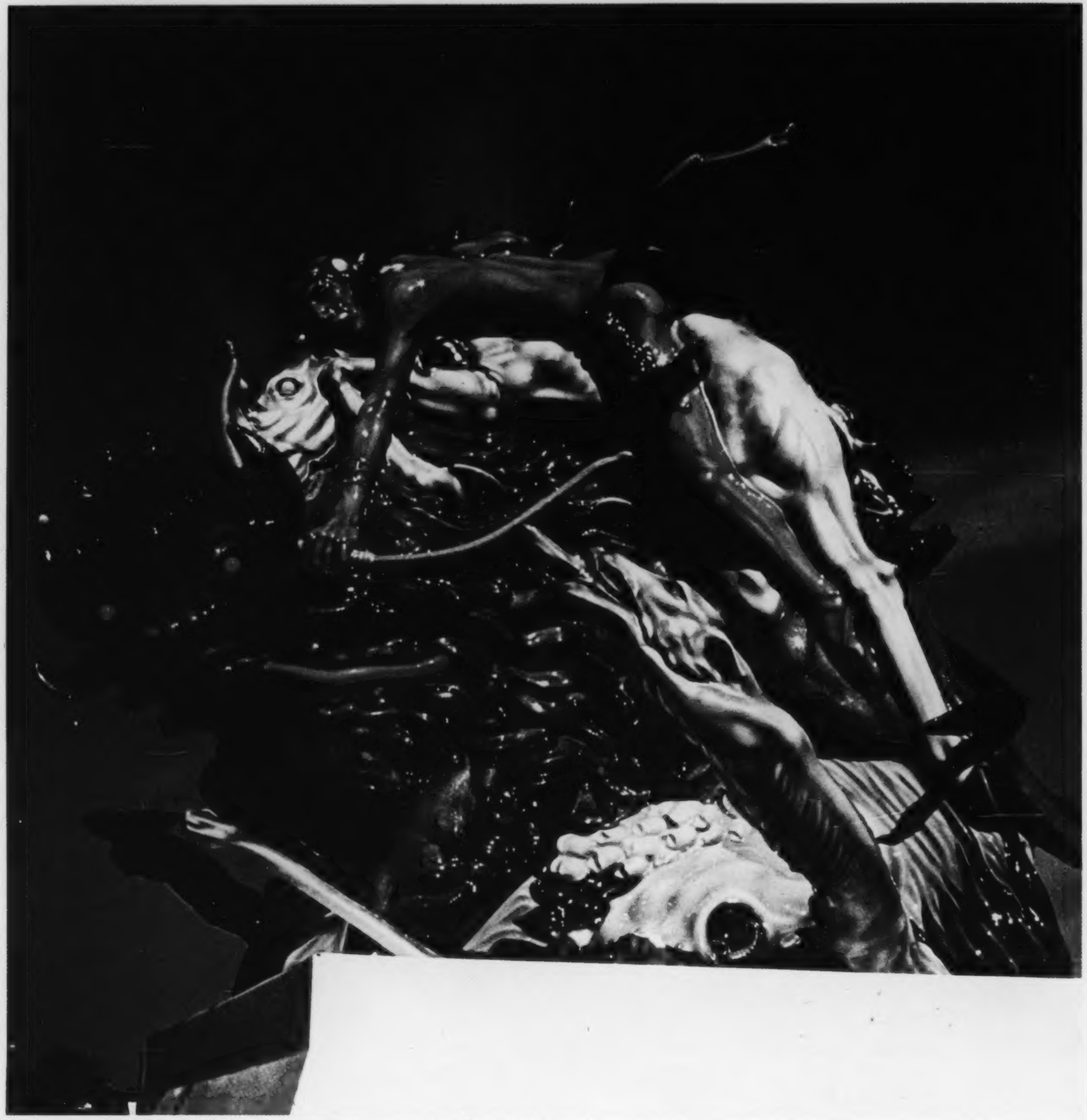

LUIS A. JIMENEZ, JR.

Progress I 1974

Fiberglass finished with colored epoxy resins 9'6" high including base. This piece is available from Yares Gallery. Luis A. Jimenez Jr. is represented by the

YARES GALLERY

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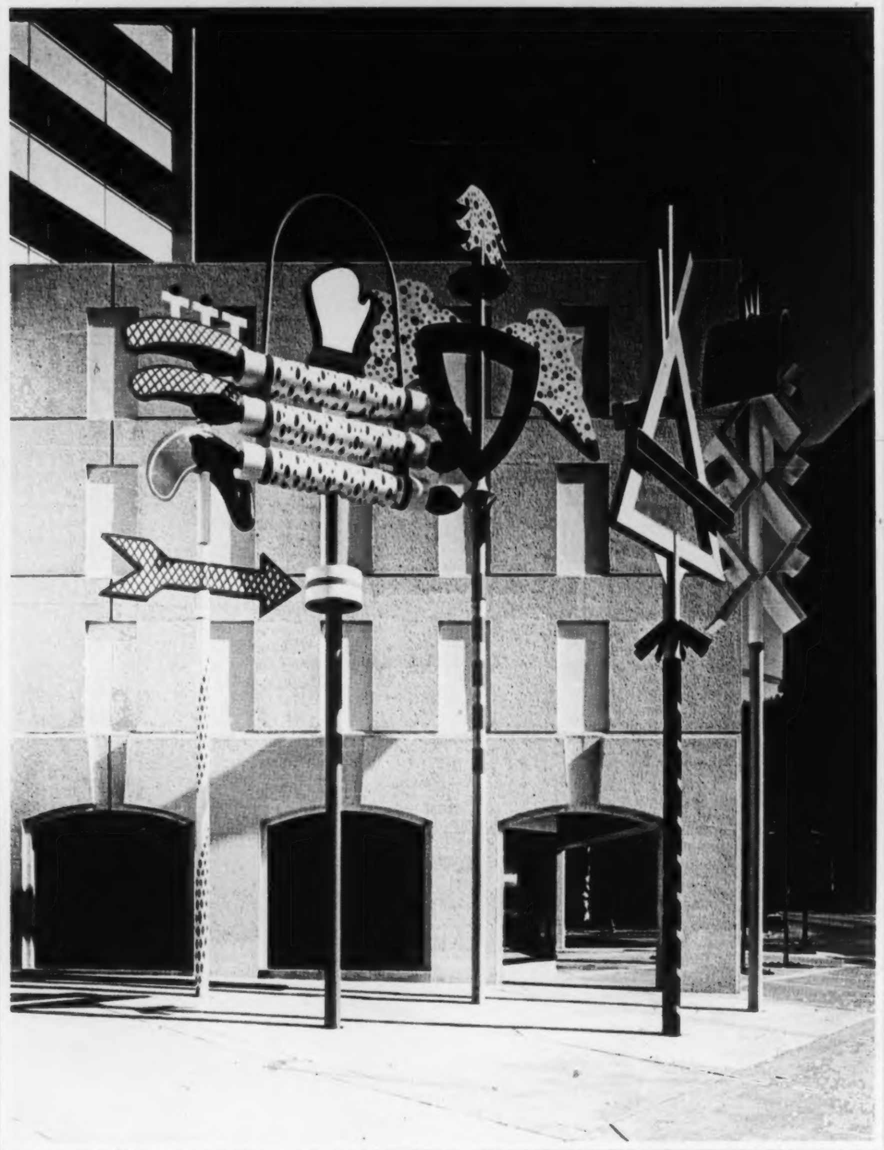

Photo-credit: Merrick/Hedrich-Blessing

IDA KOHLMEYER

"The Krewe of Poydras."

Five welded steel sculptures with catalyzed polyurethane enamel on Teflon bearings allowing for motion. Installed at the new 1515 Poydras Building, New Orleans, designed by Skidmore, Owings and Merrill. Represented by

Gimpel & Weitzenhoffer Ltd., New York
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Arthur Roger Gallery, New Orleans
Elaine Horwitch Galleries, Santa Fe, Scottsdale
Moody Gallery, Houston

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JOHN VAN ALSTINE
"Trough." 1980-82. Billings, Montana.
Cold Springs gray granite and steel. 13' x 27' x 15'.

DIANE BROWN GALLERY
P.O. BOX 9739 WASHINGTON, D.C.20016 (202) 638-5757

The specially commissioned poster representing Chicago International Art Exposition, 1983 is by the noted American artist, Edward Ruscha. The multi-colored lithograph was designed exclusively for the Exposition in cooperation with Bernard Jacobson Ltd.

The four-color poster, a limited edition of 1,500, is printed on 100% rag content paper, is 28″ × 39″ with the Exposition title, and is signed in the plate by the artist. Price is $30.

The four-color lithograph, without the Exposition title, is in a limited edition of 100, with 25 artist's proofs. It is printed on Arches 88 paper, signed and numbered by the artist, and is 28¼″ × 33″. Price is $750.

May 19-24, 1983
Navy Pier, Chicago USA

For further information:
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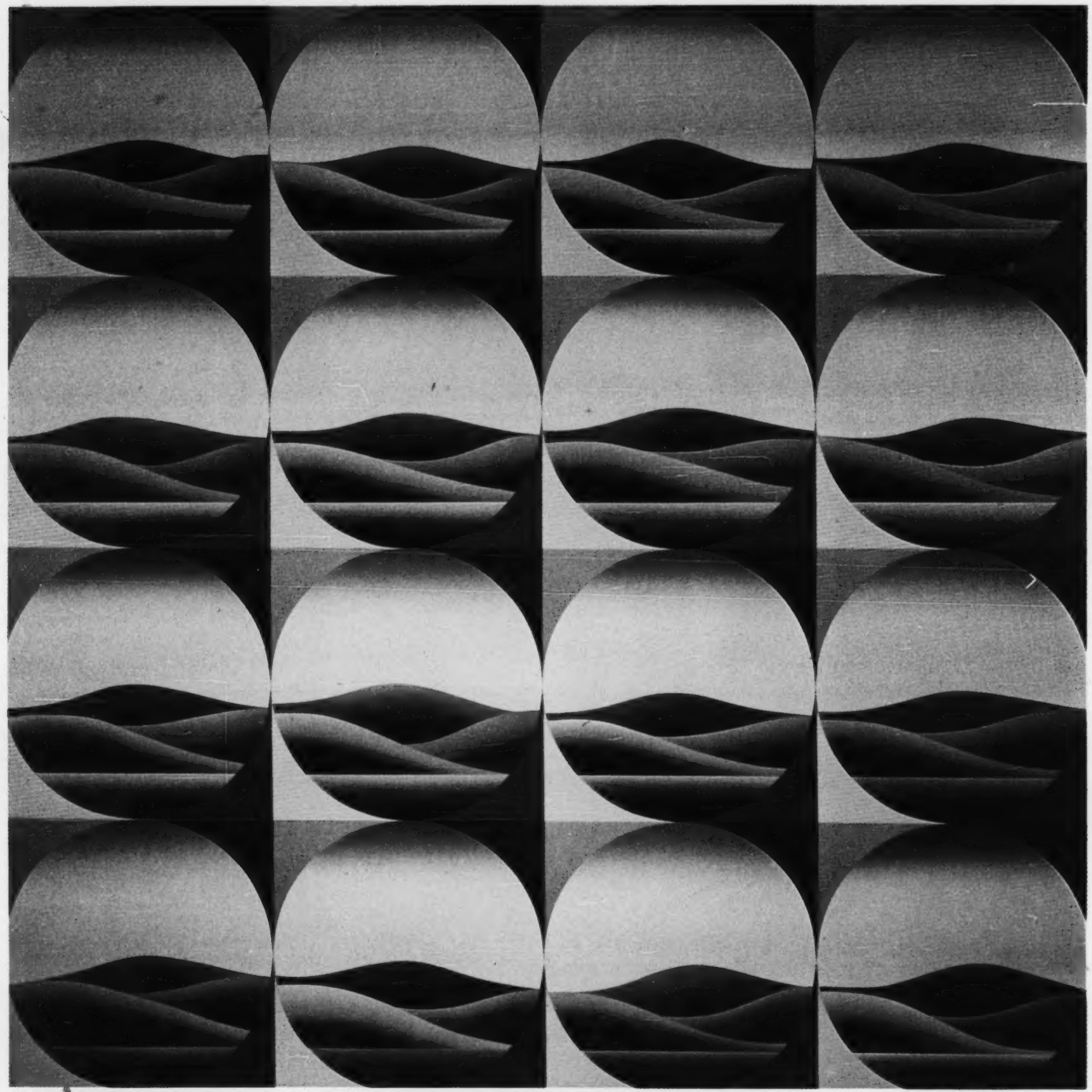

Snooperscope acrylic/canvas 60" square

George Snyder
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R.C. GORMAN

"Seated Navajo Woman" Bronze 50" high

ERWIN BINDER

"The Lovers" Orange Onyx 32" high

DOUG HYDE

"Red Lake Navajo" Pink Tennessee Marble 4' high

R.C. Gorman
Erwin Binder and Doug Hyde
are exclusively represented
by Gallery Mack
in Manhattan and Seattle.

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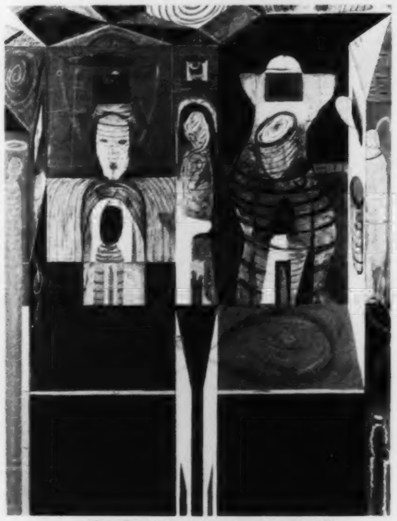

One, Two, 1983, oil/wax/canvas, 72½ x 54"

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A finely carved figure of
a female. Varnished wood.
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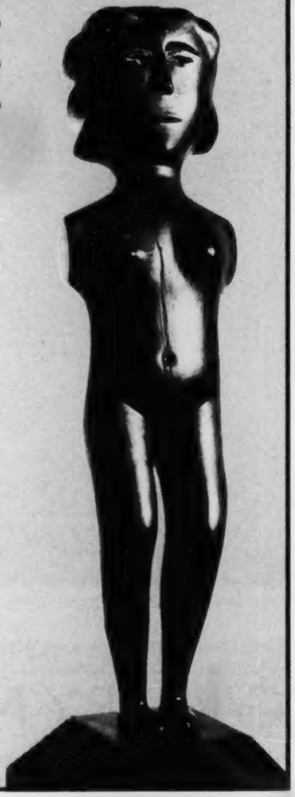

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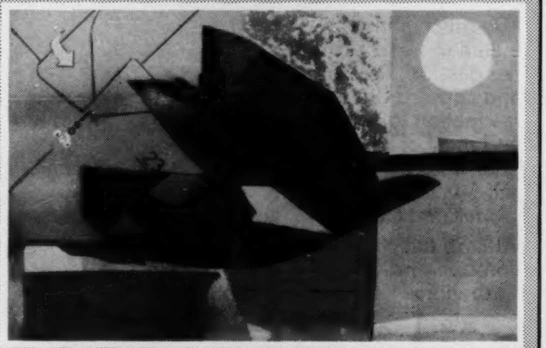

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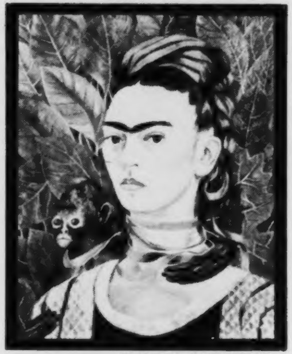

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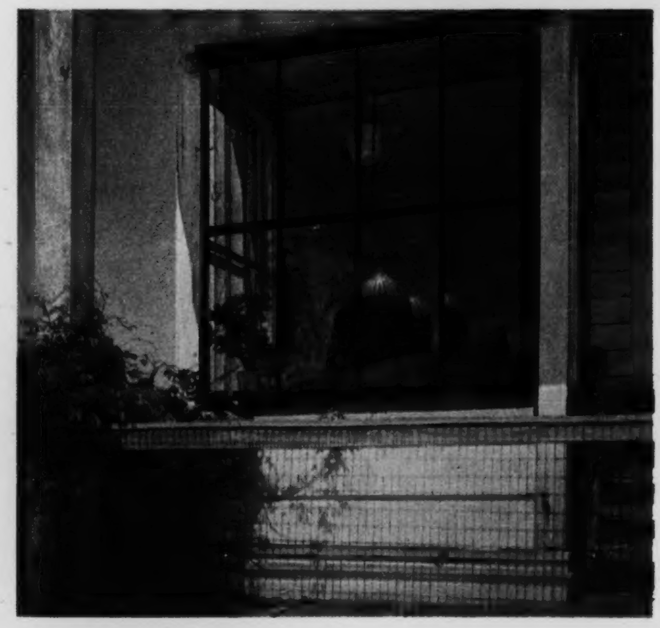

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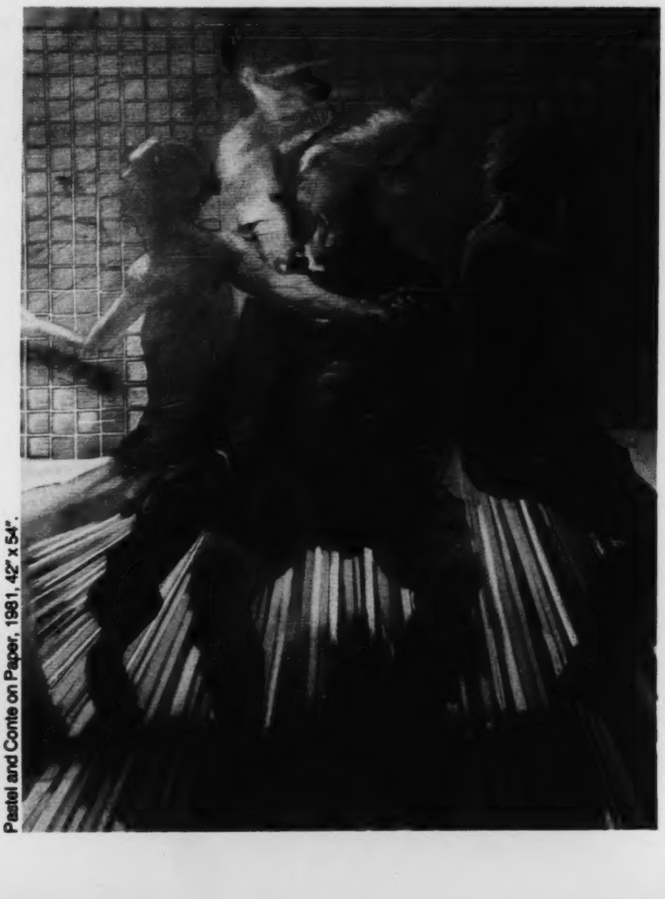

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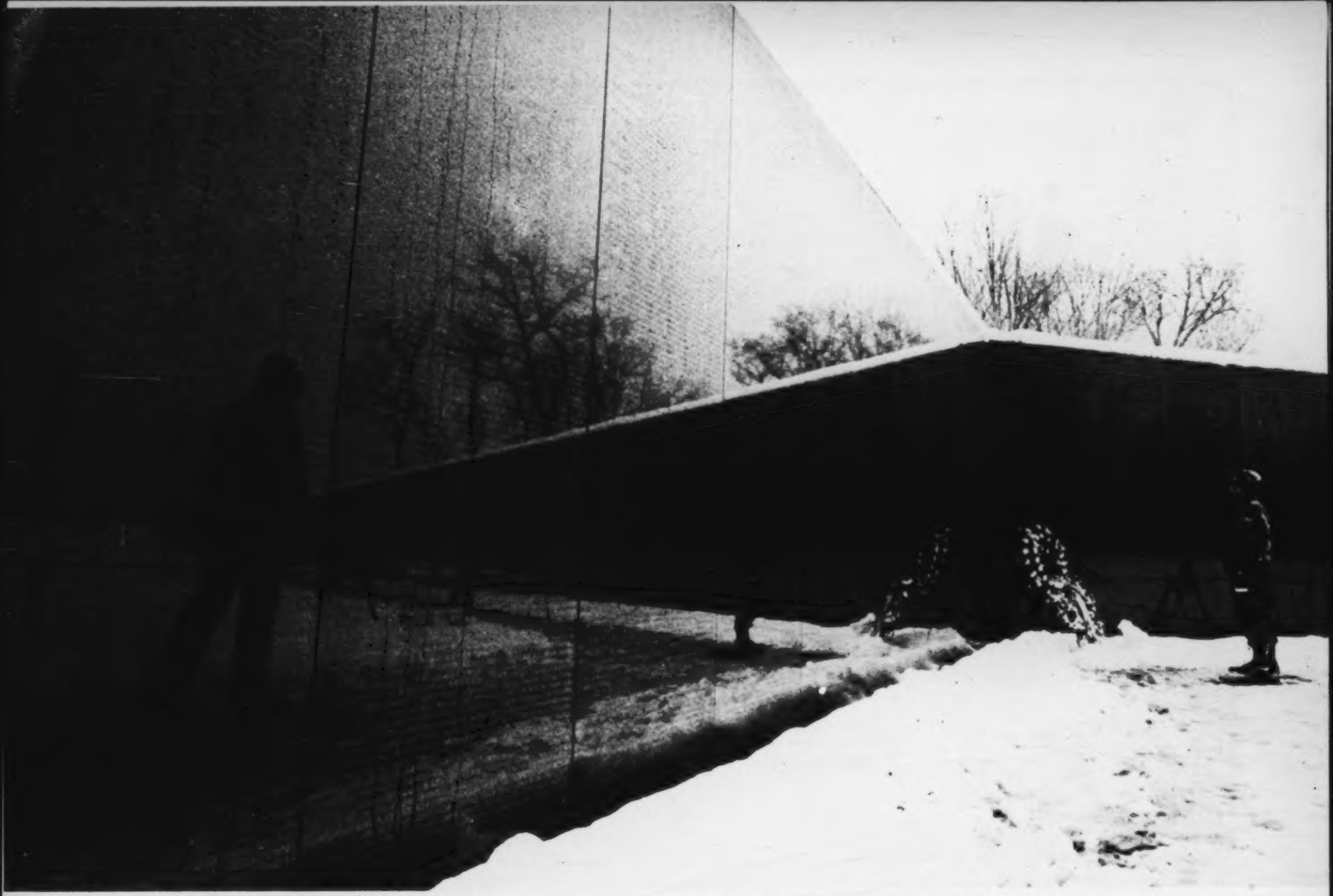
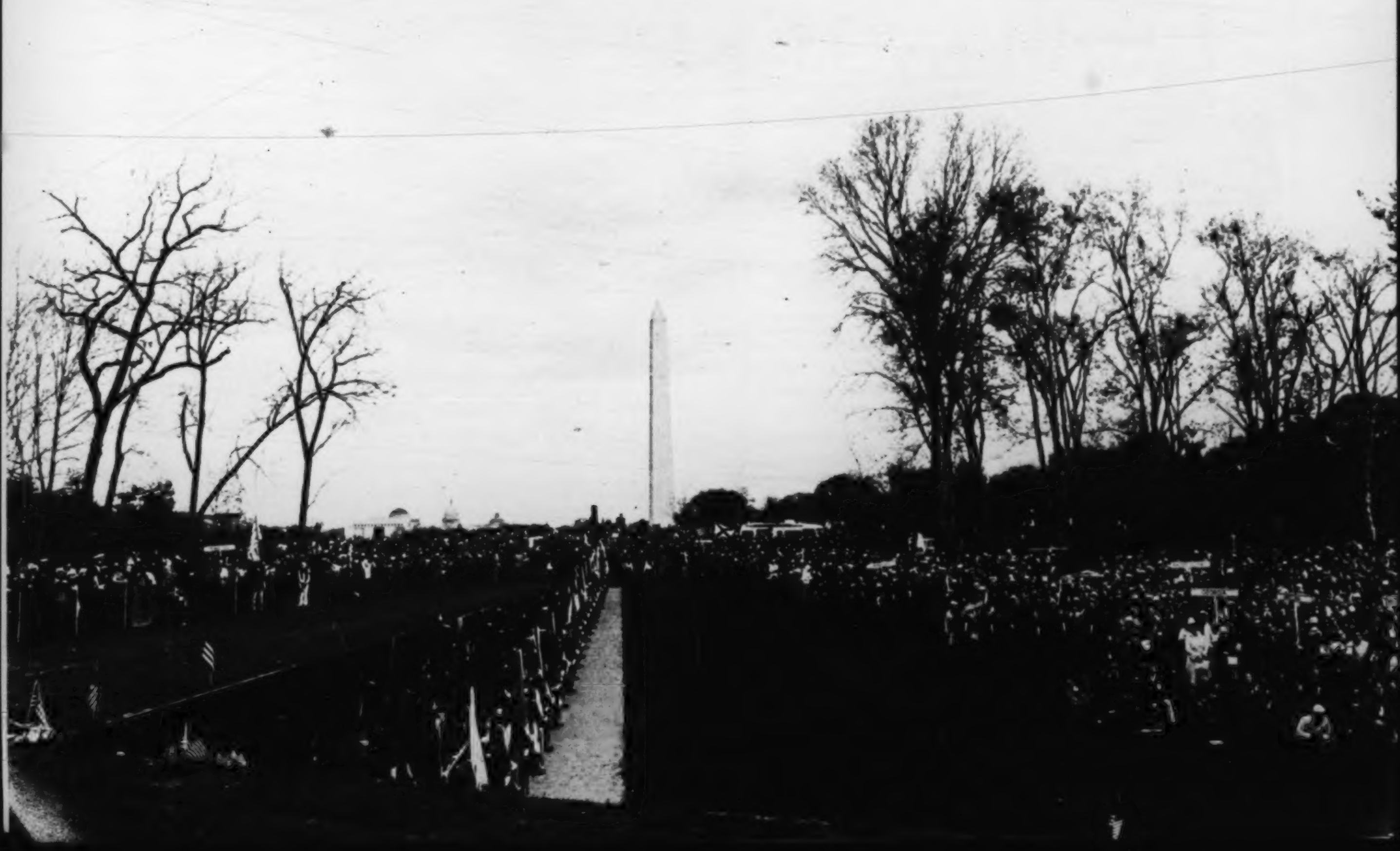


Two views of Maya Ying Lin's Vietnam Veterans Memorial, 1982, Constitution Gardens, Washington, D.C. Above, visitors and the winter landscape reflected in the monument's polished black granite surface. Below, the dedication ceremony, Veterans Day, 1982. Photos Dolores Neuman.



A Tale of Two Memorials

Angry debate over the design for a Vietnam Veterans Memorial has finally ended with an uneasy, two-part solution. Was the long fight an art war or a predictable replay of hawks vs. doves? Here, the four-year history of Washington's controversial new monument for Americans who died in Vietnam.

BY ELIZABETH HESS

War memorials may be too important to leave simply to artists and architects.
—Congressman Henry J. Hyde

Advocates of modernism and realism often have difficulty appreciating each other. As old as our century, the conflict between these two points of view has recently been elevated to a new stage—the nation's capital—where two memorials for Vietnam veterans, one abstract and the other realistic, will soon be permanently at war with each other. The bitter Washington debate surrounding the erection of these two monuments has itself been warlike. What began as a clearly defined project to memorialize Americans who died in Vietnam has become, during the past two years, a battlefield echoing with the same rhetoric once heard at Kent State. So far there have been no casualties in this art war, only compromises.

Original plans had called for a single memorial to be built on Washington's prestigious mall between the Lincoln Memorial and the Washington Monument. Its design was to be selected by a jury of specialists from participants in a nation-wide competition. In May of 1981 the judges unanimously chose as their $20,000 prize-winner the entry of Maya Ying Lin, then a 21-year-old Yale undergraduate. But soon after Lin's modernist design for an austerely simple, V-shaped wall was made public, extremely vocal protests began to be heard in Washington, and within a short time a small group of influential men—some in government and some private citizens—launched a noisy, finally unsuccessful campaign to block construction of Lin's memorial. In spite of their efforts, ground was broken in March of 1982 and seven months later the memorial was on its site.

But the opponents of Lin's design did not admit defeat; though they could not prevent the erection of her monument, they did manage to arrange for the addition of a second memorial. A larger-than-life-size realistic statue of three GIs in battle dress, designed by Frederick Hart, a figurative sculptor from Washington, D.C., is presently under construction. Accompanied by a 50-foot flagpole, Hart's statue (which has thus far only been seen in maquette form) will be placed on the memorial site by Veterans Day, 1983.

The story of the two memorials begins with Jan Scruggs, who was born in Washington, D.C., graduated from high school and went straight to Vietnam. Half of his company, the U.S. Army Light Infantry Brigade, was killed or wounded between 1969 and 1970, and Scruggs himself landed in the hospital for two months. Upon his return to the U.S., Scruggs enrolled at American University and became deeply involved in the problems of the demobilized Vietnam troops. Eventually attending graduate school, he completed a study on the psychological adjustments facing Vietnam veterans, and in 1976 presented his findings to a Senate subcommittee. Scruggs's sincere if somewhat naive aspiration was to replace the veteran's nightmare with the American Dream.

In 1979, Scruggs incorporated the Vietnam Veterans Memorial Fund (VVMF) of which he remains president. Its specific and only purpose was to erect a national monument honoring those who had died in the war. According to a press release issued by the Fund, the monument was to be "without political content," and it was to be funded by contributions from private sources. That year legislation was introduced in Congress to allocate land for the planned memorial and the project was eventually signed into law by President Carter in 1980. As is usual in such matters, all considerations for the memorial—design, landscape, planning, esthetics—would have to be approved by the National Capital Planning Commission (NCPC), the Commission of Fine Arts (CFA) and the Department of the Interior. (Those familiar with the process of trying to get anything built in the District of Columbia know that it is at best an extremely arduous procedure.)

The VVMF members decided to select a design by holding a juried competition open to all American citizens over 18, even though the Fund would thereby lose control over the final result. Advised by landscape architect Paul Spreiregen, the VVMF placed the decision in the hands of eight men: landscape architects Hideo Sasaki and Garrett Eckbo; architects Harry Weese and Pietro Belluschi; sculptors Costantino Nivola, James Rosati and Richard H. Hunt; and Grady Clay, editor of *Landscape Architecture*. The seed money to launch the contest was provided by Texas computer millionaire H. Ross Perot. (Ironically, Perot would later be among those who would attempt to dismantle the entire competition process.)

There were two design requirements

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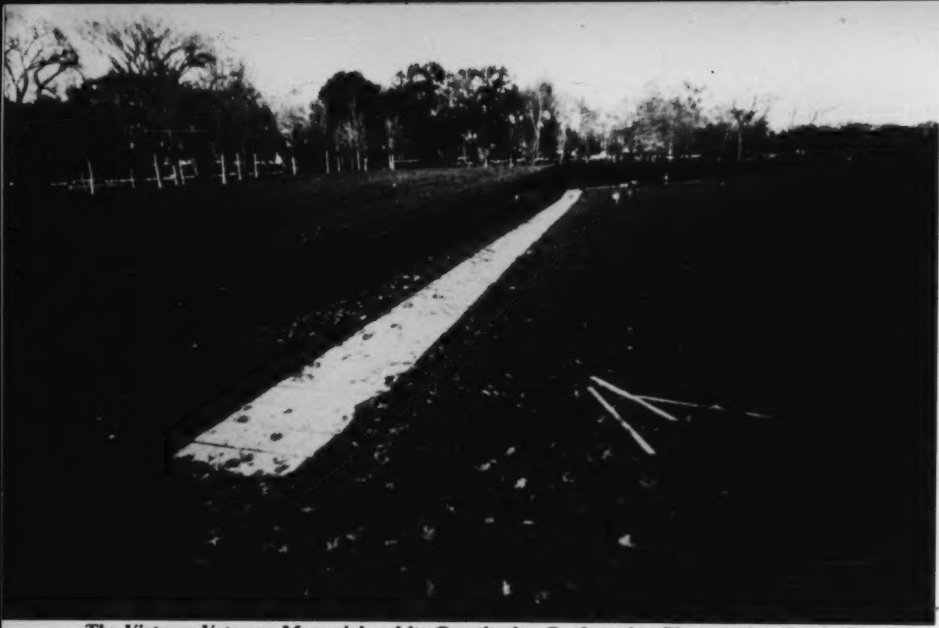

The Vietnam Veterans Memorial and its Constitution Gardens site. Photo Arthur Grace, Sygma.

stipulated by the VVMF that severely limited all entries. First, the names of the 57,939 Americans who died, or are still missing, in Vietnam had to be engraved somewhere on the memorial. Second, contestants were required to be sensitive to the Washington Monument and the Lincoln Memorial, which would bracket the site. Constitution Gardens, as the area is called, is the President's backyard—it's sacred territory. These considerations pretty much ruled out a vertical monument, and a wall of some sort would obviously be necessary for the names.

The competition, which was announced in October, 1980, received 1,421 entries, a surprisingly large response. In accord with contest rules, no names were attached to any of the proposals. Thus, when Maya Lin's design was selected in May of the following year, everyone was astonished to find that the winner was female, Chinese-American and an undergraduate. Lin's competition-winning design was a combination Minimalist sculpture–earthwork. It consisted of two walls—each 250 feet long and made of 140 panels—which met at a 125-degree angle; beginning at ground level at each extreme, both walls gradually rose to a height of 10 feet at the monument's center, or the apex of the angle. Working within and taking full advantage of the Fund's guidelines, Lin made some innovational decisions: she chose polished black granite as her material, thus turning the walls into mirrors; and she decided to list the 57,939 Vietnam casualties not alphabetically, as is customary, but in the order in which they were killed. ("I wanted to return the vets to the time-frame of the war," Lin explains, "and in the process, I wanted them to see their own reflection in the names.") Furthermore, rather than simply setting the two walls on top of the ground, Lin's design proposed to build them into a rise in the landscape, with only their inscribed sides visible. The spectator, walking downward along the length of either wall, would thus have the dramatic sensation of descending into the earth. In view of the response that Lin's walls would later provoke, it is amusing to speculate that initially her design was probably chosen because of its utter modesty—its simple, straight lines, its unobtrusive character. The jurors may well have thought that Lin's proposal was least likely to make waves in the ultrasensitive District of Columbia.

On Oct. 13, 1981, Lin attended one of the regular monthly meetings of the Board of Directors of the CFA, prepared to discuss granite samples. The CFA's chairman, J. Carter Brown, who has been called Washington's "arbiter of excellence," is also the director of the National Gallery. This commission, originally established by Congress in 1910, was created to give expert advice on works of art or architecture acquired or commissioned by the government. At an earlier meeting, Brown had already echoed the jurors' unanimous approval of Lin's design, and the October meeting included on its agenda various details of a largely site-specific character. As are all CFA monthly meetings, the Oct. 13 session was open to the public and transcripts were made of the proceedings for the record. There was an unexpected guest at this meeting—Tom Carhart, a member of the VVMF and a former infantry platoon leader with two Purple Hearts. Carhart had helped raise funds for the memorial and, in his enthusiasm for the project, had even entered a design in the competition himself—the first art work he had ever attempted.

Carhart was not happy with Lin's design. He characterized it as "the most insulting and demeaning memorial to our experience that was possible." He passionately argued that it was a memorial to "the war at home" rather than to the one in Southeast Asia: "When I came home from Vietnam in 1968," he said, "I was literally spat upon as I walked through the Chicago airport in my uniform by some girl in a band of hippies. That spit hurt." Carhart charged that Lin's design was geared to "those who would still spit," and he called the proposed monument a "degrading ditch." He was the first to publicly attack the color of the stone: "Black," he said, is "the universal color of shame, sorrow and degradation in all races, all societies worldwide." Carhart demanded a white memorial.

Ross Perot in Texas was also unhappy with Lin's design. A legendary and somewhat enigmatic figure, even in a state known for its cowboy capitalists, Perot is notorious for such expensive ventures as his unsuccessful hiring of a group of mercenaries to bring home POWs from North Vietnam and his financing of a surveillance mission into Iran during the hostage crisis. No one in Washington has been anxious to articulate Perot's exact role in the memorial controversy. Off the record, however, many people have targeted him as the organizer of the opposition to Lin's design. ("When powerful people are against you," Scruggs whispered to me over the phone, "it may not be in your interest to answer questions.") Perot, himself, was more than willing to talk to me about his side of the story in a telephone interview. To him, Lin's memorial was "a slap in the face." But he says he wasn't surprised that the memorial looked like a "tombstone" since "Maya did design it in a class on funereal architecture at Yale."

Rumor has it that when Perot's money talks, people listen. After contributing $160,000 towards funding the memorial, Perot may have expected to have some say in its final disposition. His strategy for overturning the decision of the jurors was to create the impression that the veterans themselves had rejected Lin's design. Scruggs believes that Perot flew in veterans from around the country to lobby against the jurors' choice. The Texan flatly denies this and says that all he did was "try to get the Fund off their ego trip long enough to remember their constituency of two million vets." To do so, he personally financed a poll of 587 POWs. According to Perot's poll, 67 percent of those polled disliked the original design; 70 percent thought the color of the memorial should be white; 96 percent thought the American flag should be prominently displayed on the memorial site. Though on the basis of Perot's statistics it seemed as if the majority of veterans were against the design, the memorial's supporters have charged that, since POWs are probably a good deal more conservative than the average veteran, the survey was skewed. Moreover, Scruggs claims that when he had the poll checked by an expert, he was told that it wasn't worth the paper it was written on. Perot, on the other hand, brushes aside these objections, saying, "Losers always discredit the winners." He insists that the poll was sent to POWs only as a test mailing.

Maya Ying Lin. Photo John McDonnell, courtesy **The Washington Post.**

Meanwhile in Washington during the fall of 1981, Maya Lin was beginning to be viewed as something of a radical. Her work, which had initially been praised by the CFA because it was "apolitical," was now labeled subversive. James Webb, for example, a highly decorated marine and author of a Vietnam novel titled *Fields of Fire*, called it a "wailing wall for anti-draft demonstrators." In some quarters, the monument's V-shape was being interpreted as the symbol of the antiwar movement. Carhart had already referred to the black stone as a "black spot in American history." Though one critic honorifically described the listing of names in nonalphabetical order as

An Interview with Maya Lin

Q. Certain people are outraged by your memorial. They read it as a statement against the Vietnam war.

A. The worst thing in the world would have been indifference to my piece. The monument may lack an American flag, but you're surrounded by America, by the Washington Monument and the Lincoln Memorial. I don't design pure objects like those. I work with the landscape, and I hope that the object and the land are equal players.

Q. Is your piece political?

A. The piece itself is apolitical in the sense that it doesn't comment directly on the war—only on the men that died. For some people—especially right-wing politicians—that's political enough. It's like the emperor's new clothes: What people see, or don't see is their own projection.

Q. Were you involved in the antiwar movement?

A. No. But I think any war is pretty sad. People killing each other because they can't resolve their differences. I don't make judgments about the Vietnam war though, because I don't know enough about it.

Q. Why do you think veterans like Tom Carhart dislike your memorial?

A. I haven't gotten one negative letter from a veteran. Most of them are not as conservative as Carhart. It's the administration that would like to remember Vietnam the same way it remembers other wars—through the heroes. Well, one of the things that made this war different is the fact that the veterans got screwed. They came back and their country called them "murderers." Nothing can make up for that. You can't pretend that this war was the same as others.

Q. What do you think about the decision to add Hart's piece?

A. It was a coup. It was a power play. It had nothing to do with how many veterans liked or disliked my piece. Ross Perot has powerful friends who managed to get a compromise through. Even Jan Scruggs said, "We've been ambushed." The vice president of the Fund called what happened a "rape" of my decision. I didn't even find out that they had made a "few modifications" until I saw it announced on TV! Perot flew in 50 people who hated the design from all over the country and they spread rumors in the White House that the designer was a leftist, that the jurors were all communists, and people believed it.

Q. How has the memorial fund treated you?

A. The fund has always seen me as female—as a child. I went in there when I first won and their attitude was—O.K. you did a good job, but now we're going to hire some big boys—boys—to take care of it. I said no! I wanted to help put together a team that knew about landscape, granite. Their basic attitude was I gave them the design and they could do what they wanted with it. They expected me to take the money ($20,000) and run.

Q. How has the fund treated the veterans?

A. The fund has really gone show biz and it's upsetting a lot of vets. My attitude is that you shouldn't spend tons of money on the memorial—7 million has been spent so far. The money should be given to the vets who need it—like Agent Orange victims—because it's obvious that the government isn't going to help them out.

Q. You haven't sat down with Hart to work something out?

A. No. But from what I gather, Hart thought a long time before accepting the commission. It wasn't necessarily going to be good for his reputation, but the price was right. They seem to be paying him 20 times what they paid me. He goes on and on about working with my piece rather than against it. But you can't really work with a piece if you don't have a dialogue with it. He claims that my memorial is "rude in its neglect of the human element." How can someone like that work with my design?

Q. What do you think of Hart's sculpture?

A. Three men standing there before the world—it's trite. It's a generalization, a simplification. Hart gives you an image—he's illustrating a book.

Q. But do you think the veterans will have an easier time relating to Hart's work?

A. No! I don't think the veterans are as unintelligent as some people would like to judge them.

Q. Why did you choose black for the color of the stone?

A. Classical Greek temples were never white. They were highly colored. At some point much later, someone decided that white signified classical architecture. Black for me is a lot more peaceful and gentle than white. White marble may be very beautiful, but you can't read anything on it. I wanted something that would be soft on the eyes, and turn into a mirror if you polished it. The point is to see yourself reflected in the names. Also the mirror image doubles and triples the space. I thought black was a beautiful color and appropriate for the design.

Q. Has this situation radicalized you in any way?

A. There were certain things I was aware of intellectually that I had never seen before. In the academic world where I grew up, my femaleness, the fact that I was Oriental, was never important. You didn't see prejudice. People treated you first as a human being. When I first came to Washington my biggest shock was that no one would listen to me because I had no power—no masculinity.

Q. Do you think the memorial has a female sensibility?

A. In a world of phallic memorials that rise upwards, it certainly does. I didn't set out to conquer the earth, or overpower it, the way Western man usually does. I don't think I've made a passive piece, but neither is it a memorial to the idea of war.

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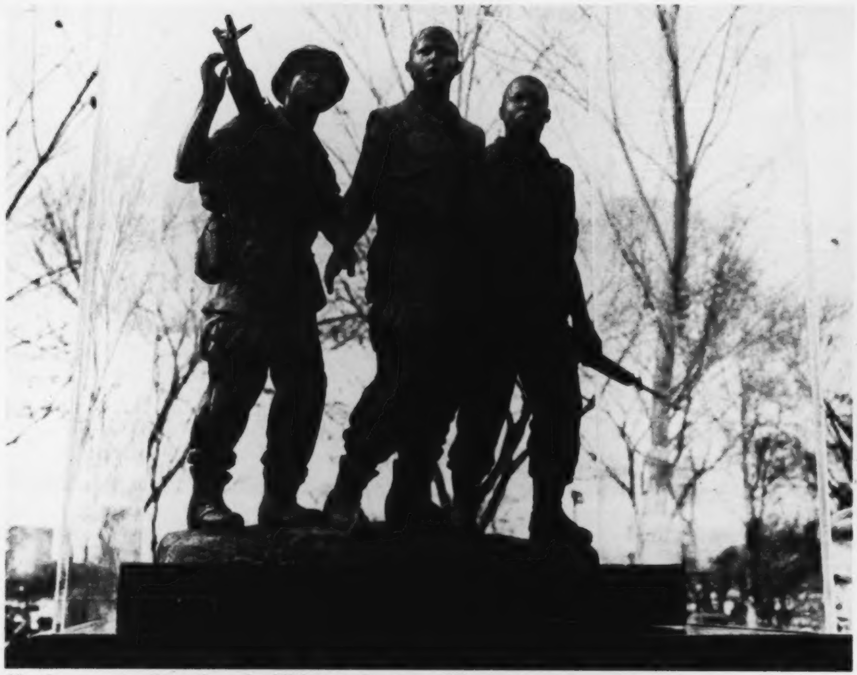

Hart's maquette for a figural addition to the memorial, on view last November at the dedication ceremonies for Lin's monument. Photo D. Neuman.

Frederick Hart.

"a profoundly metaphoric twist with universal implications," Carhart called it "random scattering . . . such that neither brother nor father nor lover nor friend could ever be found." The fact

An Interview with Frederick Hart

Q. Can you describe your original submission to the competition?

A. Originally I had a circular wall with the names on it. There were two groups of soldiers on either side reaching out to each other. That was the whole idea—to reach back across a huge gap. I wasn't happy with it. In fact, I was astonished when I won third prize.

Q. At what point did you get back in the running?

A. People think I have been negotiating behind the scenes—that I've been wined and dined by Ross Perot—it's not true. When they [the Fund] eventually came back to me it made sense. Because I had entered the contest, I had already put a good deal of thought into the project. I was also the only figurative sculptor that had a won a prize.

Q. Certain critics think your sculpture portrays a stereotype.

A. I honestly thought that once people saw it, they would understand that what I was doing wasn't trite. The average age of the Vietnam combatant was 19 years old and it was an excruciating kind of combat situation. What a burden to place on a 19-year-old child. I wanted to make people aware of these indignities. I wanted to use realism to give some sense of the youth and innocence of these kids. The figures do relate to the wall. I thought it was a good solution and that people would give me credit, but the situation was too politicized.

Q. How did it get so politicized? How did Maya Lin come to represent the antiwar movement and Fredrick Hart the military establishment?

A. Well I don't know how conscious Lin was about using the black stone to turn the memorial into a funeral piece, but unconsciously it appealed to many liberals as appropriate for a black moment in history. If the monument was meant as a Vietnam *War* Memorial—then even I couldn't argue with it because the war was a tragedy. But that wasn't what the memorial was supposed to be. It was supposed to give a little dignity to the people who fought the war—the 19-year-olds, not the generals. The piece rubbed them absolutely raw.

Q. Is realism the only way to reach them?

A. No, not necessarily. All they wanted was for the memorial to be white! They didn't need a statue or anything else. The statue is just an awkward solution we came up with to save Lin's design. I think this whole thing is an art war. It takes a tremendous amount of egocentricity and arrogance for artists to feel that no one should interfere with their work—when it's for the public.

Q. You mean Lin's memorial is purely art for art's sake?

A. I don't like blank canvases. Lin's memorial is intentionally not meaningful. It doesn't relate to ordinary people and I don't like art that is contemptous of life. This event is a kind of Gettysburg for contemporary art—art that has isolated itself into a corner.

Q. If Lin's piece is political, isn't yours political also?

A. Yes, but it's different. My position is humanist, not militaristic. I'm not trying to say there was anything good or bad about the war. I researched for three years—read everything. I became close friends with many vets, drank with them in the bars. Lin's piece is a serene exercise in contemporary art done in a vacuum with no knowledge of the subject. It's nihilistic—that's its appeal.

Q. Were you involved in the antiwar movement?

A. I got gassed with everyone else, mostly out of peer pressure.

Q. Weren't the competition's laws broken by your addition?

A. The Fund did what everybody does today. They relinquished their autonomy and handed it over to the so-called experts—the art mafia. Senator John Warner, James Watt—all those people who intervened didn't do it out of whimsy. They did it because their constituencies asked them to. Letters of protest went to the White House and they were handed over to Watt because the memorial is in his legal jurisdiction. It's his job. It was democracy in action, not totalitarianism, Stalinism or fascism. Watt didn't simply say: I don't like this newfangled modern stuff and I'm gonna get rid of it.

Q. Does the fact that Lin is a young Oriental woman have anything to do with this uproar?

A. There is nothing more powerful than an ingenue. If she had been a professional the design would have been sacked. That's what happened with the Roosevelt memorial; the design went through. All the professionals and everybody else loved it—except for the Roosevelt family. They said no thanks, and that was it. Everybody is worked up about this poor little girl who is getting kicked around by the Secretary of the Interior. The press has turned her into a Cinderella.

Q. Is there a war between the two monuments?

A. The collision is all about the fact that Maya Lin's design is elitist and mine is populist. People say you can bring what you want to Lin's memorial. But I call that brown bag esthetics. I mean you better bring something, because there ain't nothing being served.

that it was possible from one vantage point to see the monument as sinking into the earth was interpreted by some commentators as an admission of guilt—an acknowledgment that we had committed crimes in Vietnam.

The VVMF, too, was under attack. In Scrugg's view, "The memorial's enemies were mostly members of the New Right" and they were pressuring the Fund to compromise their original plan. According to *The Washington Post,* it was Senator Jeremiah Denton who led the fight against Lin's memorial on Capitol Hill, and the campaign picked up considerable steam on its way to the White House. Even Phyllis Schlafly became an art-critic-for-a-day, calling the memorial a "tribute to Jane Fonda" in the pages of the *Washington Inquirer,* the Moral Majority's weekly newspaper. As the flak got heavier, Jan Scruggs admits that he began to suffer from battle fatigue. It seemed to him that if he wanted to dedicate the memorial by Veterans Day, 1982—then less than a year away—a compromise was the only way out.

It was clear to most observers that the battle over the memorial was being fought entirely with political ammunition. Attempting, as one Senator put it, "to neutralize this apolitical statement," the opponents of Lin's memorial could at most hope for additions to the site. They could not block construction completely nor even censor Lin's design without angering the press and the art world. It was also evident that James Watt, the Secretary of the Interior, held the final card, since his authorization was required before the VVMF could break ground. Watt, who would subsequently make his position clear in a carefully worded letter to the CFA, was refusing to grant permission until suitable additions to the memorial were agreed upon by the Fund, the CFA and the National Capital Planning Commission.

By January '82, the debate suddenly moved behind closed doors. A loosely organized committee, chaired by Senator John Warner and including, among other conservatives, Milton Copulos—a Vietnam veteran and currently an energy expert with the Heritage Foundation (a well-known right-wing think-tank)—was formed and Scruggs was invited to meet with them in face-to-face combat in order to settle the dispute. The press was not invited to this kangaroo court and no public record of proceedings exists. But according to a statement issued by the VVMF more than a year later, the group, which had convened on Jan. 27, 1982, agreed, after a nasty fight, to support the addition to the memorial site of a sculpture and a flag, but "with no location specified." The opponents of Lin's memorial also agreed "to cease their political effort to block approval of the design and to allow the planned March groundbreaking to occur on schedule." A second meeting was planned to "consider various alternative designs for the sculpture."

Now that the opponents of Lin's memorial had won their first major battle, they turned their attention to the strategic placement of the statue and the flag. According to members of the Fund, when Senator Warner's group reconvened in March of '82 to discuss designs for the sculpture, it was Ross Perot who changed the committee's agenda. Realizing that placement of the sculpture would be a crucial issue, he urged the group to agree about it at once. When a vote was taken, the majority of those present wanted the flag placed on top of the memorial, at the vertex of the walls, and the sculpture placed on the ground below, at the middle of the V. According to the Fund's printed statement, this majority opinion was not surprising: "As at the prior meeting, the handful of VVMF representatives were far outnumbered by the group of opponents which Mr. Perot and others had organized to attend the meeting." But the votes taken at this meeting were not final. All decisions still had to go through Watt, the CFA and the NCPC.

In February, 1983, after bitter arguments, it was finally decided that Hart's statue and a flagpole would be placed near the entrance to the memorial site.

What was most significant about these meetings was that the VVMF had been convinced to sponsor the additional sculpture and flag. Realizing that it was the only way to get Lin's piece built, Scruggs presented the VVMF's new proposal to the proper authorities, and in March work on the monument finally began. In April, without Maya Lin's knowledge, a sculpture panel was chosen by the VVMF to select an artist for the second memorial; it was comprised entirely of Vietnam veterans who had been involved in the dispute and included two people who supported Lin's memorial—Arthur Mosley and William Jayne—and two who opposed it—James Webb and Milton Copulos. In July, Frederick Hart was commissioned by the VVMF (for a fee neither party will make public) to design another Vietnam memorial, and by September Hart's maquette for the statue was unveiled.

The conservatives had wanted a statue in the tradition of the Iwo Jima memorial, which was based on an actual photograph. But Hart knew that there were few heroic moments in the Vietnam War. (After all, one of the most memorable photographs in the entire Vietnam debacle was of the shot taken at point-blank range into a guerrilla's head by Nguyen Ngoc Loan, then chief of police in Saigon.) Hart's model is a competent homage to an abstraction called "vets"—as traditional as a Hallmark card. Three young men, one of whom is black, stand on a small base. All three look to their right, perhaps (depending on their final siting) towards Lin's walls. There is nothing to identify these soldiers specifically with Vietnam other than their uniforms; the realism lies in the details of their military garb, in the gun thrown over a shoulder, the ammunition around a waist. The facial expressions of these soldiers are somewhat peculiar; they look stunned—more bewildered than heroic—but, of course, their features may change when the statue is executed at the projected scale of 8 feet.

When the maquette was made public last fall, its placement was still a matter of dispute. The members of Warner's committee who wanted the statue in the center of Lin's walls—in effect, penetrating her V—now began to fight an extended battle over the location of the second memorial. The issue was not settled until February, 1983, when after a great deal of acrimonious debate, it was finally decided that both Hart's statue and the flag would be placed 120 feet from Lin's walls, near the entrance to the memorial site. Hart himself supported this decision, understanding quite well that the two works of art would clash if placed too close together.

The decision to add a second memorial to the site has not been popular everywhere in Washington. Some of

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the negative feelings were expressed at last October's meeting of the CFA, when many witnesses testified against acceptance of Hart's model. Among them was Paul Spreiregen, the Washington landscape architect who was advisor to the original contest. "Imagine Arlington Cemetery," Spreiregen said, "with groups of larger-than-life soldiers, in various combat outfits, winding their way through the trees, coming up on headstones." Robert Lawrence, president of the American Institute of Architects, called the compromise a "concerted effort . . . by a few individuals unhappy with the design," even though Lin's design had been "applauded almost unanimously."

As many at the CFA meeting pointed out, the battle went beyond the memorial's design to the Vietnam war itself. Indeed, what the rhetoric of the memorial controversy reflected was the impossibility of separating the issue of Lin's design from opinions concerning the war; the controversy also revealed the naiveté of those members of the VVMF who had thought the memorial could be isolated from the war, and who had mandated the impossible—a "neutral" memorial.

Throughout this period, the VVMF and Lin's supporters tried to prove that there was nothing radical about her design, but Lin's enemies continued to see red reflected in the memorial's slick black walls. It was not simply the fact that the monument was abstract and black that angered them. Lin's memorial ran counter to tradition in several other important ways: it appeared to be sinking into the ground rather than towering above the site; it had an unconventional system of listing names; it was completely unheroic, totally nonaggressive. It could, in fact, be read as a pacifist piece. To add insult to injury, the eight male jurors had chosen a memorial with a distinctly female character, placing at the base of Washington's giant phallus a wide V-shape surrounded by a grassy mound. The memorial was hardly a "black gash of shame," but it could indeed be read as a radical statement about the war, and even as the expression of a female sensibility. The vast number of names inscribed on the wall comes across as a powerful antiwar statement. As a woman standing in front of the memorial remarked, "What an unbelievable waste."

And facing the myriad names, it is difficult for anyone *not* to question the purpose of the war. The reawakening of old conflicts about Vietnam has inevitably disturbed members of the Reagan administration; such reopened battle scars are too likely to suggest parallels with our current involvements in, for example, El Salvador. Lin's memorial functions as a powerful reminder of the potential consequences of our current foreign policy.

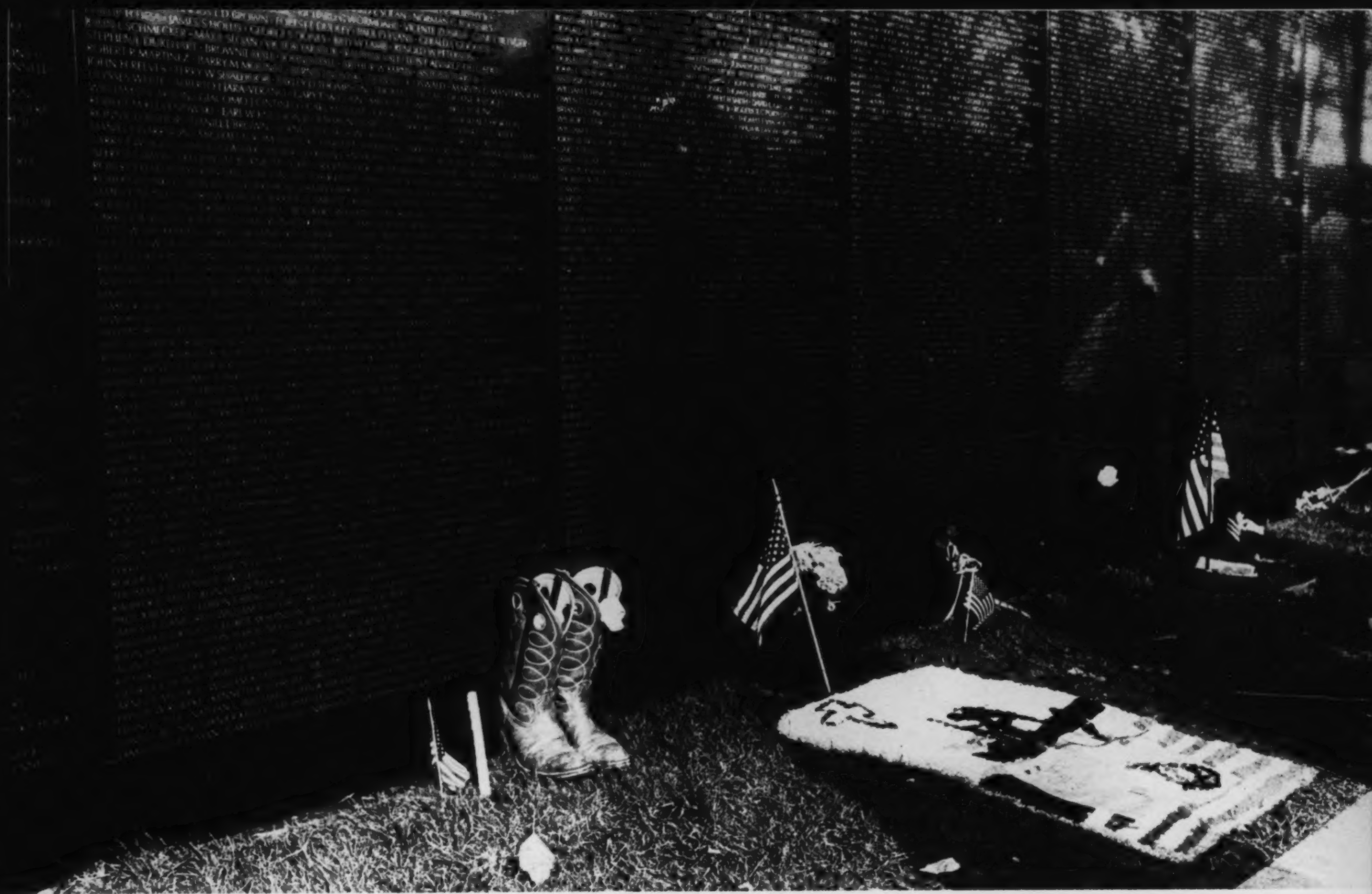
Towards the end of the memorial battle, Benajmin Forgey in *The Washington Post* underlined the essentially nonesthetic nature of the conflict. "Adding the sculpture and the flag," he wrote, "clearly was a political not an esthetic necessity." Even those critics who argued that Lin's memorial was too abstract for popular taste were attacking it from a political perspective. Tom Wolfe, who published a well-timed article in *The Washington Post* on the same day that the CFA heard testimony on the proposed additions, is a case in point. Calling Lin's memorial "non-bourgeois art," or art "that baffled the general public," Wolfe compared Lin's experience to that of Carl Andre in Hartford and Richard Serra in downtown Manhattan. He concluded that her memorial, too, was abstract and elitist. Yet no one, including Wolfe, has actually been baffled by the memorial. While Wolfe predictably lambasted the "Mullahs of Modernism," he also used this occasion to add the antiwar movement to his enemy list. Having referred to the memorial as a "perverse prank," he ended his vituperative piece with the already familiar phrase, "A tribute to Jane Fonda!"

In view of the response that Lin's walls would provoke, it is amusing to speculate that her design was probably chosen for its unobtrusiveness, its utter modesty.

If Lin's memorial is a tribute to Fonda, then Hart's is a tribute to John Wayne. It salutes the military establishment—the representatives of the American Legion, the Marine Corps League, the Naval Association and the Military Order of the Purple Heart—all of whom demanded an alternative to Lin's piece. What Hart's statue is not, however, is a tribute to the troops. In fact, no one has been anxious to hear from *them*. It is no secret that returning veterans were not welcomed home with open arms. There were no ticker-tape parades for an army that now has the highest suicide rate of any population of ex-GIs. "A few moments of honest conversation with any [veteran]," wrote critic Peter Marin in *The Nation*, "put to shame the versions of the war produced by our filmmakers, novelists and many journalists." The veterans are as divided as the rest of the population about Vietnam—and about the memorial. "I can't imagine anyone being proud of what we did over there," commented John VanZwieten, who returned home and joined the Vietnam Veterans Against the War. Although he now lives in Washington, VanZwieten doesn't even want to see the memorial—not because it's a tribute to Jane, but in fact for quite the opposite reason. As one veteran put it in *About Face*, a newspaper handed out at the dedication ceremony, "Buttering up Vietnam veterans as 'forgotten heroes' is a slap in the face directed at millions in this country who resisted the war."

Thanks to the battle over the Vietnam memorial, Constitution Gardens will present two very different interpretations of the war. Though initially Lin's memorial may have had a certain political ambiguity, its juxtaposition with Hart's conservative statue will clearly emphasize its radical edge. Scruggs's original contention that America owed the veterans was neither radical nor conservative. It was a centrist position shared by millions of Americans including the families of those who came home in body bags. These are the thousands who flooded Washington for last year's dedication: one monument was more than enough for them. Veterans have been weeping in front of Lin's black walls. Their families have been eager to touch a name or take a rubbing. Visitors have left flowers, clothes, snapshots and personal treasures belonging to the dead. The reception to this cold, black, abstract object has in fact been overwhelmingly warm. As *The Washington Post* noted in its editorial column, "The argument over the memorial dissolves the moment you get there." When Hart's statue is in place, the two memorials will inevitably challenge each other with contrary points of view. But this is one confrontation that Maya Lin should easily win. ☐

Author: ***Elizabeth Hess is a free-lance writer living in Washington, D.C. She is currently co-authoring a book on feminist art.***



Above, *Mementos and other objects left in front of Lin's walls by visitors during dedication week ceremonies.* Below, *crowds of viewers examine the memorial. Photos Dolores Neuman.*

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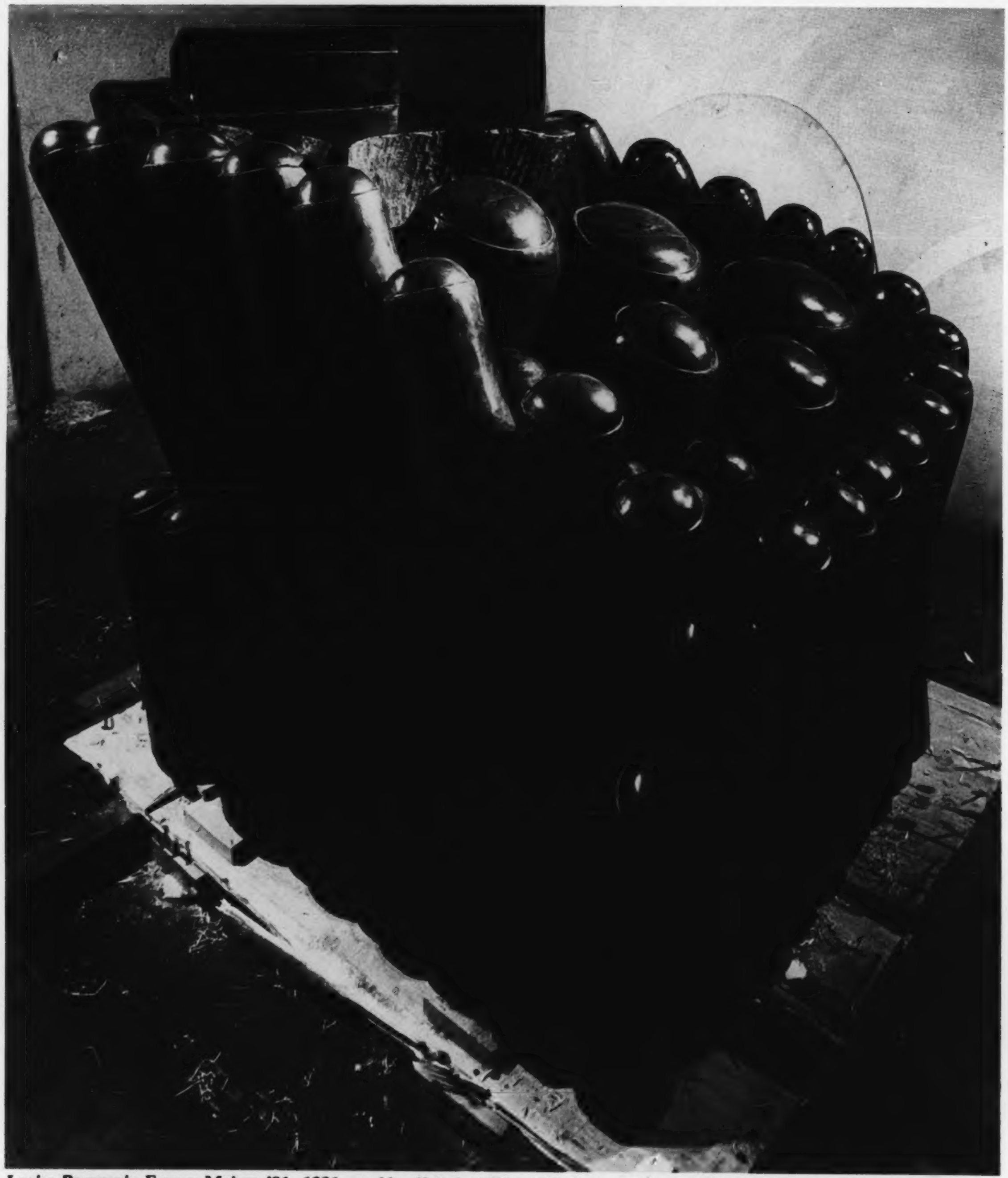


Louise Bourgeois: Femme Maison '81, *1981, marble, 48 ⅛ by 47 by 49 ⅞ inches. Private collection.*

Louise Bourgeois: Gender & Possession

Seemingly swept up by three successive avant-garde movements—Surrealism, Abstract Expressionism, and today's Expressionist resurgence—Louise Bourgeois has in fact never ceased operating from the position of outsider. Indeed her real concerns, as a recent retrospective made clear, are basically subversive.

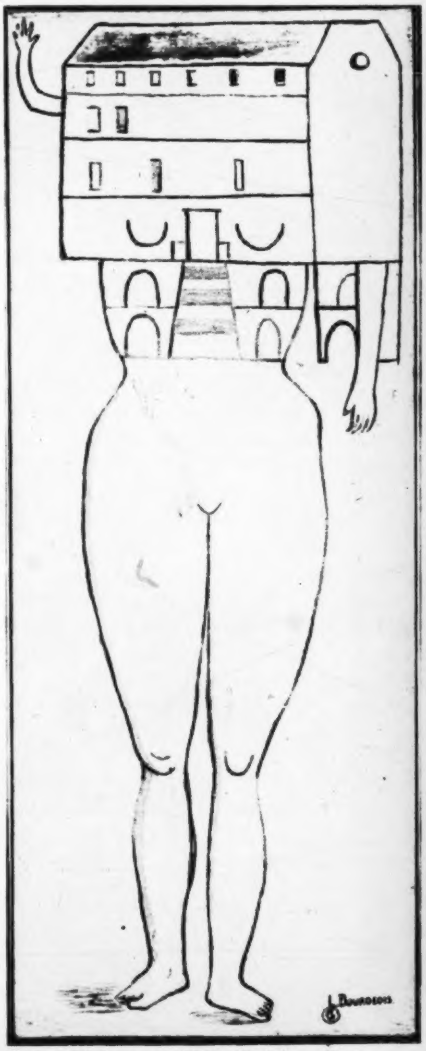
BY ROBERT STORR

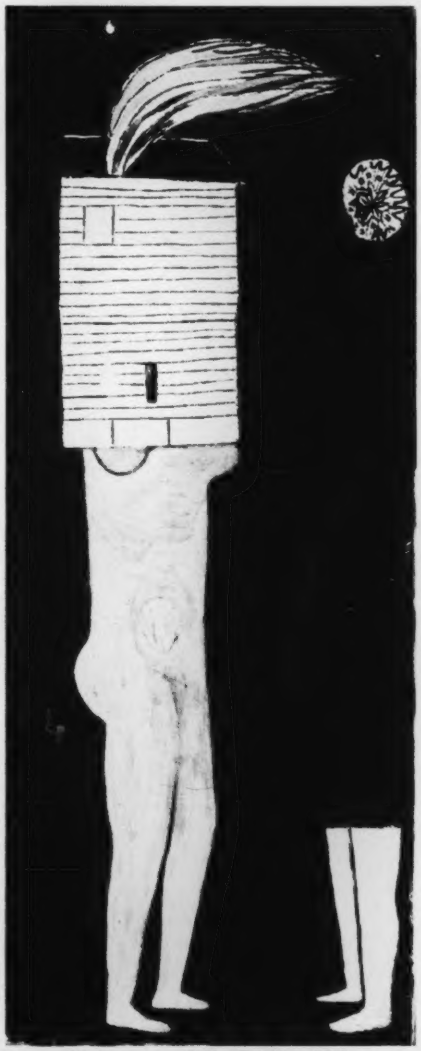
Actual conditions are no longer determinant. With poetry the imagination takes place on the margin, exactly where the function of unreality comes to charm or disturb—always to awaken—the sleeping being lost in its automatisms.
—Gaston Bachelard
The Poetics of Space

For 40 years Louise Bourgeois has resisted assimilation. Indeed, she is the last major figure of her generation whose "art-world" reputation and influence on younger artists involve no significant debt to official approval or to wide public recognition and acceptance. Rather, the respect she commands is directly attributable to the active part she has continued to take in the ongoing struggles of contemporary art, and most importantly to the imposing and virtually unmediated presence of the work itself. By current standards, in fact, she has scarcely had an "art career" at all. Instead, Bourgeois has chosen to remain at the periphery of the "scene," though always close enough to feel its pulse, and has committed her full attention to the exploration of her own obsessive preoccupations, protecting the hermetic nature of her art and the idiosyncratic rhythm of its gestation from urgent demands of the market on one hand, and from stagnant isolation on the other. It is a position occupied out of both choice and necessity, and as much as it manifests a personal diffidence and a profound ambivalence toward authority and the mechanisms of power, it also expresses an unshakable sense of the real worth of what she has done and of the discipline required to do it.

In recent years this relative obscurity has been gradually altered. The specific agent of change was feminism, the most pervasive and radical of the many "pluralist" constituencies of the last ten years, and more particularly the insistence of feminist artists and critics that we look hard at whatever was formerly considered "marginal" in art, and hardest of all at the very notion that a "mainstream" existed. Under the pressure of their conviction and research, diaristic imagery, emotionally charged eclecticism, new materials and previously unacceptable attitudes toward craft were all admitted as serious points of departure for looking at old art and making the new. Wherever these categories were opened up one found Bourgeois hard at work. Thus, though she rejected the polemical premise of an exclusively feminist esthetic, Bourgeois nevertheless found herself part of a genuine avant-garde, and though the Surrealists and Abstract Expressionists had in their seasons swept her up similarly, she was this time unquestionably a dominant member. In the context of the broader revisionism of the time, Bourgeois shared with Philip Guston the special function of being a living and accessible link between the fertile confusion of historical modernism and the restlessness felt by many who had grown up half-enthralled and half-stifled by the pretensions and severities of post-'50s formalism.

Bourgeois's preeminent position has now been fully acknowledged by a ret-


Femme-Maison, ca. *1946–47, ink on linen, 36 by 14 inches. Collection Ella M. Foshay.*


Femme-Maison, ca. *1946–47, oil and ink on linen. Collection Mr. and Mrs. Eugene Gorman.*

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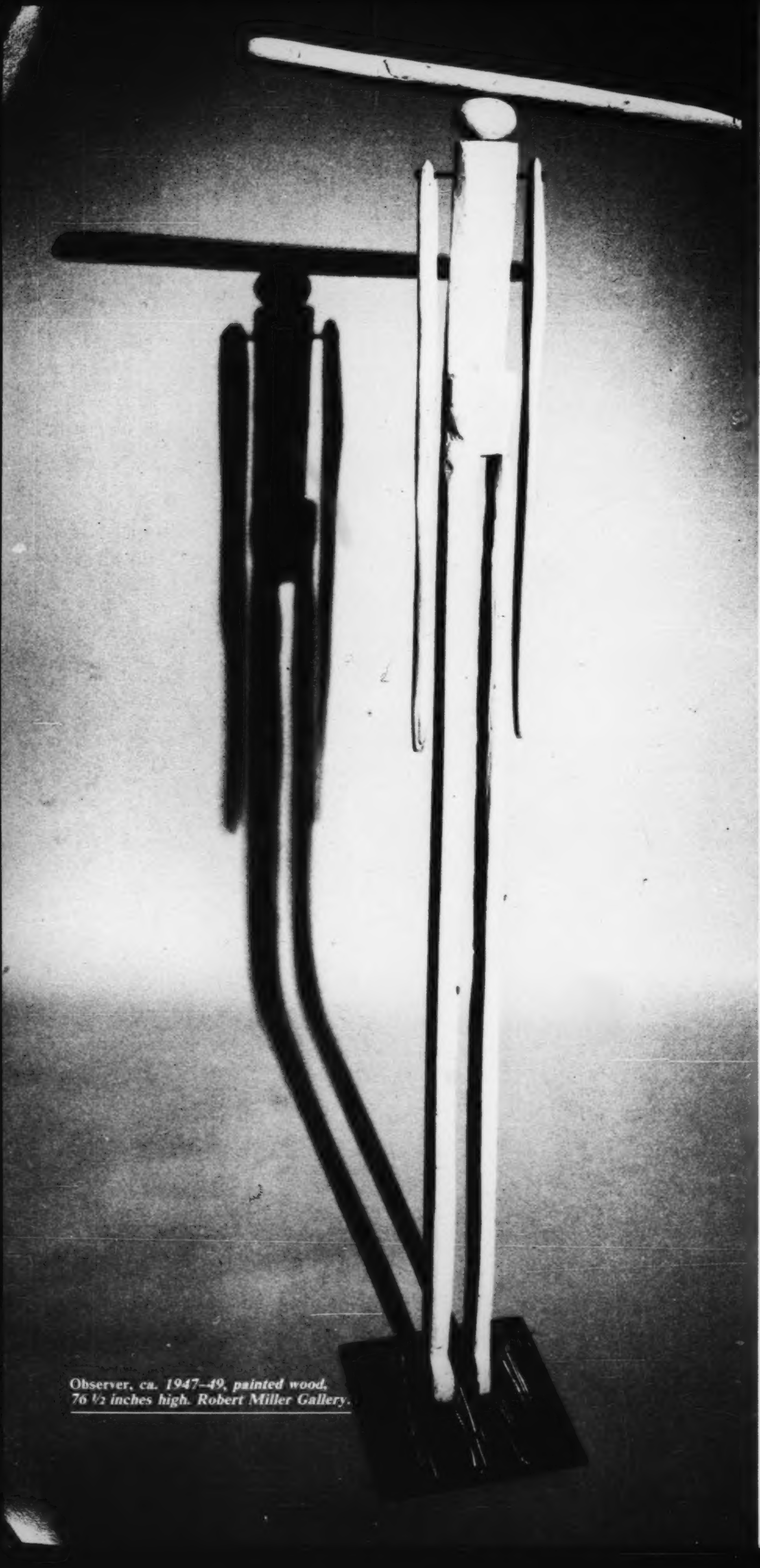


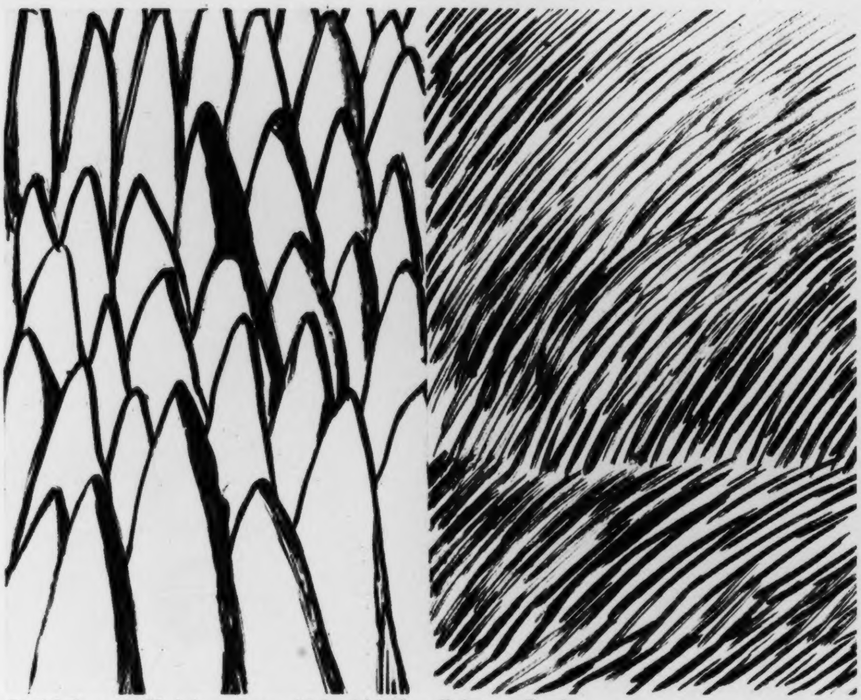
Observer, *ca. 1947–49, painted wood, 76 ½ inches high. Robert Miller Gallery.*

rospective at the Museum of Modern Art, "chapters" of which have been seen in a number of solo shows over the past several years. This exhibition is an important achievement for its curators, Deborah Wye and Alicia Legg, as well as for the artist. It contains nearly all the major pieces made by the artist, beginning with the anthropomorphic *Woman/House* paintings of the '40s on through the carved and stacked wooden figures of the '40s and '50s, the dense, earthbound plasters and latex sculptures of the '60s and '70s, both of Bourgeois's environmental installations, and ending with a small selection of her more recent work, including the frail welded-steel *Empty Houses* and the massive marble *Woman House '81*.

The organizers have incorporated into this presentation the fruits of what is the first scholarly attempt to account for the full variety and complexity of Bourgeois's art. Not only that, but unlike many recent retrospectives devoted to the "complete works" of artists already secure within the modernist hierarchy, this exhibition combines its art-historical responsibilities with the Modern's original and more partisan ambition, which was to use its power to challenge the broadest possible audience with difficult and little-known work. It is no small accomplishment to have fulfilled that aim.

(There are, however, liabilities inherent in such attention. Any independent artist must be cautious about adoption by even the most accommodating institutions, since the interest of those institutions is primarily in the work completed, while the concern of the artist is with the open-ended work at hand. There are also, given the didactic role of the museum, dangers facing the work shown, dangers compounded by an uneasy public's need to have its discomfort soothed. The greater the intractability of the art offered museumgoers, the more urgent and distorting that public's compulsion to explain and thus control what it otherwise instinctively fears. These are the predictable and manageable hazards of official embrace.)

Since the late '70s when research for this exhibition was begun, Bourgeois has flourished, but the coordinates of taste and power have undergone a drastic shift. A widespread impatience with mechanistic thinking about purity and progress persists, but the freewheeling confidence and artistic openness it initially inspired have in many quarters been sus-



Untitled, ca. 1950, ink on paper, 11 by 14 inches. Private collection.

pended, and the wondrous artistic miscegenation it sanctioned seems newly suspect. However, the most damaging assaults on pluralist vitality have so far been economic. The lessened availability of public grants for artists, along with the incursion of European artists into the American art market and a widespread recession psychology, has helped to create a mood of increasing conservatism among art professionals on this side of the Atlantic. As a consequence, the formal volatility that characterizes the art of the last decade has been preempted by the requirements of a revived "star system." Somewhat misleadingly presented as partaking of an "expressionist impulse," selected concerns and mannerisms of '70s art have been abruptly consolidated into the ideologically and commercially viable style often called "Neo-Expressionism." Still worse, the critical language summoned to justify this flip-flop has a familiar Manichaean ring. Once again we are being restricted to an arbitrary opposition of the gestural and the procedural, the organic and the geometric, the passionate and the cerebral.

To further legitimize and extend the authority of "Neo-Expressionism," writers have been busy discovering its antecedents and annexing the mythic systems associated with them. Bourgeois, with her growing notoriety, presents a special temptation, since she has explored so many dimensions of personal symbolism in her art, and since her life would seem to be a labyrinth of private and art-historical legends. But Bourgeois will be no more docile a presence within the new expressionism than she has been within the other movements that seemingly absorbed her, and those who would annex her will soon find her taking refuge in the intricate lair of her mythologies. For, despite the many ways in which her life and apparent motivations seem to confirm received notions of the solitary creator and the steady evolution of art history, her art and self-presentation are fundamentally subversive.

Temperamentally unable to accept anything as given, she has consistently questioned the assumptions of those who would compartmentalize art-making according to a priori ideas of what art should be or do. The explicit "bad taste" of some of her subjects and the unkempt look of many of her finished pieces are to a degree confrontational, but her fundamental defiance of authority is as much a matter of discreet stubbornness as it is of obvious aggression. She has simply followed the dictates of instinct and of her materials, regardless of the rules that are violated in the process. And so, in response to

Sleeping figure, ***1950, wood, 74 ½ inches high. Museum of Modern Art.***

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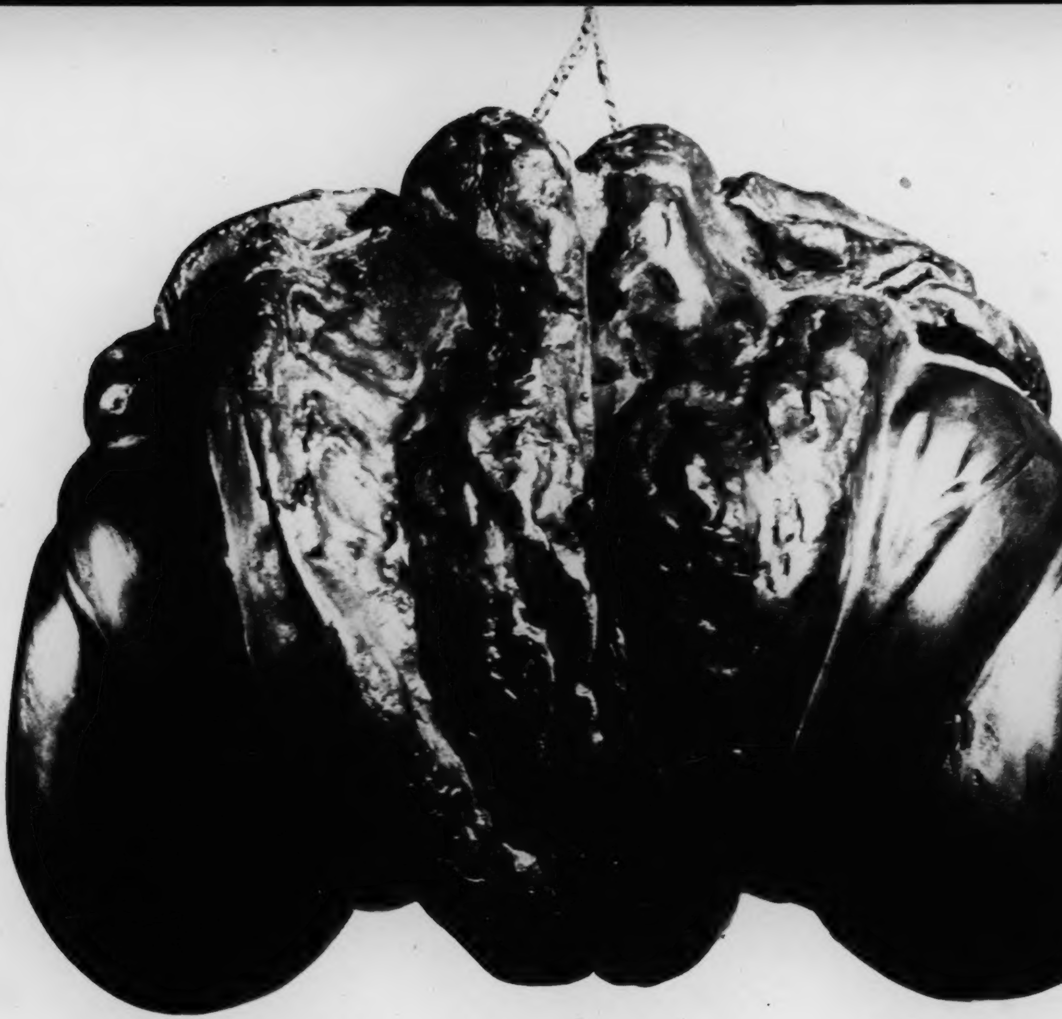
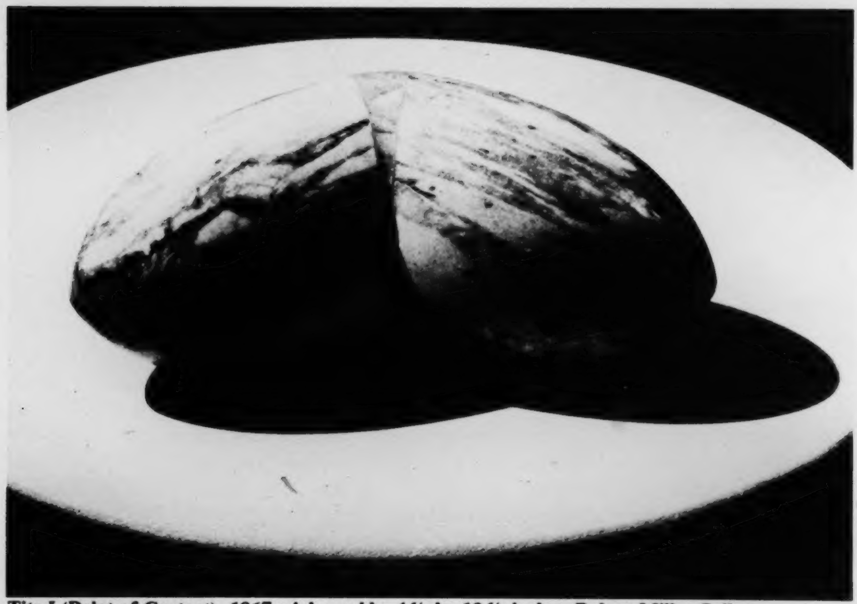


Janus Fleuri, *ca. 1968, cast bronze, 9 ½ by 12 by 8 ½ inches. Robert Miller Gallery.*

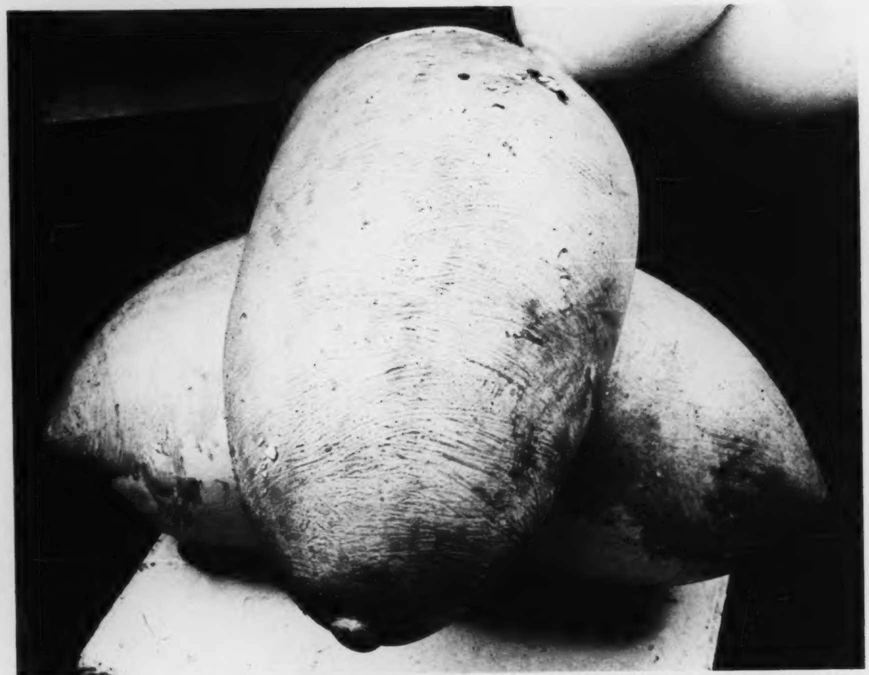


Tits I (Point of Contact), *1967, pink marble, 4 ½ by 10 ½ inches. Robert Miller Gallery.*

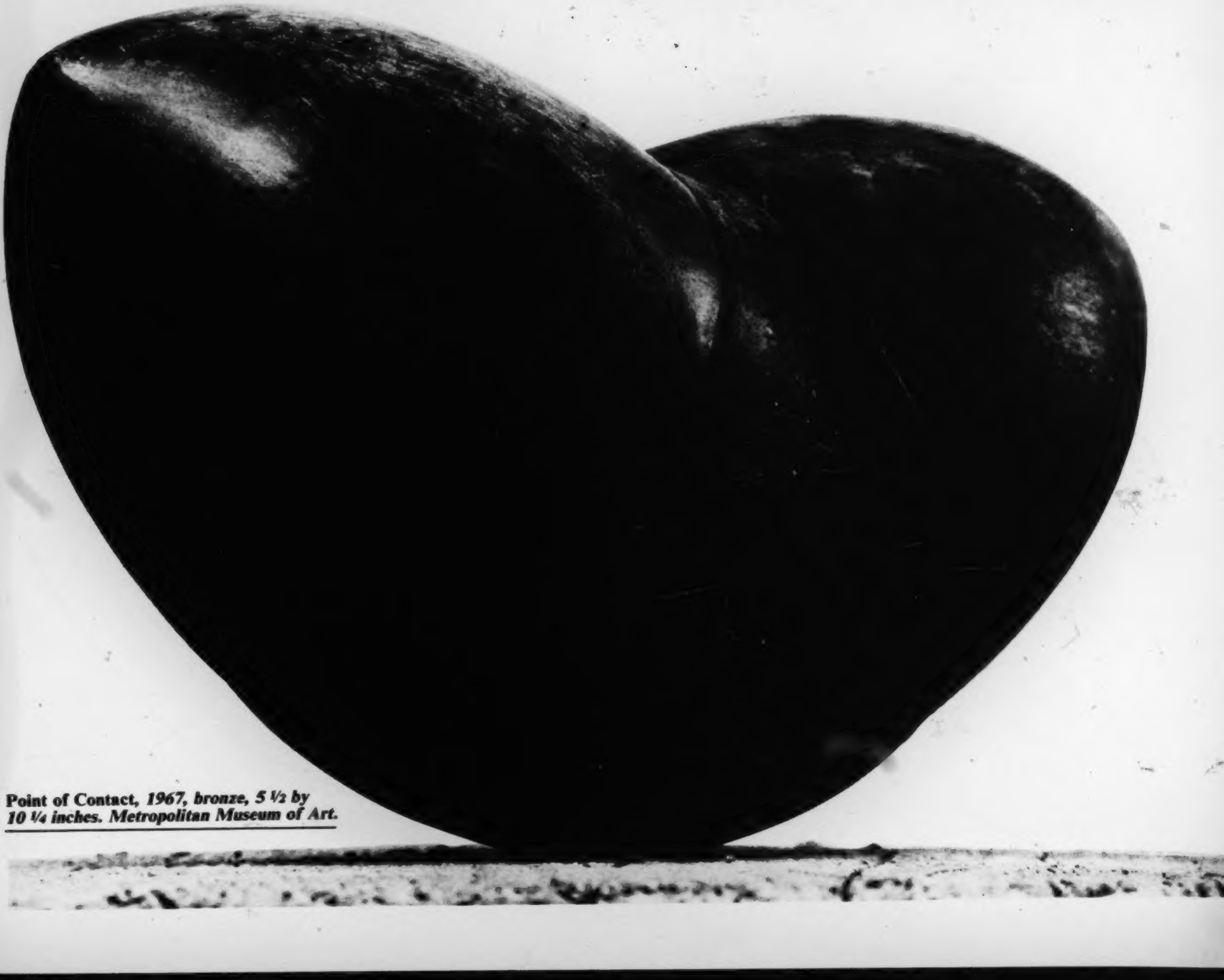
inspiration and circumstance her sculpture may be poured, carved, modeled or constructed, either figurative or abstract, overtly narrative or virtually mute. Indeed, Bourgeois has been a perpetual sapper beneath the walls which enclose the separate dominions of modernism; subversion, like humor, is the weapon of those who fully understand the forces at work in the world but have been denied direct power over them. It is the polymorphous "style" of art in no-man's-land.

When looking back on Bourgeois's relation to the art of her time it is therefore more important to examine the extent to which she did *not* belong to the various groups with which she was connected than to establish belatedly these associations. The "one among others" is a recurrent image in her sculpture, and it was a central social and emotional reality of her life. Much of the eloquence of her speech and the beauty of her work comes from her capacity to use the ideologically loaded notion of "alienation" and its qualifier "ambivalence" while returning them to their matter-of-fact human meaning. Thus, one may see Bourgeois's work as in some respects a commentary on the artistic alliances she experienced as personal relationships.

For example, though she speaks of herself emphatically as an American artist, and though she knew well and liked most of the important painters and sculptors of the '50s, she does not see herself as part of that enclave. She had little interest in the American brand of Surrealism, nor in the turbulent painterliness it engendered. Moreover, she was held back, as were most women, by the inordinate success of the handful of men publicly recognized as the "movement." Unlike some of her sex, however, she chose not to engage directly the Promethean ambition and sometimes macho rhetoric of Abstract Expressionism—nor did she feed on resentment. Envy is simply, in her word, unrealistic. She responded instead with a practical, almost ferocious patience,



Trani Episode, *ca. 1971–72, hydrocal and latex, 23 ¼ inches long. Robert Miller Gallery.*



Point of Contact, *1967, bronze, 5 ½ by 10 ¼ inches. Metropolitan Museum of Art.*

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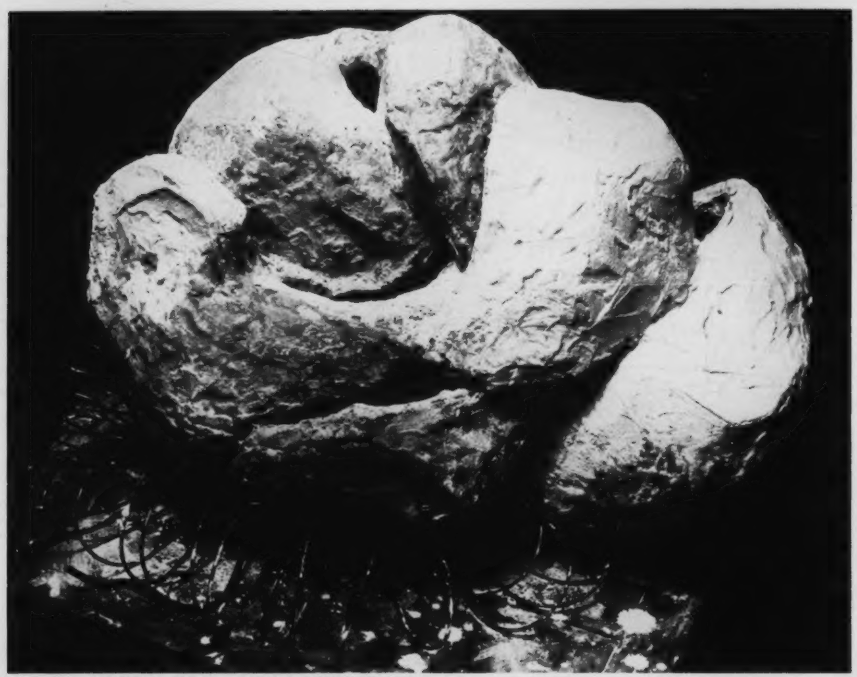
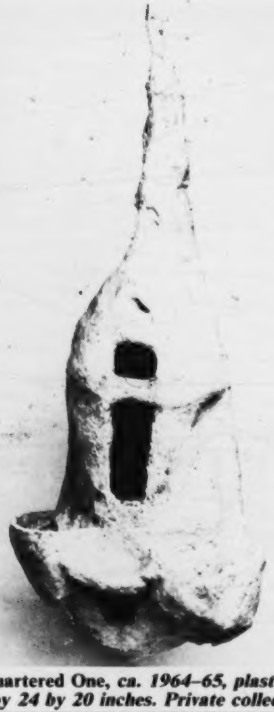
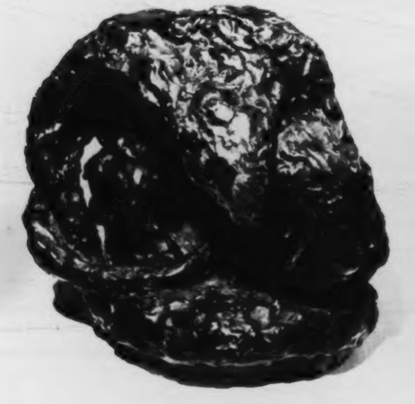


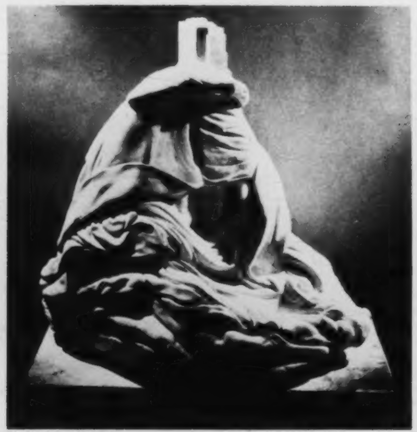
Lair, *ca. 1962–63, plaster, 18 ⅛ by 29 ½ by 23 ½ inches. Robert Miller Gallery.*



The Quartered One, *ca. 1964–65, plaster, 62 ½ by 24 by 20 inches. Private collection.*



Lair Series, *1967, cast bronze, 10 ½ by 10 ½ inches. Robert Miller Gallery.*



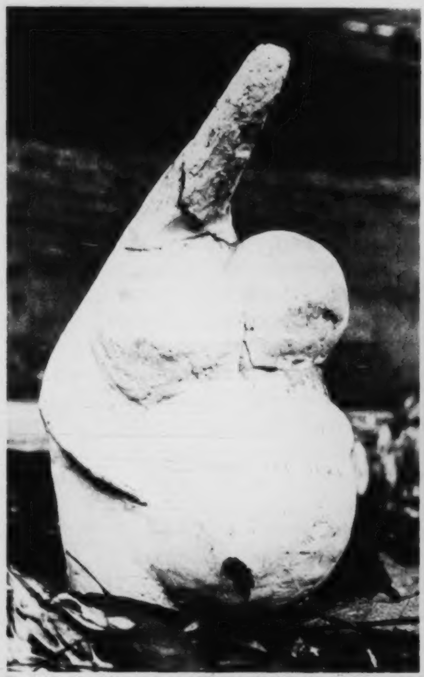
Femme Maison, *1982, marble, 25 by 19 ½ by 23 inches. Robert Miller Gallery.*

and it was a patience which rewarded her with the last word. The form this delayed retort has taken is a characteristic mixture of purely sculptural invention and an unembarrassed realism. Thus, the wry phallic monuments and appendages such as the *Janus* pieces or *Sleep II* can in part be read as ironic observations on the priapic posturing of the '50s and after. In them the potent succumb to a perfectly natural deflation and the proud and menacing symbols of masculinity are revealed as vulnerable and vaguely ridiculous. This is not ritual castration but a bemused and at times nearly affectionate contemplation of spent power.

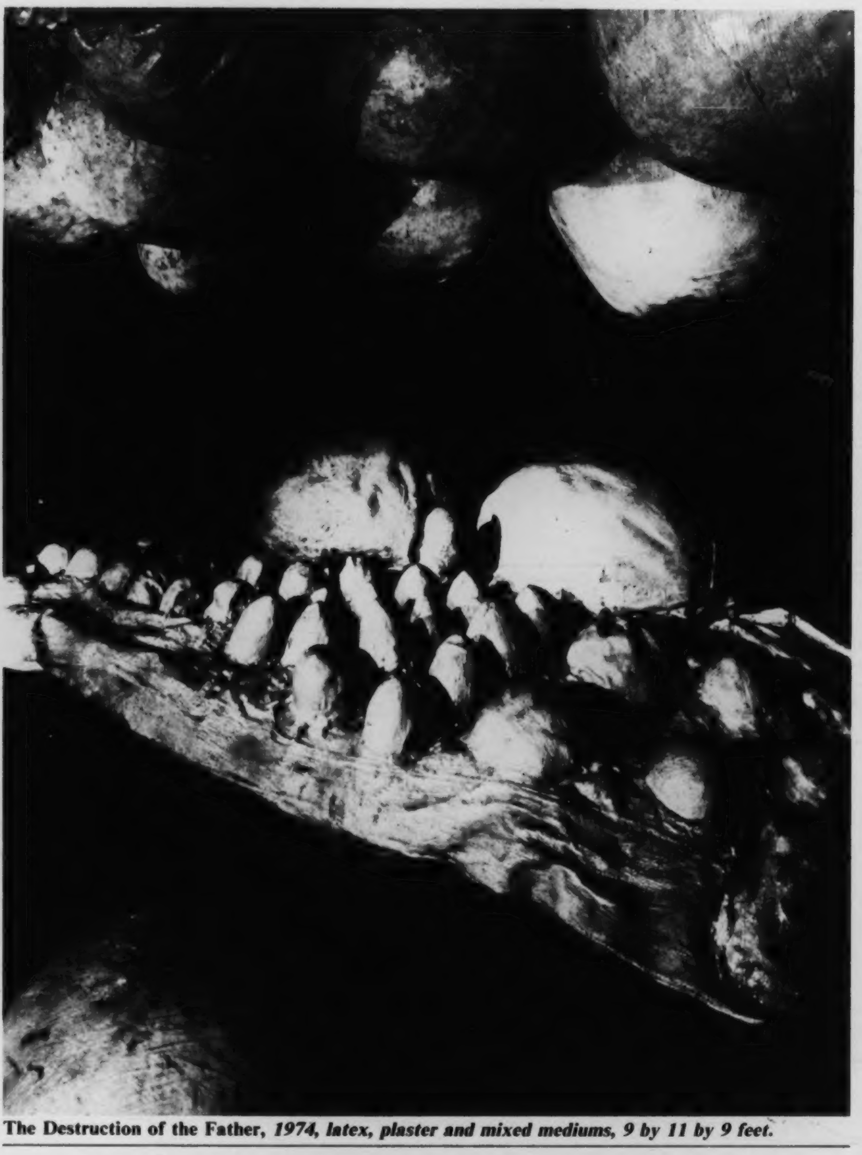
When it comes to those artists Bourgeois names as her father figures—Breton, Duchamp and the Surrealists who took refuge in New York—she is not so forgiving. Quoting La Rochefoucauld, she observes that "En France, le ridicule tue"; it is the masters of irony named above whom Bourgeois in her turn subjects to ridicule and desires at least to wound.

For many American artists, the unanticipated arrival of these magisterial remnants of the European avant-garde signaled the end of provincial isolation and the beginning of direct competition. For Bourgeois, who had known many of them before and had observed their coterie politics, their presence was a mixed blessing. As a student in Paris she had been drawn to Léger, Gromaire and especially Paul Colin, but since her arrival in America in 1938 her work had shifted from the formal clarity of Cubism toward an art responsive to conflicting psychological impulses. Undeniably the proximity of the Surrealists affected this change in direction, but Bourgeois deeply resented the indifference they demonstrated toward what she was doing.

It must, of course, be said that her own career was at that time in an embryonic stage of development—she was 27 upon arriving in New York and was not to have her first solo show until 7 years later. What rankles nevertheless, is the fact that this esthetic Comintern was in its sexual politics so essentially reactionary. Dependent upon the support of a select group of rich women patrons, its leaders demonstrated virtually no active interest in women artists who did not in addition serve as economic or sexual providers. Moreover, in their own work, they almost always subjected women to one form or another of exotic objectification. The fact remains, then, that however close Bourgeois was to individuals within the



Fragile Goddess, *ca. 1970, self-hardening clay, 10 ¼ inches high. Private collection.*



The Destruction of the Father, *1974, latex, plaster and mixed mediums, 9 by 11 by 9 feet.*

group—she speaks often of Miró and is careful to exempt him from her critique of the others—and whatever the Surrealist affinities of her early paintings and engravings, Bourgeois was never a full and acknowledged member of the Surrealist elite in this country.

Being ignored bred a desire for revenge, and that revenge has two aspects. One is seen in the maw-environment Bourgeois called *The Destruction of the Father,* which is a cannibalistic burlesque in which the artistic father is devoured by those condemned for so long to tolerate his pomposities. The more complex revenge has been Bourgeois's synthesis of Surrealism's use of the unconscious with the sculptural simplicity of Cubism. This she has accomplished by means of a body of work that itself seems to be of dual demeanor—dividing, on the one hand, into those pieces, usually done in luxurious materials like marble, alabaster or onyx, that have been very carefully planned, worked and finished, and, on the other hand, those that have been realized more casually, even insouciantly, in a variety of more yielding mediums such as wood, latex, plaster and wax. She has pushed the poised eccentricity of Ernst, Arp and Brancusi to the limits of imbalance, or, at the other extreme, has left her forms in a state where they are barely distinguishable from their primary, inchoate material. She has given an emotionally determined precariousness and sexually evocative weight to her shapes and so transformed the controlled and sign-based improprieties of orthodox Surrealism into a physical and intuitively perceived expressiveness. And while so much Surrealist art has ultimately found itself quite comfortable in the best homes, Bourgeois is rivaled only by Giacometti in the making of "disagreeable," undomesticatable objects.

At the same time, Bourgeois herself has repeatedly insisted upon the narrative content in her sculpture, a content which she sees as emphatically autobiographical in origin. Certainly the childhood events around which her own public explanations of her work revolve are themselves fascinating. As once again recounted in the catalogue and in a taped slide show accompanying the exhibition, they involve a delightful but philandering father, a quietly powerful mother, and the father's mistress, Sadie, who was kept in the house as an English tutor for the children. With Louise often in the midst of these adult intrigues, the other characters are an older and apparently passive sister, a younger brother unable to live up to what was expected of him, and the workers in the family tapestry business who participate in the daily life of the family and act as a chorus for its internal dramas. There are glimpses of life on the Riviera in the '20s, details of artisanal pragmatism, and intimations of the terrible pain caused by the divided loyalties of all concerned. What

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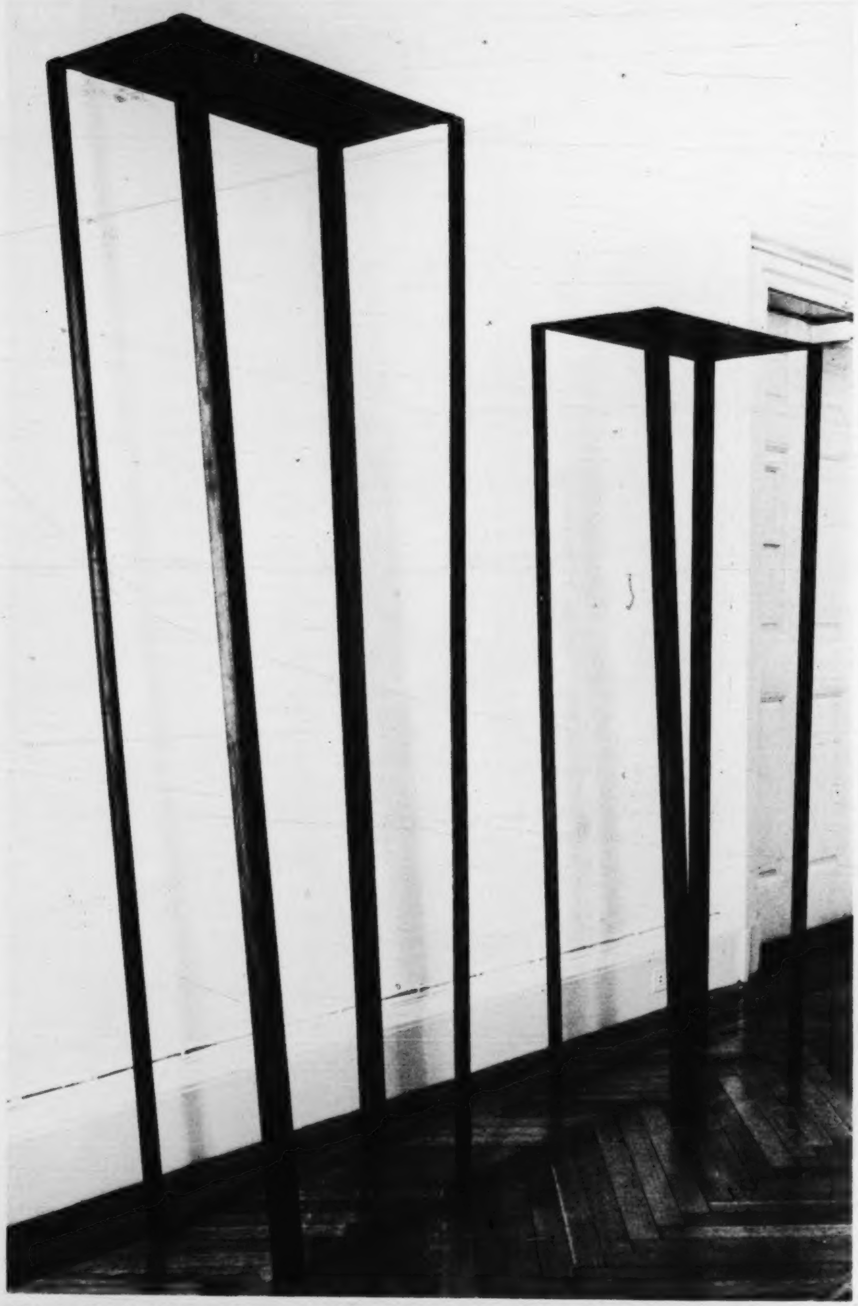


Maisons Fragiles/Empty Houses, ***1978, steel, 7 and 6 feet high. Private collection.***

is most important about this story, however, is not its richness of detail, but the archetypal roles played by its cast and the almost infinite variety of emotional nuance it evokes in both teller and listener. We are thus confronted with a persuasive reality that echoes the dialectics of both modern psychology and classical myth, in which gods and demiurges act out their desires with the paradoxical combination of fickleness, cruelty and powerful constancy we accept as inevitable. It is the very sense of inevitability that allows these legends so fluid a range of reference.

It is the same when one applies the private myths of Bourgeois's life to her work. What is remarkable is not the determinism of that relationship, but the extraordinary variety to which it gives rise. As with myth, the generative principle is metamorphosis. Just as the gods vacillate between disruptive whimsy and destructive anger, changing themselves or men without warning to beasts or trees or stone, each quality or image in Bourgeois's world is subject to unexpected transformation into its opposite or into a composite of supposed opposites.

A single scratchy pen stroke may describe wave motion, undulating terrain, biomorphic quiverings, vegetable striations, the fall of drapery or an avalanche of breasts. Bodies become architecture, pure ovoids sprout organic growths, a landscape evolves into phalluses gathered in a social huddle. Mathematical intervals, the convoluted shapes of an intuitive topology and mutant fleshiness all merge.[1] What was protruding is then hollow, what was hard becomes soft, what was efficiently made with fragile, available materials like latex or plaster reappears with a classical permanence and completeness in marble. Male changes to female, female to male, and both are merged into an indissoluble androgyny.

It is maybe simplest, however, to see the relation between the narrative and the visual in Bourgeois's work as being comparable to the correspondence between the text of her small book *He Disappeared into Complete Silence* and the engravings which accompany it. Set against each other on opposing pages, these parallel sequences do not illustrate one another, nor do they develop separately; rather, they are like companion ellipses which rotate around and partially describe a common axis. That axis—the inescapable and unromantic conflict of the genders and the loneliness and cruelty of possession—is a product of memory, memory as an approximative and creative act rather than as a psychological, literal reconstruction. In this respect Bourgeois's art strikingly suggests the critical paradigm articulated by Gaston Bachelard. Unsatisfied by any form of determinism and always cognizant of the fact that we are receptive, perhaps most receptive, to art whose specific origins we do not know, Bachelard separated "metaphor," which he judged a direct correlation of intended meaning to artifact, from what he understood to be the phenomenological existence of images—entities with their own resonance and "being" which established themselves in the space between the artist's conscious purposes and the critical intelligence of the nonartist. Bourgeois's sculptures seem best taken on terms such as these rather than as bits of expressionist catharsis or anachronistic animism.[2]

Given that Bourgeois is a maker of such images, it is impossible ever fully and precisely to account for their genesis or to exhaust their layered mysteries. Even the most tentative pieces seem essential to her enterprise, and for all the repetitions of form within this body of work, for all its tangential connection to other work of the period, Bourgeois never imitates herself nor uses uncritically what is around her. Hers is an accomplishment which, with all its outrageousness and singularity, is unmannered, coherent and beautiful in the way only something self-sustaining can be. What she offers to other artists is not a matter of solutions to problems of style, nor a maternal permission to commit funk, but rather the example of someone with the vision to make truly important art and the intransigence to do it even when nobody took much notice. □

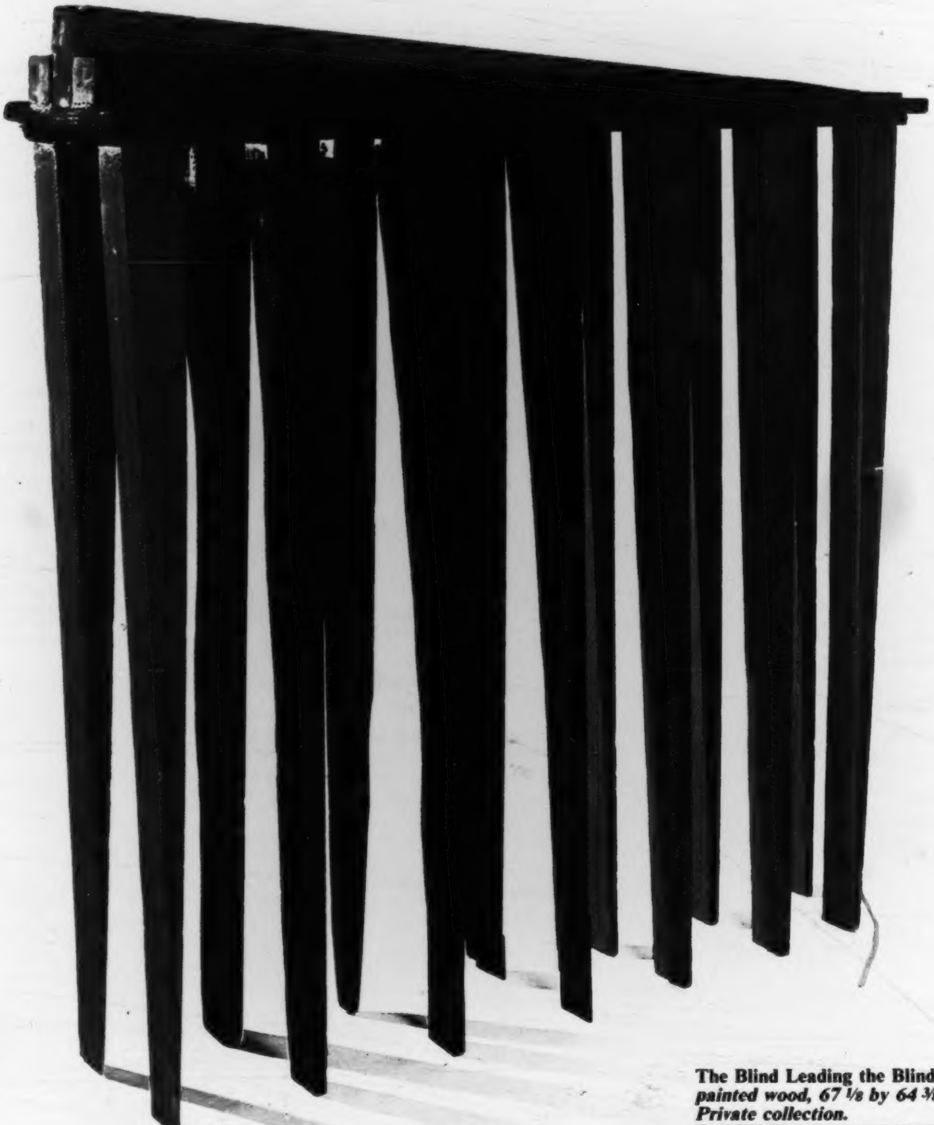
1. In speaking of the mathematical influences on her work Bourgeois gives special emphasis to her early study of topology—the non-Euclidian geometry of spatial inversions and elastic forms. If planar geometry is the premise of Cubism, and set theory that of Minimalism, topology, at least as it is imaginatively understood in Bourgeois's practice, is the correlative of biomorphism. Bourgeois herself insists upon the formal problems of biomorphism as much as upon its psychological connotations.

2. In the first section of *The Poetics of Space*, Bachelard undertakes a detailed analysis of the correspondence between the house and the body, or more particularly between the imaginative states of mind and the affective connotations of interior space. Though there is to my knowledge no direct connection between his investigations and the house-body, body-landscape images of Bourgeois, it would be interesting, in a longer essay than is possible here, to examine these aspects of her work in light of the ideas set forth by Bachelard.

I would like to thank Kate Horsfield and Lyn Blumenthal of Video Data Bank for allowing me to use the transcripts of their interview with Louise Bourgeois, and for their past and frequent support. I would also like to thank the artist for many hours of conversation. The facts upon which this article was based were garnered from these two primary sources. The interpretation of those facts and of particular works are, of course, my own.

The Bourgeois retrospective is currently at the Contemporary Arts Museum, Houston [through May 8]. It will travel to the Museum of Contemporary Art, Chicago [Sept. 3–Oct. 30] and the Akron (Ohio) Art Museum [Nov. 19–Jan. 10, '84]. In 1984 it will appear at the Pompidou Center, Paris, the Kröller-Muller in Otterlo, The Netherlands, and the Musée de Toulon, France.

Author: ***Robert Storr is a painter and critic.***



The Blind Leading the Blind. ***ca. 1947–49, painted wood, 67 1/8 by 64 3/8 by 16 1/4 inches. Private collection.***

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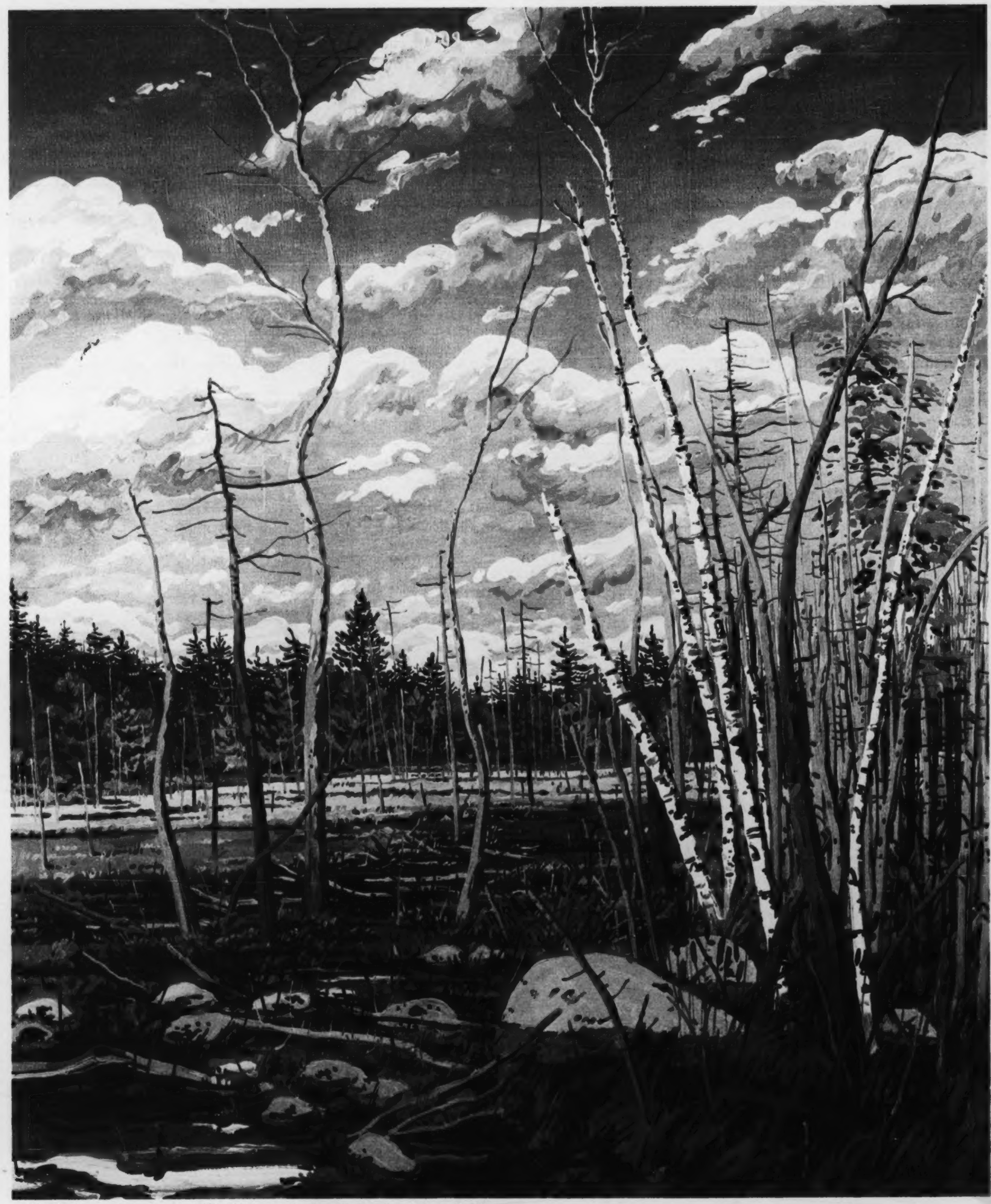


Neil Welliver: Moosehorn, *1978, 72 by 60 inches. Collection Albert J. Wood.*

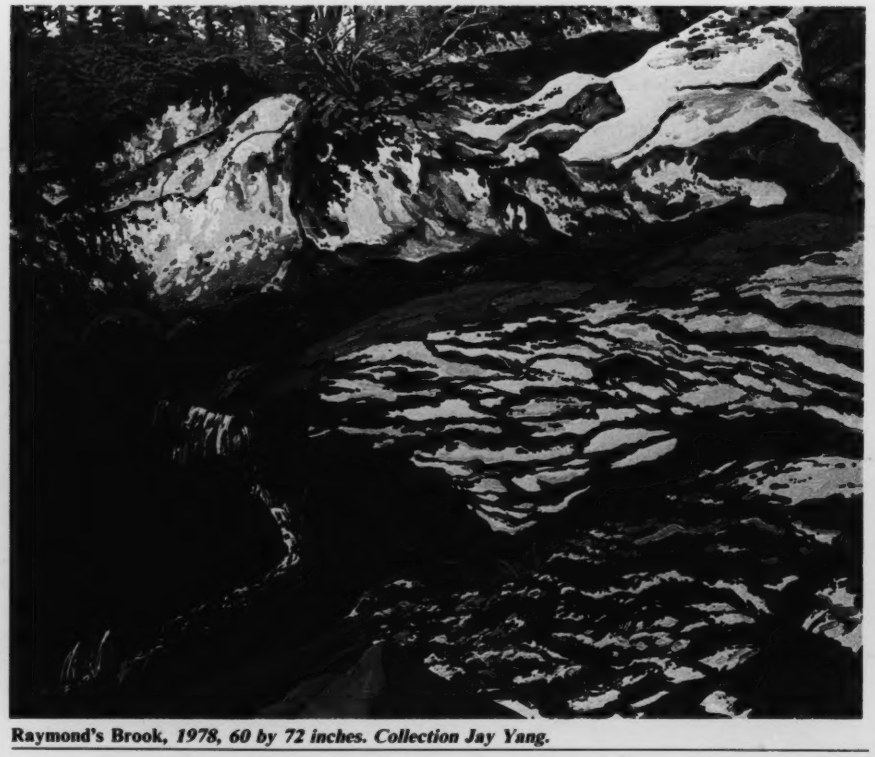
Terrestrial Truth: Neil Welliver

With a temperateness that Thoreau would have appreciated, Neil Welliver employs a painterly literalism to capture the pellucid Maine countryside. Fourteen years of his work were surveyed in a recent retrospective.

BY DONALD B. KUSPIT

What is extraordinary about Neil Welliver's landscape paintings is the way nature is made thematic without becoming empathetic, the way it is perceived without any theoretical preconceptions. There are many beautiful "tricks" of perception, which, if used in excess, could be regarded as too patently fictional—the way the "excessive" smell of certain tropical flowers outdoes sophisticated perfume. Welliver shows us how nature outdoes art, seems more arch and artificial than anything we can invent, which is why it seems so outlandish and objectionable, so pointlessly exasperating and outrageous. Thus, in *Reflecting Pool* (1980), the water becomes a powerful negative space, yet one which forcefully thrusts a reflection at us—an image of treetops, sending us soaring. The closer we come to the bottom of the picture the more we soar, for the center of gravity is located in the stones up above.

Similarly, in *Spring Freshet* (1975), the stones lose almost all their density in the light—which is a great actor in Welliver, upstaging all solids—while in *Snow Painting* (1974) the wall of white becomes solid, the trees lose their hardness. In *Pond Pass* and *Casade*, both 1974, we have no clear idea of how far we are from the distant shore, yet we feel close to it. Light affects our sense of space, manipulates our sense of distance and intimacy with the things in it, and is the source of the paradoxical inversions, the complexity of relationship, that Welliver's pictures abound in.



Raymond's Brook, *1978, 60 by 72 inches. Collection Jay Yang.*

Nature, in its simplicity, in its being what it is and nothing else—in its lack of the need for self-doubling or self-display which is typically human, part of human frailty—becomes the perfect scene for such spontaneous paradoxes. They seem to disclose its Buddha nature, its pristine presentness—lack of pushy presence. Yet this revelation is not foreordained in Welliver, is not the destiny his art fights to arrive at. He starts from the pure givenness of nature; it fictionalizes itself. Welliver's content forms itself; in his scenes of nature, lack of consciousness seems to become a higher consciousness.

A Thoreau-like dimension has been claimed for Welliver's nature, based on a sense of his being nature's caretaker. His pictures "take care" of it in the sense of leaving it untouched, unmarked by any human presence—by keeping out all signs of civilization. These are very unsocial pictures, and ecologically sound; they are devastatingly sane in their attitude to nature, altogether non-exploitive. It is in their asociality, if not explicit anti-sociality, that they link up with the grand American tradition of 19th-century landscape, particularly with Luminism.

The sense of an isolation that wants for nothing, that amounts to self-sufficiency—that evokes that old philosophical ideal, and gives the illusion of divine presence—is part of the presociality of this kind of nature imagery. Welliver tries to recover the prelapsar-

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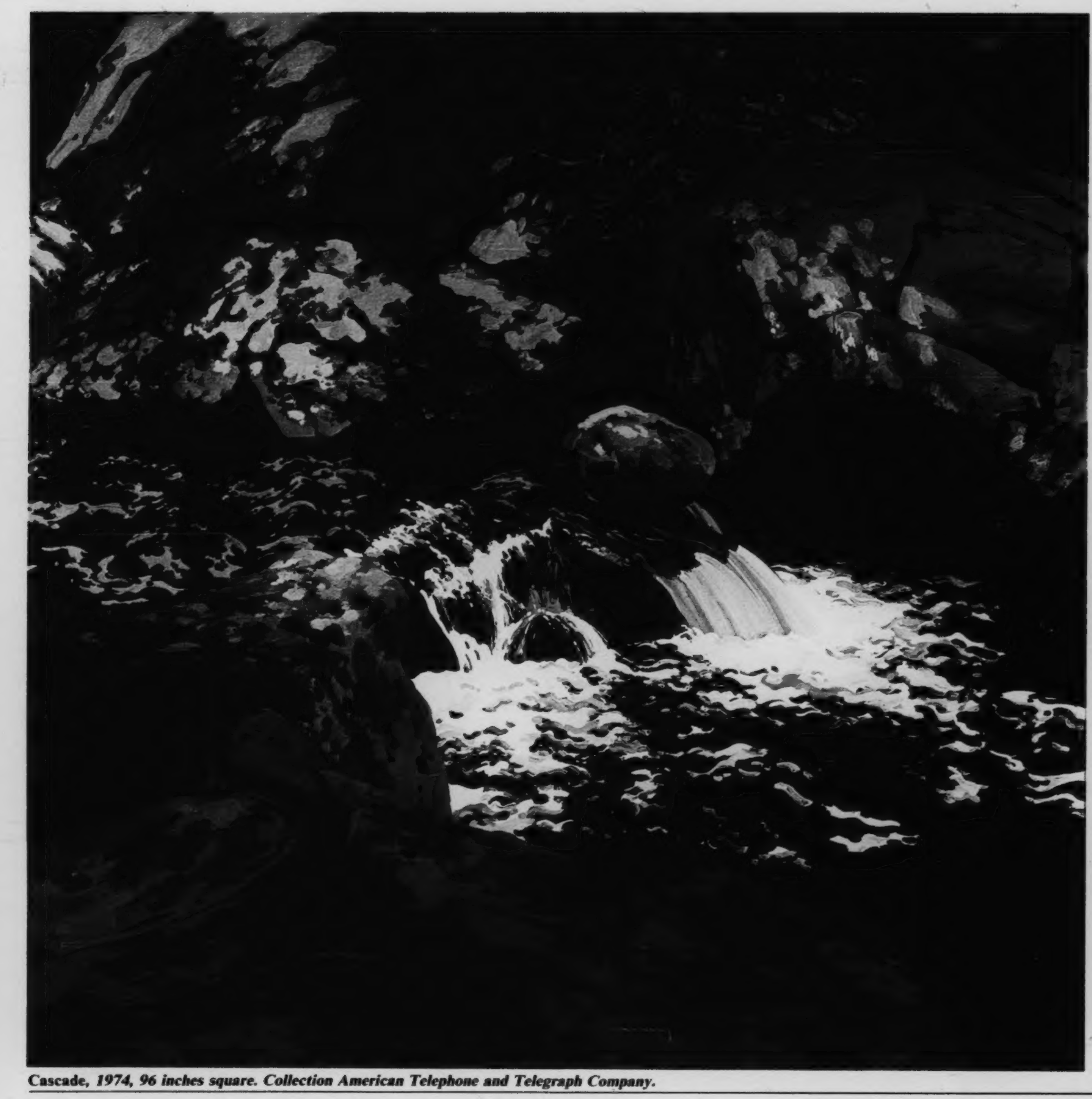
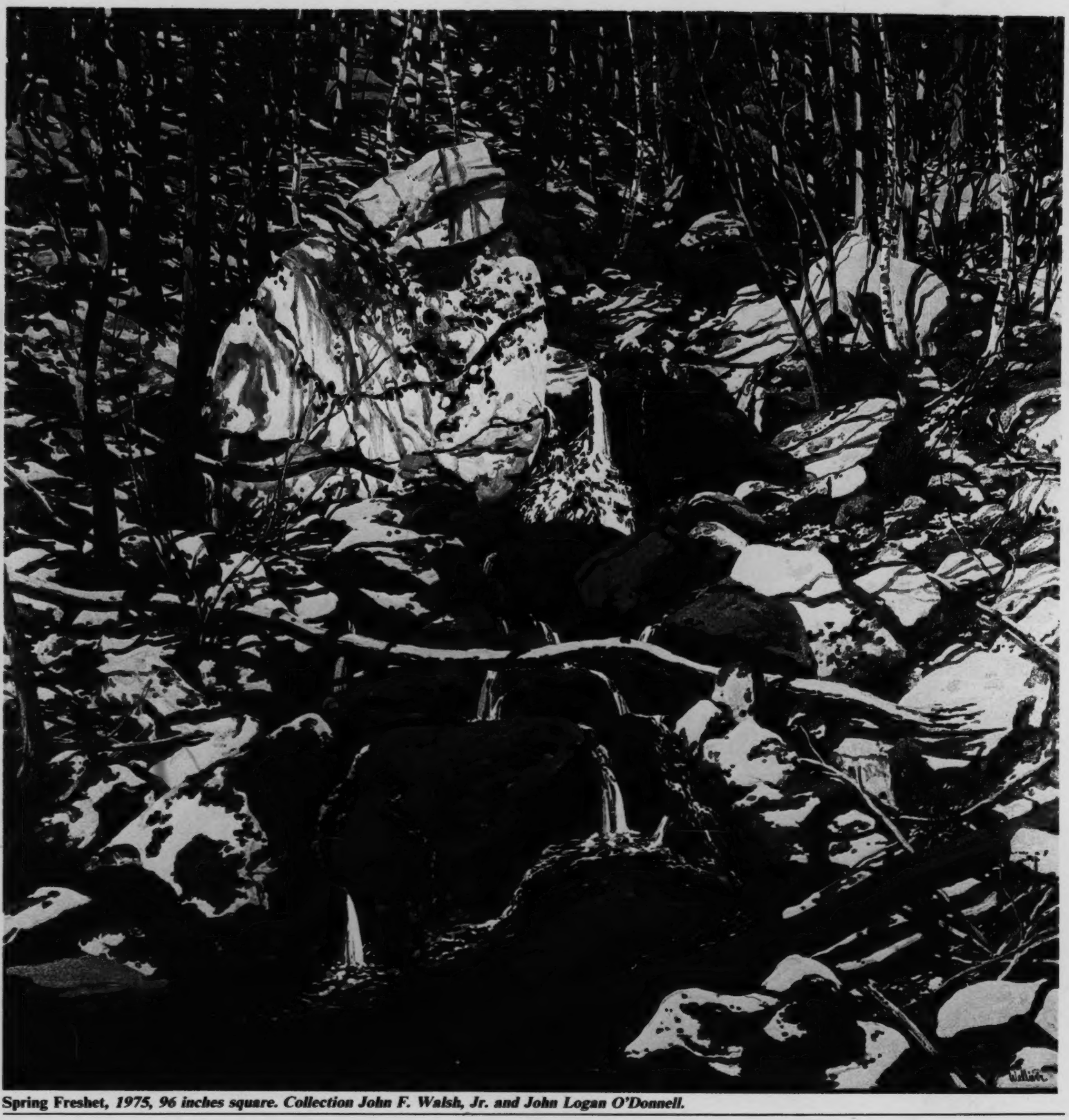


Cascade*, *1974, 96 inches square. Collection American Telephone and Telegraph Company.

ian state through an adroit awareness of nature's intensity in detail as much as in whole, an intensity generated by the kind of paradoxical contrasts spoken of earlier. These contrasts are there for their own sake, and inherent to—constitutive of—natural appearance, and by implication nature's reality. Welliver demonstrates that the whole of nature exists in each of its parts, and both whole and parts are studies in contrast, spontaneous refinements of contrasts. It is as though each natural shift in contrast—shift in light, in relation to theme, in substance of theme—brought closer an idea of perfection which we did not know until we saw it realized in nature.

For all the "inwardness" inadvertently suggested, the paintings, while remaining a heady mix of intelligibility and intensity, function as sheer display. For all their meditative, pastoral quality, they have a forceful erotic forwardness—power of confrontation, at once lyrical and epic, as if Welliver were at once making us a gift of nature and challenging us with it. This erotic "frontalism" is transparent in Welliver's early works, where it is concentrated in the presence of a nude, an archly fictional device in the context. It is not always clear, in these early works, whether the nude exists to throw nature into relief or, more con-



Spring Freshet, ***1975, 96 inches square. Collection John F. Walsh, Jr. and John Logan O'Donnell.***

ventionally, the reverse—whether nature is the setting for the nude. Later, the nakedness of the nudes is assimilated into nature, which thereby becomes all the most viscerally *there.* Nature in full nakedness—overt, "uncompromised"—is, in the later works, the whole theme.

The early landscapes with nude introduce an involuntary biographical and inadvertently mythological note (which is why Welliver may have eliminated the figure). These works are "impure," which makes them wonderfully appealing. One wonders about Welliver's relations with *Diane* (the virginal goddess?) in the picture showing her *With Soap* (1967), in a way one never wondered about Matisse's relations with his much more abstracted models. The wading *Nude* (1969) seems sexually inviting; she's certainly not just there for her reflection, or for the way light and water ripple off her body. These pictures invite such projections, because of the con-frontality of the figure, which distracts from all the perceptual play of light and atmosphere—the nude absorbs all the "neo-impressionist" elements for which Welliver is justly famous into its equally stimulating shapes.

The erotic element is most powerful in the standing odalisque who is the *Girl with Striped Washcloth* (1971). The theme of a woman washing or

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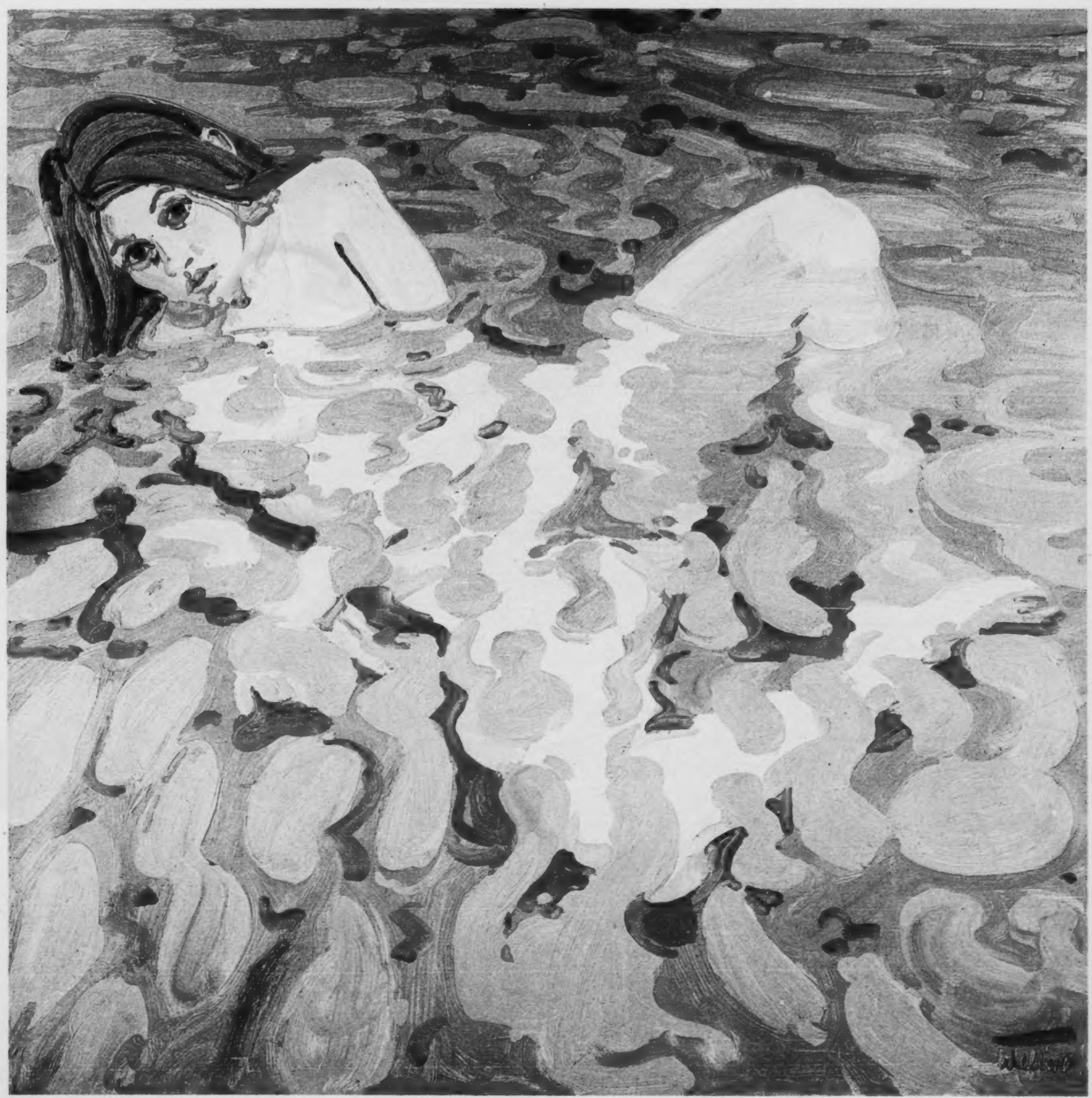
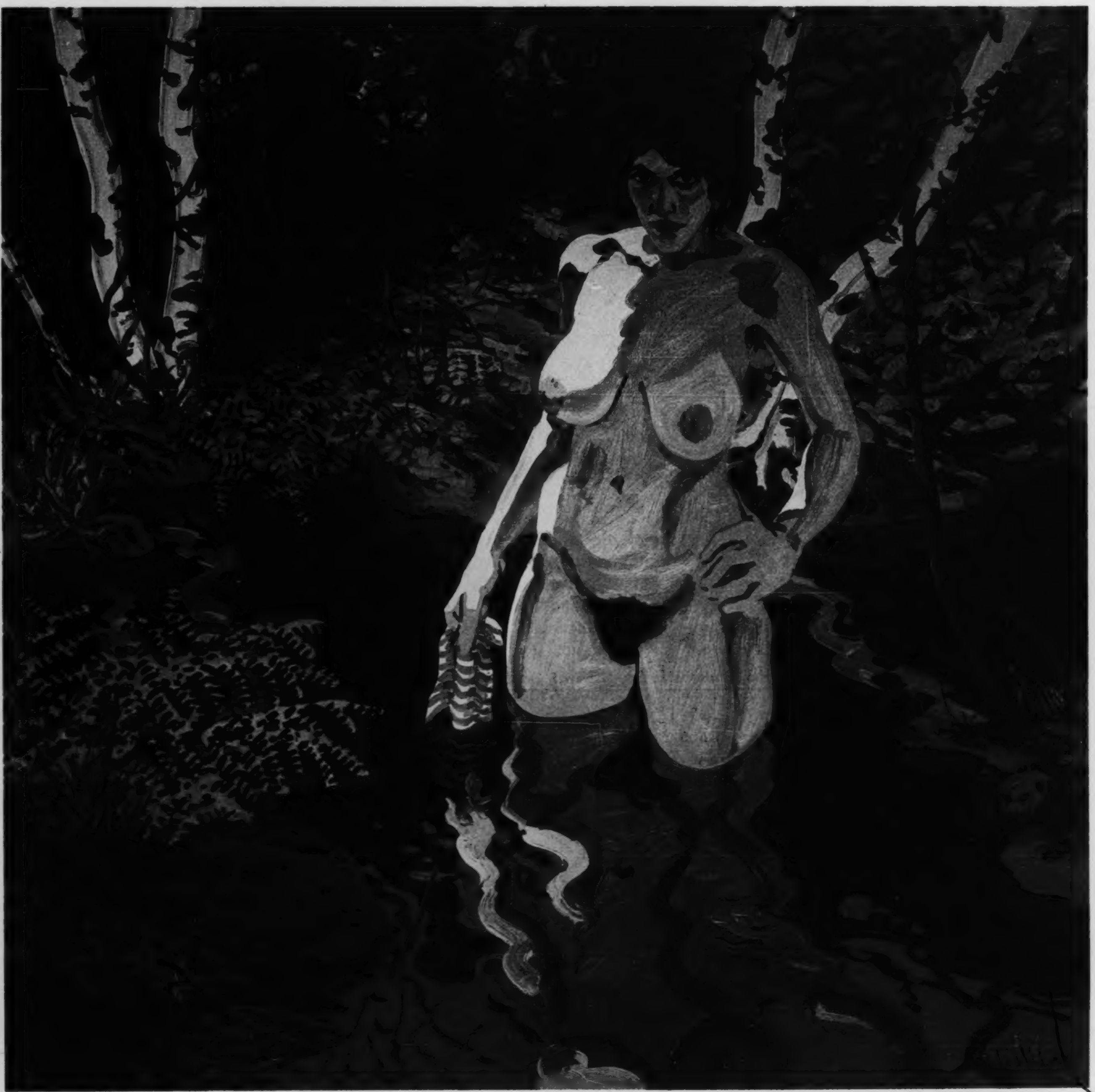


Reflections, ***1970, 49 inches square. Collection Mr. and Mrs. John F. Walsh, Jr.***

bathing reminds us of Degas, but there is no sly keyhole vision here. The nude is out in the open, one might say overly visible. Did Welliver finally eliminate her because she distracted from the landscape, from his vision of nature—because she did not fit into nature, but aroused natural impulses which became all too human because of the complex sociality they implied? The figure remains an "impulsive" element in the landscape, drawing all impulse and perception to itself.

The *Girl with the Washcloth* is particularly strange because of the impulsively drawn, grotesque hand on her hip, a hand which looks more like a paw. Its rawness resembles that of some of the water-reflected shapes—has a similar tendency to indeterminacy. The hand's reflection in the water is seemingly about to disintegrate, but the hand itself looks as little about to change its shape as the model her intense stare. The red and white washcloth is a prop signaling the sensuality of the whole situation—of perception of the "natural" body, of the female "nature." The washcloth exists in tandem with the black patch of pubic hair—holding its own in reflection more than the washcloth—which makes the point succinctly.

Finally, the nude in the landscape had to go; it was more arousing than the landscape, and could not readily be



Girl with Striped Washcloth, ***1971, 60 inches square. Whitney Museum of American Art.***

absorbed in the perceptual display of nature, could not simply become another occasion for the play of light and atmosphere. Welliver could not distance himself from the nude, try as he might—as he did in *Reflections* (1970). He could not embed the women in the totality of nature. The nude was always more exhibitionistic than exhibited; it stood out as reality rather than stood in as art. Also, in a feminist period, it was a dangerous subject matter—the female as a creature of nature, the most intriguing animal in the forest—for a male artist, an intolerable act of appropriative machismo.

Welliver's '70s pictures of nudes seem to make a social point about what landscapists are really after—a strictly sensuous relation with an undemanding "given," or, at least, a subject that is demanding only in that it asks to be actively perceived. Welliver's landscapes offer a spellbinding freedom from encumbrances and compromises; they propose a life devoted only to the involvements of perception. ☐

"Neil Welliver: Paintings, 1966–1980" was organized by Robert M. Doty for the Currier Gallery, Manchester, N.H. The exhibition finished a six-museum tour in Jan. '83. Recent paintings were seen at Marlborough Gallery, New York, Feb. 5–Mar. 2.

Author: ***Donald B. Kuspit received the College Art Association's 1982 award for art criticism.***

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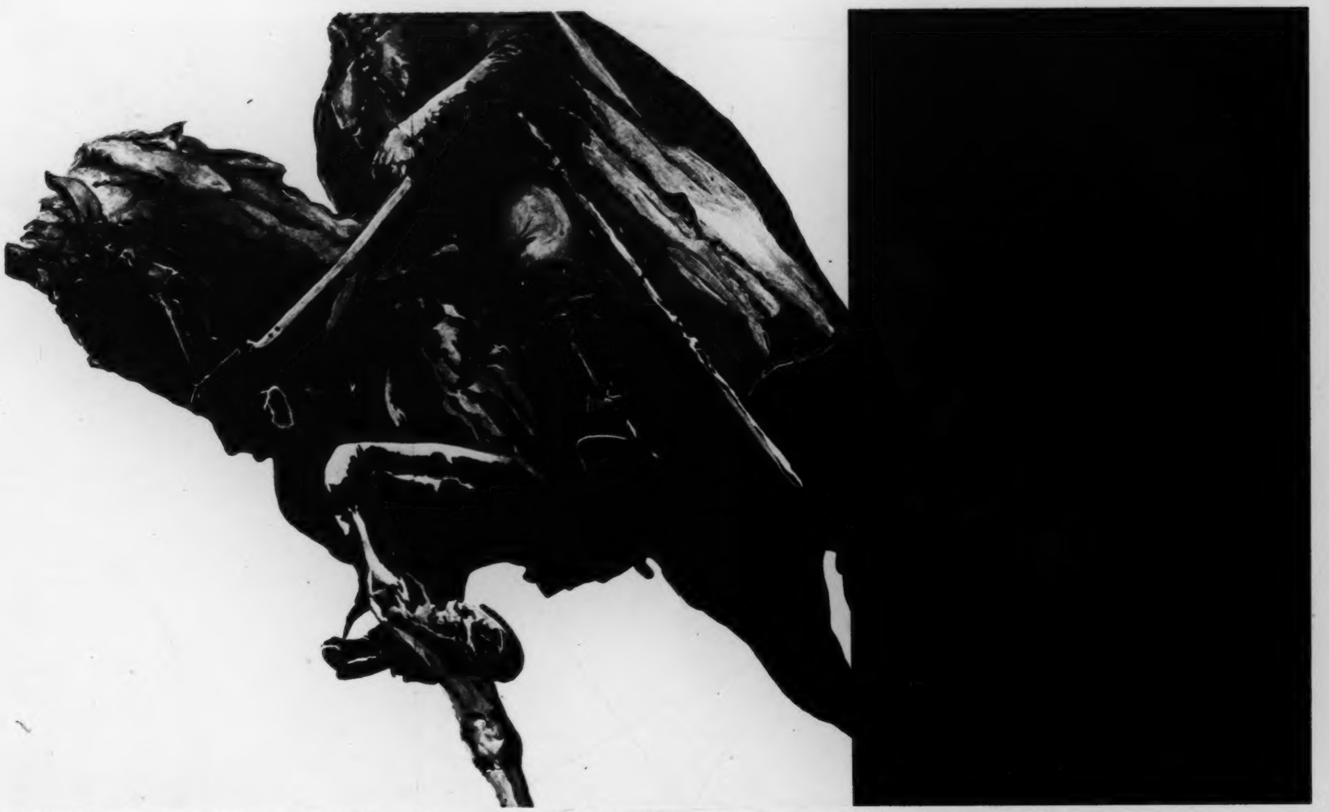


Robert Longo: Culture Culture, *1982–83, acrylic on masonite, ink, charcoal, graphite on paper, 91 ½ by 147 ¾ inches. Metro Pictures.*

The Art of Spectacle

Brashly combining relief, drawings and free-standing sculpture, Robert Longo's recent two-gallery extravaganza dealt in public imagery—fascistic and otherwise. Below, a discussion of the archaic forms and the surface seductions of Longo's multi-medium simulations of reality.

BY HAL FOSTER

Robert Longo is fascinated by the rhetoric of public representations—monuments, statues, reliefs. . . . He has used an image of the Brandenberg Gate in Berlin as a logo, and he announced his recent show[1] at Metro Pictures and Castelli Greene Street with a poster of an equestrian statue. Again and again Longo has simulated archaic and/or authoritarian representations. Why?

It is no secret that our culture is fascinated by images of fascism (in recent art alone one thinks of Troy Brauntuch, Anselm Kiefer, Gilbert & George. . .), and this fascination cannot be explained away either as a dandyish taste for the scandalous or as a return, not of the repressed, but of the desire for repression. For any such hypothesis there is no end of evidence (one sees a new authoritarianism as well as a new irrationalism everywhere). But I want to think about "fascinating fascism" in other terms—terms, I think, that will lead us to Longo, and much else in our culture besides.

Recently, Jean Baudrillard has suggested why fascism is the site of such attraction. We suffer today, he says, from a "loss of the real,"[2] and in order to compensate we have made a fetish of the period prior to this loss—the period of fascism (and World War II, etc.).[3] Now on the face of it this idea seems absurd. Fascism as a period with a purchase on the real? It is infamous instead for its irrationality. But this paradox is precisely why it fascinates us—for it is in fascism that one clearly sees a culture struggle with the loss of the real. How else to explain the fanatical resurrection, in fascism, of atavistic representations—myths of nature, race, empire, of "blood and soil"—except as a desperate means, in the face of the "one-dimensionality" of modern life, to rescue a sense of the real?

Clearly, the Nazi leadership exploited this cultural trauma, and just as clearly they exploited the modern mediums and effects which did so much to dissolve the real—mediums like film, effects like the spectacle.[4] This, I think, is one reason why artists like Longo have explored representations of fascism: because in them one sees both an extraordinary investment in the real and an extraordinary manipulation of its loss (in "spectacular" pageants and films).

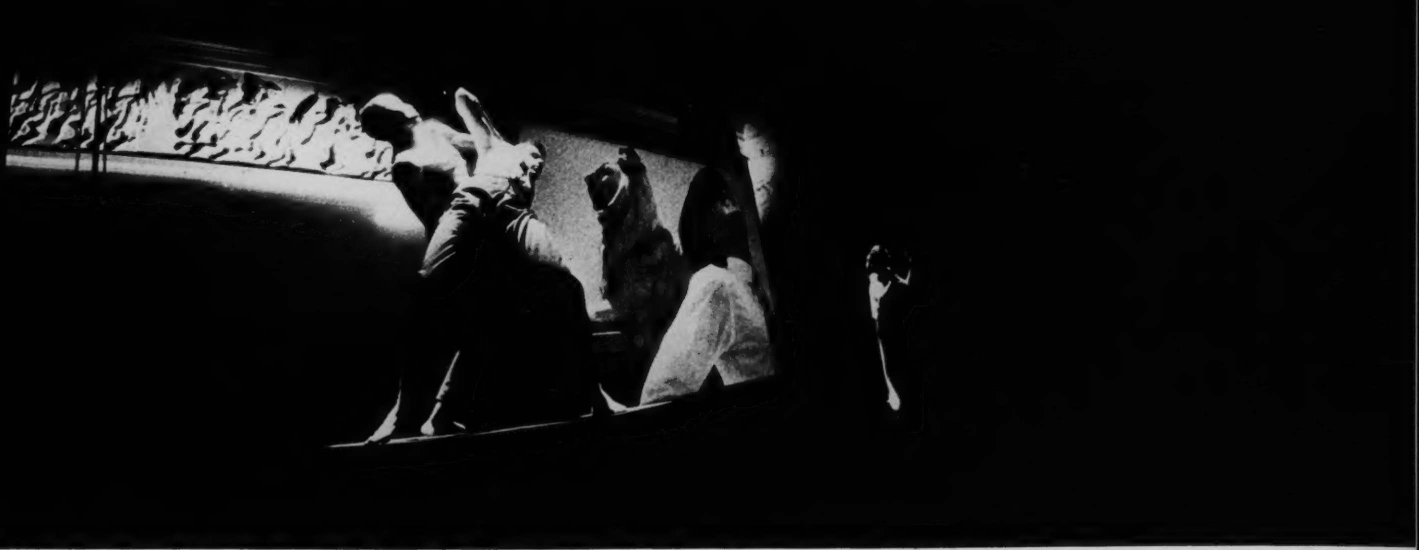
It is a commonplace to say that the primary "public representation" in the 20th century is now film, not architecture or sculpture (though the very term is suspect, if one grants the loss of the real). Of course, the Third Reich invested in old forms like architecture (the rigid classicist vocabulary of fascist mouments makes clear the pretensions of this "Empire of 1000 Years") even as it explored new forms—like film—of "spectacular" control. In fact, one can point to a specific instance in which the ideological stress passes from architecture to film—in the 1935 Leni Riefenstahl "documentary" of the Nazi rally at Nuremberg. There architecture becomes scenographic: Albert Speer designed the stadium essentially as a set for a cinematic event. In this example, we glimpse how the spectacle works—as a simulated reality, a total illusion, a set of effects that consumes the primary event. Now, in the work of Longo we are once again in such a world of spectacle—but more, we are in a "world of simulation, . . . of the murder of every symbolic form and its hysterical, historical retrospection."[5] For Longo traces not only our loss of the real but also our morbid attempt to compensate for this loss via the resurrection of archaic images and forms.

To think about Longo in these terms, one should turn to his performances, in particular *Empire*. Comprised of three pieces—"Sound Distance of a Good Man" (1978), "Surrender" (1979) and "Empire" (1981), the first two originally performed individually—the work deploys dance, music, sculpture, film and expressionist theater to spectacular effect.[6] (Longo first presented *Empire* in toto in April 1981 at Washington's Corcoran Gallery, the neoclassical atrium of which was used scenographically.) "Sound Distance" and "Surrender" are both "sculptural/cinematic triptychs." Each consists of three simultaneous tableaux, arrayed horizontally and spectrally before the audience, that simulate different art forms. "Sound Distance," for example, simulates four arts—sculpture, dance, film and voice—but in such a way that each is stripped of its conventional supports (narrative, most obviously) and known only in its effects (pose, lighting, etc.). Thus is enacted a simultaneous estrangement- and fascination-effect, which enables one to see how these arts—and spectacle in general—operate.

In "Sound Distance" each art form is re-presented in terms of an opposition of "live" elements (present, active, etc.) versus "dead" ones (represented, prerecorded, etc.). In the tableau to the left, two spotlit wrestlers slowly revolve on a pedestal in a way which conflates dance and sculpture. Faced with a hybrid medium, we think instead in terms of an opposition—of the animate versus the inanimate, the live fact versus the esthetic form of the two bodies.

The center tableau is a screen on which is projected a film, a film that is really a paradox—a *motion* picture of a *still* photograph. Again, an ambiguity of live versus dead, which in turn is echoed by the photograph—of a man, back arched as if just shot, in front of a massively immobile statue of a lion.

Finally, in the tableau to the right, a soprano, also spotlit, sings in an operatic forte, at first with, but then against, a prerecorded tape of music and voices.



***Empire*: Detail of "Sound Distance of a Good Man," performed at the Corcoran Gallery of Art, April 15, 1981. Photo Bob Epstein.**

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Empire: *Detail of the performance "Empire." Photo Robert Longo.*

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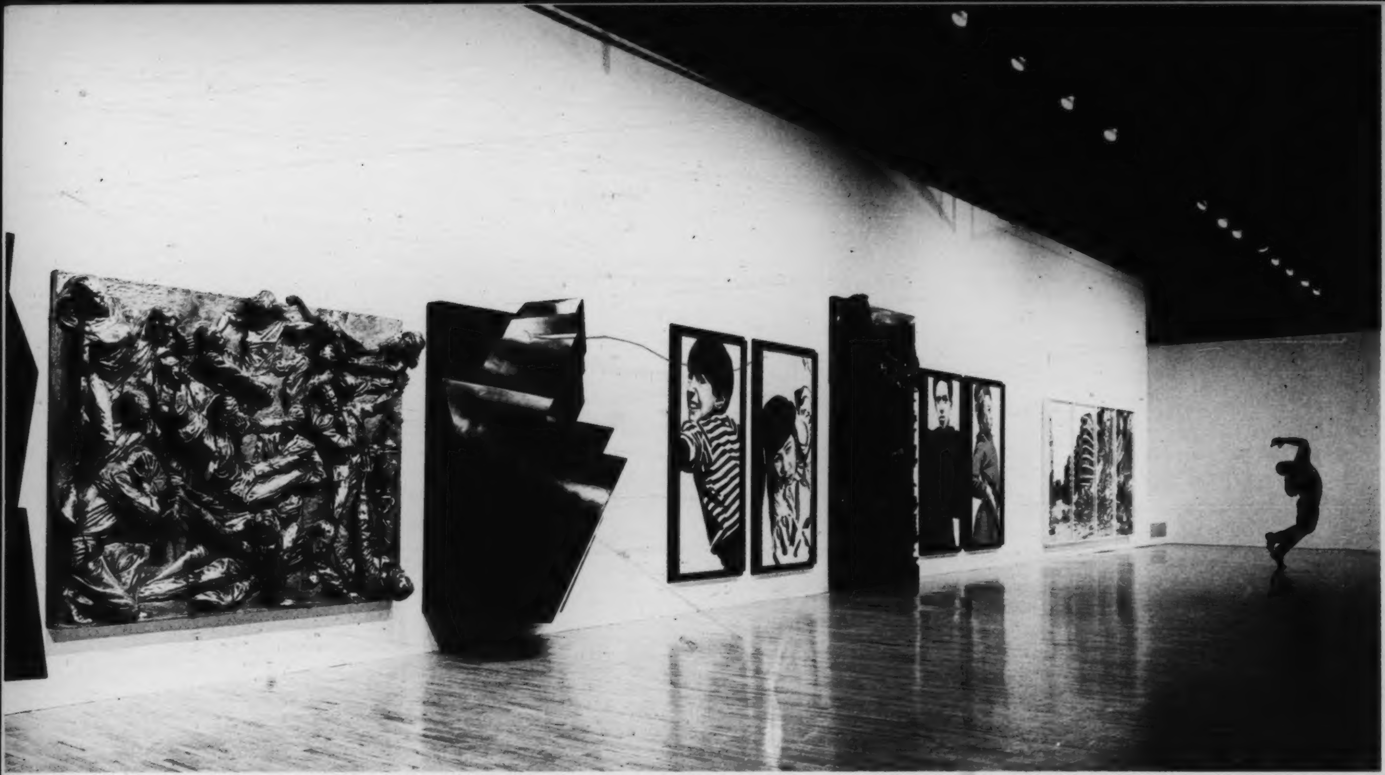
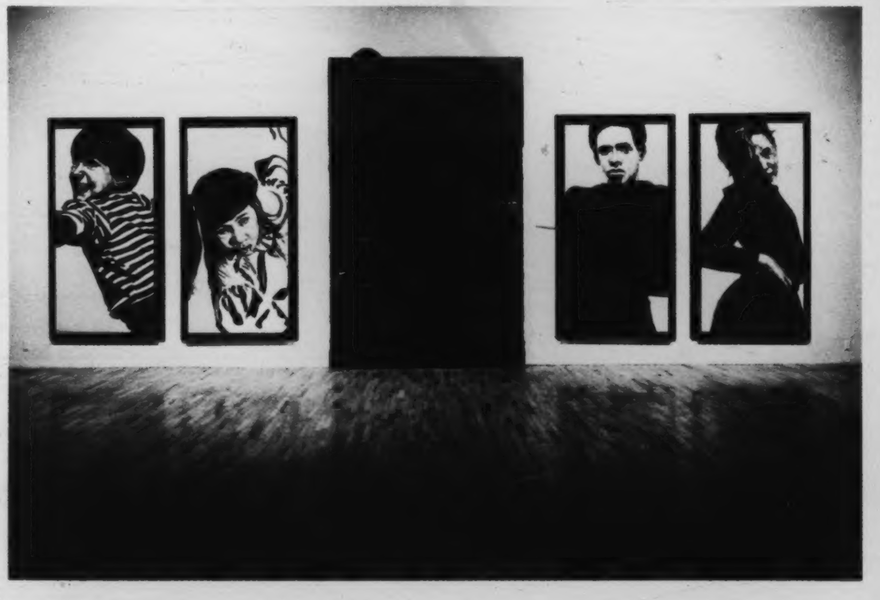


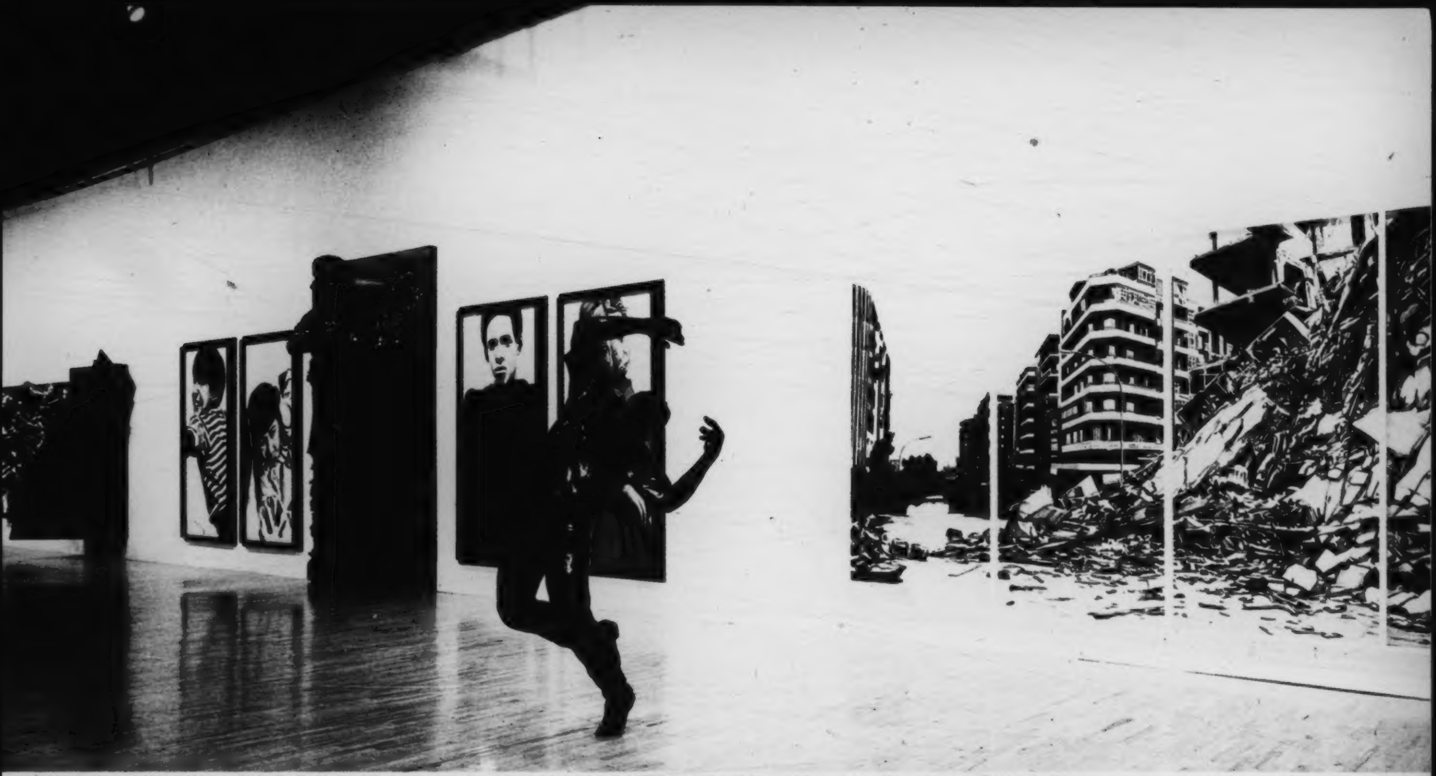
Above, and facing page: two views of Longo's installation at Castelli Greene St.: Above left,* Corporate Wars: Walls of Influence, *1982, aluminum, lacquer on wood, 9 by 26 by 4 feet. Right,* Love Police: Engines in Us (The Doors), *1982-83 (detail below).



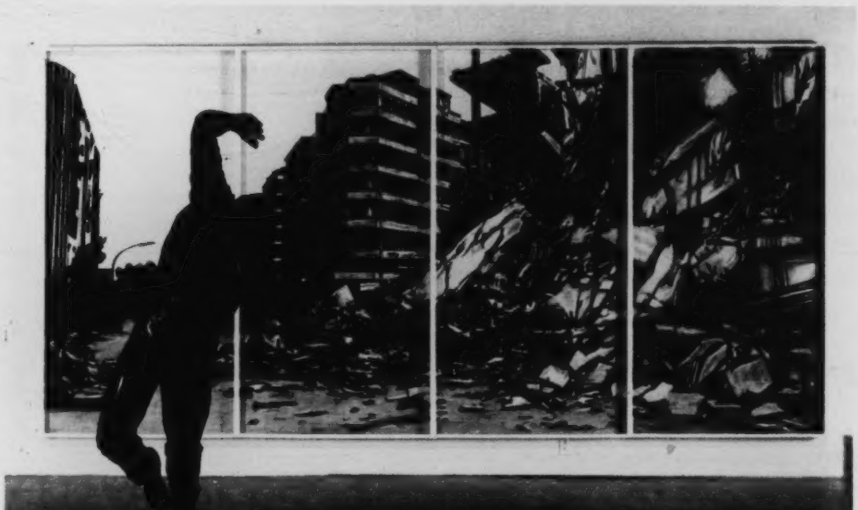
Here, as in the other two tableaux, the opposition live versus dead is blurred, broken down: simulations are let loose, and the order of things—what is present and what is "only" represented—is confused.[7] It is important to note that "Sound Distance" does not reduce each form to an essence (à la modernism); rather, it strips each form to surfaces—effects without origin or referent.[8] These simulations are very seductive (better than real); one is made aware of the spectacular (i.e., manipulative) potential of "the arts."

"Surrender" is also a "triptych," comprised of two long black runways on either side with three spotlights each and a movie screen in the center. We first hear a saxophone, then see the player, who walks robotlike to the right runway. A film image fades in, all six spots come on, and two dancers are revealed on the left runway. Simultaneously, the dancers and the saxophonist move down the runways in opposite directions: as they do so, the music changes (from R & B to a smooth, then to a shrill sound), as do the styles of the dancers—in effect, they rehearse a short history of the last three decades in popular dance. All this happens under the aegis of a motionless film image of a Greek athlete who acts as a colossal guardian. In "Surrender," we again have images at once less and more real than life—seductive simulations, in this case, of pop forms of music and dance, which are seen to be even more manipulative than the high-art forms in "Sound Distance." The title "Surrender" catches this duality nicely: it speaks at once of romantic seduction and authoritarian subjection.

Now, the entire three-part performance has a "Host" (played at the Corcoran by Eric Bogosian) who ushers the audience to the site of each piece and introduces it with an apposite anecdote or quotation. "Culture," he warns us at this point, "is not a burden, it is an opportunity. It begins with order, grows with liberty, and dies in chaos." This chaos, often a pretext for a return to authoritarian order, is simulated in "Empire." A horizontal rank of 16 spotlights appears amidst smoke and music for brass, strings and organ. The effect—the light colonnade and the fanfare music—evokes the spectacle at its most explicit. (One thinks of the "cathedral of ice" at the 1935 Tempelhof rally in Berlin, but this spectacle is



Above, another view of* Love Police, *lacquer on aluminum, bronze, charcoal, graphite, paint; overall approx. 24 feet wide.
Right,* Noweverybody, *1982-83, charcoal, graphite, ink on paper, 96 by 192 inches; bronze figure, 79 inches high (detail below).



contemporary: Longo describes the music, written by Joe Hannan, as "a cross between Wagner and *Close Encounters of the Third Kind.*")

Now, as the rank of lights ascends, the music becomes martial, and male and female dancers in evening dress file in. Slowly the lights turn toward the audience, the music shifts to a waltz and the couples dance. More and more dancers appear—in waves—as the music accelerates. Soon they are pressed against the audience in one rhythmic mass. Suddenly, an air-raid siren sounds, and the music and lights are cut. The performance ends with "the clarion call of trumpets," the spectacular signal of war.

In each piece of *Empire*, then, elements of spectacle are broken down, stilled, reframed—so that we are paradoxically made aware of our own seduction. This, in turn, allows us to see how the spectacle functions. Unlike a typical representation which works via our faith in its realism, the spectacle works via our fascination with the hyperreal, the better-than-real.

Longo used another symbol of empire to announce his recent two-gallery extravaganza (seven huge drawings, reliefs and relief/drawings)—a poster of an equestrian statue, seen from below and cropped headless. Here again, a freighted image is reframed in order to see how its rhetoric works on us now. Perhaps the best example of the monument, the equestrian statue binds a public via symbolic representation to a leader, an event, a place—i.e., to a given history and reality. We associate it with empires, but it is found in "republics" too. (In fact, the statue here is of the great liberator Simón Bolívar, who sits on Central Park South in New York City.) That such representations vary in meaning is no surprise (Longo is obviously interested in how they are "retooled" in time and from state to state); what is a surprise is that so many states—fascist, democratic, etc.—invest, at least officially, in the same type of representation, the same model of the historical and the real.

This "investment" in representation is explored most astutely in Eisenstein's film *October*.[9] Authority—of the old regime of empire and of the old rhetoric (narrative, symbolic, etc.) of art—is figured there famously in the statue of

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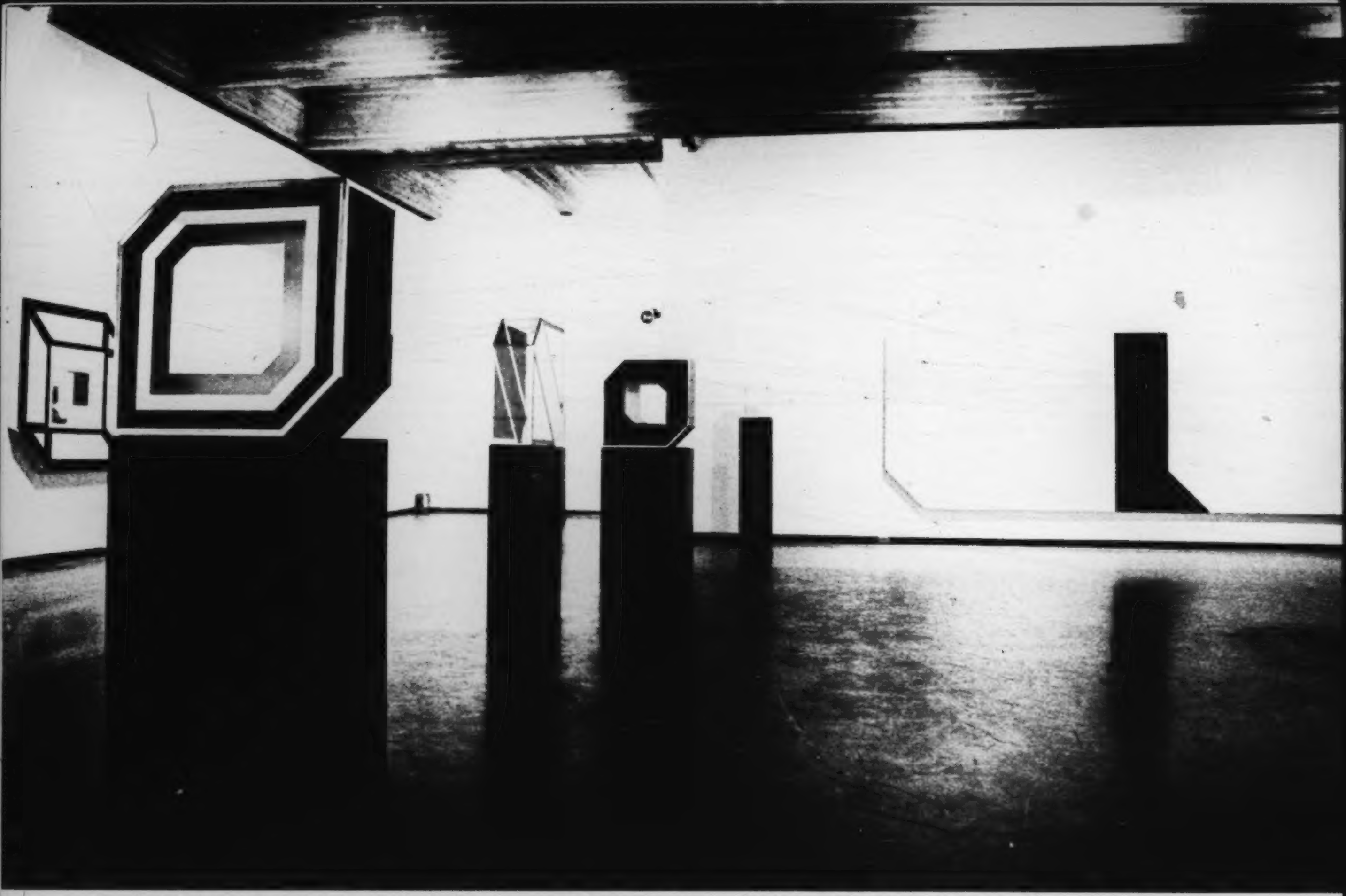
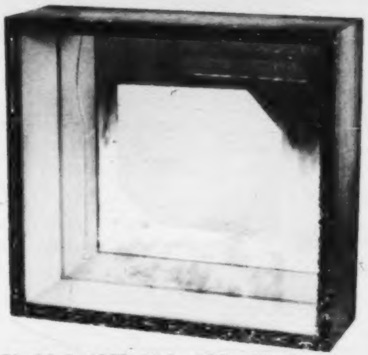


Installation view, "Larry Bell: the Sixties" at the Museum of Fine Arts, Museum of New Mexico, Santa Fe, Sept. 17–Dec. 5, 1982. From left to right: Ghost Box *(1962–63),* Death Hollow *(1962–63),* The Aquarium *(1962–63),* Untitled 1962–63, Untitled 1961, Untitled 1960.

Six-Sided Constructions

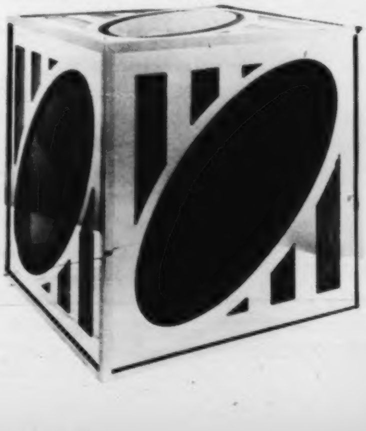
Seen in a recent retrospective, Larry Bell's '60s works—obsessive variations on a single theme, the cube—appeared quite different than when first exhibited. Here, six ways they were originally viewed, followed by six ways of viewing them today.

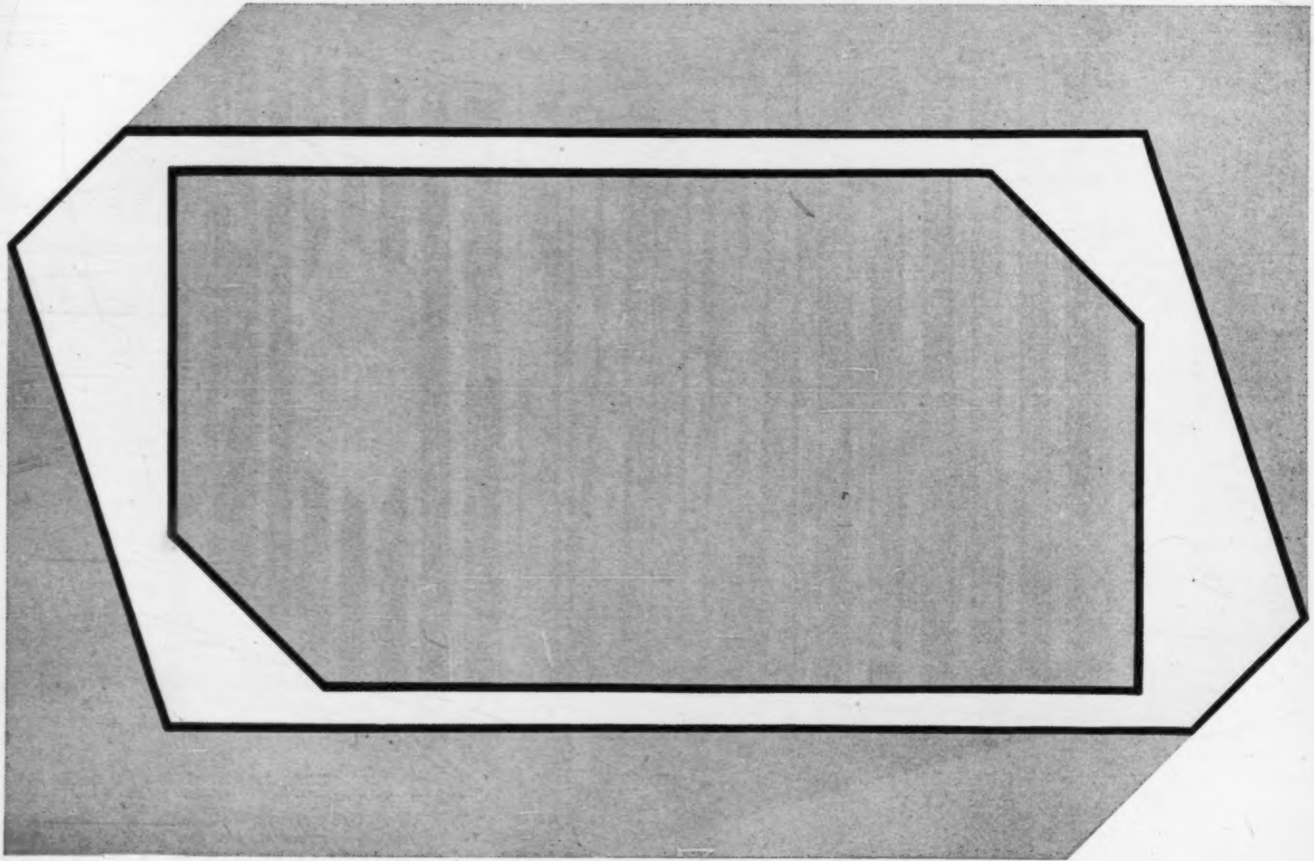
BY CARRIE RICKEY



Untitled, *1959, 11 by 12 by 4 inches.*

Untitled, *1964, 2 by 2 by 2 feet.*





Lil' Orphan Annie, *1960, acrylic on canvas, 8 by 12 feet.*

Six ways of seeing Larry Bell's work during the '60s:

1. Essentially a painter obsessed with the primacy of the cube, Bell deconstructed and reconstructed his homage to the square in shaped canvases—corners notched to imply the cube silhouette—before stepping back from the wall and making explicit the implicit in his three-dimensional glass-and-steel boxes. As a sculptor of volumes that were, in the jargon, "all about" flatness, Bell inverted the formula of Cubist painters (whose canvases were 2-dimensional diagrams of the fourth dimension) and reinterpreted Cubism for the space age with *literally* Cubist primary structures equally indebted to Georges Braque and Josef Albers.

2. Bell, loyal clansman of the Ferus Gallery fraternity in Los Angeles (numbering among his brethren Robert Irwin, Billy Al Bengston, Ken Price and John Altoon), early recognized the significance of an artwork's context: the site could color or temper the object. Reflecting and refracting their environment, Bell's mirrored and glass cubes were barometers of their immediate climate. Like the mass-market phenomenon, "mood rings," Bell's boxes signalled changes in the atmosphere (both emotional and physical), a concern of likeminded site-specifists Robert Irwin and James Turrell.

3. Although primary structures, Bell's squares seemed capable of endless mutations, their reflective capacity involving the viewer/voyeur in a manifestly literal manner. As the spectator compassed a Bell mirrored box and peeked inside, her reflection became part of the object, integral to the experience of it. By engaging the audience in this way Bell's works connected with the participatory art of Happenings and similar events while also alluding to art's existential panic: is there art without an audience? Bell's boxes answered in the negative; his boxes were only complete by insinuating that the viewer was accomplice, accessory after the fact in the sculptural act.

4. Boxes evoke compelling associations—i.e., surprise packages—and they presume a hotsy-totsy art historical predecessor—i.e., Joseph Cornell. Bell subverted these associations by making boxes that were, essentially, empty. His glass, mirror and chrome configurations were hard-edged, slick barren vessels to be filled by the atmosphere and by the spectator. These boxes don't reveal or conceal personal fetishes à la Cornell; rather, they're public receptacles, impenetrable, and full of . . . air.

5. What are the connotations of the shape and the materials of Bell's '60s cubes? For starters, they're square and "square" carried a pejorative meaning during the '60s, implying unhip, conventional, unimaginative. Boxes evoke associations of sorting, pigeonholing, organization. And the black box (which, indeed, some of Bell's were, made opaque with epoxy paint) represented the unknown, possibly a Pandora package, unleashing devastation if opened. Glass? Fragility, to be sure; Bell's boxes were not and are not shatterproof. The emotional resonance of his '60s work straddled two milieus. Like funhouse furnishings, his mirrored boxes played with distortion and gave us a taste of infinity as we glimpsed

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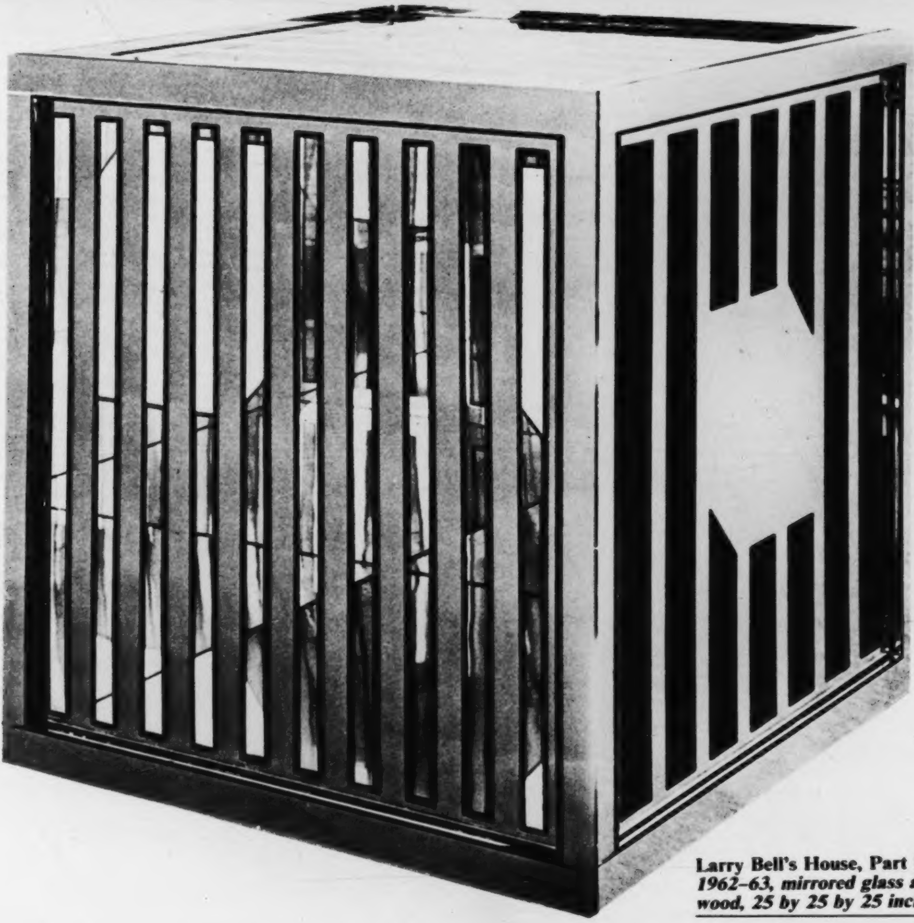


Larry Bell's House, Part II, ***1962–63, mirrored glass and wood, 25 by 25 by 25 inches.***

multiplied reflections of our own reflections. Though this is an idea that would be at home in a carny hall-of-mirrors, Bell executed it with the detachment of reductively simple geometry and a certain slickness of material. His was a sober funhouse; far from disorderly chaos, his hall of mirrors was organized, spick-and-span.

Six ways of seeing Larry Bell's '60s work during the '80s:

1. Omigosh! These sculptures of plane geometry could be maquettes for, or components of, modernist architecture. Seeing all the boxes together is like looking at the Park Avenue corridor of glass-and-steel volumes. From an '80s vantage, it looks as though Bell's spiritual fathers are Mies and Le Corbusier. Like them, Bell addressed the idea of a generic, no-frills formalism.

2. The mirror stage: as the French analyst Jacques Lacan theorized that an infant's ego develops as it regards itself in the looking-glass, so Bell's artistic ego evolved in these boxes that seem to look at themselves looking at themselves while subjecting viewers to a likeminded reflection, or self-validation. Bell thereby implicated the audience in the art work, forcing us to become witness to another primal act: art-making.

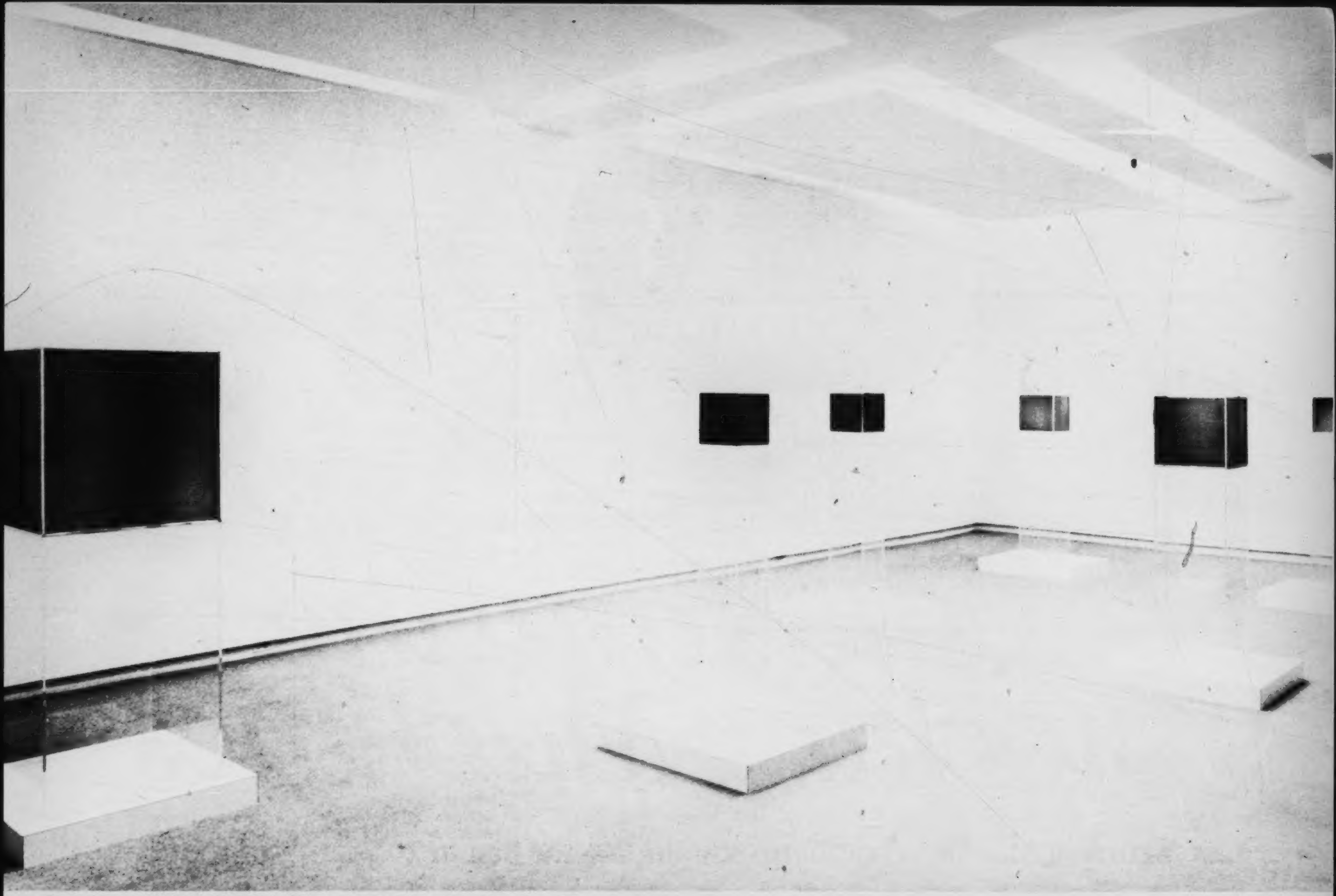
3. In requiring the viewer's presence to more or less complete the piece, Bell implicitly referred to the necessity of an art audience. Flattering the viewer by her importance, though, fed a kind of cultural narcissism, a canny presage of what Tom Wolfe called The Me Generation (in the '70s) and what Christopher Lasch deplored as a social cul-de-sac.

4. Certain of the "entrances," or peepholes, into Bell's sculpture have a typically '60s morphology —stylized forms so much a part of '60s culture that though unremarkable at the time, they induce nostalgia now. Take the crossed, overlapping ovals: they at once refer to the rings of Saturn and to the atomic energy symbol. The conquest of space and atomic power, so fundamental to '60s consciousness, are unconscious allusions here.

5. Precocious Duchampism, a key to the playful, revisionist qualities of the decade, informs Bell's work though Bell was working this way well before the Pasadena Museum and MOMA Duchamp retrospectives. The sense of preserved atmosphere within Bell's boxes reminds me of Duchamp's *50cc of Paris Air*, an ampule/readymade containing air. Bell's choice of glass as a sculptural material refers to Duchamp's *Large Glass*; many of Bell's early peices are cracked like the Duchamp. The voyeuristic aspect and prescribed vantage from which to see into the boxes share features with Duchamp's *Etant Donné*, a piece Bell could not possibly have seen when he did his early boxes.

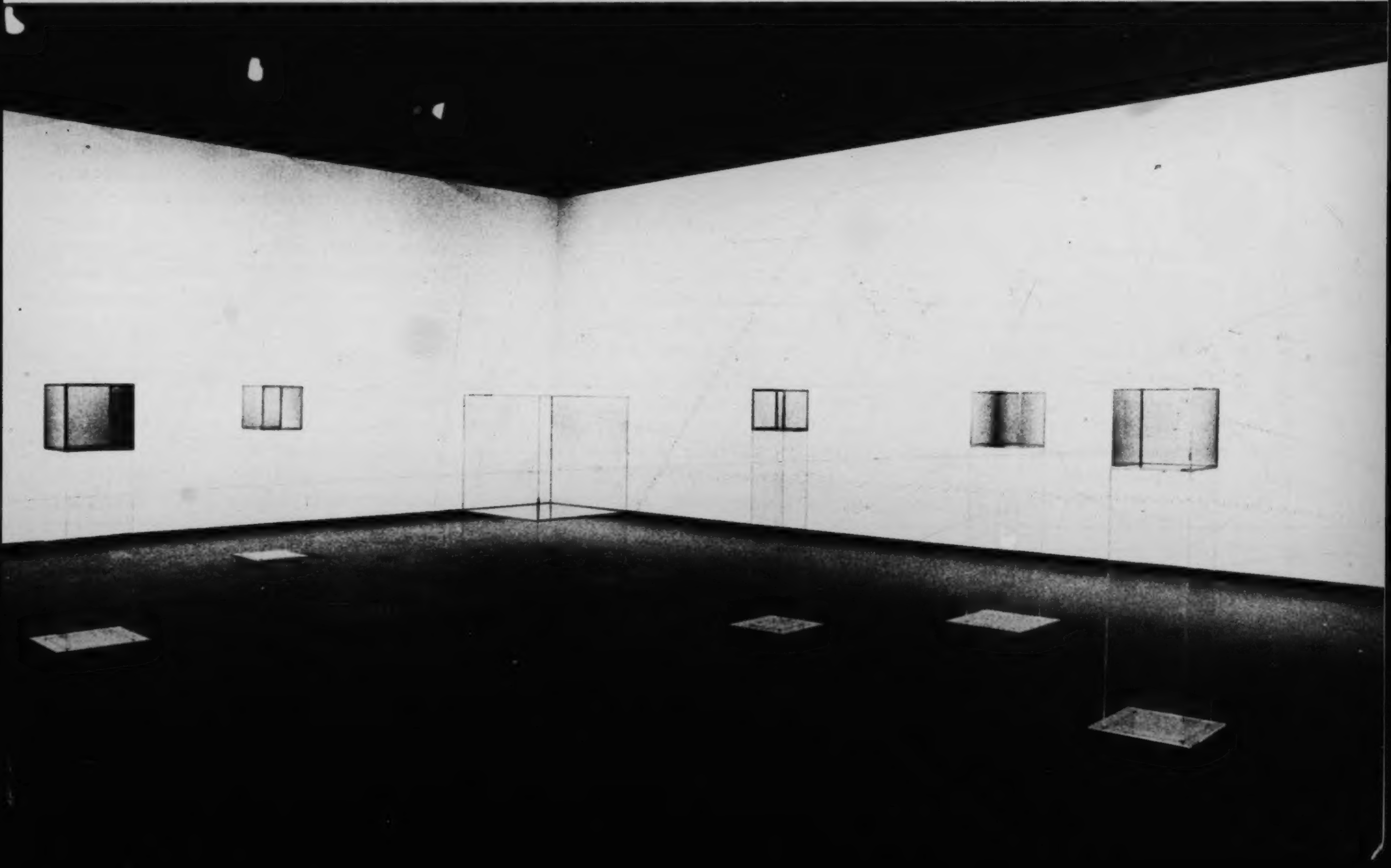
6. Ultimately, Bell's '60s boxes, like Duchamp's *Large Glass*, characterize a chief conceit of 20th century art. We want to see through art—and can, literally, because it's glass—but we also want it to reflect our lives. It's the old mirror-versus-lamp enigma of literature: is art the looking-glass reflecting or the lamp illuminating our lives? Bell's '60s work—as seen at this 1982 retrospective—insisted that art shouldn't be an either/or situation. It was both/and: we should see through it, and through our reflections. □

Author: ***Carrie Rickey writes about film and art and is working on a book about Hollywood.***



Installation of Bell's Untitled Cubes *(1965–69) at the Museum of Fine Arts, Santa Fe.*

Installation of Untitled Cubes *at the Pace Gallery, New York City, November 1965.*



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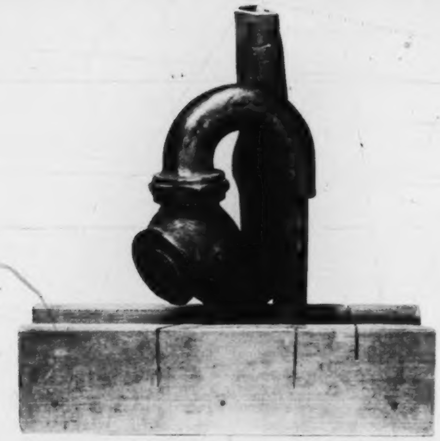


Morton Schamberg: God, 1918, assemblage, 10 1/2 inches high. Philadelphia Museum of Art.

Venus and the Stocking Machines

A current Morton Schamberg exhibition—the first in 20 years—introduces a number of recently discovered works that force us to revise our general ideas about the machinist esthetic of the early 20th century.

BY JULIA BALLERINI

From textbooks we know Morton Schamberg as the maker of the ironic *God* (1918)—a plumbing trap wedged upright in a miter box—and as the author of crisp paintings of machines, many of which are now in the Societé Anonyme Collection at Yale and the Arensberg Collection at the Philadelphia Museum. We may also be familiar with some of the photographs of city scenes he exhibited in 1917, along with similar views by Paul Strand and Charles Sheeler. But these examples do not prepare us for the range and characteristics of Schamberg's work as a whole.

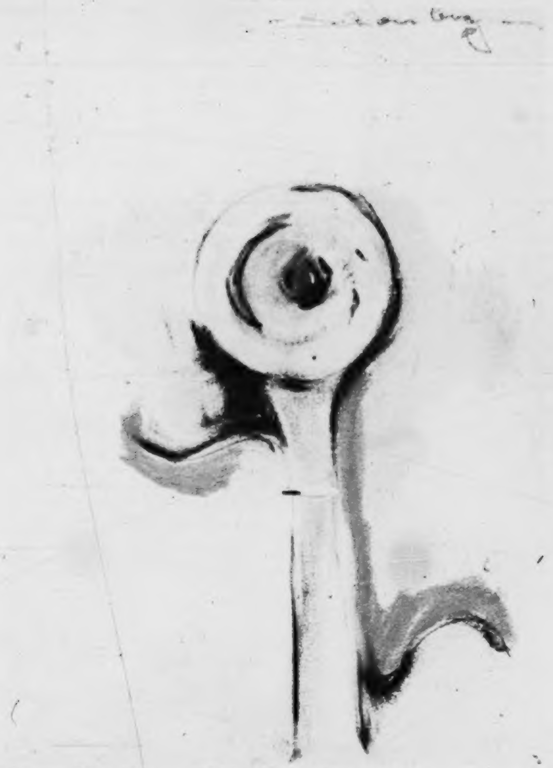
Among the 64 Schamberg oils, watercolors and pastels (plus one photograph) recently exhibited at the Salander–O'Reilly Galleries in New York were 16 recently discovered small pastels of machine parts (all probably dating from 1915–16), which have never before been exhibited or published.[1] Though related to Schamberg's other work, and although most are signed and some are dated, these exquisite, provocative works possess an intensity and freedom of execution which suggest that they are much more private than Schamberg's larger, more restrained oils and watercolors. Not only do the pastels modify our viewing of his other work; they also force us to revise our general ideas about the machinist esthetic of the early 20th century.

The pastels first captivate by their color: raspberry-sherbert pinks combine with flip accents of turquoise and royal blues. There are aniline reds, lemon-rind and soft dun yellows throughout. There is also a great deal of orange—an orange of marigolds turned tough rather than tangy—and accents of storybook-tree greens. The most pulsating colors are a range of purples, which seem to swell and abate. And there is black—Cézannesque—confirming a contour here and there, but denying fixity as its trajectories are interrupted, opposing and yielding to other colors, unsettling certitudes.

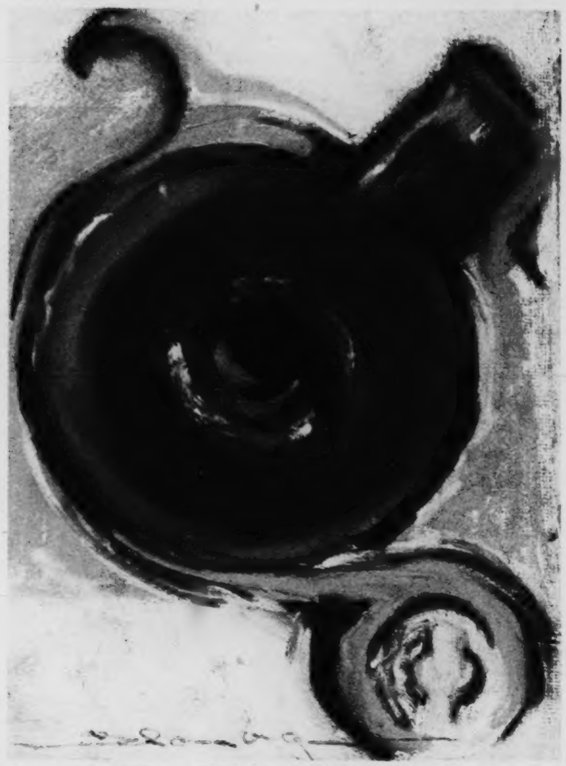
Although the forms in these pastels seem abstract and secondary, sunken back as they are into color, they represent parts of actual machines that Schamberg drew from catalogues of cotton-stocking manufacturing apparatus.[2] He insistently chose circular forms with a central pivot—rotary spools, drive wheels, pulleys. At times there is one disk, at others two. Although many appear to be passing devices for thread or fabric, the itineraries they suggest are never completed.

We cannot tell if these disks are in motion or repose. They do not speak of the activity of technology, nor of its adventure (as do some Italian Futurist works), nor of its competence (as do some works by Lozowick, for example). In Schamberg, motion—if it exists at all—is bedded in battings of color, made infinite rather than temporal. If there is an image of speed and power in these works, then it is in such excess that it becomes an image of repose. Exterior friction is eliminated in favor of a state of coenaesthesis. Schamberg gives us a condition, not a process.

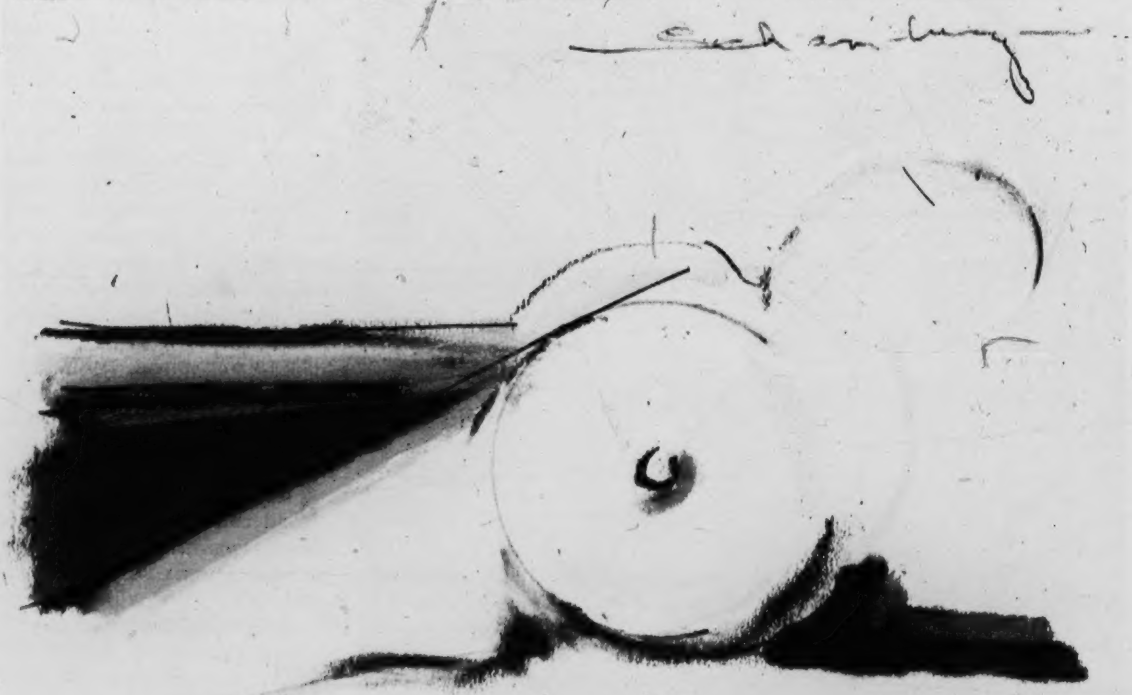
As a condition, these machine parts



Composition #21, *ca. 1915–16, pastel on paper, 7 ⅞ by 5 ⅞ inches. Salander-O'Reilly Galleries.*



Composition #22, *ca. 1915–16, pastel on paper, 7 ¾ by 6 inches. Salander-O'Reilly Galleries.*



Composition #19, *ca. 1915–16, pastel on paper, 5 ⅞ by 7 ⅞ inches. Salander-O'Reilly Galleries.*

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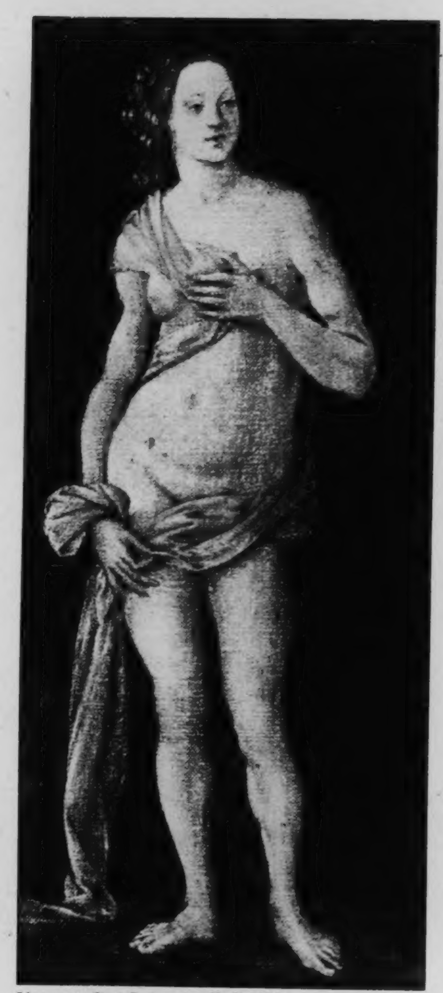
are not only disembodied in their color, but exist in no definable space. They are not placed upon any particular surface, nor set against any specific plane. They float in their own atmosphere. At most, some of the disks are set in pink and turquoise halos. No light is cast upon them and they cast no shadows. They are illuminated only from within, by the vibrancy of their own coloration.

Schamberg's machinist paintings have been called "as beautiful as flowers."[3] It has been implied, or tacitly assumed, that this "beauty" refers to the machines themselves, that these works form part of an "esthetic stance" towards machines—a stance which, although it "essentially cut the machine off from its causes and effect . . . [implies] a positive attitude towards the machine."[4] However, the discovery of Schamberg's previously unknown pastels requires us to expand and modify this notion.

We can begin within the context of Schamberg's own work. Fortunately, the Salander-O'Reilly exhibition provided a broad range of examples. Here it is possible to indicate only a few, to suggest one aspect of Schamberg's work—inevitably giving short shrift to others. The winter of 1908–09 appears to have been a key moment in Schamberg's development. Having completed his studies at the Pennsylvania Academy of Fine Arts (where, along with his close friend Sheeler, he studied under William Merritt Chase), he traveled to Florence and Siena. According to his contemporary Walter Pach, it was there that Schamberg discovered "the meaning of the great tradition which was to open his eyes to the falsity . . . of nineteenth-century naturalism."[5]

In that winter of 1908–09 Schamberg made three copies from Renaissance masters—the *Duchess of Urbino* after Piero della Francesca, a *Venus* after Lorenzo di Credi, and the *David* of Michelangelo (now lost)—as well as copies of Greco-Egyptian portraits (also lost). He evidently considered these paintings as more than mere exercises, since he included them in his one-man exhibition of January 1910 at the McClees Galleries in Philadelphia. The copy from Piero is faithful, although it seems to emphasize the painting's vertical/horizontal structure at the expense of some of the subtleties of Piero's landscape.



Venus (after Lorenzo di Credi), 1908–09, oil on canvas, ca. 14 inches high. Private collection.

In Schamberg's copy of di Credi's Venus the trajectory of the veil is illogical; as a relative remarked of his machine paintings, "The goddamn thing wouldn't work."

Although the experience of Piero was paramount to Schamberg's search for a compositional mode, the di Credi *Venus* may well be more pertinent. She stands, gazing off to our right in an awkward, lumpish contrapposto. A length of cloth wends its way around her body. Her right thumb and forefinger hold one end delicately across her pelvis from where the swath ascends around her back to the front of her torso. There the fabric is caught between her breasts by her other hand. Her right breast, encircled on three sides by cloth, is also accented by the direction of her hand and by an unexpected concavity in her right arm. The veil continues over her shoulders and presumably falls to wind around her right wrist and from there to the ground, but this last part of its trajectory is illogical. As a Schamberg relative remarked of his machine paintings, "The goddamn thing wouldn't work."[6]

"On his return to Paris," Pach continues, "he was ready to appreciate what the great Frenchmen of our time had accomplished." A 1911 *Landscape (with Clouds)* shows Schamberg right in step with an admixture of expressive Fauvism on the edge of Orphism, individualized by his unusual but consistent use of color. From this landscape it would also seem that Schamberg had been looking at van Gogh, who had structured many of his canvases after medieval and Renaissance works. Perhaps coincidentally, but tellingly nonetheless, if this landscape is upended so that its left side becomes its base, the configuration of the clouds assumes a pattern similar to that of the veil and breast of Schamberg's *Venus* copy. In any case, there are forces at work in this painting which transcend the mere rendition of a natural scene.

By 1912 Schamberg's style had assumed Cubist associations, as demonstrated in the 1913 *Figure A (Geometrical Patterns)*, after a 1909 Matisse *Back*. If, as has been claimed, "Cubism appealed [to the artists of this generation] as a search for fundamentals, for the essential truths of the material world,"[7] then Schamberg here has pitted materiality against the dematerializing tendencies of juxtaposed planes as well as colors. The contiguous surfaces of the nude welter in oranges, ochers, yellows and pinks, spreading out her body against a glowing mandorla curve of nocturnal blues.

It was at this time, as early as 1912, that Schamberg first began to consider using machines as subjects for his paintings; apparently, in the Armory Show of 1913, he exhibited a canvas (now lost) which depicted a telephone, among other things.[8] This early date suggests that Schamberg's machinist tendencies developed independently, despite his affiliations with the pre-Dada French context within which, given his lack of irony (*God* excepted), he has never been comfortably placed.[9]

Certainly the structural concerns

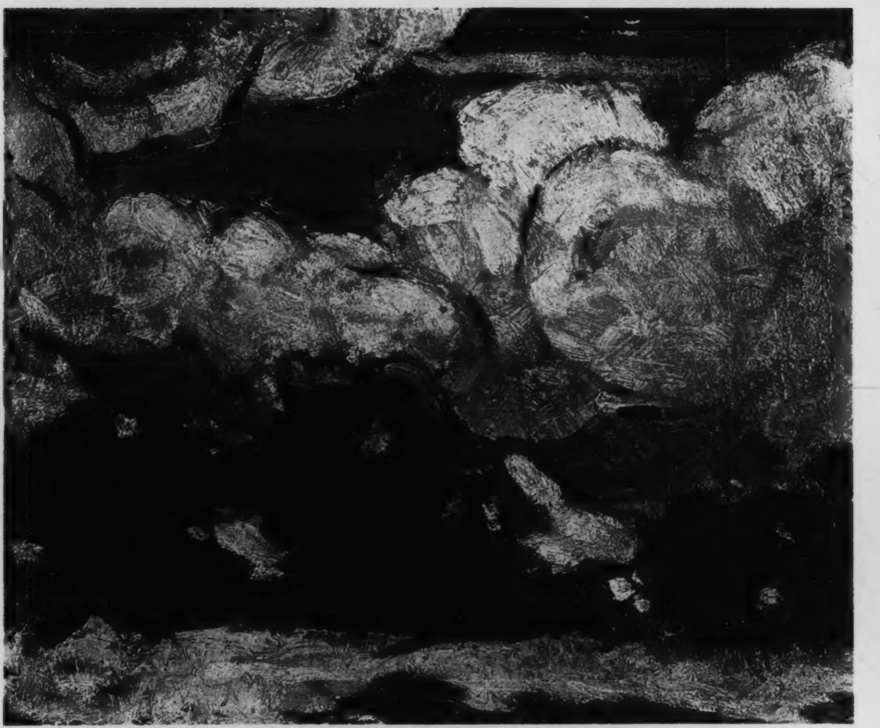
that run throughout Schamberg's work indicate that the order and logic of machinery would appeal to him. Apart from his interest in Piero, he was, like many of his contemporaries, a student of architecture and mechanical drawing. But his machines, the pastels in particular, are far from orderly or logical; they are sensuous and romantic. Perhaps, then, a different aspect of his formation deserves more emphasis.

Apart from such personal factors as the death of his mother while he was still a child, and the marriage of his close friend Fanette Reider to another man (she was until 1912 the model for many of his paintings), it is important to consider what it might have meant to belong to a generation which reached maturity during the bewildering first age of "full mechanization."[10] Changes in the modes of the production of goods, of communication and travel were unsettling to the minds and senses of Schamberg's generation. As Henry Adams wrote in 1900:

> Man had translated himself into a new universe which had no common scale of measurement with the old. He had entered a supersensual world, in which he could measure nothing except by chance collisions of movements imperceptible to his senses . . . physics stark mad in metaphysics.[11]

Some, such as the Futurists and Dadaists, reacted with irony, buffoonery and, at times, anger, in their attempts—often valid—to form a new vocabulary with which to confront a different world. Schamberg's response was more tender and conciliatory. He tended to interpret the new energy of the machine in terms of previously known forces, whether psychic or physical. Or, conversely, he would collocate known forces to the image of the machine. Adams himself wrote that "in America, neither Venus or Virgin ever had value as a force—at most as sentiment," and suggested that the machine possesses that missing force. He characterized the dynamo's rays of energy as "immediate modes of the divine substance."[12]

It is unlikely that Schamberg was familiar with Adams's essay (privately circulated in 1907, but not published until 1918, the year of Schamberg's death). Nonetheless, by 1915–16, when he came to realize his machinist oils and pastels, his immediate ambient was replete with imagery of the machine incarnate, especially in female form (albeit with irony). Duchamp had begun work on *The Bride Stripped Bare by Her Bachelors, Even* (which Schamberg would have known, being an habi-


Landscape (with Clouds), *ca. 1910–11, oil on panel, 5 ¾ by 6 ¾ inches.*

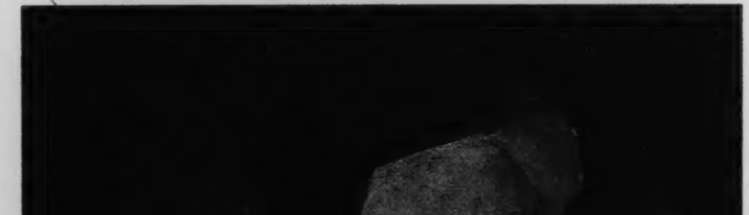


Figure A (Geometrical Patterns), *1913, oil on canvas, 32 by 26 inches.*

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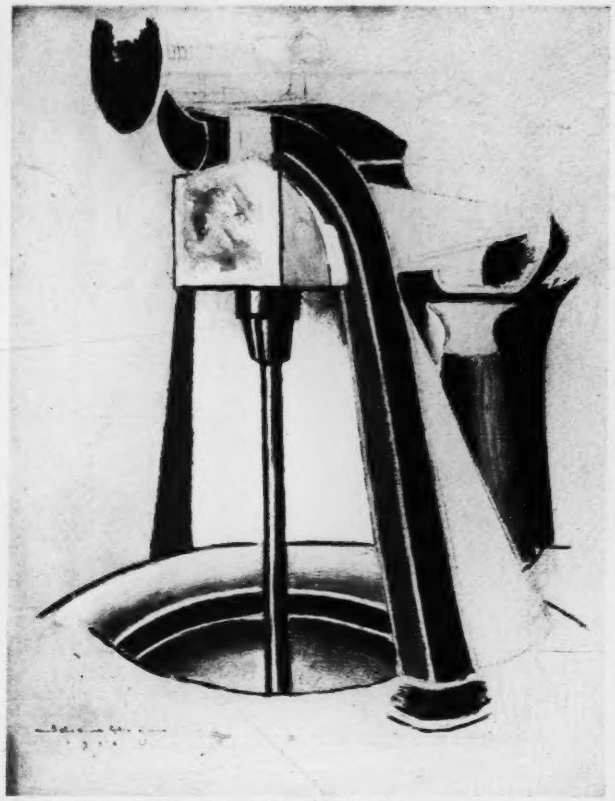
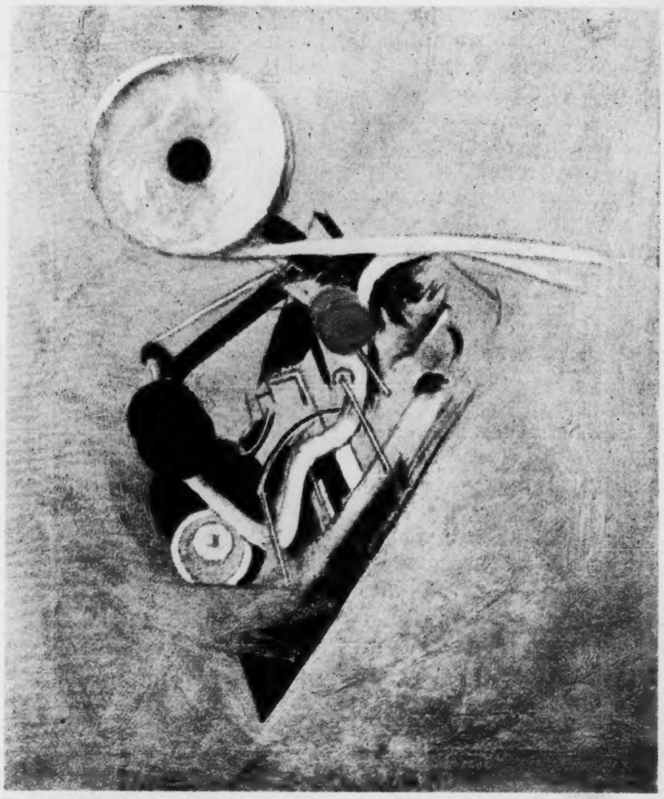


Painting VII (Machine Forms, The Well), ***1916, oil on canvas, 18 1/8 by 14 inches. Rose Art Museum, Brandeis University.***



Painting VI (Camera Flashlight), ***1916, oil on canvas, 24 by 20 inches. Collection the children of Dr. and Mrs. Ira Leo Schamberg.***

tué of the Arensbergs) perhaps as early as 1912. By 1915 Picabia had published his immaculate conception *Fille née sans mère* as well as his spark plug *Portrait d'une jeune fille américaine.*[13] Not surprisingly, the one machine painting by Schamberg that is not derived from an actual piece of equipment is related to Jean Crotti's *Les Forces mécaniques de l'amour en mouvement* (1916).[14] Schamberg would undoubtably have read Paul Haviland's statement in the 1915 September-October issue of *291*: "Man has made the machine in his own image. She has limbs which act; lungs which breathe; a heart which beats; a nervous system through which runs electricity." And, in keeping with the machine-religion association, Schamberg would probably also have known Picabia's machine drawing *Fantasie* (1915), which carries the inscription "Man created God in His image."

Since Schamberg's pastels are so lacking in mechanical qualities and so full of soft, sensual forms, it does not seem inappropriate to consider them as a displaced Venus image, or at least as a merging of the energies of machine and goddess. The formal configurations of many of the pastels, in particular the insistent disk-pivot/breast-nipple shape, seem to support such an interpretation. If upended, two of the pastels are formally similar to the early di Credi *Venus.*[15] We might also consider the function of these machines: the transmutation of matter. Raw natural material (cotton) is sent on an itinerary through spools and wheels and pulleys to be transformed into ladies' stockings, much as the long drapery winds about the body of Venus, eroticizing that which it simultaneously conceals and reveals. And what is a miracle but the transformation of nature—usually eroticized?[16]

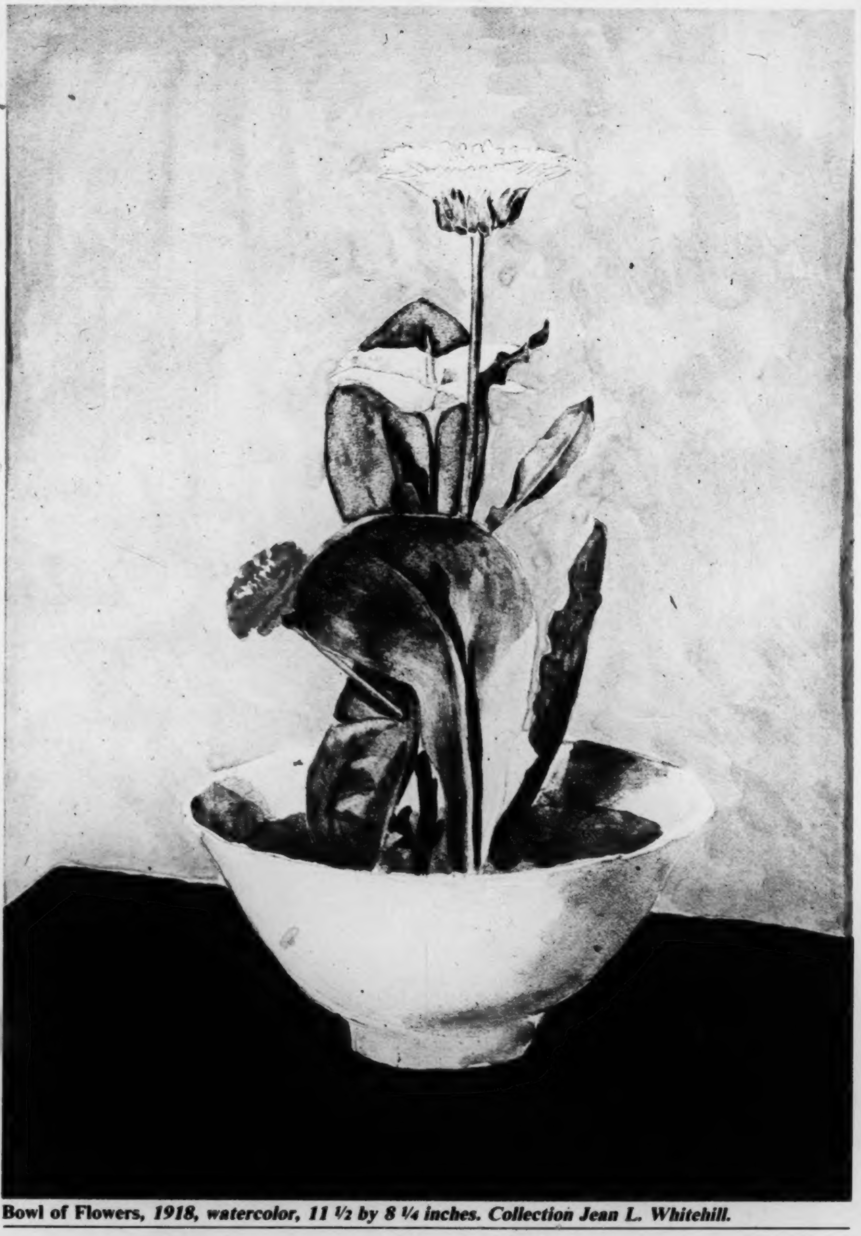
When we turn, then, to the less colorful, more precise oils and watercolors contemporary to and immediately following these pastels they become, by contrast, models of restraint and of renunciation—virginal. Especially in that the virgin can be, and has been, considered a life-giving force distilled from the sexual energy of Venus.[17] (Duchamp, to take a figure directly associated with Schamberg, believed that eroticism underlay the cult of the Virgin.)[18] *Painting VI* (1916), often mistitled *Camera Flashlight* (actually a textile splicing or threading machine),[19] is an example of Schamberg's transition in paint from a richly textured style to the austere, reductive mode of a later work such as *Painting VII* (*Machine Forms, The Well*). In this context it is not insignificant that, on the basis of these late machinist oils, Schamberg is usually considered the first of the Precisionists, a group which was also known under the monastic title of "Immaculates."

Contrasted with his pastels, Schamberg's less colorful, more precise oils become models of restraint and renunciation—virginal.

This is not to say that Schamberg's work need be considered as deliberately symbolic or allegorical. It is impossible ever fully to separate the conscious from the subconscious. It would also be misleading to consider his work as occupying a single ideological space. Rather we may think of it as a manifestation of psychological and cultural fluctuation within interstices. It is clear that, unlike many of his contemporaries, Schamberg never considered his art as a break with tradition. Rather his enterprise seems to have been, in part, to fuse the energy of a nonhuman "product of an inchoate present" to that of the life-giving forces of the past.[20]

It is questionable, given Schamberg's untimely death in 1918, whether or not he abandoned this enterprise. Certainly his *God*, which in its irony has always seemed an anomaly, can only be read, as it has been, as a product of postwar disillusionment. Yet, if one accepts the possible mythic religious connotations of his earlier work, *God* is no longer a surprising and unpredicted mutant, but rather the flip side, the dark underbelly, of faith rolled over.

A late watercolor of flowers, perhaps Schamberg's last painting, is more ambiguous. It has been interpreted as a sign of revitalized belief, yet, especially when compared to the pastels, this becomes uncertain.[21] Schamberg gives us a Trinity: passion-red zinnia ascending to dove-white lily to sun-yellow zinnia. Three flowers in a bowl set upon a table. As Gertrude Stein once wrote, "A table means a necessary place . . . it does mean that there has been a stand."[22] The deity has descended from its autonomous realm. Its container casts a shadow on the mortuary blue-gray black of a common support, set against an even pink of stilled expectations. □



Bowl of Flowers, ***1918, watercolor, 11 ½ by 8 ¼ inches. Collection Jean L. Whitehill.***

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1. Mounted in December 1982 by the Salander-O'Reilly Galleries in New York, this was the first Schamberg exhibition in 20 years. It was accompanied by an illustrated catalogue, *Morton Livingston Schamberg* (henceforth: *MLS*) with an essay by William C. Agee. The exhibition traveled to the Columbus Museum of Art and then to the Pennsylvania Academy of Fine Arts, Philadelphia (through May 6); it will also be presented at the Herbert F. Johnson Museum, Ithaca, N.Y. (Nov. 16–Dec. 23); the Milwaukee Museum (Feb. 11–Mar. 27, 1984); the Federal Reserve Board Building, Washington, D.C. (Apr.–May, '84); and the Arts Club of Chicago (Sept. 17–Nov. 3, '84). After the exhibition's close in New York, two additional pastels were discovered.
2. Agee, p. 11. See also Ben Wolf, *Morton Livingston Schamberg*, Philadelphia, University of Pennsylvania Press, 1963, p. 30. The catalogues belonged to Schamberg's brother-in-law, who was in the ladies' cotton-stocking manufacturing business.
3. Henry McBride, New York *Sun*, May 25, 1919.
4. Barbara Zabel, "The Machine as Metaphor, Model, and Microcosm: Technology in American Art, 1915–1930," *Arts*, Dec. '82, p. 100. See also Earl A. Powell III, "Morton Schamberg: The Machine as Icon," *Arts*, May '77. Powell interprets Schamberg's mechanical forms as "a reflection and precise visualization . . . of the New American myth."
5. *The Dial*, May 17, 1919.
6. Wolf, p. 30.
7. Milton Brown, *American Painting from the Armory Show to the Depression*, Princeton, Princeton University Press, 1972, p. 104.
8. *MLS*, p. 10.
9. See Agee for a reevaluation of Schamberg's originality as regards his machinist subject.
10. See Zabel for a discussion of this topic, plus bibliography.
11. "The Dynamo and the Virgin," *The Education of Henry Adams*, New York, Random House, 1931, pp. 381–82. See also Dickran Tashjian's "Henry Adams and Marcel Duchamp: Liminal Views of the Dynamo and the Virgin," *Arts*, May '77.
12. Adams, p. 383.
13. The *Fille nêe sans mère* was published in *291* in June 1915, the *Jeune fille amêricaine* in the same publication in July-August 1915.
14. Agee, p. 14.
15. *MLS*, nos. 54 and 55.
16. Roland Barthes, "Plastic," *Mythologies*, New York, Hill and Wang, 1972.
17. Tashjian, p. 106.
18. Ibid., p. 105.
19. Agee, p. 14.
20. Tashjian, p. 106.
21. Agee, pp. 16–17.
22. Gertrude Stein, *Tender Buttons*, in *Selected Writings*, ed. Carl Van Vechten, New York, Random House, 1962, p. 474.

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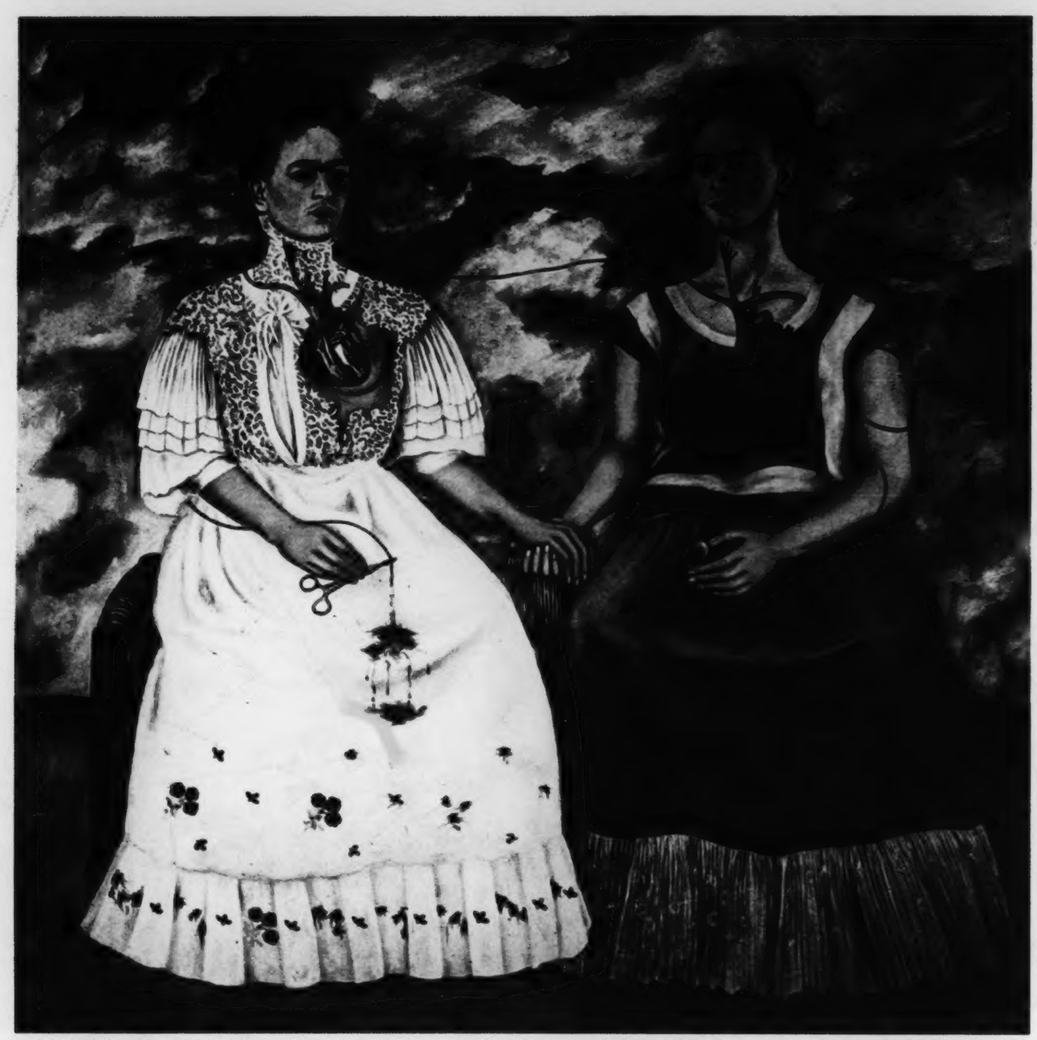
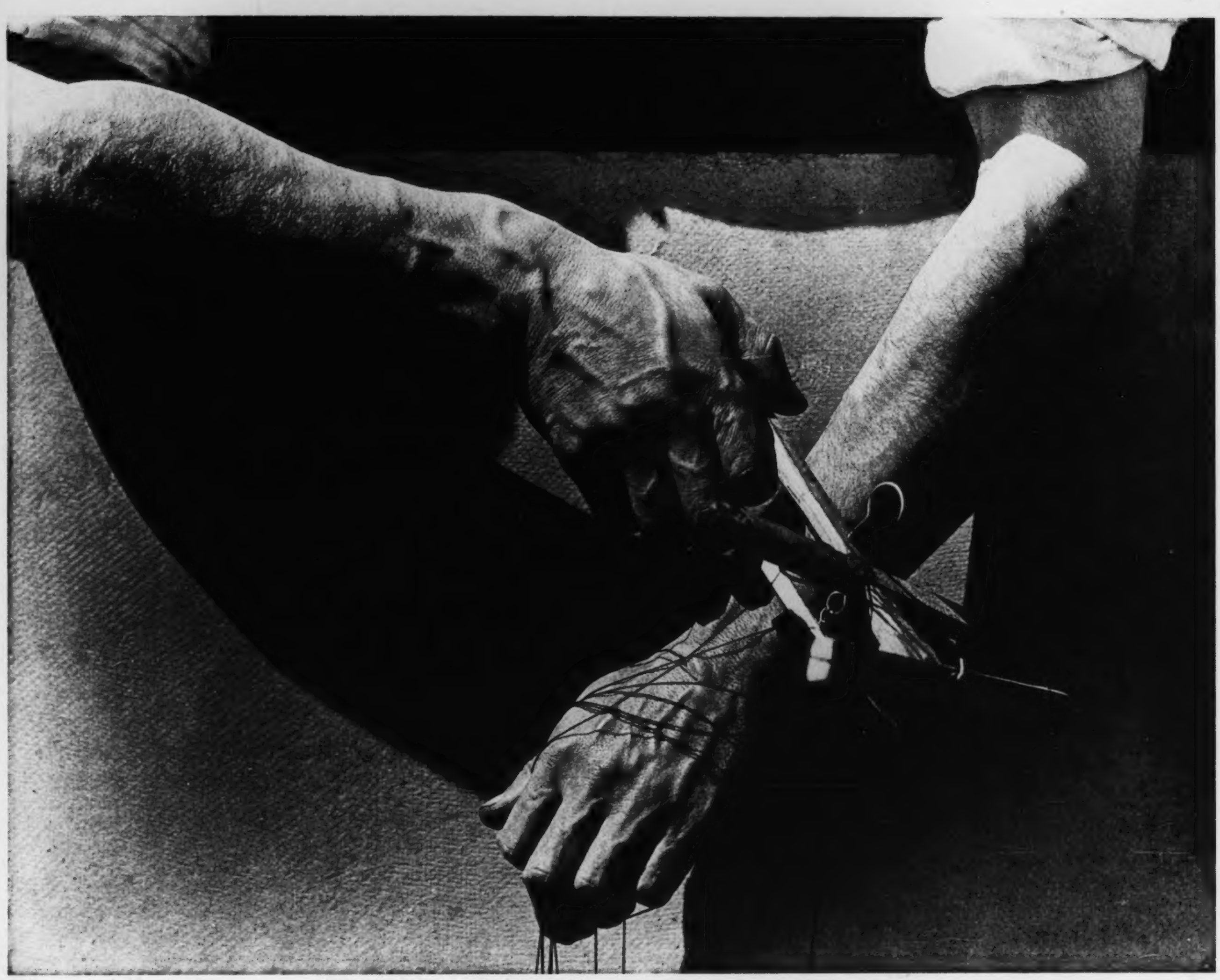


Frida Kahlo: The Two Fridas, *1939, oil on canvas, 68½ inches square. Museo de Arte Moderno, Mexico City.*

The Ribbon around the Bomb

The subjects of a current joint exhibition, Frida Kahlo and Tina Modotti—politically active women artists influenced by radical tendencies in post-revolutionary Mexico and concerned with representations of the female body—anticipated many of the questions addressed by recent feminist art.

BY MICHAEL NEWMAN



Tina Modotti:* Hands of a Puppeteer, *1926. Comitato Tina Modotti, Trieste.

As far as I know, the only image in which Frida Kahlo and Tina Modotti appear together is the *Insurrection* panel which Diego Rivera painted in 1928 as part of his mural cycle at the Ministry of Education building in Mexico City. While they are shown handing out arms to the people, both are picked out for special attention. They are brought together again in the exhibition of Frida Kahlo's paintings and Tina Modotti's photographs at the Grey Art Gallery, New York (through April 16), which was conceived by filmmakers Laura Mulvey and Peter Wollen and organized by Mark Francis of the Whitechapel Gallery, London (where it was on view last spring). Without the need for any obtrusive texts or documentation in the exhibition itself, the juxtaposition of these two artists acts like a montage in film, provoking questions which a show of either artist alone could not have raised so effectively. The brilliantly argued catalogue essay by Mulvey and Wollen is most concerned with issues of feminist esthetics and the radical possibilities of the avant-garde.[1] Inevitably, perhaps, it is the paintings of Frida Kahlo which have the greater presence on the walls of the gallery and which reflect most acutely on contemporary artists' attempts to use iconography, myth and allegory.

There are more than enough good reasons for a joint show. Apart from the obvious fact that both artists were women, both of them were influenced by radical tendencies in Mexico and both were politically active; each developed her esthetic under the shadow of a well-known male artist with whom she had an emotional relationship; and both challenged the dominant traditions of high art from a marginal position. Through explicitly political content in the case of Modotti, and through a preoccupation with self-image in the case of Kahlo, the work of both artists raises the question of "woman's body and its place in representation."[2] Finally, the juxtaposition places both artists firmly in the volatile political and cultural context of postrevolutionary Mexico. (The revolution, which began in late 1910, continued through 1915.)

There were also important differences in the backgrounds and lives of the two women which affected their careers. Tina Modotti was born in Udine, Italy in 1896 of a working class family.[3] They emigrated to the U.S. where she joined them in 1913 and worked for a time in Hollywood as an actress in silent films. Her husband, poet and painter Roubaix de l'Abrie Richey, died during a visit to Mexico in 1922 before she could join him. Modot-

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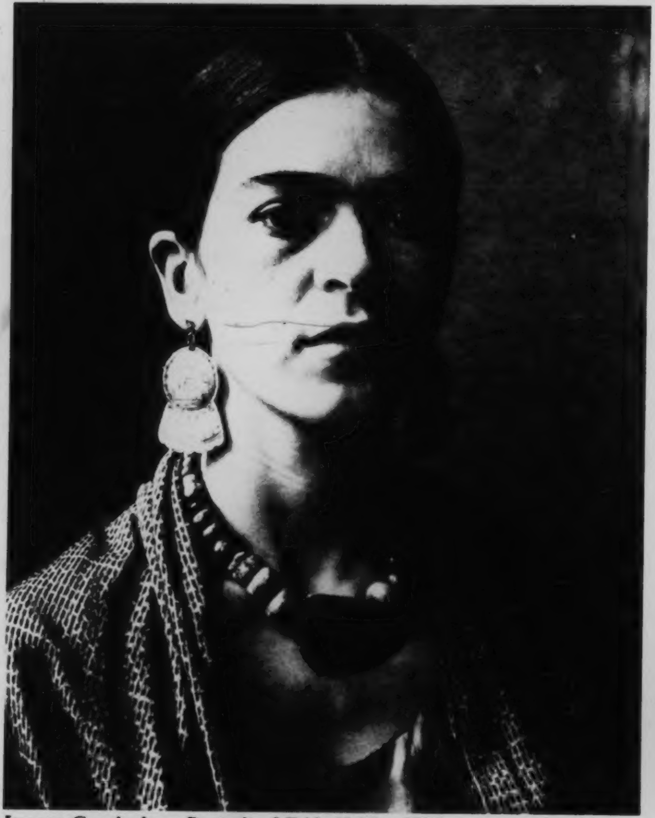


Imogen Cunningham: **Portrait of Frida Kahlo,** *1931.*

Edward Weston: **Tina Modotti.** *Comitato Tina Modotti, Trieste.*

ti returned to Mexico the following year with her lover, the photographer Edward Weston.

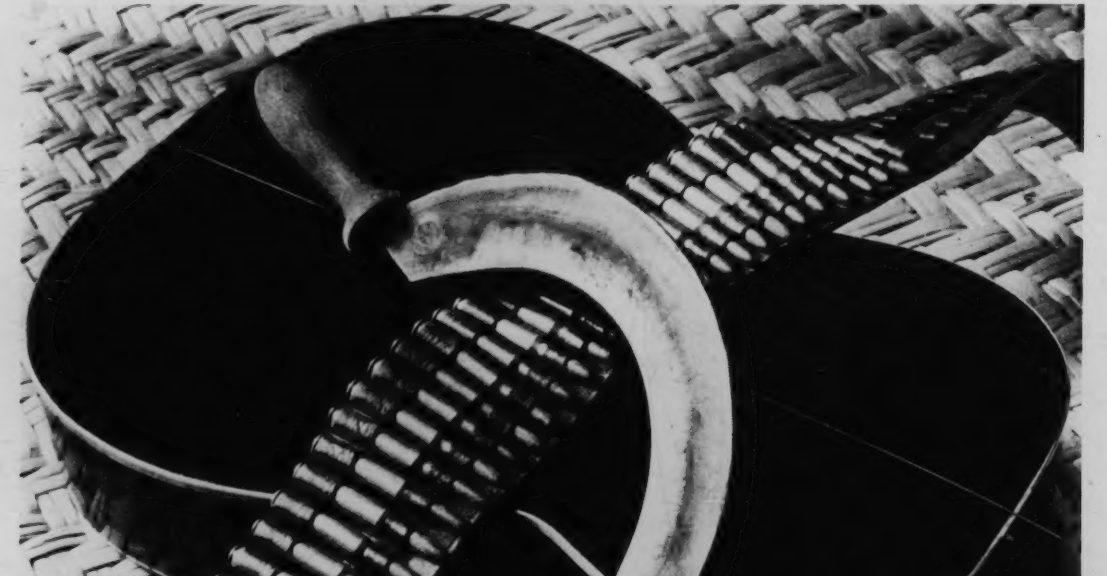
Frida Kahlo was born in 1907 in the house in Coyoacan on the outskirts of Mexico City where she died 47 years later.[4] The "Blue House" as it is known is now the Frida Kahlo museum. In the painting *My Grandparents, My Parents and I* (1936), which uses the distortions of scale of naive art, Frida stands as a naked child in the courtyard of the house represented in miniature. She holds a ribbon which joins her to her grandparents: on the side of her father, a photographer of Hungarian-Jewish origin, they float over the ocean while on the side of her mother, of Indian and colonial Spanish descent, they are suspended over the mountains of Mexico. From a bourgeois family, Frida attended Mexico's elite high school, the Preparatoria. In September 1925 she was struck by a tragedy which changed her life: a streetcar ran into the bus on which she was traveling. Her spine, pelvis and foot were smashed, and a handrail penetrated her body, exiting at the vagina. While convalescing in hospital she began to paint. In 1928 she showed her work to Diego Rivera and the following year they married.

Both Kahlo and Modotti challenged the dominant traditions of high art; both worked under the shadow of a well-known male artist and in the radical climate of Mexico in the '20s.

It was from Edward Weston that Tina Modotti learned photography, and her work is marked by his emphasis on the direct representation of the subject in pursuit of pure formal values. This is evident in the pattern of leaves in *Maize Plants,* the emphasis on light and shade in *Doorway and Steps,* the modulation of symmetry and asymmetry in *Telephone Wires,* the man on a ladder and lettering highlighted against the grid of dark steel plates of *Reservoir Tank No. 1,* and the repeated rings of *Glasses* which uses a device of avant-garde photography, the double exposure, which Weston would not have allowed himself. Together, Modotti and Weston provided illustrations for Anita Brenner's book on Mexico, *Idols Behind Altars* (1929).

Modotti's approach, however, came to diverge from Weston's in her attitude to content. Political commitment as a member of the communist party (it was she who recruited Kahlo) drew her towards an overtly political subject matter. As Peter Wollen writes in an essay on Kahlo and Modotti in his recent book, "Her aesthetic strategy, which derived originally from Weston, was independent of her ideas about content, which derived from her political experience . . . there was a tension between the two."[5] Seen from above, the sombreros of *Workers Reading El Machete* create a pattern of circles around the radical newspaper just as those in *March of the Workers* create a pattern stressing the surface of the print. The *Woman with the Anarcho-Syndicalist Black Flag* makes a striking silhouette against the light

Modotti:* Workers Reading "El Machete."** ***Comitato Tina Modotti, Trieste.



Modotti:* Composition with guitar, ammunition belt and sickle,** ***1927. Comitato Tina Modotti, Trieste.

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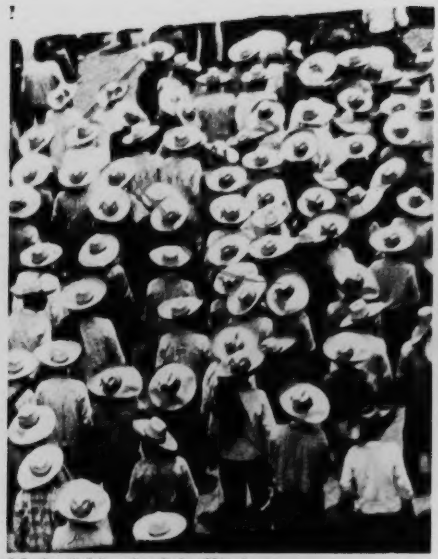
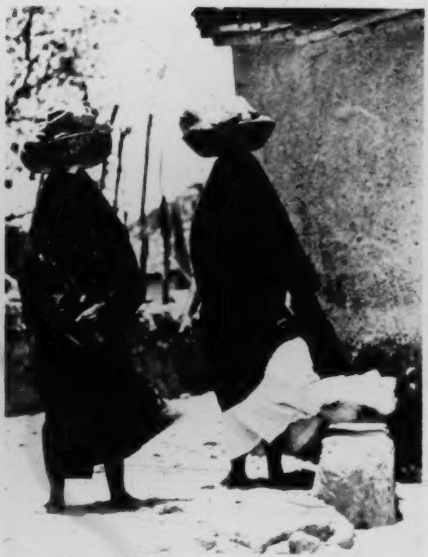


Modotti: **March of the Workers.**
Comitato Tina Modotti, Trieste.



Two Tehuana Women.
Comitato Tina Modotti, Trieste.

Elegance and Poverty.
Comitato Tina Modotti, Trieste.

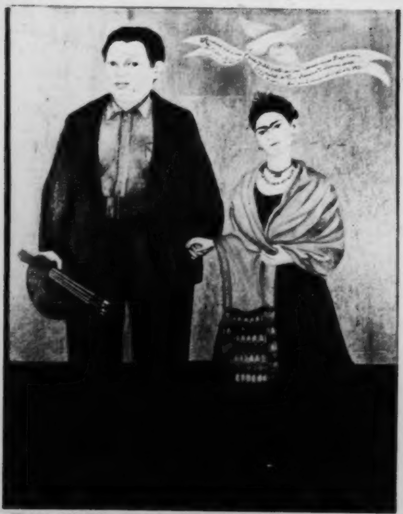
background. When Modotti photographs hands, it is important that they are hands at work, those of washerwoman or puppeteer. And objects from which Weston would have made a still-life composition become for Modotti emblems of the Mexican revolution: a guitar, a sickle and a bandolier of bullets arranged on a petate mat become attributes of the peasant revolutionary. As the catalogue states, the choice "is determined not for its denotation but for its connotation." But it is possible that this tension between content and contrived form, which makes for the interest of her work, was one of the reasons why she abandoned photography shortly after her expulsion from Mexico in 1930, in addition to the fact that she was ill at ease with the Leica which came to replace the heavier Graflex camera.

On her arrival in New Orleans after her departure from Mexico, Modotti wrote to Weston "here in the U.S. everything is seen from the 'beauty' angle—a daily here spoke of my trip and referred to me 'as a woman of striking beauty' . . . evidently women here are measured by a motion picture standard." Her reputation as a beauty had been perpetuated not only by her silent movie roles, but also by Weston's famous series of nude studies *Tina on the Azotea* (1924) where, from a high viewpoint, she is shown sleeping in the sunshine. Rivera, for a short time her lover, had also used her as a nude model, reclining and fondling a sprouting bud as *The Fertile Earth* in his mural in the agricultural college, Chapingo. Against these stereotypes of woman as passive beauty and earth mother, Modotti chose to photograph women at work and raising children—toiling, suffering, noble.

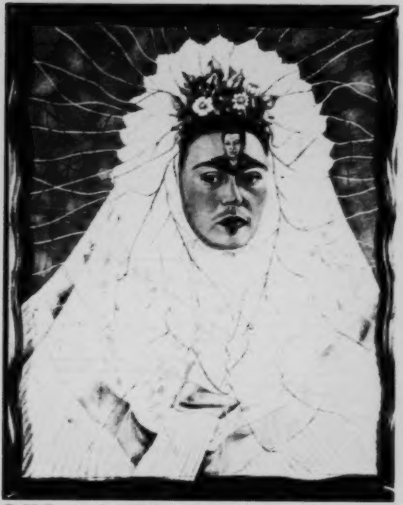
> ***From Weston, Modotti learned to straightforwardly pursue purely formal values; yet her photographs also stubbornly invoke an independent, and overtly political, content.***

The background to Frida Kahlo's work is provided by the affirmation of national identity, of *Mexicanidad*, which followed the prerevolutionary régime's slavish following of European models. At that point in Mexico's history, the surge of interest in native arts and crafts was more than primitivist: it was a sign of political affiliation. This "indigeneity" must be distinguished from the more generalized "primitivism" of European and U.S. avant-garde art movements where it is supposed that tribal cultures have access to deeper currents of feeling or a "collective unconscious." In "indigeneity" there is a distinctly nationalist component—a product of 19th-century romantic nationalism. There is no denying that for Kahlo, who was of part-European parentage and middle-class background, and who traveled to San Francisco, New York, Detroit and Paris during the 1930s, the adoption of a naive manner and the use of pre-hispanic and Catholic iconography was a deliberate choice. It was a form of role playing, like when she wore the Tehuana costume which was featured in *Vogue* and taken up by Schiaparelli. In a late work of 1951 she uses her naive style to depict herself in a wheelchair painting a realistic portrait of her doctor, Dr. Farill. But the masquerade was a way of coping with and giving a meaning to suffering: her palette is a heart, and blood drips from her brushes.

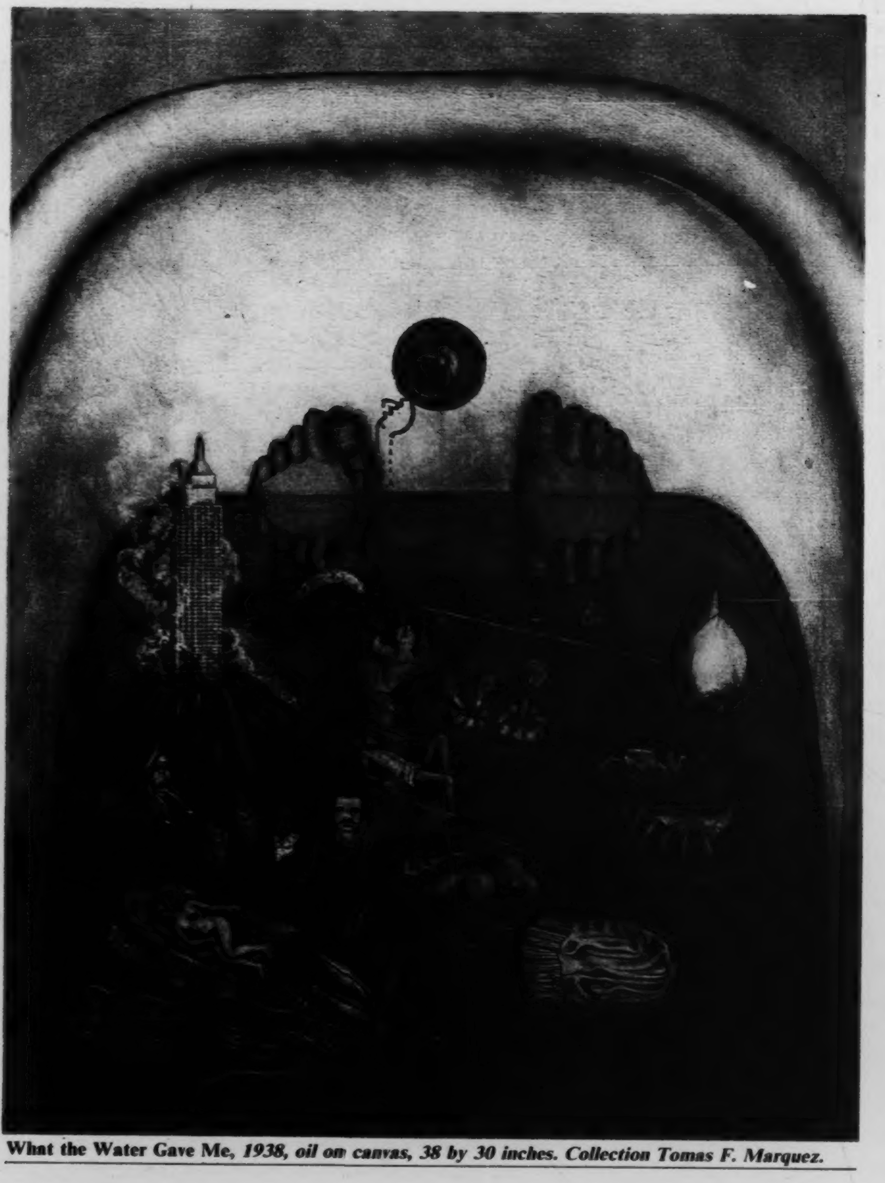
Many of the paintings encompass a persistent dualism of reference—divisions which are both personal and those of Mexican culture. In *My Nurse and I* (1937) the baby Frida with an adult-size head is held like a Christ child at the floreate breast of a masked Indian madonna while droplets of milk rain like manna into the jungle behind. In *The Two Fridas* (1939), the largest painting in the exhibition, the European Frida severs the exposed vein which links her to the tiny portrait of Diego held by the Indian Frida. In a self-portrait of 1932 she is wearing a pink ball dress and stands between the factories and skyscrapers of Detroit and the pyramids and luxuriant plant life of Mexico whose flag she holds. Opposed to the archeological fragments of Mexico's past with its mythic unity of sun and moon, male and female, is the mechanical, precisionist repetition



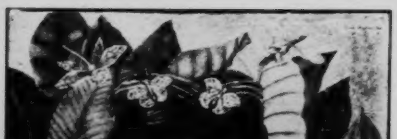
Frida Kahlo: **Frida and Diego Rivera,** ***1931. San Francisco Museum of Modern Art.***



Self Portrait, ***1940, oil on canvas, 24½ by 18¾ inches. University of Texas, Austin.***



What the Water Gave Me, ***1938, oil on canvas, 38 by 30 inches. Collection Tomas F. Marquez.***



Self-Portrait as a Tehuana, ***1943, 30 by 24 inches. Collection Mr. and Mrs. J. Selman.***

of America's future.

It is the tension between the desired wholeness and utopianism on one side and the acknowledgment of physical and historical contingency on the other that gives Kahlo's art its toughness and its pathos. She wished to identify with the fertile abundance of nature. There are a group of self-portraits in which, against a background of luxuriant tropical vegetation, the spider monkeys she kept in her garden play with her like the children she could not have. In one of these, a monkey is wearing a bow in its hair just like her, and she has given herself simian features. But this very likeness of the monkey, traditionally a symbol of lust, reveals its otherness as it almost seems to mock her as a strange, alienated being. Elsewhere—in *My Nurse and I* and the self-portrait in a Tehuana headdress with radiating plant tendrils—Kahlo identifies with the Indian at one with the land and the seasonal cycles of nature. Since World War I, Mexican cultural nationalism was reinforced by what was perceived as the failure of European civilization. Spengler's *Decline of the West* was influential, and Europeans like D.H. Lawrence and Count Herman Keyserling saw Mexico as "a culture of great depth in the sense of nearness to the earth . . . determined by a primordial life . . . the original heaviness of earth."[6] As late as 1945, after another war in Europe, Kahlo's *Moses,* the only work of hers that looks like a program

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for a mural with its pantheon of world political and spiritual leaders and religious symbols, still reflects the cosmic evolutionism of the *Ateneo* group[7] and the idea that in Mexico would be achieved a fusion of all races and cultures, uniting the principles of male and female, good and evil. This is not a successful work but it serves to remind us that even her more intimate imagery has a significance which transcends the purely personal.

In Kahlo's 1932 "Self-Portrait," fragments of Mexico's past, its mythic unity of sun and moon, male and female, are opposed to the cold, precisionist repetition of America's future.

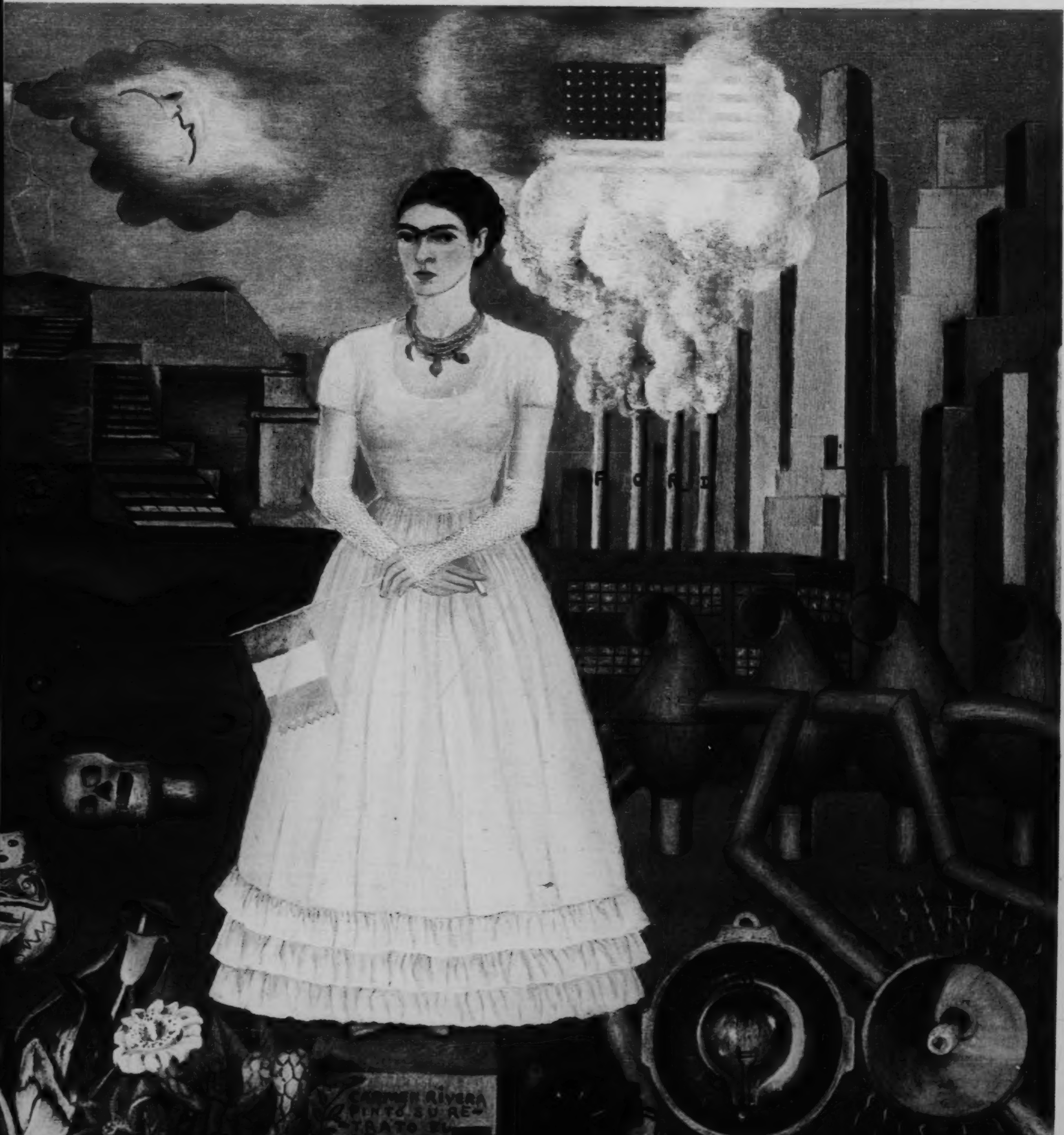
"The art of Frida Kahlo is a ribbon around a bomb" wrote André Breton[8] after he visited Kahlo in Mexico in 1938, a time when Trotsky was living in her house. He claimed her as a Surrealist whose work was "delicately situated at that point of intersection between the political (philosophical) line and the artistic line." Two years later she painted *The Dream*. Her four-poster bed floats in the clouds—a device which may owe something to Magritte. It is painted in the reverse perspective of naive art, and her sleeping form is enfolded in benevolent foliage, like a figure from a medieval miniature. On the canopy above, as if mimicking her, lies a *memento mori*, a plaster Judas holding a bunch of purple flowers and wired up with dynamite like those detonated on the Day of the Dead. Kahlo may have depicted herself sleeping but she painted with her eyes open: her iconography represents a specific and original adaption of traditional material. The clarity and intensity of the image spring from a consciousness of the void which gapes behind it, "the limit where it ceases" in the words of Maurice Blanchot.[9] That limit is death, and its frank acknowledgment is an integral part of Mexican culture. In *What the Water Gave Me* (1938)—the only Kahlo self-portrait without her face—her legs in the bathtub seem like those of a cadaver; one foot is cut but not bleeding. Bosch-like images floating on the water like toys form a phantasmagoria of the artist's life: her parents; the relation with her dark alter-ego, become overtly sexual; a phallic skyscraper emerging from a volcano; an empty dress floating beside the naked artist who is strangled by a cord held by a masked male figure.

Hard and sharp like jewels, Kahlo's paintings make no claim to spontaneity: their evident deliberation precludes describing them as Surrealist or Expressionist. There is no inner or essential core towards which they strive. Rather than the Protestant introspection of a Rembrandt or a van Gogh, their "masquerade" adapts the Catholic tradition of allegory. And, like Catholicism, they stress not the solitary soul but identification with the community: in Kahlo's case through the borrowing of its forms of representation.

Kahlo's closeness to allegory is indicated by *The Little Deer* (1946) where she portrays herself as a stag wounded with arrows, like the stricken stag in the "Verses Expressing the Feelings of a Lover" by the 17th-century Mexican nun Sor Juana Inés de la Cruz who plunges into an icy stream: "not in ease, in pain it mirrors me." Many of Kahlo's paintings are done on metal in the style of the *ex-votos* which she collected: paintings offered in thanks to the Virgin, Christ or a saint for recovery from an illness or some other misfortune. Almost all Kahlo's "*ex-votos*" have as their subject her sexuality or her physical suffering, and they offer no redemption. She shows herself being born in *Childbirth* (1932) in a way which recalls the Aztec figure of the goddess Tlazoltéotl, while over the bed above the shrouded head of her mother hangs a painting of the Mater Dolorosa stabbed in the neck: the scroll for an inscription is left blank; there is no intercession. By her injuries and by her womanhood, she herself is a martyr. In a self-portrait of 1944 her body, pierced with nails, is opened to reveal her spine as a shattered Doric column.

A *macho* holding a knife stands beside the bloodstained body of a woman on a bed, naked save for one stocking and shoe and covered with stab wounds; spatters of paint like blood on the picture frame insert the horror of the scene into the viewer's space but that horror is controlled and distanced by the ingenuous style and the floating banner inscribed with the painting's title. *A Few Small Snips* (1935) could almost be an illustration to a popular ballad or a scene from one of Posada's macabre woodcuts, his *ejemplos* of immorality. There is an actual snippet of song above the most "psychoanalytic" of Kahlo's self-portraits, the Museum of Modern

Frida Kahlo:* Self-Portrait, *1932, oil on metal, 13 ¾


FORD
CARMEN RIVERA
PINTO SU RE-
TRATO EL
AÑO D 1932

by 18 ½ inches. Collection Mr. and Mrs. Manuel Reyero.

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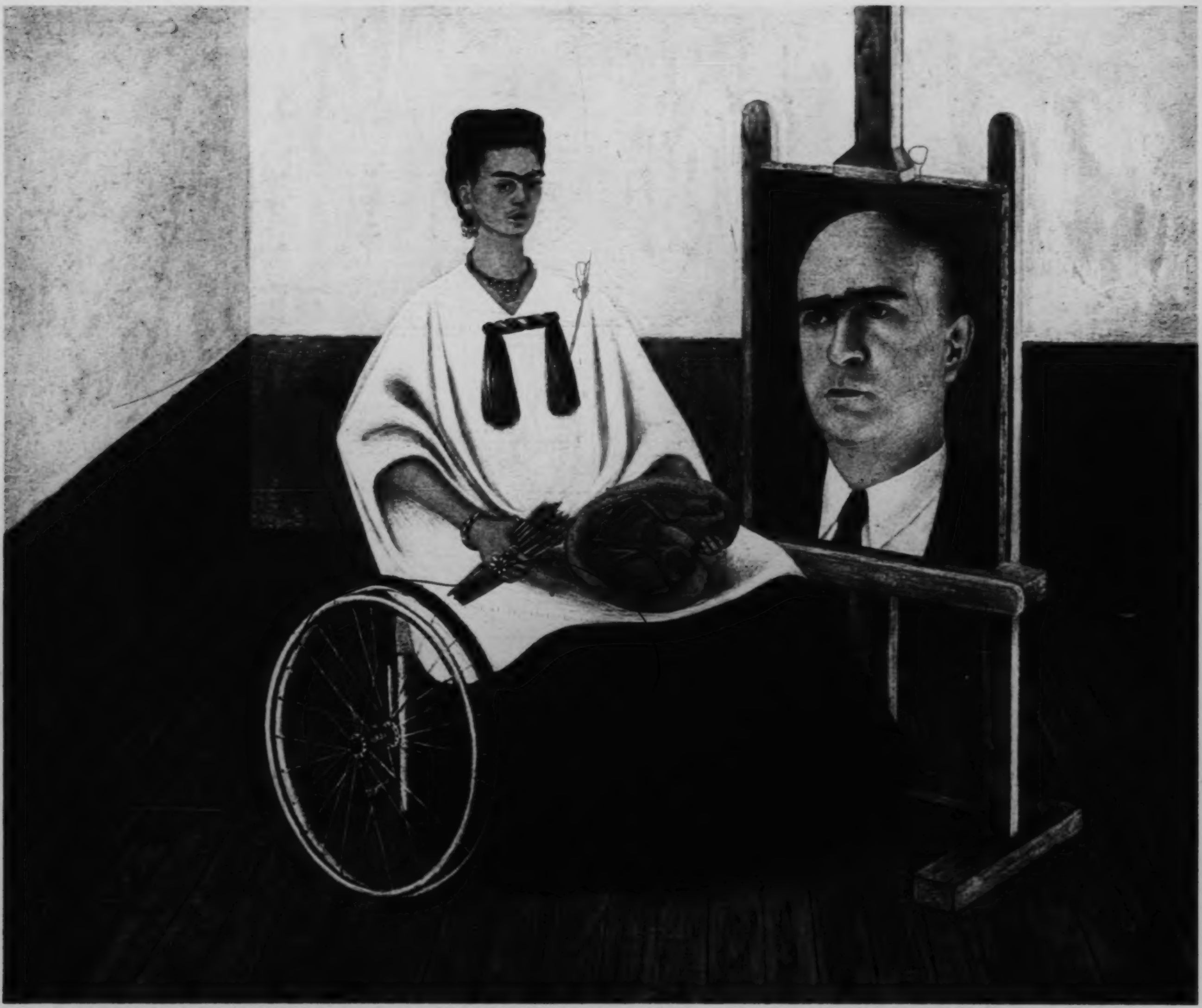


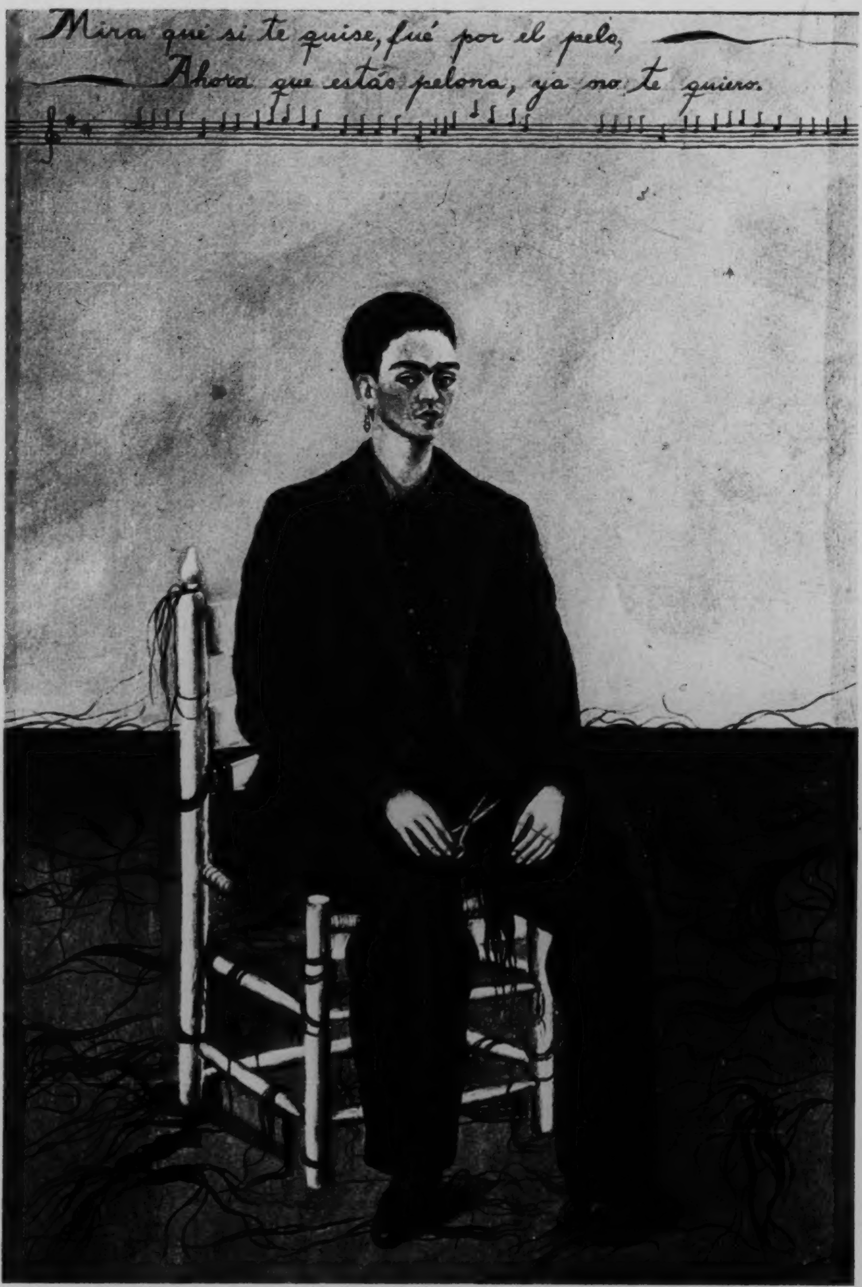
Frida Kahlo: **Self-Portrait with the Portrait of Dr. Farill,** *1951, oil on masonite, 16 ¼ by 19 ¾ inches. Collection Eugenia Farill Novelo.*

Art's *Self-portrait with Cropped Hair* (1940): "Look, if I loved you, it was for your hair; now that you are bald, I no longer love you." The artist is wearing an outsize suit and is sitting on a chair surrounded by hanks of her hair, one of which is on her lap beside a pair of scissors. The last time Kahlo painted a suit like that it was worn by Rivera in their marriage portrait; he is shown holding a palette while she holds his hand.

> ***It is the tension between the desired wholeness and utopianism on one side and the acknowledgment of physical and historical contingency on the other that gives Kahlo's art its toughness and its pathos.***

In retrospect, it is possible to see Tina Modotti's abandonment of photography for political activity as an outcome of the contradiction between form and content inherent in her work. Frida Kahlo's art is even more paradoxical and in the end more interesting. The paradox lies in the fact that she created the potential for an alternative representation of woman through a devotion to the transcendent possibilities of art and the narcissism of self-portraiture. Her self-portraits might be compared with the contemporary photographs of Cindy Sherman: both assume "roles." But, while Sherman's mass-media stereotypes are generally passive, even masochistic objects of the male gaze, Kahlo's self-images, while admitting, even flaunting the "wound" which becomes a metaphor for castration,[10] seem motivated by what the catalogue terms "self-regard." Indeed *The Two Fridas* and other paintings suggest an autoeroticism which, following Freud, we might link to her homosexuality. It is through this portrayal of herself *for herself* that she is able to begin to re-map the female body within representation: "The body becomes a bearer of signs, some legible, some esoteric . . . This discourse of the body is itself inscribed within a kind of codex of nature and cosmos, in which sun and moon, plant and animal, are pictograms. At the same time this pictographic effect deeroticizes the imagery." The assumption of a pictographic language enacts a movement outwards from the particular and private to the general and public, from the body to history and nature.

The conditions of Mexico from the 1920s to the 1940s provided "marginal" traditions of representation—folk, naive and Indian art—which were associated with real social groups. In employing these traditions, Kahlo was implicitly making a political statement: it is this which distinguishes her work from the eclectic image-plundering of much contemporary painting, often supported by some vague notion of myth. The art of Kahlo and Modotti emerged at a time when Mexico was undergoing an extraordinarily rapid development, a birth into the 20th century analogous to the more recent experience of many Third World countries. Their work is marked by the pressure of history and the possibilities of a future still to be made. Kahlo's painting in particular moves us today by the tension, both on a personal and cultural level, between desire and contingency.□


Mira que si te quise, fué por el pelo,
Ahora que estás pelona, ya no te quiero.

Self-Portrait with Cropped Hair, ***1940, oil on canvas, 15 ¾ by 11 inches. Museum of Modern Art.***

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1. A film about Frida Kahlo and Tina Modotti by Laura Mulvey and Peter Wollen is available from the Arts Council of Great Britain.
2. Unless otherwise stated, all quotations are from the catalogue *Frida Kahlo and Tina Modotti*, London, Whitechapel Art Gallery, 1982.
3. Information about Tina Modotti, in addition to that provided in the catalogue, may be found in Mildred Constantine, *Tina Modotti, A Fragile Life*, New York and London, 1975.
4. Detailed information about the life and paintings of Frida Kahlo may be found in a new biography by Hayden Herrera, *Frida, A Biography of Frida Kahlo*, New York, Harper & Row, 1983.
5. *Readings and Writings: Semiotic Counter-Strategies*, London, Verso, 1982, p.121.
6. *South American Meditations*, p.157, quoted in Jean Franco, *The Modern Culture of Latin America*, Harmondsworth, England, Penguin Books, 1970, p.119.
7. Idealists, including José Vasconcelos, patron of the Mural Movement, who criticized the positivism of the *científicos* of the prerevolutionary regime of Porfirio Diaz.
8. "Frida Kahlo de Rivera" in *Surrealism and Painting*, London, Macdonald, 1972, and included in the catalogue.
9. "Two Versions of the Imaginary" in *The Gaze of Orpheus*, New York, Station Hill, 1981, p.79.
10. It is interesting to consider Laura Mulvey's interest in Kahlo and Modotti as a development of the position she outlined in a key article in the feminist criticism of film, "Visual Pleasure and Narrative Cinema" (*Screen*, 16, no. 3, Autumn 1975): "The paradox of phallocentrism in all its manifestations is that it depends on the image of the castrated woman to give order and meaning to its world. An idea of woman stands as linchpin to the system: it is her lack that produces the phallus as a symbolic presence, it is her desire to make good the lack that the phallus signifies. . . . the representation of the female form in a symbolic order in which, in the last resort, it speaks castration and nothing else. . . . Woman's desire is subjected to her image as bearer of the bleeding wound; she can exist only in relation to castration and cannot transcend it. . . . Woman, then, stands in a patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command, by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning."

If this is the position which Cindy Sherman's photographs deconstruct, then Frida Kahlo's paintings might be seen as an attempt to provide an alternative representation of woman, although many feminists would argue that this is not possible within a still-patriarchal order. It is interesting that the Indians of Tehuantepec, whose costume Kahlo adopted, are the most matriarchal of Mexican Indian cultures.

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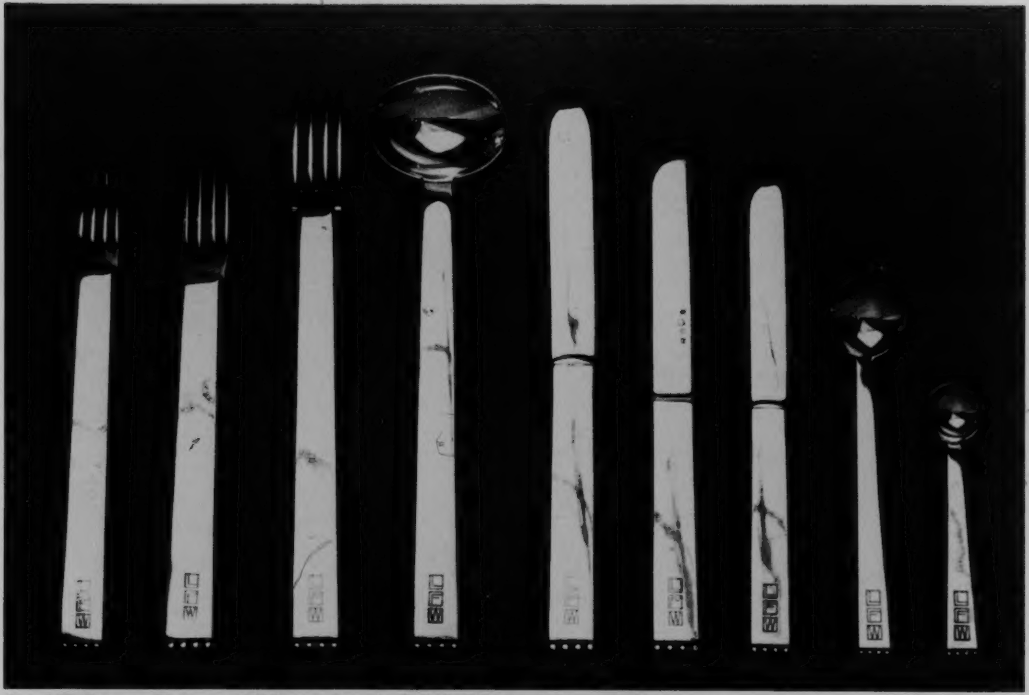


Josef Hoffmann: Flatware, 1905, metal work. Galerie Metropol, New York.

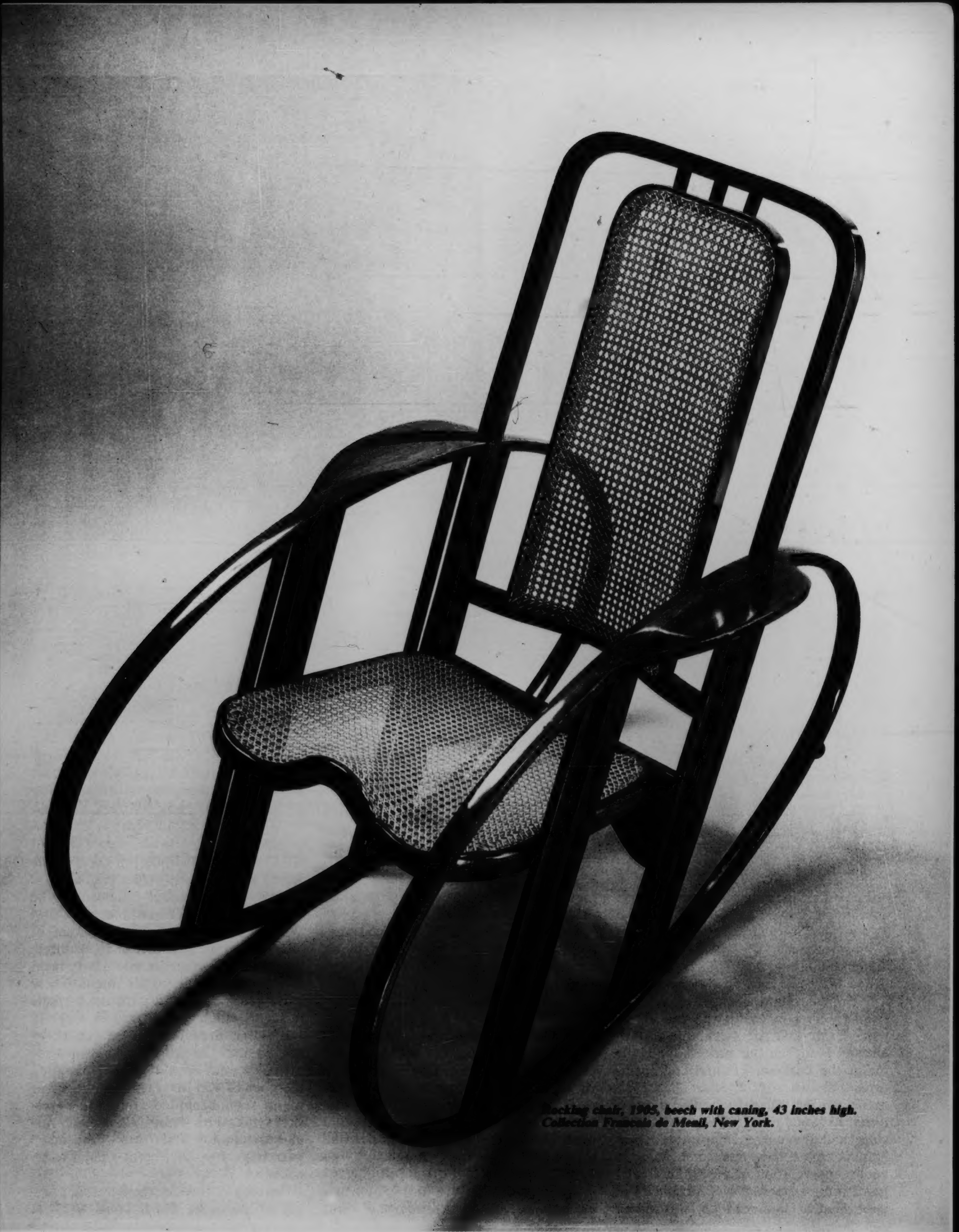
Rethinking Josef Hoffmann

Long consigned to the status of private craftsman by the archivists of modern design, Josef Hoffmann was recently the subject of an admiring museum retrospective. By seeking to present his designs as esthetic "classics," however, the show made a case for their beauty at the cost of their utility.

BY MARCIA E. VETROCQ

In 1907, at the urging of his provincial teacher, Charles-Edouard Jeanneret set out for Vienna, eventually to seek employment with the architect-designer Josef Hoffmann. Yet when the job was offered, Jeanneret declined. According to Sigfried Giedion, evangelist of modernism in architecture, Jeanneret resisted Hoffmann in favor of embarking on his *voyage utile*, a survey of Mediterranean building types which would contribute to his formation as the modern master Le Corbusier. According to architectural historian Kenneth Frampton, Le Corbusier instinctively rejected the "sophistries of the now classicized Jugendstil" practiced by Hoffmann. According to Le Corbusier, however, it was a gay Viennese performance of Puccini's *La Bohème* which drew the restless young Swiss to Paris and beyond.[1]

The various tellings of this little moment are more than a lesson in the relative emphases of historiography. They provide a capsule view of how Josef Hoffmann has fared in the framing of modern architectural history as a heroic progress: Le Corbusier escapes the siren song of the popular yet moribund design climate embodied by Hoffmann for a personal journey into modernism. In the herculean choice between surface or structure, handicraft or the machine, private estheticism or social engineering, Hoffmann was synonymous with the former of each pair. Such was not the stuff of which modern heroes, much less myths, were made. Although esteemed and employed early on by his contemporaries, Hoffmann came to represent an unproductive field



Rocking chair, 1905, beech with caning, 43 inches high. Collection Francois de Menil, New York.

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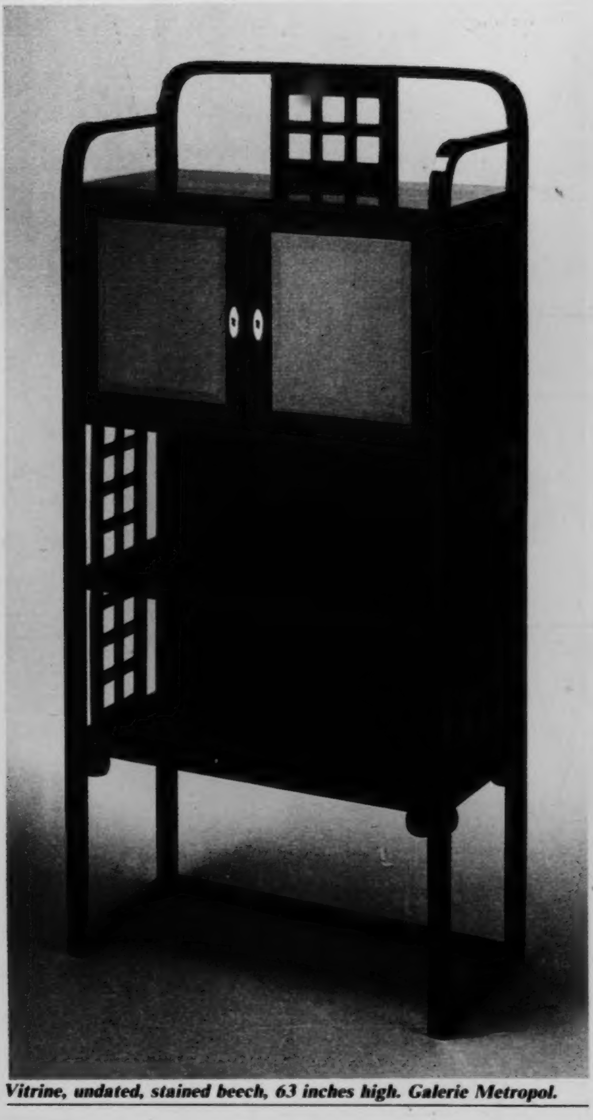
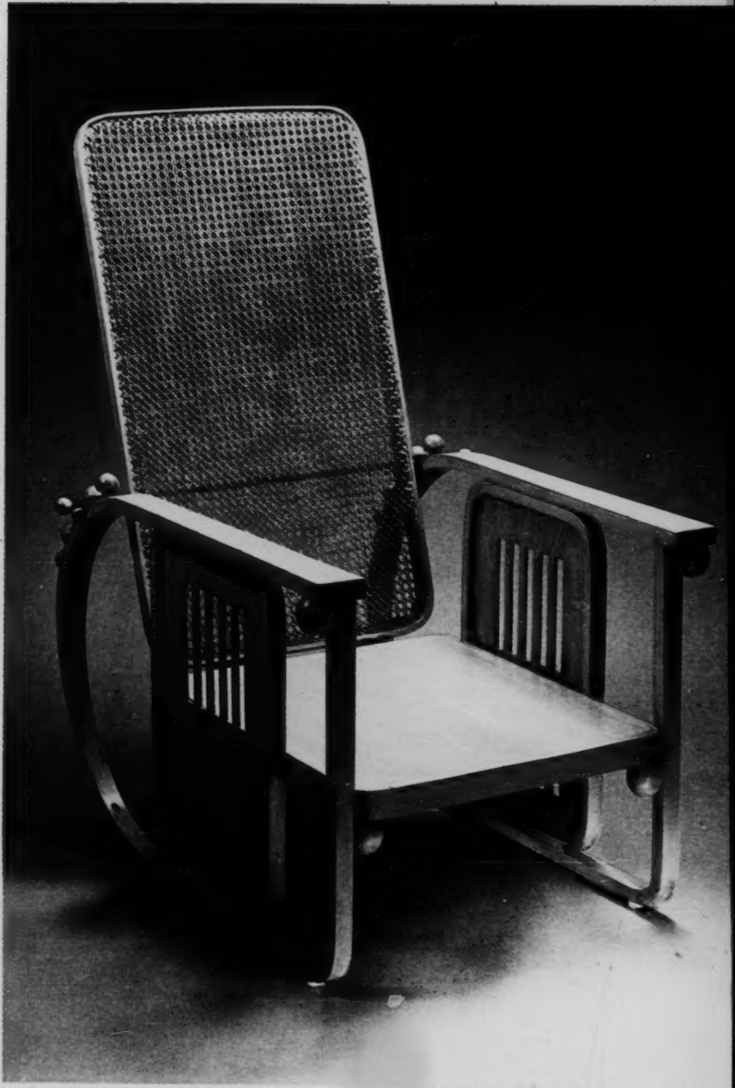


Vitrine, undated, stained beech, 63 inches high. Galerie Metropol.



Deck chair, 1905, beech and plywood, 41 ½ inches high. Francois de Menil.

of inquiry for most later historians. Hoffmann has not been misunderstood as much as neglected; his reputation does not require rehabilitation as much as nourishment.

It is practically assured that Eduard Sekler's long-awaited monograph, published last year and quickly scheduled for English translation, will prompt fresh interest in Hoffmann the architect.[2] Taste and the marketplace have already launched this process for Hoffmann the designer of interiors, furniture and domestic objects. The 1970s mania for Art Deco, the renewed sensitivity to wood and fabric craftsmanship, and the current acceptability of historicism all have opened the door to wider appreciation of Hoffmann's elegantly angular forms, rich surfaces and streamlined classicism. A newspaper report in January that a New York gallery was offering a single beech recliner for $27,000 serves as forceful if crude proof of Hoffmann's allure.[3]

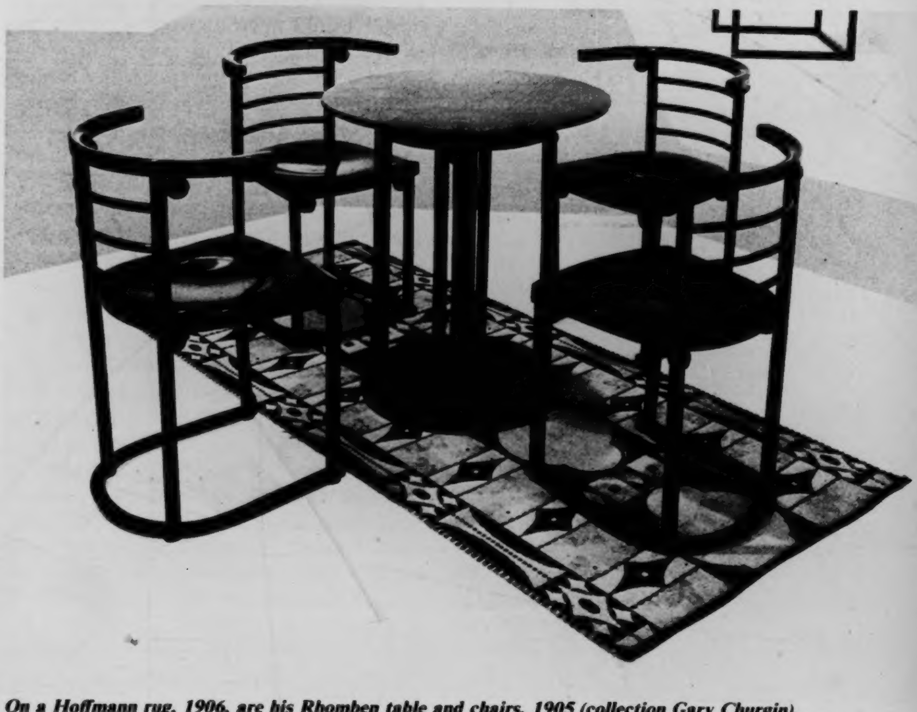
Further evidence, and encouragement, was provided by a gem of an exhibition recently mounted by the Fort Worth Art Museum and pointedly titled "Josef Hoffmann: Design Classics." The nearly 70 works were selected with uncompromising connoisseurship by museum director and exhibition curator David Ryan. Choice pieces in the finest condition—furniture, flatware, wallpaper designs, ornamental bowls, handbags, cigarette boxes, and more—documented Hoffmann's period of greatest strength, roughly 1900-1930.

Josef Hoffmann (1870–1956) trained at the Vienna Academy of Fine Arts, where his winning of the Prix de Rome in 1895 permitted a year's travel in Italy. Employment followed in the studio of his former teacher Otto Wagner, the preeminent architect of Vienna and the advocate of an architecture founded on reason and utility rather than imitation and ornament. These early years coincided with the esthetic ferment which culminated in 1897 in the Vienna Secession, a rebellion led by the painter Gustav Klimt against the artistic establishment. A founding member of the insurgent group, Hoffmann soon benefited from pro-Secession sympathies within Vienna's cultural bureaucracy and from enthusiastic patronage by the liberal upper bourgeoisie.[4]

Several features of the Secession program illuminate Hoffmann's work of the next three decades. One was the ideal of the *Gesamtkunstwerk*, the unified collaborative creation which would subsume and transcend all of its constituent arts. Another was the goal of the *Künstlerschaft*, the ideal community of art-makers and art-lovers. No distinction in status would be made between the practice of the fine and applied arts, nor was the patron merely a purchaser but rather an essential contributor to a society embraced and enhanced by art. It was in this spirit that Josef Hoffmann designed villas and coatstands, pavilions and planters, and many of the Secession's exhibitions. With abiding faith in these principles, client Adolphe Stoclet inhabited a *Gesamtkunstwerk* planned to the last detail by Hoffmann, and asked to be buried with a silk handkerchief also designed by Hoffmann.[5]

In Hoffmann's finest work—that of his years with the Wiener Werkstätte—his original curvilinear forms evolved into a linear mode of extreme refinement.

Installation view of Hoffmann chairs at the Fort Worth Art Museum, 1982.



On a Hoffmann rug, 1906, are his Rhomben table and chairs, 1905 (collection Gary Churgin).

In 1899 Hoffmann was appointed to the faculty of the state School of Arts and Crafts attached to the Austrian Museum of Art and Industry. The model for the dual institution was London's South Kensington Museum (today the Victoria and Albert), and its anglophilic orientation suited Hoffmann's own admiration for the English Arts and Crafts movement. In 1900 Hoffmann pressed the Secession to devote its eighth exhibition to contemporary applied arts, with Charles Rennie Mackintosh and Charles R. Ashbee represented. Two years later Hoffmann journeyed to London and Glasgow, and in 1903, with the collaboration of designer Kolomon Moser, the encouragement of Mackintosh and the financial backing of banker-industrialist Fritz Waerndorfer, Hoffmann opened the Wiener Werkstätte, or Vienna Workshops. (The model was Ashbee's Guild of Handicraft.)

The Werkstätte was organized as a team of craftsmen and designers, coordinated by the architect, engaged in the creation of utilitarian objects, interiors and entire buildings. Hoffmann's finest work dates from this period, with the Werkstätte executing many of his designs, although certain pieces were manufactured by J. & J. Kohn and the Thonet Brothers. Hoffmann's initially curvilinear yet disciplined forms with roots in fin-de-siècle Jugendstil evolved into a linear mode of extreme refinement. The Werkstätte's first major undertaking was the Pukersdorf Sanatorium (1904–05), its most fantastic project the interior of the Cabaret Fledermaus (1907), and its most perfectly realized creation the Palais Stoclet in Brussels (1905-11).

By 1919 A Werkstätte showroom had opened on New York's Fifth Ave-

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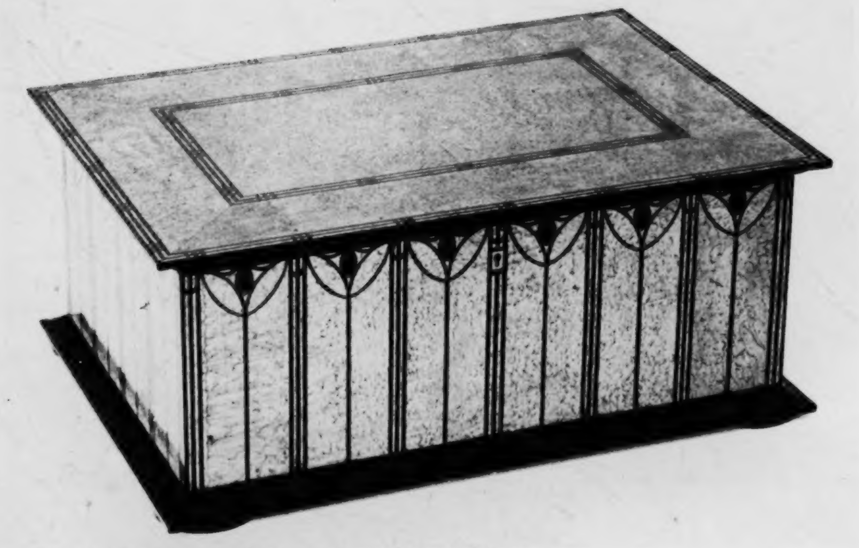
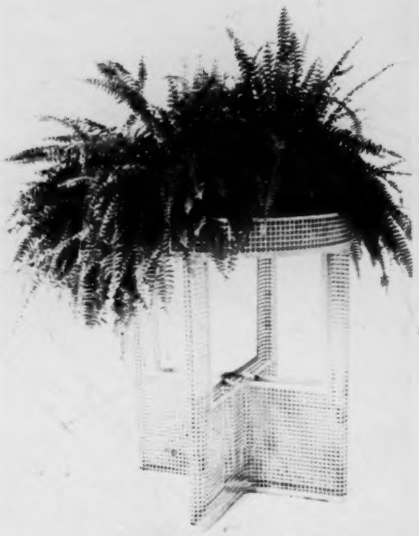


Jewelry box, 1908, Swedish birch veneer with inlays of ebony and mahogany, 18 inches long. Austrian Museum of Applied Arts, Vienna.



Flower Table, 1905, sheet iron painted white, 26 ½ inches high. Galerie Metropol.

nue. Hoffmann received numerous architectural commissions, was appointed city architect of Vienna in 1920, and in 1927 served as Austria's juror for the League of Nations headquarters competition. He voted for Le Corbusier. With the Werkstätte's closing in the hard times of 1932 and his retirement from teaching in 1936, the 66-year-old Hoffmann's design activity diminished. The propaganda of the International Style, which accorded him only tight-lipped acknowledgment as a "pioneer," had already eroded his reputation, although Brussels was honoring Hoffmann with a comprehensive exhibition at the time of his death in 1956.

The Fort Worth exhibition was the first devoted to Hoffmann's design work by an American museum, although a comparable show was held at London's Fischer Fine Arts, Ltd. in 1977.[6] Quality, not comprehensiveness, governed most decisions at Fort Worth, and dictated, for example, the relatively small number of cushioned chairs included and even the withdrawal from view of the exhibition's only coatstand after its inclusion in the catalogue. Rather than attempt to recreate domestic settings, the exhibition designers invoked details of showroom interiors of the period. One long wall was given over to eight chairs, hieratic presences, each framed by the arch of a delicate, painted arcade as in J. & J. Kohn's gallery in the Austrian pavilion designed by Hoffmann for the Deutscher Werkbund exhibition (Cologne, 1914).[7] The walls of a second room were punctuated by a series of enlarged black "tacks," establishing the thinness, planarity and whiteness of the enclosure in emulation of the Wiener Werkstätte's own showroom in Vienna (1905).[8] Fresh flowers on the tables fulfilled another Hoffmann requirement for the smart interior.

The domination of Ft. Worth's main room by the hugely blown-up signature of Josef Hoffmann conveyed the underlying polemical intent of this exhibition: to downplay Hoffmann's participation in the collective activities of the Wiener Werkstätte, and to assert his importance as the individual creator of "design classics." Although three sitting groups were assembled, most of the pieces were discretely, deferentially spaced on raised white platforms which served as pedestals for sculpture in wood, glass, leather and cane.

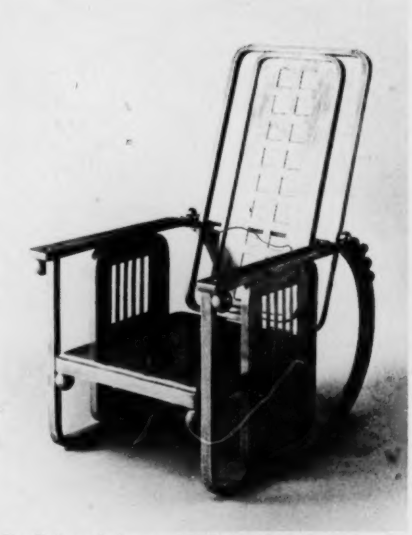
Striking qualities do indeed emerge from such a presentation. The viewer becomes aware, as when viewing sculpture, of facture and finish, of the reflective properties of polished surfaces, of the blunt confidence with which a planed chair foot rests flush with the floor, of the structure and poise implied by the emergence of a single bright brass screw-head from the juncture of seat and armature. The tapering and swell of a bentwood segment seems as perfectly calibrated as the entasis of a column. Viewed in profile, its back reduced to a line, Hoffmann's "egg" rocker becomes a stilled kinetic sculpture, more akin to Gabo's "Column" than a chair.

Hoffmann's pleasure in manipulating a precise vocabulary of form becomes evident. The four wooden spheres which replace corner struts between a chair's seat and legs now dip below the chair's arms as misplaced handgrips, now slide to the floor between the doubled legs of a table, now cluster as handles for a nest of tables, now assemble as beadwork on the ends of silverware designed for Werkstätte patron Waerndorfer. Elsewhere Hoffmann addresses the perennial design issue of reconciling line and curve, axis and circumference. The legs of an oval table are joined at the floor by cross-axes of wood. The axial basis of the oval is recapitulated in the table's central rectangular inlay of black marble, while the bilateral symmetry is cancelled wonderfully by two irregular white veins. In another, more delicate serving table, Hoffmann "suspends" the lower shelf by pinching its ends between the upright legs, compressing the perfect oval of the upper shelf into rococo complexity.

One readily detects the continuity between Hoffmann's large- and small-scale designs. The mother-of-pearl and ebony of a cigarette box invite comparison with the marble cladding and metal moulding of the Palais Stoclet exterior. A jewelry box inlaid with a stylized plant motif has the presence and proportions of a pavilion in miniature, its lid projecting as the cornice. The exhibition's drawings for a flacon and a glass bowl are on the same graph paper as the artist's preliminary architectural studies. It is tempting to view Hoffmann's use of perforated sheet metal for vases and plant-stands as a bold, three-dimensional projection of the paper's original grid, making design and object one.

For all its genuinely dazzling display of Hoffmann at his best, the Fort Worth exhibition did raise some provocative questions about the manner in which the applied arts are to be presented and understood. The antiseptic gallery environment was undisturbed by a single photograph of the kind of interior for which these pieces were intended. Those who see such photographs elsewhere may ask themselves whether the exhibition's high-backed white chair was one of the pair pictured in the antechamber of the Salzer House, designed by Hoffmann in 1902.[9] Was the lady's writing desk identical with that photographed in the apartment of Secession sponsor Karl Wittgenstein, the interior of which was designed by Hoffmann in 1905?[10] Was the display of the 1905 recliner as a punishing but immaculate statement in wood merely a purist's fantasy, given that the recliner was shown with humanitarian cushions, back and bottom, in the 1908 Kunstschau showroom of J. & J. Kohn?[11]

There was something faintly archaic in the Fort Worth exhibition's steadfast estheticism, in the ritualistic filing of viewers past objects identified only by date, medium and dimensions. To be sure, there is a danger in assuming that each slender chair embodies a socio-historical universe (even though Hoffmann's Secession colleagues did consider themselves agents of *Kunstwollen*, vehicles for the irresistible logic of formal development, instruments of the coming-to-be of forms appropriate to the new age). Nevertheless, the pieces do have a home in time, and their presentation as "design classics"—eternally valid truths of art—ill suits their nature. Some works were conceived for a sympathetic private clientele, whose living spaces might be crafted so thoroughly that the occupants would fit into them as securely as Klimt's embracing couples in the mosaic geometry of the Stoclet murals. Others were available on order from showrooms for the discriminating public. The iconic presentation of Hoffmann's work suggests that we can truly appreciate it only at the expense of wrenching it from life. It seems a hard bargain.



Reclining chair, ca. 1905, beech and plywood, 42 inches high. Collection Francois de Menil.

> ***To display the 1905 recliner as a punishing, immaculate statement in wood may be a purist fantasy, since it was first shown with humanitarian cushions, back and bottom.***

David Gebhard's essay in the catalogue (well-illustrated and handsomely designed by Fort Worth artist Larry Felder) reveals more of the exhibition's philosophy. After a testy but thorough review of the Hoffmann literature, primarily concerned with architecture, Gebhard arrives at the objects. Instead of the modernist's praise for the bare utility and machine imagery of 20th-century design (by which standard Hoffmann would be condemned), Gebhard praises Hoffmann's work precisely because its usefulness was secondary to the expression of artistic temperament: "notwithstanding many excellent utilitarian solutions entailed in his furniture, Hoffmann's interest was first to conceive of the piece as an art object, and then to accommodate its purpose within a preconceived form."[12] Is it art? Well, let's see how useless it is. Gebhard is on the fringes of Duchamp country, where a stool is cancelled for sitting by the artist's addition of a bicycle wheel and becomes a work of art. Hoffmann is confirmed as an ARTIST as if he were a young contemporary—by having a one-man show at a good museum with a catalogue which praises him as the solo ideator of objects beautiful to behold in gallery isolation.

Without recourse to pitting the beautiful against the useful, sculptor Scott Burton has praised the furniture of Gerrit Rietveld for its sheer formal satisfaction, for the "maximal consideration" given each detail, for the careful integration of all surfaces.[13] One can extend comparable recognition to Hoffmann, without forcing a Solomon's decision between art and utility as the true mother of invention. Hoffmann's patrons and colleagues, his commitment to collaborative enterprises, and his awareness of the public's appetite for his commercially available pieces all inspired imaginative design. The Fort Worth Art Museum rightfully made Hoffmann converts of its visitors. More information and less adulation, however, would have been truer to the spirit and significance of Hoffmann's achievement. ☐

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2. Eduard F. Sekler, *Josef Hoffmann, Das architektonische Werk*, Vienna, Residenz Verlag, 1982.
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6. "Josef Hoffmann 1870-1956: Architect and Designer," Fischer Fine Arts, Ltd., London, 1977, with a catalogue by Eduard F. Sekler and Robert J. Clark.
7. Illustrated, though cropped, in the Fort Worth exhibition catalogue, p. 38.
8. Sekler and Clark, op. cit., p. 3.
9. Sekler, *Josef Hoffmann, Das architektonische Werk*, p. 39.
10. Giuliano Gresleri, *Josef Hoffmann*, Bologna, Zanichelli, 1981, p. 58.
11. Sekler, *Josef Hoffmann, Das architektonische Werk*, p. 326. The 1908 Kunstschau (literally, "art exhibition") featured works by those artists who had joined Klimt in seceding from the Secession in 1905.
12. David Gebhard, *Josef Hoffmann: Design Classics*, Fort Worth Art Museum, 1982, pp. 57-58.
13. Scott Burton, "Furniture Journal: Rietveld," *Art in America*, November, 1980, pp. 102-08.

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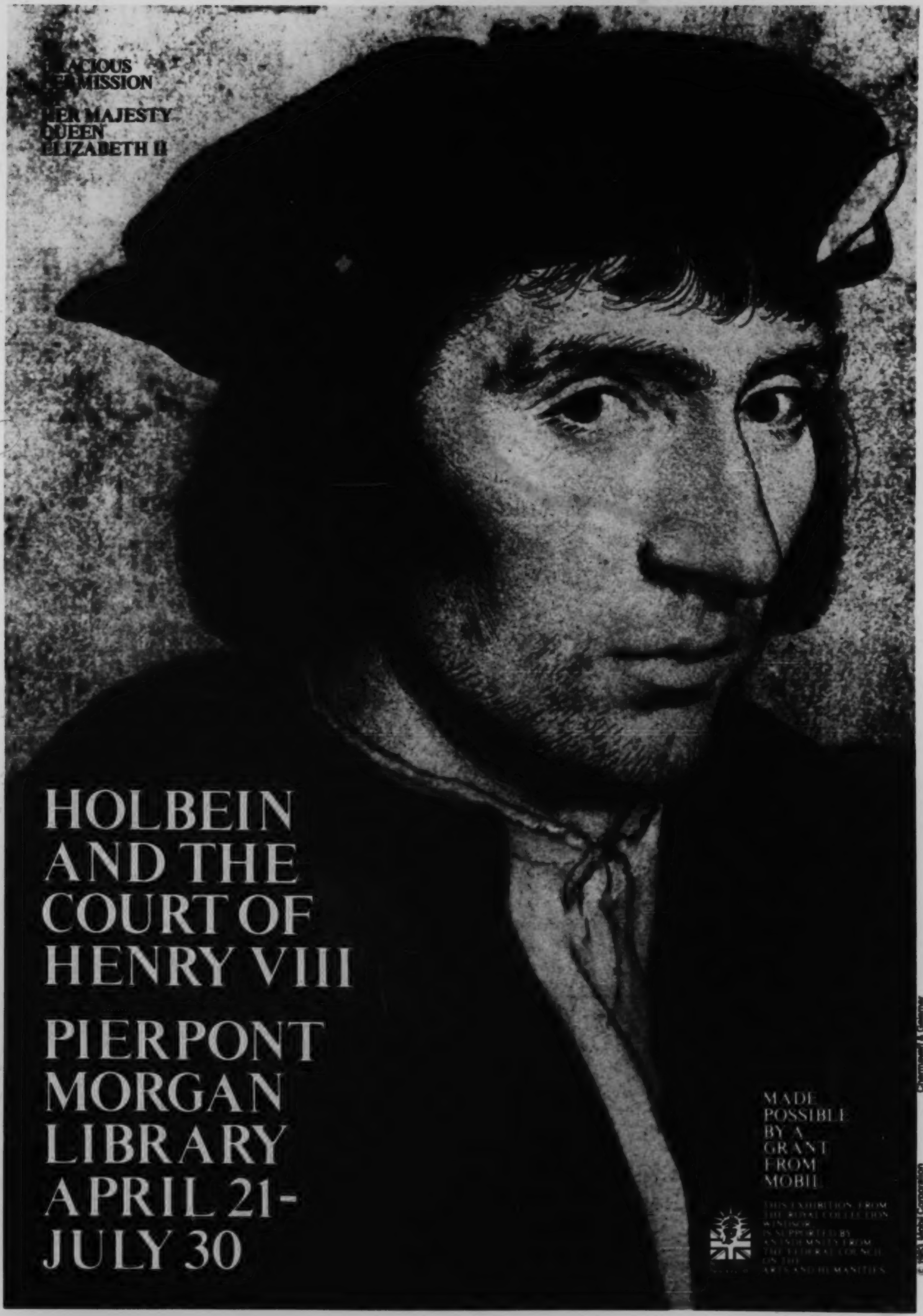

ACIOUS
MISSION

HER MAJESTY
QUEEN
ELIZABETH II

HOLBEIN AND THE COURT OF HENRY VIII

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Review of Exhibitions

NEW YORK

Tom Butter at Grace Borgenicht

Modern sculpture is roughly divisible into open, horizontal, linear/planar constructions and closed, vertical, solid-seeming monoliths. Most constructions are abstract; most monoliths are figurative or biomorphic in character. Tom Butter's sculpture straddles this opposition: his constructivism limns a nature rampant. His pieces are at core linear, but his lines have stretched and muscled themselves up into volumetric, vertical skins—evoking cylinders, obelisks, skyscrapers, stuttering lightening bolts—five to ten feet high. His lines, and so his sculptures, are imbued with expansion and growth; although his constructions are traditionally composed and seemingly complete, they suggest continuation or extension. They have gained the pulse we often sense in monoliths.

Butter cuts, suspends, guys and staples pieces of fiberglass cloth together to make his skinny volumes, which he then freezes with catalyzed polyester resin colored with dyes. His approach permits him almost to ignore gravity while working: the bottom of an element doesn't have to support the top physically until the resin has hardened, at which time its weight is no problem. Butter generally assembles his sculptures from these premade parts, though he will sometimes shape cloth around a rigid fiberglass element that he has made earlier—the work *N.B.* for example. Within a single sculpture, similar shapes are similarly colored.

Butter is probably attracted to the resin/cloth combination for the reasons other sculptors have been: fiberglass is relatively simple to master, requires little equipment to work, can produce objects both light and extremely strong, is responsive to touch, can be ambiguously translucent, and seems to possess a surface simultaneously wet and dry. For Butter it is also a material which can be worked quickly and gesturally—in which his loose personal geometry doesn't look sloppy.

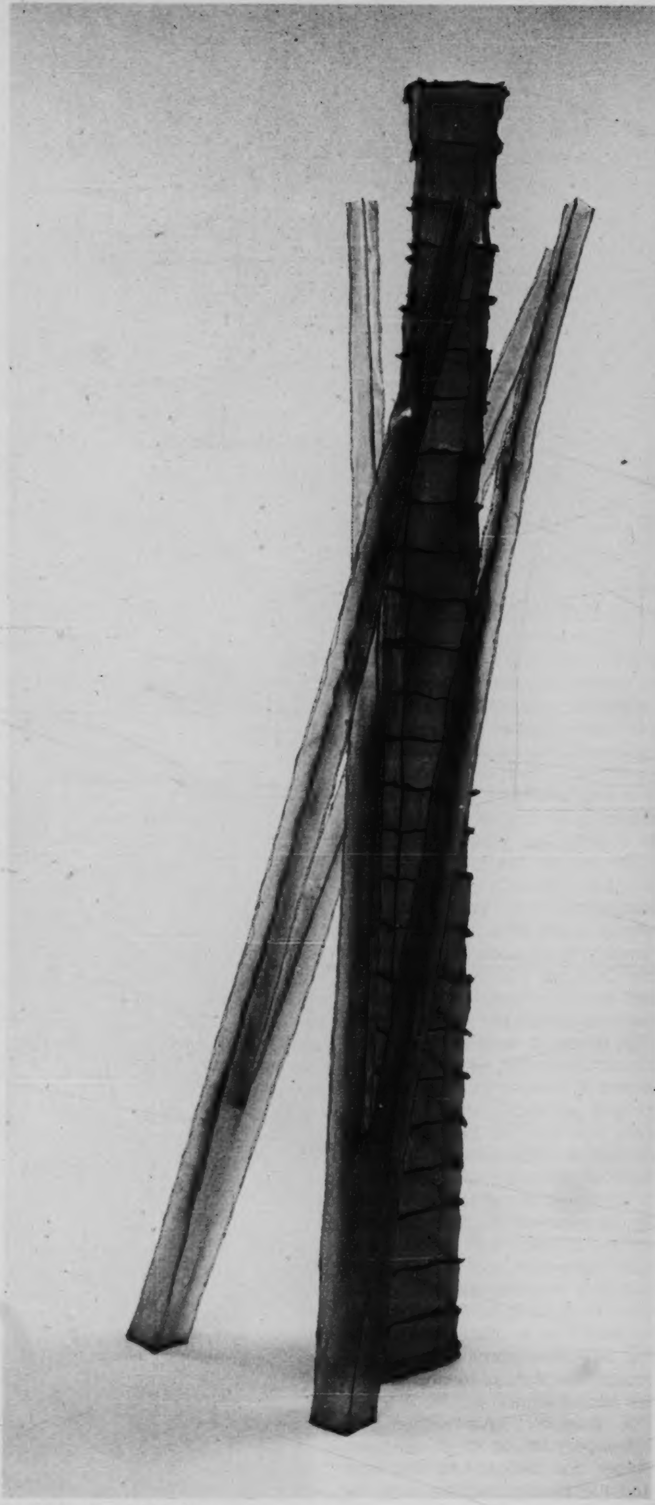
Quickness—actual and apparent—is central to Butter's sculpture. Since he can readily make and rapidly deploy almost any volume he conceives, he recovers some of the liveliness that was central to Chamberlain's and Sugarman's great sculptures of the early '60s. Although the springiness, even tumidity of his forms is suggestive of growing things, it is the relationships in which he places his basically abstract parts that prompt and sustain a biological reading. With a couple of exceptions, the sculptures play a twisting, upward movement off a still, vertical core—actual or implied—like a vine twining around a tree, though in the sculpture the elements are structually interdependent. Such a movement brings with it a suggestion of time: the pieces are ongoing, not fixed. In *W.H.* a swollen, red, ten-sided column, its greatest girth near our eye-level, rises up from a tight circle of dark, collapsed arcs, like a shucked ear of corn surrounded by husks. Though large, its translucency keeps the piece light; it finesses the big, bigger, biggest quality of monoliths.

Butter's shapes aren't unique—Noguchi's akari lamps, Eva Hesse's, John Duff's, and Barbara Zucker's sculptures are acknowledged sources—but his active handling of space is fresh. He plays the perceived hollowness of his elements off against the open enclosure of their arrangements to suggest separate but simultaneous presents. In *S.L.* and *C.B.* (his titles are people's initials) he partially revives the stunning spatial richness and ambiguity that Constructivist-derived sculpture once had. —*Wade Saunders*

Marjorie Strider at P.M. & Stein and The Sculpture Center

Strider's show at The Sculpture Center featured works from 1970 through '80—her greatest hits, as it were. The pieces in the exhibition—curated by C.W. Post's Judith K. Van Wagner—brought back fond memories. Who can forget Strider's fragments of Greek vases from the early '70s, showing virile men in dubious poses, cracking apart as they emit blobs of Day-Glo colored gloop? Or her 1973 *Plaster Bag II*, with more styrofoam gloop—this time in pink—overflowing its opening?

Gloop, gloop, gloop—jamming venetian blinds, erupting out of giant Goodman's Soup envelopes, defeating brooms as they



Tom Butter: *"S.L.,"* 1982, fiberglass and resin, 84 inches high; at Grace Borgenicht.

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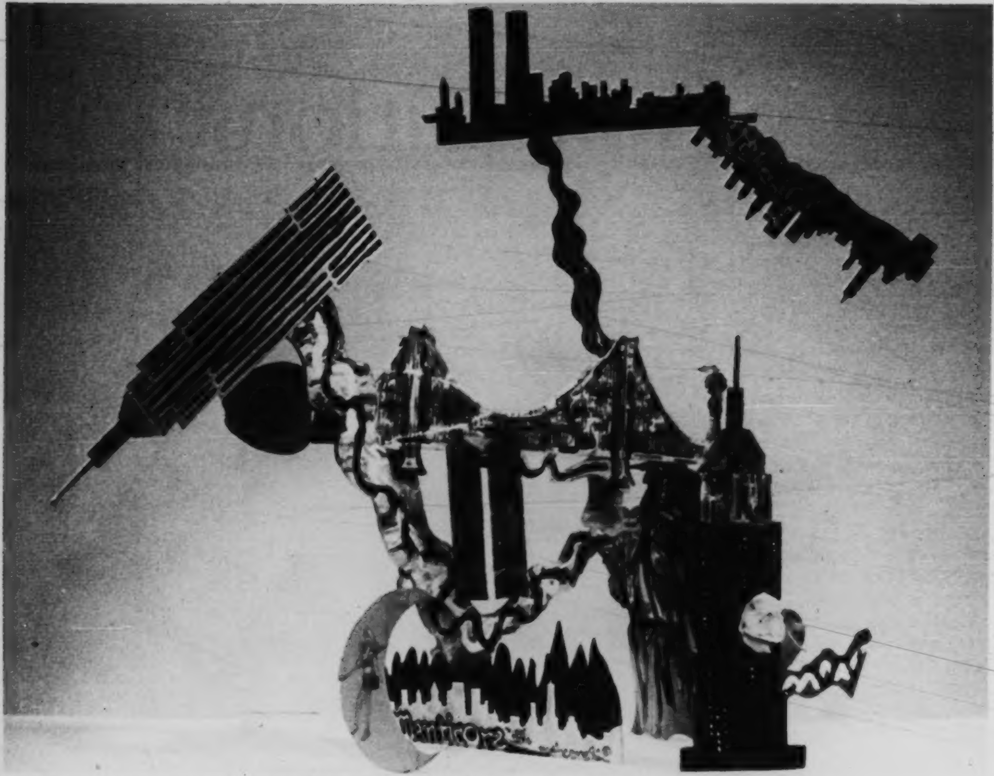
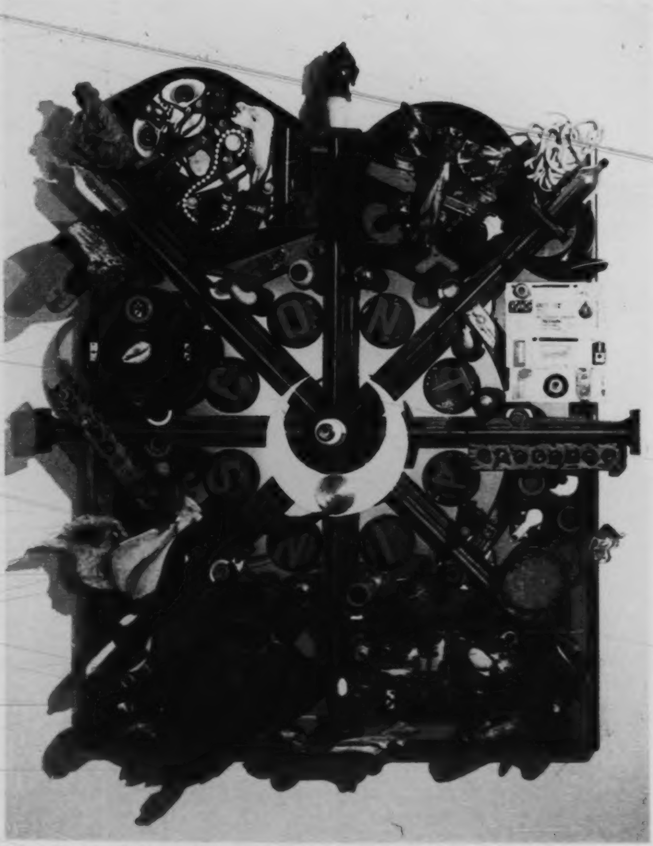


Marjorie Strider *Manhattan III*, 1982, painted aluminum, 38 by 58 by 20 inches; at P.M. & Stein

try to sweep it away. For a while, Strider had one of the most easily identifiable artistic signatures in town. Looking back by means of the retrospective, we can now see in a way we once couldn't what Strider owes to Pop, especially in its nihilistic, Warholian phase.

But for all the mess and destruction, Strider's nihilism wasn't Mephistophelean but good humored. It was hard not to love the rampaging styrofoam or, later in the decade, the twisting-off-the-wall orange peels, or the strawberries spilling from a basket, getting larger and larger as they moved down the wall toward the viewer. It seemed as if Strider had a reverse Midas touch—everything she touched turned to garbage, delectable enough, but garbage all the same.

The show at the Sculpture Center concentrated on work from the early- to mid-'70s. Aside from some bronzed wall strawberries and two strawberries in "cream" in an aluminum pan, Strider seems to have had a quiet period over the past five years. The period, though, is over, as exemplified by her recent works at P.M. & Stein. You wouldn't have known this ballplayer without a scoreboard. Strider has abandoned the vase and the broom and the blob for three-dimensional aluminum constructions that stand on the floor, almost viewer-height. In a sort of "Travels with Marjorie" gesture, each piece is dedicated to a state of the union and decked out with cutouts according to geography. *Makeshift Mansion in an Independent Canyon*, for instance, is dedicated to Louisiana, its jaggedly cut aluminum base being an outline of the state, with a cutout riverboat, jazz instruments and a Baltimore oriole painted on different sides of the sculpture's surface. *An Awakening, Questions and Sudden Jumps* is about Texas and features Old West rifle, spurs, "Alamo" sombrero, sagebrush and, most noticeably, oil rigs on fire. Kansas (we'll drop the titles here—they're gibberish anyway) erects three silver plows around a sheaf of wheat, while *New Jersey* celebrates truck farming with a golden cornucopia. And on, through *California* (glittery stars and Golden Gate Bridge) and *Manhattan* (Statue of Liberty and an apple).



Alfonso Ossorio *Contains*, 1982, mixed mediums, 5 by 4 feet; at Oscarsson Hood

And on. Obviously, we've come a long way from the styrofoam. For a woman artist known for her feminist stance, these celebrations of some of the most downhome elements of the 50 states seem quite a departure. They can be justified in formal terms: Strider wanted to get off the wall and into three dimensions, and this aspect of her iconoclasm we can at least grab onto. What we can't immediately get a handle on are the contents. Has Strider discovered a long-distant patriotism in her soul—she *is* from Oklahoma—or are these works parodies? Considering the burlesque element in the early work, we'd have to opt for the latter. Still, to have gone to all these pains—including some gorgeous silk "state flags" and sketches and studies—just for the sake of satire seems like a waste of talent, even of comic talent. Somehow the void left by Strider's silence during the last five years still seems unfilled—especially with that razzle-dazzle retrospective breathing down our necks.

—Gerrit Henry

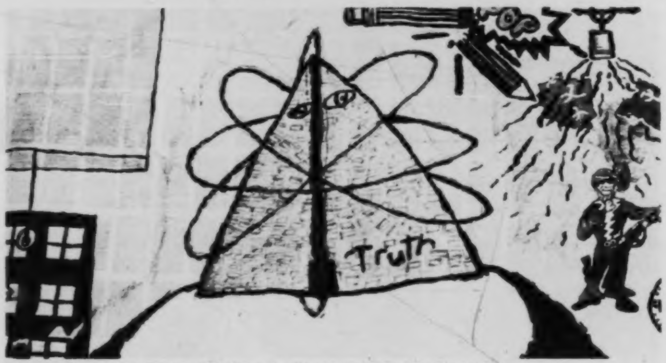
Alfonso Ossorio at Oscarsson Hood

Alfonso Ossorio's first New York exhibition in ten years consisted chiefly of watercolors from 1979-1982, with several more from 1972. In addition, there were two of the artist's assemblages, which he calls "congregations." Ossorio's paintings are small to medium-sized and teeming with energy. Amid a web of spidery, coiling tendrils of line, biomorphic shapes loom up vaguely—and sometimes not so vaguely. Like most of his fellow members of the New York School's first generation, Ossorio cultivates his own version of the allover field. His is tropical, a region of swelter and sharp contrasts of light and shade. When an organic form coalesces into a recognizable organ, it usually turns out to be sexual. Emblems of his own—male—presence drift toward female shapes. Everything is of course the artist's invention, so his rhetorical task is to persuade us that much of the imagery here—suggestions of female genitalia, as well as a swirling field—is somehow independent of the artist's surrogate presences, his phallic forms. Without this feeling of separation, there would be no drama of pictorial unity in the making. These high-level theatrics usually succeed, thanks to the fevered delicacy of Ossorio's touch, with which he maintains contact with the receptive, enveloping side of his manifestly aggressive personality.

There are numerous art-historical paths leading from the heroic days of the New York School to the present. One begins with Clyfford Still, moves on to Brice Marden, then to such emblem-makers as Susan Rothenberg and Bryan Hunt. Another starts with de Kooning, winds through an icy region in the vicinity of Jasper Johns, then branches off toward Pop Art on one hand and such painterly Minimalists as Robert Ryman on the other. Ossorio, who hasn't been seen much since the 1950s, has no secure place in these chartings. However, he was a close friend of Jackson Pollock, perhaps an influence, and I think it makes sense to see him at the source of much of the New York imagery of the moment that keeps the heat in the allover field. Julian Schnabel comes to mind here, as does Bill Jensen. Since Ossorio's presence was never completely dimmed despite his long seclusion at The Springs, his torrential energies have been important in a roundabout way for the survival of wide-open gestural painting.

Even more important (for Schnabel, in particular) are Ossorio's "congregations," odd bits and pieces assembled into low relief sculptures of considerable imagistic violence. Scraps of wood and metal, plus throwaway items of all kinds—bits of crockery, souvenir items—crowd the surfaces. Glass eyes provide the foci around which suggestions of figures hover. Fetishistic elements like animal horns occur with frequency. Unlike the junk sculptors of the 1950s, Ossorio favors the bright and the shiny. Thick coats of clear varnishes give the assemblages a polished look very different from the sexually ruminative textures of the drawings. However, the same principles—rather, feelings—are at work here, impulses that originate with Surrealist automatism then move very quickly into their own, thoroughly American idiom. —*Carter Ratcliff*

Robert Rauschenberg: Installation view of "Japanese Clay Works" series, 1982; at Castelli Greene St. (review on p. 182)



Timothy Rollins with Fifteen Kids from the Bronx: *Ignorance is Strength*, 1982-83, (detail) "Truth," by Michael John Gonzalez; at Ronald Feldman.

"1984—A Preview" at Ronald Feldman

George Orwell's *1984* is no longer simply a book, but a kind of cultural repository of social and political fears and realities. His vision of a totalitarian future speaks to the heart of avant-garde ideology, for it signals, if not the death, then at least the public deflowering of revolutionary romanticism. *1984* destroys the utopian vision of the future by turning its two great hopes, technology and revolution, against humankind. In Oceania there is no future because there is no past: history does not exist for it is entirely mutable; tradition is dismantled and reconstructed by official decree. In Orwell's future, modern criticality becomes doublethink and is turned on itself—it functions only as a tool of the Thought Police, an instrument of oppression designed to create intangible nuances of opposition only in order to crush them.

1984 is a warning with ramifications on all sides of the political spectrum. This future is now the present, and as we approach the watershed of 1984, its symbolic scope grows more voracious, encompassing all manner of fearful speculation and comparative analysis of the present state of affairs. This was amply demonstrated by the exhibition "1984—A Preview." Co-sponsored by the *Village Voice*, the show contained works by over 70 artists and ran the gamut of contemporary styles and genres. As is often the case with unwieldy theme shows, there was no particular curatorial point of view, no critical or historical position being defended. Since the great majority of the work was not created for this exhibition, its relationship to Orwell's novel was often tenuous. What resulted was a veritable Babel of form and content in which each work spoke its own language.

Though computers and technology received their due (in George Segal's sculpture tableau created for *Time*'s "Man of the Year" cover and Don Leicht's cartoon of two video-game creatures, among others), there was no attempt to establish a fashionable futuristic esthetic or to indulge in the fantasies of prophecy and doom as the title might lead one to expect. In this cacophonous show, the grim realities of the present were the most palpable concerns. Some works had a real immediacy: In her *Defense Dictionary* Erika Rothenberg matched Defense euphemisms (e.g., "Permanent Prehostility") with their "oldspeak" definitions (e.g., "Peace"). Christy Rupp warned of ecological disaster in her painted cut-outs of fish titled *Acid Rain, Brook Trout*. Victor Burgin's *St. Laurent Demands a Whole New Life Style* and Hans Haacke's American Cyanamid poster were both subversive "ads" concerning exploited women. Other works presented more cryptic, less topical scenarios—as in Barbara Kruger's photo-text collages and Les Levine's doublethink command "Forget" stenciled over a painting of elephants.

"1984" was less the subject of the show than a socio-political pretext to speak of the world at large; the implicit and explicit social criticism was thus forced into relief. This sort of show demands viewer commitment to a broad range of issues and is bound to be problematic and uneven. "1984—A Preview" was no exception. But on the eve of 1984 it was a welcome look at the maze of the present, particularly when the art-world spotlight so frequently focuses on factional disputes, marketing tactics, and de-contextualized claims to art-historical supremacy. —*Jamey Gambrell*

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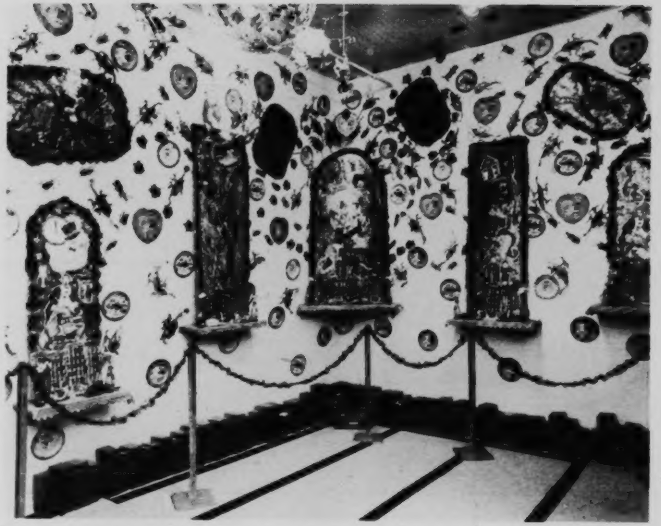
Thomas Lanigan-Schmidt at Holly Solomon

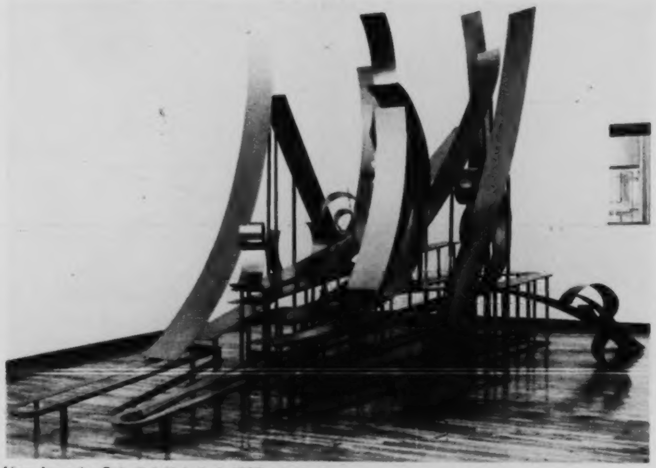
Thomas Lanigan-Schmidt's recent installation—lengthily titled *The Preying Hands: In A Little Corner Chapel to Mammon in the Cathedral of Moloch, Greed Makes Human Sacrifice Expedient Upon the Altar of Racism, Displacement and Gentrification* (1981-83)—presented a didactic tale of consumption and exploitation that sought to encapsulate American history from the time of the first settlers to the present. Although the installation was structured as a chapel comprising five "altars," the traditional icons of orthodox Christianity that are a staple of Lanigan-Schmidt's work were overwhelmed by found iconography of another sort.

Lanigan-Schmidt continues to make ingenious use of materials that evoke the childhood magic of homemade Christmas ornaments and valentines. The work was fairly drenched in aluminum foil, glitter, fake diamonds and rubies, and iridescent plastic of all sorts. But here, his veritable catalogue of insipid Hallmark-card holiday imagery was joined by fanciful depictions of rats and roaches swarming out from behind the altars. Paper party plates of Miss Piggy, Smurf, and Pac-Man also adorned the walls around icons on which wide-eyed Pilgrims, American Indians, vampires and skeletons shimmer in orgiastic excess.

The central altar, set in a corner, contained the installation's principal motifs. Pilgrim and Indian children sit down to a Thanksgiving meal while Death in the form of a Halloween skeleton waves 3-D postcards of the Empire State Building and the Statue of Liberty above them, and cartoon vampires leer out at the viewer from a kind of inferno below. In this perverse Pilgrim's Progress of consumerism the emissaries of white American society—from the Pilgrims to the bedbugs marching single file along the gallery ceiling—are vampires that lasciviously consume their prey. Their fangs and long red tongues drip with blood. Rows of brownstones across the bottom of each panel recall festive Christmas calendars whose windows, when opened, reveal scenes of the Christmas story. But these windows are broken and boarded up—contemporary manifestations of the gluttonous scenario played out by the Pilgrims above. On little devotional shelves at the base of each panel lie emblems of the leisure class: deodorant or air freshener flanked by toy figures of white tennis players and Perrier bottles filled with daisies.



Thomas Lanigan-Schmidt: installation view of *The Praying Hands*, 1981-83, mixed mediums; at Holly Solomon.



Alice Aycock: *Celestial Alphabet*, 1982, steel, glass, motorized grinding wheel, 127 by 133 by 288 inches; at John Weber.

Lanigan-Schmidt condemns consumer society by using its own hysterical caricatures. Miss Piggy frantically exhorts us to ENJOY!; Pac-Man gobbles up ghosts on the run; a demonic Pilgrim woman dresses (tortures) a turkey that is half American Indian. The message is abundantly clear. America's history has been and is ruled by Mammon. Greed and its companions, racism and displacement, are its idols.

One of the individual works also on display in the gallery is titled *A Child's Byzantium in New Jersey* (shades of Dylan Thomas and Yeats). Its rendering of a Byzantine crucifix and a hand-written narrative panel on which the artist recalls his childhood managed, in a modest way, to bring a complete social reality to life. We glimpsed the source of the artist's subject matter and use of materials in the rich trappings of Eastern Orthodoxy, the lives of his neighbors, and the "powder-blue iridescent eye-shadow" of the young women attending church services. The subtle complex of the social, religious, and biographical was far more compelling here than in the straightforward pieties of *Preying Hands*.

Preying Hands lacked the sustaining pathos of the truly integral relationship of life, faith, image and materials that is found in Lanigan-Schmidt's work at its best. The piece did not manage to transcend caricature, for it was too intimate with the consumerist frenzy that it indicts. Its visual overload was also too easily merged into confectionary confusion. Finally, the SoHo gallery context made reception of the work ambiguous—its villains were also its primary audience.

—*Jamey Gambrell*

Alice Aycock at John Weber

In the early '70s Aycock's work was concerned primarily with the ordering of space around an ideal perceiver, the structure of whose memory and anticipation was subverted in order to produce effects of disorder, disjunction and randomness. These works, generally installed in landscapes, consisted of architectural structures such as pavilions, mazes or underground wells and tunnels and were simple insofar as they comprised one linear trajectory and produced one essential effect: claustrophobia, blindness or entrapment.

In the mid-'70s Aycock began to incorporate mythic, magical and historical themes into her work, allowing its increasingly complex architecture to emerge out of a conjunction of narratives and redissolve back into them. The origin of meaning was thus displaced from the perceiver to the structure of the work itself, and the unity of the work was broken down into ambiguous fragments which were arranged seemingly randomly.

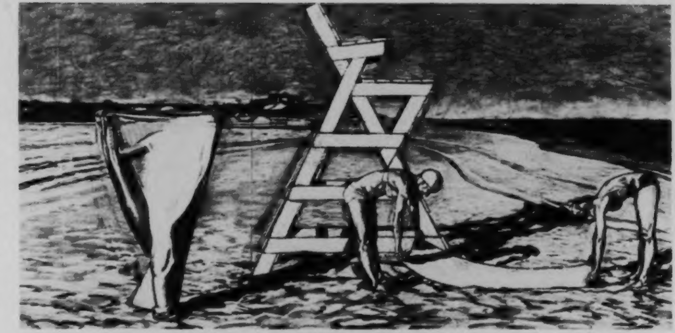
In the last few years Aycock's work has tended away from the purely architectural towards the use of circuitry, electricity, moving parts—a logical move, given her desire now to elaborate relations based on multivalency and dispersion. Aycock's recent show was a good example of this later work, consisting of five aluminum and steel pieces—two large-scale (indoor) works which are motorized, one wall- and two floor-pieces—accompanied by titles, texts and/or drawings. The relations between the works and the titles—*The Theory of Twilight (Prayers for the Undoing of Spells)* or *The Celestial Alphabet* . . ., etc.—were not meant to be clear. For the show functioned as a kind of enchanted memory forest in which fragments of texts floated freely in and out of the clanking, whining and blinking machinery—as if relics of many civilizations were combining and recombining before our eyes.

One piece, a flat, circular, rimmed structure titled *Celestial Alphabet* . . ., sat connected to a circuit-box, which controlled current to the myriad little black forms distributed like alphabet soup on its bed surface. The forms, drawn from the Kabalah, represent Greek and Hebrew letters (though only partially legible—they seemed brittle, eroded), now revitalized by their new connection to an electronic network and blinking away as if bristling with new life. These characters also resembled strands of genetic materials. X and Y chromosomes whose informational density and mystery made a comparison with alchemical or kabalistic practice difficult to avoid. This conflation of the scientific and mystical, the mythic and the physic—and the attempt to reduce their hierarchic relations—is one of Aycock's most consistent themes.

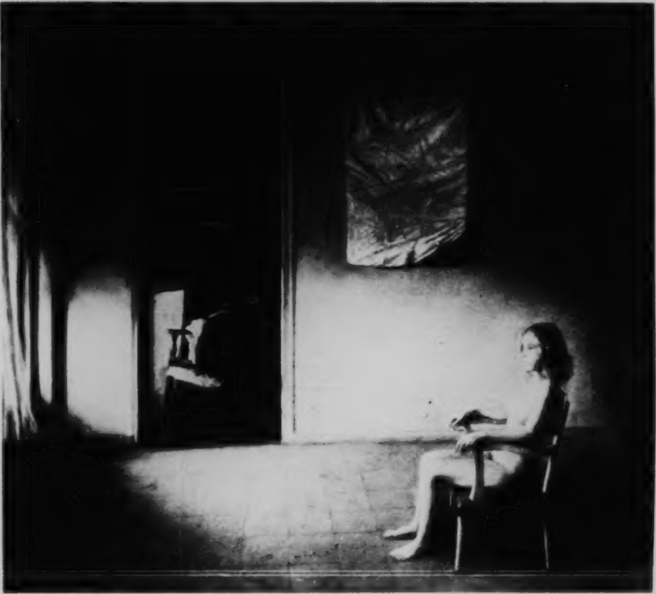
Another work of far less benignity, titled *The Theory of Twilight . . .*, is actually a scale version of a project to be installed in Roanoke, Va. In this piece, crescent-shaped sheets of stamped metal are affixed to the front of a scaffold in such a way as to form a facade pierced by a large hole in which two scimitarlike forms spin menacingly and cause the entire structure to shiver and wobble sadistically. This is a decidedly mean work, essentially psychological in effect, suggesting some kind of oriental guillotine, abstract castration apparatus, or ecstatic bachelor machine.

Considered as a whole, the show gives way to more reservations than it does revelations. The new works are organized more as images than as polyvalent systems, and the status of the viewer is not questioned as acutely as it was in her earlier work. Throughout these pieces there is a return to discrete sculptural units, to metaphor and to a rhetorical rather than a structural deployment of signs. One wonders whether Aycock's recent work represents a mere transitional phase in a remarkable career or is rather a dangerous flirtation with contemporary art fashion in its disingenuous attempts to come to terms with "image" and "meaning."

—*Sanford Kwinter*



Graham Nickson: *Lifeguard Chair with Bathers III*, 1982, charcoal on paper, 5 feet 10 inches by 11 feet 8 inches; at Susan Caldwell.



Cristobal Toral: *Interior*, 1982, oil on canvas, 17 by 18 ½ inches; at Staempfli.

Graham Nickson at Susan Caldwell

Drawing from the nude is the usual starting point of art education, and the usual tool is soft charcoal. These pedagogical conventions are not simply arbitrary. The figure, especially given the physiological motley of professional models, is an inexhaustible source of forms, and charcoal, with its tonal range and responsiveness to quick motion and changing pressure, can reveal to the student almost without his intervention an infinite world of small dramas in light and dark. The exercise is immediate and magical in its effects—and perhaps for that reason many artists continue to draw from the model long after their interest in the figure as a subject has lapsed. Along with pool, it is the best hand-eye coordination game one can play.

Very few modern artists, however, have been able to integrate the discipline and satisfaction of "fusain" drawing into their mature work; Matisse and possibly de Kooning are the only names that come to mind. In these mural-sized drawings Graham Nickson demonstrates that he is determined to try, but so far the results inspire little confidence, and even less sympathy. To begin with, he has attempted to disguise the artificiality of his studio problem by setting his sturdy seminude models in a contrived outdoor space that combines the lateral extension and frontality of the classical frieze with the props and simplified detail of contemporary naturalism. Thus, his models are at once nymphs, "batters" and Jantzen-suited surfers doing calisthenics, pitching tents and engaging in beach-blanket semaphore. All of this is lit as if it were the last tableau in some terribly serious narrative ballet, but the lighting exists less for mood than to give Nickson the opportunity to show off all the gradations of tone and texture his drawing materials can produce. Granted, Nickson does have a competent hand, but despite or because of that competence, nothing much happens: his contours, hatchings, smears and erasures all seem acts of control rather than discovery or enjoyment. By using the same model repeatedly, or homogenizing the build of several models, he further regiments his designs, allowing neither aberrant limb nor awkward stance to force him into a truly interesting line of shape. The only exception is a group of four drawings of heads surrounded by suntan reflectors (a wonderfully absurd image); and even here, though his line does become looser, he fails to take real advantage of the mirror repetitions and asymcetries of his subject.

More aggravating than the missed opportunities in these "machines" is the decorousness with which Nickson approaches both the sexuality of his women and the voyeurism of those who scrutinize them over his shoulder. Victorian cheesecake was considered excusable so long as its alabaster temptresses held their Greek poses and looked back at their admirers with virgin incomprehension. More recently the marketing of the film *Personal Best* has shown how one can simultaneously gratify and excuse the voyeurism of a "liberated" public by using athletics as a cover for locker-room peeking. Similarly, there is an awful lot of squeezed flesh in Nickson's pictures, and the insistence with which he bestows upon his women their indifferent expressions, anonymous features and hygenic, Outward-Boundy bodies seems suspiciously like an attempt at providing us with an alibi for our eager stares. In other words, Nickson wants not only to make "good art" but to be "good." Eric Fischl, who has also concentrated lately on seaside antics, is less well-rehearsed as a draftsman and much more obvious and unembarrassed in his attention to the erotic undercurrents of his scenes; he is also by far the more interesting artist. Nickson may not intend to come across as a Peeping Tom, nor as a Long Island Rockwell Kent, but until he strips his drawings of their polite theatrics it will remain unclear what the real source of his obsession with the figure is, and, just as importantly, why anyone should participate in it with him. —*Robert Storr*

Cristóbal Toral at Staempfli

At first viewing, Cristóbal Toral's realism is so rich as to give one esthetic heartburn. Women sit in empty, dirty city rooms, all in dark browns and olives, reeking, if not of despair, then of resignation. Piles of luggage come bulging out of the doors and window of a railroad car; mounds of garbage, including an offensive-looking doll's head, are tied together with twine. Sometimes even the canvas is painted to look as if it's been slashed or torn away to reveal its insides—the wooden skeleton of the stretcher beneath.

The Spanish Toral is that rarity these days—a poetic, even literary, painter. His is the poetry of people—mostly women—living alone in their substandard housing as well as the more metaphysical poetry of the "ripped" canvas. The interiors exhibit something of the alienation of Edward Hopper and George Segal; and, by inclination and design, they share something too with Toral's fellow Spaniards Zurbarán and Velázquez, and maybe even a little of Goya. Then there's Magritte, seemingly

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present in all of Toral's high-luster trompe l'oeils—and maybe a little John Koch, for good measure.

All these resemblances and influences render Toral's work even richer than on first viewing. A painting like *Interior*—in which a nude woman sits in a brown and olive room, with a painting wrapped and tied on the wall and a closet door opening to other packages and an off-balance chair—almost overwhelms in its references to Hopper (the poignant loneliness), to Velàzquez (the lush technique), and to itself (the wrapped painting). A similar complex of associations informs other works, especially *The New Tenant* and *Woman Making Her Bed*.

Call him what you like—eclectic, bathetic, academic—Toral rises above labels on the strength of his very associations, of his poetic musings, and of his masterly—even old-masterly—act of putting on the high-art dog. They may not be calling for this kind of art down in Tribeca, but certainly there's room enough for this sort of achievement in the art world—or there should be. If it's the kind of thing we Americans are used to seeing in museums rather than in galleries, well, *vive la différence*. For any discomfort following exposure to Toral, take two Philip Pearlsteins to cleanse the system. —*Gerrit Henry*

Timothy Greenfield-Sanders at Marcuse Pfeifer

Artists constantly submit to being photographed, but critics usually succeed in hiding behind their words. Timothy Greenfield-Sanders's show, "Art Critics," offered the novelty of portraits of 40 art writers and editors, all photographed against the same dark backdrop, their features side-lit by cool naturalistic light. Greenfield-Sanders used an old-fashioned, oversized view camera with a very shallow depth of focus to scrutinize his specimens, whose faces emerged in microscopic detail, while their hands and bodies tended to blur. The big (11-by-14-inch), black-and-white contact prints had the elegance of glamor portraits from the 1920s and '30s. They were distinctly more powerful and attractive than some of Greenfield-Sanders's earlier celebrity portaits, done outside the studio with a hand-held camera.

The critics here appear somewhat uneasy about taking center-stage in front of Greenfield-Sanders' camera. These photographs effectively capture the limited set of roles which the critic can hide behind—they range from intellectual pioneer to high-class salesman. Some borrow the bohemian informality of artists, sporting leather jackets, rough-knit sweaters or rolled-up shirtsleeves. Others dress like chic investment bankers (though the critic-as-dandy is really a variation on the role of the artist-as-dandy perfected by Baudelaire and Manet). The compromise "look" of comfortable, academic respectability (tie and V-neck sweater under a blue blazer) is consummately modeled by Meyer Schapiro, our preeminent dean of modernism.

In the end, only a few critics seem truly at ease before the lens. Clement Greenberg emanates blunt charm—like a self-made businessman who's proud of it. Hilton Kramer, aggressively glum, with a five-o'clock shadow that makes him oddly resemble Richard Nixon, turns the image of the rebel inside out, while the *New Yorker*'s suave Calvin Tomkins dispenses just a hint of a smile.

But why these critics and not others? Why Robert Rosenblum and not Barbara Novak; why Rosalind Krauss from *October* and not Ingrid Sischy from *Artforum*? Who refused to pose? And who wasn't asked? Greenfield-Sanders gives us no clue. As documentary, these pictures are frustratingly incomplete. This would seem quite unimportant if Greenfield-Sanders's pictures were not so patently serious in their intentions. Lucas Samaras, for his 1979–80 series of "Sittings 8 x 10," picked an equally arbitrary art-world sample, but the bizarre, sensationalistic setups of his photographs justified the arbitrariness by making the whole thing so *personal*. One accepted that these were simply Samaras's friends and acquaintances—extensions of his own peculiar inner world. In contrast, we learn little of Greenfield-Sanders himself from these portraits of others. In Samaras's portraits, stylization became a means of confrontation with his subjects, telling us a great deal about both him and them. Where Greenfield-Sanders stylizes his images, however, as in several of the portraits of women, individual character gives way to pointless soft-focus glamor—which tells us, unfortunately, nothing about anyone. —*Pepe Karmel*

Robert Rauschenberg at Castelli Greene St. and Sonnabend

Just as Rauschenberg's work is too easily likable at this point in his career, it is also too easy simply to dismiss it. The latter impulse was considerably abetted by the media-blitz accompanying his recent two-gallery, three-space extravaganza, which opened on New Year's Eve. Unfortunately, all this flamboyance belies the seriousness that does exist in the work, for Rauschenberg was seen not only to be creating signature works, but also looking backward at himself with insight and, arguably, pushing forward into new territory.

The show at Castelli consisted of handmade paper collages done in China and clay-pieces made in Japan. The most theatrical work was a 100-foot-long photo-mural called *Chinese Summerhall*, which, suspended from the ceiling, sliced diagonally through the gallery space. Although *Chinese Summerhall* is a selection of some of the hundreds of photographs Rauschenberg took on a recent trip to China, their Oriental provenance seems almost irrelevant: Rauschenberg's vision is so consistent that he photographs Rauschenbergs wherever he goes.

The clay works, specially commissioned by the Otsuka-Ohmi factory in Japan, fall into two very distinct types of work. The ceramic "paintings" called "Japanese Recreational Clay-Works" are just that: playful visual jokes with titles like *Pneumonia Lisa* and *All Abordello Doze*. Mona Lisa's face and hands are, for instance, superimposed over Botticelli's Venus. The larger clay-works—essentially ceramic explorations in his by-now familiar "combine" mode—are more surprising. The surface glaze of the clay gives the silkscreened images beneath it an artificiality reminiscent of kitschy plastic "Made in Japan" dolls. Indeed, the medium seems both to renew Rauschenberg's inventiveness and allow him more control than has been lately evident in his combines. He pushes the limits of his innate good taste to a kind of vulgarity and gaudiness that reflects the general "look" of much currently fashionable art. The two most innovative clay works, *Dirt Shrine: South* and *Gates South*, are large multi-panel wall combines which incorporate such well-known elements from Rauschenberg's "palette" as the ladder (from *Winter Pool*), the tire tread, dump truck, alligator and rock. The previous impact of this imagery, dissipated by repetition, is now restored through the physicality and unfamiliarity of the clay. *Everything* is made of clay—hinges, chain, ladder and rock—but it is the ladder that is most bizarre: a trompe l'oeil bamboo affair complete with mock dowel joints and decaled-on images. What's more, some of the most luscious painting Rauschenberg has done in years appears here in the unexpected medium of ceramic glaze. The clay works have a ponderousness rare in Rauschenberg's art, each panel weighing some 250 pounds. There is a productive contradiction between the clunkiness of the material and the thin translucent surface in which the images seem to float, free here from the conventional Rauschenberg grid.

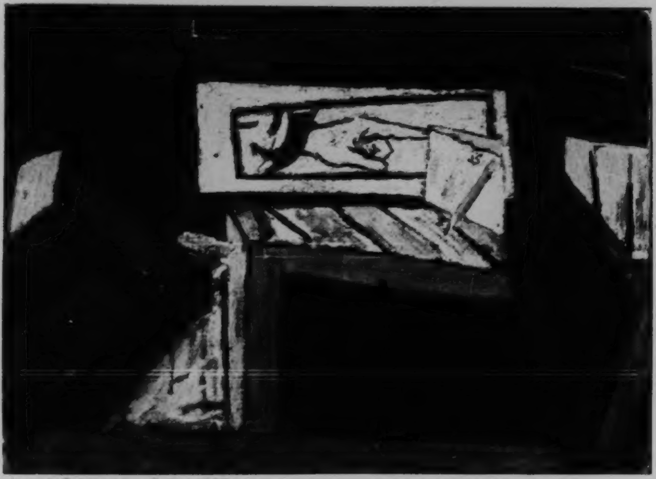
The paper collages (of some 491 works, seven were shown) are the result of a collaboration with the Anhui Artists' Association in China, which invited Rauschenberg to use the world's oldest paper mill. Very thick paper with gold-leafed edges is collaged with images, found in China and overlaid with a very thin translucent paper. Large Chinese characters in paper relief, chops and a cloth medallion (which hangs below the print and is reflected in a mirror) were added. The images, sitting in their rigid, contrived space, feel very arbitrarily arranged, lacking both the internal logic and environmental responsiveness.

At Sonnabend was a series of combines called "Kabal American Zephyr," as well as three more sculptural works that looked as if they could have been made in 1961 with *Empire I & II*. The combines, though all new, seem very familiar. Blinking lights, fans, waving flags, rulers, mirrors, chairs, tables, car parts, ladders, pails, wheels, cloth and transferred images are all on hand.

At its best Rauschenberg's art has an autobiographical quality to it. *Site of the Mute Spokes* reads not only as autobiography, but also as commentary on his own development. The head and foot of a white enameled four-poster bed frame are attached top to top and hung on the wall horizontally. The center is empty. A wooden panel is inserted in the right side on which are a series of elements one associates with Jasper Johns—i.e., stenciled words and numbers (incomplete), a beer can (squashed), a target (superimposed on flowered wallpaper), and a flashlight (smashed and mounted on a mirror). The only other element is a broken comb. On the left side is a collaged Chinese acupuncture diagram of a man, a reference to Rauschenberg's earlier X-ray self-portrait; his back is turned to the panel of Johnsian images. A drawer-pull placed under the man turns the panel into a drawer, recalling Johns's 1957 painting *Drawer*. Duchamp is also invoked, both by the comb and the enameled bed frame which conjures up *Apolinère Enameled*. (Indeed, Rauschenberg's punning title reinforces the Duchampian reference.) Finally, this circle of friends and influences is completed by obvious reference to Rauschenberg's own succés de scandale, the *Bed* of 1955.

Some disjuncture exists between the American series and the Chinese and Japanese collaborative works, in which Rauschenberg attempts to absorb the imagery and materials of foreign cultures (as he did previously in his Indian-inspired series, "Jammers"). Beyond question, it is the "foreign" work which has given Rauschenberg access to some new artistic territory. Nevertheless, the fact remains that his concerns have changed little over the course of his 30-year career.

The interest Rauschenberg is now lavishing on his R.O.C.I. (Rauschenberg Overseas Cultural Interchange) project, which, in the interest of world peace, will travel and exhibit a changing body of some 150 of the artist's works, suggests he may be currently neglecting his more avant-garde artistic ambitions in favor of a programmatic involvement in the world at large. Not surprisingly, his work has lost some of its provocativeness in the process, even though there is still much to look at. *—Lizbeth Marano*



Joseph Solman: *Ice Cellar*, 1937,
oil on canvas, 26 by 36 inches; at A.C.A. and A.M. Adler Fine Arts.

Joseph Solman at A.C.A. and A.M. Adler Fine Arts

In the days of the W.P.A. and the American Artists Union, when regionalist and social protest painting began to make its mark in America, a group of young avantgardists met in Joseph Solman's New York studio to form The Ten. Founding members were Solman, Mark Rothko, Adolph Gottlieb, Ilya Bolotowsky, Louis Schanker, Ben-Zion, Nahum Tschacbasov, Louis Harris and Jankel Kufeld, who were later joined by Ralph Rosenborg, Earl Kerkam and John Graham. The Ten represented two new trends in American art: Expressionism and Symbolism.

By 1936, the year both The Ten and the American Abstract Artists were founded, Solman's technique was already decisive. He took a number of new admirations—Matisse, Klee, de Chirico, Cézanne—and superimposed them over earlier models such as Luks, Myers, and Whistler. It is not necessary to hunt for his signature—usually tucked away in some obscure part of the painting—to recognize one of his pictures. Apart from the characteristically expressionist distortions—the black lines which contoured his forms and unified his compositions, the swelling of the spaces between the lines, the thickness of the paint, the medley of superbly patterned shapes, the moodily Luminist coloring—there was evident that respect for a two-dimensional surface which marks the truly modern painting. The brilliance and poetry of these early works could be appreciated anew in these two recent shows.

In his introduction to a book of poetry by the English Poet Laureate John Betjeman, W.H. Auden introduced the word "topophilia" to characterize a special kind of affection for place. Solman is a pure topophile. It was not, however, the vision of an urban—or rather, urbane—America which drew him so much as the small neighborhood streets and houses he visited day in and day out: a stop on the Third Avenue El was for Solman certainly more beautiful than the soaring Chrysler Building. Indeed, Solman's brand of topophilism would prefer a view of a leaking fire hydrant to a view of untrammeled nature. His eyes are open to empty lots, to playgrounds, to where the pencil of the sky touches the sidewalk on crosstown streets. Solman painted Klein's Department Store in *Union Square*, 1936; the huge eyeball opposite the El in *The Oculist*, 1937; the large hanging street sign of a standing female which he calls *Venus on 23rd Street*, 1937; and everywhere the expressive garbage cans (almost a trademark), fire hydrants, subway kiosks and cellar doors belonging to ice and coal street-merchants that made up the extraordinary Toonerville that is New York to him. (The oils were done from notes in his studio; the gouaches, outdoors, from direct observation.)

Stephen Vincent Benét wrote "American Names" but the reader of this poem, which finishes with the famous line "Bury my heart at Wounded Knee," is not convinced that the poet had ever been there. "Bury My Heart on Avenue B" would be what a true topophile like Solman would have written. For viewers who admire his later paintings, especially those of the '50s, these earlier works, filled with sentiment and mood, will be a revelation. *—Lawrence Campbell*

Dianne Blell: *It Lay Crouched on the Top of a Rock and Arrested All Travelers who Came that Way, Proposing to them a Riddle*, 1982, cibachrome; at Castelli Greene St.

Dianne Blell at Castelli Greene St.

In her big new Cibachrome prints of naked women and objects dressed up to resemble old master paintings, Dianne Blell aims for the stars and hits the moon. Her show in Castelli's basement may well be the sleeper of the winter art season. No longer limited to other people's photographs of her, Blell herself now takes pictures of other people with a 3-by-4-inch view camera. Yet she is as much of an actress as ever, even though she only allows her enormous screen presence to be felt rather than seen.

Her eye for texture and detail is everywhere apparent, but especially in her rough-sanded wood frames painted either gold, silver or the color of a barbecued potato chip. These frames give the show its oxymoronic flavor of down-home opulence. No expense has been spared in making these recreations of Leonardo, Rubens, Ingres and Vien impeccable. Though not necessarily accurate restagings, the photographs do evoke the originals in elaborate and frequently hilarious ways.

Take her *Andromeda* after Ingres: isn't it also an advertisement for the model's bruised shins and red muff? Or the *Portrait of a Young Woman in a Fur Robe after Rubens*: can't this photo also be seen as a takeoff on the Blackglama ad? Blell is not afraid to show her roots in the type of California Pop sensibility that Mel Ramos began exploring in the 1960s.

Occasionally, as in *Love fleeing Slavery* after Vien, Blell's props threaten to overwhelm her model, but nevertheless such works are funny and even quite moving. *Melting the Hearts of the Rocks and Moving the Trees from Their Stations* is Blell's tribute not so much to Leonardo as to the beauty of female youth. Captured here amidst the allover crinkliness of crushed paper and silk, a particularly winsome model seems acutely embarrassed, probably from posing naked for the first time. At the opposite end of the emotional spectrum, in the Erotic Frigidaire, Blell's Sphinx, inspired by Ingres and Gustave Moreau, is framed on either side by pink painted wings and real flaming *torchères*; these help to create an eerie efect

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of hot and cold living symmetry.

Make no mistake about Blell's series of photographs of a single vase: it, too, is a woman. Except for the gaffers' tape around its handles, the globs of grapes on its sides and the chips in its gilt plaster, the vase is singularly vacant. Reminiscent of Greuze's *Girl with Broken Pitcher*, Blell's vase likewise carries intimations of lost virginity. The vase is about waist-high, yet it goes through a number of scale changes in the photographs: it becomes waifish when bathed in magenta light before a white backdrop; it's dwarfed when seen under a baroque swag of red drapery; and it grows even more metaphorically resonant when we learn that the vase has been rented.

These photos are an essay on provisional ownership—not so much old masterish as modern American feminist. Blell's objects are cheap if you think of the low-risk angle, pricey if you consider the per hour rates, luscious if you want an immediate effect, unbelievably tacky if you consider the *ding an sich*. Her allegory of the vase can also be seen as a bogus quest for the grail. But of course she has already found it, and offers it to you. Will you take it, this woman's battered, rented version of herself, or will you spurn it?

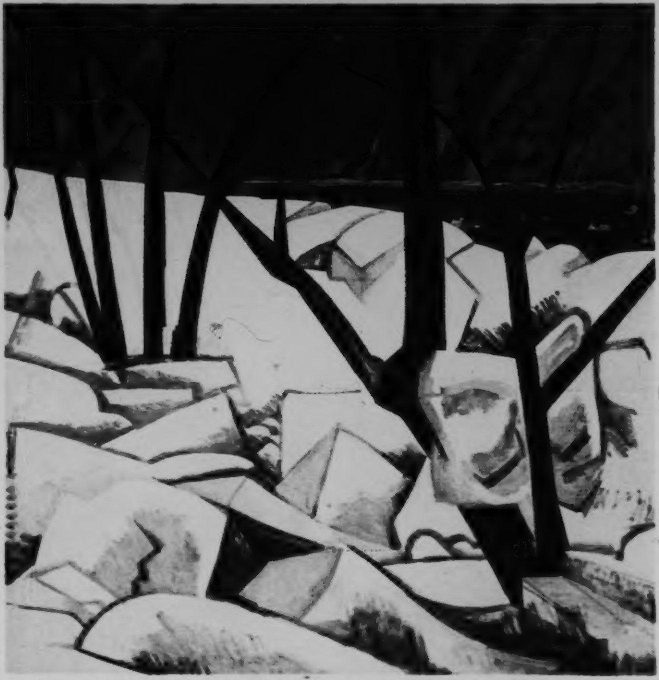
When Blell adds flowers to her vase, she's no Constance Spry, but the very inappropriateness of her lilies gives them their mock-Eleusinian air of Hollywood mystery. These are flowers for a certain kind of special event, a big party where no one will notice the flowers—but they have to be there. The vase with flowers comes in four colors, my favorites being the red, magenta and harvest gold versions—each of which has the visual heat and saturation of an FTD commercial.

Wearing real feathered wings in another series, the vase gives no impression of flight but does suggest a funerary urn, an amphora of inspiration, a miraculous love krater and an alchemical retort. Yet the winged urn also looks like an original emblem, more truly Neoclassical Pop than anything else in the show. Under different colored lights, the *Winged Urchin* looks battered and street smart like a hooker and a warhorse.

Last year Blell put Leo Castelli in the same pair of wings for a photograph that later apeared in *Interview*. This year her show included one photograph of the vase blown up to large-person proportions and called *Colossus of Genius*. Looking at this monster version of the vase, I can almost hear it say, "All right, Mr. DeMille, I'm ready for my closeup."—*Brooks Adams*

Arthur Cohen: *Town Wharf, Provincetown*, oil on canvas, 9 by 12 inches, at Peter Rose.

Arthur Cady: *Looking Back from the Garden*, 1982, acrylic on paper, 40 by 60 inches, at Fischbach.



Lois Dodd: *Ice in the Trees*, 1981, oil on canvas, 54 by 50 inches, at Fischbach.

Arthur Cady at Fischbach

Arthur Cady's acrylics on paper are unabashedly poetic. In fact, they are so evocative—of light, of time of day, of weather, even of climate—that Cady pretty much foregoes that most "poetic" of painting styles, painterly realism, in favor of a sturdier naturalism, the better to clarify things.

Watch Hill Channel (a site in Stonington, Vermont) is a warm-weather triptych featuring purple clouds, all looking as if it had come off the top of some high-art calendar. *Dam and Spillway* (a site in the Sodom Reservoir in upstate New York) shows blue/white water rushing from spillway to dam against a background of lush green trees and heraldically blue sky. Finally, *In the Woods, Brewster, New York*, depicts countless trees and foliage with gorgeous hints of sunlight in the yellow and green shade.

Very little emphasis is given to the action of painting here. In fact, acrylics on paper have the look of watercolor, that subtlest of paint mediums and the one that least lends itself to expressive manipulations. Cady's poetry comes fresh from the jar—and emerges as the poetry of some eternal summer in the north where, for all the greenery and sunlight and fast-flowing water, winter is always imminent.

This isn't beautiful painting of beautiful scenes—it's excellent painting of beautiful scenes. Cady is, first and foremost, a technician. His painting might have the look of being too "worked," but the fact is, Cady *has* worked—to capture the exact nature of his scenes, to make it all look effortless. If his art isn't in the painterly realist tradition of Porter and Freilicher, it is in the grand realist tradition of Homer and Eakins. (And even in the painterly realist tradition, in works by such as Susan Shatter or Darragh Park, technical virtuousity of Cady's sort is earning a reputation.)

Still, one feels the need to defend Cady's naturalism—it's so old-fashioned and he is so good at it. One of his paintings *Late Afternoon, Sodom Reservoir*, features purple cloudbanks over purple waters, and completely gets away with it. Another, *Looking Back from the Garden*, features a bee's-eye view of a foreground with flowers, trees in midground, bits of blue sky, and a house bathed in purple shadow—and here Cady's bravura naturalism scores again.

In *Anne Fuller's Porch, Stonington*—a study in white and its shadows, with white beams and latticework, white wicker and bamboo furniture, potted plants and ubiquitous blue sky—Cady hints at his secret. This is narrative painting, the story of time, of place, of the wonderful, ineffable appearances of reality. It's a story which, when well told, viewers never tire of, maybe because they've *seen* these stories—on vacation, traveling, in pictures, in memory—so many times before. It looks like reality, and yet it's visionary. And this is what we've always suspected is true.

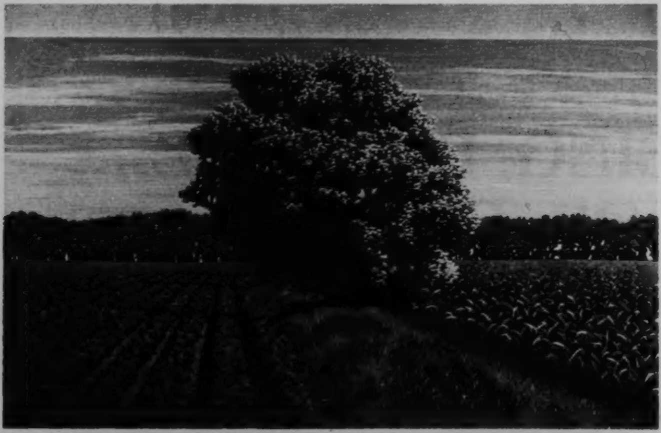
—*Gerrit Henry*

Lois Dodd at Fischbach

These paintings of places and scenes near the Delaware Water Gap are filled with a personal current, a sharpness of personality, which spell out Lois Dodd's name like a sign on a billboard amid the American painting scene. There is a quality in her work that suggests she might as easily have been able to transmit this electricity had she been an abstract painter instead of a realist. Evidently she savors the inwardness of geometric forms; for her the rectangle of a door or a window has an intense inner life. And yet she continues to set up her easel near her dooryard, whether it happens to be in Maine or in Pennsylvania, and to paint this world of her senses as though nobody else had experienced it before her with an equal intensity. When she paints a simple, tarpaper-roofed cottage it can be read like a poem by Emily Dickinson. She is at the cutting edge where abstract art and realism meet.

One suspects that what initially draws Dodd to a scene is a visual essence which an abstract painter would have been inclined to separate and isolate, yet her paintings of windows, doors, bridges, overpasses, tree trunks, rivers, do not come out looking like ideograms. There is passion in her work, but it is savored almost dispassionately, never romantically. All this adds up to an unusually complete painter, able to communicate on many different levels.

Roger Laux Nelson: *Crimson Shade*, 1982, oil on canvas, 46 by 75 inches; at B.R. Kornblatt.



Joanne Carson: *Heaven*, 1981, oil paint on wood, 84 by 103 by 27 inches; at Fort Worth Art Museum (review on p. 186).

The paintings in this latest show chronicle a season. They begin in the fall when nights are cool but days are hot, and the sky blazes blue between the reds and pinks of maple leaves. Then, as winter settles in, the colors lose their voices, and hillsides become like walls of cat fur rubbed the wrong way, the river turns into an uneasily colored stream, the sky is like condensed milk, and, between the trees and framed by them, great geometric slabs of ice pile up as though in a builder's yard.

There is nothing photographic about Lois Dodd's work. It is almost as loosely painted, on occasion, as Milton Avery's. Yet she seems to know, instinctively, which of the many signs of resemblance must remain in the work, and which must be suppressed. Thus in *Door Staircase* the viewer feels himself walking straight into the painting and up the stairs, leaving the door open to be closed by somebody else. In *Window, Deserted House*, it is the window that is the painting, not the painting that is a window.

Although most of her paintings are taut in definition, there are several quite small pictures where she seems to have relaxed her tautness, and painted as effortlessly as a bird singing. This latest show bears witness to a profoundly original and personal talent now reaching for the stars—or perhaps the halo around the moon. —*Lawrence Campbell*

Arthur Cohen at Peter Rose

There's no doubt about it: Arthur Cohen is a wonderful painter. His waterscapes of Provincetown and studies of the Brooklyn Bridge display what can only be called a painterly genius. In the Provincetown views of wharfs and harbors and coves, sea and sky luminously reflect each other—in turquoise sky with slate blue water in one, in blue-green sky and brown-green sea in another—and press between them low-lying buildings or docked boats. In Cohen's paintings, a long, narrow horizon is often only a matter of color—of creams or purples striated between sea and sky. His views of the Brooklyn Bridge are heroic yet scrupulously delicate architectural caprices, at times naturalistically stroked, at other times more broadly and gesturally painted. All—bridges and bays, gestural or naturalistic, small or large—attest to Cohen's mastery of the genre, and exude a quiescent beauty. Not only is Cohen a fine painter of light: his evocations of time of day and the atmospheres created by weather together constitute some fourth dimension of visual experience. You can, in short, hear the waves lapping and the screech of gulls. Sand and sky and water are for the viewer the equivalent of the madeleine for Proust.

Despite all the wonderful painting and wonderful sensations, however, a nagging doubt arises: is all this beauty—admittedly a contemporary, anxious beauty, but still quite lush—enough? It never has been in the modern period, when visual beauty has more often than not been sacrificed for new kinds of beauty more dependent on depth of esthetic intention than on the relatively shallow quality of paint handling. Cohen, on the other hand, has been a painterly artist for 25 years, not so much developing his style as repeatedly crystallizing it, and not often adventuring out of the locales he has mastered.

Perhaps it is unfair to take an artist to task for not doing what he may never have intended, or wanted, to do. But the very high achievement of this body of work—which has been the same body of work for some years—signals that Cohen should now be able to move on. (Fairfield Porter, for instance, offset his landscapes with sharp, quite revelatory paintings of family and friends.) Cohen is only 54. One hopes that his next show will be one of adventure as well as excellence, and that he will not remain forever a Cape Cod Whistler. Cohen seems capable of better than even that.

—*Gerrit Henry*

BALTIMORE

Roger Laux Nelson at B.R. Kornblatt

Nelson's new farm-country landscapes evolved from heavy painterly abstractions that he showed in the early '70s; there was also an intermediate phase of flatter, more geometric work. In all three stages, Nelson's interest has remained the same—the relationship between abstraction and representation expressed in terms of color, pattern and perspective.

The earliest of the landscapes, *Windbreak* (1981), involves three of Nelson's four basic compositional elements: plowed and planted fields, trees and sky (the other element is roads). The foreground is filled with rows of cornlike plants shadowed with violet

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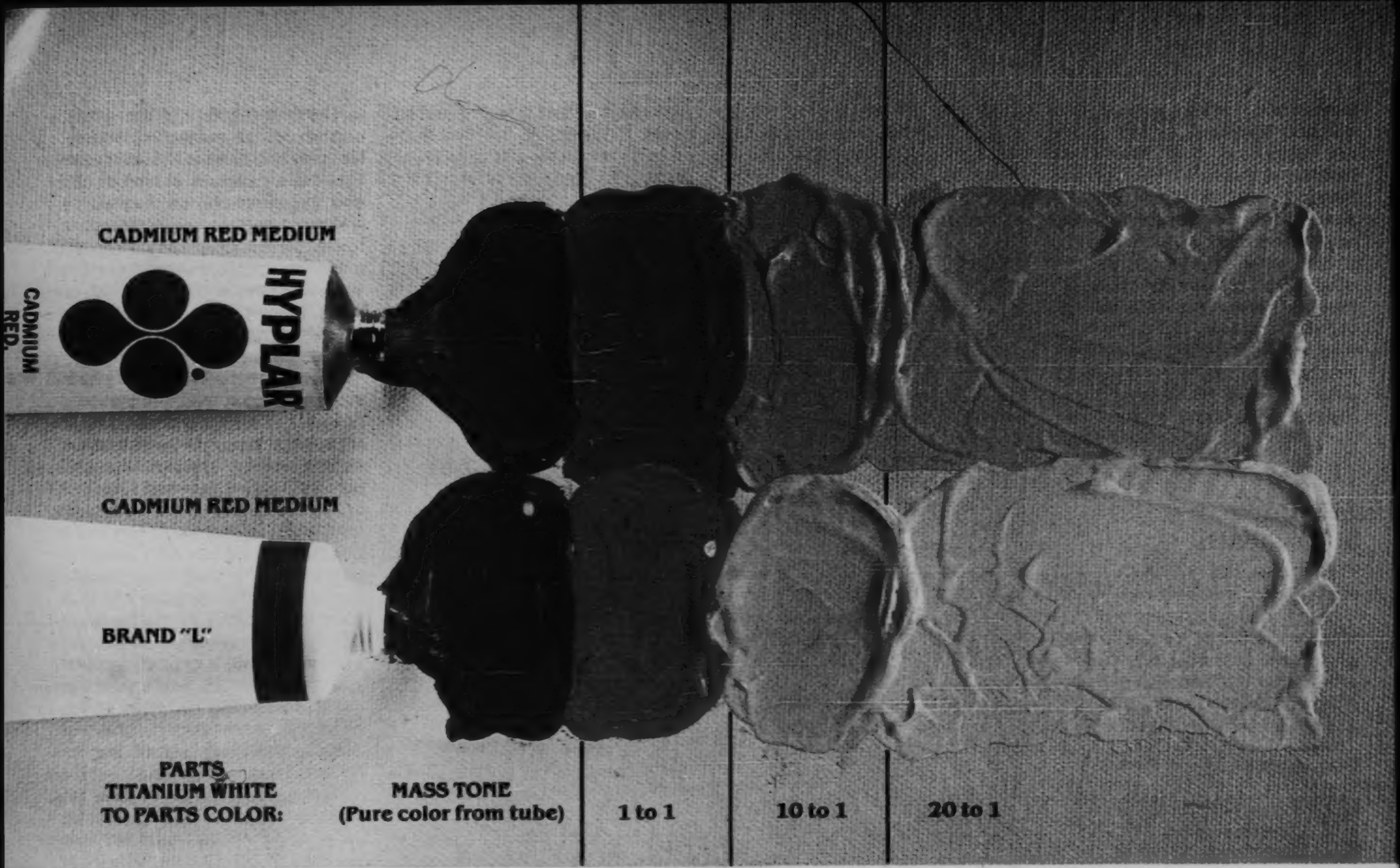
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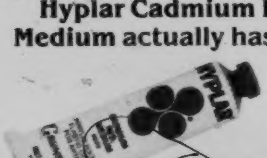

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that abut a creamy gold field, is bracketed by two green fields. One is carried quickly into the painting's space, only to be stopped by the windbreak of the title—a row of thickly planted, round trees in several shades of green.

The perceived depth of the painting's space varies greatly with one's physical distance from it. If one stands near the work, the fields in the painting appear extraordinarily short, but if one moves back a couple of feet, the foreground flattens out, both opening up the fields and widening the vista. This elasticity is an admirable achievement. Another variable point of view is offered in *View from Johnson's Road* (1982), in which the fields run diagonally from lower left to upper right. If one moves to the left of the painting, its space opens up, conveying a "real" sense of the sweep of the midwestern landscape.

In these works Nelson has applied his paint in a brushy manner that blends smoothly into the overall composition. One can see changes from field to field, but only in textures. The prettiness of Nelson's palette (especially the bright primary and secondary colors of his autumn paintings) is so engaging that we may overlook his rigorous structures.

The real strength of these landscapes is in the tension they set up between abstract patterning and illusionistic spatial structure. In a few paintings—like *Johnson's Road Entrance* (1982)—this tension becomes a sort of dislocation. The multitude of textures and patterns in this work are ordered simply in sections from left to right. The horizon is hard to locate—it seems only a few yards away to the right, but miles away to the left. This painting, like all the others, looks representational only on superficial viewing. In these complex works Nelson offers us not only a landscape but a whole study in visual concerns as well. (Another version of this show appeared at the Delaware Art Museum in Nov. '82.) *—Ellen Lubell*

FORT WORTH

JoAnne Carson at the Fort Worth Art Museum

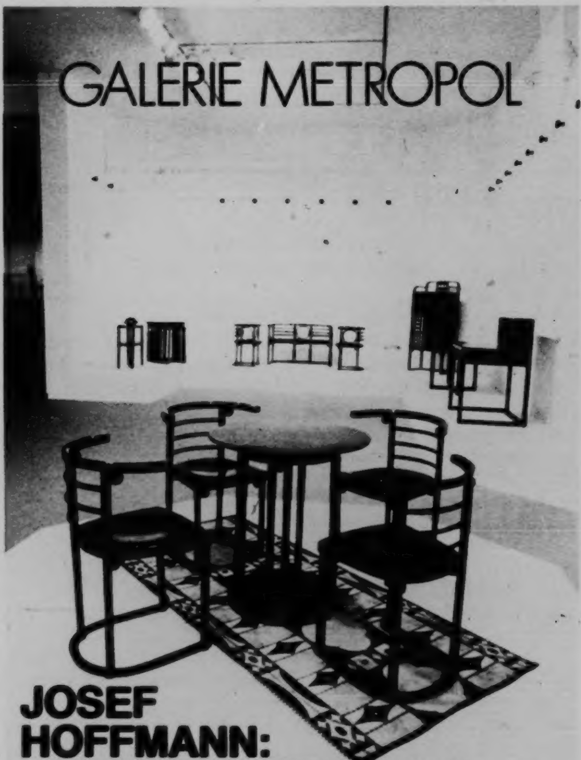
The most striking aspect of JoAnne Carson's recent work is its physical extension off the wall into the gallery space. These three-dimensional structures are each built out from a rectangular surface demarcating the traditional picture plane. The artist has further complicated her compositions by painting all surfaces with a complex mixture of art-historical and trompe-l'oeil styles.

Of the five pieces in the exhibition, three are immediately recognizable reinterpretations of works by modern masters (the remaining two were made earlier and are less specific). Paintings by Cézanne, Picasso, and de Chirico are subjected to the artist's reworking: some of the original forms are extended from the flat surface into the third dimension, along with contemporary additions including, in all but one of the works, a television. In addition, the surfaces are further fragmented by means of a quasi-Cubist overpainting, and in all of the works one element is singled out for varied repetition across the image.

The Broken Pitcher suggests an encounter between a hurricane and Cézanne's *Still Life*, ca. 1900, from the National Gallery. Cézanne's pitcher, wine glass and fruit are shown six times. The leftmost image is a freestanding two-dimensional pop-up image of the composition; to its immediate right, the same format is used to show the still life halfway disappearing into the side of an old-fashioned console television. The image can next be glimpsed through the TV screen, before it shows up whole again to the right of the console. The fifth rendering, slightly to the lower right, is partially obscured by a Cubist violin. Finally, at the lower right corner of the composition, the pitcher is shown shattered, in keeping with the title of the work. This gradual descent clearly recalls Duchamp's *Nude Descending a Staircase*.

The pitcher is not the only thing broken, however; the title of the work is a pun, and the picture as a whole appears literally smashed by a wooden X-shape that suggests rafters fallen from a collapsed structure. This metaphor for physical disintegration parallels the Cubistic fragmentation of the picture plane as evoked by Carson in her treatment of many of the work's surfaces (the tablecloth beneath the violin, for example). In addition, she uses bits of writing to recall yet another Cubist device for violating illusionistic space: along the length of the wooden beams the artist has attached triangular "pennants" with words painted on them. "Still life," "apple" and "plexi" each appear several times, "Adam" and "tree" at least once each. Most frequent, however, is the word "expulsion."

Carson's choice of words is hardly incidental, especially in the case of "expulsion" which carries connotations both of things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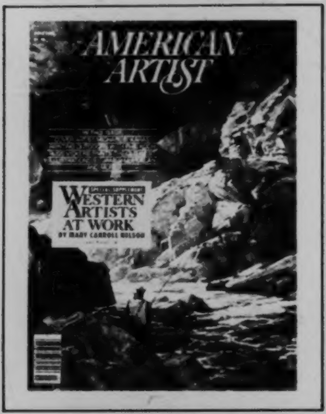

A CONVERSATION WITH DAVID Hatfield

Ed Baynard's Still Lifes

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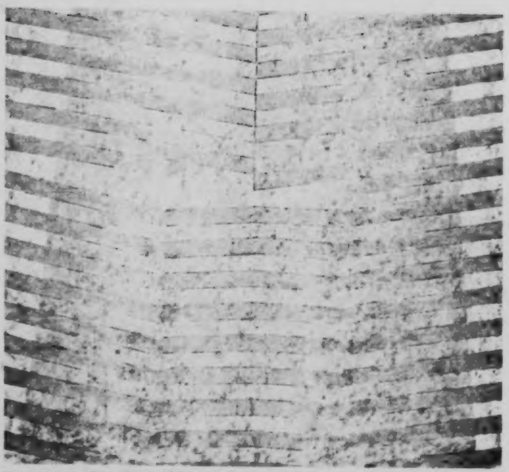
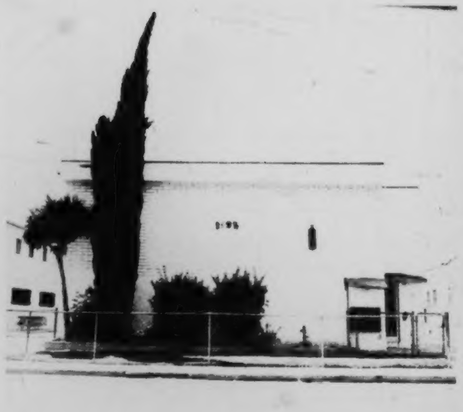
pushed outwards and things purged. These works are, of course, "pushed out" in the most literal sense—painted images have been forced out from the picture surface. But there is also a strongly purgative air about them, as if Carson is here struggling to rid herself of the otherwise stymieing regard she has for these masters from the past. Certainly, the breaking of Cézanne's pitcher, shown amid the overall tumult of the composition, reveals the artist's ambivalence toward her source. Meanwhile, the presence of the television screen demonstrates Carson's allegiance to contemporary life, even as it comments on the influence TV has had on the contemporary eye. Like early Lichtenstein remakes of Monet's haystacks, Carson's art seems to question and struggle against the masters of modernism even as it reinterprets their work.

—Susan Freudenheim



Paul Heald: *Clay Feet*, 1982, acrylic on linen, 50 by 56 inches; at Traver Sutton.



Judy Fiskin: *Dingbat Series—Landscape*, 1982, photograph; at Newspace.

LOS ANGELES

Judy Fiskin at Newspace

Judy Fiskin's work is a quiet reminder that conceptualism is far from dead. Stripped of all technical virtuosity and decorative appeal, her tiny, black-and-white photographs are as much expressions of an idea as records of the process of visual perception. Fiskin's earlier work had classified varieties of stucco, desert landscapes, Hollywood bungalows. Her most recent exhibition was comprised of nearly 50 pictures of "dingbats."

The exhibition announcement provided a simple dictionary-style definition of the colloquialism: "Dingbat *n.* The classic wood and stucco box apartment of the 1950's and 1960's, primarily found near the freeways in Los Angeles and environs." This unlovable architectural species seems an odd choice for the photographer's eye: devoid of esthetic interest, it is a monument to contemporary society's philistine utilitarianism. From this vantage point, Fiskin's work can be read as wry social commentary, identifying a wasteland of dehumanizing environments in which the need for maximum rentable square footage has been substituted for architecture, and fast-tracked, do-it-by-numbers construction for materials and craft.

If this were all of Fiskin's purpose, however, the character and number of the photographs would soon exhaust the viewer's interest. But the format of individual works and the groupings of works within the exhibition indicate that Fiskin has other important conceptual motives in mind. The photographs are assembled in groups ranging in number from two to nine, and each group is titled according to common decorative features used to relieve the basic box construction: "Peaked Roofs" and "Side Stairways," for example, identify particular architectural features, while the categories of "Chinese," "Japanese" and "Geometric" sample some of the artificial flavorings used by constructors to distinguish one building from the next. In the group titled "Landscape," attention is directed to the meager trees, lawn and shrubbery sometimes used to relieve pitiless facades. In contrast, the "Car Ports" section includes structures in which no such sacrifice is made of the ultimate utilitarian purpose.

In their almost arbitrary whimsy, these groupings mimic the buildings themselves and the architectural mentality which informs them. Fiskin's photographs are monotonous not only in their numbers, but in their repetitive format as well; each building is seen frontally, from across the street. The curb provides an identical horizontal in each picture, while street and sky are bleached out to white. People—even such vestiges of humanity as cars—are few, an exclusion that focuses attention on the buildings themselves, and maintains a tone of delicate objectivity. And there is nothing, anywhere, to call attention to the technical artistry of the photographer.

Printed and framed on 6-by-8-inch photographic paper, the images themselves are a tiny 2½ by 2½ inches, a size which demands close reading. As we examine this "text," it becomes clear that we are dealing with documentary classification, with a kind of catalogue, rather than with a series of individual, self-contained works. This documentary character is emphasized by the imperfection of Fiskin's printing process, which leaves the edges of each image imprecise, unfinished. We read them as notations, quickly made from observation—much like those that a botanist might use to render a species of plants in a notebook. Their purpose is to inform.

The same spirit of curiosity which might inspire a botanist's renderings pervades Fiskin's work. There is her fascination with identifying species and subspecies, her subtle delight in comparison and cross-reference, her satisfaction in observation for its own sake. Fiskin's particular strength as an artist, however, lies in her ability to elicit the viewer's participation, in her ability to involve us in those processes of perception and critical selection, processes which subtly expand our understanding both of ourselves and our environment. *—Peter Clothier*

SEATTLE

Paul Heald at Traver Sutton

Like a number of Seattle painters since the late 1950s, Paul Heald has developed into a modernist without the pressures for novelty faced by New York painters with similar interests. The qualities in his work—soft lighting, thinned-out paint, quiet craftsmanship—are hallmarks of the earlier "mystic" artists of the Northwest area like Tobey and Graves. Heald learned from them and then went his own formalist way.

This gallery show, which followed a recent retrospective of this 44-year-old, Michigan-born artist held at the nearby Bellevue Art Museum, contained eight large and three small paintings, all acrylic stain on linen. In these and other works, Heald opposes an abstract background, softly stained and romantically spattered, to a more or less rigid system of lines laid over it. It is as if the sensitive nuances of a Morris Graves were suddenly restructured by a geometric painter.

Clay Felt is a good example of this type of work. Here, the smudges of purple, orange, green and gold are like ghosts of painterly actions given new form by the horizontal bands superimposed on them. The larger paintings in the show, like the diptychs *Heart Breaker* and *Lift Off*, are less convincing. Though the interplay of subtle color and rigorous line is more complicated in these works, they do not convey the intimate emotion typical of the best Heald paintings. They are somehow emptied out and ceremonial in feeling.

The smaller paintings with their bold drips and uncorrected "mistakes" seem to suggest a new direction for Heald. Whatever this may be, it is clear that though Heald still subscribes to the modernist tenets currently under assault in New York, he has developed into an artist of considerable strength. *—Matthew Kangas*

Review Contributors

Brooks Adams, Jamey Gambrell, Gerrit Henry, Pepe Karmel and **Ellen Lubell** are free-lance critics living in New York . . . **Lawrence Campbell, Robert Storr** and **Wade Saunders** are artists who also write on art . . . **Sanford Kwinter** is a doctoral candidate at Columbia University . . . **Carter Ratcliff**'s most recent book is *John Singer Sargent* (Abbeville) . . . **Peter Clothier** is dean of the College of Fine and Communication Arts, Loyola Marymount University, Los Angeles . . . **Susan Freudenheim** is a free-lance critic writing on art from Fort Worth . . . **Matthew Kangas** is a poet and critic writing on art from Seattle.

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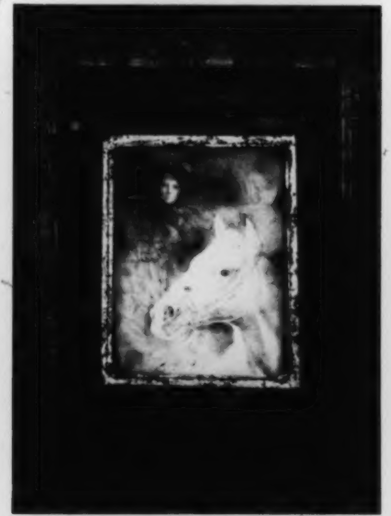

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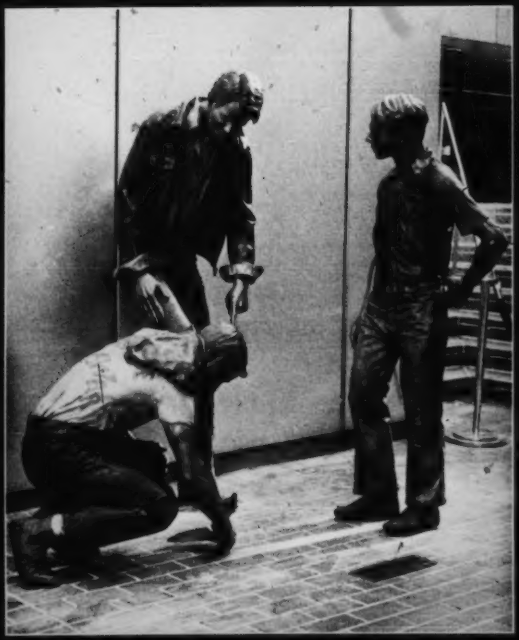

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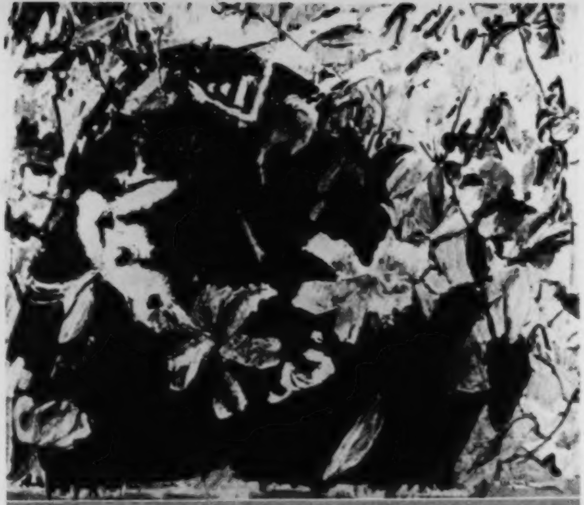

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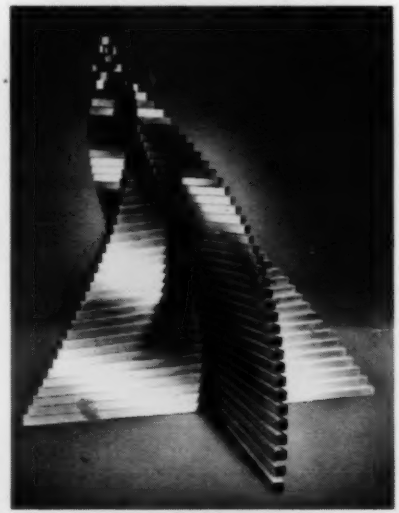

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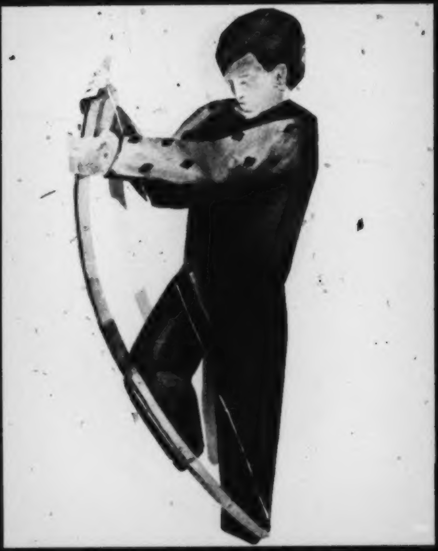

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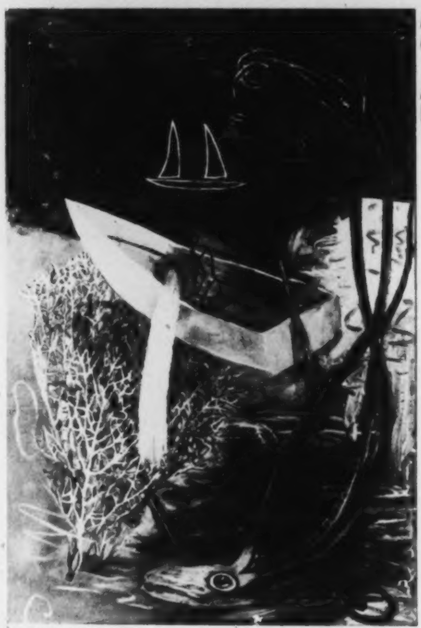

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The Art of Spectacle

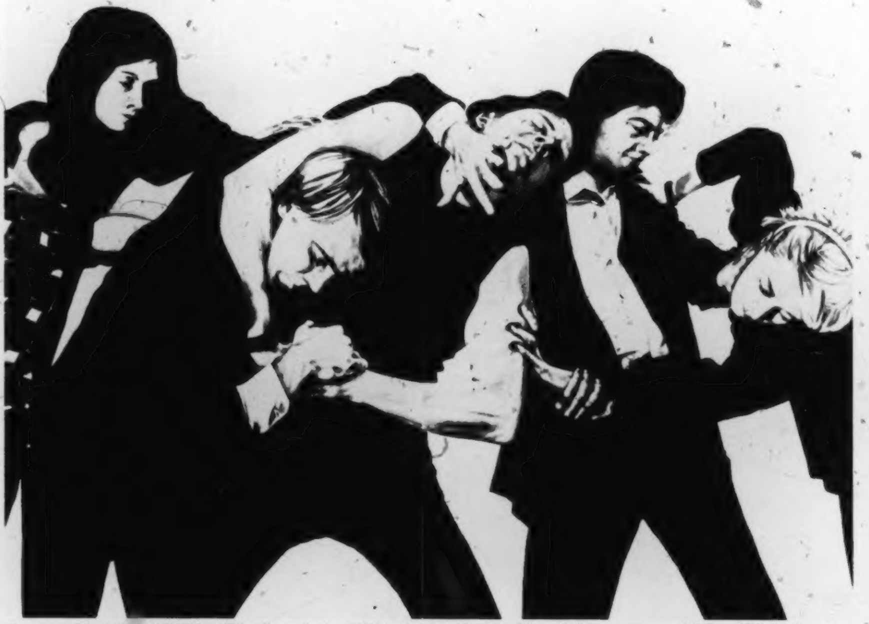
Continued from page 149

Czar Nicholas II. With a detailed shot Eisenstein transforms this monument into an extraordinary symbol of power—which perfectly sets up the next scene when the people rush in and topple it. In one symbolic blow the old imperial and cultural orders fall. Today, however, such a "coup" of the political in the cultural seems romantic—heroic yes, but mostly as a film gesture. (In fact, Longo has written a film also titled *Empire* that contains a scene of monuments toppled—scripted precisely as "stock footage.")

Now for Longo to use old images like the statue—or elsewhere, old mediums like the relief—is troublesome, but it hardly means he is celebratory of state power or *only* nostalgic for its representations (any more than with the "stock footage" of toppled monuments is he *merely* cynical about the revolutionary project of modernism). Rather, Longo is fascinated by the illusions at work in both discourses—fascinated by the confidence both of the state in its power (represented in the statue) and of the opposition in its truth (represented by the statue toppled). For in this regard the two sides are really of the same coin: they both invest in representation. To Longo, it seems, such investment is naive: in our world of diffuse subjection and delirious simulation, how can one hold to such models of power and truth?

The answer seems evident: in the authority of these representations is concealed a fear—about a lack of authority, a loss of reality. And this is what Longo explores in nearly all the new work: how, faced with this loss, our culture resurrects—morbidly, hysterically—archaic forms (here, the statue may stand for Presidential clichés about America, priestly adages about religion and family, etc.) in order to recover at least the *image* of authority or a *sense* of the real. For "it is no longer a question of a false representation of reality (ideology), it is a question of concealing that the real is no longer the real, and thus of saving the principle of reality."[10]

Longo first juxtaposed drawings and reliefs in the 1978–82 series "Men in the Cities" [see *A.i.A.*, March '81], huge charcoal and graphite images of one, or occasionally two, contorted figures (later, women were added as well), set on the wall next to aluminum reliefs, usually of New York buildings distorted photographically. Critics responded to this work (all images were based on photographs) as representations that rendered the "activity of reference" problematic: what is the origin of these images? who are these men? what do the gestures mean? Longo spoke of them as "misplaced dramas"—as images they had no context, and as figures no narrative; one knew only that they were "men in the cities," subjects whose very nature was social. But the real interest was the violent gestures: not only how they were estheticized but how they were created—as if the figures were distorted by the photographic appropriation, by the very act of representation. For the "men in the cities" are wrenched in a perverse contrapposto—the humanist figure of man made grotesque.


Longo: Untitled ("White Riot" series), 1982, charcoal, graphite, ink on paper, 96 by 120 inches.

In time, Longo altered his format somewhat. In the huge "White Riot" drawings (1981–83), the images, horizontally disposed, are no longer of simple figures and "misplaced dramas" but of groups of young whites (of all sorts: punk, preppy, workers, execs) entangled in a "riot," locked into a narrative. The latest drawings and reliefs are likewise compositional: in them Longo has either composed several figures or "collided" public mediums (like relief and statuary). Representation is again the focus—but here understood less in terms of the activity of reference than in terms of the status of public representations.

In the immense Castelli space Longo deployed three huge works, all of them multipartite. *Corporate Wars: Walls of Influence* is a relief triptych with a battle royal of young business types cast in aluminum in the center and, as wings, high-relief depictions, in wood lacquered black, of two old skyscrapers (the one on the right is based on the New York Telephone building, the one on the left is a skyscraper "montage").

Love Police: Engines in Us (The Doors) consists of two huge busts, lacquered fire-engine red, set above a bronze relief of auto wreckage and flanked by four kids (one kid per panel, two panels on either side). And finally, at the end of the gallery is *Noweverybody (For R.W. Fassbinder)*, an immense four-panel drawing of a rubble-strewn street with a contorted life-size bronze figure (described by Longo as the paradigmatic "man in the city") set out about 15 feet from the left panel. These three works, based like all Longo images on photographs, can be read singly or as an ensemble—a procession of public representations.

The two buildings in *Corporate Wars* jut up and out like props for an expressionist film. We seem to see the one on the left from its base and the one on the right from its top—both we and it are about to fall. The reliefs thus mime the classic syndrome of modern city life: oppression and vertigo. But Longo's city is not Kafka's or even Lang's: as is clear from these glossy relief surfaces, it trades in seduction and thrill, not estrangement and fear: which suggests a note of parody in *Corporate Wars*.

The parody is clear in the center relief, a portrait of 18 young male and female MBAs in suits, all scratching and slugging away—a "white riot" turned "corporate war." A parody of corporate order, this relief also mocks the neat success story of the "ones on top." Such "history" is traditionally represented in relief either in a "pregnant moment" or as an orderly procession, the ritual narrative of the state. Here Longo uses the relief form perversely, to expose what such history usually conceals—intra-class conflict.

But just as Longo mocks the relief medium, he makes fun of this theme, for to depict such struggle in mythic form is to render it a bit absurd. Clearly here, lived experience has once again eluded representation—which leads to two further thoughts: how difficult we find it today to

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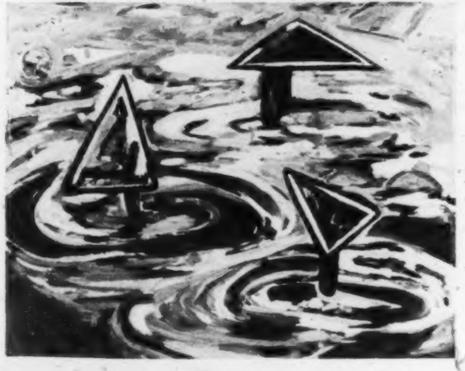

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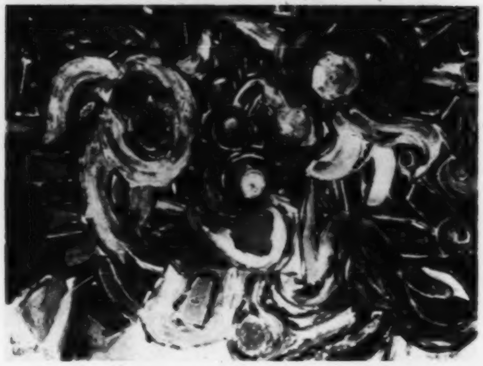

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image forth our present reality ("the radically different industrial dynamic of the computer, of nuclear energy and of the media"[11]); and how dangerous it is that we rely on archaic representations. (Can we really think of multinational affairs in terms of corporate "wars"—or of nuclear superpowers in terms of 19th-century nation states?) Longo participates in this archaism, but I think he does so deliberately—as if to rehearse the obsolescence of our thought, the inadequacy of our representations.

This, in any case, is how I read his revival of old forms like relief and statuary—as a "bombasting" of our new-old public myths. For *Corporate Wars* is an outrageous use of medium and myth: here we are very far from the modernist enterprise of "truth to materials" and "essence of the medium"—far, even, from the modern use of myth as order imposed on the chaos of contemporaneity (the famous T.S. Eliot dictum about *Ulysses*). Longo's is not this serious modern reference as subtle allusion (he uses relief unabashedly). Nor is his the flagrant antimodern reference, found in much contemporary art and architecture, used to resurrect old values (if Longo quotes past art at all, it is only to collide it with a contemporary form—a movie or magazine image, say). Indeed, in Longo's use of reference there is no truth-value at all: his is a mystification so outrageous as to demystify (corporate wars as a Roman frieze? come on), as to provoke us perhaps to think about the "neutrality" of these traditional forms, the uses of these public representations both in the past and now. After all, "what liberates metaphor, symbol, emblem from poetic mania, what manifests its power of subversion, is the *preposterous*."[12]

Love Police: Engines in Us (The Doors), the next station in this passion of public forms, is also a triptych of sorts: a stack of wrecked cars in bronze relief "guarded" by the male and female busts and at the sides by the four portraits (again, all based on photos). Longo refers to the bronze relief as *The Doors*, perhaps with the Rodin *Gates of Hell* and its antecedents in mind. But again, a rhetorical collision of representations, not an art-historical connection, is the operation here. *The Doors* portray junk, not a Last Judgment—in precious bronze an image of scrap metal, in the medium of history a representation of commodity-debris.

Junked autos enshrined as art: in a way this reverses John Chamberlain's "transgressive" strategy, for this relief is about reclamation. It reads as a parody of art not only as alchemy (dross turned into bronze) but also as appropriation, for what is reclaimed is the pure commodity—the car. The car is used here as a figure (not a dadaist material), a *historical* figure—the primary product of monopoly capitalism. Perhaps then *The Doors* does stand as a monument—to an empire of production and waste, a "wasted" empire for which, in the words of Henry Ford, "history is bunk."

Above this empire preside the two huge red busts, the *Love Police*. But what precisely do they represent? The man is cast in a quasi-social-realist style at its most bombastic: stern, head averted, arms folded, he could be either a Soviet worker-hero or a macho American male. In either role the woman mocks him, mocks the patriarchal order of which he is the figurehead. Hand cockily at his neck, she rears back, laughing, roaring. But is she a form of the new cultural thematic, "the revolutionary power of women's laughter"—or simply the old model of the "mad woman"? It is unclear. But clearly, the "love police" evokes the "thought police" of Orwell's *1984*. Here again Longo raises the issue of fascinating fascism. ("He gazed up at the enormous face . . . But it was all right, the struggle was finished. He loved Big Brother.") Yet even this thematic of complicity with authority seems dated; even this representation of the future seems obsolete (1984 is next year). Again, we see how difficult it is to represent our social reality, how archaic our images (even of the future) have become.

The four huge portraits depict, on the left, a white boy and an Oriental girl, and on the right, a black boy and a white girl. They also question our representations of social reality as "mythological." Here is the image, one would think, of the many as one, of the Family of Man, an image that seems democratic but is potentially dystopian, for the Family of Man is really a benign version of the society of *1984*: both operate on the suppression of difference or its reduction to stereotype. But these portraits oppose such suppression: pressed up against the frame, each kid threatens us (the white boy actively, the black by his cool reserve). Each almost defies his representation; each, finally, insists on difference, refuses to be seen either as "our child" or as our other.

Noweverybody (For R.W. Fassbinder),[13] a four-panel drawing of a bombed street, explores the contradictions of public representation today. The title suggests an apocalypse in which everyone is represented, but the image is of a public evacuated, if not destroyed. (The street resembles bombed West Beirut: the rubble that tumbles out to the right seems so out of place on this modern avenue of apartments and hotels.) There is, however, one figure in the work—a bronze statue, a "man in the city," posed in violent contrapposto and set out into our space. Here again Longo plays with the hierarchy of representations: the historical scene (Beirut) in a charcoal drawing, the anonymous man in fine bronze. Thus we cannot quite specify what site or space this is—real, esthetic, simulated, or all three? The man is not only out of context (the street), he is in another realm entirely. Reality and representation, cause and effect begin to slip and slide (in a way that recalls the delirious reversals of context and character in *Gravity's Rainbow*).

The public representation here is not the traditional statue or relief but a documentary image of Beirut. Yet such is the status of public representation today (e.g., images in *Time* and *Newsweek*), and such is the status of the public—a diffuse mass mediated by these images. *Noweverybody* suggests the ironies of this: not only that photography (especially "documentary") is privileged as *the* public medium, but also that the public now knows of "everybody" (i.e., the world and itself) through such images. This renders the absence in this street strangely appropriate: an historical scene "without a subject." (One recalls the Straub/Huillet film *History Lessons*, a search for the lost site of history—a circling around a vacated center.) But there is another absence at work here too. This "documentary" image of Beirut is not documentary at all (Longo based the drawing on four different photos). Reality here is a construct (which makes one wonder how the images are processed in, say, *The New York Times*), a reality that, on the one hand, never existed and, on the other, was "already written," constructed by the code of what documentary truth looks like.

These speculations lead one, finally, to the economy of such images and events today: not only how such images function, in a discourse of "crisis," to reinject a sense of the real into our lives (which is why images of war are so privileged) but also how such events often seem to be produced in advance as media spectacles (whose importance is judged in terms of "effect" or "impact"). One is confronted with the spectacle of events produced so as to be *re*produced as images and sold—of a history first scripted, then translated into pseudo-historical simulations to be consumed. This is why such images are so profuse and ephemeral: they must not slow down consumption and so must relegate each new event to the "used" (the superficially known, the already familiar). Indeed, this often seems the function of such spectacular representations: to use up events, to erase them in an oblivion of overexposure—or, as Guy Debord writes, "to make history forgotten within culture."

Longo uses the notions in *Noweverybody*—of effects without causes, of an image that usurps its original—throughout his spectacle. Two of the four drawings and reliefs at Metro Pictures, for example, derive from the film *Empire*, written by Longo but not yet made. In these works Longo continues to reframe and collide representations. This is seen most clearly in *Culture Culture*, a two-panel work with a painting of an equestrian statue (the same as in the poster) on the left, and a drawing (tinted dark red) of an older man on the phone on the right. In a sense, the headless statue and the head of the man "fit" as emblems of two cultures in a "history of victors." (Perhaps we see the man, in a desperate hour, summon up an old sign of power.) But as representations, the two images collide—painting versus photo-based drawing, historical versus contemporary sign.

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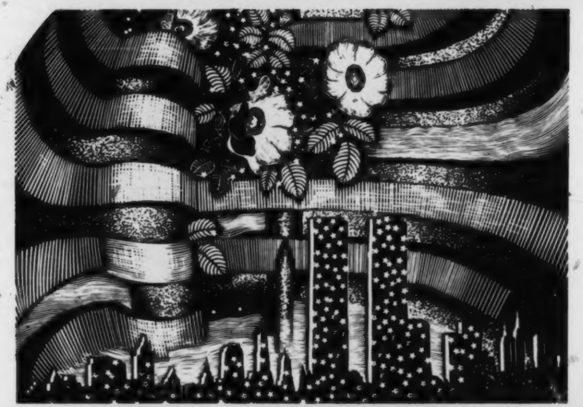

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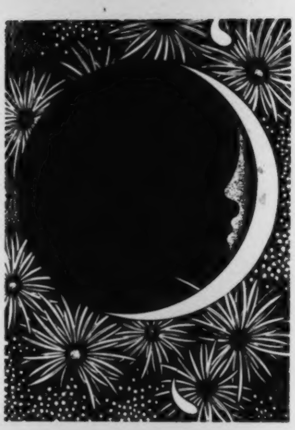

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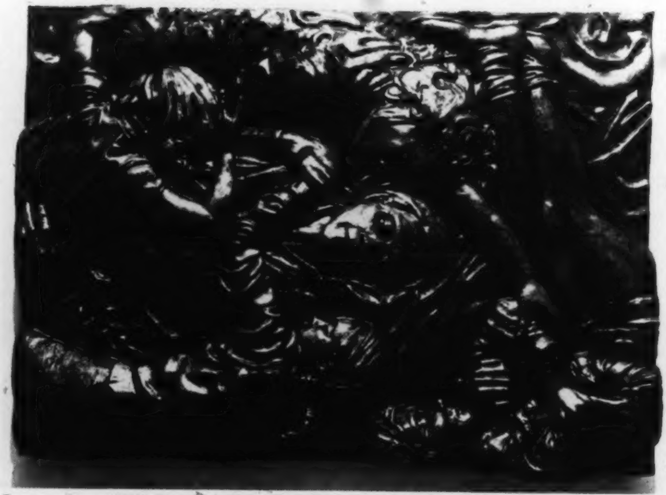
This is not the case in *Love Will Tear Us Up (The Sleep)*, a bronze relief of a family of five coiled asleep, which uses representation in another way. Here Longo does fit form to content, subject to medium—but not without reason. For the esthetic archaism of the relief is used here to pronounce the social archaism of the nuclear family, or so it seems: *The Sleep* is like a familial memorial, a death mask found in some contemporary Pompeii.



Longo:* Love Will Tear Us Up (The Sleep), *1982, bronze, 47 ¾ inches high.

Old social forms, old esthetic forms: Longo gets at this relation and others through relief, a medium that presupposes that experience can be narrated rationally and causally;[14] it traditionally presents history as a stage (Hildebrand's "one simple plane"). With Rodin, this clear narrative is occluded by a surface roughened by gesture and process. Now, with Longo, this obsession with surface becomes a fascination with simulation: from the opaque, subjective forms of Rodin one passes to the cool, glossy finish of seduction. This is *not* an historical passage: Longo's are not reliefs in any historical sense at all: he uses the medium (long denounced by modernists) perversely—as a figure of archaism, on the one hand, and, on the other, as a means (given its mix of literal and virtual space) to evoke our own hyperreal world where objects and representations are often confused, "a universe everywhere strangely similar to the original—where things are overtaken, duplicated by their own scenario."[15]

One persistent criticism of Longo is that his is an art of sheer style, concerned only with "look"—a criticism that suggests that we can somehow be free of our own culture, for ours *is* a culture of seduction, of thrill. Now, to be seduced is to be at once lured and excluded by a false image of perfection: such, I think, is the mechanism of these Longo reliefs. But this "cult of the glossy image" goes beyond seduction, as Fredric Jameson has recently noted:

> . . . the silence of affect in postmodernism is doubled with a new gratification in surfaces and accompanied by a whole new ground tone in which the pathos of high modernism has been inverted into a strange new exhilaration, the high, the *intensité*. . . .[16]

This *intensité*, he implies, is symptomatic of a cultural "schizophrenia," a state that we witness chiefly as a breakdown in our sense of time—with the result that the present rises before us in the ultravivid mode of fascination. But this fascination, Jameson insists, is experienced as a loss, an unreality.[17]

Such notions corroborate others noted in Longo's work: the inadequacy of our historical representations ("a breakdown in our sense of time"), our inability to imagine the "unreal" present. This inability is due largely to the fact that our world *is* partly unreal. We cannot represent a simulated world precisely because simulation undoes representation. (Representation is based on a principle of equivalence between signs and the real; in simulation, however, the signs precede, posit the real).[18] In such a world of loss and unreality, it is almost to be expected that nostalgia would consume us—a nostalgia for representation (in an age of simulation), a nostalgia for realist art (in an age of "schizo" subjectivity), a nostalgia for monuments (in an age of information), a nostalgia even for spectacle (for the spectacle implies at least some scene, some place). Longo participates in nostalgia just as he participates in fascination—but he is also able to reframe it in order to suggest how it works. Now we may be ambivalent about this enterprise—the way his hyperreal images dessicate the "desert of the real" all the more, the way Longo too may be consumed by spectacle, convinced by the very signs of power that he simulates. But as it is now, he reflects for us in these seductive works two important cultural "truths": that "simulation is the master, and nostalgia, the phantasmal, parodic rehabilitation of all lost frames of reference, is our just desserts."[19] □

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1. This two-gallery show was in fact a *spectacle*, for it seemed designed for a total *effect* (including media reproductions, art-world repercussions, etc.) in excess of the objects (and the viewer). Walter Benjamin wrote famously of "cult value" (art as a ritual instrument) and of "exchange value" (art as precisely work). Perhaps now we will have to talk about "spectacle value": art as a pretext for images, as an occasion, an event, and its new mode—fascination. This is not a neutral term: "the spectacle," as Guy Debord writes in *The Society of the Spectacle*, "is the guardian of sleep."
2. This is essentially a sociological elaboration of a basic tenet of structural linguistics—that signifiers refer to signifieds, not to referents in the world. On the "loss of the real" and fascism, see Jean Baudrillard, *Simulacres et simulation*, Paris, Editions Galilée, 1981, pp. 69–76.
3. For Freud the fetish has to do with trauma, specifically the trauma of the infant upon the discovery of sexual difference. It intervenes as a way to block the traumatic fact; it does not matter what the fetish is, but it is often the last thing seen before the event. Thus, if our trauma is the loss of the real, our fetish period—fascism.
4. Syberberg, for example, in *Our Hitler*, sees Hitler at once as "the final attempt of Europe to realize itself through its ancient traditions" and as "the greatest filmmaker of the 20th century."
5. Baudrillard, p. 20.
6. Much of the information in this text is based on conversations with the artist. Program notes for *Empire* are published in *Wedge*, Summer 1982; also see the fine essay on the performance by Brian Wallis in the same issue. Longo has since added another piece to the *Empire* cycle called "Iron Voices" with music by Peter Gordon. If "Empire" simulates social chaos, "Iron Voices" simulates an authoritarian "return to order."
7. "Sound Distance" corroborates this note of Debord: "The spectacle in general, as the concrete inversion of life, is the autonomous movement of the nonliving."
8. The filmed image in "Sound Distance" is a photomontage, one aspect of which is a photo of a man mimicking a Longo relief, which in turn is based on a newspaper photo of a fragment from the Fassbinder film *The American Soldier*. Here, representation is cast *en abime:* it is impossible to locate any sure origin or referent for the image.
9. See Rosalind Krauss, *Passages in Modern Sculpture*, Cambridge, MIT Press, 1977, p. 7.
10. Baudrillard, p. 26.
11. Fredric Jameson, "Diva," *Social Text*, Winter 1983.
12. *Roland Barthes by Roland Barthes*, New York, Hill & Wang, p. 81.
13. Obviously, Fassbinder is a major influence on Longo. They share, for example, a cult of style, a fascination with fascism, and an interest in nostalgia, melodrama and simulations (and their relation to capitalism).
14. See Krauss, pp. 7-37.
15. Baudrillard, p. 24.
16. Jameson.
17. See Fredric Jameson, "Postmodernism and Consumer Society," *The Anti-Esthetic: Essays on Postmodern Culture*, ed. Hal Foster, Bay Press (forthcoming, September 1983).
18. See Baudrillard, p. 16.
19. Baudrillard, p. 66.

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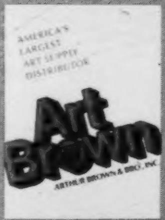
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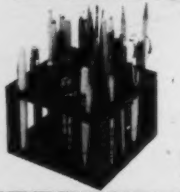

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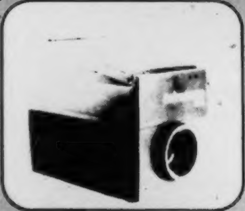

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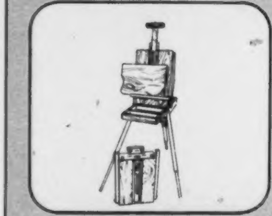

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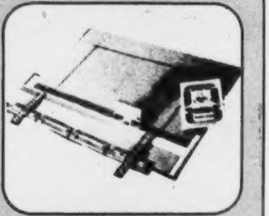

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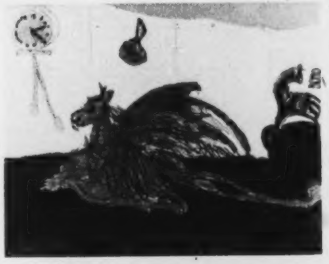

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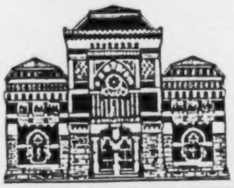

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INTERNATIONAL EXHIBITION DIRECTORY

A guide to current exhibitions abroad

ARGENTINA

BUENOS AIRES ☎ 54 (1)

RUTH BENZACAR Talcahuano 1216-1° • Tel. 41-8549, 42-5614/5568	**Arnaiz, Aizenberg, Audivert, Benedit, Benguria, Cáceres, Castilla, De Monte, Esteves, Kleiman, Puente, Robirosa, Smoje, Torroja, Vegezzi.**
DEL RETIRO Florida 943 • Tel. 32.5850	Gallery artists: **Pablo Bobbi, Marcello Bonevardi, Sergio Camporalle, Dalia Cujat, Lea Lublin, Aldo Parella, Daniel Selaga.**

AUSTRIA

INNSBRUCK ☎ 43 (5222)

KRINZINGER Adolf Pichlerplatz 8 • Tel. 32,131	**Heinz Cibulka**, photography

VIENNA ☎ 43 (222)

ARIADNE Bäckerstrasse 6 • Tel. 52.94.79	
GALERIE HUMMEL Bäckerstrasse 14 • Tel. 52 12 96	Through May, portraits of women, *Frauen Bildnisse*
GRITA INSAM Köllnerhofg. 6 • Tel. 52.53.30	Until Apr. 9, **Guiseppe Chiari**, photos and scores; light concert Apr. 13-May 7, **John Armleder**
NÄCHST ST. STEPHAN Grunangergasse 1/11 II • Tel. 52.12.66	Mar. 30-Apr. 23, Young Austrian artists: **Martin Walde**, paintings
ULYSSES Opernring 21 • Tel. 57.12.26.	Aspects of Austrian Contemporary Art

BELGIUM

ANTWERP ☎ 32 (2)

AVANTGRADE Volkstraat 60 • Tel. 216.04.81	**Panamarenko**
MICHELE LACHOWSKY 27 Waalse Kaai • Tel. 237.23.93	**Gloria Friedmann**
LENS FINE ART Mechelsesteenweg 146 • Tel. 237.68.57	**Pol Bury**
"121" Mechelsesteenweg 121 • Tel. 218.68.73	Mar. 24-May 14, "Graffiti," will be present at the Fun Gallery in New York City.

BRUSSELS ☎ 32 (2)

ALBERT BARONIAN 89, Avenue Emile de Beco • Tel. 647.3414	**Antonio Dias** **Siegfried Anzinger**
ISY BRACHOT 62a, Avenue Louise • Tel. 511.05.25	**Victor Koublack**
CAMOMILLE 30, Rue Vilain XIV • Tel. 649.23.68	**François Martin** **Jean-Louis Vila**
FABIEN DE CUGNAC 55, Rue de Livourne • Tel. 537.14.15	

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BRUSSELS (CONT'D)	☎ 32 (2)
PALAIS DES BEAUX ARTS 10, Rue Royale • Tel. 512.04.03	*Le dessin vénitien au XVIII ème Siècle;* **Tiepolo, Canaletto, Guardi, Piazetta, Longhi**
POST-SCRIPTUM 37, Rue des Eperonniers • Tel. 511.96.43	Books and catalogues on contemporary art and photography, records.

GHENT	☎ 32 (91)
BARONIAN/LAMBERT Oudburg 22 • Tel. 254.057	**Luciano Castelli**
RICHARD FONCKE 18 St. Janvest • Tel. 23.81.28	**Roger Raveel**, prints on wood
GEWAD 23 Gewad • Tel. 25.56.16	**Stanley Brouwn, Cindy Sherman**
MUSEUM HEDENDAAGSE K'NST. Citadelpark • Tel. 21.17.03	"*Museum Zoekt Museum*" in Collaboration with V.M.H.K.

KNOKKE	☎ 32 (50)
ELISABETH FRANCK 124 Kustlaan • Tel. 606.881	The Gallery is closed through April.
GALLERY TRIADE Res. St. James, Kustlann 130 • Tel. 610.087/601.925	Apr.-May, abstracts from the 50's: **Alechinsky, Appel, Atlan, Bissidre, Esteve, Fautrier, Herbin, Jorn, Soulages, Bram & Geer van Velde, Vieira da Silva**

COLOMBIA

BARRANQUILLA	
GALERIA QUINTERO CRA 51 B N° 80-65 • Tel. 359.210	Through Apr. **Felix Angel**

BOGOTA	☎ 57
GARCES Y VELASQUEZ CRA N° 26-92 - AA 28936 • Tel. 284.5593	**Ammaral, Amat, Barrera, Caballero, Cardenas, Castles, Gonzales, Hernandez, Saramillo, Negret, Porter, Ramirez, Rosas, Salcedo, Sanin**
QUINTANA Carrera 11 N° 85-62 • Tel. 236.8226	XIXth and XXth Century paintings: **Botero, Degas, Gauguin, Hockney, Matisse, Moore, Picasso, Rodin, Vuillard**

ENGLAND

CAMBRIDGE	☎ 44 (223)
KETTLE'S YARD GALLERY Northampton Street • Tel. 352.124	Until Apr. 10, "Paper as Image": An ACGB Touring Exhibition Apr. 16-May 1, **Rose Garrard**, "Frames of mind": installation & performances

LONDON	☎ 44 (1)
ANNE BERTHOUD GALLERY 1 Langley Court • Tel. 836.73.57	Apr. 14-May 5, **Vicken Parsons**, paintings
ART HOUSE 213 South Lambeth Road • Tel. 735.2192	Representing contemporary British artists, including **John Bellany** by appointment
IAN BIRKSTED 37 Great Russell Street • Tel. 637.2673	Until Apr. 16, **Michael Porter**, paintings and drawings As of Apr. 26, **John Newling**, new sculpture
BLOND FINE ART 33 Sackville Street • Tel. 437.1230	Until Apr. 23, **David Bomberg**, works on paper
CHRISTIE'S PRINT COLL'CTION 8 Dover Street • Tel. 499.6701	Graphics by British and international artists. **Hockney, Moore, Sutherland, Miró, Chagall**, others. Catalog (quote AIAIED).
ANTHONY d'OFFAY 23 Dering Street • Tel. 499.4695	Apr. 7-May 14, **Wyndham Lewis** (1882-1957), paintings and watercolors 1910-1920
12 DUKE STREET GALLERY Duke Street, St. James • Tel. 930.52.47	Until Apr. 29, **William Wegman**, photographs
FISCHER FINE ART 30 King Street, SW1 • Tel. 839.3942	Until Apr. 29, **Jack Smith**
GIMPEL FILS 30 Davies Street • Tel. 493.2488	Until Apr. 16, **Susan Hiller**, recent work & "Sister of Menon," a new publication Apr. 19-May 14, **Louis Le Brocquy**, "Studies towards an image of Shakespeare"
NIGEL GREENWOOD, INC. 41 Sloane Gardens • Tel. 730.8824	Apr. 12-end Apr., **Stephen Cox** "The Grand Tour" (and Vasari revisited Italy 1981-1983)
I.C.A. The Mall, SW1. • Tel. 930.3647	Apr. 4-May 22, Model Future, a view of contemporary British architecture; Apr. 20-May 29, **Mary Miss**, installation; until Apr. 3, drawings by Architects
NICOLA JACOBS 9 Cork Street • Tel. 437.3868	Until May 7, The Figurative Exhibition II, works by: **Simon Edmondson, Ken Kiff, Colin Smith** & others
BERNARD JACOBSON, LTD. 2A Cork Street • Tel. 439.8355	Until Apr. 9, mixed painting exhibition As of Apr. 9, **Michael Heindorf**, "New Carborundum etchings"

LONDON (CONT'D)	☎ 44 (1)
LEWIS JOHNSTONE GALLERY 7 Bolton Gardens (Old Brompton Rd.) • Tel. 373.1192	Until Apr. 23, **Stuart Brisley** Apr. 27-May 21, **Paul Richards**
ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews • Tel. 637.5517/8	Through Apr. **Arp, Exter, Lissitzky, Schwitters, Vantongerloo & others**; Until Apr. 16 **Peter Kalkhof, M. Naylor**; Apr. 21-May 19, **N. Haraguchi, Malcolm Hughes**
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street • Tel. 439.1096	Apr. 6-30, **Bhuphen Khakhar**, recent paintings
LEINSTER FINE ART 9 Hereford Road • Tel. 229.99.85	Until Apr. 30, "50th Birthday Choice," a tribute to **Edward Lucie-Smith**
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street • Tel. 262.1539	Until Apr. 2, **Art + Language** Apr. 13-May 7, **Bill Woodrow**
MAYOR GALLERY 22A Cork Street • Tel. 734.3558	Until Apr. 29, **Pablo Picasso**
PETERSBURG PRESS 59A Portobello Road • Tel. 229.0105	**Roy Lichtenstein**, 7 woodcuts; **Frank Stella**, "Shards" Other works by **Hockney, Hodgkin, Johns**
PICCADILLY GALLERY 16 Cork Street • Tel. 499.4632	Until Apr. 15, **Graham Arnold**, paintings and drawings
REDFERN GALLERY 20 Cork Street • Tel. 734.17.32 734.05.78	Until Apr. 13, **Keith Vaughan**, 1912-1977, paintings, gouaches and drawings
EDWARD TOTAH GALLERY 39 Floral Street • Tel. 379.6241	Until Apr. 23, **Larry Rivers**, paintings and drawings from the 60's to the 80's
WADDINGTON GALLERIES 2, 4 & 34 Cork St. • Tel. 439.1866	Until Apr. 23, **Jack B. Yeats**, paintings Until Apr. 23, **Markus Lüpertz**, sculpture
OXFORD	☎ 44 (865)
MUSEUM OF MODERN ART 30 Pembroke Street • Tel. 722.733	Apr. 3-May 22, **Peter Kennard**, Dispaches from an Unofficial War Artist
SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	Until Apr. 23, Five New Painters: **Philippe Bird, Eleanor Moreton, Brian Elwell, John Henshaw, Andrew Mansfield**
FRANCE	
BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • Tel. 44.16.35	Until Apr. 23, **Georg Baselitz**, sculpture; **Georges Rousse**, photographs
CANNES	☎ 33 (9)
GALERIE HERBAGE 17, Rue des Etats-Unis • Tel. 39.19.15	En permanence: **Calder, Max Ernst, Matisse, Miró, Picasso, Chadwick, Hepworth, Moore, Nicholson, Sutherland**
LYONS	☎ 33 (7)
E.L.A.C. Centre d'Echanges Lyon Perrache • Tel. 842.27.39	Mar. 30-May 29, 15 "*Soyeux*" from Lyons who have exhibited in New York at the "Parsons School," a silk exhibition
LE NOUVEAU MUSEE 11, r. Dr. Dolard-69100 Villeurbanne • Tel. 884.55.10	Until May 15, **Markus Raetz**, drawings and sculpture
NICE	☎ 33 (93)
GALERIE PAUL HERVIEU 26, Rue Pastorelli • Tel. 80.02.10	Paintings and gouaches by **Atlan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart** and **Key Sato.**
PARIS	☎ 33 (1)
BAMA 40, Rue Quincampoix • Tel. 277.38.87	Until Apr. 23, **Georg Brecht**, boxes Apr. 27-May 28, group show of drawings
BAR DE L'AVENTURE (Caroline Corre) 53, Rue Berthe • Tel. 255.37.76	Apr. 15-20, American artists books at the book fair in Paris at the Grand Palais: **Bacon, Baron, Broadus, Brody-Lederman, Giersbach, Greenbaum**
BEAUBOURG 23, Rue du Renard • Tel. 271.20.50	Until Apr. 31, **Ben**, portraits 1982-1983
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • Tel. 326.9707	As of Apr. 12, **David Levine**, watercolors
ISY BRACHOT 35, Rue Guénégaud • Tel. 354.22.40	Until Apr. 16, **Roland Cat**, drawings Apr. 20-May 21, "**Pari 83**" (an exhibition of young painters)
GALERIE JEANNE BUCHER 53, Rue de Seine • Tel: 326.22.32. 326.75.23	As of end Apr.-May, a retrospective of **Wilfried Moser** 1950-1983
FARIDEH CADOT 77, Rue des Archives • Tel. 278.0836	Until Apr. 5, **Jean Clareboudt**, sculpture As of Apr. 9, **Günter Brus**

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PARIS (CONT'D) ☎ 33 (1)

LOUIS CARRE ET CIE. 10, Avenue de Messine • Tel. 562.57.07	*Accrochage*
JEAN CHAUVELIN 147, Rue St. Martin • Tel. 887.77.76	Russian and European Constructivists, gallery artists.
CREATIS ESPACE ALTERNATIF 50, Rue du Temple • Tel. 887.28.56	Until Apr. 29, "*Les mots sont des choses*" a collective scriptural space: works by 45 famous contemporary artists
CHANTAL CROUSEL 80, Rue Quincampoix • Tel. 887.6081	Until Apr. 12, **Ben** Apr. 15-May 17, **Gilbert and George**
JACQUES DAMASE Galerie de Varenne, 61 Rue de Varenne, • Tel. 705.55.04	
DURAND-DESSERT 3, Rue des Haudriettes • Tel. 277.6360	Until May 7, **Giuseppe Penone**, recent sculpture
LE DESSIN 27, Rue Guenegaud • Tel. 633.04.66	Apr. 2-20, accrochage of the gallery artists Apr. 21-May 30, **Odle**, drawings
ERIC FABRE 6, Rue du Pont de Lodi • Tel. 325.42.63	Until Apr. 16, **Jean-Luc Vilmouth** Apr. 21-May 14, **Daniel Buren**
PAUL FACCHETTI 20, Avenue de Friedland • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • Tel. 325.18.73	Apr. 7-May 14, **Pierre Saxod**, recent paintings
GALERIE FARIS 50, Rue de l'Université • Tel. 544.29.48	Through Apr. accrochage of the gallery artists
JEAN FOURNIER 44, Rue Quincampoix • Tel. 277.3231	Apr. 13-22, **Ben**, "*Lorsque la matière se transforme et entraine l'idée*"
GALERIE DE FRANCE 50-52, Rue de la Verrerie • Tel. 274.38.00	Apr. 13-end May, **Jean Pierre Bertrand**, "Zed in Red"
LILIANE FRANCOIS 15, Rue de Seine • Tel. 326.94.32	Until Apr. 6, **Chabot**, watercolors Apr. 7-30, **Nicolaï**, paintings
MAURICE GARNIER 6, Avenue Matignon • Tel. 225.61.65.	**Bernard Buffet**, permanently.
DANIEL GERVIS GALLERY 34, Rue du Bac • Tel. 261.11.73	**Benrath**, **Constant**, **Dubuffet**, **Eterovic**, **Gerzo**, **Ghertman**, **Malaval**, **Montyn**, **Mutal**, **Nevelson**, **Olson**, **Pan**, **Pasotti**, **Toledo**, others.
GILLESPIE/LAAGE/SALOMON 24, Rue Beaubourg • Tel. 278.1171	Apr. 7-May 7, **Annette Messager**, "Chimères" 1982-1983
GALERIE MARWAN HOSS 12, Rue D'Alger • Tel. 296.39.45	"Important works: Masters of the 19th and 20th centuries," drawings and sculpture
SAMY KINGE 54, Rue de Verneuil • Tel. 261.1907	Until Apr. 9, **Watchi** "*Images d'ailleurs,*" recent paintings Apr. 12-May 7, **Marina Karella**, recent sculpture
LAHUMIERE 88, Bd de Courcelles • Tel. 763.03.95	Apr. **André Masson**, pastels and etchings
LA HUNE GALERIE EDITIONS 14, Rue de l'Abbaye • Tel. 325.54.06	**Hayter**, recent paintings and prints **Alechinsky**, **Dorni**, **Folon**, **Cozo** and **Piza**
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion.
YVON LAMBERT 5, Rue de Grenier St. Lazare • Tel. 271.09.33	Apr. 5-May, **Blais**, **Combas**, **Middendorf**, works on paper
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • Tel. 633.5602	Apr. 12-23, **Eric Lecoeur**, watercolors Apr. 26-May 14, **Gérard Deuquet**, "paintings bursting out of their frame"
BAUDOIN LEBON 36, Rue des Archives • Tel. 272.09.10	Until Apr. 23, **Antoine Bootz**, photos Apr. 28-May 28, **Keiji Nematsu**
ADRIEN MAEGHT 46, Rue du Bac • Tel. 222.12.59	**François Fiedler**
GALERIE MAEGHT 13 & 14, Rue de Téhéran • Tel. 563.13.19	Until May 13, **Jim Dine**, monotypes and etchings Catalogue available, introduction by Bernard Noël
DENISE RENE 196, Blvd. St. Germain • Tel. 222.77.57	**Agam**, **Albers**, **Arp**, **Baertling**, **Bill**, **Claisse**, **Cruz-Diez**, **S. Delaunay**, **Gerstner**, **Herbin**, **Heurtaux**, **Le Parc**, **Morellet**, **Neumours**, **Soto**, **Tinguely**, **Tomasello**
DARTHEA SPEYER 6, Rue Jacques Callot • Tel. 354.78.41	Until Apr. 21, Group show of the gallery artists Apr. 27-Jun. 11, **Granet**

PARIS (CONT'D)	☎ 33 (1)
STADLER 51, Rue de Seine • Tel. 326.91.10	Until Apr. 23, **Tromeur**, recent work Apr. 28-May 28, **Damian**
NANE STERN 25, Ave. de Tourville • Tel. 705.08.46	Apr. 12-May 14, **Gérard Koch**, sculpture The gallery is open Tues-Fri. 3 p.m. to 8.30 p.m, Sat. 10-12 a.m. & 3-8.30 p.m.
DANIEL TEMPLON 30, Rue Beaubourg • Tel. 272.14.10	Until Apr. 19, **Carl Andre** As of Apr. 13-30, **Ben**, "*écritures*"
TEXBRAUN 12, Rue Mazarine • Tel. 633.47.84/633.14.57	As of Mar. 15, **Gerald Incadela**, photography
TRANS/FORM 22, Ave de la Bourdonnais • Tel. 550.40.32	Until Apr. 17, **Olivier de Bouchiny** As of Apr. 19, **Pietro Lista**
GALERIE VALLOIS 41, Rue de Seine • Tel. 329.50.84/85	**Csaky, Biegas, Rodin, Dunand, Ruhlman, Franck, Cheret.** Fine furniture of the Thirties.
ZABRISKIE 37, Rue Quincampoix • Tel. 272.35.47	Until Apr. 30, **Paul Strand**, Mexican photographs

LES SABLES D'OLONNE	☎ 33 (51)
MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • Tel. 32.01.16	**Bernard Pagès**, sculpture, recent work

ST. PAUL DE VENCE	☎ 33 (93)
FONDATION MAEGHT Saint Paul de Vence • Tel. 32.81.63	Until May 5, **Sam Francis**, paintings and monotypes
GALERIE CATHERINE ISSERT Saint Paul de Vence • Tel. 32.96.92	Through Apr. **Blais, Blanchard, Boisrond, Di Rosa**, *"La Nouvelle Figuration"*

TOULON	☎ 33 (94)
MUSEE DE TOULON 20, Boulevard Leclerc • Tel. 93.15.54	Until May 29, **François Hers** **Eve Sonneman**

GERMANY

BERLIN	☎ 49 (30)
GALERIE LIETZOW Knesebeckstrasse 32 • Tel. 881.28.95	Apr. 2-30, **Peter Ackermann**, new paintings and drawings
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • Tel. 882.77.18	Until Apr. 30, **Erwin Heerich**, work with plastic and drawings.
GALERIE POLL Lützowplatz 7 • Tel. 261.70.91	Apr. 11-May 23, **Shang Hutter**
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • Tel. 881.8280	German new art: **Dornseis, Linde, Mobus, Oppermann, Pods, Rohling Stöhrer, Von Windheim**

BONN	☎ 49 (228)
GALERIE LINSSEN Prinz-Albert-Strasse 47 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg** and **Jan Voss.**

COLOGNE	☎ 49 (221)
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GALERIE HOLTMANN Richartzstr. 10 • Tel. 21.51.50	**Banana, Buthe, Middendorf, Polke** and others
GALERIE JOLLENBECK Lindenstrasse 20 • Tel. 24.67.59	
RUDOLF KICKEN Albertusstrasse 47/49 • Tel. 21.02.34	
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • Tel. 21.70.21/221.3740	"8 in Cologne" (8 painters from Cologne)
PAUL MAENZ Schaafenstrasse 25 • Tel. 21. 81.02	Until April 26, **Georg Jiri Dokoupil** As of April 29, **Walter Dahn**
GALERIE ORANGERIE REINZ Helenstrasse 2 • Tel. 23.46.84	Accrochage
GALERIE RECKERMANN Albertusstr. 16 • Tel. 21.20.64	Accrochage

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GALERIE ROLF RICKE Volksgartenstrasse 10 • Tel. 31.57.17	Through April works on paper from the 70's: **Artschwager, Heizer, Krücku, Ruscha, Rückriem, Sonnier**
GALERIE WENTZEL St. Apernstrasse 26 • Tel. 24.24.00	Through Apr. 6 **Rolf Rose** As of Apr. 8 **Jules Olitski**
MICHAEL WERNER Gertrudenstrasse. 24/28 • Tel. 21.06.61	**Markus Lüpertz**, sculpture
GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • Tel. 23.58.37/8	Accrochage

DUSSELDORF ☎ 49 (211)

KONRAD FISCHER Platanenstrasse 7 • Tel. 685.908	**Gerdes, Klingelhöller, Luy, Ruscha, Schöete**
GALERIE GMYREK Mutter-Ey-Strasse 5. • Tel. 32.77.70	
DENISE RENE HANS MAYER Grabbeplatz 2 • Tel. 36.59.72	Until Apr. 2, **David Stoltz**
KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • Tel. 327.023	**Helmut Middendorf**, paintings

HAMBURG ☎ 49 (40)

ASCAN CRONE Isestrasse 121 • Tel. 040/47.42.94	Until Apr. 9, **Hans-Peter Adamski**, new paintings Apr. 14-May 14, **Werner Büttner**, new paintings
THOMAS LEVY GALERIE Tesdorpfstrasse 18 • Tel. 45.91.88.	Until Apr. 23, **Damia Jaume**, paintings and drawings
GALERIE MUNRO Barmbeker Str. 138 • Tel. 48.45.52.	Through Apr. **Paco Knöller**, works on paper

MUNICH ☎ 49 (89)

GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.84.45	
GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • Tel. 29.50.21 & 29.61.10	Until Apr. 16, **Georg Jiri Dokoupil**; Apr. 21-May 26, black and white drawings: **Anzinger, Barfuss, Disler, Dokoupil, Wachweger**
TANIT Maximilianstr. 36 • Tel. 29.22.33	Through Apr. **Paula Mann**, "Tracs" 1980-1982

NUREMBERG ☎ 49 (911)

GALERIE JOHANNA RICARD Königstrasse 33/37 • Tel. 22.50.20	Russian Avant-Garde

STUTTGART ☎ 49 (711)

MAX-ULRICH HETZLER GmbH Schwabstrasse 2 • Tel. 62.15.38	Through Apr. **Martin Kippenberger**, paintings

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GREECE

ATHENS ☎ 30 (1)

KAREN & JEAN BERNIER Marasli 51 • Tel. 723.5657	Through Apr. **Terry Winters**, new paintings **Carroll Dunham**, paintings

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AMSTERDAM ☎ 31 (20)

GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	**Appel, Brands, Constant, Corneille, Cottavoz, Henning-Pedersen, Lindstrom, Saura, Sonderlinque** and others.
STEDELIJK MUSEUM Paulus Potterstraat 13 • Tel. 73 21 66	Until Apr. 17, "2 Chairs" (Industrial Design); Until May 1, **Charlie Toorop**, paintings & an Architecture Exhibition; Until Apr. 24, **Daniels, Dieleman**, drawings

EINDHOVEN ☎ 31 (40)

STEDELIJK VAN ABBEMUSEUM Bilderdijklaan 10 • Tel. 44.85.55	Until Apr. 24, **James Lee Byars** Apr. 29-Jun. 5, group show: **Daniel Buren, Georg Baselitz, Jannis Kounellis, Anselm Kiefer, Luciano Fabro** and others

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ITALY

BARI ☎ 39 (80)

MARILENA BONOMO Via Nicolò dell' Arca 19 • Tel. 21.01.45	**Enzo Esposito**

BOLOGNA ☎ 39 (51)

DE FOSCHERARI Via Goidanich 1 • Tel. 27.52.26.	Through May, **Giosetta Fioroni** 1962-1982, paintings
FABJBASAGLIA Via Farini 26 • Tel. 23.49.22.	Until mid. Apr., **Fabio Peloso**, paintings As of mid. Apr., **Lunanova**, paintings
GALLERIA FORNI Via Farini 26 • Tel. 27.07.60	Apr. 9-23 **Philippe Garrel**

BOLOGNA (CONT'D) ☎ 39 (51)

STUDIO G7, G. GRIGOLO Via Val d'Aposa 7C • Tel. 26.64.97.	**Renato Boero**

BRESCIA ☎ 39 (30)

MASSIMO MININI Via Apollonio, 68 • Tel. 56.275	**Bertrand Lavier**
PIERO CAVELLINI Via Fratelli Bandiera 18 • Tel. 57.401	**Radu Dragumirescu**, paintings

FLORENCE ☎ 39 (55)

GALLERIA SCHEMA Via della vigna nuova 17. • Tel. 28.40.90.	By appointment

MILAN ☎ 39 (2)

SALVATORE ALA Via Mameli 3 • Tel. 716-500	**Jannis Kounellis**
ARIETE GRAFICA Via S. Andrea, 5 • Tel. 79.55.73	**Livia Livi**
ARTRA/STUDIO Via Fiori Chiari 8 • Tel. 861.190	**Marisa Vescovo**
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STUDIO CARLO GROSSETTI Via dei Piatti 9 • Tel. 837.5594	**Alf Schuler**
FRANCOISE LAMBERT Bastioni di Porta Nuova 11 • Tel. 650.087	**Michele Zaza**
STUDIO MARCONI Via Tadino 15 • Tel. 225.543	**Agenore Fabbri**, paintings **Arnaldo Pomodoro**, projects
GALLERIA DEL MILIONE Via Bigli 21 • Tel. 780.879	
MASSIMO MININI Via Cavalieri des S. Sepolcro • Tel. 86.71.30	**Bertrand Lavier**, recent sculpture
GALLERIA SENO Via Ciovasso 11 • Tel. 805.80.64	Through Apr. **Attilio Forgioli**
GALLERIA STENDHAL Via Santo Spirito 10 • Tel. 781.825	**Mario Negri**, projects **Luoghi Immaginati**, sculpture
GALLERIA 32 Via Brera 6 • Tel. 86 76 29	**Armando de Stepsano**
FRANCO TOSELLI Via del Carmine 9 • Tel. 805.0434	**Nicola de Maria**

MODENA ☎ 39 (59)

GALLERIA EMILIO MAZZOLI Via Nazario Sauro 58a • Tel. 357.605/243.455	**Agnetti, Boetti, Calzolari, Chia, Clemente, Cucchi, de Maria, Germanà, Paladino, Schifano, Turcato.**

NAPLES ☎ 39 (81)

LUCIO AMELIO Piazza dei Martiri 58. • Tel. 42.20.23/769.0521	Until Apr. 15, **Tony Cragg**; April 16-25, International Fair of Venice at the Grassi Palace: **Barcelò, Beuys, Longobardi, Paladino, Tatafiore,**

ROME ☎ 39 (6)

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GIULIANA DE CRESCENZO Via del Paradiso 41 • Tel. 656.9846	
UGO FERRANTI Via di Tor Millina 26 • Tel. 654.2146	Until Apr. 23, **Sol LeWitt**, wall drawings; Apr. 25-May 25, **Duane Michals**
L'ISOLA Via Gregoriana 5 • Tel. 679.00.29./678.54.77	Apr. 10-May 10, **Burri, Fontana, Capogrossi, Colla**
GALLERIA IL PONTE Via S. Ignazio 6 • Tel. 679.6114	As of Apr. 6, **Philip Pearlstein**, works on paper, watercolors and prints

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	PRIMO PIANO Via Panisperna 203. • Tel. 460.309	**Giuseppe Chiari**
	SPROVIERI 3 Piazzi del Popolo • Tel. 360.8918/361.0975	Futurism Dada Surrealism.
	TONINELLI 86 Piazza di Spagna • Tel. 679.34.88	Important sculpture by: **Bodini, Fontana, Marini, Arturo Martini, Melotti, Moore, Medardo Rosso, Schmettau, Vangi.**
	TURIN	☎ 39 (11)
	GIORGIO PERSANO Via dei Mille 29 • Tel. 835.527	**Renato Maestri**, sculpture
	TUCCI RUSSO Corso Tassoni 56 • Tel. 779.304	**Richard Long**
	CHRISTIAN STEIN Piazza San Carlo 206 • Tel. 535.574	**Giuseppe Penone**
	ALBERTO WEBER Via S. Francesco da Paola 4 • Tel. 839.7493	Apr.-May, **Tomarchio Levi**, oil paintings
	VERONA	☎ 39 (45)
	STUDIO LA CITTA Via Samaritana 10 • Tel. 25.728	Apr. 16-mid May, **Gianni Versace** "10 Years of Creativity" 1973-1983
JAPAN	TOKYO	☎ 170
	RYU INTERNATIONAL GALLERY P.O.B 1383 Sunshine-City, Toshima-ku • Tel. 987.6160	Contemporary Japanese and Chinese (Main land) original prints. Catalogue upon request. U.S. $10 sea mail postage included
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	FUCARES San Francisco. 2 & 3 • Tel. 86 09 02	**Eloísa Sanz**
	BARCELONA	☎ 34 (3)
	GALERIA CIENTO Consejo de Ciento 347 • Tel. 215.63 65	Apr. 5-9, **Mirera Sentis, America Sánchez** Apr. 13-May 4, **Patricio Velez**, paintings
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	RENE METRAS Consejo de Ciento 331 • Tel. 302.05 39	**Lleixa**, paintings
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	BILBAO	☎ 34 (4)
	GALERIA DE ARTE MUN Gran Via 60 • Tel. 441. 24 00	Artists of the gallery
	IBIZA BALEARES	☎ 34 (71)
	GALERIA ES MOLI Carretera San Miguel Sta Gertrudis	**Azocar, Bechtold, Calbet, Faber, Galbraith, Hedrich, Kugler, Monreal, Segui, Tomlin, Villanueva, Zush.**
	MADRID	☎ 34 (1)
	OBRA CULTURAL "LA CAJA" (Centro Cultural) Paseo Castellana 51 • Tel. 419.0440	An Antology by **Aureliano de Beruete**
	GALERIA KREISLER DOS Hermosilla 8 • Tel. 431.42.64	Until Apr. 12, **Fernando Sanchez Calderón** As of Apr. 14, **Fernando Saez**
	EGAM Villanueva 29 • Tel. 435 3161	**José Ramon Anda**, sculpture
	GALERIA HEINRICH EHRHARDT Barquillo 44 • Tel. 419.52.86	**Siegfried Anzinger, Hubert Schmalix, Per Kirkeby**

MADRID (CONT'D) ☎ 34 (1)

GALERIA JUANA MORDO Villanueva 7 • Tel. 435.84.42	Until Apr. 14, **Sophia Vari** Apr. 20-May 14, **Paluzzi**
GALERIA DE ARTE MUN Hermosilla 26 • Tel. 401.01.92	Gallery Artists
RAYUELA Claudio Coello 19 • Tel. 275 3146	**Chillida, Ferreras, Genovés, Guinovart, Antonio López, Miró, Mompo, Palazuelo, Orlando Pelayo, Saura, Valls, Taples**
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GALERIA THEO Marqués de la Ensenada, 2 • Tel. 410.26.51	**Gustavo Torner**
TORCULO GRAPHICS & BOOKS Claudio Coello 17 • Tel. 275 86 86	**Francisco San José**, a retrospective of his graphics **Salvador Victoria**, *"Superposiciones"*
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MURCIA ☎ 34 (68)

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SEVILLE ☎ 34 (54)

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SWEDEN

MALMO ☎ 46 (40)

GALERIE NORDENHAKE Ostra Ronneholmsvagen 5 • Tel. 23.15.33	**Marcia Hafif**, paintings

STOCKHOLM ☎ 46 (8)

KONSTRUKTIV TENDENS Nybrogatan 69 • Tel. 61.16.65/61.50.65	**Siebe Hansma**, sculpture and wall objects

SWITZERLAND

BASEL ☎ 41 (61)

KUNSTHALLE BASEL Steinenberg 7 • Tel. 23.48.33	**Miriam Cahn** *"Das Klassische Lieben"* **Georges Platt Lynes**, photographs (1907-1955)
GALERIE BEYELER Baumleingasse 9 • Tel. 23.54.12	Through Apr., **Fernando Botero**, paintings, watercolors and drawings
FELIX HANDSCHIN GALERIE Petersgraben 18 • Tel. 25.59.85	Through Apr., Young German Artists

BERNE ☎ 41 (31)

MARBACH Wasserwerkgasse 37 • Tel. 22.42.05/22.38.25	Contemporary art. By appointment only.

GENEVA ☎ 41 (22)

GALERIE BONNIER 4, Rue Saint-Laurent • Tel. 35.87.35	Through Apr., accrochage of contemporary artists: **Arman, Fautrier, Klein, Spoerri, Tinguely**
CENTRE D'ART CONTEMPORAIN Bd. du Pont d'Arve et Bd Karl Vogt • Tel. 28.88.03	Opening of the new space on Apr. 30, **Rebecca Horn** Former Palais de Exposiciones
ECART/BOOKS & FLUXKIOSK 16, Rue d'Italie • Tel. 31.34.73, & 28.88.03	Artists Books, Catalogues and Magazines.
GALERIE ERIC FRANCK 15 Route de Florissant • Tel. 47.08.09	"A few portraits 1932-1982" by **Henri-Cartier Bresson**
CLAUDE GIVAUDAN 3, Rue du Soleil-Levant • Tel. 29.91.61.	XXth Century drawings and prints
MARIE-LOUISE JEANNERET 59, Avenue de Champel • Tel. 46.34.57	Through Apr. **Kappa Kocherscheidt**
DANIEL VARENNE Galerie Clos de Sierne 15, Chemin de Sierne • 84.15.93	Impressionist and 20th Century masters. By appointment only
WEBER 13, Rue de Monthoux • Tel. 32.64.50	**Peter Takal**, drawings

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ZURICH ☎ 41 (1)

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KONRAD FISCHER Ackerstrasse 44 • Tel. 42.71.61	Through Apr., **Carl Andre**
GIMPEL • HANOVER • EMMERICH Tödistrasse 40 • Tel. 202.03.00	Until Apr. 30, **Gottfried Honegger**: new works New Gallery: **Vincenzo Baviera**
M. KNOEDLER Kirchgasse 24 • Tel. 69 35 00	Apr. 23-June 8, changing group show
GALERIE MAEGHT Predigerplatz 10-12 • Tel. 251.11.20	Through Apr., **Antoni Tapiès**, papiers
MAURER Münstergasse 14-18 • Tel. 47.85.00	Through Apr. **Alfred Klinkan**, recent acrylic paintings
PETER NOSER St. Jakobstrasse 11 • Tel. 242.55.16	Through Apr., **Anna Maria Santolini** **Tomiyo Sasaki**
GALERIE SCHLEGL Minervastrasse 119 • Tel. 251.4963	Through Apr., Swiss painters
ANNEMARIE VERNA Mühlegasse 27 • Tel. 252.27.70	Through Apr., "When Art Becomes Books/When Books Become Art"
ANNEMARIE VERNA Scheuchzerstrasse 35 • Tel. 44.27.15	Through Apr., opening Exhibition
JAMILEH WEBER Schanzengasse 10 • Tel. 47.79.89	Through Apr. **Aldo Rossi**, paintings, drawings, and models
WORK GALLERY Trittligasse 24 • Tel. 482.39.58	Through Apr., **International Photographers**
RENÉE ZIEGLER Rämistrasse 34 • Tel. 251.23.22	Through Apr., **Daniel Spoerri**, new objects I + II May 19-24, the gallery will be at the Chicago Art Fair

VENEZUELA

CARACAS ☎ 58 (2)

DURBAN Calle Madrid-Urbanizacion Las Mercedes. • Tel. 92.42.31.	Spanish and Latin American Contemporary Art.
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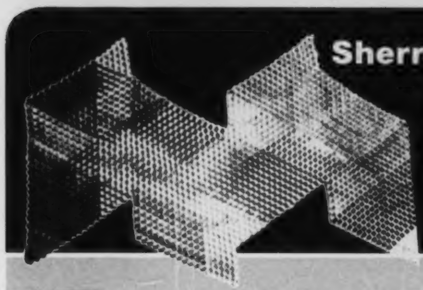

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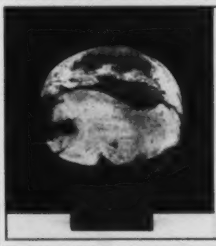

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"Hanover"
Alkyd,
pencil on paper
1982
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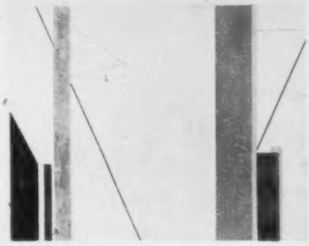

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raise funds to cover monthly maintenance, security, gas and electricity and photocopying, all previously provided free by the New School.

A series of benefit events and festivities will precede the **public opening on Sept. 23**. The inaugural show will survey those aspects of contemporary art that have been presented by the New Museum since its founding.

Another SoHo Museum Planned

Edward Broida, a California collector and real estate investor, has bought a $3-million, four-story former trucking garage in the heart of SoHo (Prince Street, between West Broadway and Wooster) which he hopes to transform into a **museum of contemporary art by early 1985**. According to Broida, the 40,000-square-foot structure will have almost as much exhibition space as the Whitney—two floors for changing exhibitions (half to be originated by the museum) and one for rotating selections from the permanent collection. Broida intends to finance the project independently, at least at the outset, and to hire a small professional staff.

The museum's holdings will be based on Broida's recently acquired (since '78) private collection, notable for its **focus on works by Philip Guston**. Future acquistions will be directed toward **concentrations of works by relatively few artists**.

Miami's Center for the Fine Arts Opens

Miami is preparing to lure art- as well as sun-worshippers. That city's newest art institution, a "**kunsthalle" with 16,000 square feet of gallery space and a 3,300 square-foot outdoor sculpture area, opens April 21** with a four-month series of preinaugural exhibitions. The official inauguration is Oct. 27.

Headed by Jan van der Marck, who was the founding director of Chicago's Contemporary Art Museum, the Miami Center for the Fine Arts will originate and borrow exhibitions of both national and international scope. It does not plan to acquire a permanent collection.

The Center is **part of the $25-million Metro-Dade Cultural Center**, which also incorporates the Miami-Dade Public Library and the Historical Museum of Southern Florida. The complex's three Mediterranean-style structures are designed by Johnson/Burgee.

For October's grand opening, a major survey of 200 key works from 64 U.S. museums will occupy the entire space. Future plans include loan shows from the Prado and from van der Marck's native Holland.

Operations funds are provided by Dade County; the exhibition program, budgeted this year at $600,000, depends on private donations and state and federal grants. So far, strong local support bodes well for the Center's financial future.

Teheran Update

The three U.S. museums that have been holding art which was on loan to them from **Teheran's Museum of Contemporary Art** at the outbreak of the Iranian revolution [see *A.i.A.*, Oct. '81] recently complied with an order from the Iranian government to return the works as far as Bonn, West Germany.

De Kooning's *Light in August* (1946), held at Cornell University's **Herbert F. Johnson Museum**, as well as his *Woman III* (1951–52) and Dubuffet's *La Dêputation* (a five-part sculpture, 1976), held at the **National Gallery**, were sent last October and officially accepted by a Teheran museum representative in Bonn in December. The **Guggenheim Museum** shipped Rothko's *No. 2* (1954) on Feb. 16. As we go to press, the arrival in Bonn of that painting has not yet been confirmed.

It is the U.S. museums' understanding that the works are to be stored in a Bonn warehouse until Iran's Ministry of Islamic Guidance arranges their passage back to Teheran. Iran is under no obligation to provide information on the art's whereabouts or ultimate delivery to the Teheran museum.

Awards

This year's **College Art Association annual awards** were announced in February: **Donald B. Kuspit** received the **Frank Jewett Mather Award** for distinction in art criticism; the **Charles Rufus Morey Award** for scholarship in art history went to ***Art the Ape of Nature: Studies in Honor of H.W. Janson***, edited by **Lucy Freeman Sandler**; the **Distinguished Teaching of Art History Award** went to **Oleg Grabar; Elmer Bischoff** received the **Distinguished Teaching of Art Award**.

The **CAA's Women's Caucus for Art's fifth annual awards** for lifetime achievement went to painter **Edna Andrade**, sculptor **Dorothy Dehner**, photographer **Lotte Jacobi**, historians **Ellen Johnson** and **Stella Kramrisch**, fiber artist **Lenore Tawney** and quiltmaker **Pecolia Warner**.

The **Art Dealers Association's annual award for lifetime achievement in art history** this year goes to **John Rewald**, Distinguished Professor at the Graduate Center, City University of New York and a leading authority on Impressionism and Post-Impressionism.

The **first annual $500 awards for distinguished newspaper art criticism**, initiated and coordinated by the journal *Art/World* and sponsored by Manufacturers Hanover Trust, go to **Franz Schulze** (*Chicago Sun-Times*) for contemporary art; **David Elliott** (*Chicago Sun-Times*) for art history; and **Joseph Giovannini** (*Los Angeles Herald-Examiner*) for architecture. (Giovannini is now reporting on architecture for *The New York Times*.)

Museumorama

Last month, the **Los Angeles County Museum** unveiled the **$9-million extension of its Ahmanson Gallery**, which houses the museum's permanent collection. The addition, which includes a connecting gallery-bridge to the museum's Frances and Armand Hammer Wing, provides 30,000 square feet of new exhibition space. Reinstallation of the collection on all four levels of the Ahmanson Gallery should be complete by the end of this month.

The **North Carolina Museum of Art**, which has survived since 1956 in a state office building, comes of age April 5 when it reopens in its **new, $15.75-million Edward Durrell Stone-designed facility**. Situated on 164 acres five miles from downtown Raleigh, the four-story structure contains 45,000 square feet of exhibition space for its collection of about 6,000 works (the museum's principal strengths are in Renaissance and Baroque painting). There will also be a 5,000 square-foot gallery for temporary exhibitions; the museum will begin initiating its own shows, with an emphasis on contemporary art, late this year.

Architects for the **new National Gallery of Canada, a $93.3 million project** to be built in Ottawa over the next five years, were recently announced. Canadian **Moshe Safdie**, designer of Expo 67's Habitat in Montreal, and the Parkin Partnership, a Canadian firm headed by **John Parkin**, will collaborate. Overseeing the project is the **Canada Museum Construction Corporation, whose chairman is Jean Sutherland Boggs**, formerly director of Canada's National Gallery and of the Philadelphia Museum of Art.

CAPS Grants '82–83

The **Creative Artists Public Service Program** has announced its '82–83 grants. CAPS policy has been changed due to a recent stipulation by the New York State Council on the Arts (which funds CAPS) that from now on money will be available to artists one time only. **Awards are up from last year's $3,500 to $5,000** in most categories and **to $7,000 in sculpture**, in which there are fewer awards. **Grants in specific categories will now be given in alternate years:** the first cycle includes graphics, painting, photography, sculpture, music composition and poetry (the latter two not listed below). Awards for choreography, fiction, film, multi-media, playwriting/screenwriting and video will be made in '83–84.

Sculpture: Charles Abramson, Peter Brown, John Britain Bunkley, Nancy Clark, Peter Dudek, R.M. Fischer, Myrna Gordon, Walter Jackson, Ann Knutson, Justen Ladda, Barry Ledoux, Ursula Meyer, Linda Peer, Gary Perkins, Hank DeRicco, Jorge Luis Rodriguez, Maura Sheehan, Stephen Spretnjak, Haim Steinbach. **Painting**: Ida Applebroog, Marjorie Apter-McKevitt, Lorraine Archacki, Rolando Briseno, Howard Buchwald, Marina Cappelletto, Donna Clark, Thom Cooney-Crawford, Richard Corozine, Mary Beth Edelson, Jeffrey Elgin, Julie Gross, Michael Hafftka, Ralph Hilton, Shirley Irons, Hilary Kliros, Vitaly Komar/Alexander Melamid, Jill Beth Levine, Marion Lerner Levine, Lawrence List, Stephen Mueller, Joseph Nechvatal, Thomas Nozkowski, Juan Sánchez, Barbara Schwartz, Mark Schwartz, Stephen Sherman, Lee Sherry, Anthony Thompson, Carolyn Virgil, Michael Young. **Photography**: Frances Antmann, Lynne Augeri, Martine Barrat/Tom Bowes, Susan Barron, Dawoud Bey, Marilyn Baridges, Albert Chong, Lois Conner, Jeffrey Day, Roger Freeman, Tom Grill, Sandra Haber, John Kennard, Kathleen Kenyon, J. Michael Lesco, Dan McCormack, Sandy Noyes, Karen Ann Pell, Sylvia Plachy, Carmen Quesada, Durston Saylor, Patricia Scialo, Michael Spano, Harvey Stein, Tony Velez, Warner Wade. **Graphics**: Elliott Barowitz, Barbara Beck, Diane Bertolo, Lula Mae Bolcton, Judy Blum, Lori Christmastree, Charles Clough, Cyril David, Seena Donneson, Karen Fredericks, Jacqueline Freedman, Robert "Bobby G" Goldman, Michael Herbold, Kate Horsfield, Shirley Kassman, Nancy Lawton, Margot McLean, John Morton, Giro Naito, Helen Oji, Elaine Reichek, Barbara E. "Barbara Ess" Schwartz, Gregory Scholette, Betty Tompkins, Gretchen Treitz, Rose Viggiano, Paul Wong.

Obituaries

Josep Lluis Sert, 80, Barcelona-born architect who merged a Mediterranean sensibility with a life-long commitment to the modernist principles set forth by his mentor, Le Corbusier, and who championed the role of the architect both as city planner and as collaborator with visual artists.

Sert emigrated to the U.S. from Spain in 1939, when Franco came to power. (An active republican, Sert designed the Spanish Pavilion at the 1937 Paris World's Fair, for which Picasso's *Guernica* was commissioned.) He taught city planning at Yale ('44-45), worked on numerous planning ventures in Latin America throughout the '40s and '50s, and in 1953 succeeded Walter Gropius as dean of Harvard's Graduate School of Design (from which he retired in '69).

As co-founder of the Cambridge, Mass. firm of Sert, Jackson and Associates, Sert designed large-scale public projects, including buildings at Boston University, MIT and Harvard, and apartment complexes on New York City's Roosevelt Island ('76). Among his private commissions were studios for Braque and Miró and museums for the Fondation Maeght and the Miró Foundation's Center for Studies of Contemporary Art. In 1981, Sert received the American Institute of Architects' Gold Medal.

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People

John Walsh, Jr., curator of paintings at Boston's Museum of Fine Arts since 1977 and former curator of European paintings at the Metropolitan Museum (1972–75), has been appointed **director of the J. Paul Getty Museum** in Malibu, Calif. **He succeeds Stephen Garrett,** the museum's first director (1976–82).

Walsh takes charge this fall at a crucial moment in the Getty's history: having inherited over $1 billion from the J. Paul Getty Trust last year, the museum is currently planning a major expansion of its functions and facilities. Three new Getty institutions—a museum, a study center and a conservation institute—are scheduled to be built in the Los Angeles area by the end of the decade.

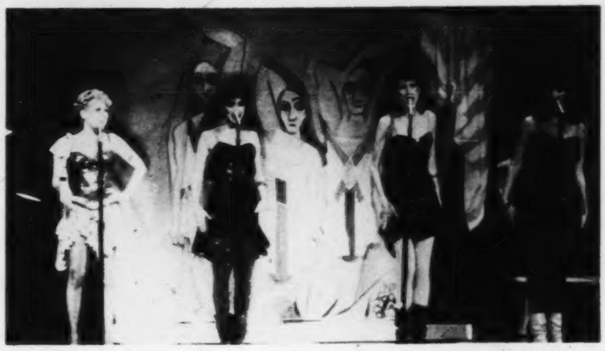
John Walsh, Jr., new director of the J. Paul Getty Museum, Malibu.

Walsh will be instrumental in selecting the architect and site and in defining the museum's future goals. Major issues include whether and how to broaden the scope of the collections—now limited to antiquities, French 18th- and 19th-century decorative arts and European old masters—and whether the Getty will organize big, temporary exhibitions.

Walsh, a specialist in 17th- and 18th-century Dutch painting, describes himself as a "passionate amateur of contemporary art." Although it is unlikely that this passion will be expressed at the Getty, Walsh intends to "dive in" to L.A.'s contemporary scene on his own. Judging from his impact on Boston's current art and artists, he will be a welcome presence.

Robert T. Buck, 44, director of the Albright-Knox Art Gallery, Buffalo, since 1973, becomes director of the Brooklyn Museum in July. A specialist in 19th-century French and 20th-century art, Buck has organized shows on Sam Francis, Richard Diebenkorn, Sonia Delaunay and Fernand Léger, and is preparing a Robert Motherwell retrospective.

Sydney J. Freedberg, expert on Italian High Renaissance and Mannerist art, editor and author, has been named to the new position of **chief curator at the National Gallery,** Washington, D.C. After teaching for 30 years, Freedberg will retire as Harvard's Arthur Kingsley Porter Professor of Fine Arts this June. In a new arrangement which splits former assistant director Charles Parkhurst's duties into two posts, Freedberg will oversee all curatorial departments and supervise acquisitions and exhibitions; deputy director John Wilmerding will be in charge of administration.



Observed: "Demoiselles" make the big time. In one of the most gratuitously art-laden theatrical events in years, **Picasso's "Demoiselles d'Avignon"** made a surprise appearance in **Bette Midler's** recent extravaganza at **Radio City Music Hall**, New York. (Sets: Bob De Morra; photo: Debra Trebits.) Other colossal, competently faked high-art simulacra framed the giant Art Deco proscenium: an unmistakable **Delaunay**, plus close cousins to **Hans Hofmann, Stuart Davis, de Kooning . . . .**

Mark Rosenthal leaves the University Art Museum, Berkeley, where he has been curator of the collection since 1976, to become curator of 20th-century art at the Philadelphia Museum this July.

At the *Village Voice:* **Roberta Smith** is named senior art critic. **Kim Levin** becomes a regular art reviewer.

Mayor Ed Koch has appointed **Bess Myerson** to succeed Henry Geldzahler as New York City's Cultural Affairs Commissioner.

Museum Preview of the Month

"Constable's England" opens at the Metropolitan Museum on April 16 [through Sept. 4]. Of the 64 oil paintings and oil sketches in the exhibition, 26 works have never before been shown in this country. Observing that this is the first "substantial Constable exhibition in the U.S.," John Pope-Hennessy, chairman of the Met's European painting department (and initiator of the idea for a John Constable show), also noted that the exhibition provides an unprecedented opportunity to juxtapose a number of artist's preparatory sketches with the finished paintings based on those studies. Some of these complementary works—such as the sketch and the final version of *Arundel Mill and Castle* (1837)—have not been seen together since they left the artist's studio.

Concentrating on landscapes in oil, the artist's principal subject and medium (none of his portraits, watercolors or drawings is included), the show comprehensively documents those English regions which especially inspired Constable—i.e., Suffolk, Essex, Brighton, Hampstead, London and Salisbury. It was Constable's stated ambition to become a "natural painter." Early in his career, he began working out-of-doors; the exhibition contains several of his open air sketches and paintings. Also represented are salon paintings (both the half-scale sketch and finished version of *The Cornfield*, 1826, are among them), naturalistic landscapes (which influenced the French Barbizon and American Hudson River Schools), his later "expressionistic" works (in which he used a palette knife), and his cloud studies. According to Pope-Hennessy, the most important painting included is a full-scale oil sketch titled *View on the Stour near Dedham* (1821-22), on loan from London's Royal Holloway College.

"Constable's England," curated by **Graham Reynolds** (formerly of the Victoria and Albert Museum), was conceived as one of the Met's contributions to "Britain Salutes New York 1983," the British arts festival which begins this month and continues through November.

Whitney Opens Midtown Branch

On April 7, the **Whitney Museum opens its third satellite gallery**, in the new Ulrich Franzen-designed **headquarters of Philip Morris** at 120 Park Avenue, across from Grand Central Terminal. (The museum's other branches are in Manhattan's financial district and in the Stamford, Conn. headquarters of Champion International.)

A five-year agreement, similar to the one between the Whitney and Champion International, stipulates that the corporate host shall house and maintain the **Whitney Museum of American Art at Philip Morris** (the gallery's official title). Philip Morris will also **contribute to the costs of the exhibition program,** directed by **Lisa Phillips**, associate curator of the Whitney's branch museums. The museum occupies 6,300 square feet in the building's enclosed, street-level plaza. The area is divided into two sections: a glass-walled court, with a soaring 42-foot ceiling, to be used for long-term installations of large sculpture, and an adjacent, smaller gallery for changing exhibitions (ca. six a year).

The semipermanent installation (some pieces may be rotated at intervals) is a somewhat familiar ensemble of large-scale works by Calder, Oldenburg, Segal, Noguchi, Lichtenstein, Nevelson, Robert Graham and Bryan Hunt. Chamberlain and di Suvero have created new works on loan to the Whitney. Drawings by these sculptors as well as small-scale sculpture will constitute the inaugural show in the adjacent gallery. Starting May 18, it will house "The Forum Exhibition: Selections and Additions," a recreation of the landmark 1916 show [through June 22].

The New Museum Moves to SoHo

The New Museum will emigrate downtown late this spring, after having spent its first five years on 14th Street. Housed and maintained gratis since 1977 by Manhattan's New School for Social Research, the museum has been given title to more spacious quarters in the newly renovated Astor Building, at 583 Broadway. The outright donation of two and one-half floors in the commercial condominium by its **developers, 583–587 Broadway Associates,** quadruples the museum's size to a total of 23,000 square feet.

The most immediate benefit of the move is a 7,500-square-foot ground floor exhibition space. A 200-seat auditorium will house a film and video program. Other new features: a generous area for "WorkSpace," the museum's open-studio program, a museum shop and lobby.

The annual budget is expected to double (from the present $450,000) over the next three years. For the first time, the museum will have to

Continued on page 222

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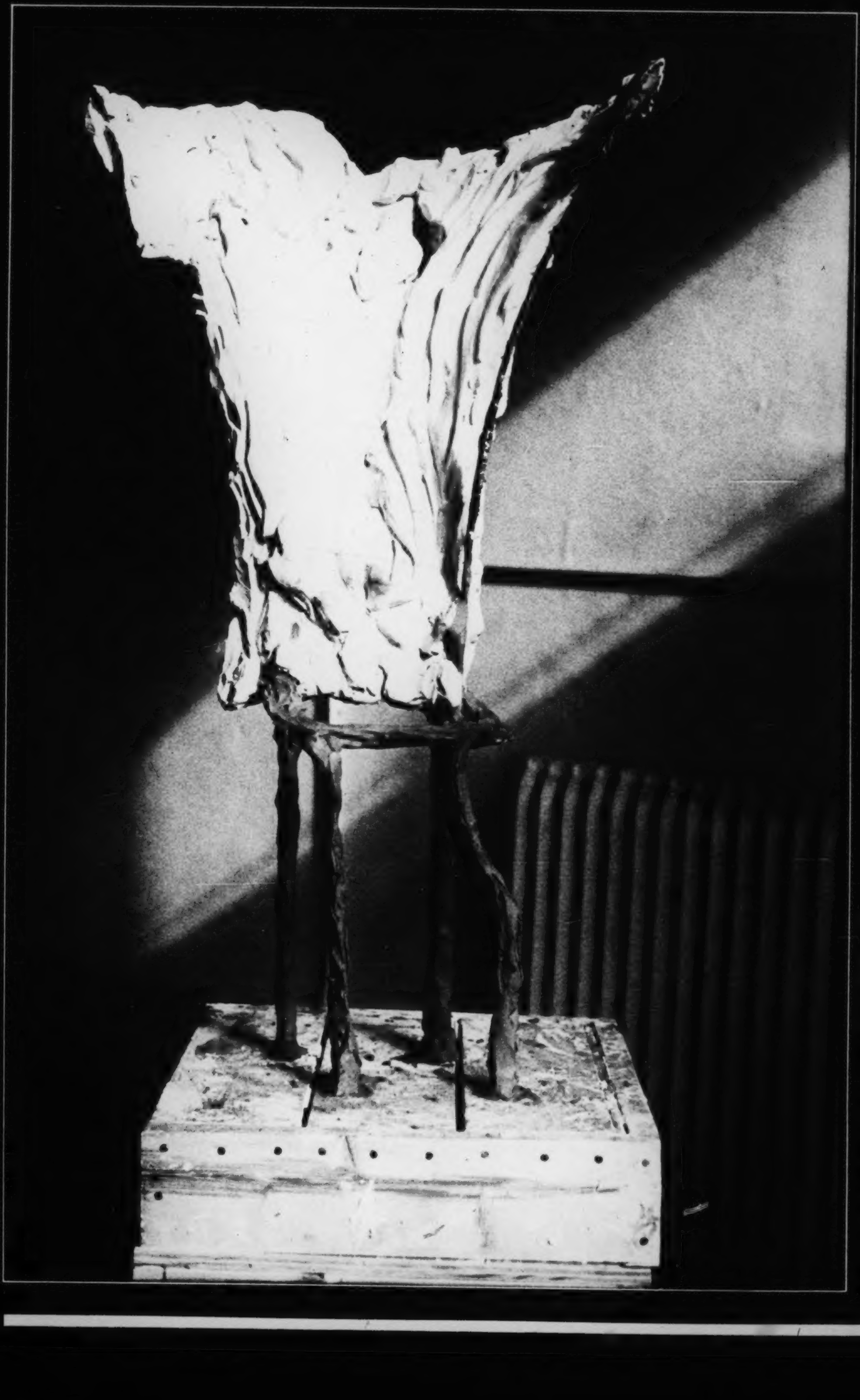

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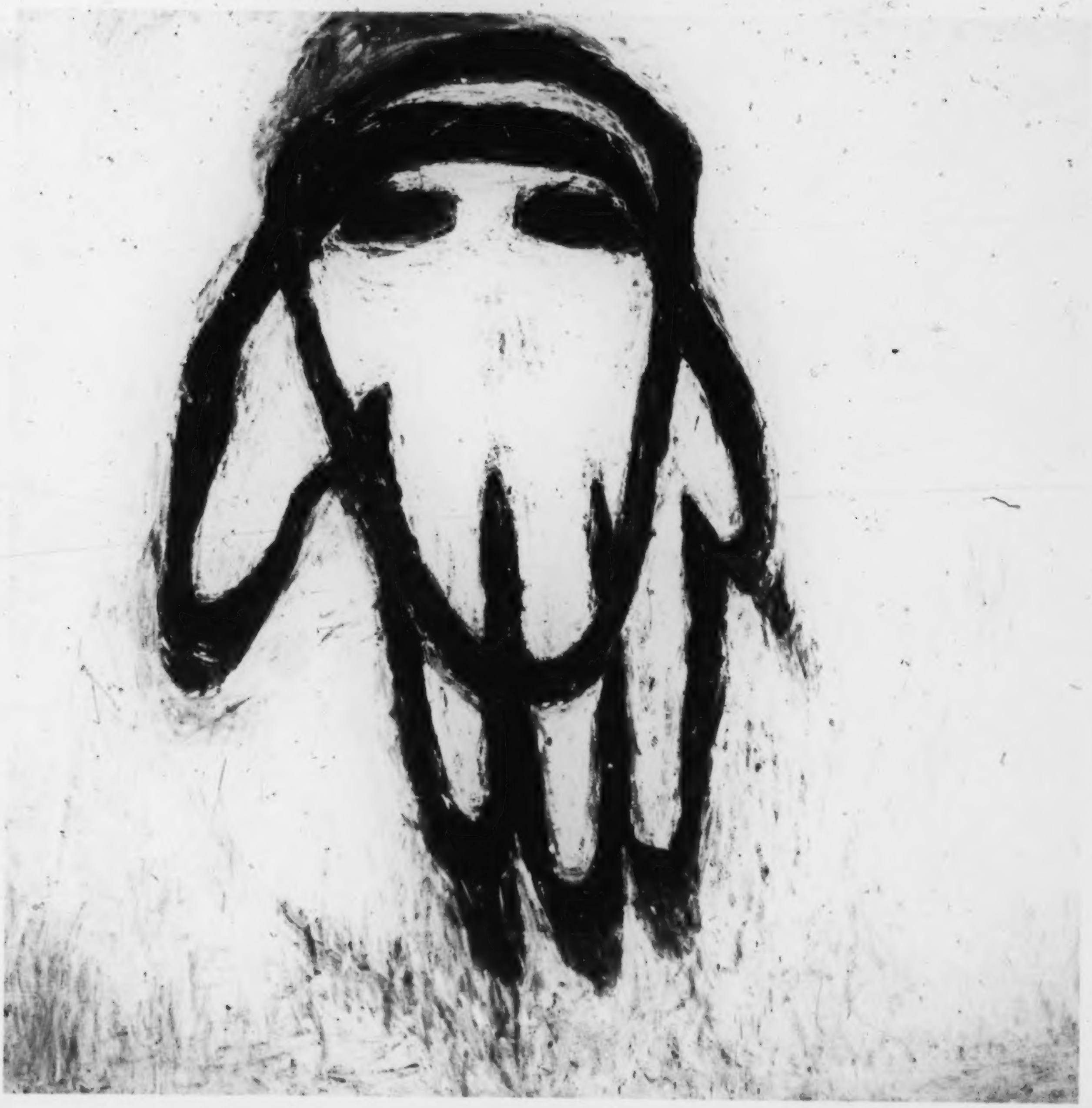

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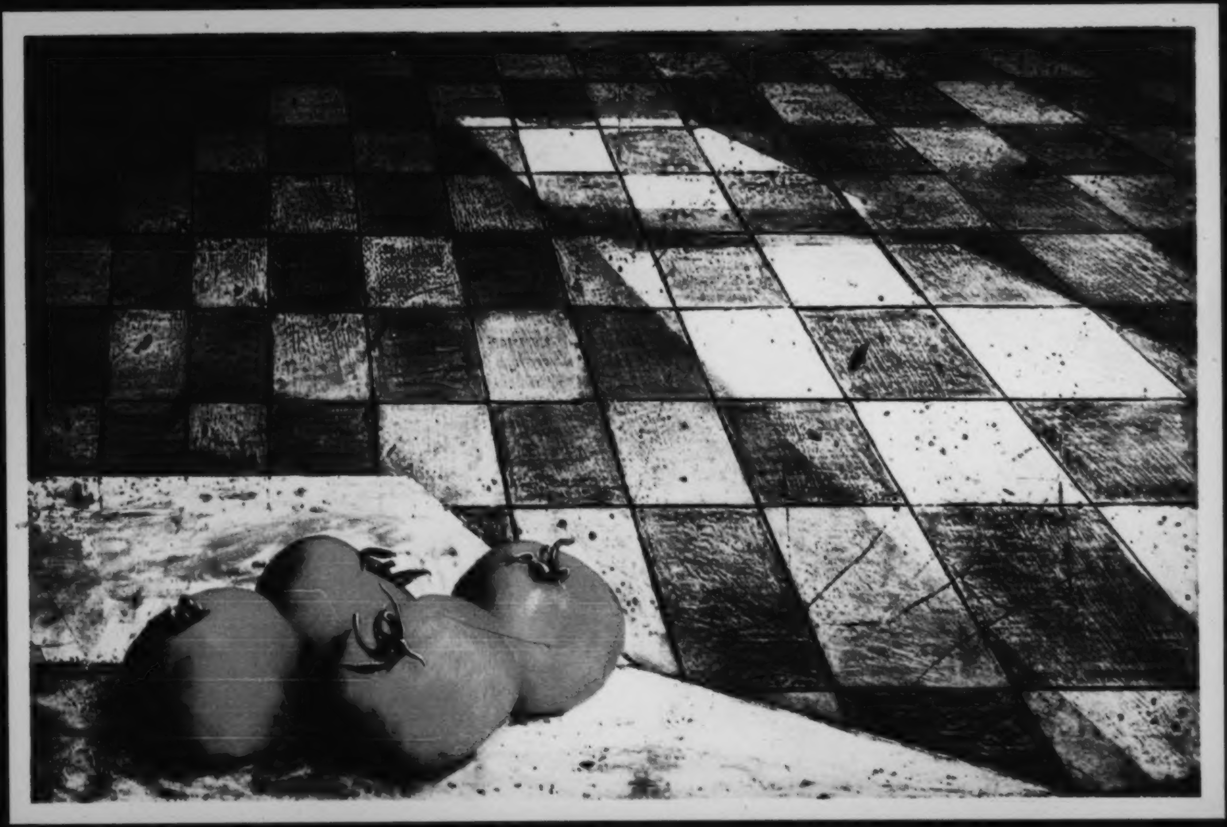

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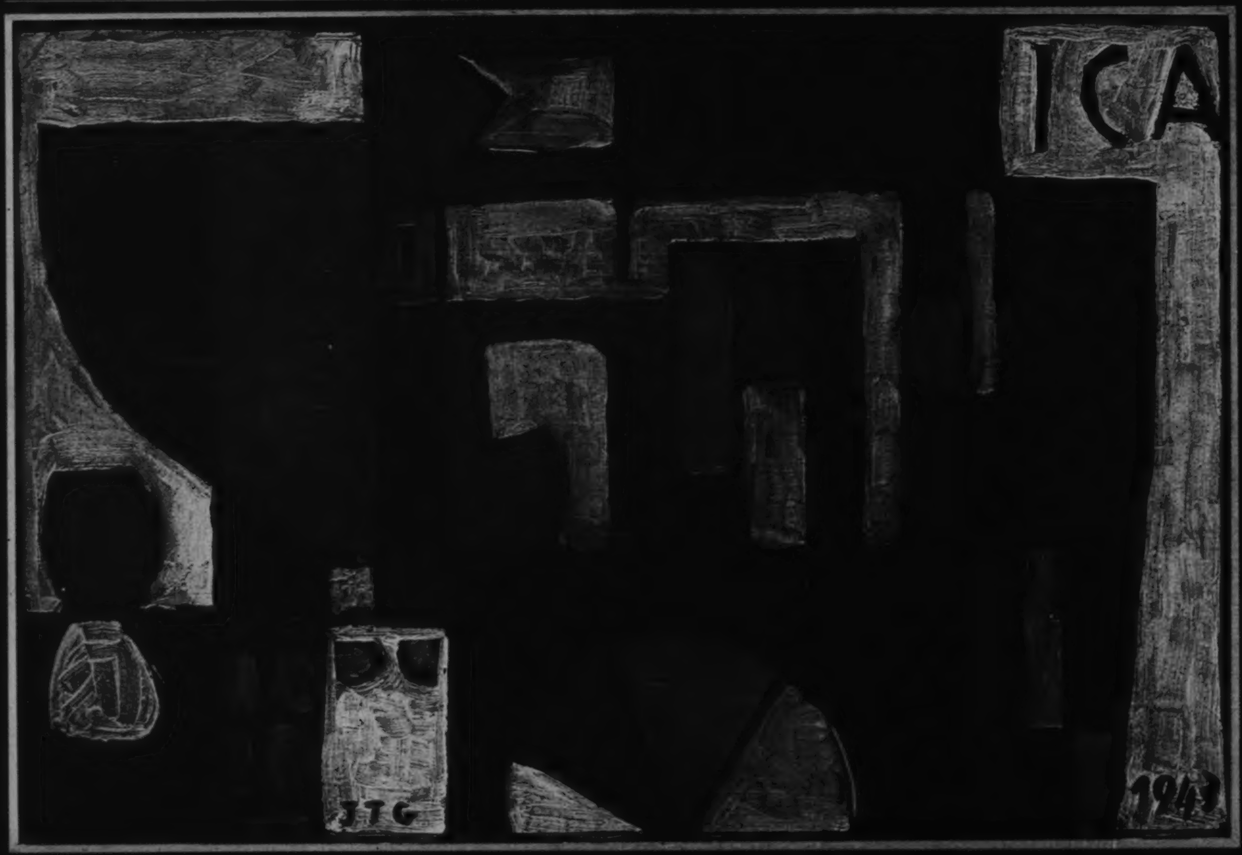

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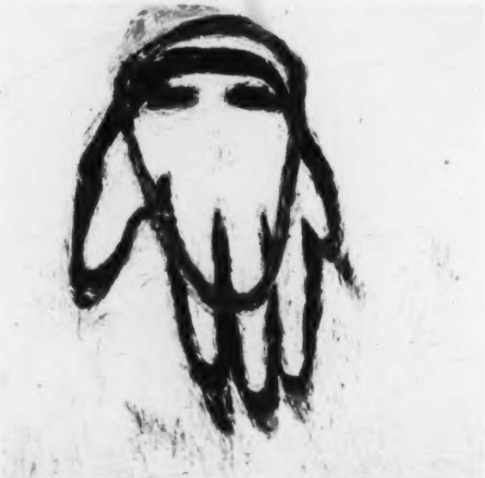

Cover: Susan Rothenberg's Untitled (blue), 1980–81, acrylic and flashe on canvas, 114 inches square; collection Sidney & Frances Lewis Foundation, Richmond, Va. See article on p. 153.

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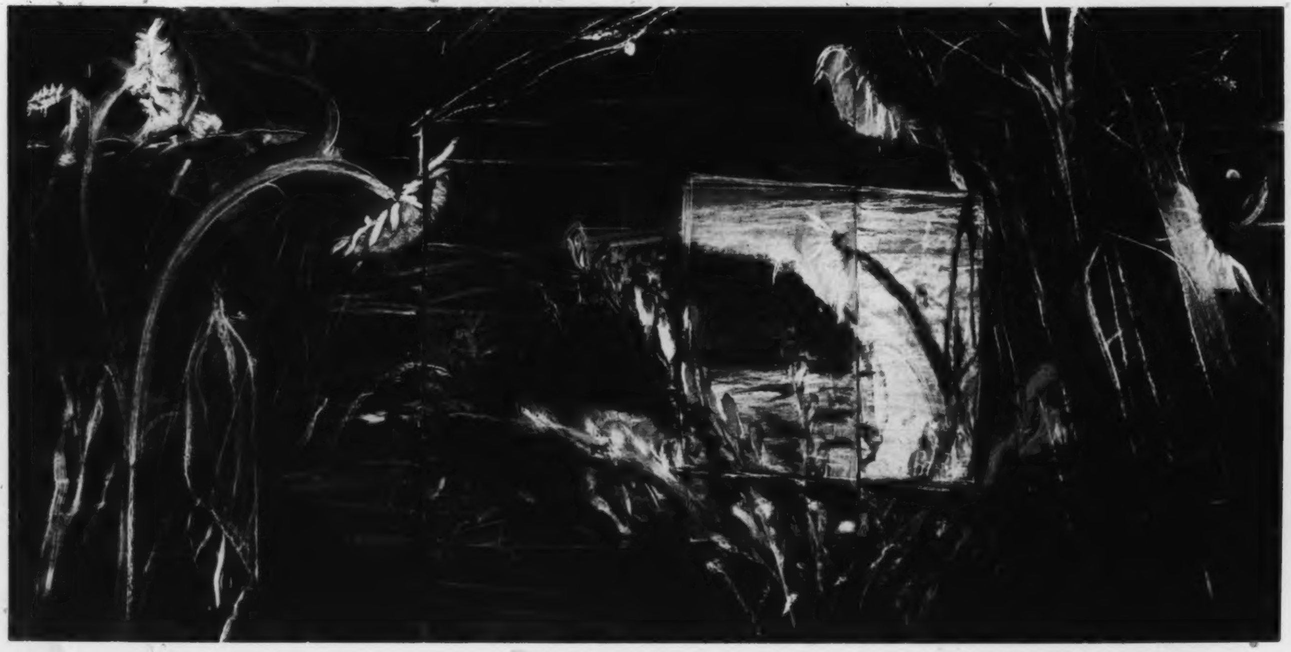

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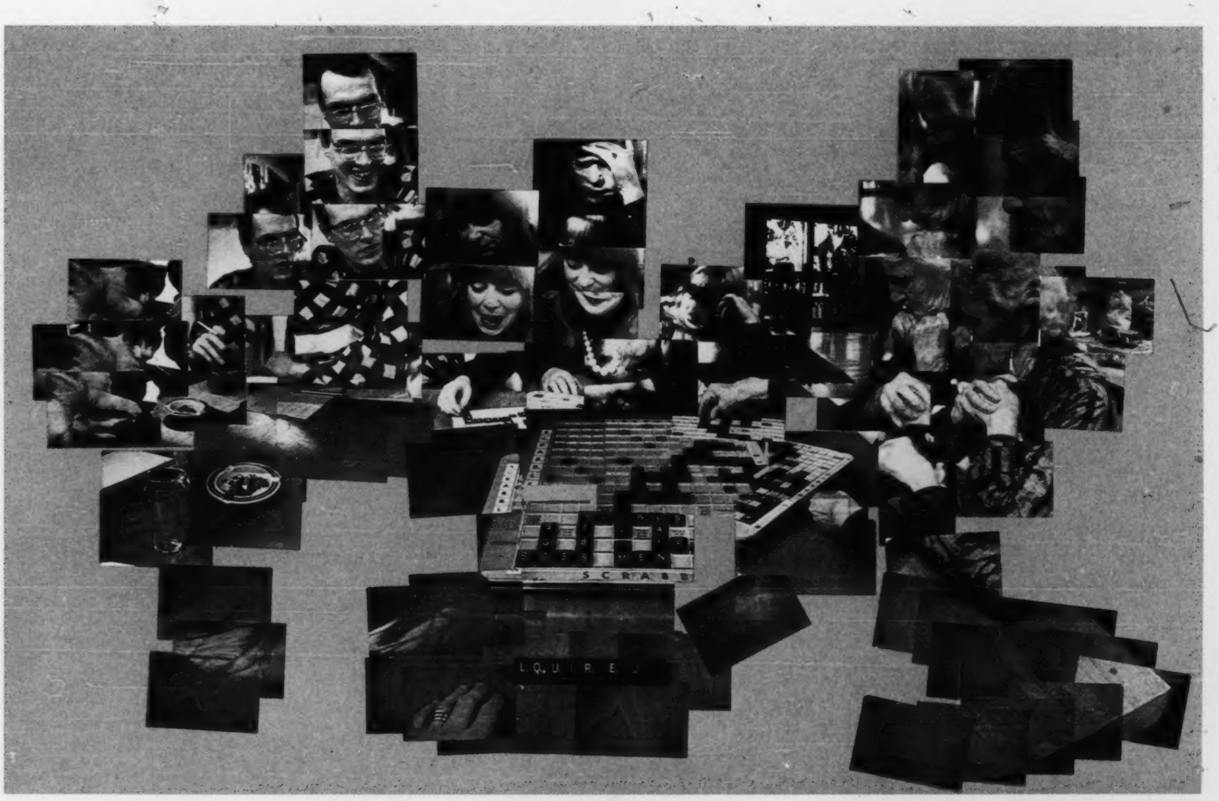

The Scrabble Game, Los Angeles, January 1, 1983. Photographic collage, 39 x 58 inches. © David Hockney 1983. Edition 60.

Photographic Collages

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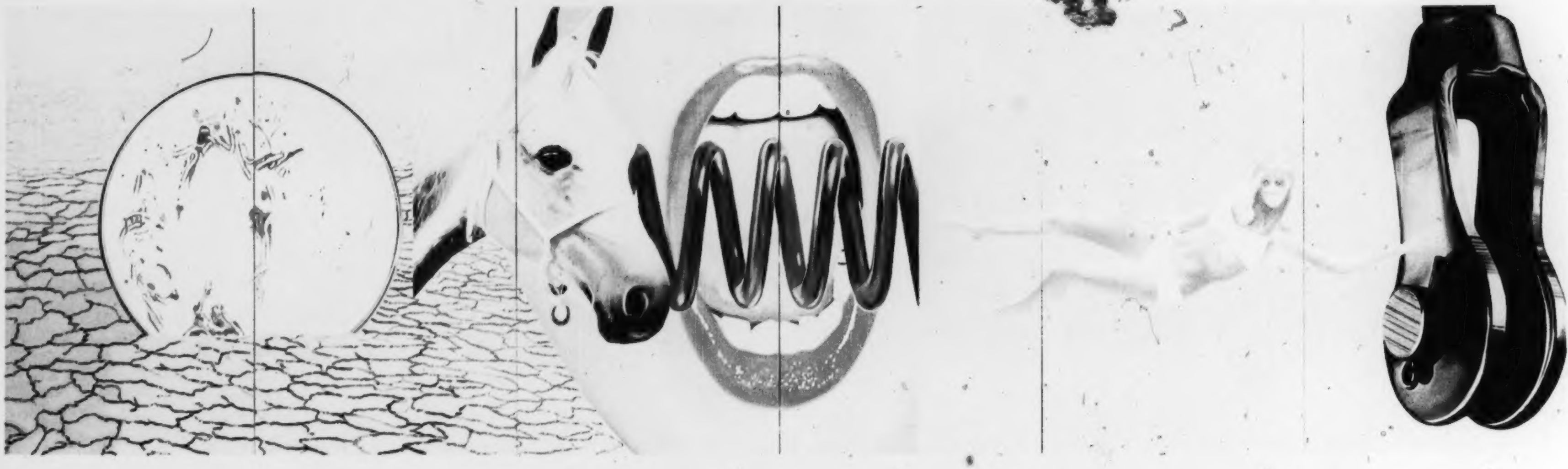

James Rosenquist, "Just Desert", 1978, Acrylic auf Leinwand, 213 x 731 cm (6-teilig)

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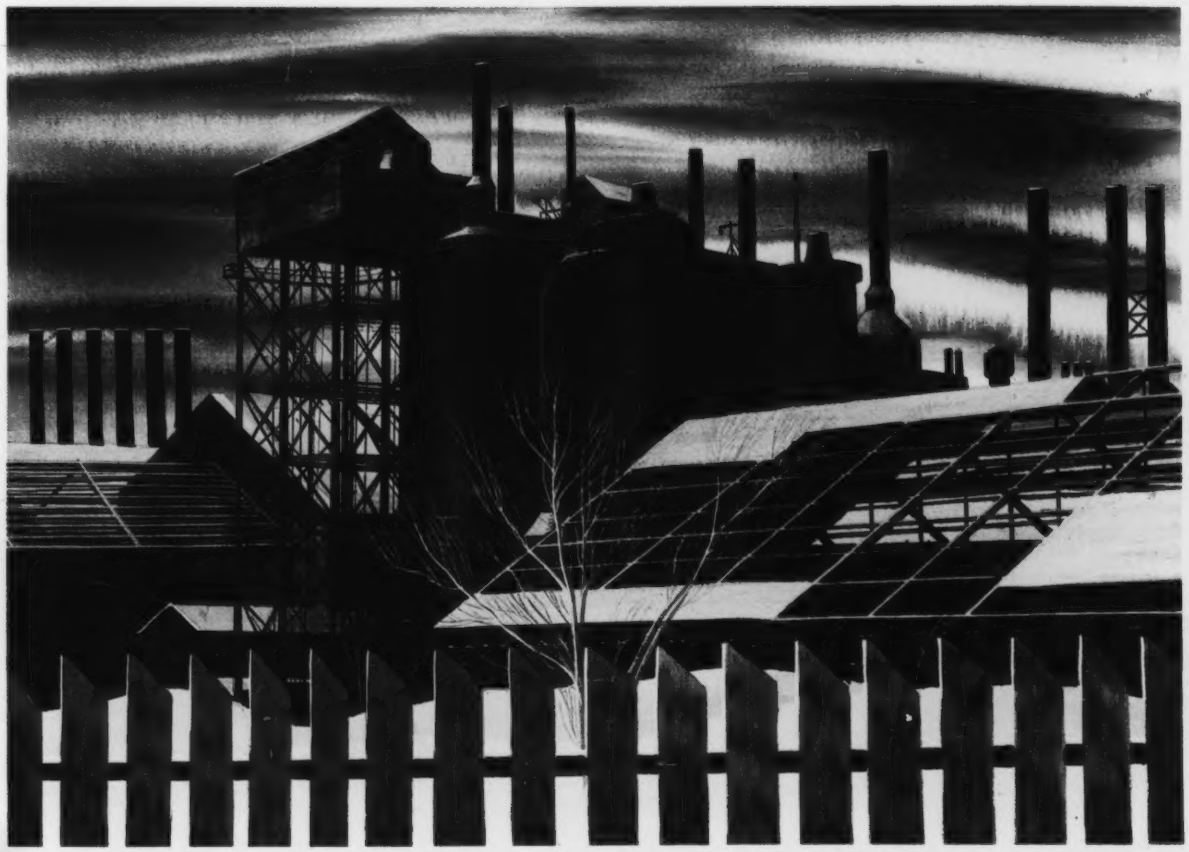

Edmund Lewandowski (b. 1914)
Deserted Old Steel Mill
Watercolor and gouache, 18½ x 26 inches
E. D. Lewandowski 1940, lower right center

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Review of Books

Texts and Contexts

Four diverse publications—ranging from an anthology of 19th-century criticism to a scholarly festschrift—provoke some comments on the function and circumstances of art writing.

BY DONALD B. KUSPIT

The Art of all Nations, 1850-1873: The Emerging Role of Exhibitions and Critics, *selected and edited by Elizabeth Gilmore Holt, Princeton University Press, 1981; 606 pp., $32.50 cloth, $8.95 paperback (Doubleday).*

Focus on Art, *by Werner Spies, New York, Rizzoli, 1982; 280 pp., $14.95 paperback.*

The Visual Arts: A History, *by Hugh Honour and John Fleming, Englewood Cliffs, N.J., Prentice-Hall, 1982; 639 pp., $30.*

Art The Ape of Nature: Studies in Honor of H.W. Janson, *edited by Moshe Barasch and Lucy Freeman Sandler; coordinating editor Patricia Egan, Abrams and Prentice Hall, 1981; 814 pp., $75.*

These critics of an earlier day seem to have had it easier. Apparently not subject to the pressures of space, they could take their time, expound at length on individual works of art, lay out theoretical issues fully, and create an aura of well-roundedness. This came with the advantage of viewing regularly Salons and grand international exhibitions. Comparisons, the springboard for judgment, were readymade; the politics of the exhibition were self-evident; and the general sense of having missed nothing—which didn't mean one wanted to treat everything—made for a certain self-confidence in comprehension. Not that the critic wasn't caught up in the same complex, ambiguous role that he is today: part analyst, part polemicist, and part publicist. But his interpretative reporting wasn't subsumed by the idea of public relations; he could be more the respondent to new art than its advance man.

Moreover, the cult of celebrity had not obscured the meaning of cultural achievement. The market had not yet absorbed both artist and critic, making them instruments for the growth of capital. Criticism was nothing like the cosmetic embalming that it has become in certain quarters. The compulsion to keep up—which goes hand in hand with the need to make a new market, have a new fashion, each year—had not yet become a common vice. It seemed possible to have enthusiasm which did not degenerate into irony, detachment which could develop into perspective, and spiritual expectations which art might satisfy. Criticism was not yet matter-of-factly instrumental. Independence of judgment was still an ideal, informing the pursuit of quality and clarity. In sum, criticism could be a form of aspiration.

Elizabeth Gilmore Holt has performed a tremendous service with this anthology of mid-19th century critical writing. Her introductions to each section of *The Art of All Nations*—organized by city and exhibition—are model news bulletins, highly detailed yet never boring summaries of information. She deftly sets the stage for—contextualizes—the critics.

The day-to-day conditions for critics then and now were often amazingly the same. Etienne Delécluze, the dean of Paris art critics, remarks on the 'feverish "encyclopedic atmosphere" in which we all live. Nationalism, as Camillo Boito, an architect and architectural critic, noted, was an important issue, despite the fact that "the art of the different nations is becoming more and more assimilated." The conflict between cosmopolitanism and regionalism was very much alive, epitomized in the differences between the Paris painters and Courbet. With his "cult of ugliness," as his realism was called, he also epitomized—Delécluze said he wanted "to transform himself . . . into a daguerreotype"—the battle over photography. As Philippe Burty noted, "despite protests, [it] was relegated to a place among the purely industrial products" at the Exposition Universelle of 1855.

There were perhaps more "outcasts," "pariahs" then than now—reading Philip G. Hamerton defending "the rejected pictures" of Whistler and Manet reminds us of who they were—but there was the same sense of values in seemingly perpetual flux, in "reformation." There were the same complaints about the enormous amount of forgettable art and the audience's lack of seriousness, despite "unquenchable curiosity"; Théophile Gautier writing about the "appearance" of the Salon of 1861 is brilliant on both. There were also the same know-it-all literati dabblers in art criticism, like Charles Dickens with his harsh put-down of the Pre-Raphaelites.

As to the general tone, there was a similar mix of nastiness and frenzy, whimsy and intellect, dryness and energy. Reading these earlier critics, one has a sense of déjà-vu; one is at the same time encouraged, for they saw the issues clearly, both in their topicality and long-term implications. There may have been no consensus among them about the artists—Courbet was a particularly difficult stumbling block—but there was about the issues. Also, the subtlety of their on-the-spot analysis is admirable, and stands up well with time.

The book has an excellent index and 52 black-and-white plates which, while of a quality similar to the University Prints, suggest what the critics had to deal with. For students, the book is available in paperback (Doubleday Anchor Books).

One weeps for the *New York Times'* art critics when one reads Werner Spies's magnificent reviews, written for the *Frankfurter Allgemeine Zeitung,* one of the world's great newspapers. (There is also one review written for the *Stuttgarter Zeitung.*) They are a subtle mix of topical reporting and in-depth analysis, making use of a wide variety of conceptual means, from the art historical to the sociological, from the generally cultural to the specifically psychological. Theoretical acuity is not sacrificed by Spies's enviable ease of movement between his ideas, or by his shifts in level of discourse. This kind of criticism is made possible only by the European tradition of the *feuilleton,* a hybrid of the journalistic article and the academic essay. Indeed, these are essays in the full sense associated with Montaigne, experimental demonstrations of fundamentals that disclose the writer as much as the subject matter.

Suavely mixing the general and the particular, without softening the thrust of either, a balanced yet passionate presentation of an artist or an issue is made. There is no condescension to the audience, no lowering of sights to meet the eyes—which supposedly know not what they see—or some hypothetical general reader, no withholding of intellect or its replacement by witty phrase-making. There is no forced sensationalism—as if that would automatically make the art part of the record—such as pervades the writing of some of the more populist, pseudo-bohemian newspapers, and no anti-intellectualism, as is often implicit in the writing of "straight" reporters. The relevance of the art is demonstrated through a historically informed, perceptually acute, theoretically ingenious empiricism. This is not an exhibitionistic criticism to match an exhibited art, although Spies is not without cunning and charm, even as he dissects charisma.

All the pieces are specific to an occasion—an exhibition, a visit to an artist. What are in effect interviews are presented as dialogues rather than as rigid alternations between meekly questioning critic and lordly, opinionated artist. Spies holds his own; there is no flattery, even when he visits official greats, such as Picasso. A casual skepticism keeps his investigations animated and open. He sees art and artists critically, i.e., in an unstable condition, caught up in a searching process. Unless the challenge of uncertainty is there, he is not interested. He captures the problematic of an artistic situation, which permits him to write "beautiful" criticism, to utilize Baudelaire's sense of beauty as the moment of collision between the eternal and the transitory. He seeks out that moment as the preferable one in art; it determines quality.

There are pieces here on Picasso, on art associated with Ossian,

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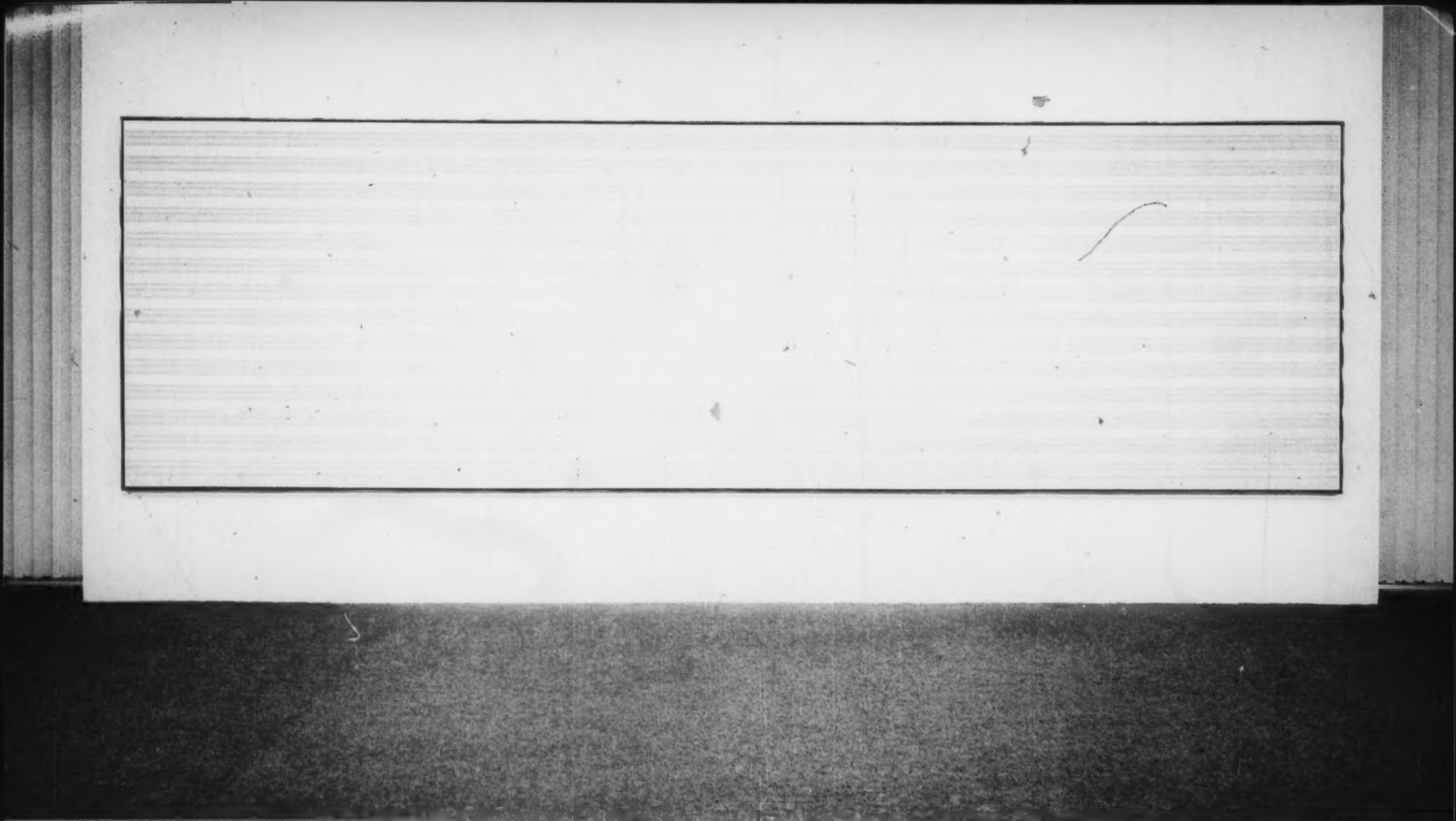

Kenneth Noland. *Via Lime*, 1968-69. Acrylic on canvas, 6' x 20' (230 x 609 cm.)

Photograph: Steven Sloman

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on Courbet, late Cézanne, Braque, Léger, Delaunay, Matisse, Chagall, Malevich, Mondrian, Max Ernst, Hans Bellmer, Duchamp, Man Ray, Henry Moore, Josef Albers, Vasarely, Agam, Hélion, Bacon, Lindner, Kienholz, Botero, Hockney, Yves Klein, kitsch, artists' books, Warhol, Photo-Realism, Beuys, and Earth Art, among other subjects. Spies's range is enormous, his knowledge never shallow. There are many brilliant insights, as in his characterization of Picabia's "aesthetic cynicism" and of Johns as "the new Winckelmann." Among the many deft, almost definitive analyses: his sense of the "growing contraction" of Pop Art as a concept and of the way Max Ernst's collages carry out André Breton's program for assassinating language, or of the way politics and art interact, as in his account of a visit to Louis Aragon. With a seeming minimum of means, with all his scholarship disguised, he can offer an understanding which seems final—which seems to preclude further "takes" on the art without thereby shutting it down, dooming it to hollow completeness. That is the heroic element in Spies.

His is a model of what a certain kind of criticism, which caters neither to populist nor academic expectations, can be, without losing either the everyday or the scholarly audience. He has accomplished the most that a critic can: to sensitize an audience to an art until the ideas with which he deals with it seem indispensable, the horizon the art itself seems to point toward.

The book badly needs an index, to make it of real use. The few photographs—among them a Gustave Doré illustration, Cézanne's *Pyramid of Skulls*, Picasso in 1970, Dali, Yves Klein, Vasarely—have little rhyme or reason, although most of them are of artists. They hardly spice up the appearance of the book, and they make it seem far more casual reading than it is. Yes, one can benefit from and enjoy an essay now and then, but Spies is powerful in cumulative forms. His analytic momentum acquires an almost Mephistophelean insistence in its promise of what art can deliver. Through his critical intelligence, he turns art into a greater temptation, a more seductive propositioning of us, than it would normally be.

The problem of the textbook—especially one for raw beginners, and one that claims to offer universal history—is that it must be both informative and entertaining, categorizing yet leading to an open relationship to its subject, authoritative yet not condescending to its audience. It must serve as the alluring introduction to an initially forbidding, unavoidably mysterious subject matter, and cannot intimidate if it truly wants to educate, and lead to a profounder relationship with the subject matter than a text book itself can offer. It must use the knowledge it offers to point to this relationship, at the same time making it clear that knowledge is an end in itself. It must give the reader a sense of the vastness of the subject matter, but not thereby make him or her feel diminished; it must also create intimacy with the subject matter, binding the reader to it to expand his or her sense of self.

Art history is a difficult subject to do this with, for it is easy for the beginning reader to project his or her emotions upon the strange objects being encountered for the first time—to establish an easy relationship with a complex reality. And a universal art history can be an occasion for an enormous misuse of history, in which monument is piled upon monument to crush the novice into a submissive objectivity, into a minimally functional literacy which carries with it the promise of easy understanding. Extreme and equally naive subjectivity and objectivity are the Scylla and Charybdis between which a universal art history textbook must sail.

This introductory textbook, *The Visual Arts: A History*, by Hugh Honour and John Fleming, is less seductive in tone than those of Janson and Gardner, and more peremptory in its objectivity. But this, I think, is part of its effort to be more modern—and it excels in its treatment of modern art, making Janson and Gardner look summary. This is a major area of "reality testing" for a universal art history, for modern art is the art of its immediate audience, an art to which it can be expected to respond "naturally," to take to, after some initial resistance and incomprehension. It is the living art of recent experience, surviving in personal memory, not simply in the collective unconscious. It is an art not yet clichéd into formula, or inaccessible in a dead life-world. Janson and Gardner deaden modern art into formula, make it part of the ritual continuity of art history, more completely than Honour/Fleming.

This I think can be shown most directly by comparing the treatment of Joseph Beuys in Honour/Fleming and Gardner. (Janson doesn't even mention him.) Their book, after referring to his "semi-mythical biography" and his preoccupation with "problems of thought and communication, . . . ritual, magic and myth," ends with a quotation from him. As a teacher, he starts from "the idea that art and experience gained from art can form an element that flows back into life." Honour/Fleming in general forcefully articulate the connection between art and life without losing any sense of the uniqueness of the autonomous art object. In contrast, Gardner, with its perfunctory linkage of Beuys to process art and the socialism of many contemporary artists, hardly begins to point to the depth of his art. However much one is forced to stay on the surface of art in a textbook, Honour/Fleming always signal its depth of implication. They repeatedly suggest an interacting continuum of art and social-historical processes. They utilize the beginning student's apparent interest in finding an empathetic connection between life and art to create an understanding of the subtlety of that connection.

Comparing the Janson text to the Honour/Fleming one is like comparing the King James version of the Bible with the new revised edition. A single instance of language suffices to show the breezy, up-to-date style of Honour/Fleming. Describing Bonaventura Berlinghieri's *St. Francis*, they remark that it is "not a portrait so much as a kind of identikit assemblage of remembered characteristics," which they then list. I love "identikit assemblage"; it knocks the stuffiness out of our awe at the image, and puts us in relaxed relation to it. But it also conveys an attitude, almost of irreverence, alien to the one that the image meant to inspire. By putting us in modern relationship to the image, access is gained but atmosphere lost. The adequate approach must no doubt offer both, but the modern approach at least does not put one off. In general, Janson's language is eloquent, Gardner's is temperate, and Honour/Fleming's brisk.

The day-to-day conditions for critics now and then were often amazingly the same. There were the same complaints about forgettable art, the same know-it-all literati dabblers in art criticism.

If I had to make a choice, I would probably use Honour/Fleming, because of the superiority of its treatment of the modern period. The book, however, has some technical problems. The black-and-white illustrations are less sharply focused than those in Janson and Gardner, and the bibliography loses something in ready usefulness by its running together of titles. The color plates, however, are the equal of those in Janson and Gardner. I wish their glossaries were integrated. In general, Honour/Fleming is a worthy competitor to Janson and Gardner.

The 49 articles published in honor of the late H.W. Janson in this 814 page book (including a Janson bibliography) relentlessly march through art history, beginning with an article on gigantism and kitsch in the art associated with Alexander the Great and ending with an article on the *Dinner Party* of Judy Chicago, who seems to regard herself as Alexandra the Great, and whose art can be associated with gigantism and kitsch. There are two main kinds of articles: a type that may be called informational asides—archival pieces adding to the warehouse of knowledge; and interpretative pieces, working with empirical evidence to come to a new insight into the style or meaning, and often their interrelation, in an art. Among the latter, there are some brilliant, eloquent pieces, using erudition as a springboard to profound understanding. These include Lucy Freeman Sandler's treatment of the hybrid creatures in the margins of English Gothic manuscripts; Marilyn Aronberg Lavin's treatment of the "angelic" smile on the face of certain "children" in pictures by Fra Filippo Lippi, Raphael and Leonardo; Kathleen Weil-Garris's "psychobiography" of Bandinelli, a marvelous examination of the effect on an artist of his competition with another (Michelangelo); Moshe Barasch's vigorous examination of the meanings and functions of the mask in European art, disclosing its two-sidedness; Linda Nochlin's socio-historical study of Renouard's imagery of workers; and Gert Schiff's piece on "Ensor the Exorcist."

There are other fine articles which sensitively and comprehensively disclose the origin of a work of art, such as Wanda Corn's exploration of Grant Wood's *American Gothic*. And there are some interesting risk-taking articles, such as Anne Coffin Hanson's ingenious piece playfully suggesting that Analytic Cubist pictures im-

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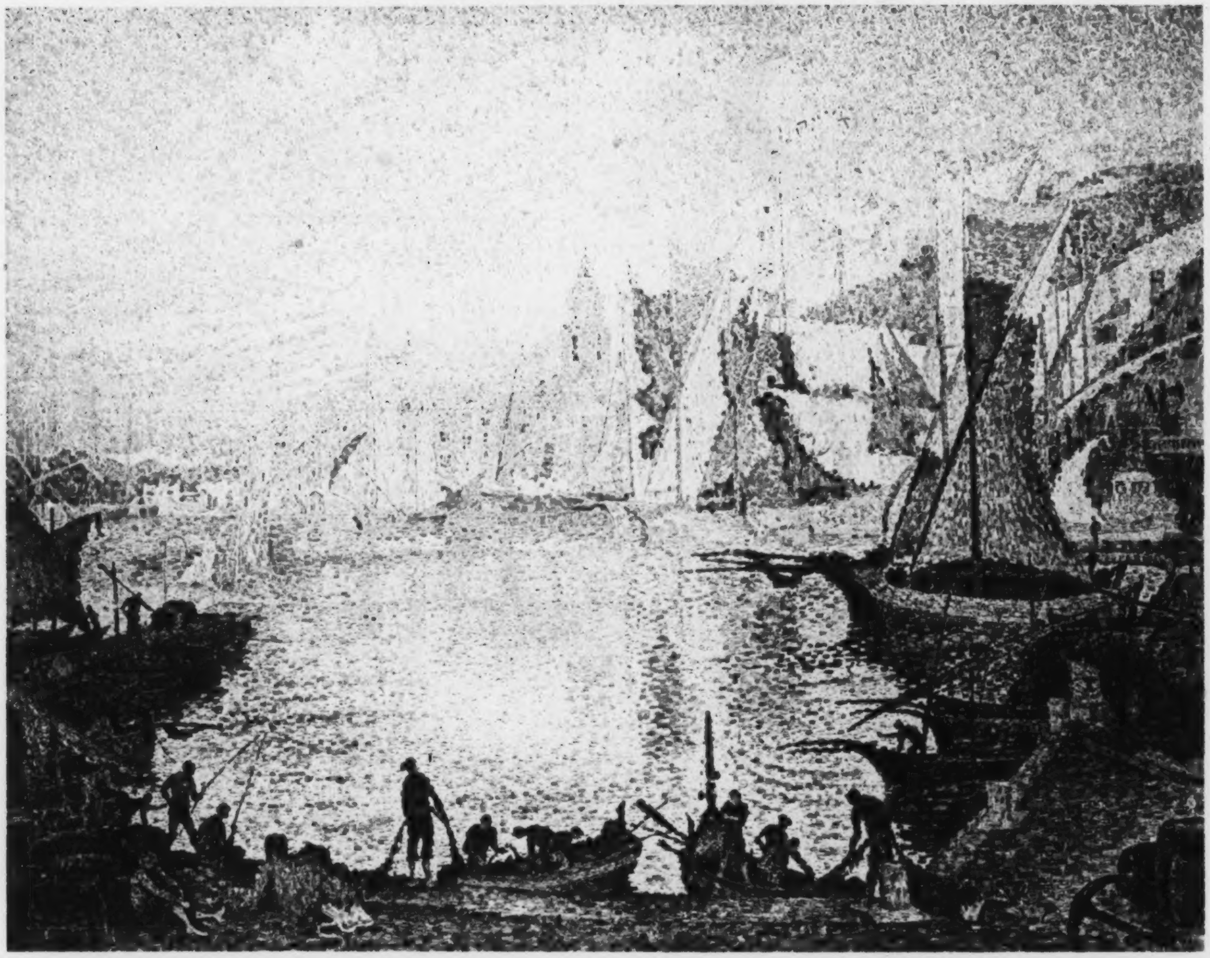
Masters of the 19th and 20th Centuries



Paul Signac (1863-1935), *Le Port de St. Tropez,* c. 1901. Oil on canvas, 51½ x 63½ in. (131 x 161.5 cm.).

Bacon Beckmann Braque Caillebotte Calder Cézanne Chagall Courbet Dubuffet Feininger Gabo Giacometti Hepworth Kirchner Klee Kline Kokoschka Leger Lipchitz Magritte Matisse Mondrian Moore Nicholson Nolde Pechstein Picasso Reinhardt Rothko Rouault Schwitters Signac Smith Still Sutherland Tobey Utrillo Vuillard

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plicitly exploit the discrepancies between the retinal images of our two eyes, generating "the experience of four dimensions" (as each eye separately shifts its perspective on the same object). What makes these articles memorable is that they skillfully combine information and ideas, perception and conception, to achieve a rich total effect which becomes a kind of expressive correspondence to the art dealt with. They become almost poetic in their intelligibility, achieving a critical relationship to the art that reveals its own criticality—"translating" it, in Baudelaire's sense of the term, until its transformative power is self-evident. These articles thus become epiphanies of the art, rather than descriptive renderings or analytic dismemberings of it.

If I have any quibble with the articles in general, it is the way they seem to preclude evaluation of the art they deal with, particularly in the case of recent art. Not that historical knowledge is unessential to evaluation—quite the contrary—but that it sometimes seems to raise the art beyond all criticism, if not quite canonizing it. Sometimes the enthusiasm of the historian seems to put a positive value on the art, but often this enthusiasm is so general that it becomes suspect, or simply discountable as a mannerism, an emotional habit to get one into the work at hand.

Josephine Withers's treatment of Judy Chicago's *Dinner Party* is a good example of how art history can sidestep dealing with a living work in a critical spirit by converting it into a pompous antique, as if that gave it significance. Chicago's work, which is in part about cunnilingus, raises important issues about the political use and erotic character of art which Withers hardly touches, and can't really explore because of her concentration on the iconography and craft of Chicago's work. Here art-historical business-as-usual methods preclude a more critical investigation of the work. In any case, Withers's uncritical use of true-and-tried art-historical methods should make artists working today happy. They can rest assured that whatever the quality and significance of their work sooner or later some scholar will come along to "venerate" it, which may not help its contemporary—or even future—value, but will assure it of immortality, however hollow. Art history will finally give every artist recognition, perhaps the wrong kind. To know that one's corpse will rest forever cooled in a morgue until it can be dissected will not necessarily vitalize the living artist, or help him produce living art.

Author: Donald Kuspit received the College Art Association's 1982 award for art criticism.

Photos, Texts and Photo-texts

Examining the multiple ways in which the visual and the verbal may play and interplay, the author discusses three recent books that juxtapose photographs with words.

BY CALVIN BEDIENT

The Artists of My Life, *by Brassai, trans. by Richard Miller, New York, The Viking Press, 1982; 224 pp., $45.*

Photographs and Words, *by Wright Morris, edited and with an introduction by James Alinder, The Friends of Photography, 1982; 120 pp., $32.50.*

Picture America, *by Jim Alinder and Wright Morris, with an introduction by Ansel Adams, Boston, Little, Brown and Co., 1982; 111 pp., $29.95.*

Merely as outriders on the fame of Bonnard and Braque, Dali and Giacometti, Laurens and Lipchitz, Picasso and Rouault, among others, Brassai's photographs of artists and their studios—taken on assignment from the art review *Le Minotaure* in the '30s and *Harper's Bazaar* in the '40s—would buzz with interest; but they form, at the same time, an art alien and antiphonal to the freed, expressive images on the canvases and the free-standing, if frozen, sculptures. They lack "self," they're all eyes; they're equitable, classic, and serene, and just for this reason they show up something compensatory and impatiently expressive in the works they report. Where the latter cry "form," the photographs display an unobtrusive feeling for design. With Brassai, as John Szarkowski said, ". . .one is not aware of the act of photographing; it is rather as though the subject . . . reproduced itself." The unquerulous temperament of the artist and the easy, ever-varied balance and array of black, white, and gray tones are almost enough to obscure the inevitable, mysterious gap at the core of every photograph, the absence of inner life, the cold clarity, the fixed frame.

If these photographs were not bound to the illustrious, what would they say? Perhaps that the making of art—the stooping handwork, the brief walks to get away from it, the incommunicative population of statues in a studio, the paintings stacked like wintered lawnchairs, the light falling indifferently on masterpieces—seems the coldest of idylls. The sculptures and canvases, the artists concentrated into immobility, have such a dissociated stillness that the camera can't violate them; its soft bullets bounce off or sink in and disappear. Any joy the artists take in their work is invisibly deep, largely deferred, cast back like the shadows in the studios: the work, not joy, is the thing.

Brassai's great photographs of nocturnal Paris in the '30s were gaslight-lurid with erotic, somnambulistic fascination. By contrast, the motives here are collegiality, appreciation, photograph-making—and an assignment. Almost every image is modestly (as against meretriciously) beautiful; informative; interesting; but none smokes like dry ice with an importance the camera can see but not articulate.

Of course some of the images are more striking than others: Gala Dali, artificially ensconced in various competing textiles, a burst of sunrays failing to warm her eyes; Alberto Giacometti's own living bust beside four crane-necked busts of his brother Diego, the sculptor's sad eyes and time-pummelled flesh set off by the bald eyes and chisel-pummelled sculptures; Maillol looking down from his grey eminence with eyes that seem to have become small and tired as they've receded into the Olympian; and several photographs of his works, one of L'ile de France looking apprehensive (with her black eyes and arched torso) as Maillol, his back to the camera, puts a scraping knife to her white stone ribs (a photograph of exceptionally lovely, firm design). But in none do I find—what Brassai reports others have found—"something X-ray-like" about his photographs. The equable man, who judges (as Whitman said) "not as the judge judges but as the sun falling around a helpless thing," doesn't seek to X-ray, but to yield up things intact; he licenses them to be.

Of the author of the reminiscences accompanying the photographs one can say (as Brassai himself says of Oskar Kokoschka) that he has "a very appealing personality. . .always ready to love and admire." Brisk, flexible, and sympathetic, a few degrees warmer than the dispassionate photographs, the prose, with its precise recall (champagne light, but not self-consciously toasting), makes of each artist a living personality, a focus of vital esthetic and personal interest. It can be gracefully incisive:

> A sunlight painter, Villon is among the contemporary artists who knew best how to make the light sing and vibrate. Gradually his palette had broadened to include rare and unexpected colors—lemon yellows, pinks, light blues, blacks, intense oranges—all of which surprise and enchant the viewer like the sight of a rare bird or some exotic flower. And how subtly he managed to wed the abstract and the figurative! In his work, the purpose of geometry is to crystallize life.

Brassai is unflaggingly genial without getting flushed. He never raises his fingers in devil's horns behind his subjects' backs. Nor does he itch for pathos or tragedy. He revisits the artists (many of whom were or became his friends) much as he visited them originally, in a spirit all cordial interest, but unbound, about to be lightly and cleanly gone.

What does he *really* think, one may wonder, of this man, that work? Has he not eaten of the apple? Is there no littleness in him, no carping impulse, no *last analysis*? One looks back at the photographs but again finds no telltale slant. In both the images and the words, empathy subdues analysis. One recalls Henry Miller's words: "Brassai has that rare gift which so many artists despise—*normal vision*. He has no need to distort or . . . preach. He would not alter the living arrangement of the world by one iota. . . ."

Once, however, Brassai does venture what for him is a strong opinion. He is discussing Maillol with Matisse. "He was faithful to the Greek ideal," Matisse says, "while my notions were freer; I was interested in the arabesque." Brassai responds: "In my opinion, Maillol respected the female body too much to deform it. He turned his back on adventure. And that was a pity, for although he was a

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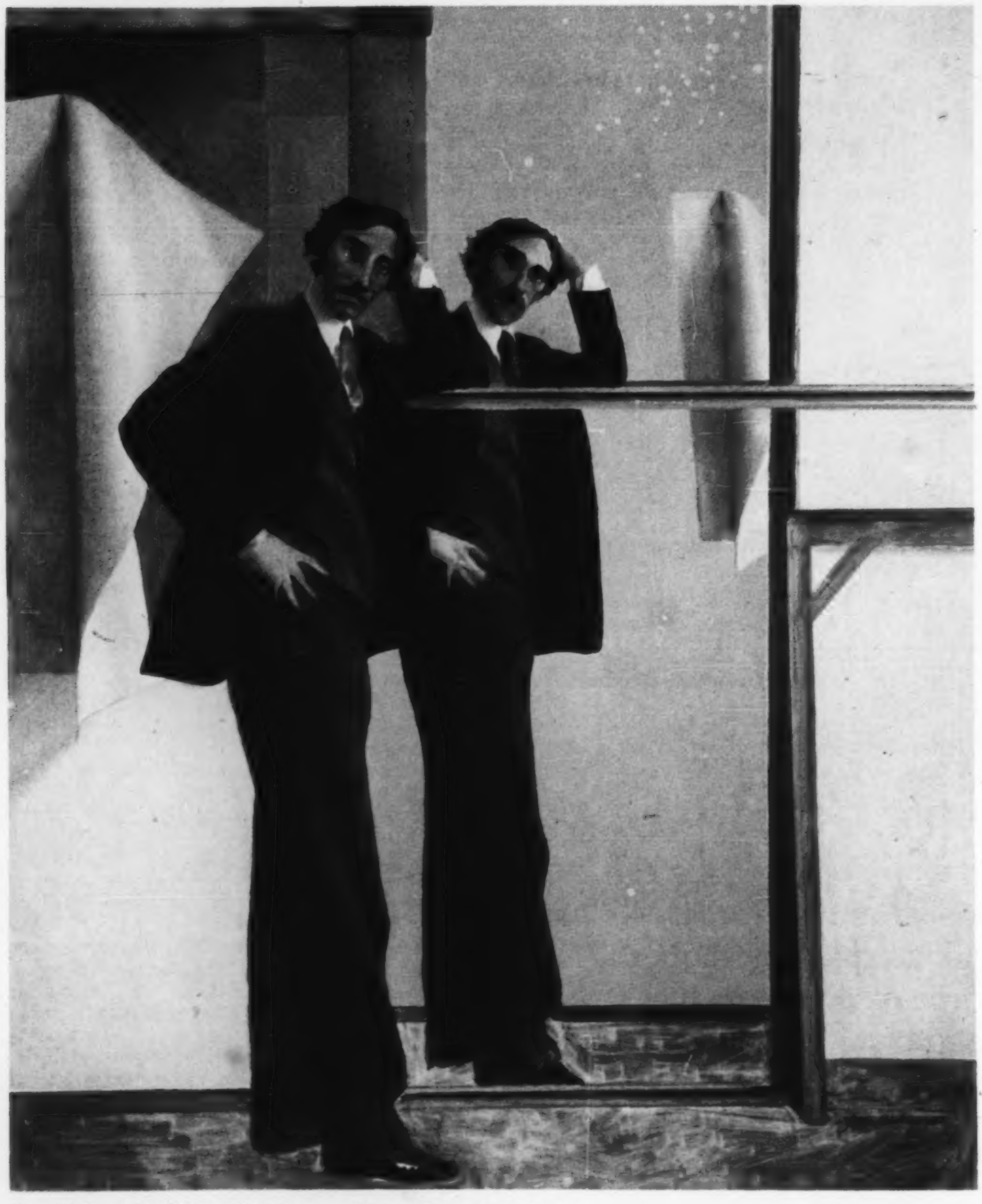

Portrait in Front of the Mirror, 1982. Oil on canvas, $24^{13}/_{16}$ x $20^{5}/_{16}$ in. (63 x 51.5 cm.)

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great sculptor, his work is still only on the fringes of modern art." But Brassai's *The Artists of My Life* thus stands rebuked by its own mouth: it, too, is classic—patient, satisfied, and secure in temper. Is that a pity? The normal is after all not an ignoble basis for an esthetic, and temperament, not fashion or the "inner history" of a medium, must be every artist's stubborn guide.

The unjustly neglected photographs of the novelist Wright Morris, which date from an earlier period—mostly the '40's—advertise "the act of photographing" as little as Brassai's do. His instruction to the camera is: ". . . take me out of my *self*, into the selves of other things." Raised as he was in the least avant-garde of landscapes, the American plain (chiefly Nebraska), he has a "love for the facts."

So at first it is odd to find him quoting the fact-doubting, self-reflexive Samuel Beckett as epigraph to his third photo-text, *God's Country and My People* (1968): "From things about to disappear I turn away in time. To watch them out of sight, no, I can't do it." But, like Beckett, Morris is all but fatally attracted (in him it seems a plains inheritance) to the worn, the empty, and the abandoned: "There's little to see, but things leave an impression. . .they wear out. It can't be helped." Only he adds that they also "wear in," achieving an identity; and he reveres identity, the compromise between existence and time, the pathos of what becomes itself only when it begins to depart from itself. It's this veneration that spares him Beckett's inspired disappointment, his modernist impulse to turn tables, have at it.

Except in certain of his phototexts, Morris's fiction is as straightforward, as transparent, as his camera work—is as sharply focused on the particular. But the photographs fare the better by this. Take Morris's minor masterpiece *The Works of Love* (1952), a muted, implacable, generous novel about his lost-in-muteness, ineptly loving father: though it becomes incandescent at a few points, it remains finitely bound to a region, a period, a single man. By contrast, Morris's photograph of forks and knives arrayed on a page of *Carper's Weekly* (April 29, 1939) in a kitchen drawer—the newer utensils shiny, the others grimy with use—proves a "found" concrete universal. Nothing is missing, not even the farmy context, which seems to have been invisibly sucked into the vortex of the image. The prongs of one fork connect with the partial headline ". . .America Save these Children?" and two knife-tips round as a farmer's bitten fingernails cover all but the forehead of "Hitler's army chief." The utensils lead the eye to still other suggestive headlines ("Woman's World," "Mother Nature is Systematic"). But these enhancing, accidental details are slow to be noted and remain peripheral. The image includes them, as it were, unawares. No stalking "point of view" need account for them; they're there because they were there. The universality of the photograph lies less in them than in the commonplaceness of drawers containing eating utensils, in their humble but perennial part in the human story, and in the pathos of the tarnished. Besides, as an "emanation" (in Roland Barthes's term) that has survived an actual moment (and probably the actual objects), the photograph is poignant in a way that words, however evocative, could never be.

As a photographer Morris is remarkably consistent at finding and making concrete universals. He homes to "icons" of "the worn and abandoned," also to things "stubbornly and irrationally optimistic"—both plains tropisms. His distinction as a photographer is to see everything ruthlessly reduced to what it was "meant to be" (though it was "meant to be. . .something to love"). Hence the strong, clear designs of his photographs, in which drab things, many standing up to the light in a plains-hungry way, are directly fronted, as if to affirm that they are worthy to be met, made a surprising most of, paid tribute. In a secularization of Gothic dynamics, the verticals speak of stolid human pride, the horizontals of the irremediable. (There are few softening, mediating diagonals). Structure becomes charged with the continual warfare of life, with its "skirmish won," its "battle lost." The immense plain, where "the tall corn flowers and burns," proves, after all, a "metaphysical landscape," "a fiction inhabited by people with a love for the facts."

Morris's peaceful dissociation from Walker Evans and the critical school of Depression photography is explained by the fact that his camera-eye prizes deprivation. In his photo-text *The Inhabitants* (1946), he ridicules "gold-plated Freedom from Want," and in the essay "Photography in My Life" (the "words" of *Photographs and Words*) finds "hard times, if not destructively brutal or prolonged to the point of negation, . . .necessary to a density and richness of emotion that seem noticeably absent in happier situations." At any rate, the camera itself is anything but "progressive," stilling everything, as it does, to the inertia of a pose. A Dorothea Lange may try to get around this by making victims seem about to reach out and pluck at your sleeves or heartstrings, but you may feel set up. For Morris, nothing is to be rescued, except by the camera itself.

Though almost all 61 photographs in *Photographs and Words* have been published before—in *The Inhabitants*, *The Home Place*, or *God's Country and My People*, some in all three—the books didn't sell, and it makes sense to bring them out now, when good photography claims more prestige. Besides, the images have at last been printed with the care they deserve. Not only does the brown-toned paper suggestively age them; their lusters are ravishing, the darks extra rich, the light seeming still alien from its descent over the limitless plains but warming up, inquisitive. Then, too, many details have been more exquisitely burned in. And here and there the frame has been shifted slightly, to marked advantage.

No word as to why these photographs were chosen over others (there were 200 in the 1975 retrospective at the University of Nebraska). I could have done without the two dull adobe shots and the obvious, ineloquent juxtaposition in *Power House and Palm Tree*, and I miss many of Morris's other images: for instance, the luminous chicken egg resting on random grains beside a battered metal feed bin; the thick shaving mug white as a salt lick companioned by a bullhorn-shaped brush on a tattered towel; the landscape pitching up to a far, dark-helmeted haystack; the two shoes faithfully waiting beneath an empty, done-in bed; the light dappled clouds sailing wildly over some rickety outbuildings precariously moored in grasslands; Uncle Harry inside in his rocking chair seen from outside through an open door at night; the close-up of the weathered wooden swing-seat. But a feast is a feast. And let's hope for further encores.

Brassai is unflaggingly genial without getting flushed. He never raises his fingers in devil's horns behind his subjects' backs. Nor does he itch for pathos or tragedy.

In *Picture America* (the title sprightly punning), the words are again by Wright Morris but the photographs by Jim Alinder (with Ansel Adams supplying an incisive introduction). The book is patterned after Morris's once-unique *Inhabitants*, with here a small town of words huddled on a snowy white page and, opposite, a full-blown black-and-white photograph, by comparison an ontological boast. No method could be better calculated to bring out the complementarity of the verbal and visual modes. Words are not really good with external structures and surfaces; they're just pointers, or greased tongs. Conversely, a photo, with its flat surface and nailing frame, contradicts narrative flow, physical and emotional exigency. Each keeps you off, but off opposite things.

Here is Morris on that typical American sight, a backboard on a garage-front:

> The bounce of balls on the backboard. The dribble on the concrete. The hooting and yelling. The swish of the net and the long-awaited silence.
>
> In the silence we note how little time it takes small boys to grow up big.

This is first atomistic narrative, then a deepening reflection: an epiphany of deprivation, a farewell to the sweaty, happy moment—to narrative. Nothing visual is sought out, or missed. By contrast and definition, Alinder's collateral photograph of a garage-front in Pebble Beach, California (where the photographer now lives) is utterly and solely visual. Here diagonal laths cross to form diamond patterns on the wide door. Above, a backboard with stringy debris dangling from the hoop. To the right, bolted directly to the wall, a less raggedly netted hoop at "small boy" level. Morris has led us to the story that lies in the different levels of these two hoops, the destroyed-by-hard-use upper net, the absence of boys, and not least the elegiac shadows falling in a large broken pattern on the door and backboard. Yet the photograph itself can no more tell this story (which exists only as a construction put upon it) than prose can feed back to us the world of physical appearances. Opposites, they can meet only by bleeding into one another.

If I had to come up with a formula for Morris, perhaps it would be compression plus compassion. These prose fragments are pricking slivers. As in *The Inhabitants* and *God's Country and My People*, Morris's fiction, by

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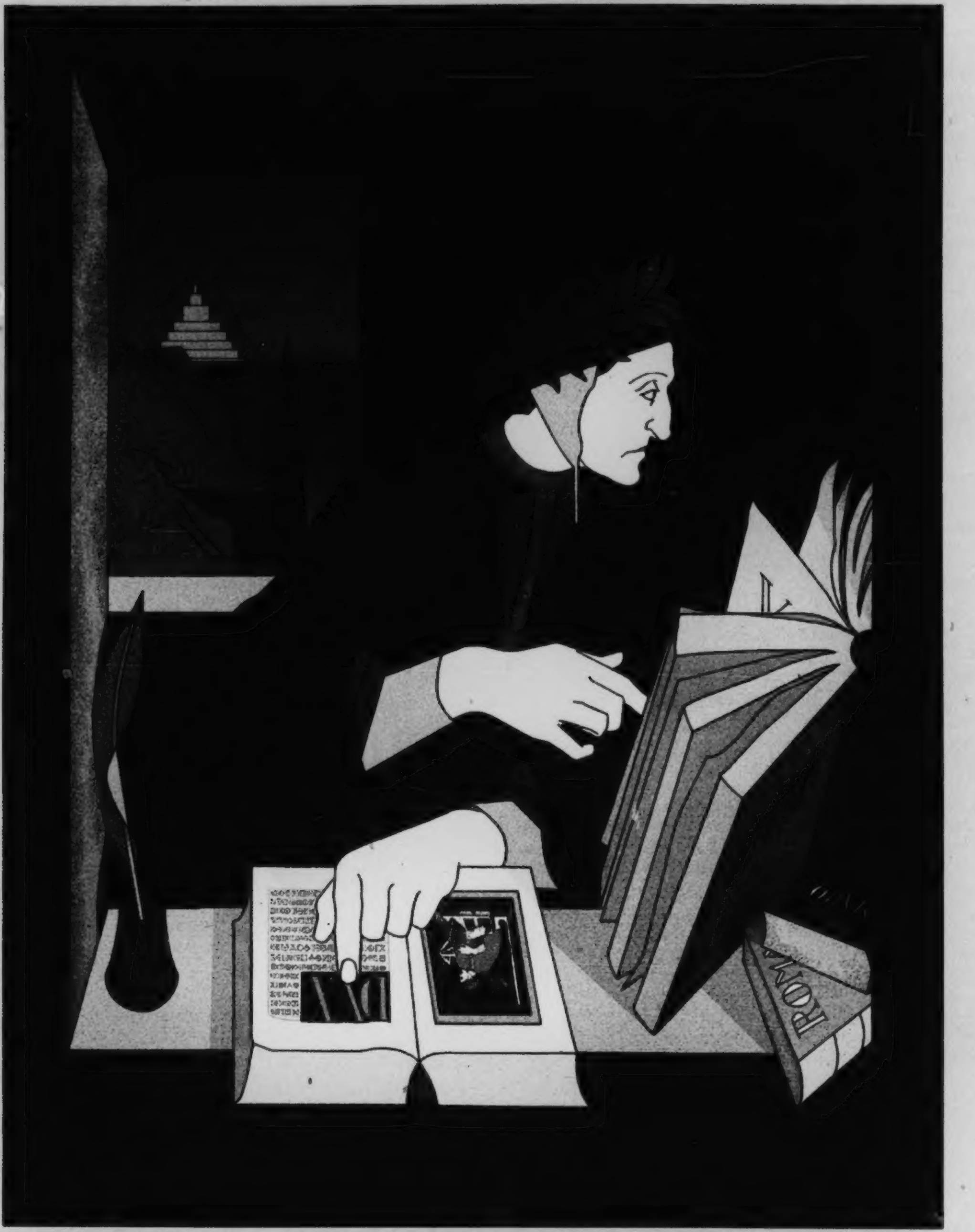
DANTE'S INFERNO



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WADDINGTON GRAPHICS 31 CORK STREET LONDON W1X 1HB TELEPHONE 01-434 3612 TELEX 266772 proving elliptical, proves modernist, the prose counterpart of the daring Imagism of Pound and others. In a novel, the following piece of mimicry would slip along in the general movement:

> The kids love it, I think Estelle loves it—the kids aren't underfoot all winter—but anyone who has to work inside, like I do, sitting in a room with the blinds drawn, you begin to lose track of time passing. Now some people like that. Other people get the feeling life is passing them by.

But printed as complete in itself, it gains daring. All its grains become magnified. You're put on to the trick of it, you know it as "art." Then, too, that it's all but superposed on a neighboring photograph only deepens its resemblance to Imagism, in which a summoned image is overlaid on a given object. Each text virtually trails off in an ellipsis that is followed by a colon.

These mini-texts shade down from the representatively human to the "American," this last sometimes in too trivial a form ("When you two great minds are ready we'll eat—Arthur, you hear me?"). Certain of the photographs, too, often the adjoining ones, short out the at any rate limited potential interest of their subjects (as indicated by the titles *Pioneer Blvd.*, *Tract homes*, *Jaws in drydock*, *Summer conversation*, *Christmas tree and gifts*, and *Parking lot*). But for the most part Alinder operates as successfully as his writer does—as flexibly and tellingly in as wide an esthetic range.

In organization, a few of the photographs are nearly as "classic" as Alinder finds Morris's to be. The balance, the beauty, are satisfying, whether it's a framed picture of Jesus Christ bordered by flowers in a store window that also contains, in the foreground, a pair of sunglasses, or an almost talking community of men's hats in an elegant Nieman-Marcus display, or an antique show car draped in a crinkled, transparent plastic cloth on a sunlit field. At the other extreme is a blurred photograph of the Nebraska Pork Queen perched on the backseat of a convertible and waving. In fact most of the photographs approach, while hanging discreetly back from, what Janet Malcolm describes as the modernist photographic esthetic, a disingenuous mimicry of amateur snapshooting. Alinder even used a Kodak Instamatic. Yet the large prints are precise and clear. What makes many suggest snapshots is that his discount-drugstore camera seems ready to poke its nosey eye in just anywhere, and not miss beauty.

Typical, perhaps, is *House and car, Lincoln, Nebraska*, in which the upper, rounded, coldly machined part of a VW "Bug" spans the foreground while, partially obliterated, a Victorian clapboard house rises incongruously and unforgivingly behind it. The car seems in the way—which is evidently the idea, one not lost on Morris, whose answering text concludes, "He said he felt more at home behind the wheel of a car then he did in the house." The picture, then, is deliberately infelicitous—crammed, incoherent. It aims, not to enchant the eye, but to flick at the mind. As if the eye did not so much feel as think or laugh (not ill-humoredly: Adams even finds these photographs "loving"). The images seem to invite the complement and completion of an inference. Hence the perfect propriety of the obliquely interpretative texts. (By contrast, in photo-texts the photographs seem to exist more to themselves, indifferent to anything that might be said about or around them.)

One may balk when Adams says, "Jim Alinder's discerning eye and Wright Morris's prophetic poetry grasp moments of beauty and surprise in even the simplest passages of American life." "Prophetic" is overcharged, "beauty" better suits Adams himself, and the formidable team of Alinder and Morris makes one question whether anything's simple in American life. But clearly—as Adams says—two superior creative people have here joined their efforts to produce a remarkable and rewarding book. A number of the specific pairings-up are first rate. In one of my immediate favorites, the photograph shows eight young girls and a boy disporting themselves in a steamy hot tub after a birthday party in Pebble Beach. The mood of the children seems as bright as the bubbles scattered like minute stars on the water or the wet gleams where the light smacks an arm, a thigh, or golden hair. As often, Morris's angle is oblique and piercing:

> If I could come again it would be as a fish. The kids would love it! Why do you suppose they feel so good in water? It's more supportive. Air is too thin. If there's water up to your chin, and it's warm, you really feel safe and protected, back where you came from.

Hard to top. Yet the picture has not been put down, but met and graced. In turn, the words gain an associated wealth of steam, splash, physical vigor and joy.

So, then, four esthetic entities: the photograph, the photograph-as-affected-by-the-text, the text, the text-as-affected-by-the-photograph. Four for two: riches and a bargain.

Author: Calvin Bedient is a literary critic who teaches at UCLA.

MONOGRAPHS

For the Birds: John Cage, *in conversation with Daniel Charles, Boston and London, Marion Boyars, 1981; 239 pp., $20.*

The Paintings of Henry Miller: Paint as you like and die happy, *San Francisco, Chronicle Books, 1982; 144 pp., $16.95.*

There are different ways of looking at power, and one of them, presumably, is the capacity to realize intentions. In this regard, the composer John Cage, who celebrated his 70th birthday last year, is one of the more paradoxical figures in the modernist drama: he has consistently chosen to limit himself rigorously to a single intention—that of avoiding intentions. One is better able, he feels, to attend that way to everything; besides, things interpenetrate more richly when the artist himself refrains from interfering. Personal likes and dislikes, as far as Cage is concerned, are of no more consequence than ordering chicken: they have no real part to play in art. When it is a matter of composing music, sounds are freer to go their own way if the composer imposes nothing, and does not bend them to suit his own will. Nor is there even any need to give preference to sounds over silence: silence and noise, rather than harmony and counterpoint, have been the radical elements of Cage's music. The sounds, however, must be left as they are, not as we would like them to be. Allowing everything to go its own way causes preconceived ideas of order to disappear. As Lao-tzu put it, "The Tao principle is what happens of itself."

This book—a collection of taped conversations begun in 1968 with the editor of *La Revue d'esthétique*, Daniel Charles, and first published in France by Editions Belfond in 1976—is certain to become one of the classic documents of the modern era. Cage and his interviewer wrestle with a bewitching range of subjects—none of them unfamiliar to followers of Cage's long career—from electronic-acoustical music, indeterminacy, Conceptual art, Wittgenstein and Thoreau, Satie and Merce Cunningham, to individualism and mycology. Reliably, when in the presence of Cage, we are offered tripwire perceptions of a mind always on the move, in combination with a rigor and dedication that must continue to command our admiration.

If writing and philosophizing have always been, for Cage, auxiliary pursuits to music, painting watercolors was the animated pastime of the author Henry Miller. A self-declared dabbler, Miller could often be found painting, in the hours before dinner, hunched on a tall stool over his pingpong table. The results have been assembled for the first time in one place by his publisher, Noel Young, who acquired transparencies from a list of patrons and collectors that Miller provided. Arranged chronologically by decades, from the 1930s to the '60s, the color reproductions are linked to four essays by Miller on the art of watercolor.

The pictures are flamboyant and childlike, transfused with a sort of dimestore brightness. Miller painted them for pleasure, as a restorative from the grind of writing. If he happened to put his brush into red paint, he began painting with red; if blue, then blue. The thrill, of course, was "to see what happens." When he was hard up at one point in Big Sur, Miller bartered his watercolors for food and clothing. In an amusing foreword, Lawrence Durrell recounts how both he and Miller amused themselves painting in Paris during the 1930s. Since neither of them knew how to draw, they depended on faith and hope, closing their eyes and willing an image to form itself under their brushes. Sometimes they had recourse to more Dadaesque procedures: holding their watercolors under a running tap—searching for chance effects—or taking a bath with them. Once they even laid them down in the street so taxis could print tire marks over them. Miller's own essays are laced with nostalgia, and magazinish sentimentality about art. In contrast to Cage, he comes off as something of a windbag, slack-thinking and mushy. Miller's faith in the virtue of letting things happen is in curious contrast to Cage's. Rather than producing art which imitates nature in her manner of operation, Miller ends up with human figures that sprout two heads, seven toes, or three breasts. All of which suggests that chance must be very protean, with many different feathers to its cap.

Author: Suzi Gablik is a critic and artist.

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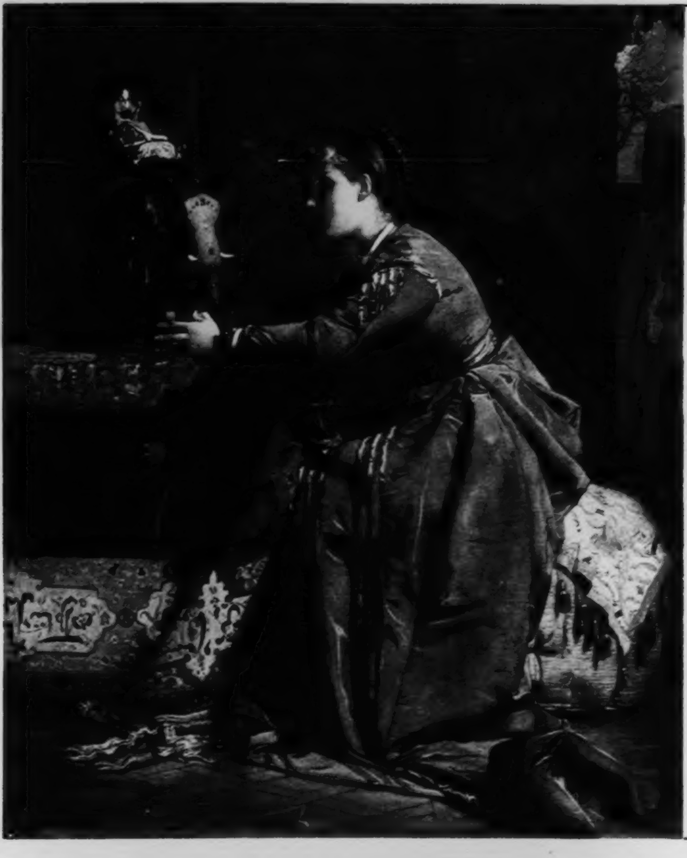

ALFRED STEVENS
1818 – 1906

India in Paris, ca. 1867
oil on canvas
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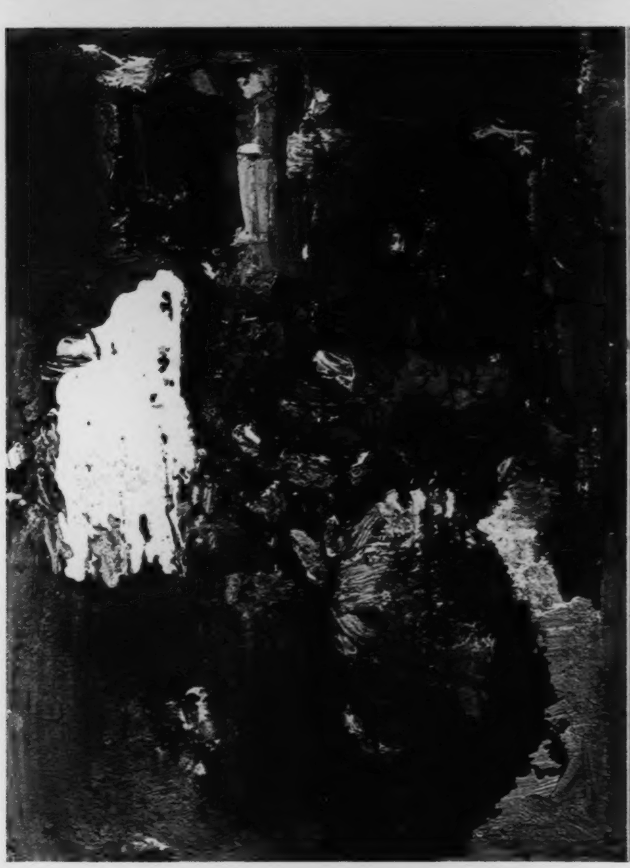

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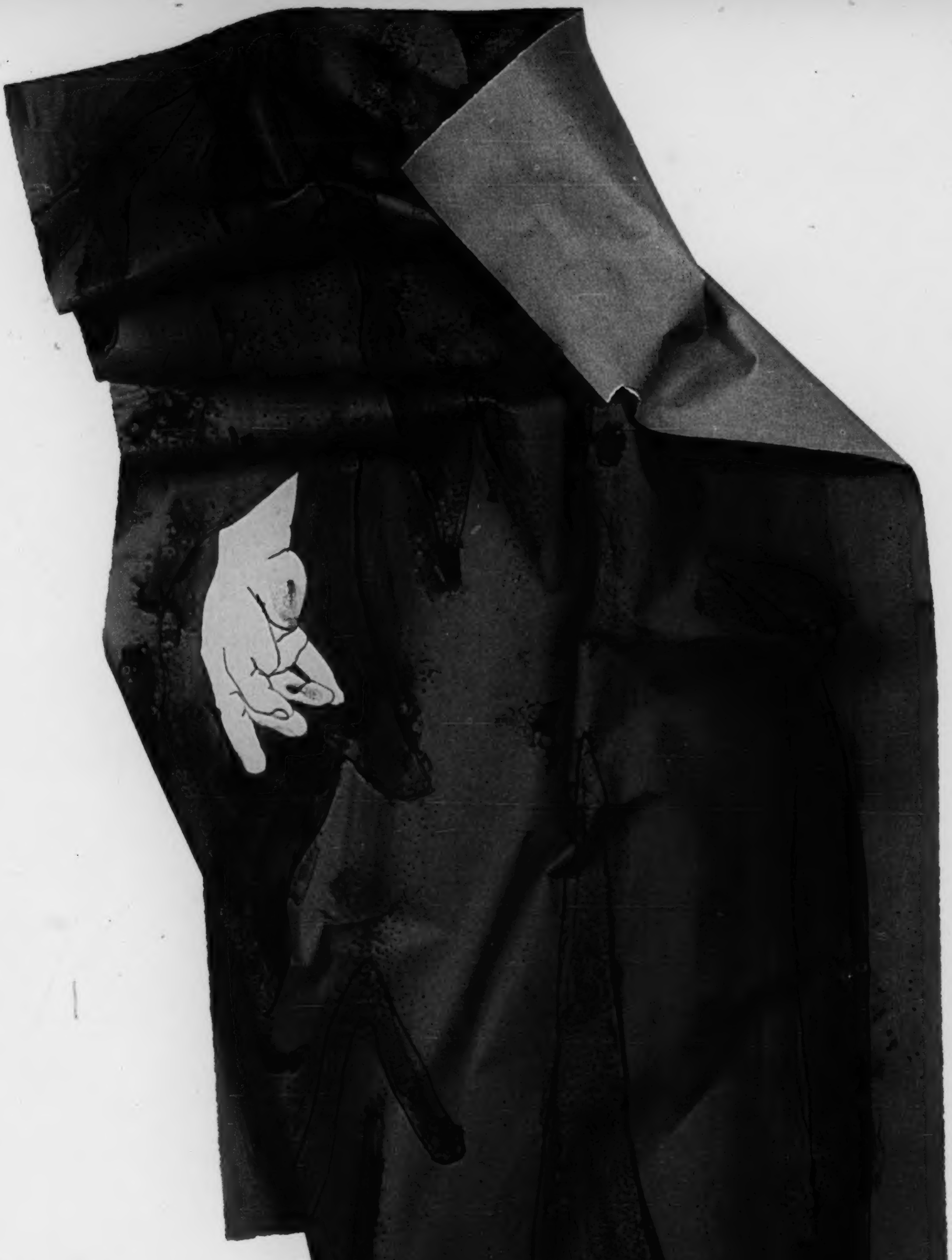
Hans Hofmann, "Black Goddess" (1960). Oil on masonite, 49¾ x 37¾



Untitled, 1983. Lithograph/Silkscreen, 54″ × 34″. Edition: 14.

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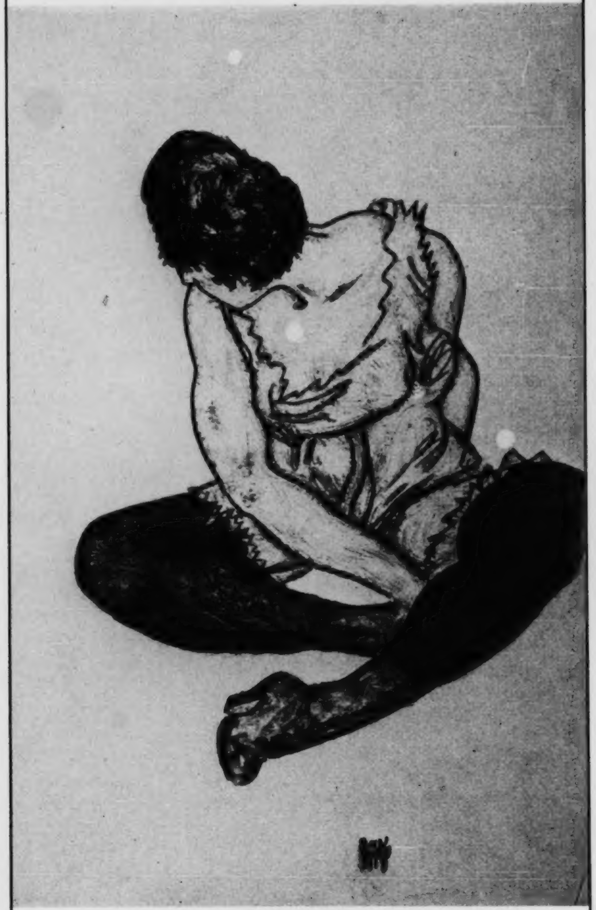

EGON SCHIELE
Seated Nude with Green Stockings, 1918.
Tempera, watercolor and black chalk on paper, 18½ x 11¾ in.

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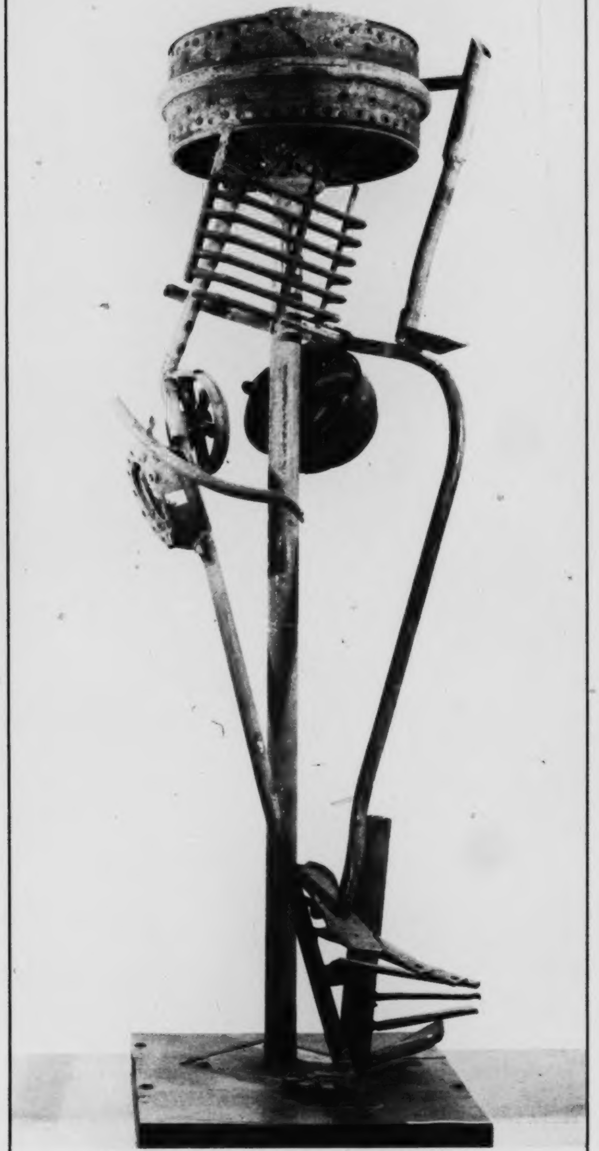

Kabuki Dancer, 1956. Cast iron and steel, 84 inches high.
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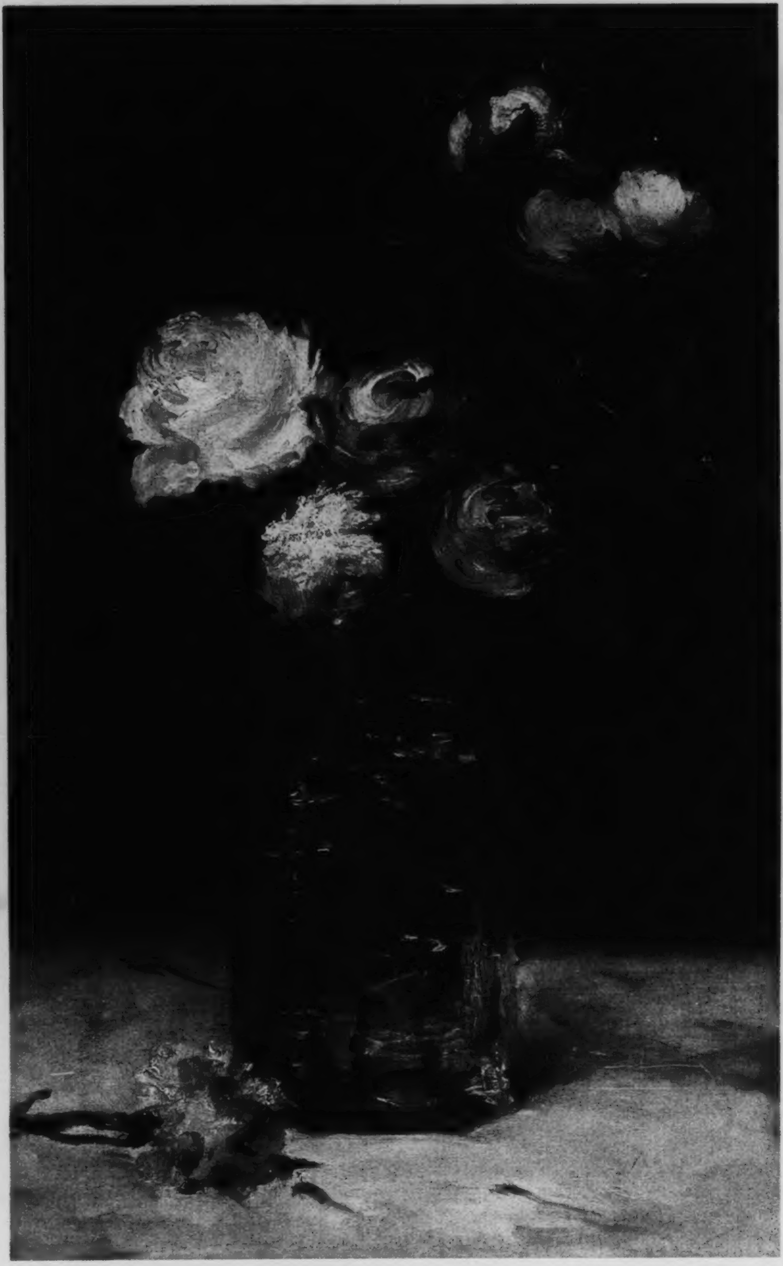

Edouard Manet, *Roses dans un vase de Verre*, 1883, oil on canvas, signed, 22 x 13¾ inches.

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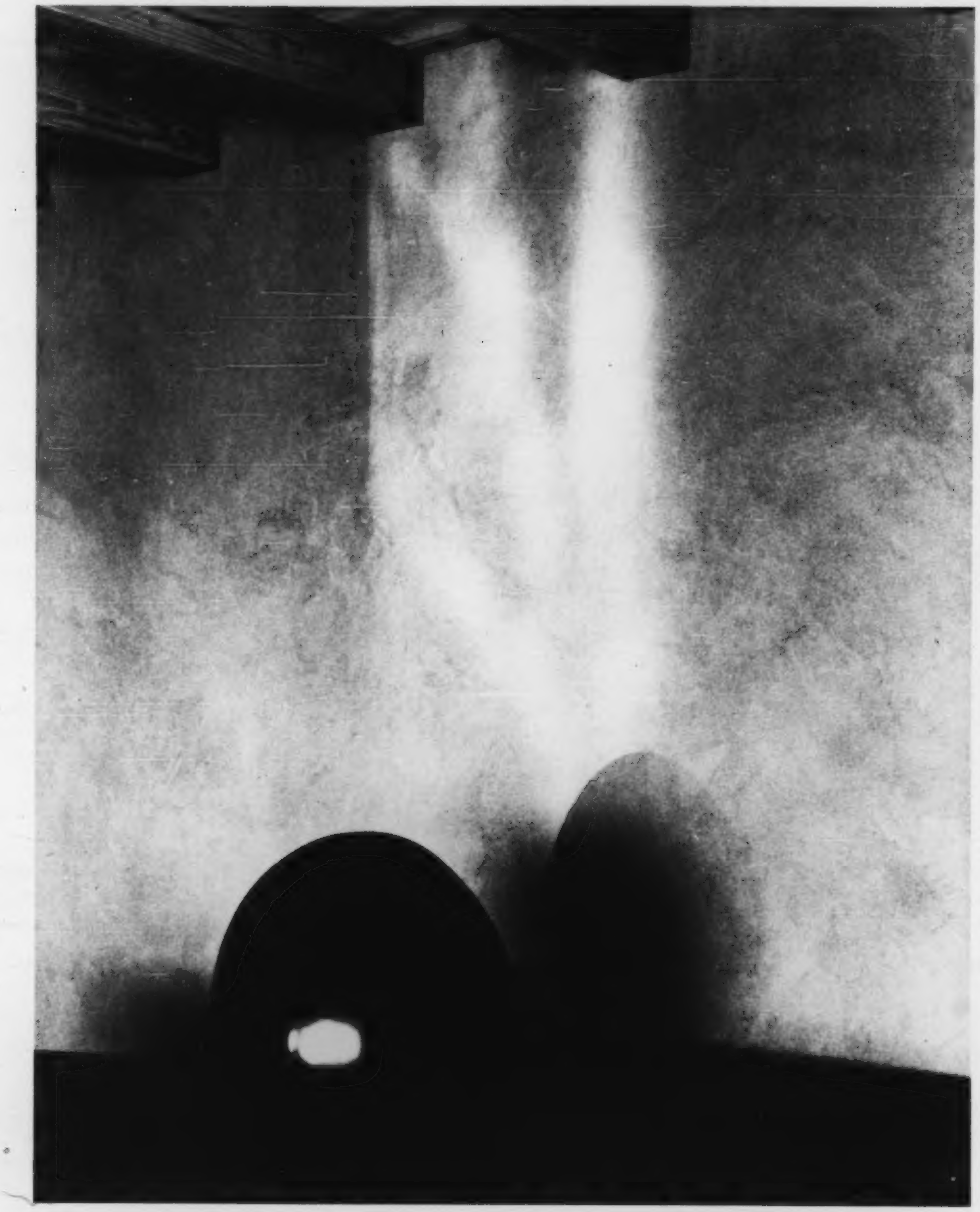

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Impressionist and Modern Drawings and Watercolors
Auction: Thursday, May 19 at 10:15 am.
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Auction: Friday, May 20 at 7 pm (admission by ticket only) and Saturday, May 21 at 10:15 am.
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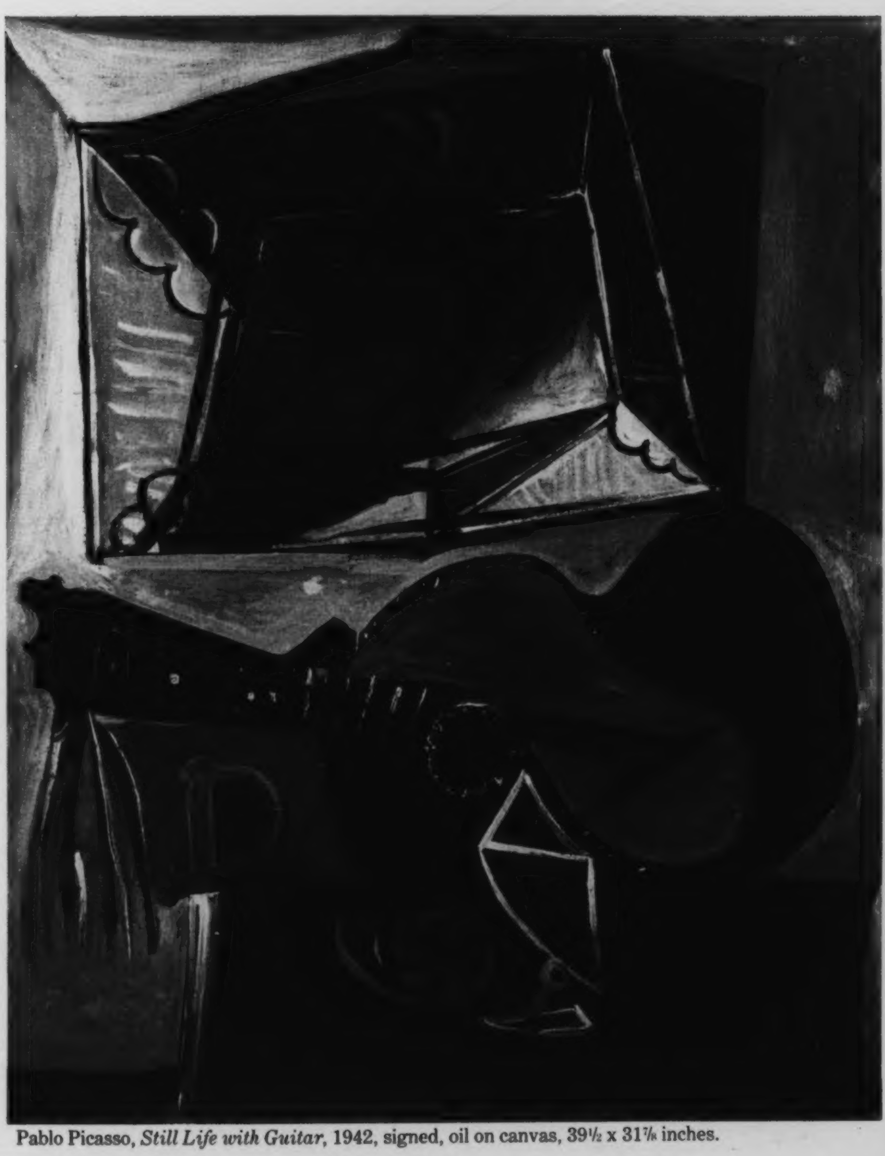

Pablo Picasso, *Still Life with Guitar*, 1942, signed, oil on canvas, 39½ x 31⅞ inches.

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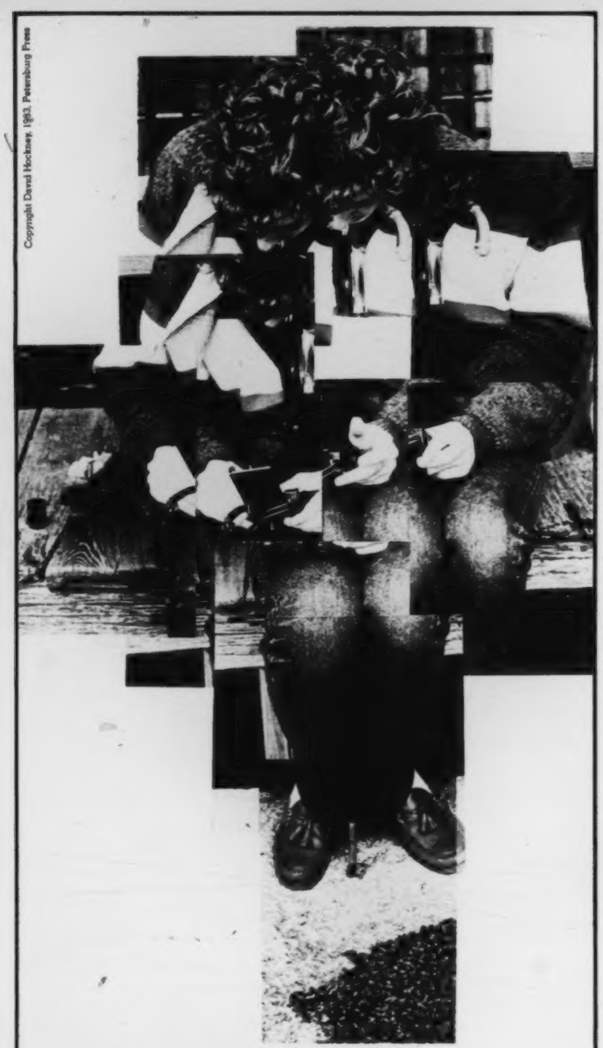

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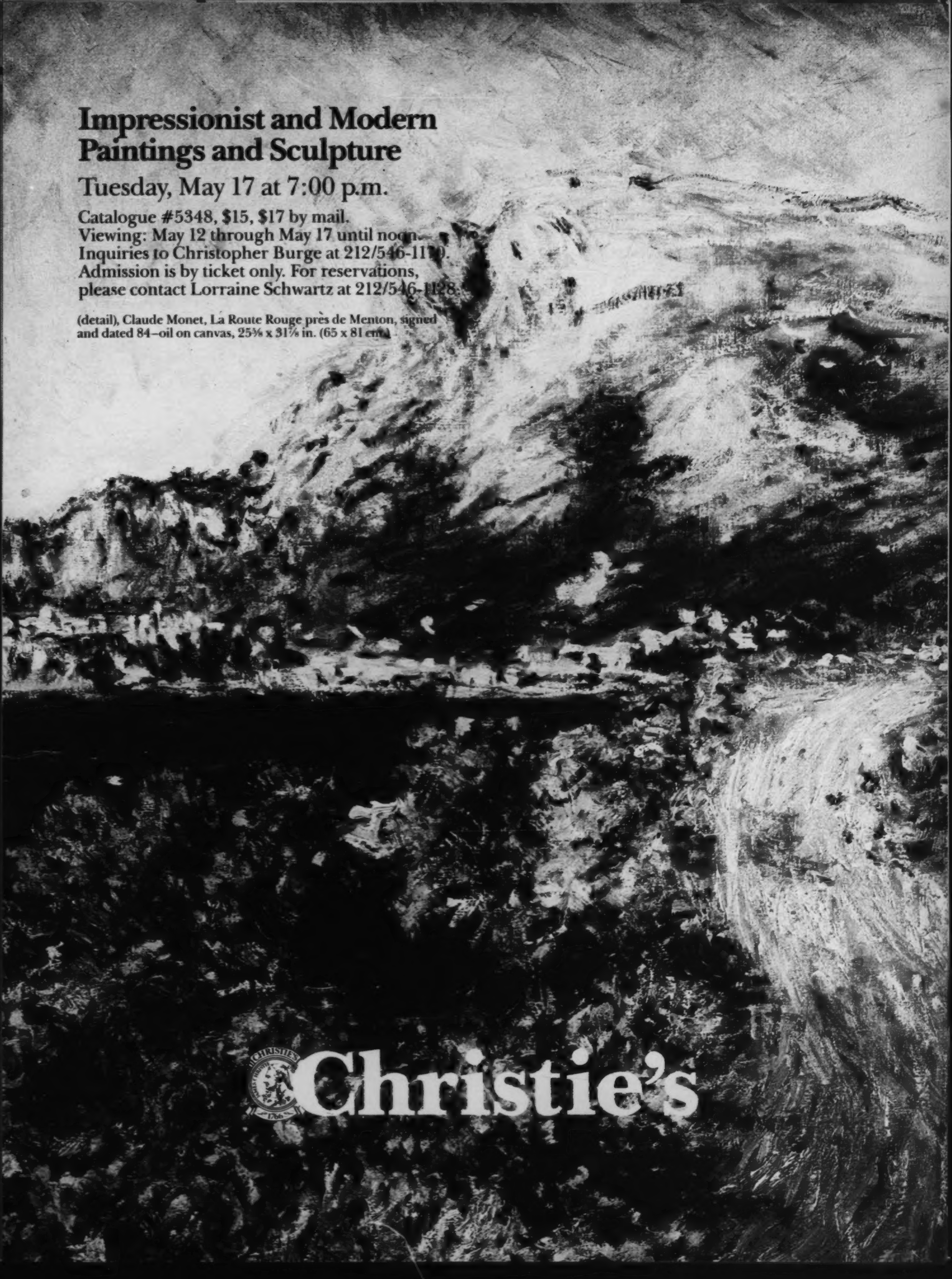

Impressionist and Modern Paintings and Sculpture

Tuesday, May 17 at 7:00 p.m.

Catalogue #5348, $15, $17 by mail.
Viewing: May 12 through May 17 until noon.
Inquiries to Christopher Burge at 212/546-11[illegible]0.
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(detail), Claude Monet, La Route Rouge près de Menton, signed and dated 84–oil on canvas, 25⅝ x 31⅞ in. (65 x 81 cm.)

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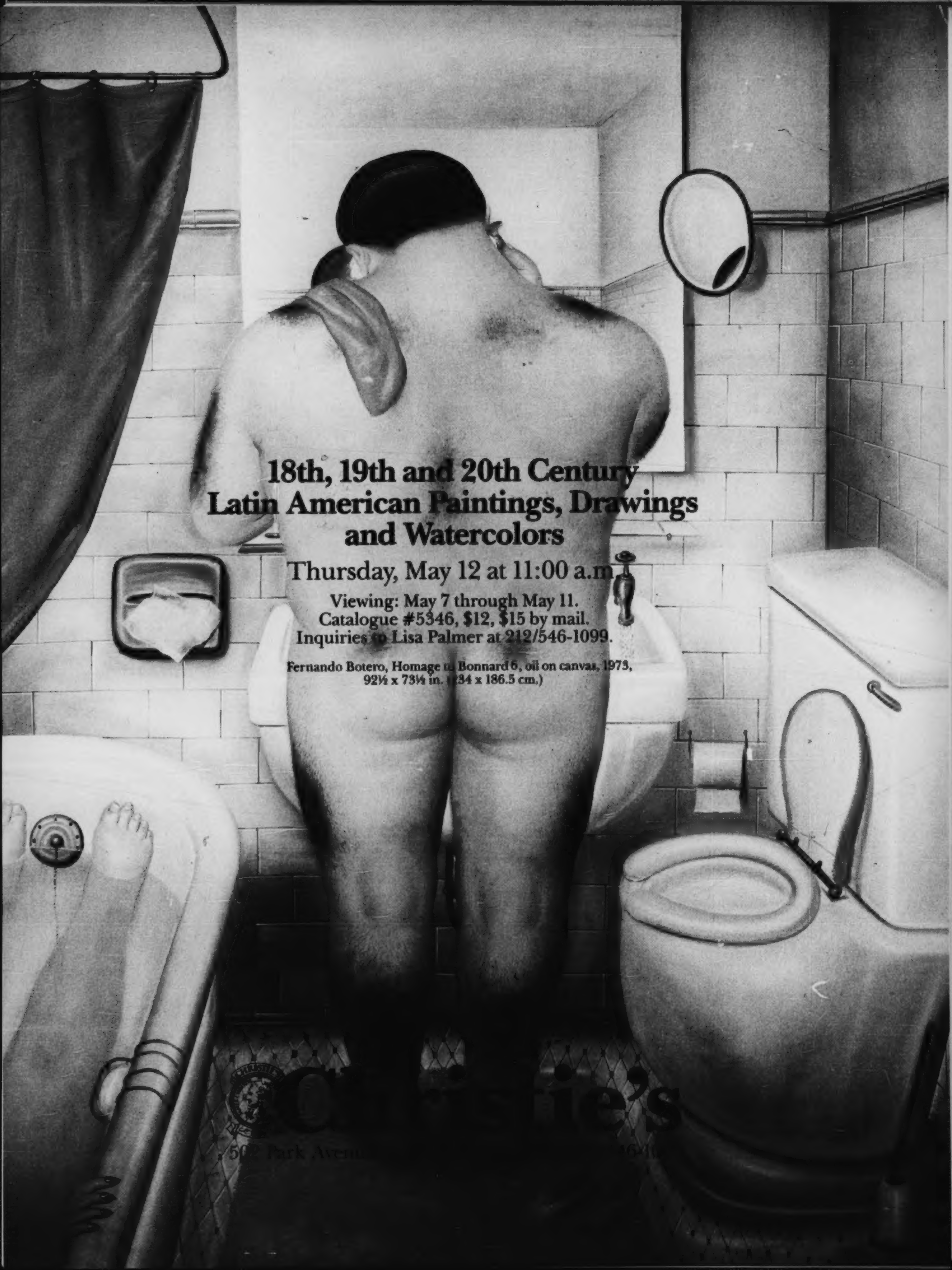

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Thursday, May 12 at 11:00 a.m.

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Fernando Botero, Homage to Bonnard 6, oil on canvas, 1973,
92½ x 73½ in. (234 x 186.5 cm.)

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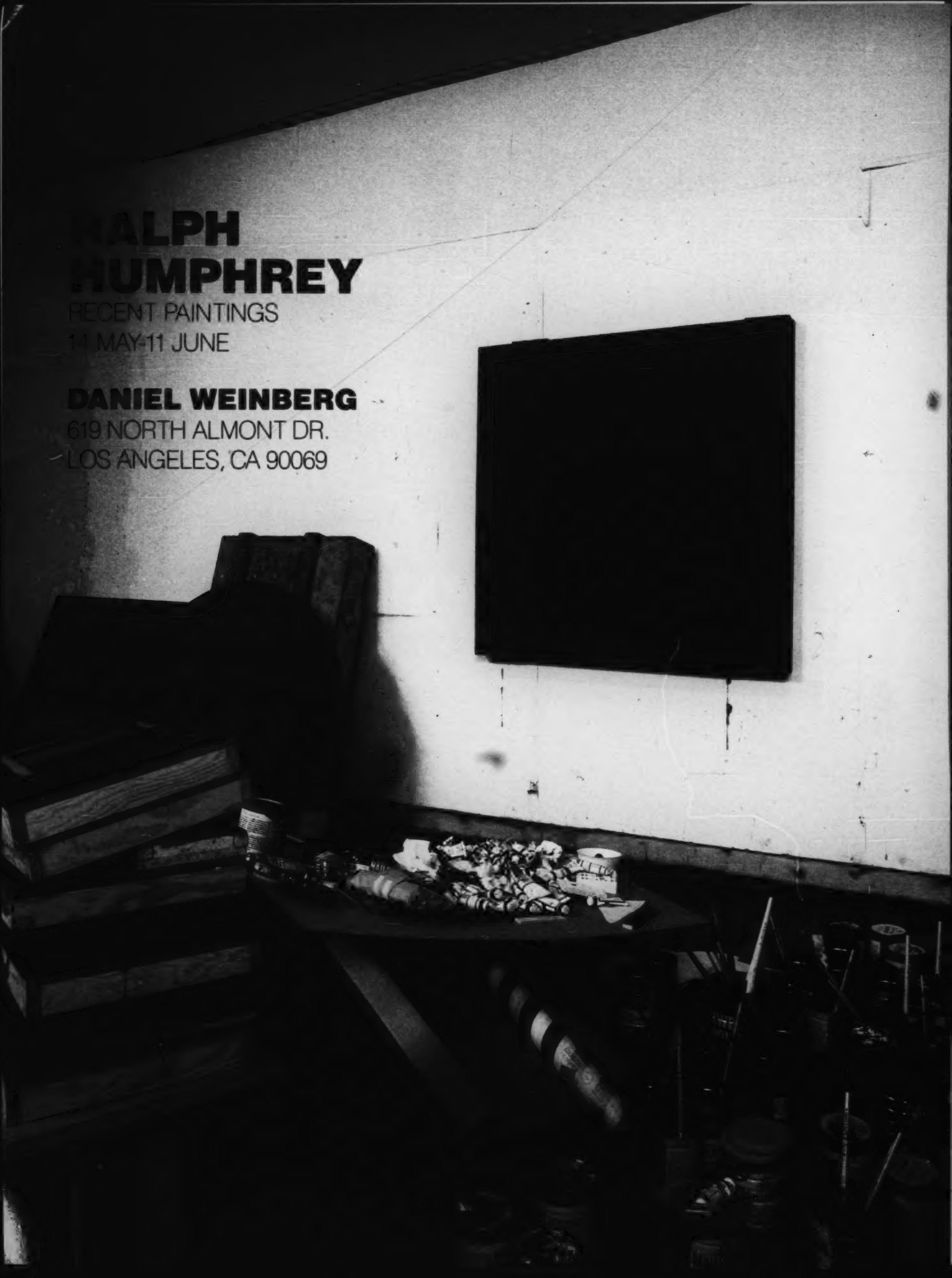

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Report from Boston

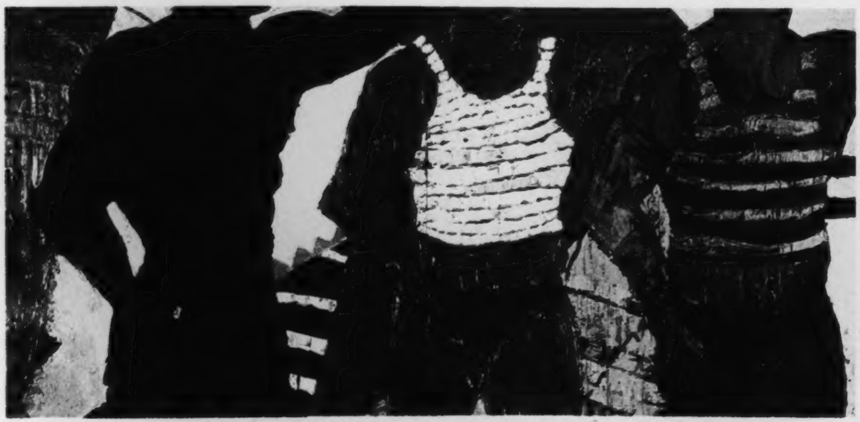
BY SARAH MCFADDEN

Recently awakened to 20th-century culture, Boston is beginning—slowly but surely—to embrace contemporary art for the first time since Impressionism.

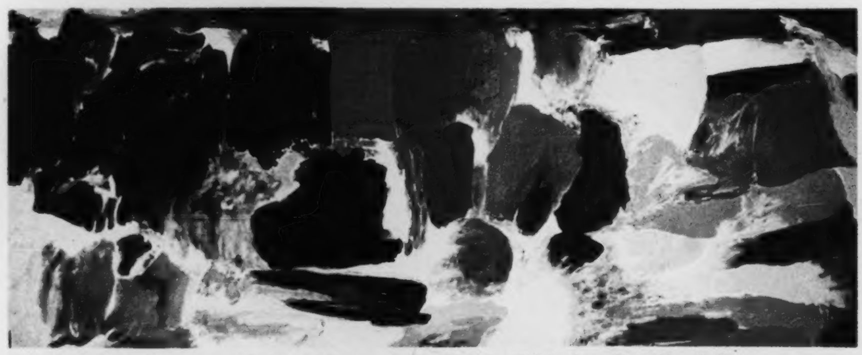
> *. . . I go . . . for the man who inherits family traditions and the cumulative humanities of at least four or five generations. . . . I go for the man with the gallery of family portraits against the one with the twenty-five-cent daguerreotype.*
>
> —Dr. Oliver Wendell Holmes[1]

> *. . . the taste of the [Boston] owner is immaterial for, generally speaking, everything is either an heirloom or a wedding present.*
>
> —Cleveland Amory[2]

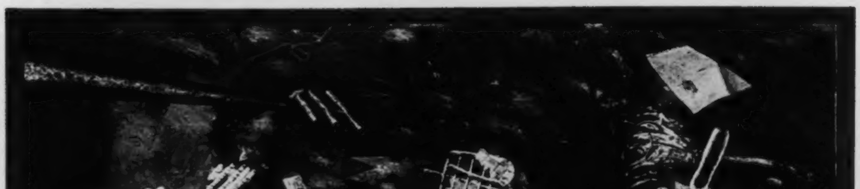
More than most cities, Boston harbors a paradoxical mix of antediluvian tradition and high level sophistication. For centuries dominated by an exclusive clique of conservative "first families," the Hub (of the solar system, as Boston was once considered by its leading citizens) managed more or less to ignore the 1913 Armory show when it came to town, and to remain impervious to all developments in art that occurred between Impressionism and '40s Expressionism. Since World War Two, it has evolved into a major scientific and technological research center. Digital, Honeywell, Raytheon, Polaroid, Itek, Wang, GTE all have headquarters in the vicinity, and have attracted a new class of professionals. According to local reports, their impact on the city's culture and economy has finally made itself felt over the past five to ten years. The renaissance, as it is sometimes termed, that has resulted is of course due to more than just the influx of savvy out-of-towners. The 20th century was bound to force its way into this bastion of inherited values sooner or later. But the newcomers have certainly cleared its path. Meanwhile, Boston's clubby old world with its genteel charms endures. Its authority has eroded, but its principles and conventions remain intact. What this adds up to is a cultural expansion: Boston continues to sustain its revered symphony while nurturing a thriving rock club scene; it supports not only the Vose Galleries, purveyors since 1850 of French Barbizon School paintings, but also galleries handling blue-chip moderns and a new crop of dealers beginning to specialize



Louis Risoli:* Alive and Knowing, *1983, oil on canvas, 66 by 136 inches. Stux Gallery.



Friedl Dzubas:* Argonaut, *1982, acrylic on canvas, 116 by 289 inches. Knoedler Gallery.



Gerry Bergstein:* Effort at Speech, *1982, oil on canvas, 60 by 96 inches. Photo Willa Heider.

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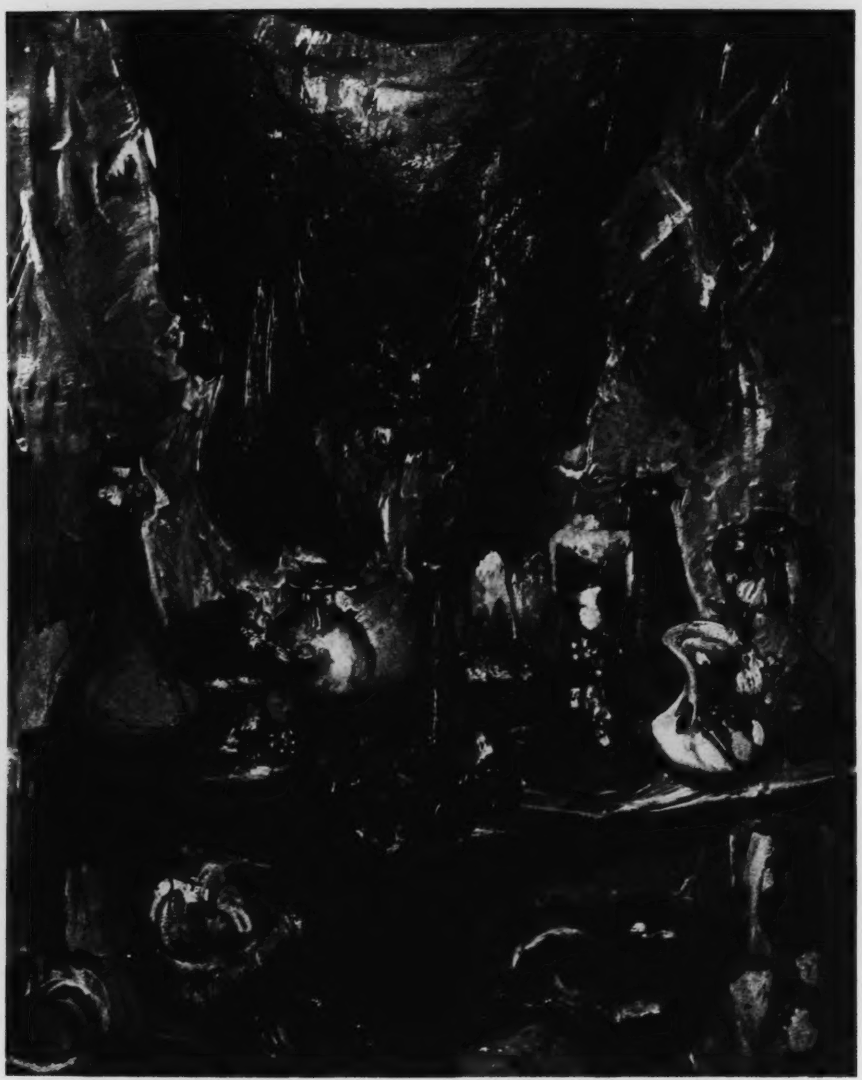


Hyman Bloom:* Still Life #1, *1980, oil on canvas, 62 by 50 inches. Terry Dintenfass Gallery.

in work by young Boston artists.

Another factor contributing to Boston's emergence into the present is its education industry, for which it has been celebrated since long before the advent of microchip technology. (Once known as the Athens of America, the greater Boston area has some 65 institutions of higher learning, one of the highest concentrations in the U.S.). Burgeoning art schools and art departments now support throngs of artist teachers who perform miserable-to-commendable jobs of ministering to the needs of information-hungry students. (This year, Harvard's survey course in 20th-century abstraction, which has a maximum enrollment of 400, was oversubscribed by nearly half.) Beyond the classroom, however, and despite the fact that this is a consummately verbal city, there is little professional-level discourse on art. With few exceptions, Boston's art world looks to New York for such stimulation. For this reason, and due to the fact that modesty and frugality still rank among Boston's prevailing virtues, the considerable amount of art activity that takes place here does not coalesce into a graspable scene, but is dispersed among a wide variety of institutions and a large number of artists scattered throughout Boston, Cambridge, Somerville, South Boston and the outlying communities of Waltham, Lincoln, Framingham and Brockton.

The "Official" Scene

Boston's contemporary art institutions have two principal aims: to show work by local artists, and to provide a window on current national and international developments. The latter function is best fulfilled by the Massachusetts Institute of Technology's Hayden Gallery, a modest exhibition space administered by the Institute's Committee on the Visual Arts, whose director (since '78), Kathy Halbreich, schedules shows that regularly nudge the local art world out of its parochial slumber. According to Halbreich, the Hayden seeks to be "as present-tense as possible" and has an educational mandate to make contemporary art intelligible. All exhibitions are organized either in-house or by guest curators, who are sometimes artists; Roberta Smith, Michael Mazur and Jackie Winsor are among the outside curators the Hayden has engaged. Boston's first significant shows of recent figuration and of the European "transavant-garde" (a print show) were held at the Hayden in '81 and '82, respectively. The gallery has also ventured into the gap between art and useful objects in shows of clothing and architect-designed furniture. This past winter, a superb temporary installation by perceptual artist Jim Turrell (a rare solo show) was commissioned.

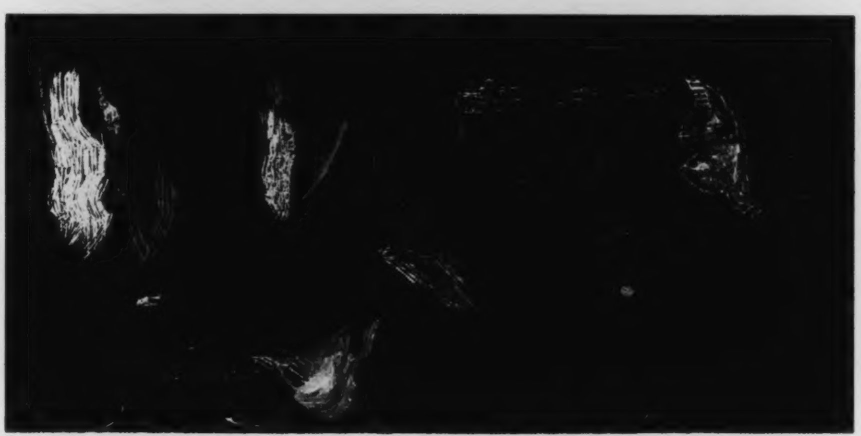
MIT's Hayden Gallery organizes exhibitions that regularly nudge the local art world out of its parochial slumber.

Although the Hayden Gallery is perhaps Boston's premier showcase for advanced art, it is regarded as something of an anachronism by some of its MIT constituency, who feel that painting and sculpture were years ago made obsolete by technology's "available hardware." In the face of such criticism, the gallery has held fast to a view of art as coexistent with but not dependent upon the latest technological developments. It will have to cleave even more tenaciously to this position when it moves in summer '84 from its present quarters in one of MIT's main academic buildings, where it appears as a conspicuous curiosity in the anonymous labyrinth of corridors, to a new I. M. Pei-designed facility for arts and media technology. There, it will be surrounded, but hopefully not eclipsed, by divisions of research in computer communications and other scientific/futuristic ventures. To compete for attention, the gallery may be pressed to demonstrate that art is as inventive as science. The new building, at any rate, should present a case for art on an equal footing with architecture. Three artists are currently collaborating with Pei on aspects of the building's design: Kenneth Noland on the exterior skin, Scott Burton on interior furnishings, and Richard Fleischner on landscaping.

More easily identified with MIT is the art produced at the Institute's Center for Advanced Visual Studies, an interdisciplinary research center for collaborations between artists, scientists and technologists. The current roster of CAVS fellows includes visual artists, musicians, poets, dancers, filmmakers, computer scientists, mathematicians, structural theorists and architects—all invited to the Center to "push their mediums." The diversity and exploratory nature of projects currently underway are best conveyed through specific examples: Paul Earls, originally a composer of electronic music (and affiliated with CAVS for the past 12 years), is refining techniques for projecting video imagery with laser beams; artist-neurophysiologist Todd Siler is mapping correspondences between the processes of human intuition and nuclear fission; Joel Davis has contracted with NASA to send the first artist's payload—bottled gas—into outer space. Discharged from the space shuttle (scheduled for launching this September) at an altitude of ca. 200 kilometers and shot through with an electron beam, the gas should be visible as a multi-colored aurora over thousands of miles of the earth. Another of Davis's plans is to build the first sculptural monument on Mars, using a mechanical arm to erect a mound of stones.

There are also two deep-sea artists at CAVS (Jurgen Claus and Brian Rogers), along with others working with steam, solar energy, holography, kinetic neon, and, of course, film and video. Otto Piene, director of the center since '74, is best known for orchestrating large-scale public art events (operas, conferences) that often feature his own immense helium-inflated sculptures. He is the prime-mover of annual, international "sky art conferences" whose exhibits range in technological complexity from aerial cello solos by Charlotte Moorman, borne aloft by the power of helium, to satellite performance pieces involving networks of distant participants. Periodically, Piene retreats to his studio in Düsseldorf, where he paints earthbound works on canvas.

Roger Kizik's studio. Left Phyllis, *1982, 10 by 21 feet; center* Endowment, *1982, 10 by 15 feet; right* Salty Goose, *1981, 10 by 23 feet.*



John McNamara: The Conspiracy, *1982, oil on canvas, 9 by 17 feet.*

Across the river, Boston's Institute of Contemporary Art seems on the brink of a new era after years of financial instability and ambiguous orientation. Its new director, David Ross, instituted this country's first museum video department at the Everson Museum in Syracuse, and was subsequently curator at Berkeley's University Art Museum. In just one year, Ross has done much to revitalize the ICA. Observing that Boston is predominantly a "painting town," he has transformed the Institute's little-used theater into a video theater, which serves also as a stage for weekly art performances. Besides the artist-run Boston Film/Video Foundation, the ICA is the only place in town offering video and performance art on a regular basis.

Beginning this fall, it will program one film per week in one of Boston's commercial cinemas. It will also inaugurate a new exhibition format—an 18-month long, continuously changing international group show of works from the last two years, representing a cross-section of current trends. Up to five works each by as many as five artists will be on view at any one time, including special commissions. The rationale for this open-ended approach is to allow for maximum curatorial flexibility and spontaneity, and to minimize curatorial heavy-handedness. Nonetheless, the ICA's education department is gearing up to assist the public in making sense of what it sees: narrative wall labels and separate brochures on each artist will be available; guards will be trained to discuss the works on view; cooperative programs with local art schools and departments, not heretofore a major ICA constituency, will be established.

The ICA will continue to organize and receive more conventional theme shows, but these will be mounted in alternative spaces (still to be found) around town. The future of its locally celebrated Boston annual is uncertain: there is a possibility that it will be discontinued and absorbed into the main show.

The new setup should render an invaluable service to Bostonians eager for ongoing exposure to a wide range of recent art. There is no other Boston institution which attempts this: not the Hayden Gallery, with its space limitations and stricter didactic charge, nor the commercial galleries, which are too few to collectively accomplish the task and remain solvent. In the words of one dealer, "Boston is still a landscape and Color-Field city."

One of the country's best defended strongholds of Color-Field painting and Greenbergian doctrine is the Boston Museum of Fine Arts's department of 20th-century art. Established in 1971 and placed under the charge of its present curator Kenworth Moffett, the department, which encompasses European art since 1900 and American art since 1945, had the formidable task of starting quite literally from scratch. A bit of history is in order: until relatively recently, the BMFA had little truck with any art that post-dated and departed stylistically from Impressionism. (The museum's 41 Monets comprise the largest group outside of France.) This policy

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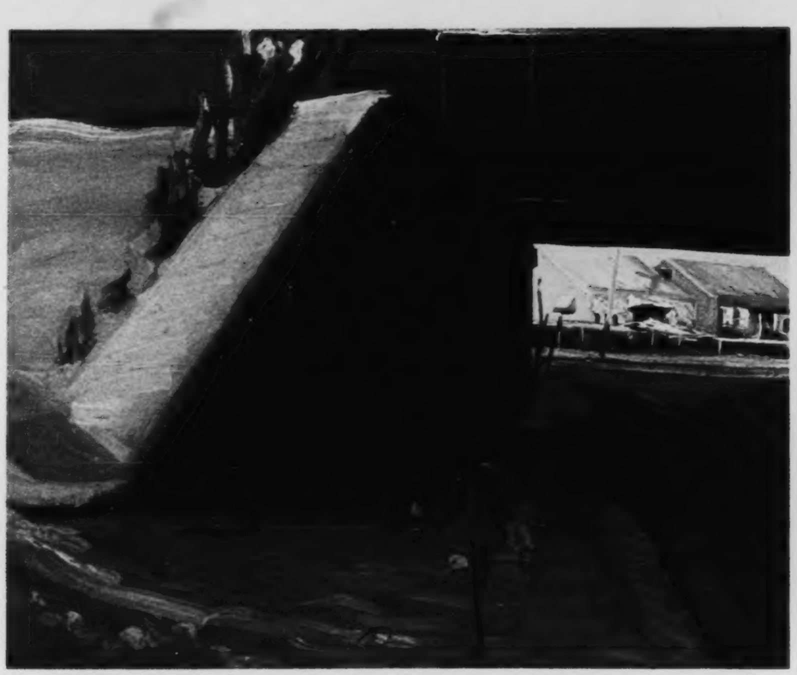
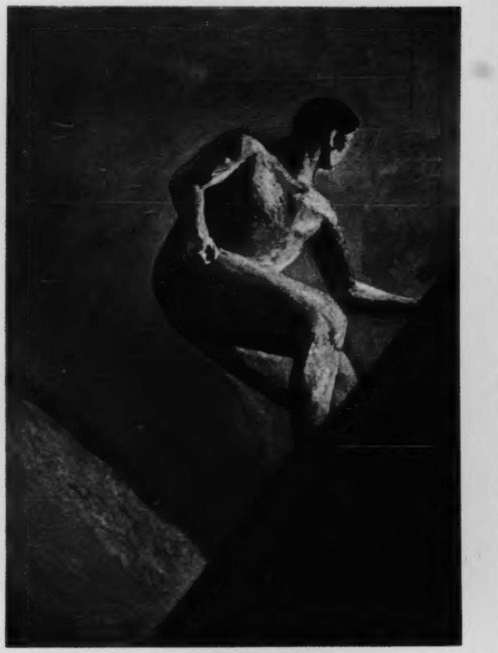
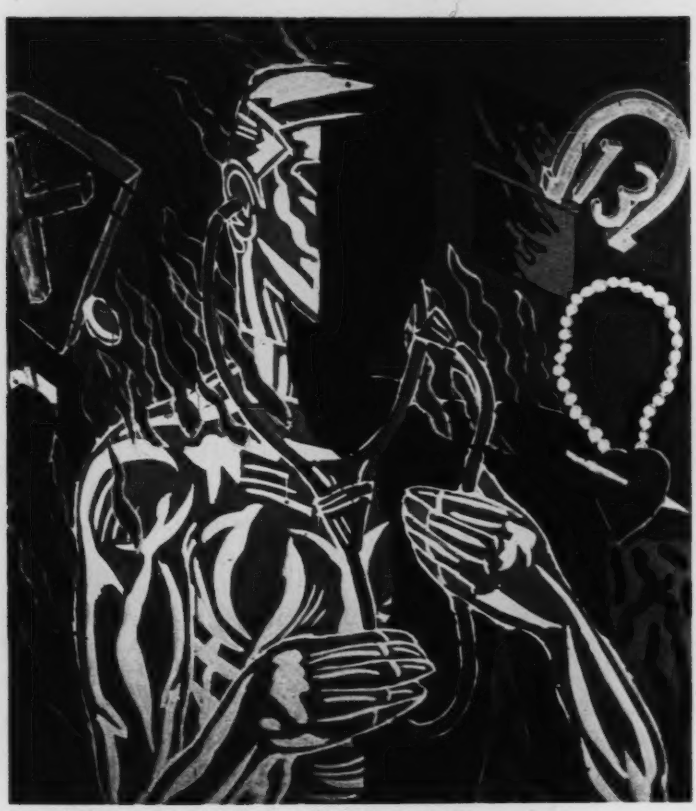


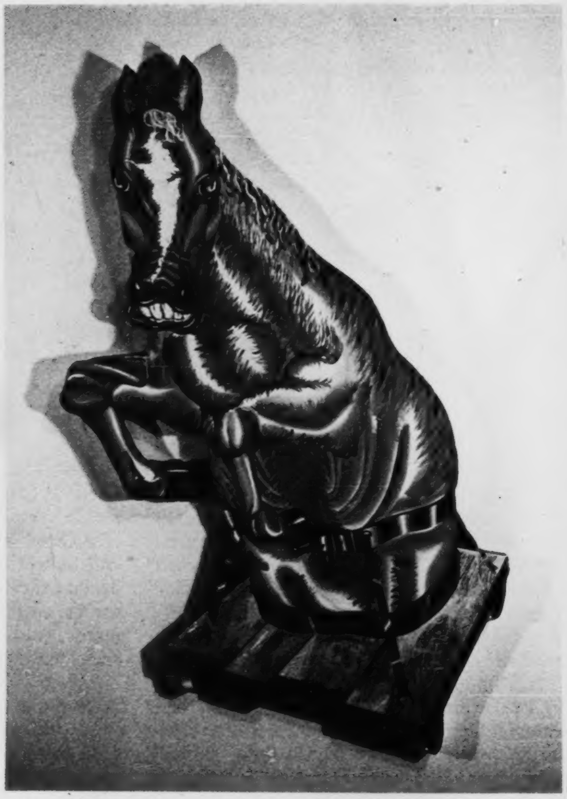
Richard Sheehan: **Victory Road in Snow,** ***1983, oil on canvas, 46 by 56 inches. Alpha Gallery.***



Cliffton Peacock: **Ascent,** ***1982, oil on canvas, 94 by 71 inches. Segal Gallery.***



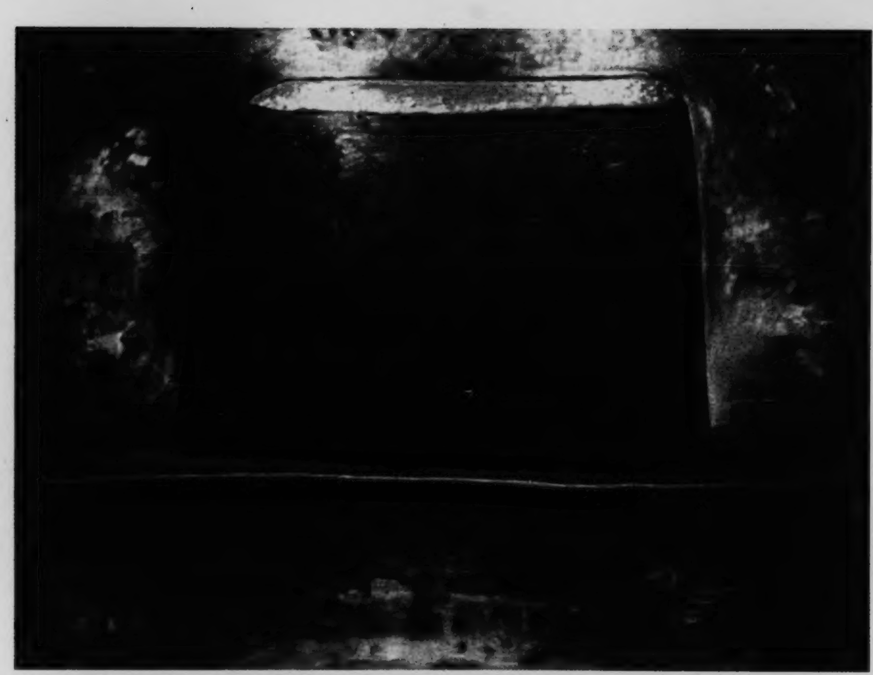
Doug Anderson: **There is No Cure Find a Cause for It,** ***1982, oil on canvas, 84 by 72 inches.***



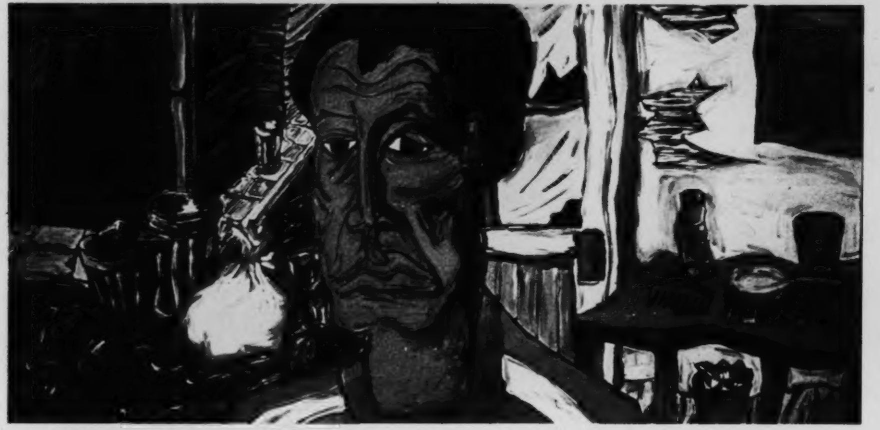
Marc Mannheimer: **Are the Masses Powerless?,** ***1983, acrylic and rhoplex on canvas, 60 inches high. Stux.***

reflected not only the taste of the town, but also of highly respected members of the museum's staff. Ananda Coomaraswamy, Keeper of Indian art, wrote the following admonishment in 1941: "It is unnecessary for museums to exhibit the work of living artists, which are not in imminent danger of destruction, or at least, if such works are exhibited, it should be clearly understood that the museum is really advertising the artist and acting on behalf of the art dealer or middleman whose business it is to find a market for the artist."[3] What Coomaraswamy deemed museum-worthy were "ancient or unique works of art which are no longer in their original place or no longer used as was originally intended, and are therefore in danger of destruction by neglect or otherwise."[4]

The one mode which might arguably qualify as a trend among young Bostonians is a brand of large-scale figuration that would look at home in any "hot" N.Y. gallery.



Aaron Fink: **Hat (For C.S.),** ***1982, oil on canvas, 76 by 100 inches.***



Dana Chandler: **The Ghetto,** ***1983, acrylic on masonite, 4 by 8 feet.***

Notwithstanding such fixed opposition, a provisional acquisitions gallery opened that same year to facilitate "experimental acquisition of modern work, especially of young and comparatively unknown painters, in the hope that the museum might present a cross-section of contemporary activity, while guarding against the danger of being saddled with acquisitions whose interest is only temporary."[5] Whatever happened to that commendable effort remains a mystery. It was not until 1956, under Perry Rathbone's directorship, that the MFA became seriously involved with the art of this century. That year, it opened a permanent 20th-century gallery, and in '57 organized its first modern art exhibition ever: "European Masters of Our Time." The museum acquired its first Picasso in '58, its second in '64. Both were purchases, for, as Rathbone explained, "we cannot anticipate the bequest of major works of Picasso from Boston collectors."[6] However sparingly, Rathbone continued to buy 20th-century works, predominantly of European origin, until he was forced to resign (for other reasons) in '72, leaving modernism more absent than accounted for.

And so the situation remains today. Moffett's predisposition toward abstraction that perpetuates the stylistic breakthroughs made by Helen Frankenthaler, Morris Louis and David Smith has resulted in a contemporary collection so lopsided that it looks like the consequence of either hubris or tunnel vision. Louis, Poons, Noland, Olitski, Dzubas, Sandi Slone, Anthony Caro, Willard Boepple and their followers are made to represent the sum total of "high quality" and "good taste" in the art of the past 30 years. Moffett does have a limited admiration for certain figurative painters—Fairfield Porter, Horacio Torres, and Bostonian Barney Rubenstein are among the few—and to his credit has engaged outside curators to organize shows of work that lies outside his singular field of interest. Photo Realism, Conceptual art and Post-Minimal sculpture have thus made fleeting appearances at the MFA.

The museum's contemporary art plight was exacerbated by a 50-percent cut in exhibition space when the 20th-century gallery moved to the new west wing in 1981. To add insult to injury, two of the new gallery's main walls are interrupted by tall, deeply embrasured windows which admit floods of sunlight and close-up views of the not notably tranquil outside surroundings. The architect (I. M. Pei) would seem to have been inspired by Gertrude Stein's oft-quoted remark, "When I am at a picture gallery my one idea is to look out a window."[7]

Within a few years, when renovations in the old building are completed, space will be allotted there for 20th-century art; the new gallery will be used to show only the most recent works in the collection. But if the scope of contemporary acquisitions remains as narrow as it is at present, this gallery will likely function as a rather exclusive forum for successive generations of Color-Field abstractionists, and Coomaraswamy's injunction may prove not so reactionary after all.

More catholic views on contemporary art do exist within the MFA. John Walsh, Jr., curator of paintings until he leaves in June to direct California's Getty Museum, is well known to Boston artists as both a collector

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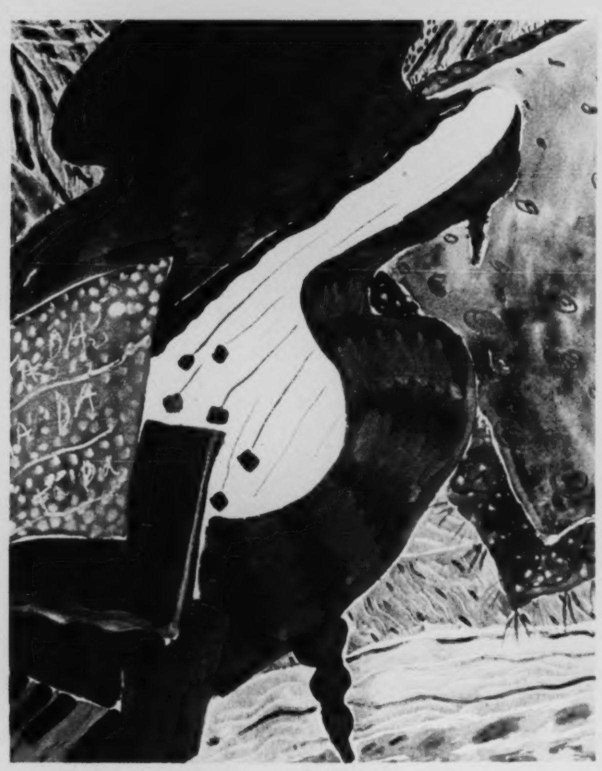
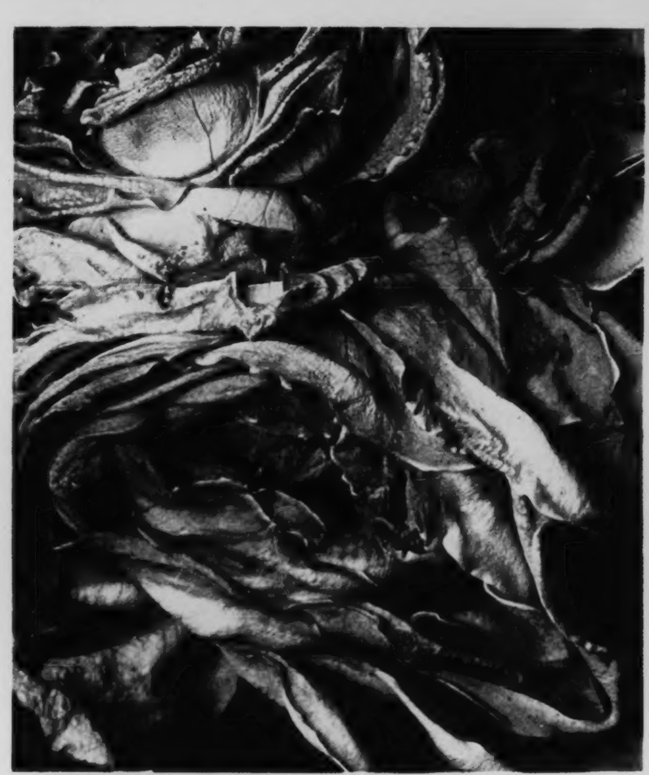


Catherine Bertulli: The Green Piano, *1982, watercolor and craypas. 36 by 47 inches.*



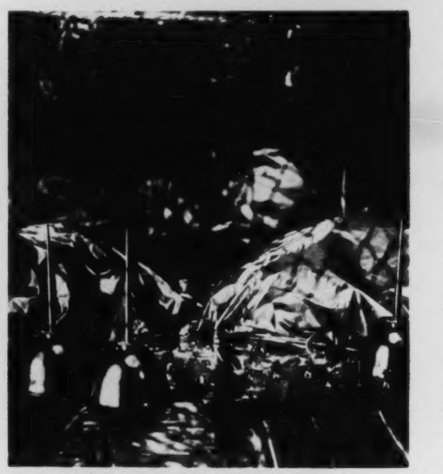
Chris Enos: Roses, *1980 Polaroid photograph, 80 by 40 inches. Thomas Segal Gallery.*

and friend. Ted Stebbins, hired by Walsh as the MFA's curator of American paintings, focuses his professional interest in current art on the ICA, where he heads the exhibitions committee and is vice president of the board of trustees. Clifford Ackley, associate curator of prints, drawings and photographs, who has been with the MFA since 1966, is widely credited for giving contemporary art a prominent place on his department's agenda (as well as with bringing photography within its purview). To find a work by Rauschenberg or Johns, or examples of Pop art, neo-expressionism or new figuration of any stripe, one goes to the museum's prints and drawings collection.

This situation may change: a few Bostonians—some of them museum trustees (Graham Gund is the most obvious example)—are assembling first-rate contemporary collections which may end up at the MFA. However, such bright prospects should not distract the museum from taking prompt initiative to rectify the over-specialization of its 20th-century department which, I am told, is becoming a hot issue.

The Outlying Museums

Several small, outlying museums run far more eventful contemporary programs than the MFA's and attract a good deal of attention despite their distance from the center of town. They include Brandeis University's Rose Art Museum (in Waltham), the Danforth Museum (Framingham), the Brockton Museum and, at least until recently, the DeCordova Museum (Lincoln). The eclectic proclivities of Carl Belz, director of the Rose Museum since '74, make that institution a worthy foil to the MFA. A former classmate of Frank Stella at Princeton, specialist in Man Ray and the Dadaists, and author in the '60s of a book on rock music, Belz (who was preceded at the Rose by Sam Hunter and William Seitz) has guided the museum from fiscal disaster to relative prosperity, directed its acquisitions toward the formation of a broad-based contemporary teaching collection, and instituted a modest exhibition program that is intelligently responsive to a motley constituency. Belz has funds to organize one major show per year; most have been monographic and of national interest: Frankenthaler from the '50s, Alex Katz, Mel Ramos, Stella's metal reliefs, early Matta, Charles Garabedian. In the other slots are work by Brandeis faculty, selections from the permanent collection, small groups of Boston-area artists, invitational theme shows. The probing treatment given the two latter categories often distinguishes them from similar undertakings by neighboring institutions.



Betsy Connors: Nuclear Vacationland, *1982, Polaroid photograph, 24 by 20 inches. Segal Gallery.*

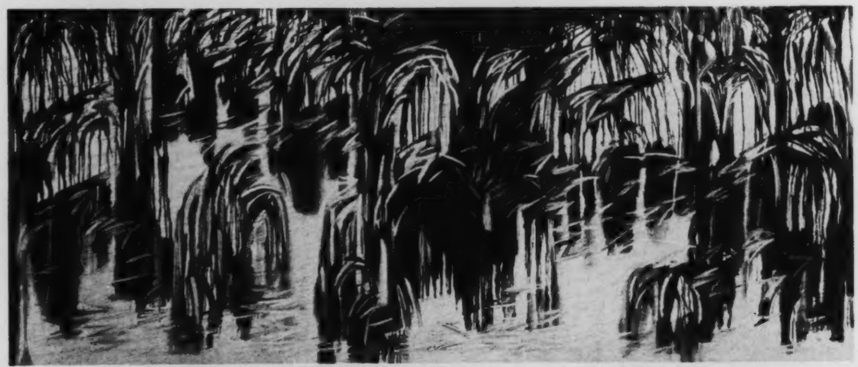
The Danforth Museum's current (through July 3) series of five temporary installations by Boston-area artists has placed that museum squarely on the local map, at least for now. Beyond rare occasions at the Hayden Gallery, the ICA and one or two commercial galleries, there is scant opportunity for local artists to show this kind of work.

Under David Katzive's direction (1981–83), the DeCordova Museum began to fill that gap. Using Artpark as a model, and with funding from the Massachusetts Council on the Arts and Humanities, Katzive initiated a program for commissioning permanent outdoor projects on the museum's 35 wooded acres. By the time Katzive resigned under pressure this past January, four works (two by Boston artists) had been completed, and two more were under contract. The contracts will be honored, but no additional works commissioned while the museum's goals are reexamined and a new director (the third since '79) found.

Katzive's "irreconcilable differences" with the board of trustees stemmed at least partly from his success at the very thing he felt he was hired to accomplish: transforming the DeCordova into a museum of national standing. Established 30 years ago as one of the region's few museums committed to contemporary art, the DeCordova was kept on a balanced diet of historical, regional and contemporary shows by Fred Walkey, its director until 1979. Eventually seeking to liven things up, the trustees hired David Katzive to replace him.

Katzive's curatorial flair was more than they had bargained for, and his penchant for administration something less. The museum's exhibitions made headlines as its financial crisis worsened. The unsettling (to the trustees) celebrity of its contemporary exhibitions culminated in this past winter's concurrent shows of computer drawings by Harold Cohen and video-game imagery as related to contemporary painting. Attendance at the DeCordova was never higher; the show was even blamed for a rash of truancy in the local schools.

With Katzive out and his ambitious exhibition program slated for retrenchment, the trustees are attempting to adjust museum policy to reflect the taste of its local suburban constituency—perceived, once again, as regional, historical . . . and contemporary. If all goes well, a new director will be named this summer. A new position—that of senior curator—will be filled in the fall.



Natalie Alper:* Bright Passage, *1982, acrylic and pencil on canvas, 54 by 128 inches.

Alex Grey:* Human Race, *1982 performance at the Overland Theatre, Boston.

The Galleries

Although a substantial number of cooperative galleries exist, Boston has virturally no alternative spaces. The seeds of one were sown this past winter, however, by Tufts graduate student Jerry Beck. Beck rented a dilapidated cellar in the South End's run-down commercial district, installed his show and opened it to the public. The art—assemblages of urban detritus and animal remains gathered from a vacant, waterside lot in South Boston—was distinctly out of synch with the normal fare of Boston's commercial galleries. "From a Desert in Boston," as the show was called, most closely approximated a one-man version of New York's ABC No Rio. Beck invited video- and filmmakers to screen their works in the "gallery." The place was packed. Encouraged by Beck's example, a group of artists is attempting to secure the space (now known as The Basement) as a non-profit gallery. As of the end of last month, they had managed to keep up with the rent and hold a two-person show.

Aside from the Federal Reserve Bank, where prepackaged group shows of Boston art are sometimes held, the nearest thing to an alternative institution is the gallery run by Northeastern University's African American Master Artists-in-Residency Program (AAMARP). Headed by Dana Chandler, AAMARP is particularly sympathetic to work by minority artists, and mounts exhibitions ranging from solo shows of nationally known figures (Benny Andrews, for example) to large, juried exhibitions (Boston-area women artists). AAMARP is receptive (and therefore unique among Boston establishments) to art with overtly political subject matter. Not that much of it is produced in Boston, even among ethnic minorities, but, according to Chandler, what little there is has so far been ignored by galleries and museums. In Chandler's view, there are fewer than a handful of political artists in town ("they can make statements, but not a living"), notably himself and Arnold Trachtman. Chandler's most potent subjects are taken from local incidents of racial violence and discrimination, which he treats with an almost caricatural verve and in lurid colors reminiscent of Red Grooms. Trachtman is a contemporary history painter whose indictments of individuals and of society bring to mind the work of Diego Rivera (and were shown by AAMARP in '81).

The Boston Visual Artists Union's political activities, which focus on artists' rights and interests, tend to be educational, social and persuasional rather than visual. (BVAU does organize exhibitions such as one last year aimed at convincing a local agency to increase the proportion of its public-art to its landscape commissions.) Group shows selected from the BVAU membership (which numbers between 800 and 1,000) and held in various places throughout the city (AAMARP, the Federal Reserve Bank, BVAU's own gallery) are not on a par with the organization's lobbying efforts.

The ratio of artists to commercial galleries is daunting enough to drive any career-minded artist out of Boston—and indeed, many of them leave. Among those recently settled in New York are Christopher Sproat, Bobby G., Gregory Amenoff, Joel Janowitz, Todd McKie, to name a few of the more familiar. Still, since the early '50s, when only two contemporary galleries of any consequence existed—Boris Mirski and Margaret Brown—the gallery scene has expanded appreciably, although by no means commensurately with the artist population. Newbury Street, Boston's Madison Avenue, has always been the center of the city's art trade. It is now lined with some

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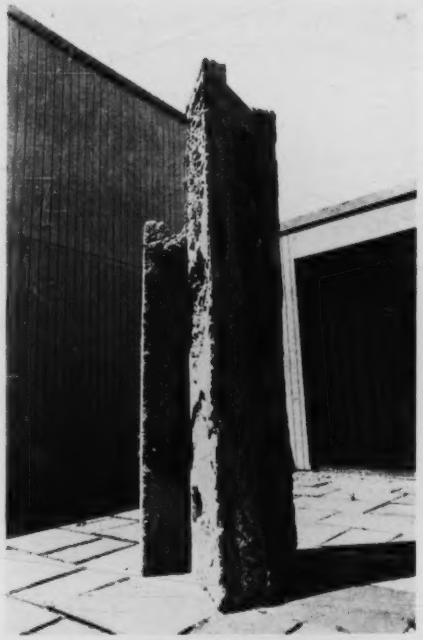
10 contemporary galleries worth mentioning (and visiting).

About five years ago, new territory was staked out for art in the warehouse district known as Fort Point Channel; there was talk of a second SoHo. Led by Helen Schlien, who pioneered the presentation of large-scale works, installation pieces and performances, a cluster of new galleries specializing in work by emerging Northeast artists set up shop there in lofts far roomier and more affordable than anything on Newbury Street. Unfortunately, Boston was not ready to support two art districts. Between openings, traffic—and sales—slowed to a trickle.

Having waited patiently for the area to catch on, Helen Schlien and Pat Stavaridis move their galleries to Newbury Street this month. (Stavaridis's former partner, Bess Cutler, is now dealing privately in New York.) Another dealer, Andre Lopoukhine, plans to relocate there in the fall. The exodus strips Fort Point Channel of major galleries and bodes ill for the few that remain, with the possible exception of Alchemie, a new, non-profit space directed by Ted Landsmark, a lawyer and photographer with sophisticated marketing ideas.

Undeterred by the turn of events at Fort Point Channel, the Thomas Segal Gallery recently opened an annex in Jamaica Plain, about three miles from its home base on Newbury Street. Located on the top floor of a former brewery, Big in Boston (as the new space is called) is the only commercial facility in town that can accommodate large-scale works. Sculpture will be installed on the lower rooftops and in the courtyard of the sprawling, fortress-like building. Just as Big in Boston is likely to reflect its parent gallery's penchant for big names (the inaugural show featured works by Frankenthaler, Noland, Kelly, Rickey, Calder, Voulkos, etc.), it will also probably reflect its nascent involvement with local artists (the gallery now represents about a dozen Bostonians).

Other galleries that keep one eye on New York and the other on Boston are Nina Nielsen; Portia Harcus; Barbara Krakow, whose 18-year partnership with Portia Harcus recently ended—last month, Krakow opened her own gallery across the street; and, to a lesser degree, Magnuson Lee, primarily a print dealer. In an ironic inversion of Coomaraswamy's pronouncement against museums acting as commercial galleries, several dealers in town see themselves as helping to perform a job proper to museums: that of exposing and educating the public to a broad range of contemporary art. Of course, galleries everywhere can and do contribute to public knowledge, but given the museum situation in Boston, this is not just a redundant claim.



Mark Cooper: **Derek,** ***1980, cement and acrylic, 8 feet high. Brockton Museum.***

The ratio of artists to commercial galleries is daunting enough to drive any career-minded artist out of Boston—and indeed, many leave.

Besides Helen Schlien, the major dealers in current New England art are Alpha, Impressions and Stux. Although Alpha does a brisk backroom business in master prints, German Expressionism and the estate of Milton Avery, its most conspicuous activities center on emerging representational painters from the Northeast. Run by Alan Fink, a Boston dealer since 1951, the gallery also shows the work of Katherine Porter, now a nationally known abstractionist living in Maine, and Harold Tovish, father figure and mentor to generations of Boston artists.

More typical of Boston galleries that maintain a regional focus are Stux and Impressions, both of which show an enormous variety of work—much of it innovative or stylistically of the moment. Currently seen as the hottest gallery in town, Stux has probably won more artist admirers in its three-year existence than its longer established Newbury Street neighbors. This is partly because from the start, Northeast art has been Stux's mainstay. This is true of Helen Schlien and a few others as well, but so far they have met with less success. Stux's stable now contains about 50 artists.

The sole contemporary gallery in Cambridge is Van Buren/Brazelton/Cutting, which shows an eclectic group of predominantly young, local artists. Although it claims to have no shortage of visitors, there appear to be few buyers among them. Such is not the case with the Clark Gallery, which is located in a shopping mall in Lincoln. The gallery's benign monopoly over this affluent suburb, home to numerous collectors, has induced several Boston artists to show there.

Photography

Bostonians claim that their city is a "big photography town." One reason is the Polaroid Corporation's liberal sprinkling of its products over the region—it provides free film to selected photographers in exchange for examples of their work. These become part of the corporate collection, housed in its own Cambridge gallery. Polaroid also donates large-scale equipment: the Boston Museum School has been given one of Polaroid's 80-by-40-inch cameras, for example, which is said to cost $50,000—without its $100,000-flash accessory, which they have too.

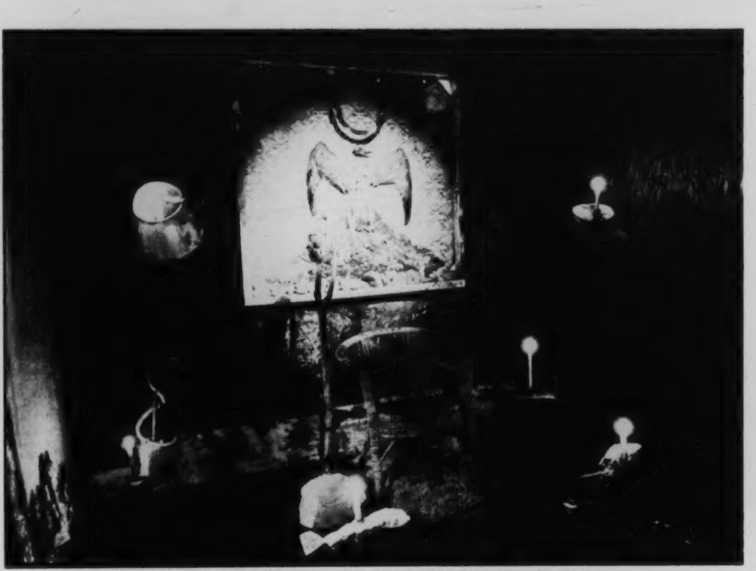
Needless to say, plenty of Boston photographers take Polaroid pictures. Two working in large format who exploit the medium's most salient characteristics—color and narrow depth of field—are Chris Enos and Betsy Connors. Connors, who also works in video and is a fellow at MIT's Center for Advanced Visual Studies, photographs miniature sets she constructs from toy figurines and assorted everyday objects. Disjunctions of scale and narrative lend humor or horror to ostensibly banal subjects. Titles often supply necessary clues to meaning. A palmy poolside scene, for example, is called *El Salvador*. Enos is best known for her close-up details of dying plants and flowers. Magnification of the inexorable forces of decay renders these images at once monstrous and, in their abstract perfection, seductive.

Regional practitioners of manipulated photography abound, championed by Davis Pratt, associate curator of photographs at Harvard's Fogg Museum. Exhibitions at Harvard's Carpenter Center are organized by Barbara Norfleet, photography curator in the department of visual and environmental studies, whose efforts have done much to revive and advance interest in studio and documentary photography, respectively. Today, one of the area's most accomplished documentary photographers is Roswell Angier, whose strongest work to date exposes the harrowing cultural disintegration of the Navajo Indians.

Minor White, who in 1965 established MIT's Creative Photography Laboratory and remained at its head until '74, was an important influence on Boston photographers throughout his tenure. Since his departure and death in '76, the Lab has been directed by Starr Ockenga. One of Boston's few graduate photography programs, and notable at MIT for its art (as opposed to research) orientation, it is being closed permanently in June.

A younger national figure, Nicholas Nixon, has hardly any local presence at all. Although he has lived and taught in the area for the past nine years, Nixon remains so aloof that many Bostonians familiar with his work are unaware that he is in their midst.

Mags Harries: **Asaroton** ***(detail), 1976, bronze castings in cement pathway 56 feet long. Boston Haymarket.***



Jerry Beck: **From a Desert in Boston** ***(detail), 1983, first installation at The Basement, one of Boston's only artist-run alternative spaces.***

For a city of its size, Boston is fairly well stocked with photography showcases. The MFA holds frequent exhibitions directed by acting photography curator Clifford Ackley; MIT has (had) its Creative Photography Gallery; both the ICA and the Hayden Gallery include photography on their agendas; and the Harcus, Stux and Segal galleries do as well. The doyen of Boston's commercial photography galleries, Carl Siembab, has been in business for 27 years. More recent arrivals are Vision, Klein and Brent Sikkema. Boston's Photographic Resource Center, founded in 1976 by Chris Enos, is an information clearinghouse that ties this loosely knit scene together. It also sponsors lectures, exhibitions and administers grants.

Schools and Influences

It is rare to find a Boston artist without some past or present link to either the School of the Museum of Fine Arts, the Massachusetts College of Art, or Boston University's art school. Although each institution has its supporters and detractors (B.U. is said to train artists to draw the figure so well that they can never do anything else), the MFA School is the least rigid and probably the best loved. This is true despite the fact that some staunch Greenberg adherents teach there: Friedl Dzubas (who donates his time and is one of the school's most sought-after instructors), Sandi Slone, Willard Boepple, Jim Wolfe. Yet the program advocates no single style or ideology and is agreeably unstructured.

Philip Guston taught at B.U. from the early '70s until his death and, in the *Boston Globe* art critic Robert Taylor's words, "put students back on the track of being artists, not careerists." He had an enormous following, and his influence lives on in the work of many young artists, notably that of Jonathan Imber, whose penetrating, larger-than-life portraits include several of Guston himself.

Senior figures widely respected for their art, ideas and general examples include Maud Morgan, Hyman Bloom, Harold Tovish and Michael Mazur, whose senior status is conferred by reputation, not age. (All four happen to have New York galleries.) Morgan, who studied with Hans Hofmann, taught Frank Stella and Carl Andre at Andover, showed with Julian Levy in New York in 1938 and, since 1948, has been with the Betty Parsons gallery, is described as "an inspiration." At 79 she is an inveterate traveler, political activist, portrait painter and abstract collagist.

Like Morgan, Tovish, widely known for his series of bronze self-portraits emerging from abstract matrices, is admired for his political commitments and his interest in and encouragement of young artists. Mazur, whose best representational paintings have an eschatalogical edge, is esteemed for the same reasons and, because he is considerably younger, as a model of a Boston artist who has made it nationally.

Bloom, a Bostonian since 1920, is the most venerated and elusive of the group. His reputation is based on his art and on his single-mindedness in pursuing it. Bloom spurns the expressionist label often attached to his work, calling that "emotional and undisciplined approach," which he says interested him for two years only, "for the birds." (According to painter and former Bostonian Bernard Chaet, Pollock and de Kooning considered Bloom the first Abstract Expressionist.) He is interested primarily in a quality of spiritual resonance, like that found in Rembrandt, Blake, Turner and Indian painting. Bloom's latest works, shown last month at Terry Dintenfass in New York, are large-scale still lifes (the artist views them as abstractions) of ornate amphoras. These garish, exquisitely crafted vases seem the perfect vessels for Bloom's blend of fantasy and close observation, scintillating color and sure, free brushwork.

The Painters

On the first day of my reconnaissance mission, I was told that the Boston style is epitomized by the work of 38-year-old Roger Kizik. Soon afterwards, I discovered that there is no single dominating trend, and even if a case could be made for a single exemplary artist, it would certainly not be Kizik. Nonetheless, the remark was revealing of how far and in how many directions Boston art has diverged from the meticulously crafted realist oil paintings I was expecting.

After Hyman Bloom, Kizik seems to be Boston's best known, least seen artist. His mammoth paintings (10 by 20 feet is the norm) assembled from fake fur, feathers, plastic garlands, mylar strips, sequins, lingerie and much else, testify to Kizik's assertion that "anything will roll," when it comes to materials. Inspired by dreams, desires and personal experiences, these gigantic works are intensely private, cathartic statements scaled up to public dimensions. Their physicality and bravado—not to say vulgarity—have elicited comparisons to early Schnabel. But Kizik is less pedantic than Schnabel, less literary, more humorous. Formally, he seems more indebted to Pollock than to any of his peers. Despite affiliations with the Schlien and Stux galleries, Kizik has managed to sell a total of only three of his large works, an indication that they are still too big—in many respects—for Boston.

Another young artist coming to terms with autobiographical subject matter is Gerry Bergstein; his paintings are cocktails of illusionism, abstraction, Surrealism, late

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Guston, written words and phrases. They are crammed with small floating everyday images: TVs, refrigerators, food, art, houses, airplanes, and beds juxtaposed in antic, disturbing ways. Transubstantiations are commonplace: a submarine sandwich becomes an airplane and is also an animal biting into a human being. Layered meaning is literalized by surface complexity—passages of paint applied in actual and illusionistic relief. Trompe-l'oeil frames serve as formal containers and mock-narrative devices. The attempt to control chaos is shown to be joyous, perilous absurdity.

Traditional realism has by no means faded from view in Boston. Like the so-called Brahmins, it has simply lost its monopoly. George Nick, Paul Georges (who commutes to Brandeis from New York), Barney Rubenstein and, at intervals, Michael Mazur are some of the leading practitioners. The torchbearer among younger artists is Richard Sheehan, who was lionized in the local press last winter for adhering to his plein-air painting schedule regardless of the weather. Sheehan portrays unassuming portions of the built landscape—highway exits and embankments, bridge underpasses, industrial flatlands—that are anonymous to the point of being emblematic. Sheehan's sensitive rendering accords them a bleak beauty.

Watercolor is another healthy local tradition. Until leaving for New York, Todd McKie was among Boston's foremost younger painters in the medium. There is more than a hint of Chicago funk in McKie's work—and in that of other Boston watercolorists, too. In this regard, Catherine Bertulli, who also makes beguilingly flimsy foam-core constructions, stands out as something of a maverick. Her saturated colors and densely packed forms conjure up Matisse and Nolde. Like her work in other mediums, the watercolors are witty, yet come straight from the heart.

The one stylistic mode which might arguably qualify as a trend among young Boston painters is a brand of large-scale figuration that would look perfectly at home in any "hot" New York gallery (except Metro Pictures—Bostonians are not—yet—lifting imagery directly from the media). Generally speaking, figures of herculean dimension are set within an abstract framework. For Louis Risoli, this compositional strategy is ideally suited to his subjects—body builders. Painted in lavish relief, the figures, cropped at the neck, dominate their flat, patterned grounds as body builders do a stage.

By contrast, Cliffton Peacock's abstracted, heroic nudes appear dwarfed by the implications of vast space and monumental architecture that surround them. Aaron Fink paints frontal, iconic images in series. His metaphorical motifs—isolated smoking men, cigars, clouds, breaking waves, chairs, cherries, cups and saucers—recall Guston. Their monumental proportions and weight project a looming mysterious force. The forms are simplified, the brushwork and coloration scumbled and sensuous.

In some ways, Doug Anderson is Boston's answer to David Salle. For both artists, the logic to the accrual and relationship of images is unspecified. The implied narrative—often sexual—is tenuous. Anderson's imagery, harsh palette and highly reflective surfaces are inspired by porno magazines; his violent, oblique themes, by rock music and the horrors of a post-industrial, nuclear age.

Marc Mannheimer's brightly painted shaped canvases allude to man's bestial nature. Animals shown in human situations and interacting with humans as if members of the same species produce a grotesque effect. For Mannheimer, man is also the "other."

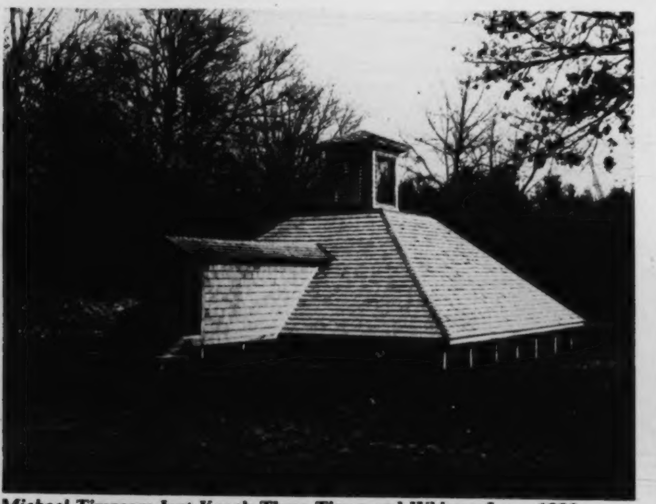
By barely perceptible steps, John McNamara, one of Boston's best-known abstract painters, is moving toward representation. Figurative elements are stealing into his covert landscapes. (Like Kizik's work, they tend to be outsize.) The brooding atmosphere of these paintings now has a referent, although their paint handling (McNamara uses a palette knife) remains essentially abstract. Occasional shrill tonal contrasts are the only incidents that interrupt—somewhat gratuitously—the paintings' otherwise contemplative expanses.

Natalie Alper's abstract paintings are both dynamic and lyrical. Evolved from a tight rhythmic calligraphy which recalls that of Hanne Darboven, Alper's diagonal strokes are now long and loose, and their accumulation over the white paper or canvas surface conveys the impression of plant forms on water. The paintings read as extended metaphors for gardens, growth and change, invoking the spirit of Monet.

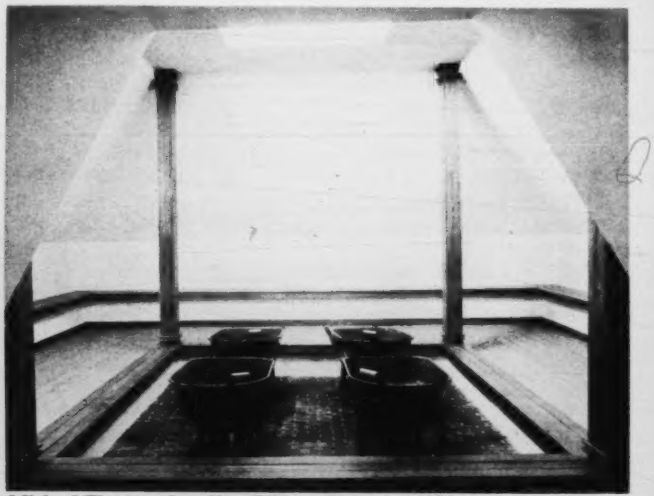
Some 30 abstract painters and sculptors have banded together (with the help of Ken Moffett) to share Greenbergian ideas about art. They meet periodically for professional critiques and hold sessions at which they spend a lot of time counseling each other where most effectively to crop their works. Among the painters, Frank Campion is the most accomplished and individual. As for the sculptors, many are barely out of the MFA School, where they appear to have concentrated hard on Gonzalez, Smith and Caro (which is precisely why they were invited to join the group.)

Sculpture, Installations, Public Art, etc.

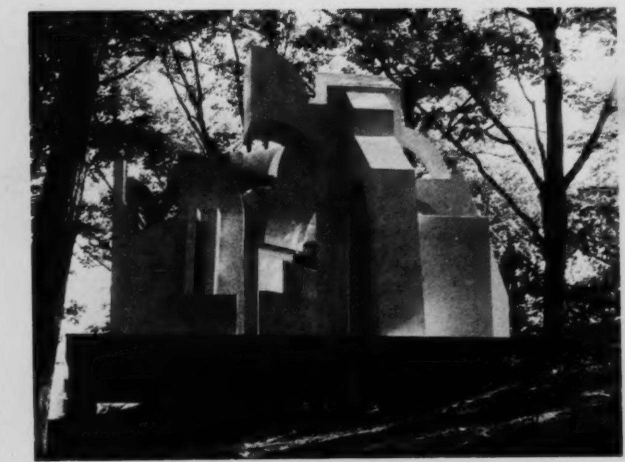
Unless I missed something (easily a possibility), Boston-area sculptors doing work of consequence can be counted on the fingers of one hand. A disproportionate number are involved in producing forms with overtones of archeology. Brenda Star models wax reliefs in the shape of Greek urns. Actually profile images, her objects are richly associative yet stubbornly confound all the historical interpretations they suggest. Mark Cooper is the only sculptor I encountered working fairly consistently



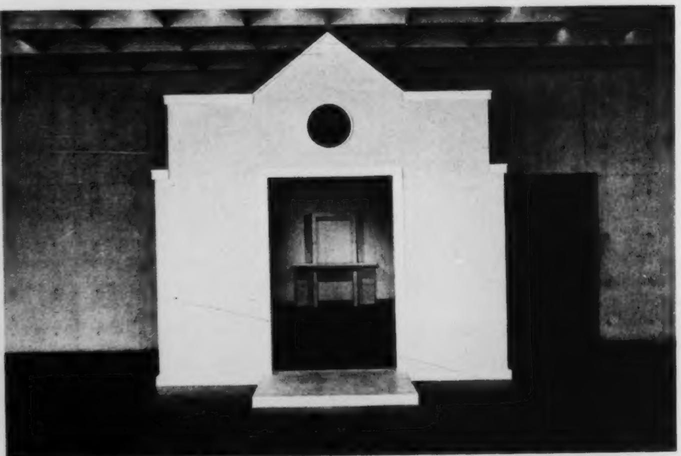
Michael Timpson: **Just Knock Three Times and Whisper Low,** *1982, exterior, 40 by 40 by 25 feet. DeCordova Museum.*



Michael Timpson: **Just Knock Three Times and Whisper Low,** *1982, interior installation. DeCordova Museum.*



Ed Rothfarb:* Istra, *1982, painted wood, 16 by 23 by 32 feet. Rose Art Museum.



Jeffrey Schiff:* Chapel/Exit, *1983, installation at Brown University, plaster, 13 by 13 by 33 feet.

on a large scale. His cast-cement pieces resemble excavated architectural fragments encrusted with bronze and ceramic shards. The rough surfaces bear contemporary hieroglyphs modeled in relief.

Discouraged by the narrow exposure she felt she was receiving, Mags Harries withdrew from the Boston gallery scene several years ago to devote her time to making public pieces. By focusing on vestiges of human presence, her work calls attention to its absence and to the passage of time. Her commemorative objects include such things as the remains of a meal, the impression of a hand, lost articles of clothing and, in her best known work (for Boston's Haymarket), refuse from a public marketplace. To fabricate the works, Harries simply casts found objects in plaster, which is then translated into bronze. Her latest commission, called *The Glove Cycle* (an homage to Max Klinger), consists of hundreds of single bronze gloves, in all shapes and sizes and configurations. They will be installed in a Cambridge subway station, on railings and the escalator median. A large heap of them will occupy an eerie corner.

The Glove Cycle is one of many works commissioned by the Massachusetts Bay Transportation Authority in conjunction with the construction or refurbishing of 15 public transit stations in Boston and Cambridge. Other artists participating in the project are Siah Armajani, Scott Burton, Sam Gilliam, Joyce Kozloff, Todd McKie, Ann Norton (whose piece was designed before she died last year), Christopher Sproat and Bostonians Carlos Dorian, Dmitri Hadzi, Gyorgy Kepes, Paul Matisse, Will Ryman, Jeffrey Schiff and James Tyler. About $1.5 million is allocated for the art.

Installation art (seen from time to time at Helen Schlien and Stux galleries) has few practitioners in Boston. Two of its three main exemplars, Jeffrey Schiff and Ed Rothfarb, have architectural backgrounds. In a series of recent pieces, Schiff has introduced scaled-down, plaster-block versions of columns, portals and other features of classical Roman and church architecture into modern (gallery) interiors—to simulate the historical compression the Romans achieved when they built on Etruscan sites. Rothfarb, more interested in architecture's narrative potential, has been making sculptures that relate closely to Alice Aycock's constructions from a few years back. A stronger theatricality has entered his new works, which resemble Constructivist stage sets that may, in the future, be embellished with figurative elements.

Michael Timpson's homages to laborers are laid out in grid formation, echoing the repetitive and accumulative nature of the tasks that workers perform. Miners, hospital, construction, and factory workers are the absent subjects of his rooms filled with orderly rows of pails and flashlights, beds, wheelbarrows and lunch tables. The wheelbarrow installation, a permanent outdoor commission for the DeCordova Museum, was also a kind of performance process piece. It took Timpson nearly a year to singlehandedly build the woodframe chapel-like structure that houses it.

The work of a number of Boston artists bespeaks a common concern for maintaining the integrity of life in a world that seems bent on its fragmentation or destruction. Alex Grey's painting series, *The Sacred Mirror*, in progress since 1979, is composed of life-size, minutely detailed diagrams of human physical, psychic and spiritual energy systems elaborated in Western science, Judaism, Buddhism, Hinduism and Sanskrit. (Grey is also a powerful performer; life, death and nuclear holocaust are the frequent focus of his performance pieces.) Allyson Grey (Alex's wife and performance collaborator) paints large abstract watercolors (the biggest so far is 24 feet long) composed of units containing 100 differently colored squares, each square representing a different color. Within each work, the scale and disposition of units and their component color squares vary widely, producing a look of random disorder. Yet anyone with patience will discover the works to be harmonic wholes.

Ralph Helmick's figurative sculptures are constructed from countless of sections of cut wood strips stacked up and laminated. The horizontal striations evidence the way in which the sculpture is built up, each constituting a piece of information essential to the whole. That Helmick's works look like the results of repeatable mechanical operations is no accident.

Karen Moss intrudes images of electronic circuitry, robots and other signs of technological prowess into her large watercolors of natural, often aquatic, environments. The messages behind such pointed juxtapositions of wildlife and artificial intelligence can hardly be mistaken.

In a city whose streets were laid out by cows, things change slowly, and people either learn to be patient or move on. The frenzy of New York is missing here, as are the external pressures to make art. As a result, the work seems in general more reflective, less urgent and finally, perhaps, less compelling. Boston doesn't offer New York's thrilling highs and abysmal lows—for one thing, the market won't support them. But no one expects—or particularly wants—Boston to beNew York. Not yet. ☐

1. Cleveland Amory, *The Proper Bostonians*, New York, E.P. Dutton, 1947, p. 18.
2. Ibid., p. 249.
3. Walter Muir Whitehill, *Museum of Fine Arts Boston: A Centennial History*, Cambridge, Mass., The Belknap Press of Harvard Univ. Press, 1970, Vol. II, p. 507.
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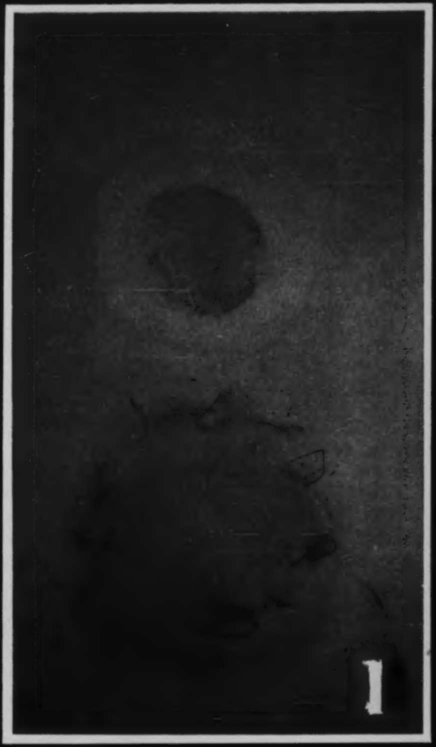

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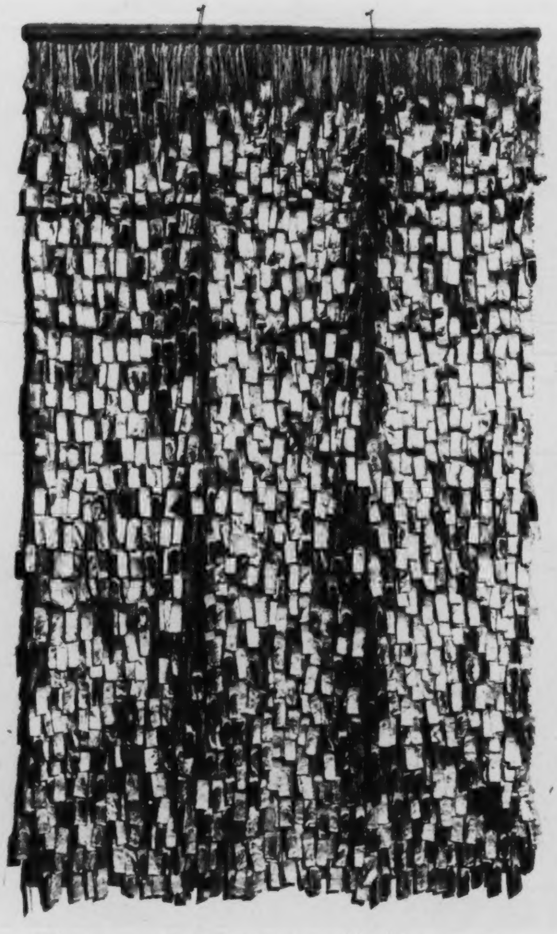

Alquimia, 1982. Linen, gesso, gold leaf, 60 x 36 in.

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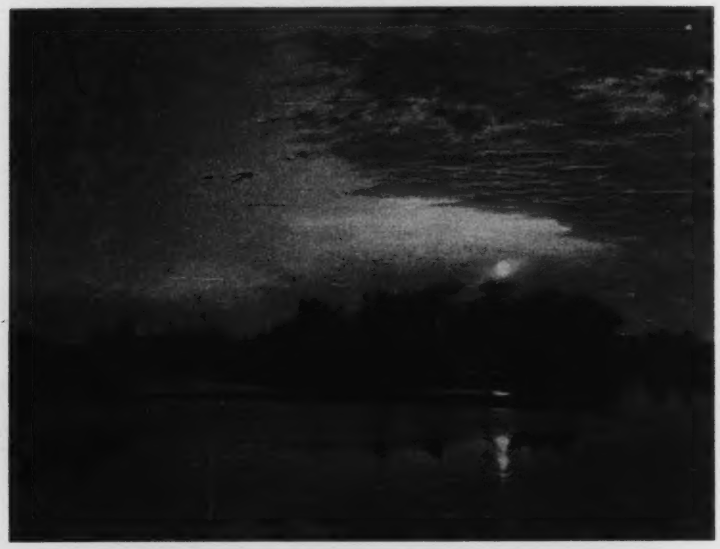

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Black Book, 1982, Belgian Marble, 16½x13x12 in.

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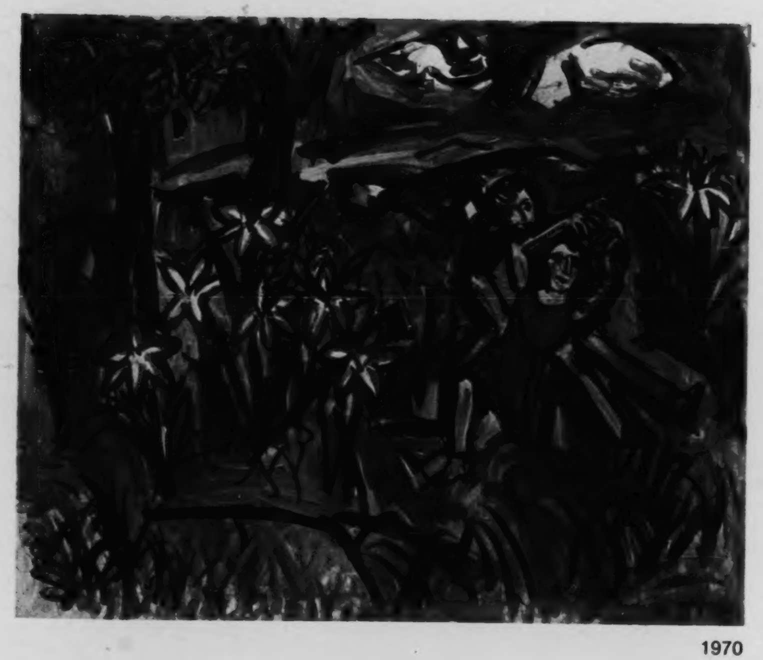

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WHITNEY MUSEUM OF AMERICAN ART at Philip Morris **MAY 18** through June 22, the Forum exhibition of 1916, BENN'S first major group show

Report from Paris
Hobson's Choice

BY YVE-ALAIN BOIS

On the cover of Jeanne Laurent's *Arts et pouvoirs* (Art and Power)—an extraordinary book, published last summer, that traces the vicissitudes of French cultural politics since the Revolution—there is a reproduction of Georges Braque's 1914 *Man with a Guitar*, one of two and only two "classic" Cubist Braques bought by the Musée National d'Art Moderne in Paris. The selection of this illustration—the only one in the entire book—was ironic, as the caption on the inside front cover indicates: "Painting sold for 2,400 francs in 1921 by the State, which bought it back for 9 million in 1981."[1] This is, in fact, only one of 124 Braque canvases (not to mention almost all of his collages) that were dumped on the market, along with over 1,500 other Cubist and Fauve works, in the infamous Kahnweiler sales that the French government organized in the early '20s. Laurent reveals that these auctions of German property sequestered—that is, confiscated—during World War I were not, as is commonly supposed, an error due to ignorance; they were, rather, part of a deliberate plot, under direct pressure from the Académie des Beaux-Arts, to discredit modern art—on the one hand, by oversaturating the market with it; on the other, by demonstrating that this was the kind of art that had appealed to the "enemy."

The government took its own good time in repairing the damage, if last summer's exhibition at the Pompidou Center in Paris of every Braque work in French public collections is any indication. The Musée National d'Art Moderne waited until 1965 to purchase a Braque from the heroic Cubist years (the 1913–14 collage *Violin and Pipe*). Were it not for numerous gifts from private collectors (and the two exceptional works mentioned above), visitors to the museum would see only Braque's late (i.e., postwar) Cubist works, his interiors and still lifes dating from 1937 through '50, and a truly hideous piece of jewelry executed after one of his drawings—not much to boast about.

Laurent reveals the founding of the Musée National d'Art Moderne to have been an epic task and salutes the pioneering efforts of Jean Cassou, its first curator, and Georges Salles, then director of the French Musées Nationaux. It is thanks to these two that the museum has a number of works by Matisse, Bonnard, Picasso, Gris, Miró and, yes, even Braque. But Cassou and Salles were simply making up for lost time, buying works from various periods by the established masters of modern art, so that the museum would not be a laughingstock in the eyes of the rest of the world.

> ***An exhibition of contemporary work purchased by the Musée National d'Art Moderne was one result of the museum's new freedom to determine its own acquisitions policy.***

Unfortunately, Laurent does not say very much about the de Gaulle government's distressing policy on the purchase of contemporary art works (that is, works produced during its tenure). After Salles's death, the Museum's lack of independence in matters of acquisition had dire consequences. As the museum's current director, Dominique Bozo, writes, "As soon as the museum expressed interest in young artists whose reputations were not established, there would be a veto. And then word would come down that we were henceforth to devote ourselves entirely to 'dead artists.' With one supplementary contradiction: works by living artists would be accepted as gifts!"[2] Hence, the extreme unevenness of the museum's collections, the numerous gaps that today it is trying to fill.

Things changed in 1976, when the museum was granted autonomy in acquisition matters. The effects of this fundamental change were the subject of a recent exhibition at the Centre Georges Pompidou, "*Choix pour aujourd'hui*" (Selections for Today), a sampling of contemporary works acquired in the last four years. (Historical works, whether purchases or gifts, by Matisse, Dubuffet, Léger and others, have already been integrated into the museum's permanent collection.) Now free to determine its own acquisitions policy, the museum must improve its collections on three "fronts" at once, Bozo explains in the catalogue preface: it must augment its patrimony of historical works, skim the cream of current French production, and open itself at long last to contemporary production in other countries (which for years has received only token representation in the collection). Of these three projects, the exhibition set out to demonstrate that the last has been the most successful. Of the 41 exhibited works, only 15 are by French artists—a fact which opponents of the decision to allow the museum to determine its own acquisitions policy (who are quite numerous in France) have been quick to criticize. Should we not, rather, congratulate ourselves that our infamous and very real French chauvinism has finally been overcome?

"*Choix pour aujourd'hui*" was thus a showcase for recent acquisitions of contemporary art, and it seemed that this particular selection of work presented a faithful picture of the overall enrichment of the contemporary collection over the last four years. (But why *four* years, when the museum's purchasing freedom has been in effect for six?) Here is what the exhibition's curator, Bernard Blistène (of the Beaubourg curatorial staff) had to say in the catalogue: "Building a collection requires more than a partial commitment: confronted with the complexity of contemporary artistic production, its changes of heart (*rêpentirs*), the Musée National d'Art Moderne has tried to commit itself to the danger of making a choice rather than the insolence of recuperation."[3] What Blistène means by "partial commitment" is unclear (unless he means "partial" in the sense of taking sides, exclusivity, etc.). "Changes of heart" is even more vague, as is "insolence of recuperation." (*Rêcuperation* comes from the revolutionary vocabulary of May '68, but it also describes the activity of rag-pickers, secondhand dealers and other garbage collectors.) In any case, Blistène's alembicated statement seems to suggest that genuine esthetic criteria presided over the selection of these additions to the collection, and this, I think, is a serious distortion of the truth.

What exactly was in the exhibition? A little bit of everything—as in practically every public collection of contemporary art in both Europe and the United States. A substantial percentage of the museum's acquisitions are by internationally recognized "blue chip" artists—veterans of Pop, Minimal, Process and Earth Art, and Arte Povera (Oldenburg, LeWitt, Andre, Ryman, Long, Merz, Fulton, Flanagan, Kounellis). The abstract school of Paris—whose reputation the museum has set out to rehabilitate, judging by its recent retrospectives of Viallat, Pagès, Buraglio and Gauthier—was well represented, with works by Simon Hantaï, Tony Grand, François Rouan, Martin Barré, Bernard Pagès and Claude Viallat. The "academics" were here, too (with Valerio Adami, Pierre Klossowski and Gérard Titus-Carmel, whose works have found favor in Parisian literary circles), as were neo-dadaists of the '60s (Ben Vautier, Jean-Pierre Raynaud) and kineticists (Takis, François

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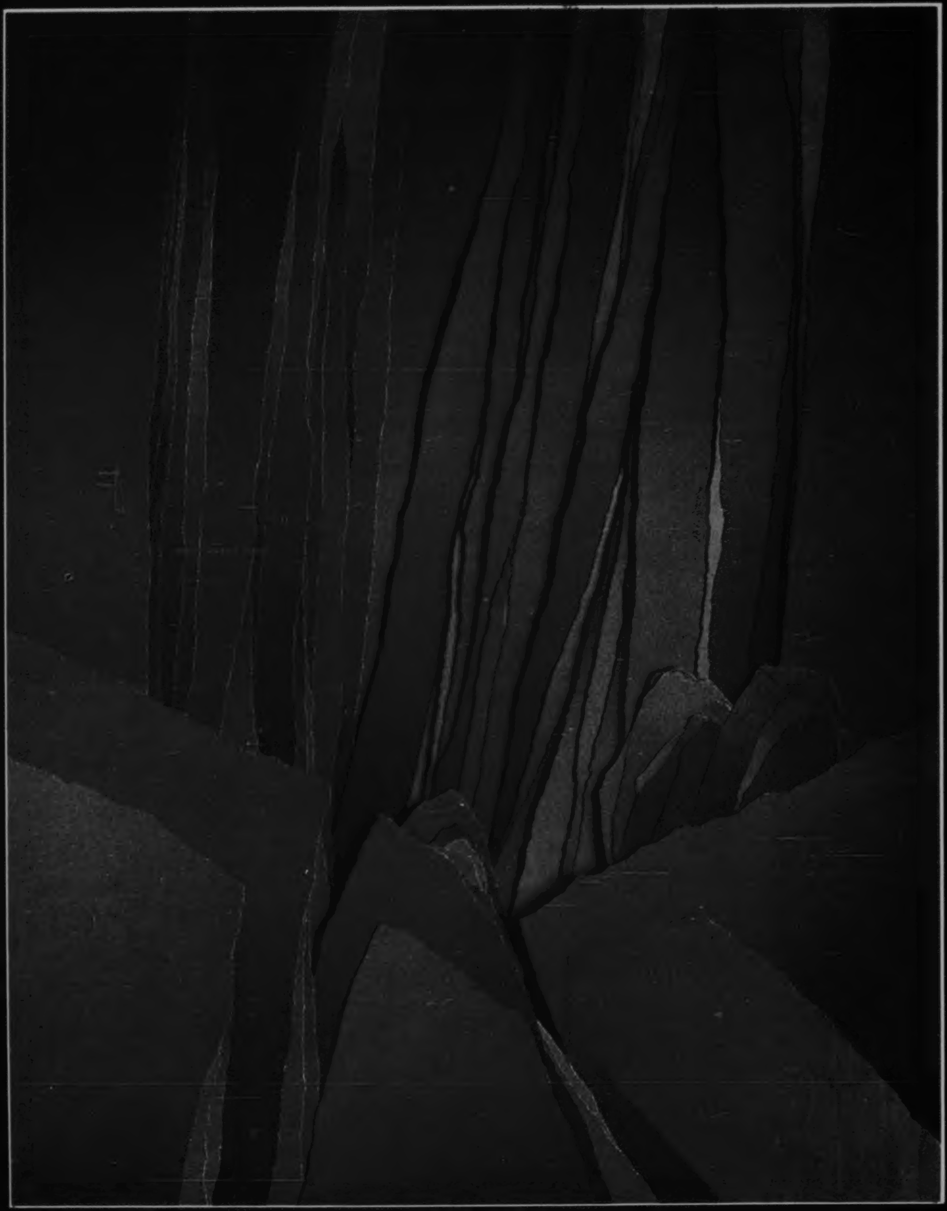
BRIAN BLOUNT



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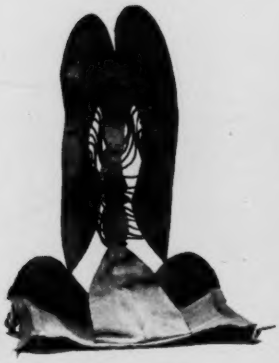
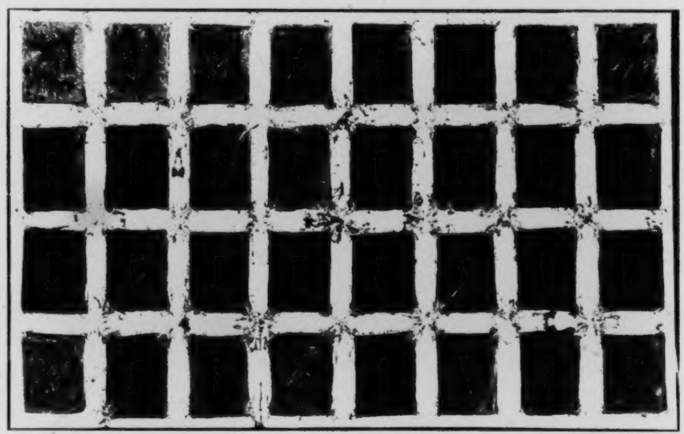
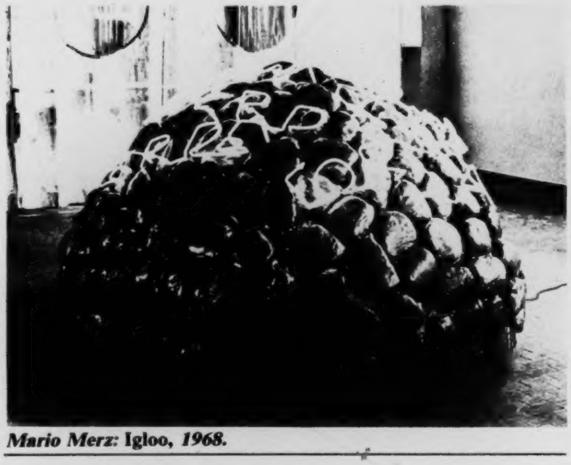


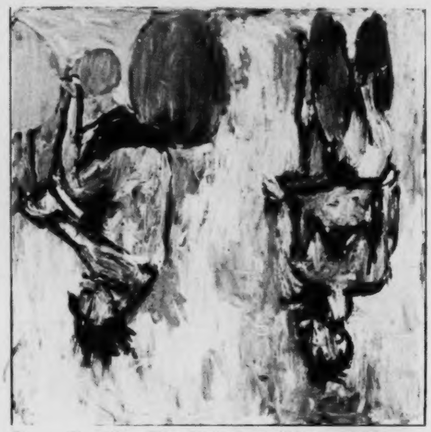
Oldenburg:* Soft Version of Picasso, *1968.



Simon Hantaï:* Tabule, *1980.



Mario Merz:* Igloo, *1968.



Georg Baselitz: The Girls from Olmo, *1981.*

Morellet).

From this list of names, you might get the impression that the museum has resolutely turned its back on the gigantic marketing operation that surrounds "Neo-Expressionism," the "trans-avant-garde" or "bad painting." Not in the least: although we were mercifully spared Schnabel, Immendorff and Chia, "*Choix pur aujourd'hui*" did include works by Sigmar Polke, Michael Buthe, A.R. Penck and Georg Baselitz, not to mention the current French incarnation of this international phenomenon, Gérard Garouste. The inclusion of young sculptors like Tony Cragg, Jean-Luc Vilmouth, Peter Briggs and James Biederman displays a degree of originality (here they were seen in conjunction with more established artists like Ulrich Ruckreim, Giuseppe Penone and Giulio Paolini). There were also a number of "outsiders"—some young, some not so young—like Alan Charlton, Joel Fischer, Christian Boltanski, Barbara and Michael Leisgen, Markus Raetz, Gerhard Richter and Yves Reynier.

The question is not whether this selection is good or bad, but whether or not it was inevitable. I think it was. Today, market pressure is such that every museum of contemporary art in the Western world has the same collection, allowing for certain regional variations. Visit the museums in Germany, where there are so many (because the German cultural budget, unlike the French, is completely decentralized), and what do you find? In each and every one of them, the same Andre "rug," the same Penck graffiti, the same Long stone circle, the same Merz igloo. The pressure affects artists as well: if a museum of contemporary art somewhere in the world doesn't have its Andre rug or its Merz igloo, then the artist will have to produce one. (I suppose that Merz's current imitations of prehistorical paintings will have to wait until they are sufficiently "representative" of his production before they will find their way into museums in Grenoble or Leverkusen; in this regard, it is noteworthy that the Beaubourg didn't buy an Andre rug, but some logs.)

Curators everywhere appear to be intimidated by their museums' failures to buy crucial works of the earlier modern period, which condemn them today to spending fortunes to fill gaps in their collections. They play along, therefore, for who can afford to laugh at the market's unspoken motto, "Buy the van Goghs of tomorrow today"? I do not believe that this situation is going to change; nor do I blame any one person in particular. The collections of our contemporary art museums, in the era which marks the apogee of what Adorno called the culture industry, haven't the least chance of having a distinct character. I simply wish we would stop pretending that they could. ☐

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1. Jeanne Laurent, *Arts et pouvoirs*, Université de Saint Etienne, collection "Travaux," 1982. The exact figure for the Braque was 2,820 francs. The Kahnweiler sales grossed only 909,000 francs—according to Laurent, less than the price the Louvre paid for a *single* Delacroix in 1921.
2. Preface to the exhibition catalogue *Choix pour aujourd'hui*, p. 4. Bozo reminds us that the Fonds National d'Art Contemporain, a longstanding government commission not affiliated in any way with the museum, does buy a large number of contemporary art works. Usually selected by a committee that seems totally out of touch with the art world, most of these works have never been exhibited publicly, although the museum can borrow those which stand out on its sea of mediocrity (a simple effect of the law of statistics).
3. Bernard Blistène, catalogue introduction, p. 6.

Author: *Yve-Alain Bois will teach art history at Johns Hopkins in the fall.*

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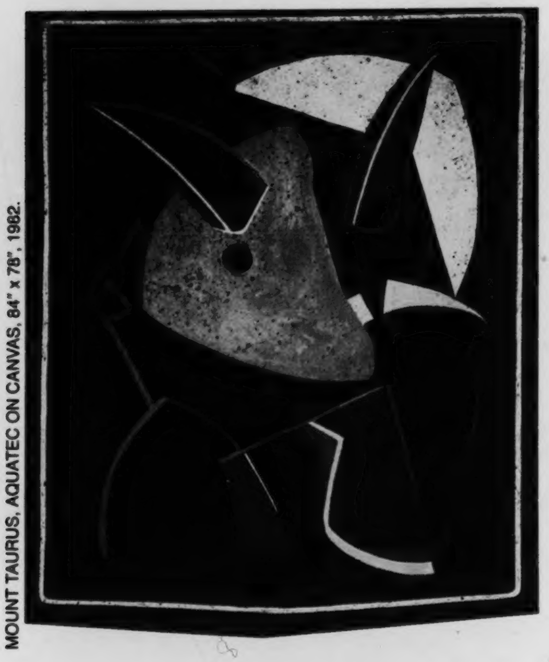

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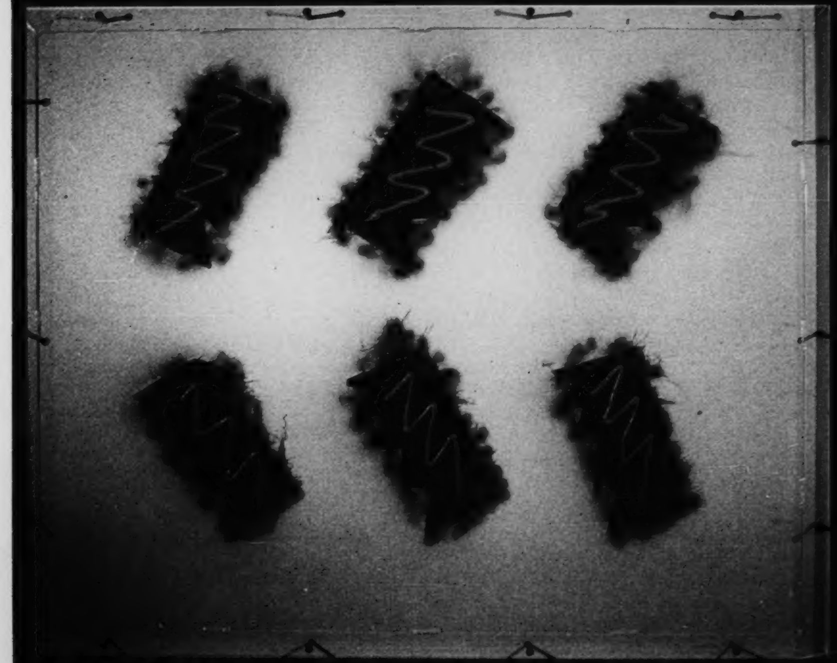

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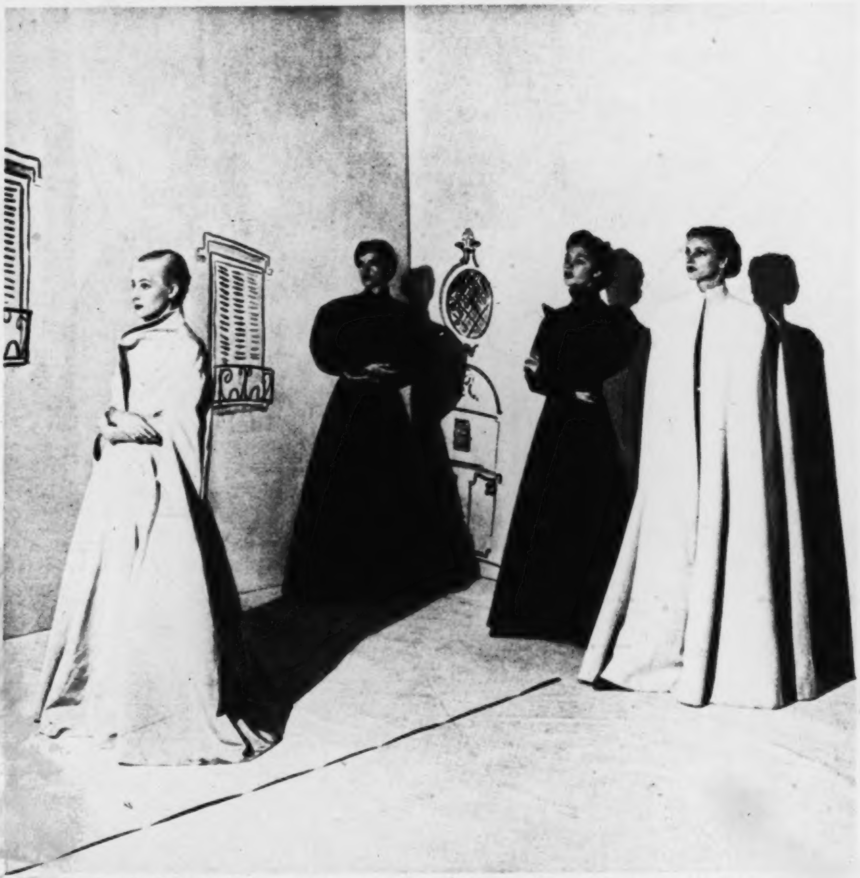
Fashion Shapes by James

BY LAWRENCE CAMPBELL

Dressmaker to the famous and the wealthy, Charles James began designing sculpturelike clothes in the late '20s. A show of his expensive, extravagantly contoured gowns was recently mounted by the Brooklyn Museum.



Labeled "Poetic Mantles," these gowns were part of Charles James's first presentation to the trade in Paris, 1937. Backdrop by Christian Bérard; photo by Cecil Beaton for Vogue.

Although he did not work in clay, stone, wood, metal or with found objects, Charles James, the England-born *enfant terrible* of the international world of high fashion, was in a sense as much a sculptor as he was a couturier. The changes and adjustments he made to his garments, the exact measurements and mathematical calculations of his designs, were like those of a sculptor or even an engineer. And the famous women he dressed, usually the trendsetters of their time, viewed him with awe, admiration and affection—but sometimes also with fury, when he failed to meet a deadline, or indulged in one of his famous eccentricities.

James's prices were high, perhaps the highest in the business during the 1950s, yet he operated consistently at a loss. He really wasn't in the business for money. He reputedly spent three years and $20,000 just to perfect a straight sleeve. But the result was worth the time and money: the new sleeve, now one inch longer, permitted the wearer to move without dislocating the waistline, bunching the collar or splitting a gusset.

James thought that human figures were funny, and that there ought to be a thin wall of air between the body and the material of the garment: this was his key to endowing the wearer with a shape that was not her own. One of his early clients in England, Mary St. John Hutchinson, once said that James "was sometimes so entranced by the shape that when the dress arrived finished it was impossible to get into it. It existed on its own." In this way, the end product of a James design could be likened to a suit of armor in the Metropolitan Museum (which he often visited). And yet James insisted that in his designs "all seams have meaning—they emphasize something about the body."[1]

Elizabeth Ann Coleman, curator of costumes and textiles at the Brooklyn Museum, worked on "The Genius of Charles James" exhibition since James's death in 1978. She writes in the fascinating and informative catalogue published by the museum: "James worked like an engineer, planning and outlining in precise dimensions, often over wired, padded and structured forms he built himself, the shape his silhouette was to take, always relating the extremes of fantasy to functional design."

James worked with fabrics of all different colors and textures. These fabrics made asymmetrical and sometimes spiraling folds, falling into geometrical planes which caught the light and often had the stony, carved look of Gothic draperies. His sensitivity to and understanding of color was superior to most painters'. But most important of all was the overall contour of a James garment, which had to shift and yet retain its esthetic meaning as the figure turned. Each of his designs had a form or gestalt: James was fond of astonishing, ballooning shapes; he liked witty juxtapositions too, and used playful accessories—for example, a fan made out of feathers dyed an olive color and shaped like a bird in flight, designed originally for Mrs. Millicent Rogers in 1948.

But a dress, like most sculptures, determines its own space. When the wearer moves, this space moves along with it. Dresses are best understood sculpturally when the wearer is in motion. This was naturally not possible in an exhibition using static mannequins through which the viewer moved as in a dream.

James was entirely self-taught and had no art training at all. Planning a series of seminars called "The Calculus of Fashion," to be given at Cooper Union and at the

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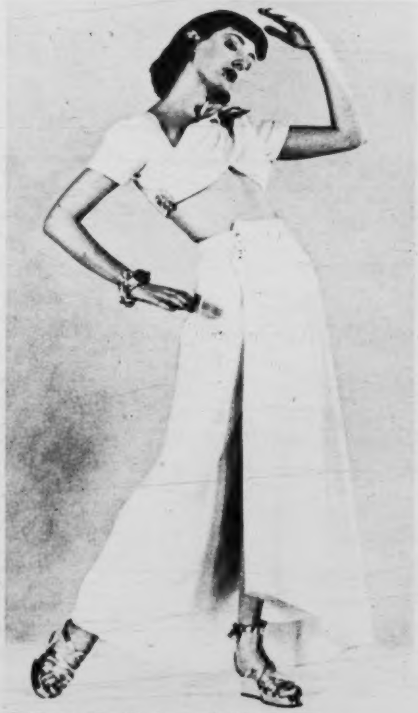
Charles James, photographed in 1929 by Cecil Beaton.

James's sketch for a quilted jacket; Dali referred to a 1937 version of the jacket as "the first soft sculpture."

Rhode Island School of Design (they never actually occurred), he said: "Original styling is the work of a few rare artists. Artists don't need schooling. They are the only ones who are hungry to know. But since most of what today is known as design is really adaptation, we are dealing mainly with artisans who make what another has originated. Without these artisans fashion couldn't operate as a mass production industry, and it is important to have thinking minds among them." Therefore, "The Calculus of Fashion" would not teach design, but only technique; it would, of course, also deal with the scientific aspects of design. The artisans would be trained to translate the ideas of artists—such as James—into mass-produced clothing.

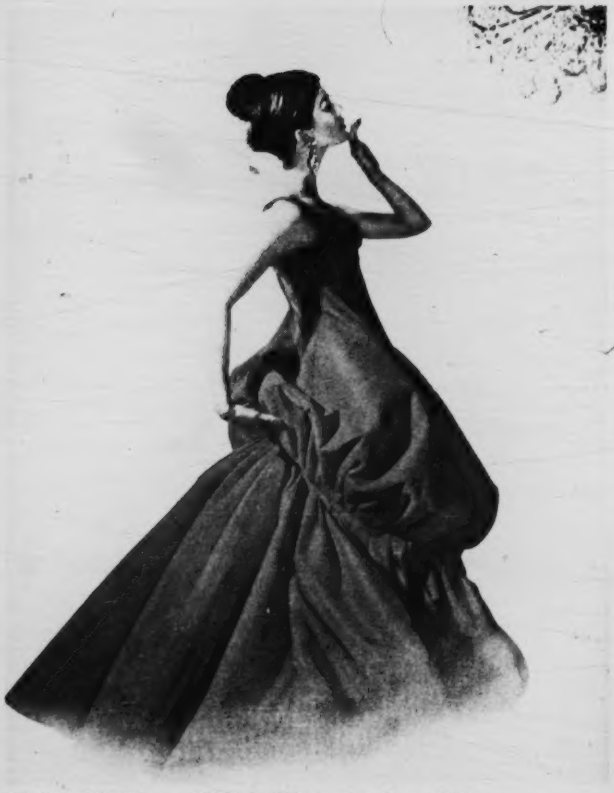
Among James's *bêtes noires* were the dress-design schools, which he accused of training their students only in the art of stealing the designs of others. He also thought that art training was irrelevant for most artists (although he admitted an affection for the Art Students League where students are in control of the pace and quality of their training). Only for non-artists, James thought, is art training of any real value, for it could provide "a solid basis for live minds to enter almost any field where quick calculations [rather] than commercial profits [are] concerned." To James, such training would especially benefit the men who controlled the garment business, for it would equip them to better appreciate artists like himself.



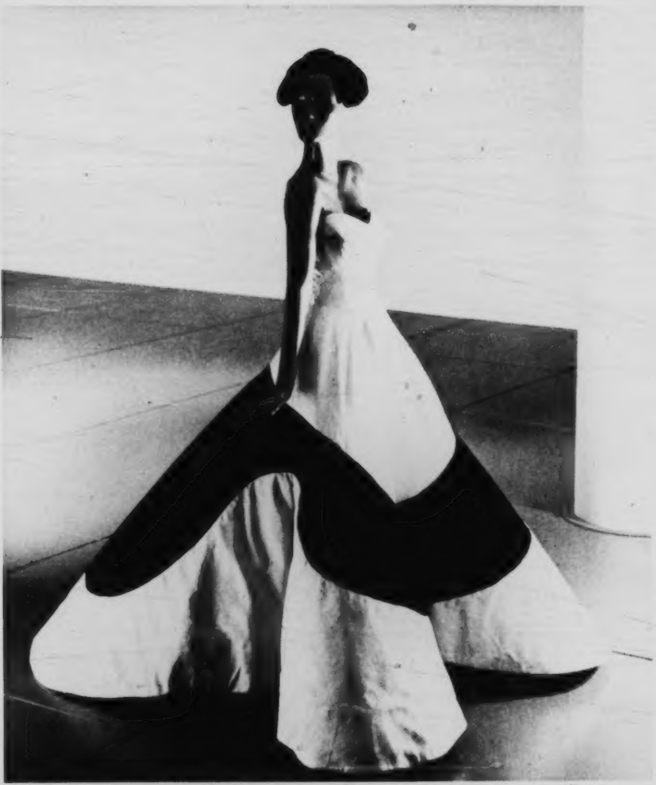
Dinner suit with figure-8 skirt, 1939, designed initially for Diana Vreeland and the fashion Group Show. Photo Munkacsi, **Harper's Bazaar.**

In the end, James's work existed largely outside fashion—except as fashion was generated by his own designs. The only designs that he seems to have lingered over, at least as far as one can tell from this exhibition, were those of rather remote periods—such as the Victorian and the late Edwardian (the latter of which he could remember from his childhood). This relative disregard for fashion might be explained in part by the fact that James approached design structurally. He believed that couture work could be achieved with a master pattern (which he compared to the chassis in the automobile industry) or a basic module from which many adaptations and variations could be derived. He explained—always the teacher—that "an endless diversity of designs is possible from the combination and permutation of its parts; design is built from listed parts that have been successful in other garments . . . . A knowledge of how to combine master patterns is essential in the translation of a sketch to a finished garment."

Charles James's output spanned more than half a century. He dressed such luminaries as Proust's Maria, Duchess of Gramont, and Diaghilev's prima ballerina Karsavina. He knew those magnificent ladies Mrs. Potter Palmer of Chicago and Mrs.

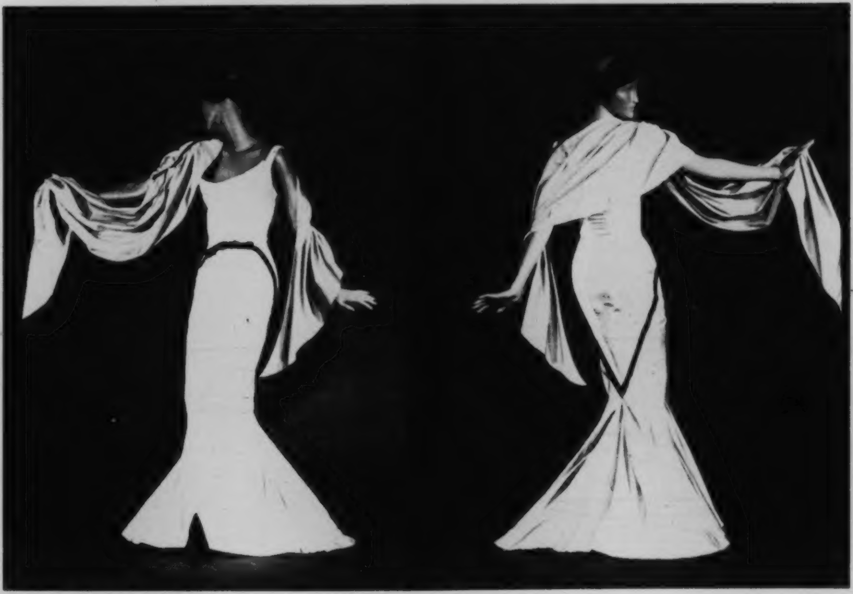


"Balloon" ball gown, 1955. A 1956 version in royal-blue silk velvet was made for Mrs. William Randolph Hearst, Jr.



Worn by Mrs. Hearst to the Eisenhower Inaugural Ball in 1953, this design was considered by James to be his best evening dress.

Jack Gardner of Boston. Indeed, he dressed many of the famous names of the America of his time. But the best of his client relationships was with Millicent Rogers, whose understanding of James as an artist culminated in 1949 in her large donation to the Brooklyn Museum of original James garments, copies, half-muslin models and paper patterns. Thus, at the age of 37 James could see his work—as art—where it properly belonged—in an art museum. As his great competitor Balenciaga said: "Charles James is not only the greatest American couturier, but the world's best and only dressmaker who has raised it from an applied art form to a pure art form." ☐



James's hourglass-shaped "Diamond" dress, 1955.

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1. Quotations from Charles James come from a collection of newspaper clippings, correspondence and photographs now in the possession of the author.

"The Genius of Charles James" was seen at the Brooklyn Museum Oct. 16, 1982–Feb. 13, '83; it is now at the Chicago Art Institute until Sept. 18. A book of the same title, with essays by Elizabeth Ann Coleman and others, was issued in conjunction with the show (Holt, Rinehart and Winston/Brooklyn Museum, 1982; 172 pp.; $25/ $15.95).

Author: ***Lawrence Campbell is a writer, painter and professor of art at Brooklyn College. He worked with Charles James as a chronicler of a special design project in the '60s.***

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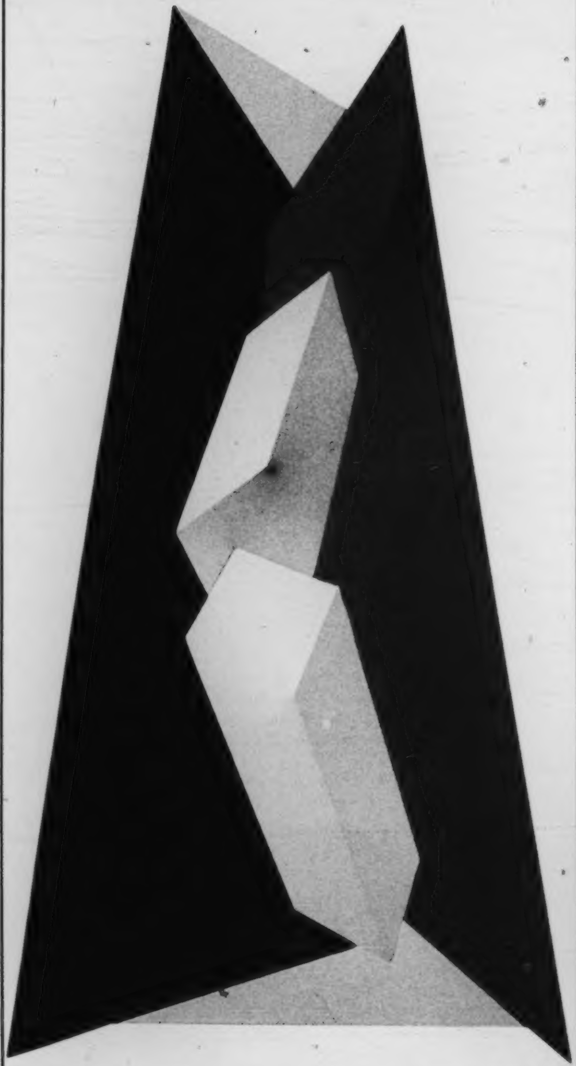

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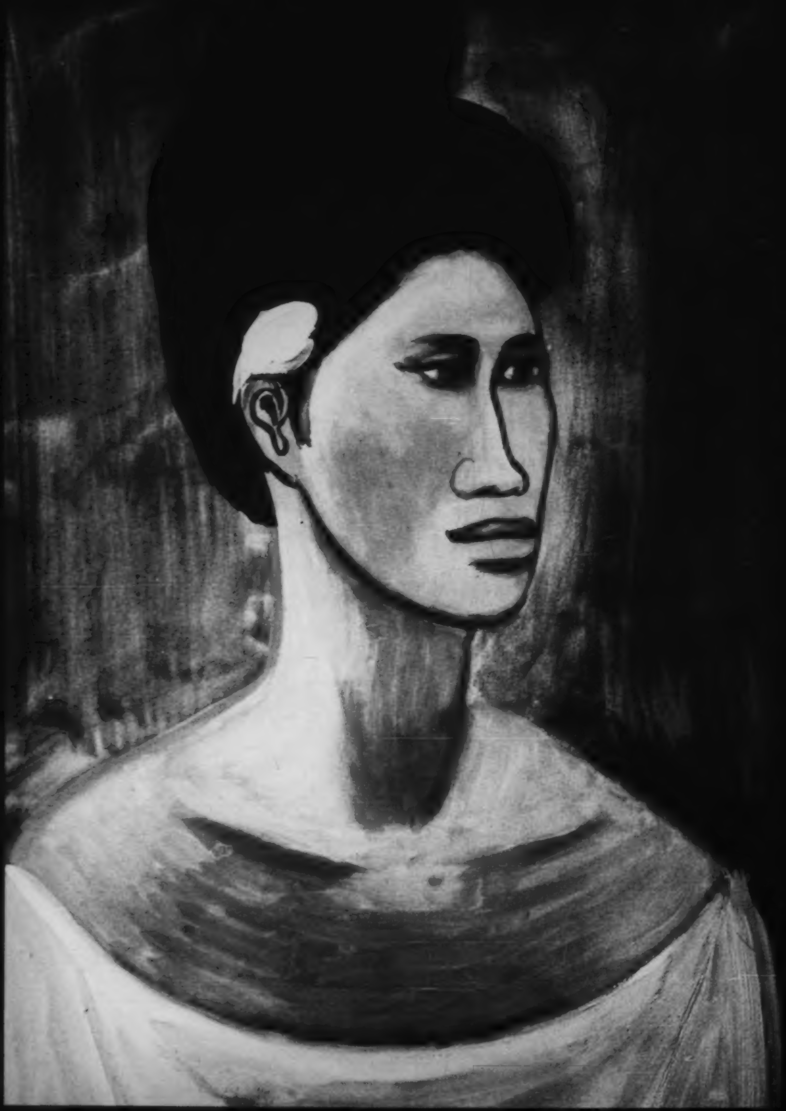

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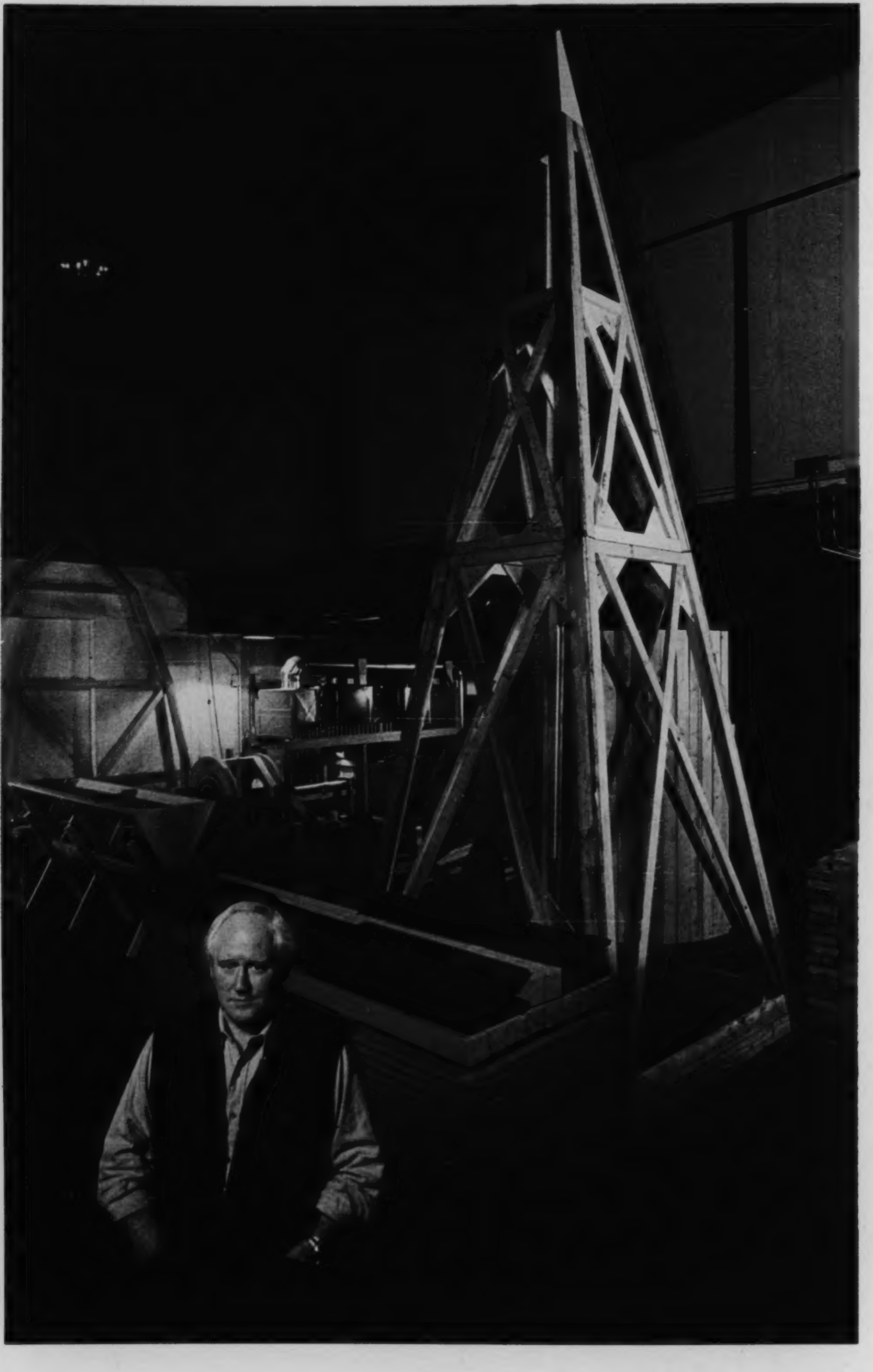

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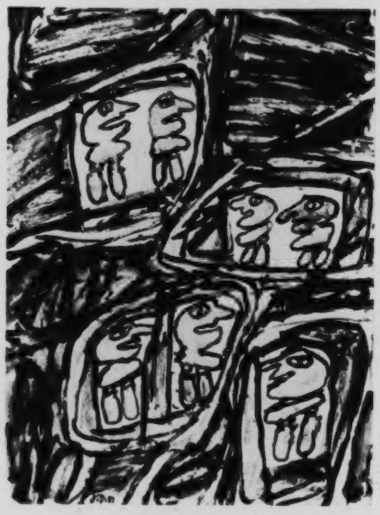

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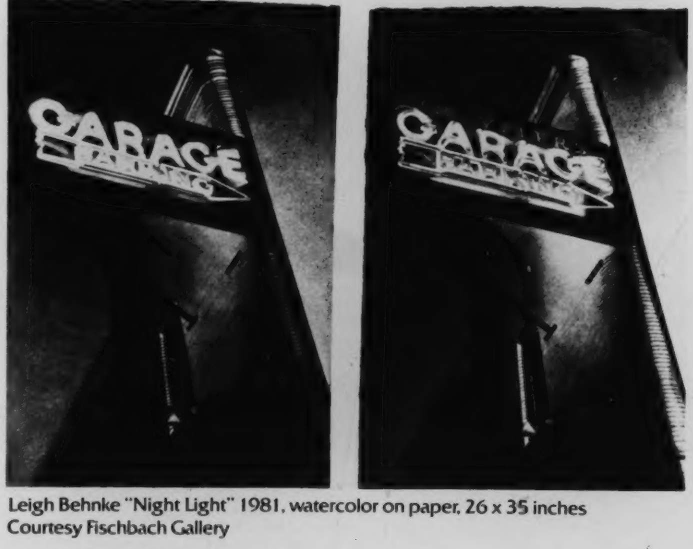

Leigh Behnke "Night Light" 1981, watercolor on paper, 26 x 35 inches
Courtesy Fischbach Gallery

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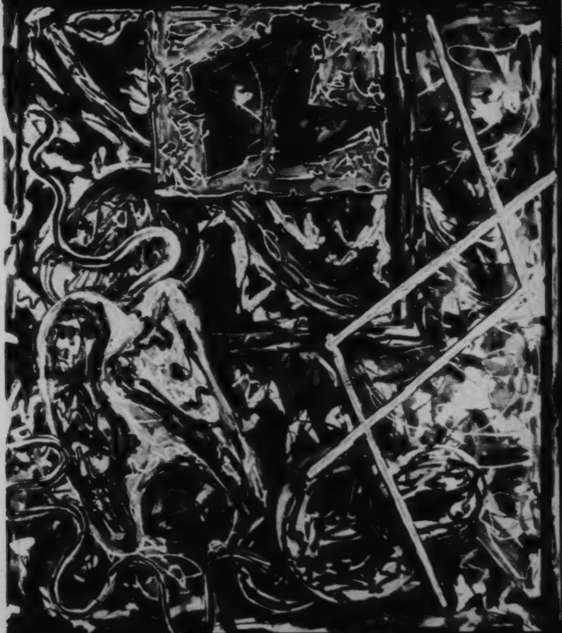

SHARDS I, 1982
mixed media aluminum
136½ X 118"

SHAINDY FENTON
PROUDLY ANNOUNCES
HER PARTNERSHIP WITH
IRENA HOCHMAN

CALDER
DINE
FRANKENTHALER
HOCKNEY
JOHNS
KELLY
LICHTENSTEIN
MOTHERWELL
NOGUCHI
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WARHOL

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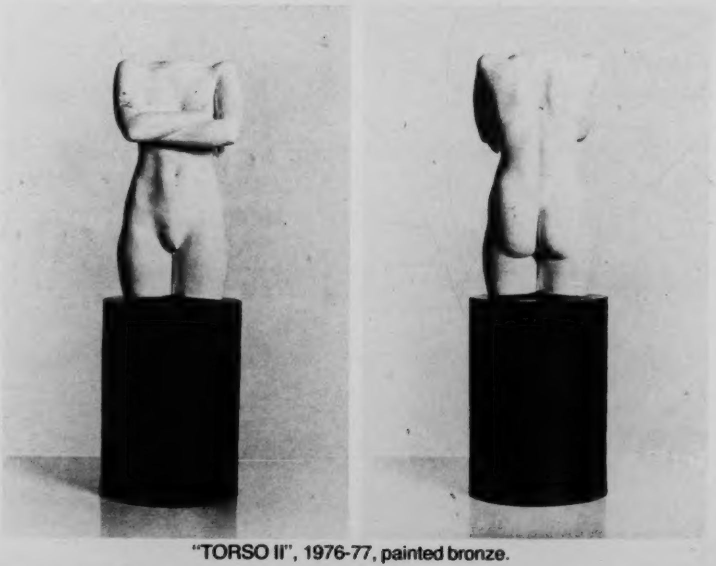
SANDRO CHIA

STEDELIJK MUSEUM, AMSTERDAM
8 April–29 May 1983

SPERONE WESTWATER
142 Greene Street New York 212/431.3685

ROBERT GRAHAM



"TORSO II", 1976-77, painted bronze.

DOROTHY ROSENTHAL GALLERY

233 EAST ONTARIO STREET CHICAGO 60611

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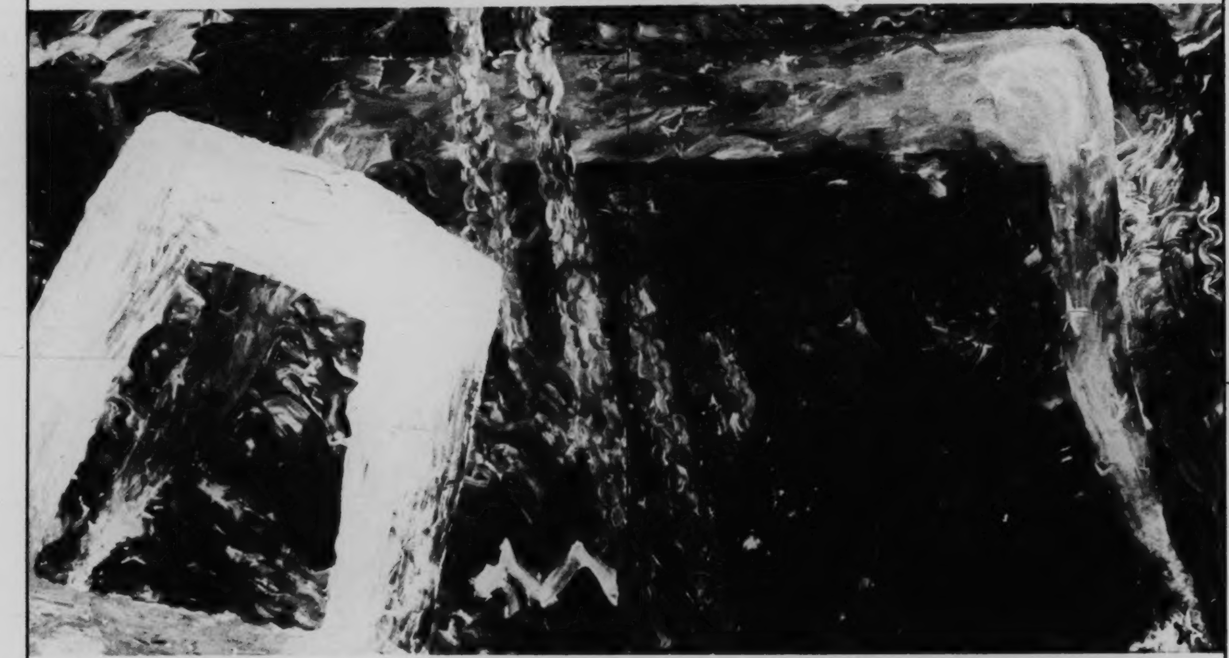
CAROL HAERER / RECENT PAINTINGS / MAY
"EGYPTIAN IMPRINTS"



OSCARSSON HOOD GALLERY 41 W 57, NYC 10019 (212) 750-8640

TULIP TIME

Curated by Janice C. Oresman

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Steven Barbash
Genevieve Baucheron
Nancy Becker
Jack Beal
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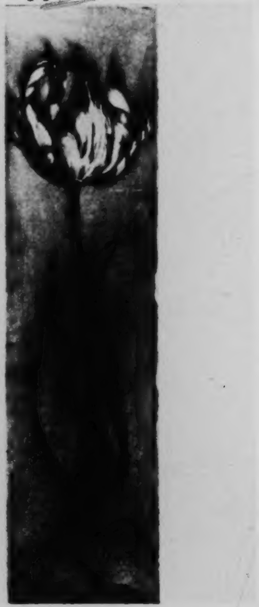
Warren Brandt
Susan Bush
Janet Fish
William Flynn
Mary Frank
Sondra Freckelton
William Garbe
Joseph Goldyne
Dean Hartung
Walter Hatke
David Hockney
Roger Howrigan
John Stuart Ingle
David Kelley
Robert Kulicke
Ellen Lanyon
Tomar Levine



Joseph Goldyne. "Tulip," drypoint and monotype on Rives.

Turi MacCombie
Louisa Matthiasdottir
Michael Mazur
Antonia Munroe
Enid Munroe
Olivia Munroe
Anne Neely
Don Nice
Elizabeth Osborne
Miklos Pogany
Curtis Ripley
Ben Schonzeit
Harriet Shorr
Pat Steir
Robert Straight
Sally Mara Sturman
Billy Sullivan
Jim Sullivan
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Kazuhide Yamazaki
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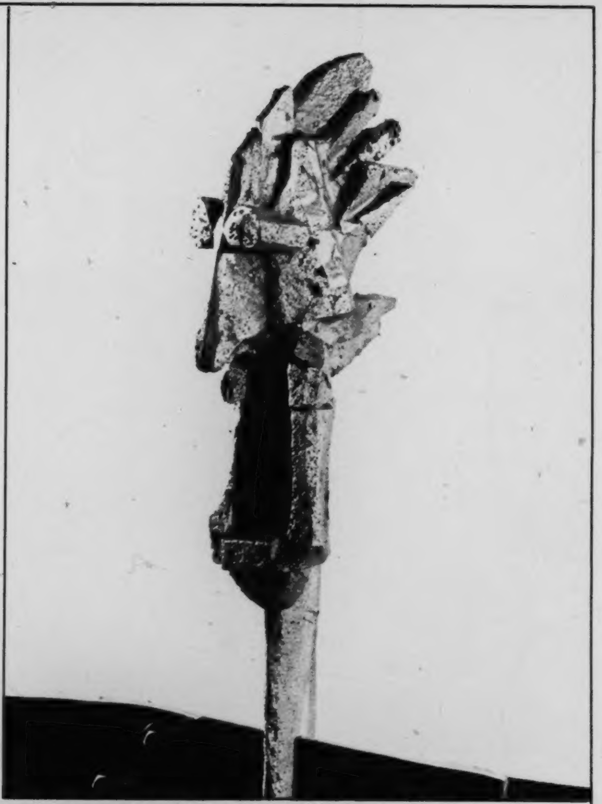
WILLIAM KING

"ECSTASY"
RECENT SCULPTURE
APRIL 30–MAY 27, 1983

TERRY DINTENFASS 50 W 57 STREET
NEW YORK CITY 581-2268



Detail: SOLO 1983 CAST AND SHEET ALUMINUM 11' H

Photo: Bill Jacobson

Graham Nickson

RECENT PAINTINGS

23 April-18 May

HIRSCHL & ADLER Modern

851 Madison Avenue New York, New York 10021 212 744-6700

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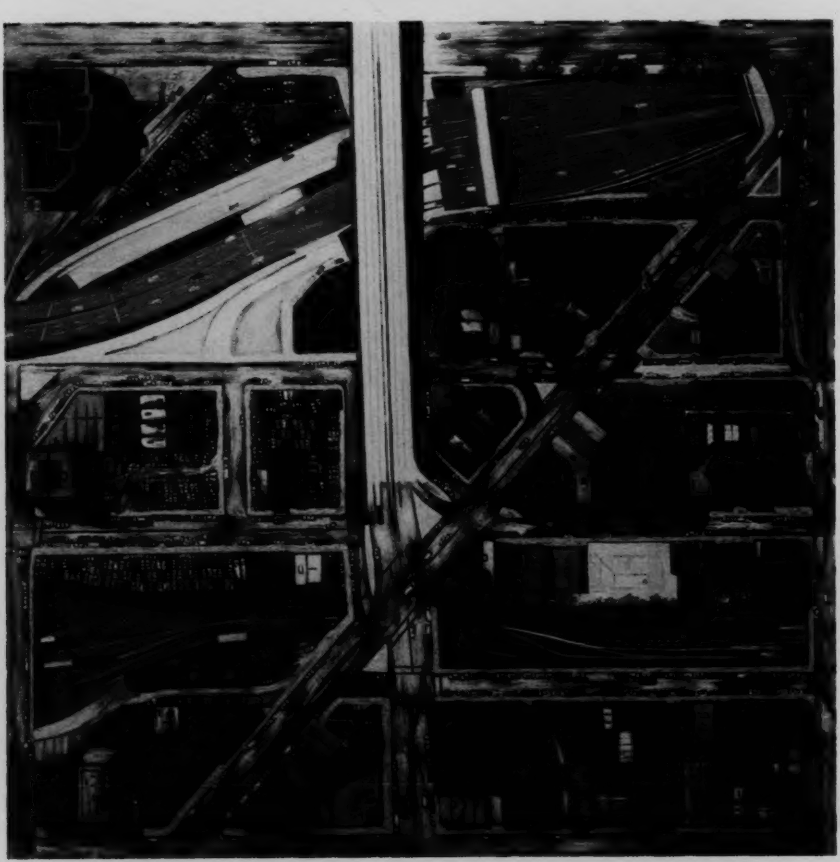

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RUBIN

MAY 3-31, 1983

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THE GALLERIES • GALERIE ALAIN BLONDEL • GALERIE FARIDEH CADOT • CASTELLI GRAPHICS GALERIE CAROLINE CORRE • CHANTAL CROUSEL • GALERIE ERIC FABRE • MUSEE FABRE GALERIE KARL FLINKER • GALERIE DE FRANCE • GALERIE MARWAN HOSS • GALERIE LAHUMIERE • YVON LAMBERT GALERIE JEAN-PIERRE LAVIGNES • BAUDOIN LEBON • GALERIA MAEGHT • GALERIE ADRIEN MAEGHT GALERIE MAEGHT, S. A. • MAEGHT EDITEUR • 1900-2000 • DENISE RENE • SONNABEND GALERIE STADLER • DANIEL TEMPLON • GALERIE VALLOIS

A Special Advertising Supplement Published In Conjunction With

Art in America

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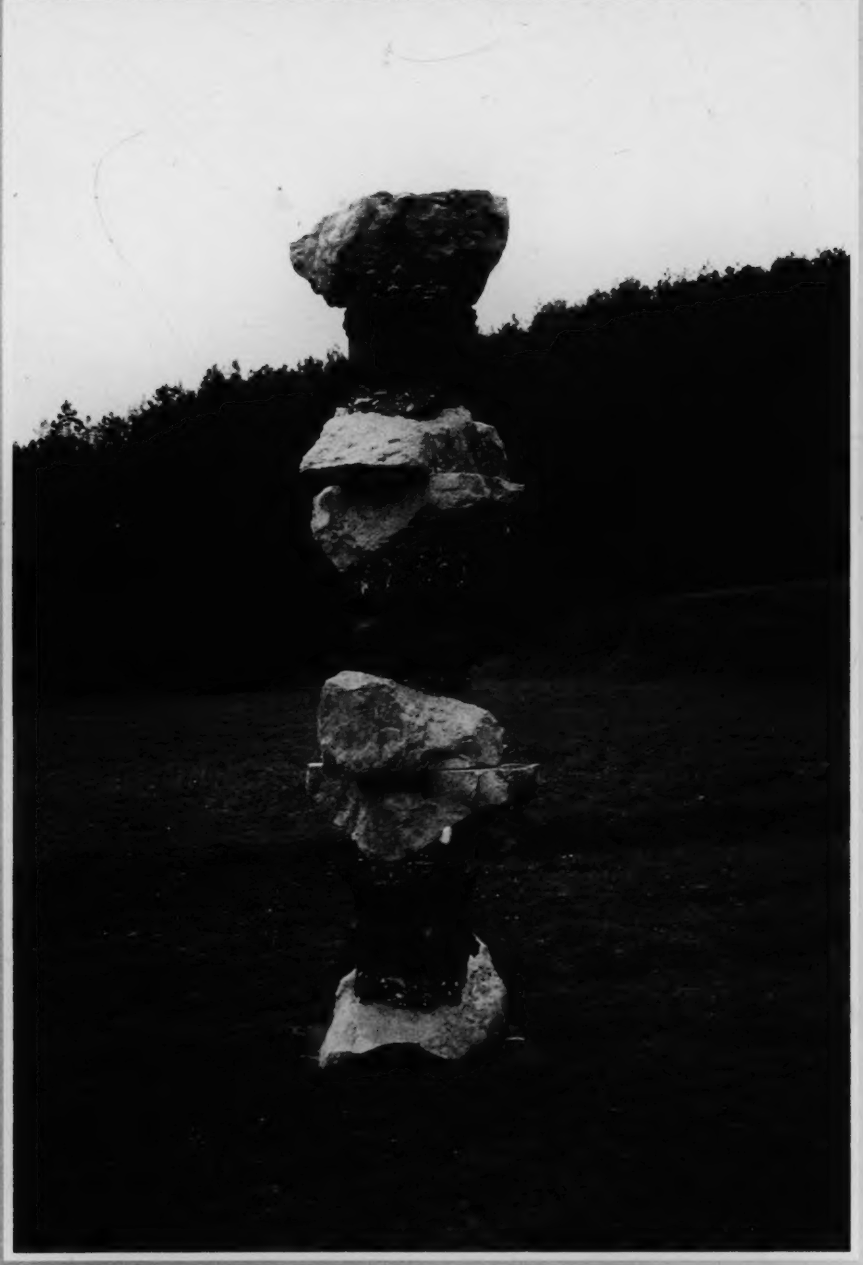
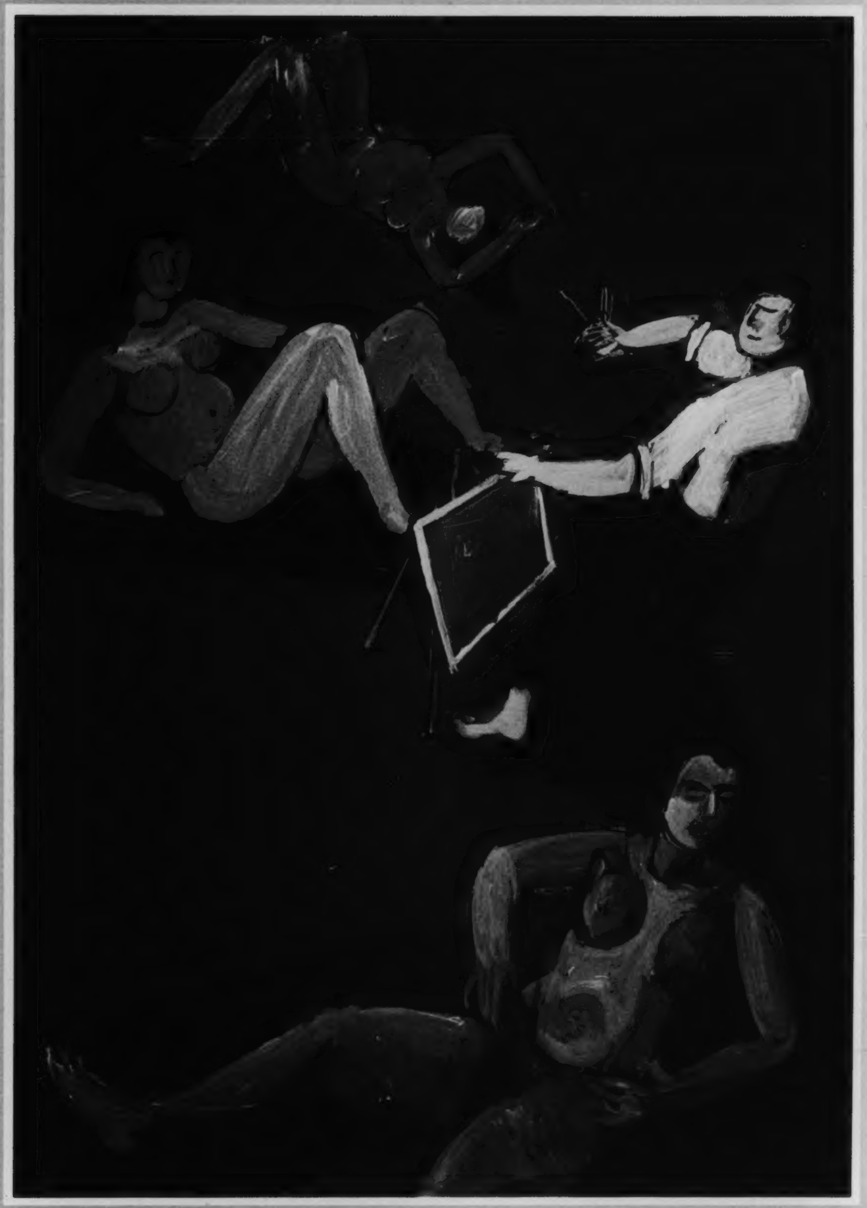


BERNARD PAGES

"Column." 1983. *Mixed media: bricks, wood, cement, stone. Size: 9' x 3'3" x 3'*
Exhibited at the Chicago Art Fair 1983

BAUDOIN LEBON
36, RUE DES ARCHIVES, 75004 PARIS. TEL: 272 09 10



JEAN HELION

"La Relève." 200 x 145 cm. Acrylic on canvas.

GALERIE KARL FLINKER

25, RUE DE TOURNON, 75006 PARIS. TEL: 325 18 73

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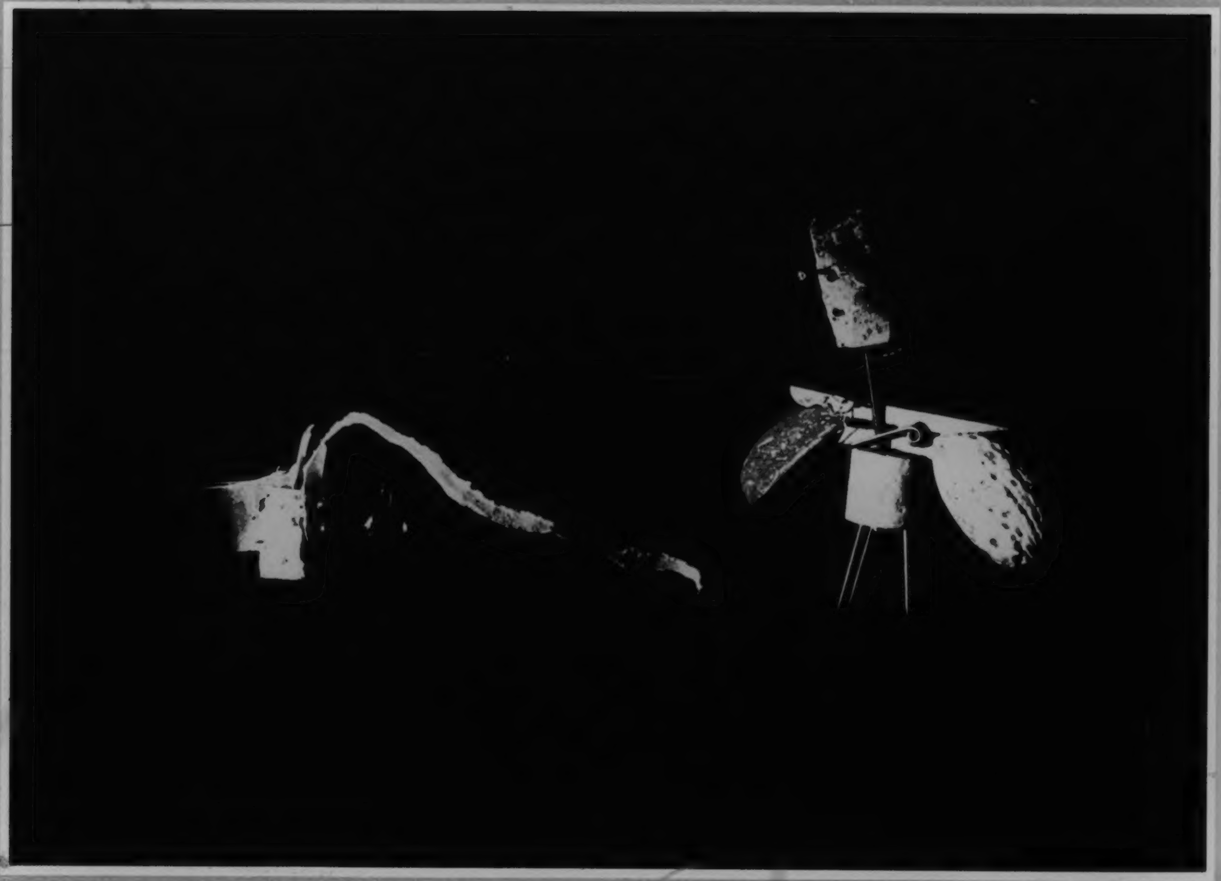
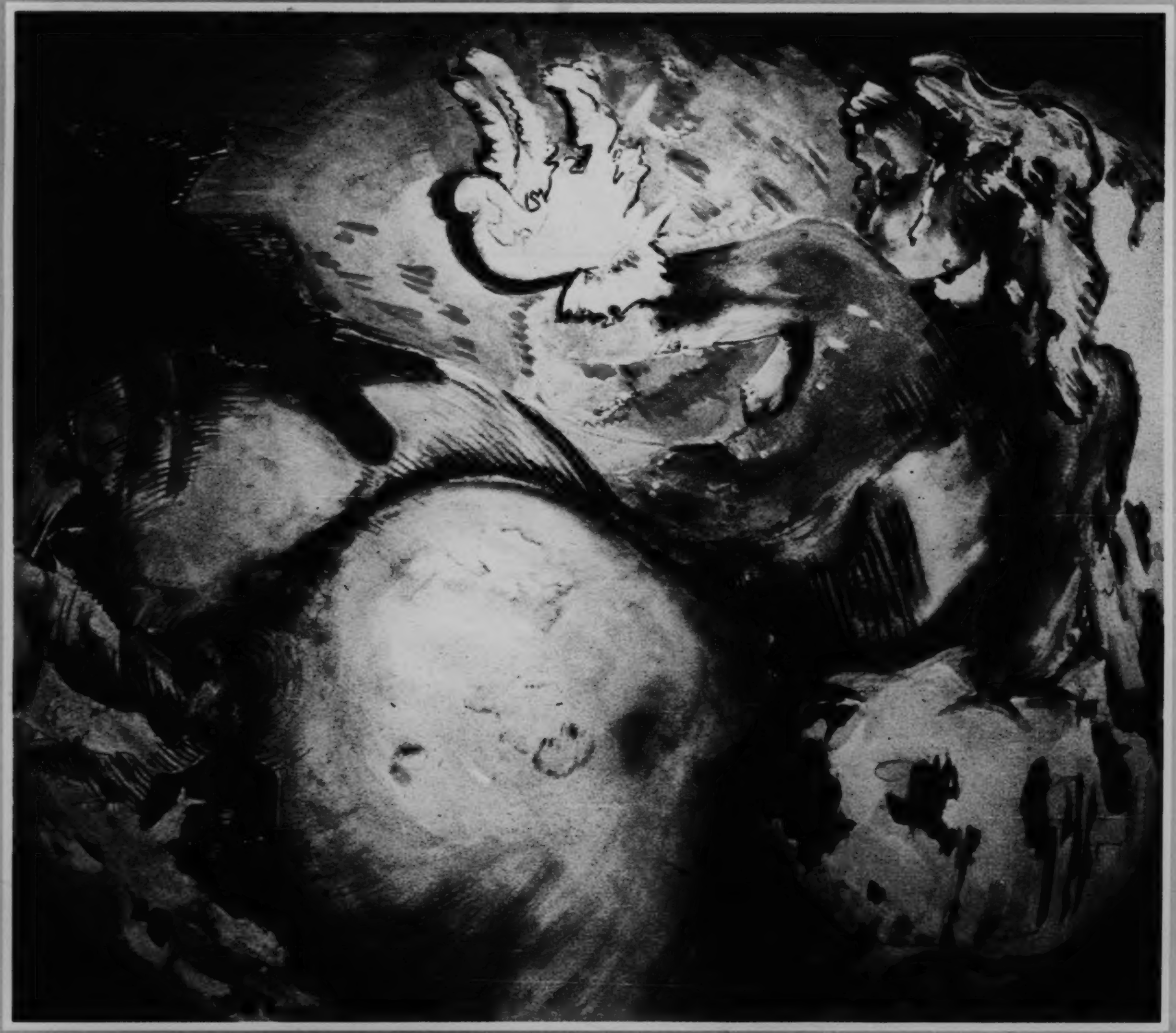


CHRISTIAN BOLTANSKI

"Composition Grotesque." *1981. Color photograph. 43¼" x 76".*

CHANTAL CROUSEL
80, RUE QUINCAMPOIX, 75004 PARIS. TEL: 887 60 81

SONNABEND
420 WEST BROADWAY, NEW YORK 10012. TEL: 966-6160



ALAIN JACQUET

"Truth coming out of the well." 1981. *Study on paper. 42¼" x 49½".*

GALERIE DE FRANCE

52, RUE DE LA VERRERIE, 75044 PARIS. TEL: 274 38 00

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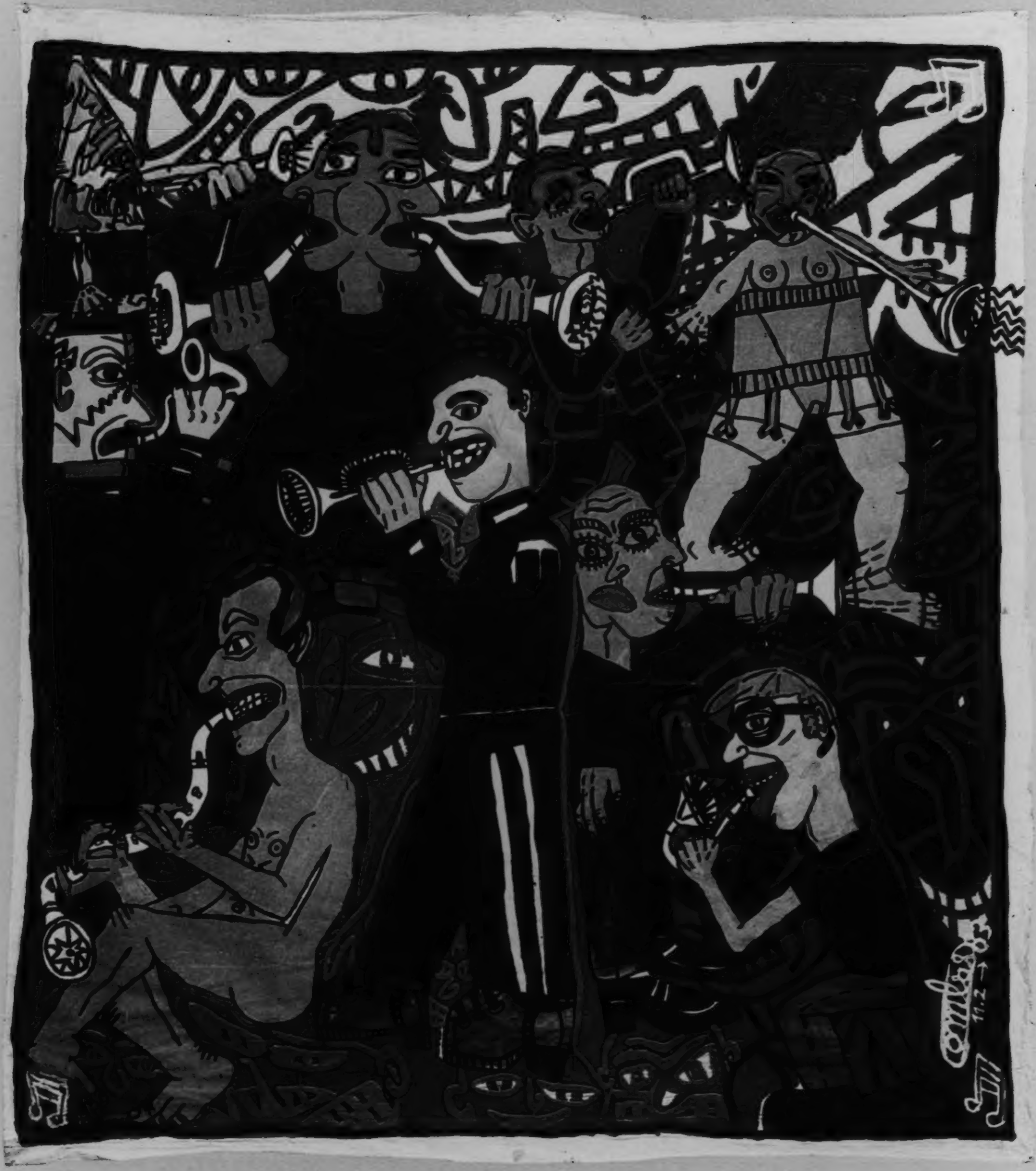

ROBERT COMBAS

"Les Trompettes," 1983. *Acrylic on canvas, 92½" X 82½"*

YVON LAMBERT

5, RUE DE GRENIER ST. LAZARE, 75003 PARIS. TEL: 271 09 33

CASTELLI GRAPHICS

4 EAST 77TH STREET, NEW YORK 10021. TEL: 288-3202

Photo: François Walch

PIERRE SOULAGES

"Peinture, *102 cm.* × *130 cm.* 17 Décembre 1981"

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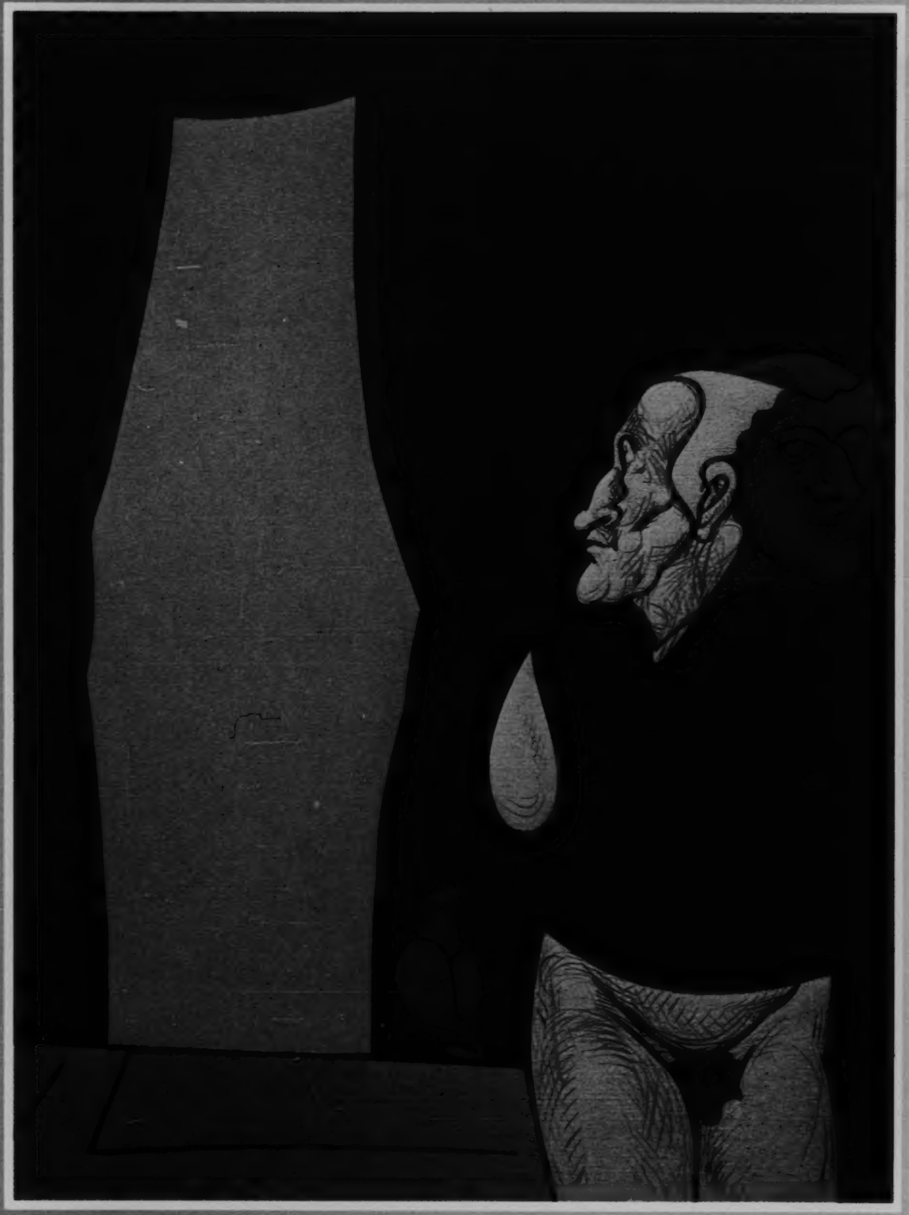

VALERIO ADAMI

Recent Paintings May 26 through July 13
Illustrated: "Teatro/Uomo e Donna." 1982. *Acrylic on canvas. 59½ x 44⅞ in. 151 x 114 cm.*

GALERIE MAEGHT, S.A.
13, RUE DE TEHERAN, 75008 PARIS. TEL: 563 13 19

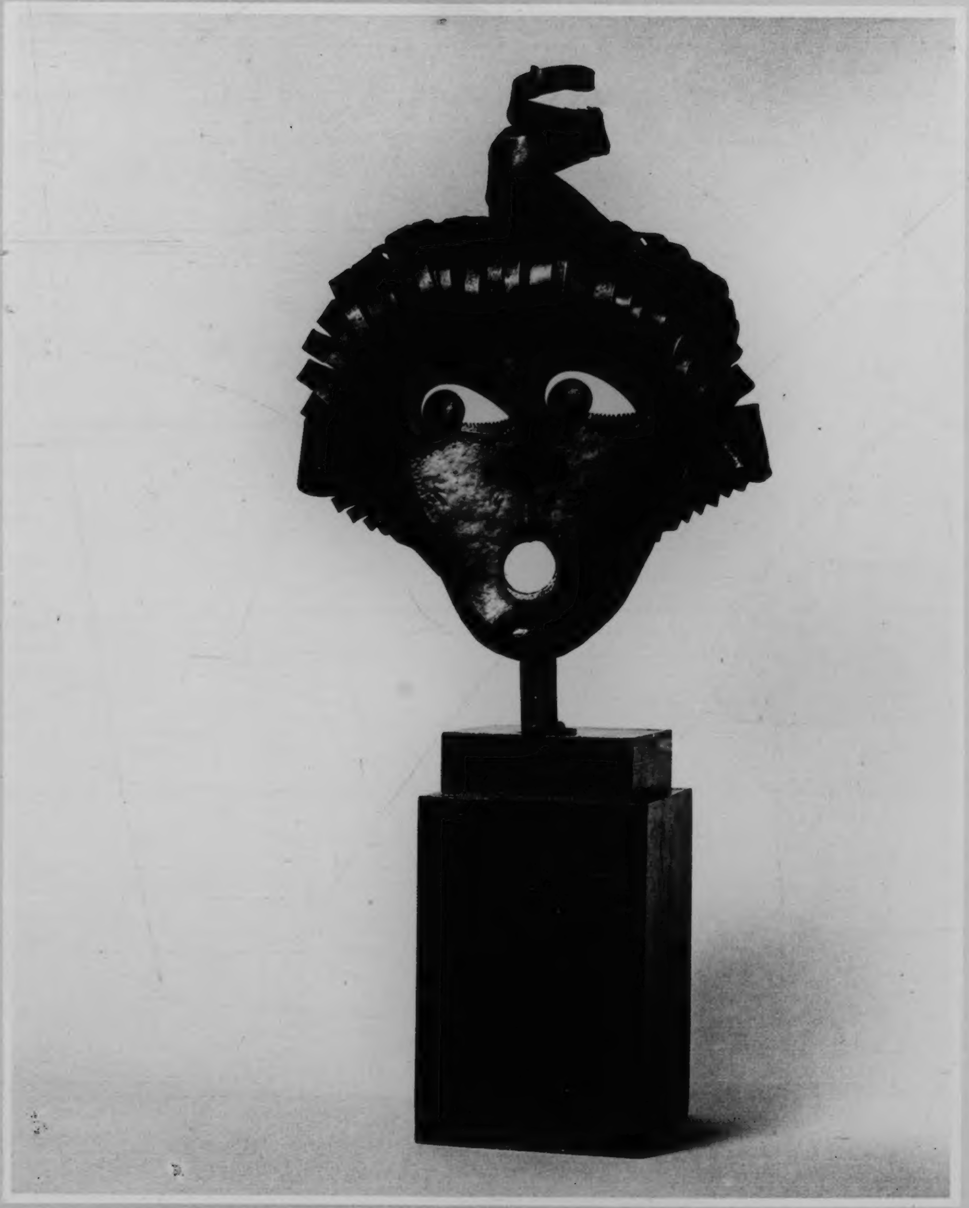

Photo: photo dumage

PABLO GARGALLO

One-Man Show May 17th through June 24th
Illustrated: "Chanteuse de cour." 1915. *Copper. 38 x 24 x 10 cm.*
For the catalogue raisonné, Pierrette Gargallo Anguerra, daughter of the artist, would welcome any information from collectors who own sculptures by her father.

GALERIE MARWAN HOSS

14, RUE D'ALGER, 75001 PARIS. TEL: 296 39 45

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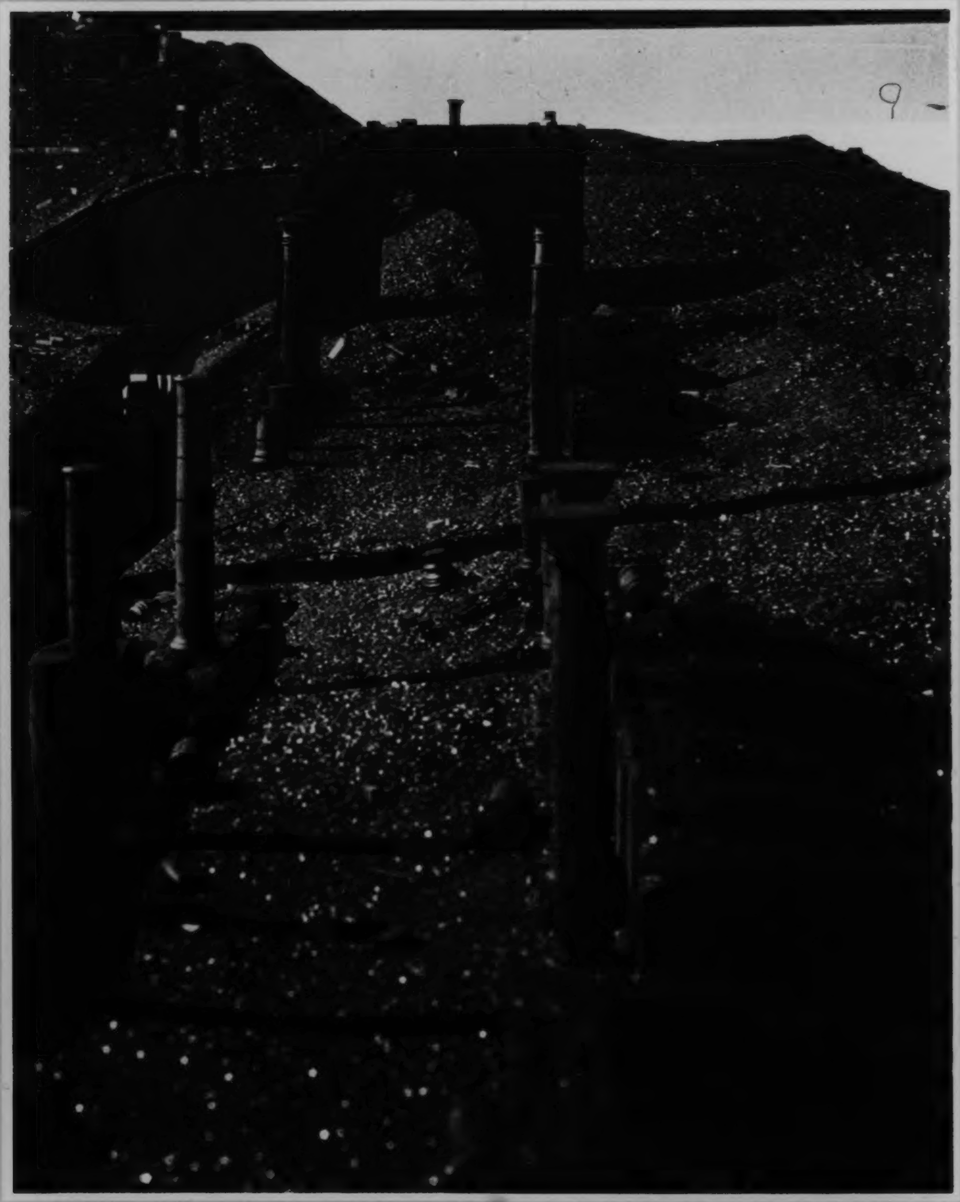
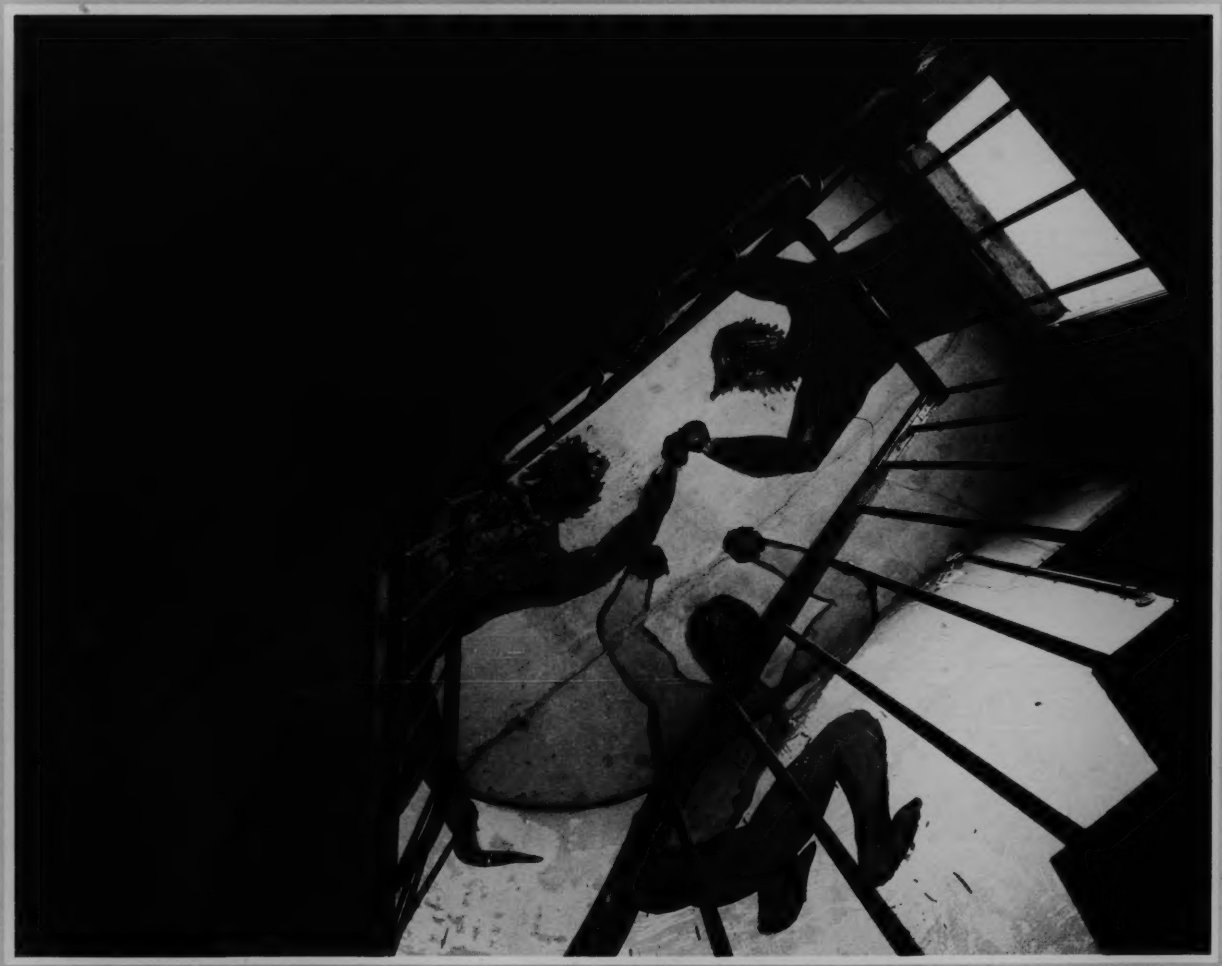


ANN & PATRICK POIRIER

Archeological Landscape (detail of work in progress). 1983. *Construction coal and charcoal. 12 m. x 6 m.*

DANIEL TEMPLON
30, RUE BEAUBOURG, 75003 PARIS. TEL 272 14 10

SONNABEND
420 WEST BROADWAY, NEW YORK 10012. TEL: 966-6160



GEORGES ROUSSE

''Sans titre.'' 1983. *Photocouleur Kodakchrome. 127 x 156 cm.*

GALERIE FARIDEH CADOT

77, RUE DES ARCHIVES, 75003 PARIS. TEL: 278 08 36

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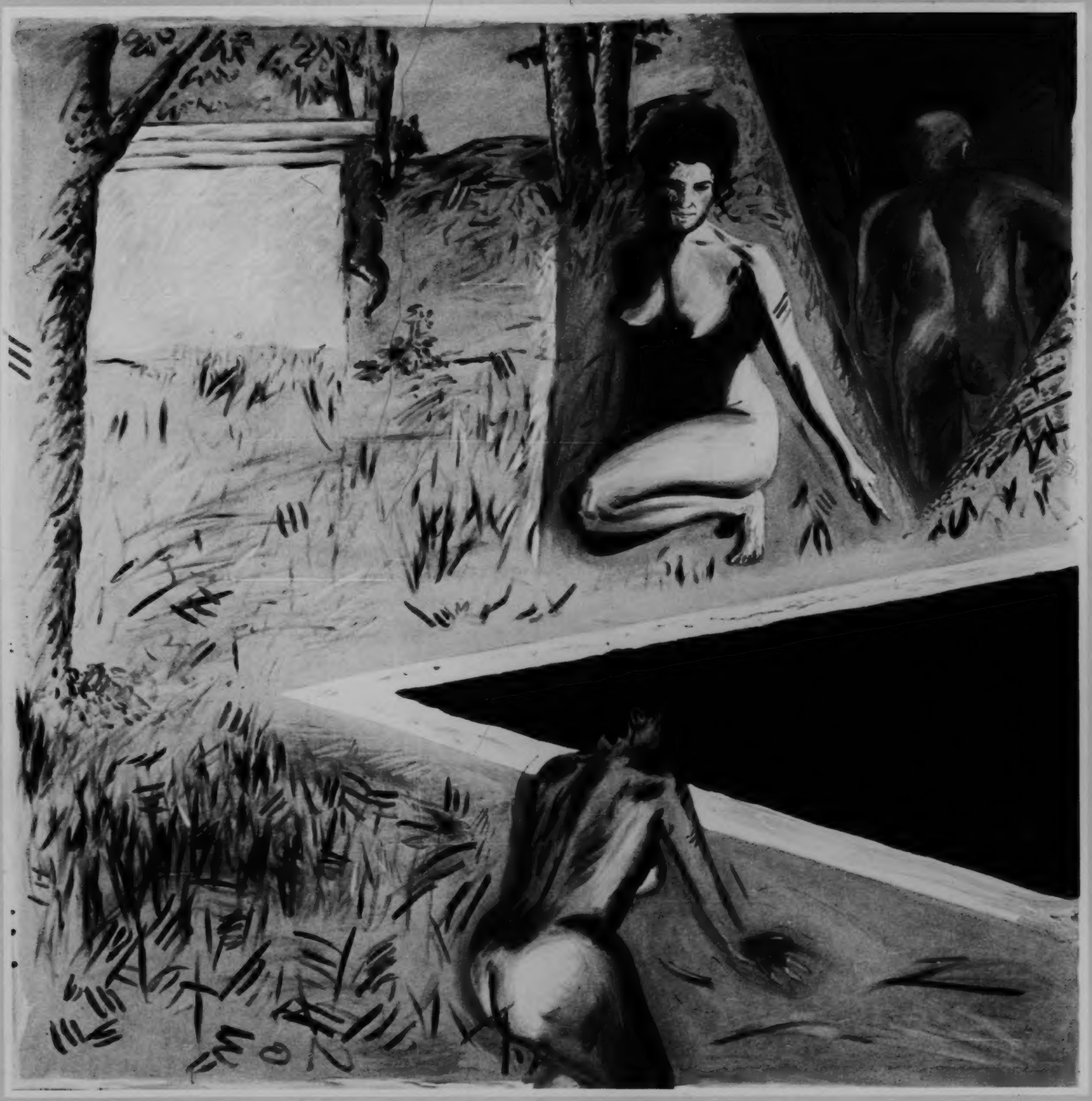


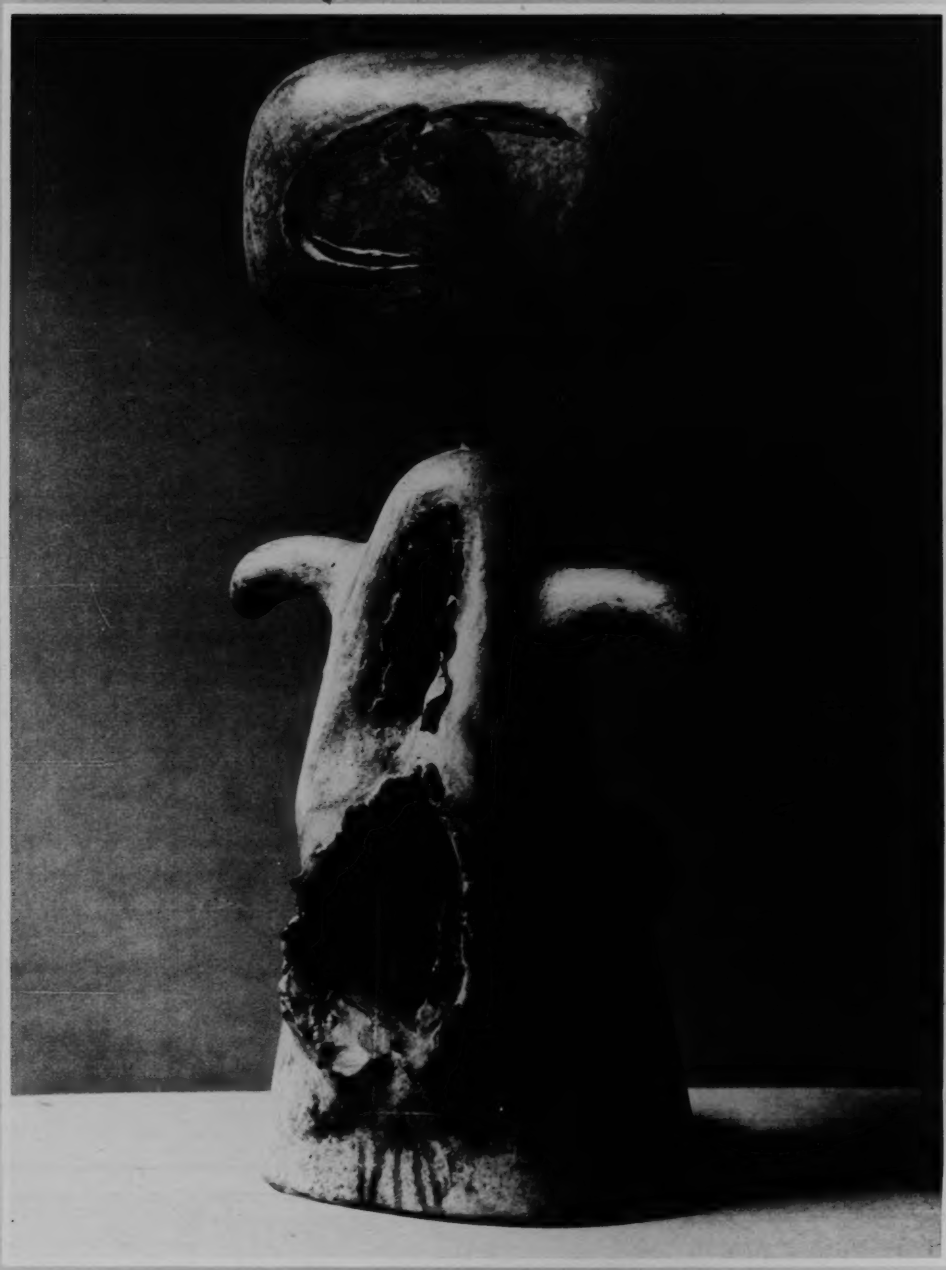
Photo: André Morain

JEAN MICHEL ALBEROLA

"L'Afrique de Suzanne," 1982. *Oil on canvas. 200 x 200 cm.*
Private collection, Lugano

DANIEL TEMPLON

30, RUE BEAUBOURG, 75003 PARIS. TEL: 272 14 10



JOAN MIRO

"Femme." 1982. *Bronze. 61 x 30 x 20 cm.*
Recent works: Sculptures and Gouaches. 27 April through May.

GALERIE ADRIEN MAEGHT
46, RUE DE BAC, 75007 PARIS. TEL: 222 12 59

MAEGHT EDITEUR
42, RUE DE BAC, 75007 PARIS. TEL: 548 45 15

GALERIA MAEGHT
CALLE MONTCADA 25, BARCELONA 3. TEL: 310 42 45

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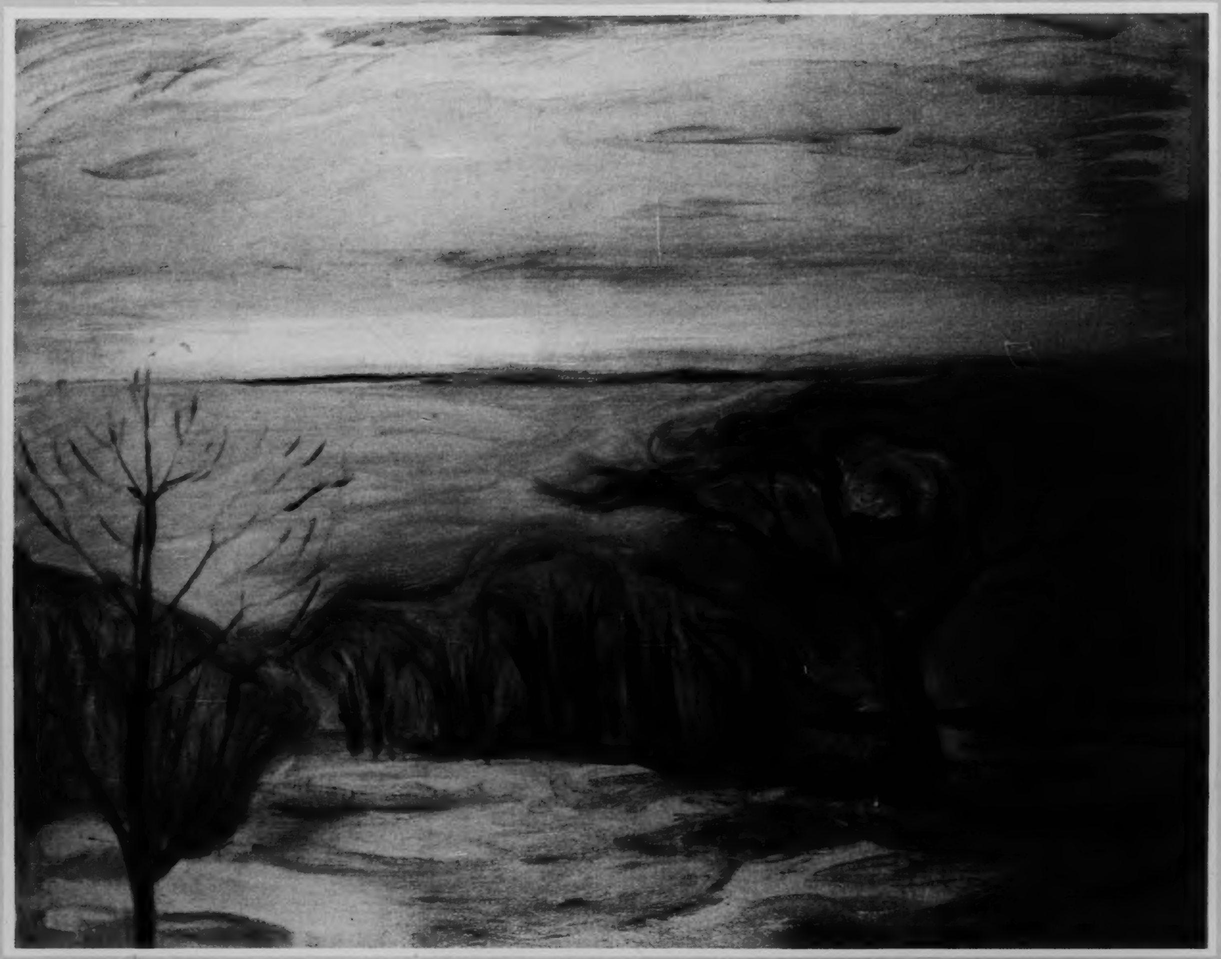

EDVARD MUNCH

Landscape, 1905, *oil on canvas, 78.5 x 99.5 cm. 30⅞ x 39¼ in.*
Provenance: *Nielse Onstad, Oslo, private collection.*
Exhibited: 1959, Vienna, Akademie der bildende Kunste Edvard Munch, no. 52

1900-2000

MARCEL FLEISS 8, RUE BONAPARTE, 75006 PARIS. TEL. 325 84 20

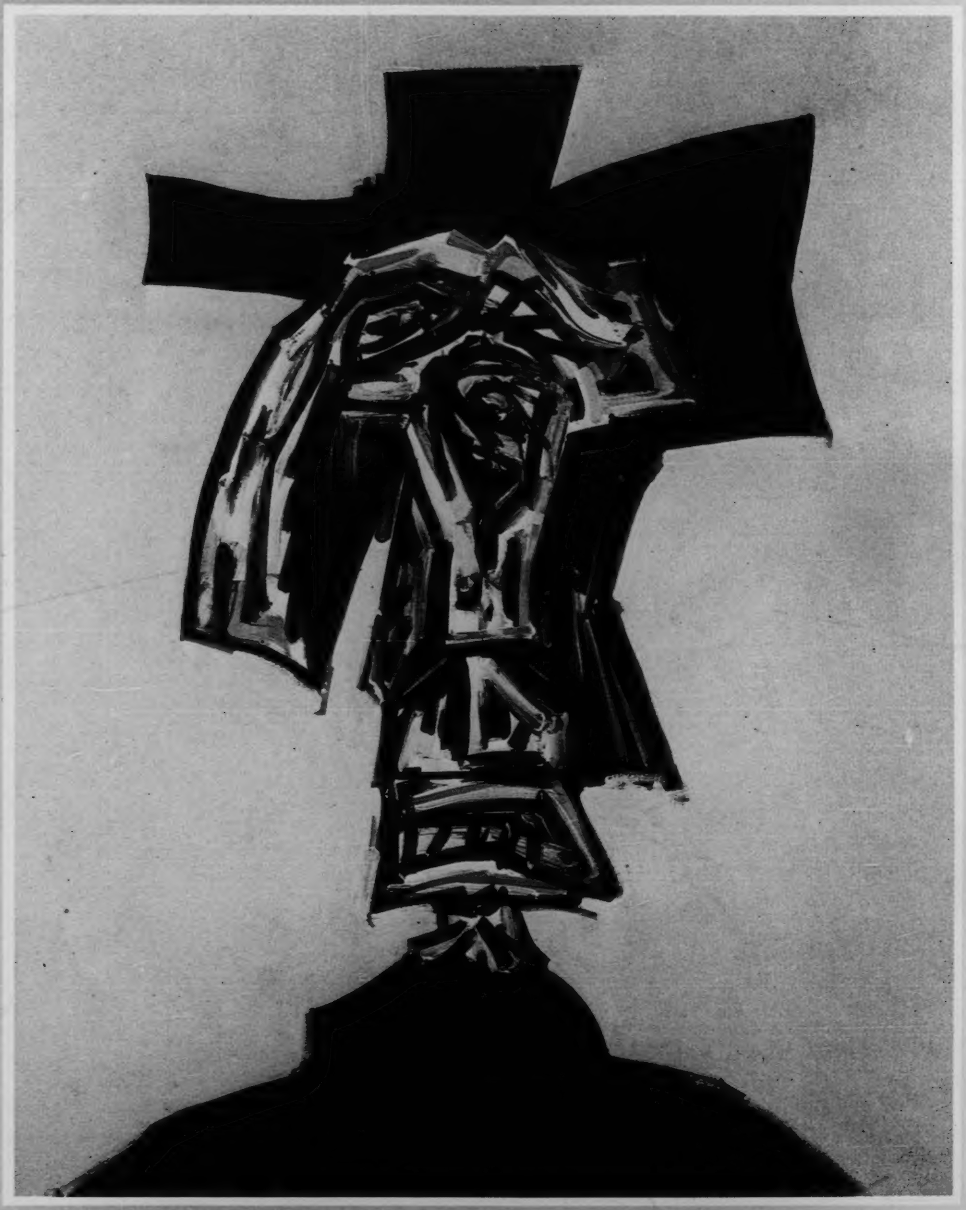

Photo: photo dumage

ANTONIO SAURA

June 2 though July 9
Illustrated: "DORA MAAR REVISADA." 1983. *162 x 130 cm. Oil on canvas.*
Collection Museé Picasso, Antibes

GALERIE STADLER

51, RUE DE SEINE, 75006 PARIS. TEL: 326 91 10

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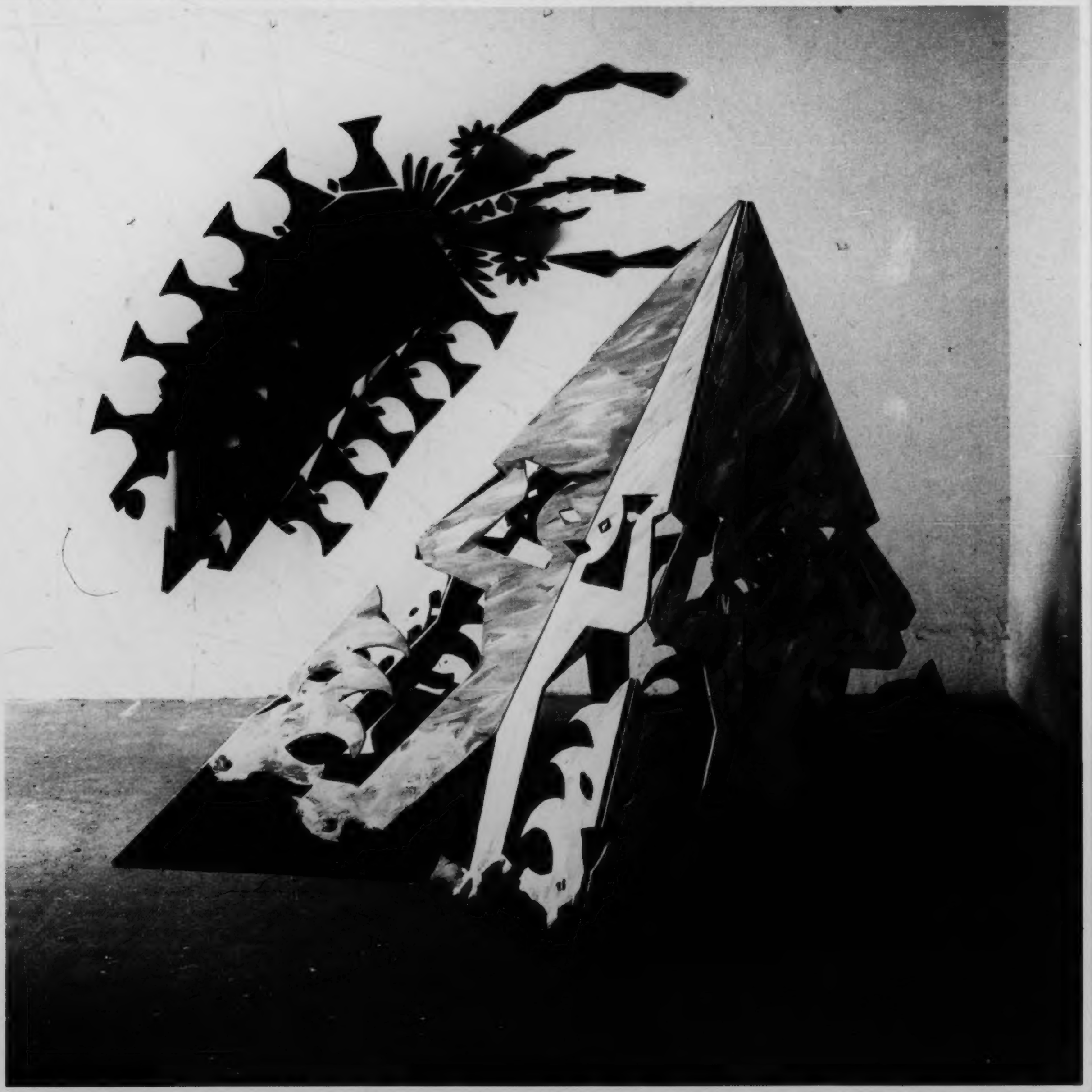
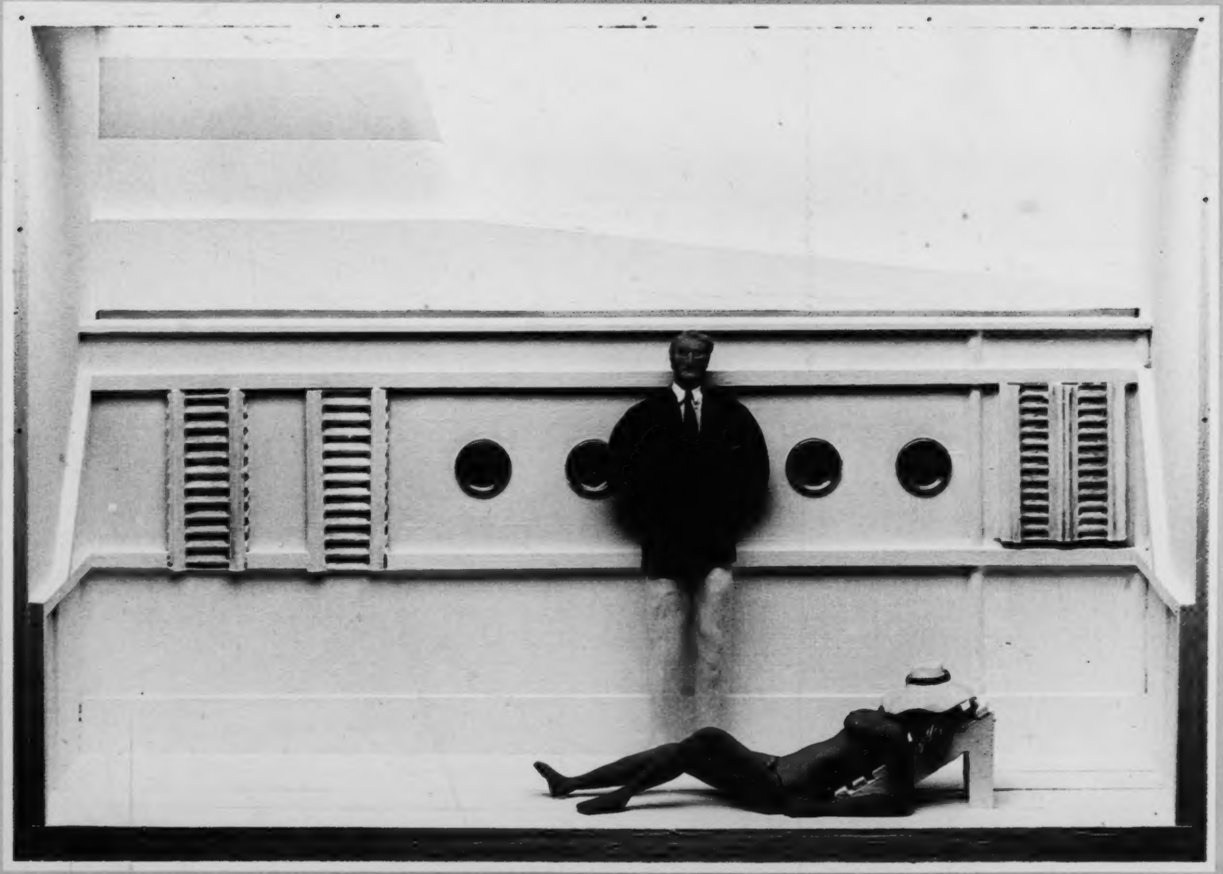


Photo: André Morain

PATRICK RAYNAUD

Sculpture, 1983, *acrylic on wood, approx. 2 m.*
Exhibition June, July, August with detailed catalogue on Raynaud.
Published by Editions Jacques Damase.

MUSEE FABRE
MUSEE DES BEAUX ARTS, MONTPELLIER



GILLES GHEZ

"Royal Yacht." 1982. *70 x 50 x 26 cm.*

GALERIE CAROLINE CORRE

14, RUE GUENEGAUD, 75006 PARIS. TEL: 354 57 67

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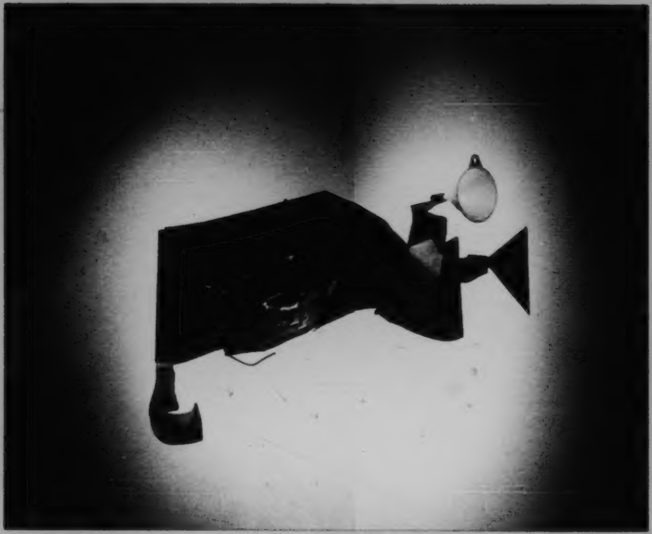
Vol de Nuit

The catalogue is now available



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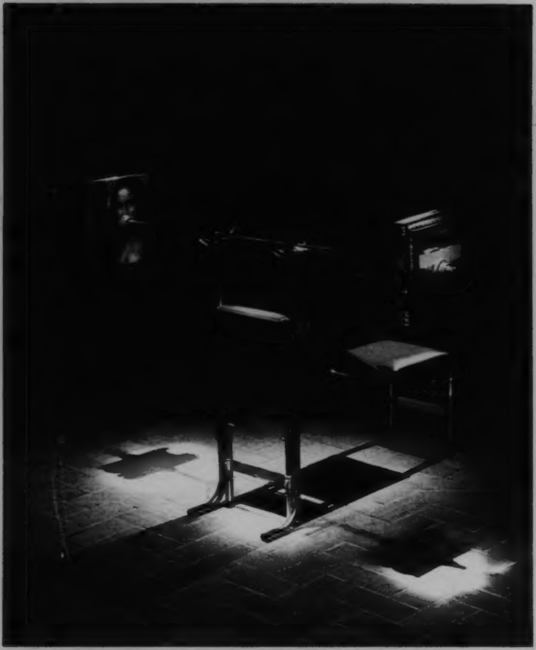

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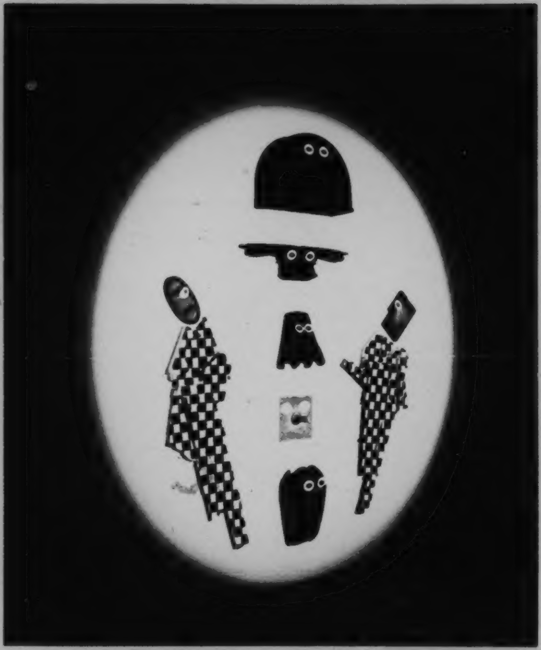

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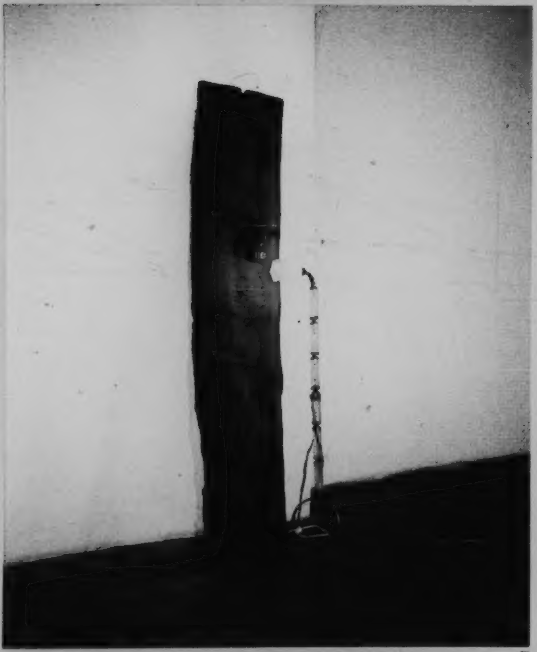

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1) KATE BLAKER 2) ALEXANDRE CHERBAN 3) PRESENCE PANCHOUNETTE 4) KAREL RÖSEL
5) PATRICK SAYTOUR 6) DIDIER VERMEIREN 7) JEAN LUC VILMOUTH 8) BILL WOODROW

GALERIE ERIC FABRE

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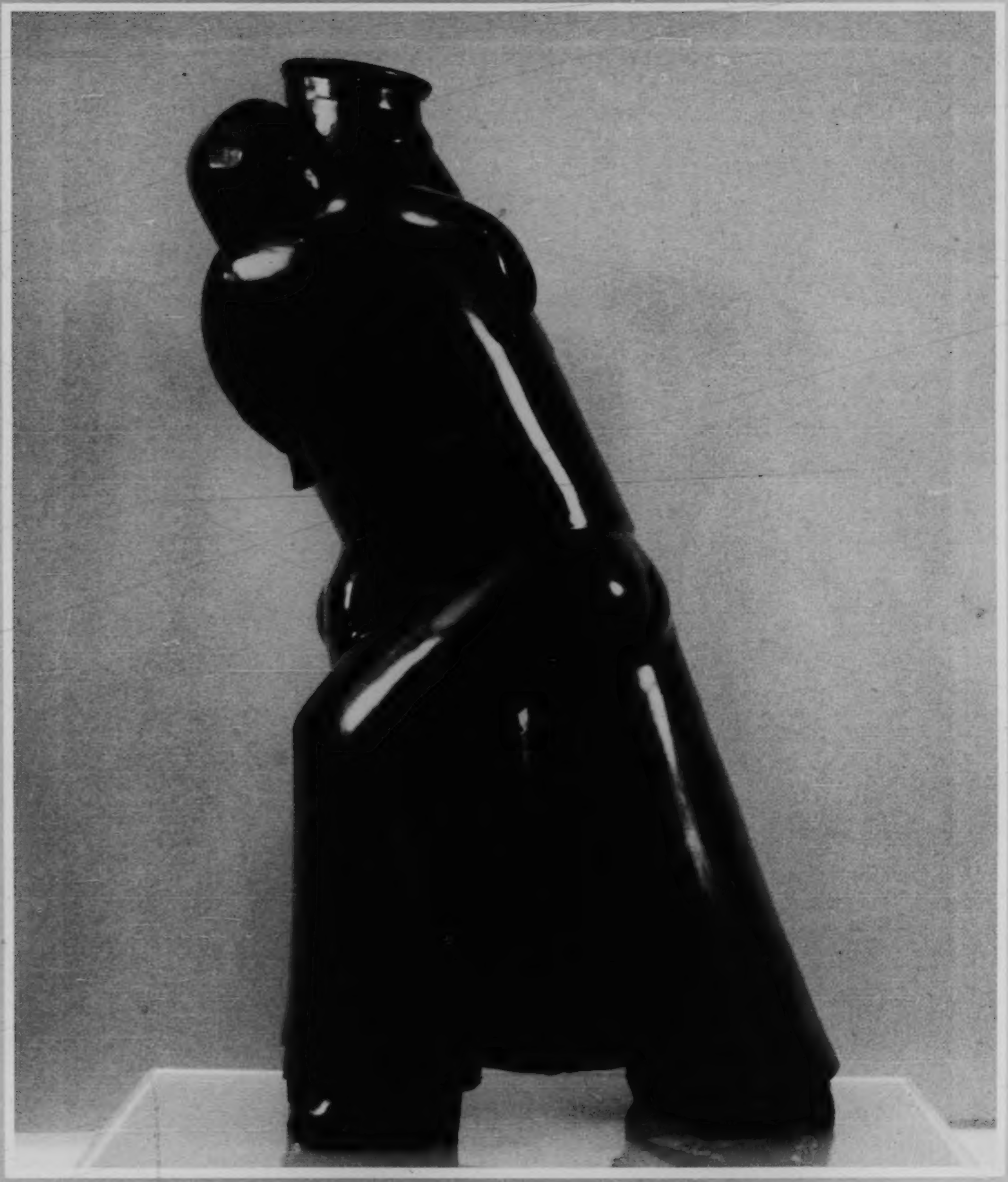
ANDRE MASSON

Color and Form of the America Period. *Drawings, pastels, etchings. 1924-1975.*
Exhibiting at the Chicago Art Fair. Booth 5-103

GALERIE LAHUMIERE
88, BD. DE COURCELLES, 75017 PARIS. TEL: 763 03 95



CHANA ORLOFF

"Les danseurs." 1923. *H. 1 m by 0.65 m.*

GALERIE VALLOIS

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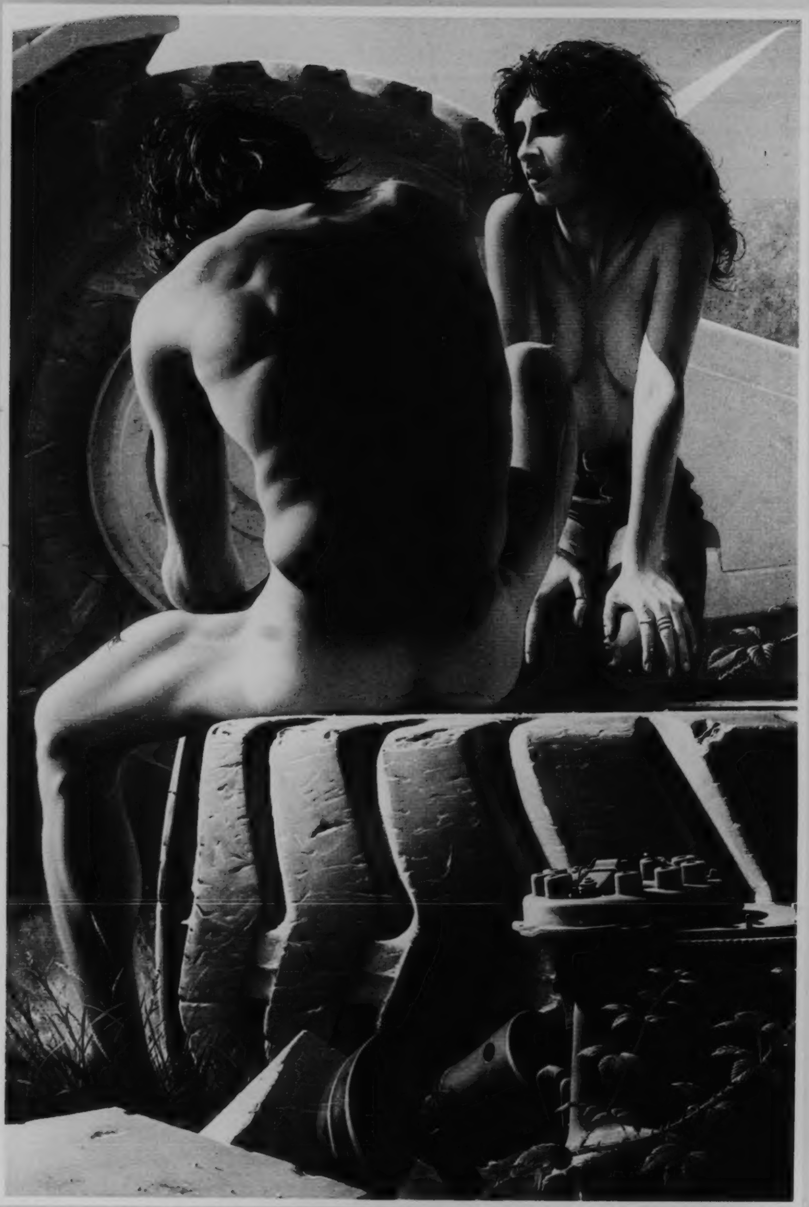
JEAN-CLAUDE MEYNARD

Hero-Dynamism "Odysee". 1981. *Acrylic on canvas. 162 cm by 130 cm.*
To be seen at Ingram International in Monaco.

GALERIE JEAN-PIERRE LAVIGNES
15, RUE SAINT-LOUIS EN L'ISLE, 75004 PARIS. TEL: 633 56 02



BRUNO SCHMELZ

"L'Epine." 1982. *Oil on canvas. 148 x 98 cm.*

GALERIE ALAIN BLONDEL

4, RUE AUBRY LE BOUCHER, 75004 PARIS. TEL: 278 66 67

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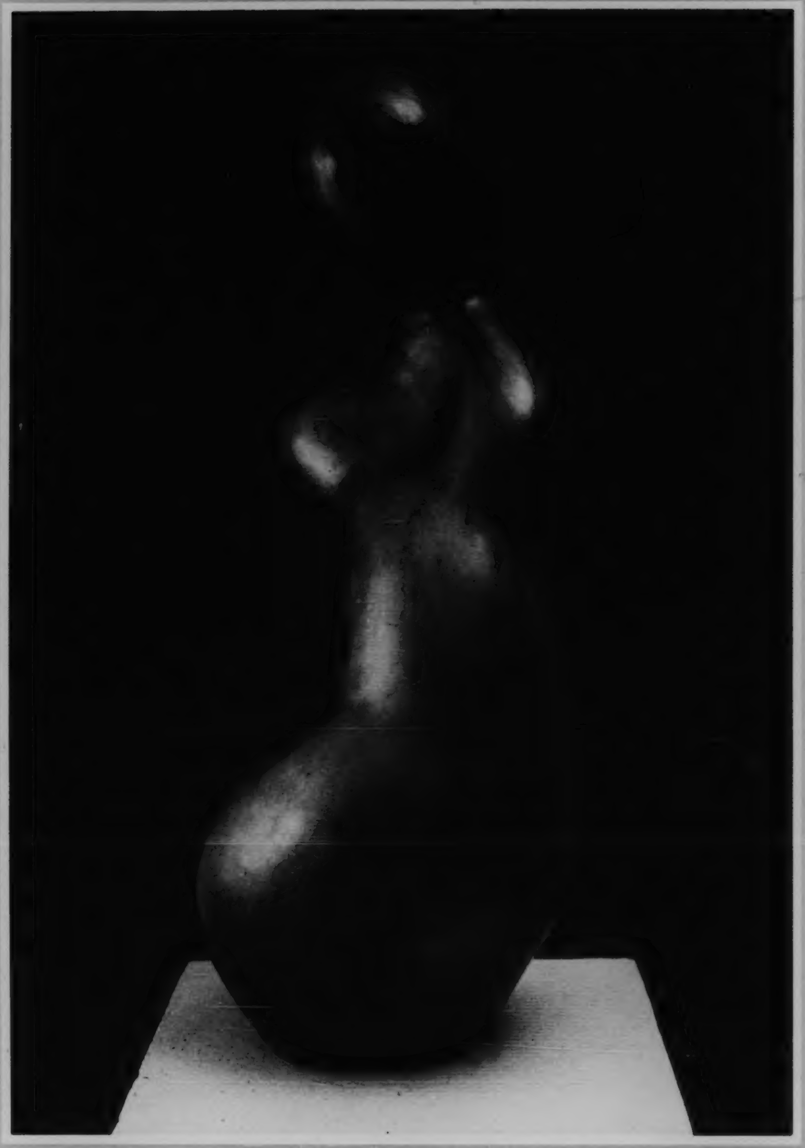
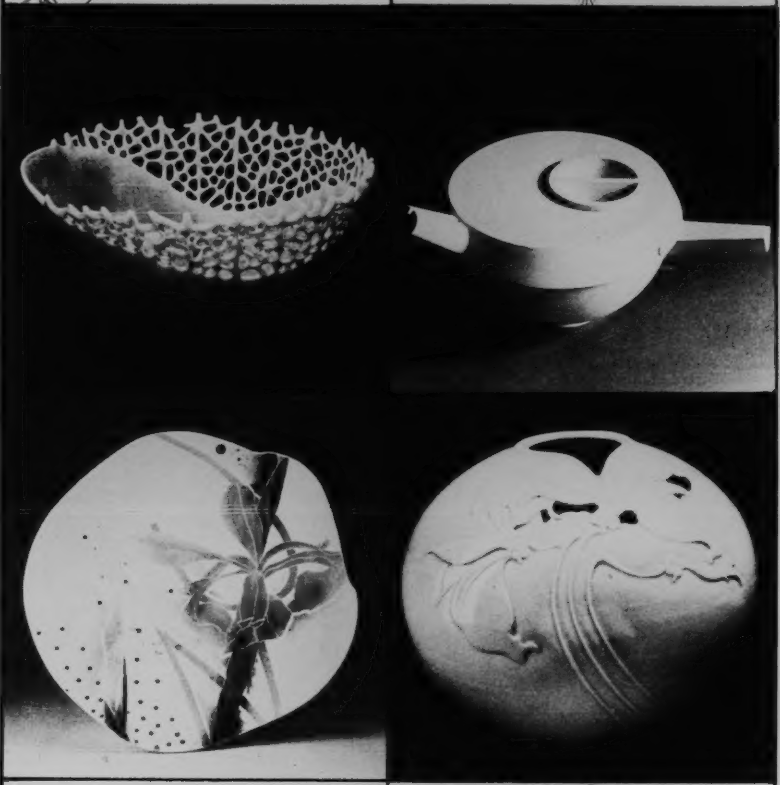


ARP

"Torse-fruit." 1960. *Bronze. 75 x 29 x 30 cm.*

DENISE RENE

196, BOULEVARD SAINT-GERMAIN, 75007 PARIS. TEL: 227 77 57



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May 11 & 12 evening

Opposite
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SPECIAL
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Opposite
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Marek Cecula
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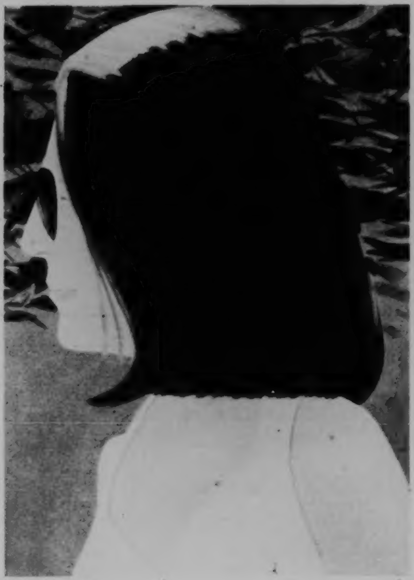

Alex Katz

The Harcus Gallery
7 Newbury Street, Boston, MA 02116
(617) 262-4445

PHOTO: ADA IN SPAIN, 1981 (34×48") OIL ON CANVAS

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7 MAY TO 28 MAY

TROY
BRAUNTUCH

MARY BOONE
GALLERY, 420 WEST BROADWAY
GALLERY, 417 WEST BROADWAY
NEW YORK, NEW YORK 966-2114

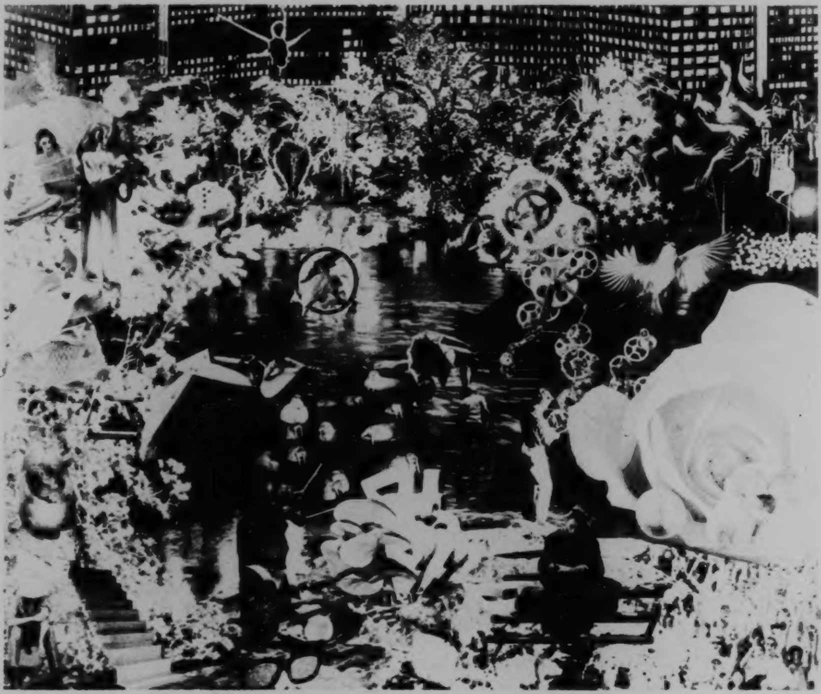
Sandro Chia
May 1983

Leo Castelli
142 Greene Street
New York

Vase, 1983 Stoneware 27" high

MARK PHARIS
May

HADLER · RODRIGUEZ · GALLERIES
38 East 57th Street New York 10022 212 752-7734



And A Turtle Up A Tree 1982, Collage, 22"x 26"

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Tom
Wesselmann

Sculpture
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214-744-1346

Danny
Williams

New Works
April 20–June 4

Delahunty NewYork
291 Church Street, NY 10013
212-226-2519

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Sylvia Plimack Mangold

Paintings 1965-1983

May 26-June 25

Brooke Alexander, Inc.
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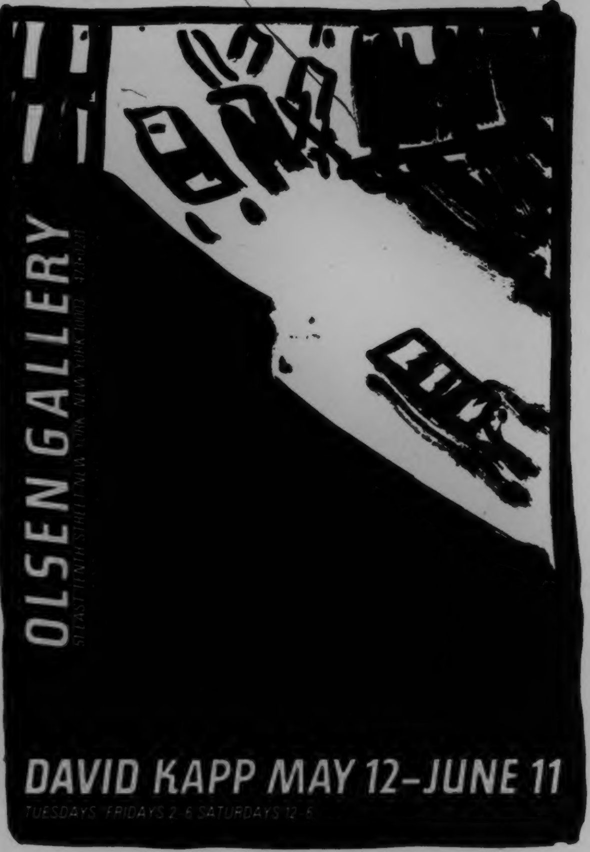

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TUESDAYS FRIDAYS 2-6 SATURDAYS 12-6

VERNON FISHER
MAY 14 JUNE 8

BARBARA GLADSTONE GALLERY
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Joyce Weinstein

Remembrance-of-European-autumnscape, 1982, oil on canvas. 50x50"

May

HABER THEODORE GALLERY
29 West 57th Street, New York 10019 (212) 752-3338

COMMENTARY 1982-83

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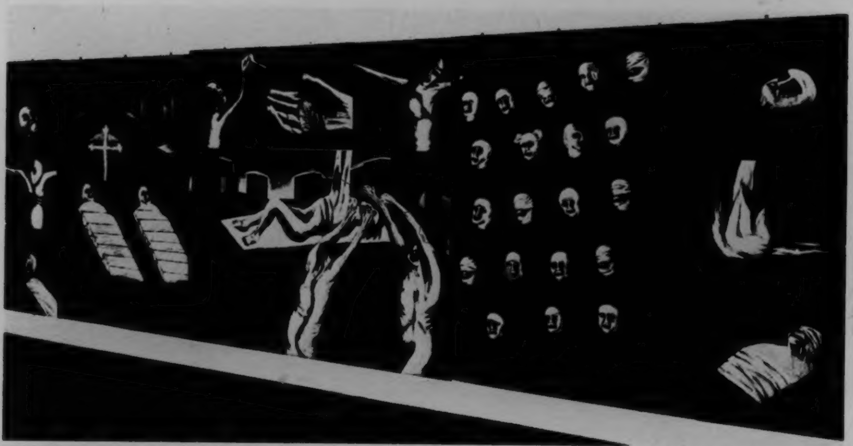

PHOTO COURTESY OF CARMEN LAMANNA GALLERY, TORONTO

MARC DE GUERRE: *I SAW GOD WASH THE WORLD*, 1982 (INSTALLATION VIEW). EGG AND OIL EMULSION ON PLYWOOD. 6 PANELS. 71½ x 215¾ INCHES OVERALL

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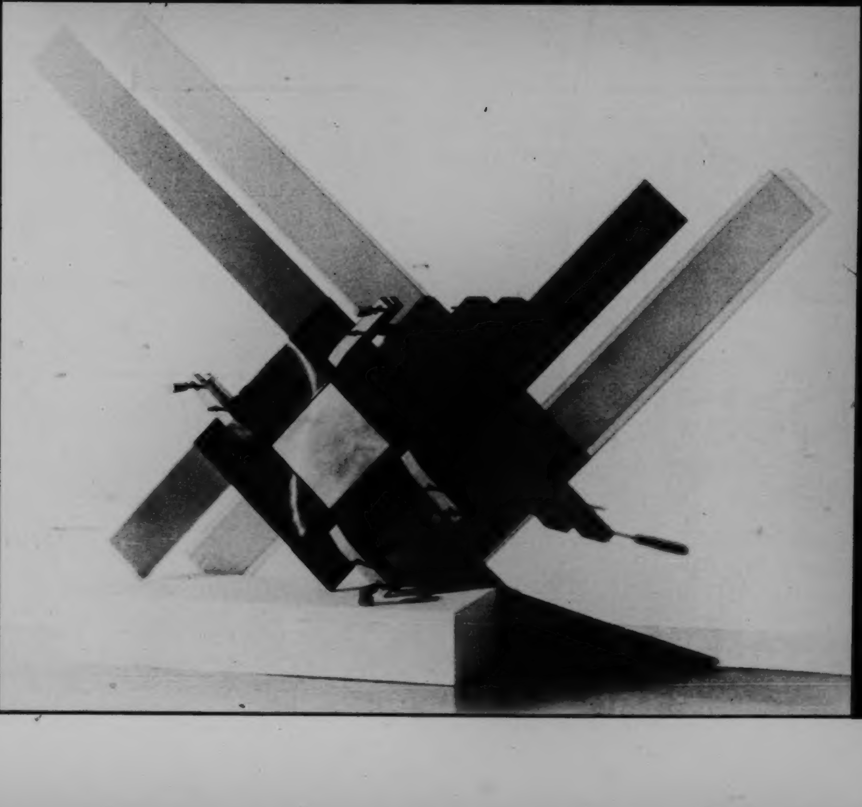
GEORGE GEYER



■

MAY 4–
JUNE 4

■

KARL BORNSTEIN GALLERY
1662 12TH ST
SANTA MONICA, CA 90404
HOURS: TUES–SAT 11AM–5PM

■

DOUBLE DIAGONAL
GLASS, WOOD, STEEL/66" × 80" × [illegible]

213 450 1129

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RICCO
JOHNSON
GALLERY

475 Broome Street
New York City
212 966-0541

Head of a Black Man
Anon., first half 20th c., Georgia, 14" high

GP

FIVE PAINTERS
MAY 17-JUNE 18

DIKE BLAIR

THOMAS NOZKOWSKI

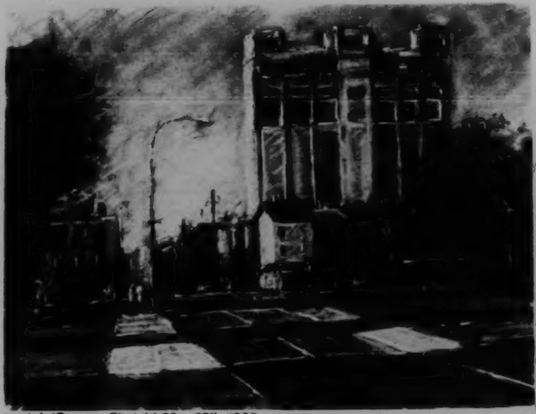
MARIANNE STIKAS

DAVID STOREY

JONATHAN WAITE

CURATED BY JEFFREY RIAN

GETLER/PALL
50 WEST 57 NY 212/581-2724



pastel, 'Granary Sketch' 22 x 29", 1983

Photo: Peter Lester

CHRIS NISSEN

RECENT WORK
APRIL 25 - MAY 19

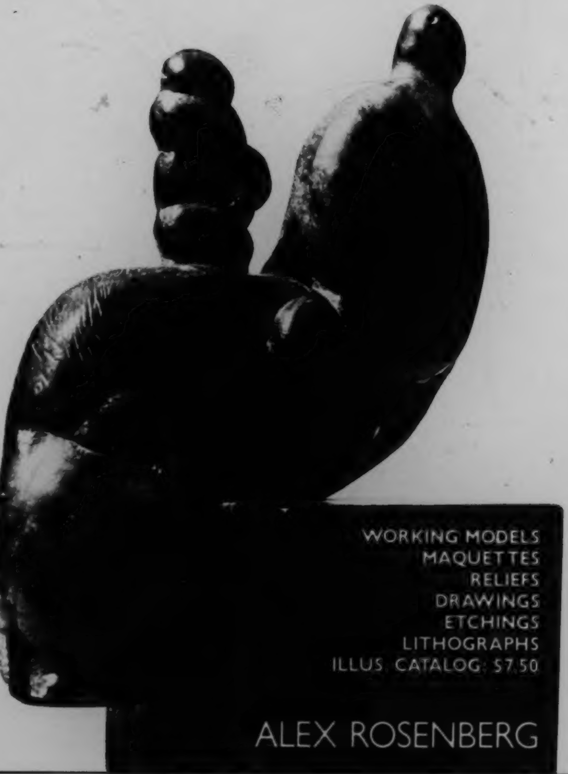
ML

Marian Locks Gallery
1524 Walnut Street
Philadelphia, Pennsylvania 19102
215 546-0322

INAUGURAL SHOW
MAY 11—JUNE 4

Bill Barrette
Domenic Cretara
Monir Farmanfarmaian
Hermine Freed
Gilles Jean Giuntini
Suzanne Joelson
Bill Kane
Nickzad Nodjoumi
Peter Saari
Jack Scott
David Stoltz
Gary Willoughby
Hossein Zenderoudi

LEILA TAGHINIA MILANI, INC.
1080 Madison Ave. N.Y., N.Y. 10028 (212) 570 6173



ALEX ROSENBERG GALLERY &
THE HENRY MOORE FOUNDATION
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THE NEW WORK

WORKING MODELS
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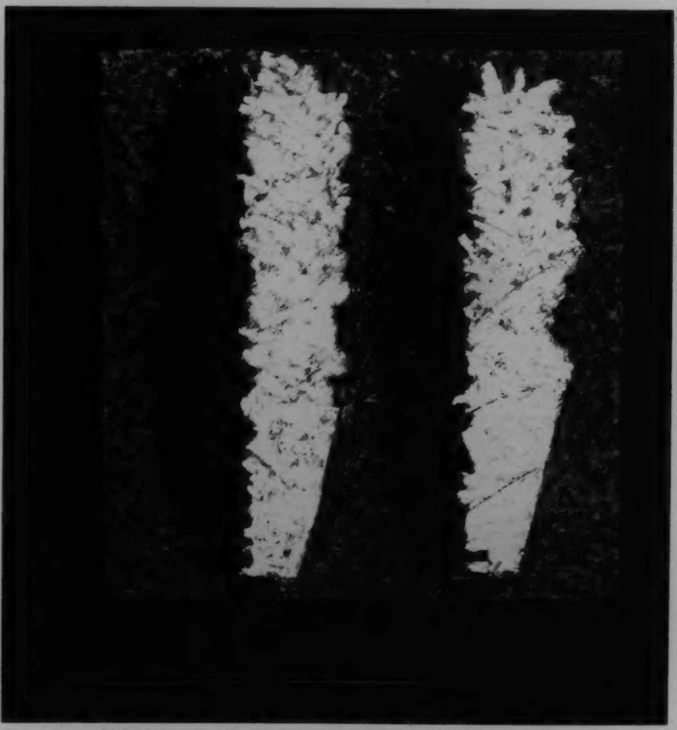
20W57 NYC APRIL 27–JUNE 4

REX LAU



Two Trees 1982 oil on Hydro-stone; 26 x 24 x 1⅜ inches

One-person exhibition
14 July–13 August

JOHN BERGGRUEN GALLERY
228 Grant Avenue,
San Francisco 94108
(415) 781-4629

One-person exhibition
19 May–21 May

SIEGEL CONTEMPORARY ART
at Chicago International
Art Exposition
Booth 5-116, Navy Pier

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a book reproducing
in full color

RICHARD
DIEBENKORN
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and paintings on
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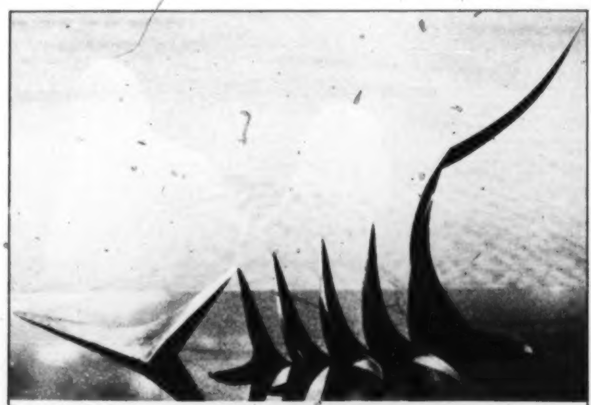

Aquila, 1981 Bronze 28' tall x 24' deep x 52' long

JOHN
RAIMONDI
Bronze Sculpture
Drawings
May 6 - June 18, 1983

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VIRGINIA MILLER GALLERIES
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Blue McRight
Deborah Milosevich
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(1883-1952)

"AMERICAN SCULPTOR"

May 17-June 10

Carl Sandberg
bronze
height—19"

Walt Whitman
bronze, height—76"

Will Rogers
bronze
height—28½"

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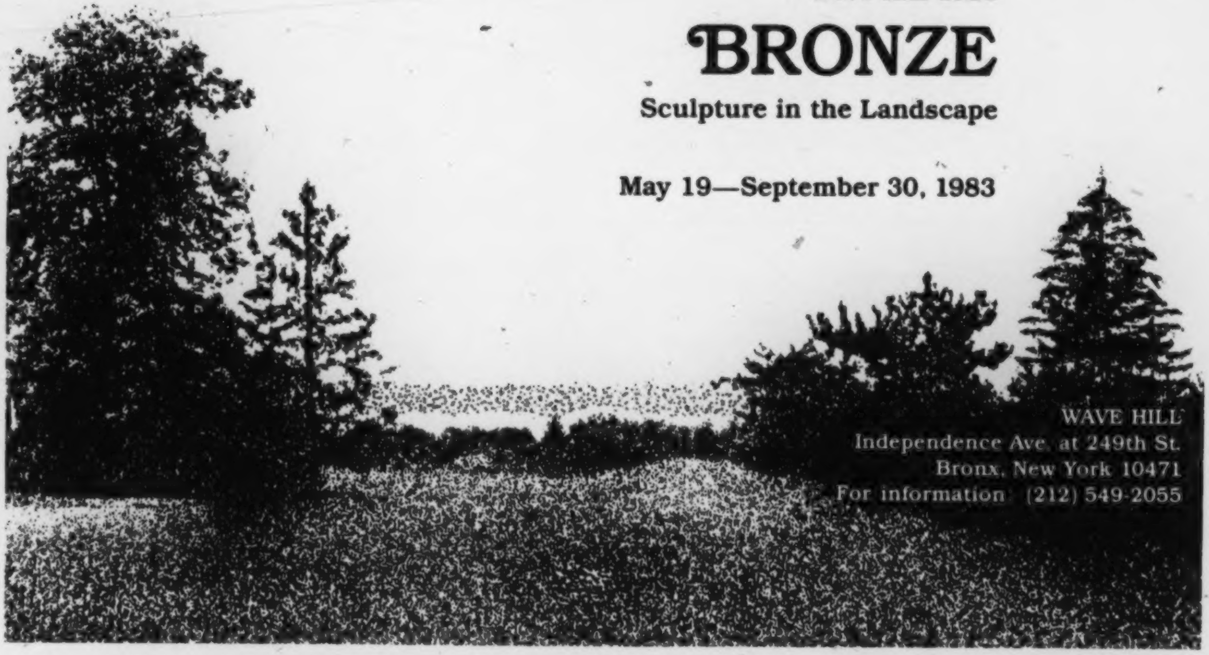
Wave Hill 1983

BRONZE

Sculpture in the Landscape

May 19—September 30, 1983



WAVE HILL
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Bronx, New York 10471
For information (212) 549-2055

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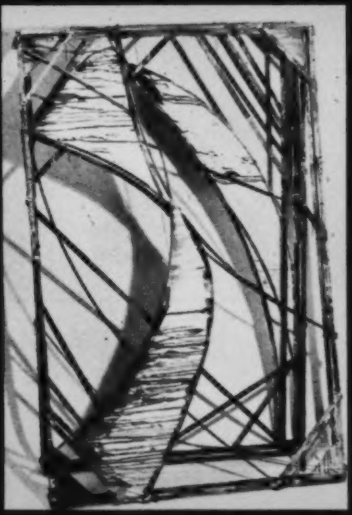
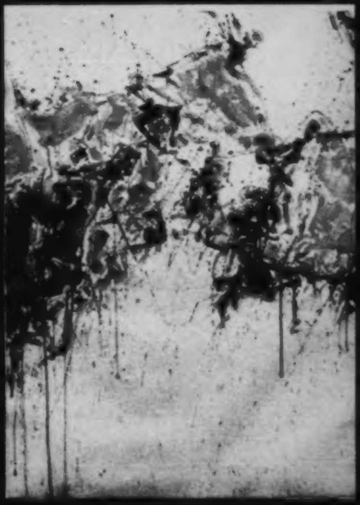
Our Art Does Not Meet the Standard of the 1983 Chicago Art Fair

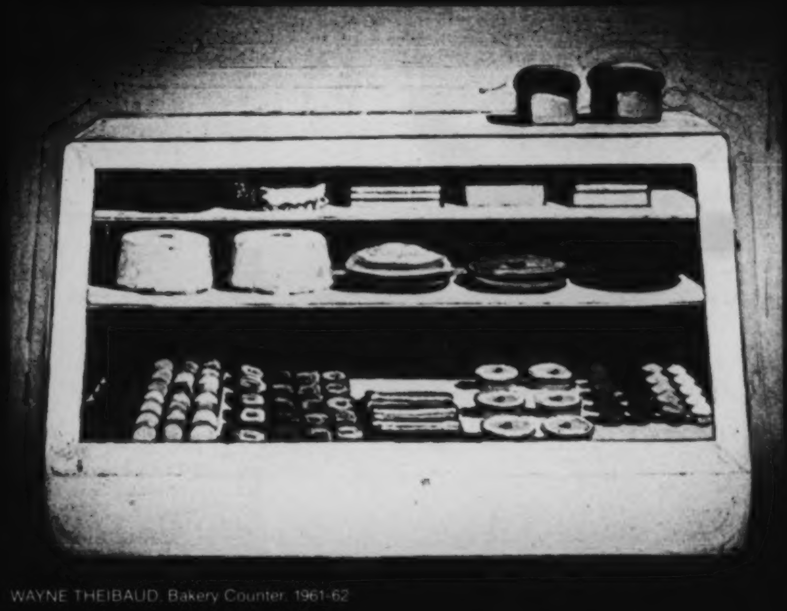
JOHN DeANDREA, Self Portrait With Sculpture, 1980



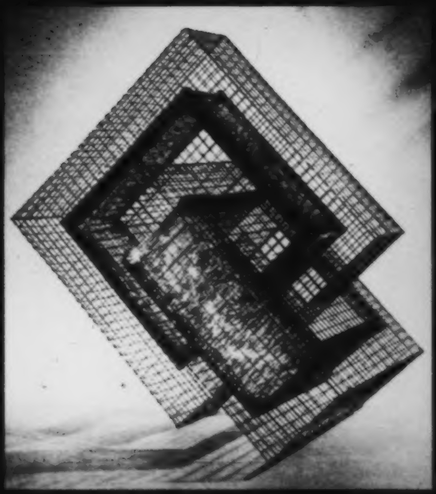
DAVID MAXIM, Blue Screen, 1982



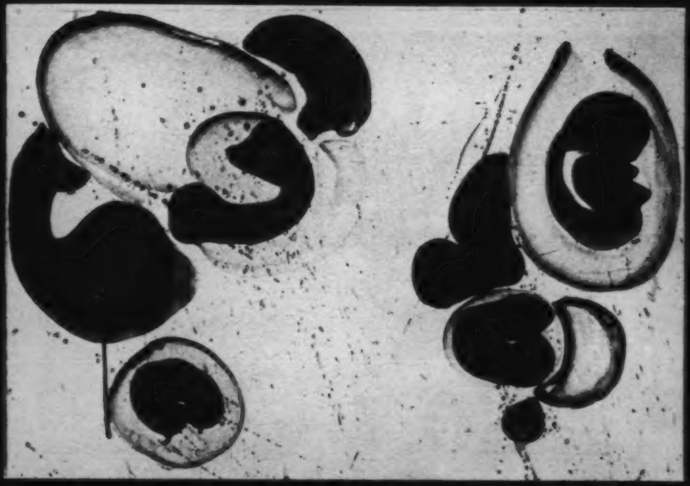
SAM FRANCIS, For Rick, 1957



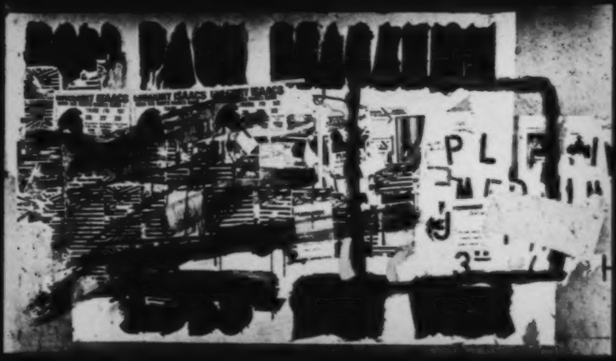
WAYNE THEIBAUD, Bakery Counter, 1961-62



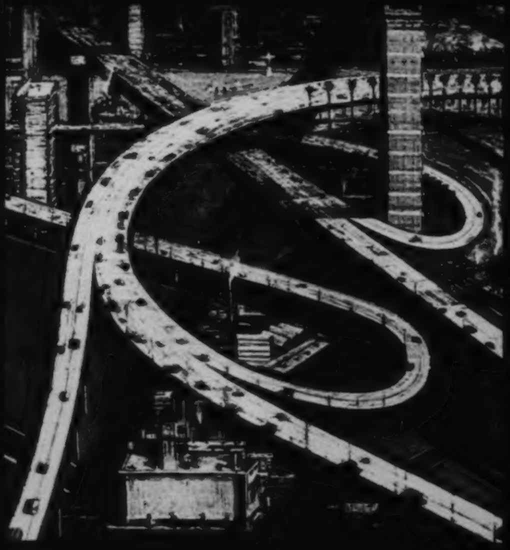
BENJAMIN KAISER, Interlocking Squares, 1982



SAM FRANCIS, Blue Ball, 1961

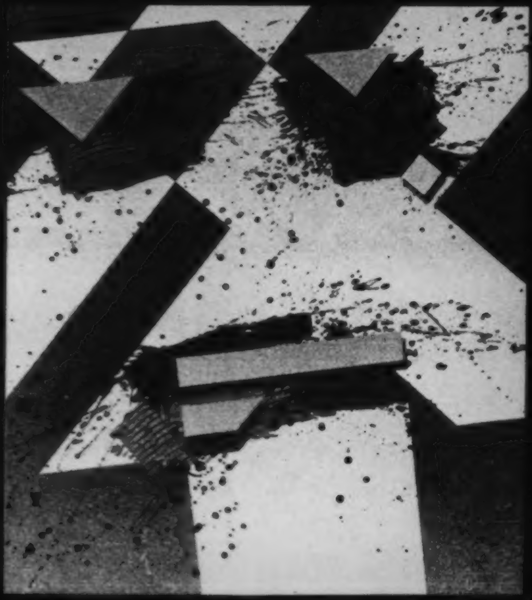


BILL KANE, Warp, 1983



WAYNE THEIBAUD, Interchange, 1979

ROBERT ARNESON, Portrait of George, 1981



JOE DOYLE, Across The Brazos, 1983

FOSTER
GOLDSTROM
FINE ARTS

SAN FRANCISCO • DALLAS/FALL 1983

Maybe Next Year...

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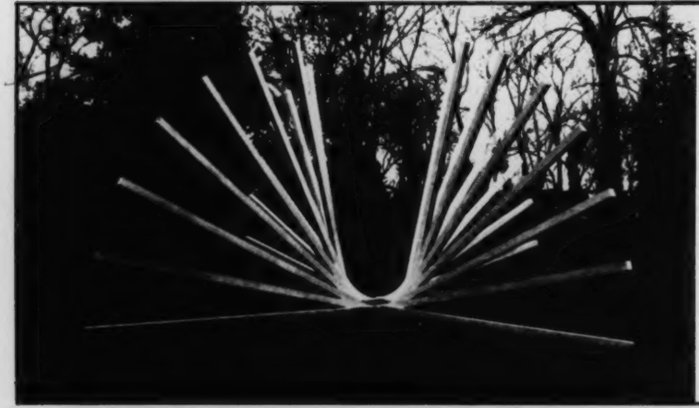
ROBERT COMBAS

PAINTINGS/29 APRIL-21 MAY **CASTELLI UPTOWN** 4 EAST 77 STREET NEW YORK



"PHYLUM", ALUMINUM, 9'9" · 14'7" · 22'

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Recent Sculpture 23 April-28 May 1983

Portrait 1982-1983, Bronze. 56¾ x 21¼ x 11." CATALOGUE AVAILABLE

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MAY 1–21

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ROBERT
WILSON

CIVIL WARS
3 MAY–11 JUNE 1983

CASTELLI FEIGEN CORCORAN
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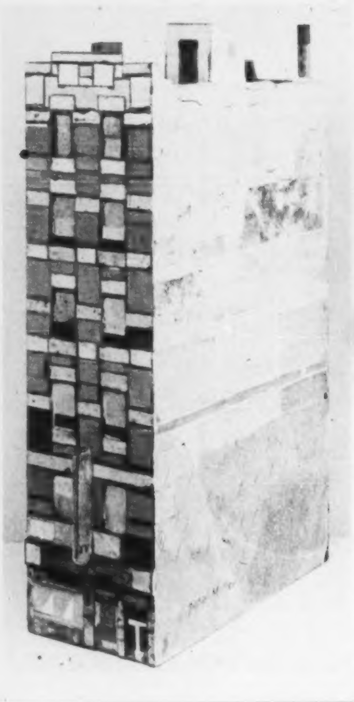
212/734.5505

GUSTAF MILLER
New Buildings



BUILDING #683, 1982.
Construction of wood,
acrylic and collage.
36 x 9½ x 19¼ inches.

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Tullis**
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Paper
Paintings

**Thomas
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Tues-Sat 10-5:30
or by appt.

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Donald Judd

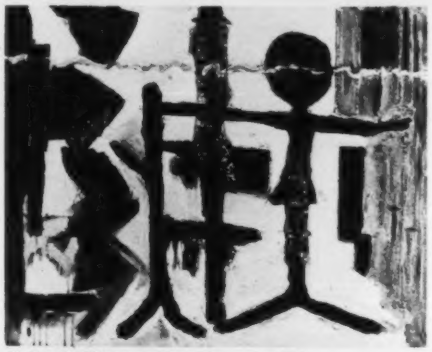
30 April-21 May 1983 **Leo Castelli** 420 West Broadway

JOE ZUCKER MAY

FAY GOLD GALLERY *3221 CAINS HILL PLACE ATLANTA GA 404 233 3843*

ROBERT JESSUP JUNE

Joan
Snyder



Untitled, Mixed media on canvas, 1983

Paintings/May

nielsen
GALLERY
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BOSTON, MA 02116
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Precisionist Painting 1950 - 1982 Works on Paper

EDMUND D. LEWANDOWSKI

April 30 - May 26, 1983

SID DEUTSCH GALLERY 20 WEST 57th STREET
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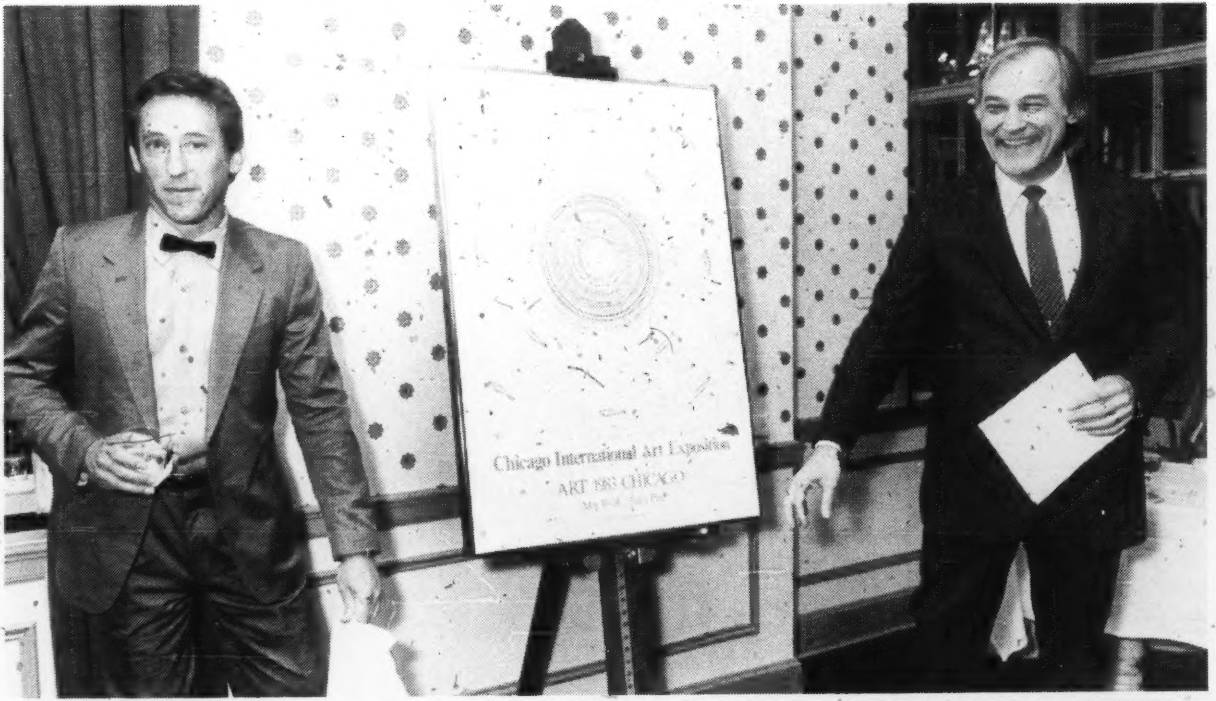

John Wilson, President of the Chicago International Art Exposition and artist Edward Ruscha unveil the 1983 poster at the Richmont Hotel in Chicago.

Chicago International Art 1983 Exposition

May 19-24, 1983

Navy Pier, Chicago USA

Dates and Details

Thursday, May 19, 1983
5:30 to 10:30

Gala Opening Night Benefit for the Museum of Contemporary Art. Reservations required and can only be made by contacting the Museum of Contemporary Art, 237 E. Ontario St. Chicago, IL 60611 (312-280-2665)

Friday, May 20, 1983
12 noon to 8 pm
Saturday, May 21, 1983
12 noon to 8 pm
Sunday, May 22, 1983
12 noon to 8 pm
Monday, May 23, 1983
12 noon to 8 pm
Tuesday, May 24, 1983
12 noon to 6 pm

General Admission: $7.00

Students, Senior Citizens: $5.00 (ID may be required at box office)

Two Day Ticket: $10.00

Five Day Pass: $25.00 (includes indoor parking) May 20 through 24, 1983

Seminars

Art in America will sponsor the seminars during the weekend of May 20–22, 1983. Artists, art consultants, dealers, museum directors, collectors, print publishers and photographers will gather at Navy Pier to discuss current issues, followed by an open exchange with the audience. These seminars are included in the price of an admission ticket.

Friday, May 20, 1983
1:00 pm "After the Boom: The New Photography Market"
Anne Tucker/Moderator

Saturday, May 21, 1983
1:00 pm "New Expressionism"
Judith Goldman/Moderator

Saturday, May 21, 1983
4:00 pm "Art in the Age of Commodities"
Judith Goldman/Moderator

Sunday, May 22, 1983
1:00 pm "Collecting in Chicago"
Judith Goldman/Moderator

Chicago Sculpture Society
Public Art Symposium
Sunday, May 22, 1983
11:00 am "Collecting, Curating and Conserving Public Art"
Richard Hunt/Moderator

1983 Poster and Lithograph

The specially commissioned poster representing Chicago International Art Exposition, 1983 is by the noted American artist, Edward Ruscha. The multi-colored lithograph was designed exclusively for the Exposition in cooperation with Bernard Jacobson Ltd.

The five-color poster, a limited edition of 1,500, is printed on Arches Cover paper, is 27¾" × 39" with the Exposition title, and is signed in the plate by the artist. Price is $30.

The four color lithograph, without the Exposition title, is in a limited edition of 100, with 25 artist's proofs. It is printed on Arches 88 paper, signed and numbered by the artist, and is 28¼" × 33". Price is $750.

Chicago Sculpture International/ Mile 2

An exhibition of sculpture, curated by the Chicago Sculpture Society, covering a mile-long area of Navy Pier will be on exhibit concurrently with the Chicago International Art Exhibition.

Chicago
International
Art
Exposition

For further information:
Chicago International Art Exposition
600 North McClurg Court
Chicago, Illinois 60611 USA
Telephone 312.787.6858

A Project of the Lakeside Group

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Maxwell Davidson Gallery

43 East 78 Street New York
212 734-6702

Booth 6-103

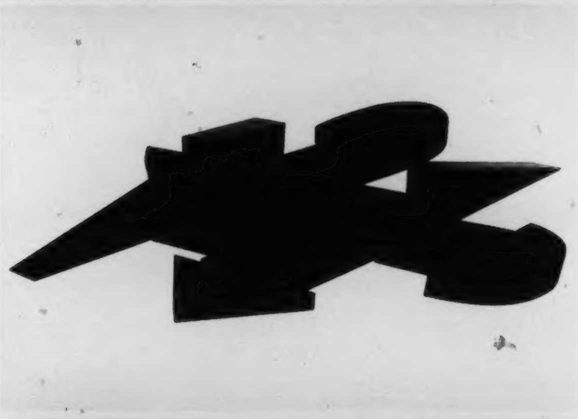
Representing:

- Carol Anthony
- Deborah Deichler
- Thomas George
- Gary Komarin
- Scott Prior
- Tony Scherman

With works by:

- Joseph Albers
- William Baziotes
- Sam Francis
- Roberto Matta
- George Rickey
- Bradley Walker Tomlin

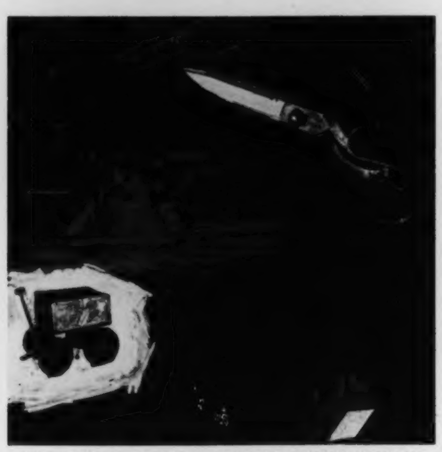
JOHN OKULICK



MIDNIGHT STATION, 1983. PAINTED WOOD: 29 X [illegible] IN

NANCY HOFFMAN
429 WEST BROADWAY NEW YORK NY 10012

BEN SCHONZEIT



PAINTING THE TOWN GRAY, 1982. ACRYLIC ON PAPER: 48 X 48 IN.

NANCY HOFFMAN
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VIVIAN HORAN

10 EAST 62ND STREET NEW YORK NEW YORK 10021 TELEPHONE 212-935-1682
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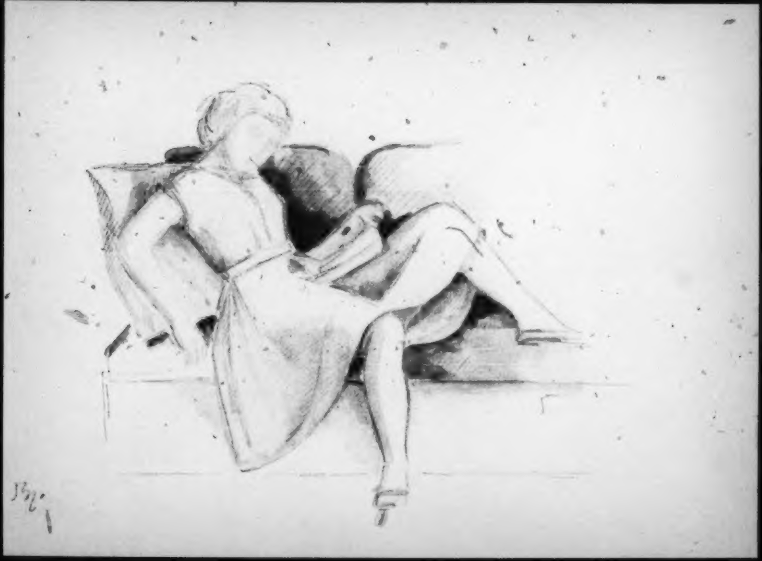

BALTHUS
STUDY FOR THE THREE SISTERS
C.1965
PENCIL AND WATERCOLOR
12 5/8 X 17 3/4 IN.

EXHIBITING AT CIAE — SECTION 6 BOOTH 121 — WITH ADDITIONAL WORKS BY
BENTON / CHIA / DE KOONING / JENNEY / REINHARDT / F. STELLA / TWOMBLY

April 30-June 11

Dale Chihuly

Glass Baskets 1983 "Glass"

Sarah Schwartz

"Mulier-Deliberativus Fatum" 1983 Marble, garnets, bronze

Betsy Rosenfield Gallery, Inc.

212 West Superior, Chicago, Illinois 60610 Telephone 312.787.8020

Art 1983 Chicago Booth 3-137

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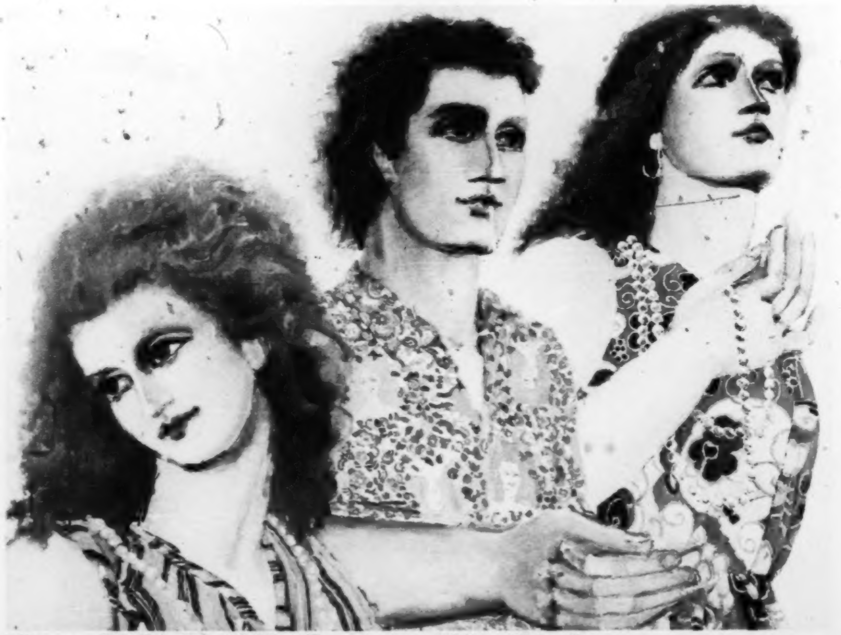
LESTER JOHNSON

Recent paintings

ART 1983
CHICAGO



"Group Walking", 1983, oil on canvas, 30 x 40 inches

Navy Pier
May 19 - 24
Booth #6-151

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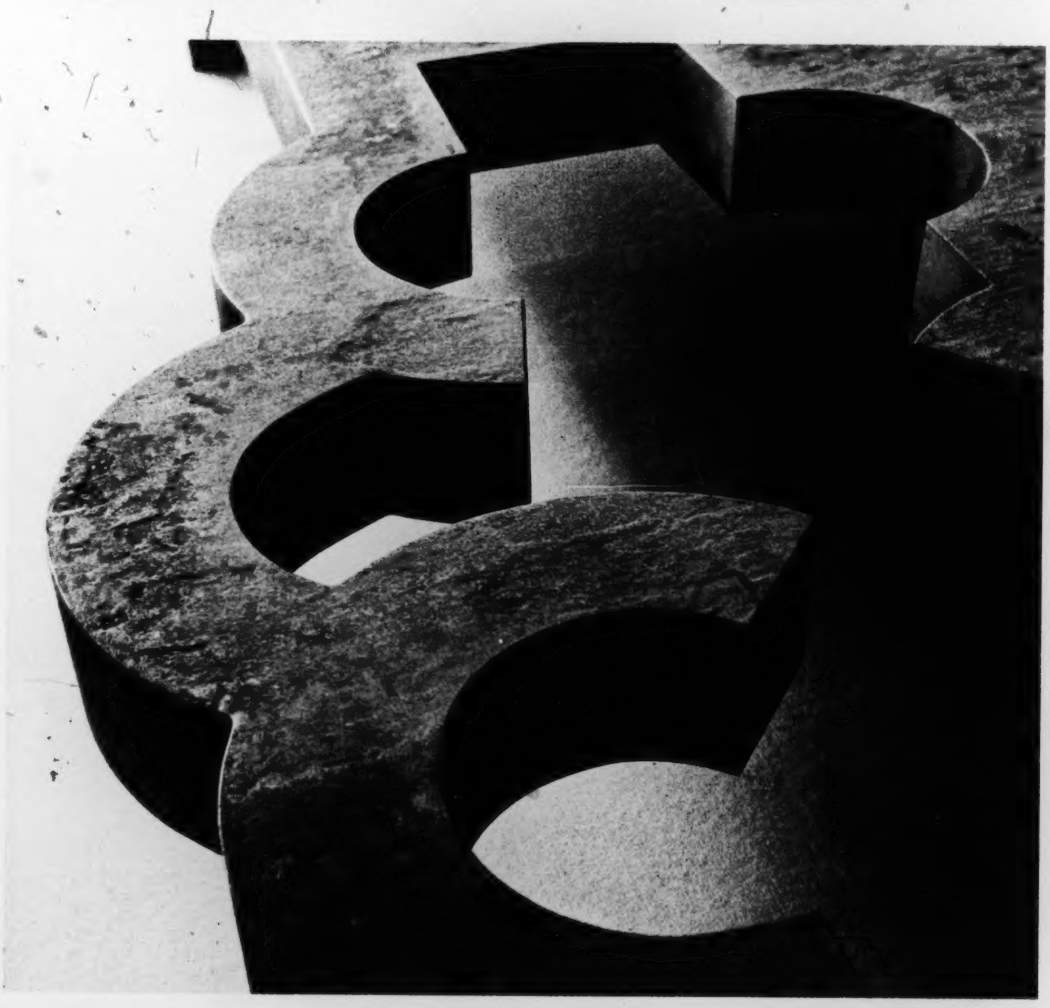

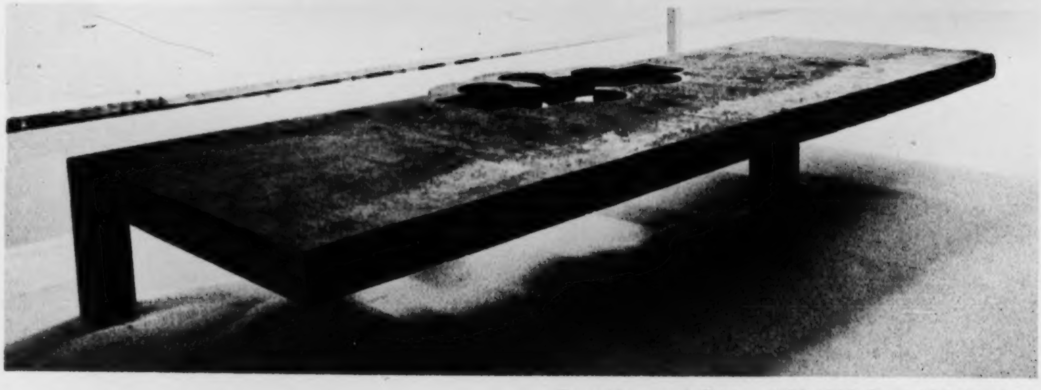

Omar Khayyam's Table—1982-1983. Steel, 12 ft. 5 in. long.

Tasende Gallery 820 Prospect Street, La Jolla, California 92037 (619) 454-3691

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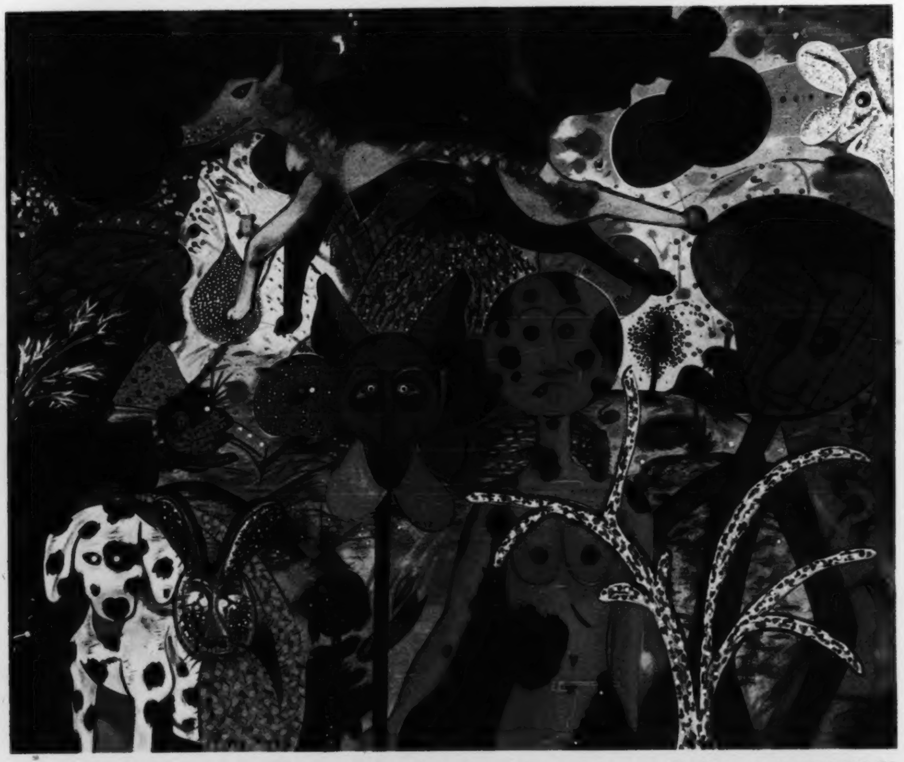
Roy DeForest

New Paintings and Drawings



"Triumph of the Roundheads," 1983. Acrylic on linen, 82" x 96"

Frumkin & Struve Gallery *309 West Superior, Chicago 60610 312.787.0563*

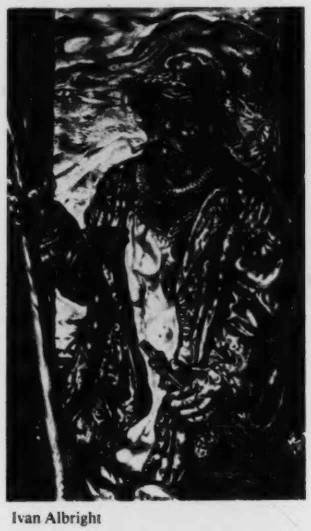
Cynthia Eardley

Sculpture / May 12-June 4

The Dancers, 1981. Bronze.

Monique Knowlton Gallery

New Address: 153 Mercer Street
New York, N.Y. 10012 · Telephone (212)431-8808



Ivan Albright

American Modern Masters

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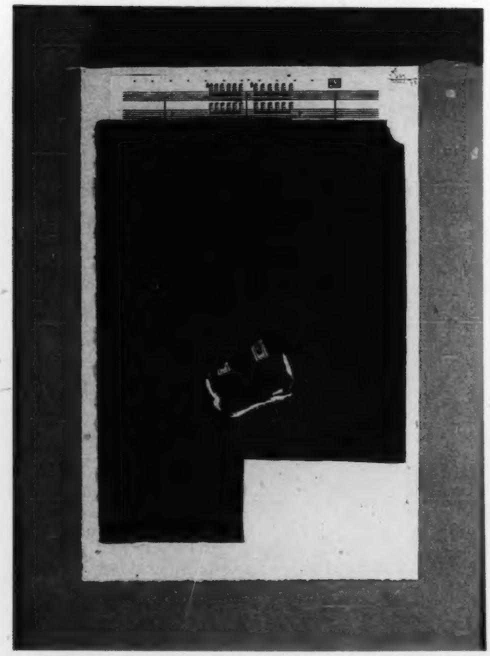
Visit us at Chicago International Art Exposition 1983, May 19–24, Navy Pier, Booth #3-164 or at The Lakeside Studio and Hotel during the summer.

The Lakeside Studio
15263 S Lakeshore Rd Lakeside, Mi 49116, Tel. 616-469-1377



ROBERT MOTHERWELL

"Stravinsky (next to final state)"

1973
Acrylic and paper on board
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JOHN C. STOLLER & CO.

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Telephone 305/655-5177

1086 Kane Concourse
Bay Harbor Islands, FL 33154
Telephone 305/861-5700

Visit us at our booth #1-135

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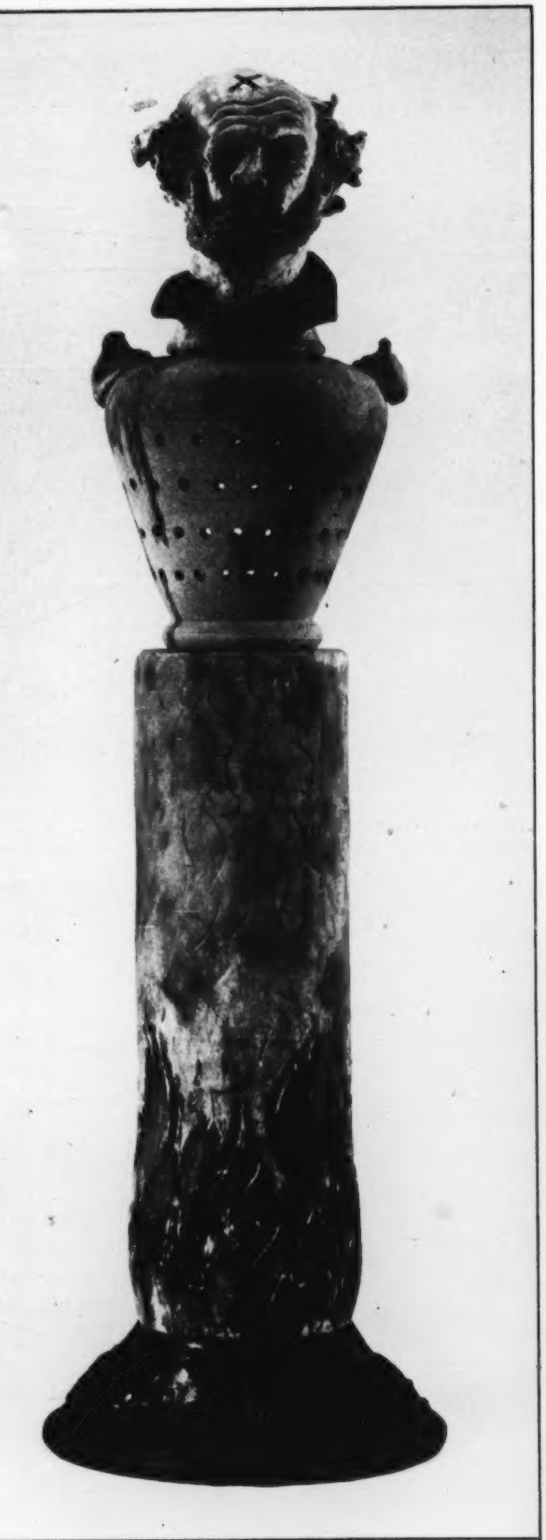
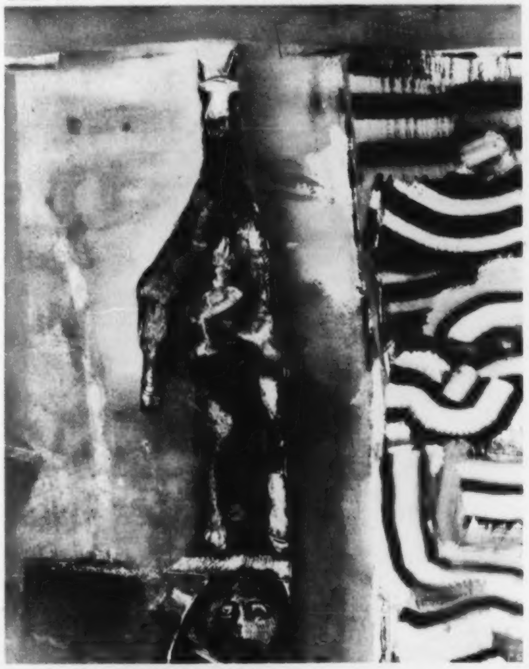


"ASS TO ASH", 1982-1983, CERAMIC, 84 INCHES HIGH

ROBERT ARNESON

ALLAN FRUMKIN GALLERY
50 WEST 57TH STREET NEW YORK

SEE US AT ART 1983 CHICAGO – BOOTH 1159



MARTIN FACEY MAY–JUNE

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booth 4-111 navy pier may 19-24

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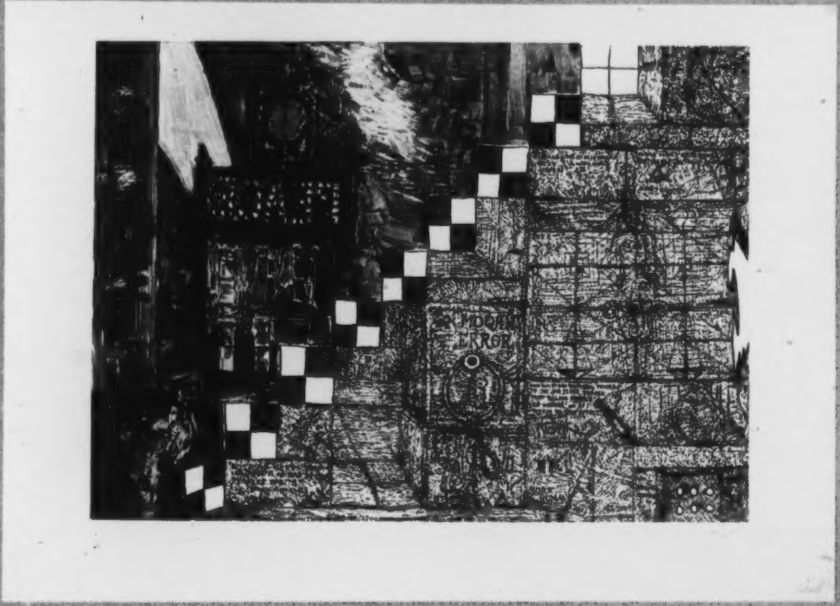

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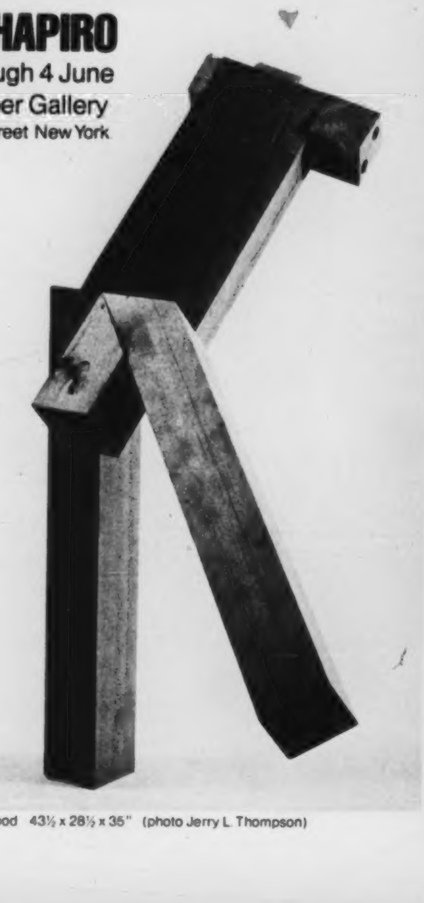
monotype
26⅛ x 37 inches

JOEL SHAPIRO
5 May through 4 June
Paula Cooper Gallery
155 Wooster Street New York



Untitled 1982 Wood 43½ x 28½ x 35" (photo Jerry L. Thompson)

Artschwager
Baselitz
Broodthaers
Clemente
Cragg
Disler
van Elk
Flavin
Lewitt
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Oldenburg
Oppenheim
Penck
Pfaff
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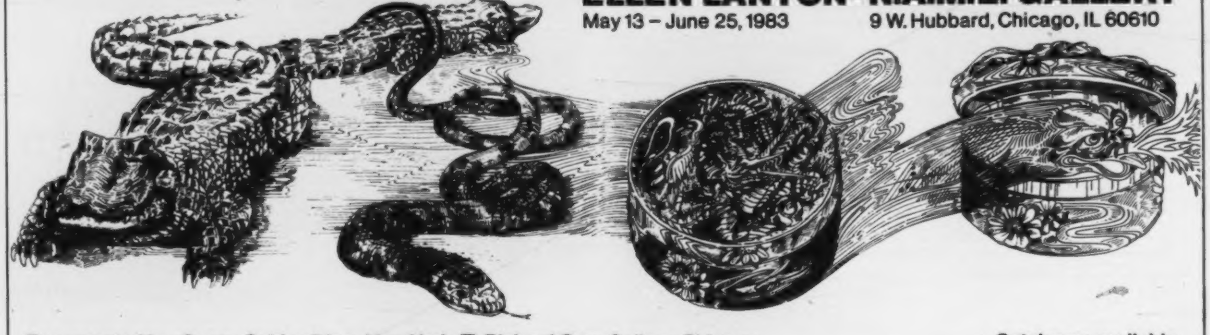

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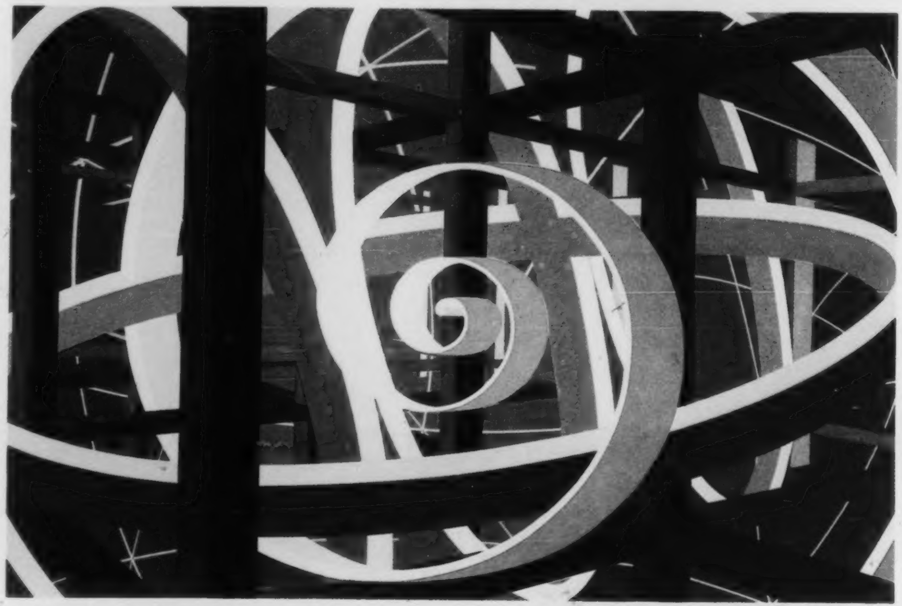

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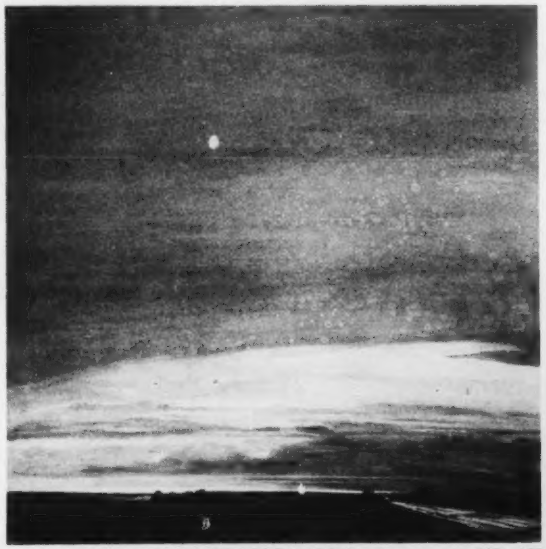

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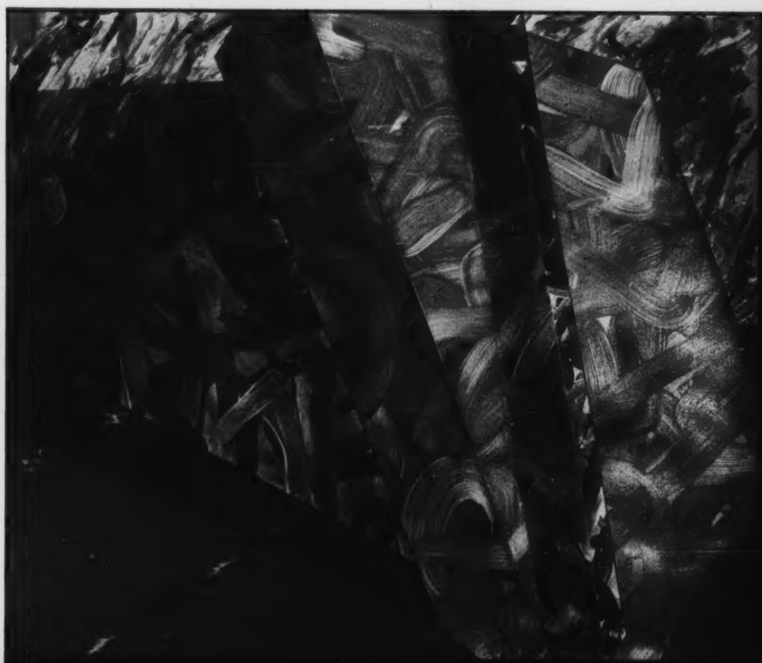

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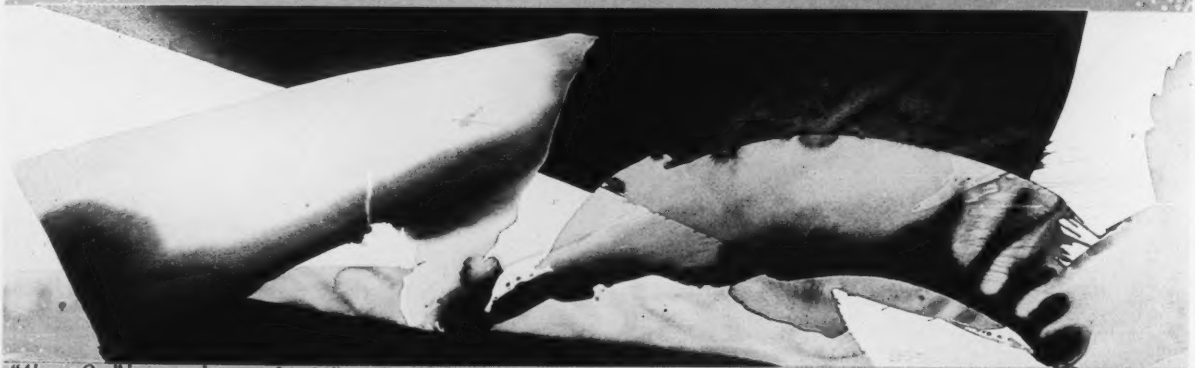

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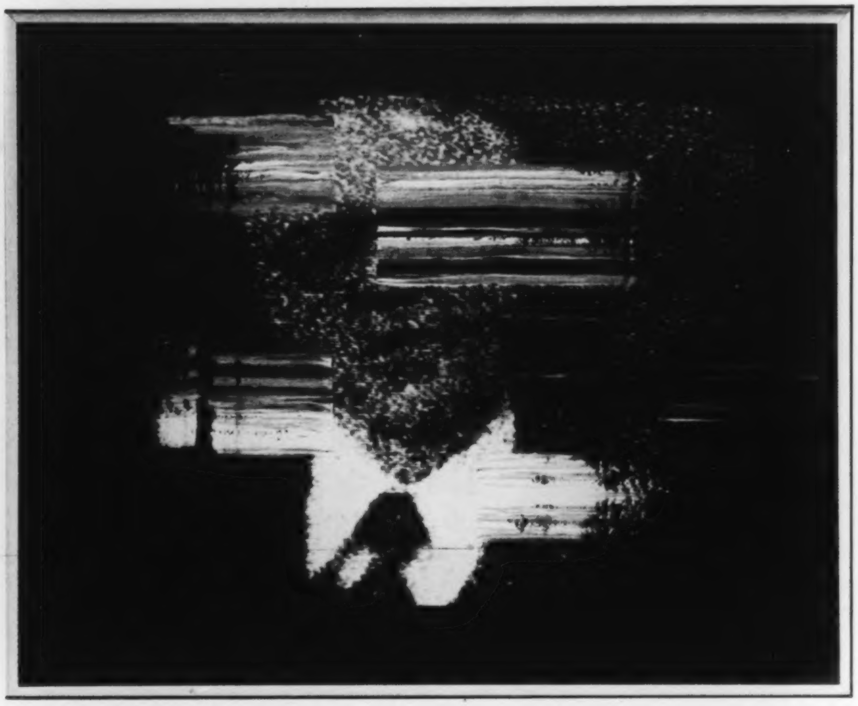

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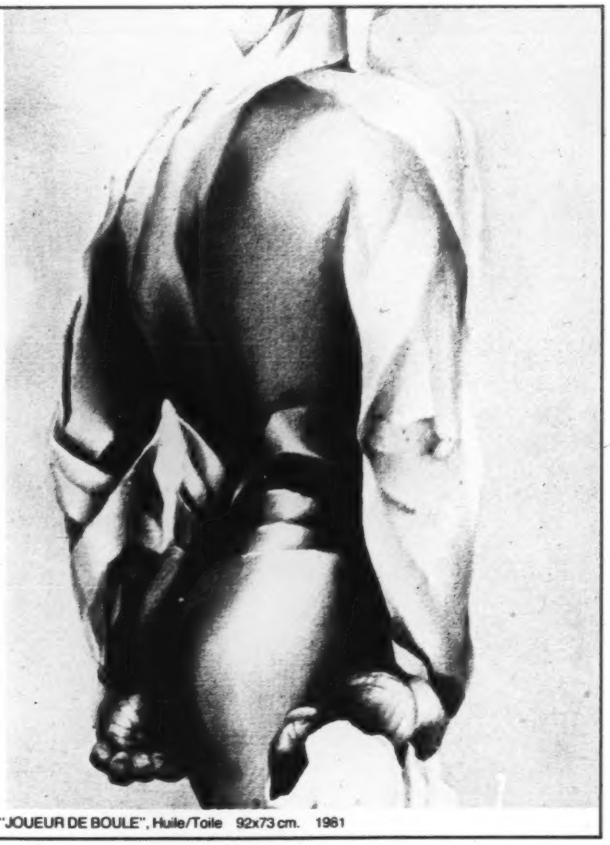

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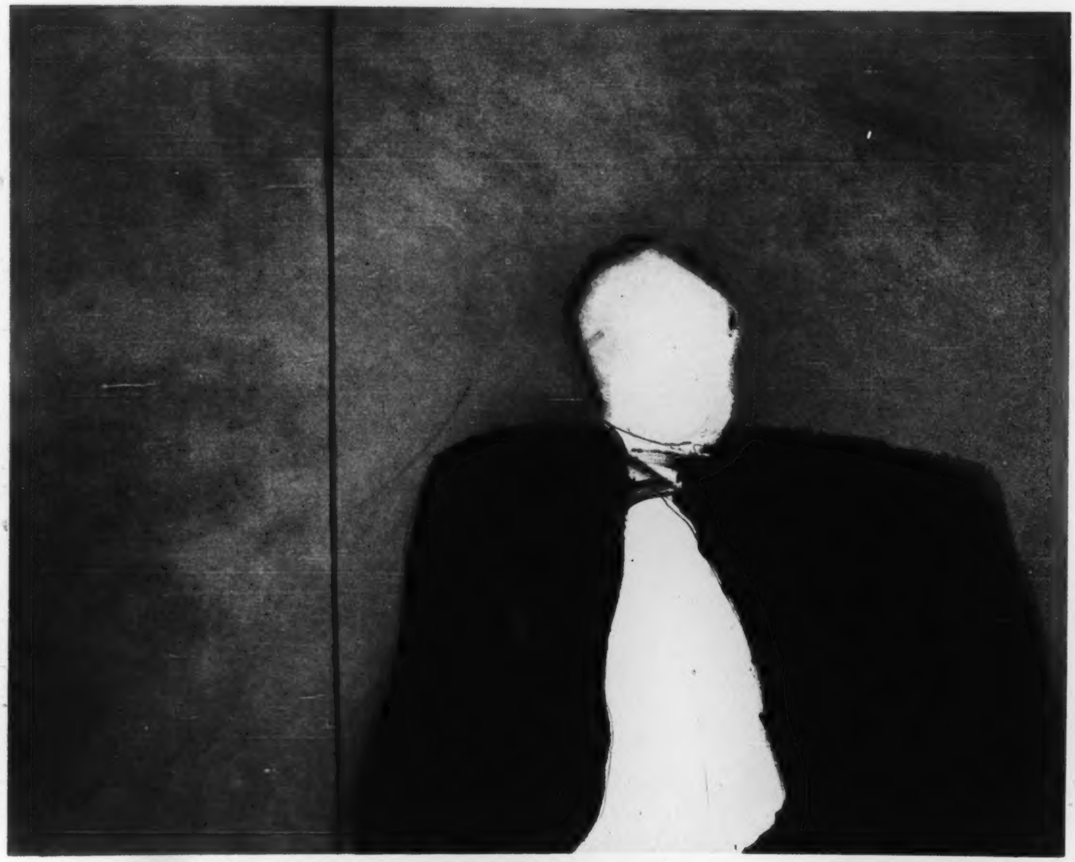

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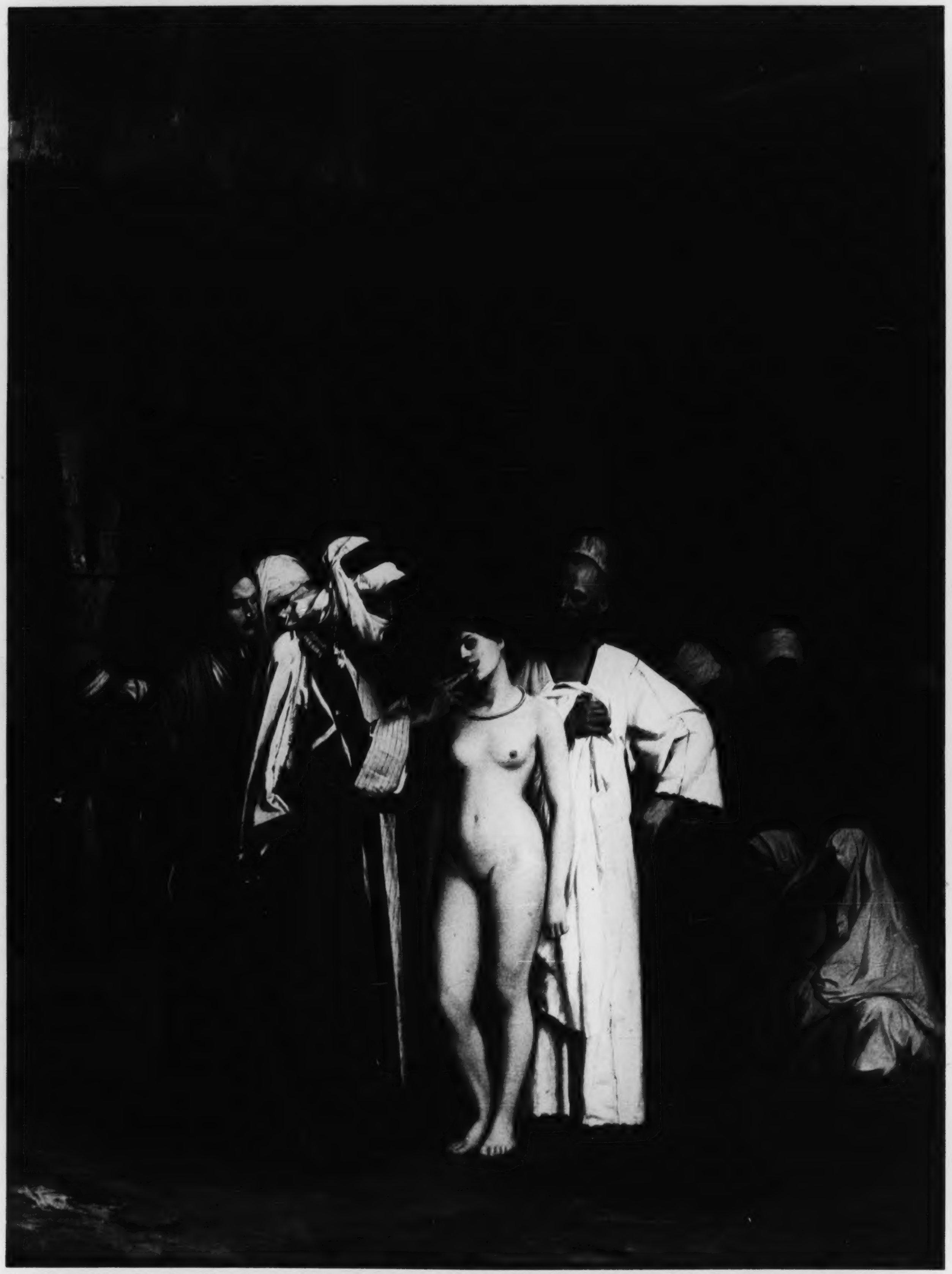

Jean-Léon Gérôme: The Slave Market, *early 1860s, oil on canvas, 33 3/16 by 24 13/16 inches. Sterling and Francine Clark Art Institute.*

Art in America

The Imaginary Orient

A recent exhibition and catalogue of 19th-century French Orientalist painting raised questions other than the usual art-historical ones—political questions concerning the links between realism and power, violence and the picturesque.

BY LINDA NOCHLIN

What is more European, after all,
than to be corrupted by the Orient?
—Richard Howard

What is the rationale behind the recent spate of revisionist or expansionist exhibitions of 19th-century art—"The Age of Revolution," "The Second Empire," "The Realist Tradition," "Northern Light," "Women Artists," various shows of academic art, etc.? Is it simply to rediscover overlooked or forgotten works of art? Is it to re-evaluate the material, to create a new and less value-laden canon? These are the kinds of questions that were raised—more or less unintentionally, one suspects—by the recent exhibition and catalogue "Orientalism: The Near East in French Painting 1800–1880."[1]

Above all, the Orientalist exhibition makes us wonder whether there are other questions besides the "normal" art-historical ones that ought to be asked of this material. The organizer of the show, Donald Rosenthal, suggests that there are indeed important issues at stake here, but he deliberately stops short of confronting them. "The unifying characteristic of nineteenth-century Orientalism was its attempt at documentary realism," he declares in the introduction to the catalogue, and then goes on to maintain, quite correctly, that "the flowering of Orientalist painting . . . was closely associated with the apogee of European colonialist expansion in the nineteenth century." Yet, having referred to Edward Said's critical definition of Orientalism in Western literature "as a mode for defining the presumed cultural inferiority of the Islamic Orient . . . part of the vast control mechanism of colonialism, designed to justify and perpetuate European dominance," Rosenthal immediately rejects this analysis; in his own study, "French Orientalist painting will be discussed in terms of its aesthetic quality and historical interest, and *no attempt will be made at a re-evaluation of its political uses*."[2]

In other words, art-historical business as usual. Having raised the two crucial issues of political domination and ideology, Rosenthal drops them like hot potatoes. Yet surely most of the pictures in the exhibition—indeed the key notion of Orientalism itself—cannot be confronted without a critical analysis of the particular power structure in which these works came into being. For instance, the degree of realism (or lack of it) in individual Orientalist images can hardly be discussed without some attempt to clarify *whose* reality we are talking about.

What are we to make, for example, of Jean-Léon Gérôme's *Snake Charmer*, painted in the late 1860s, now in the Clark Art Institute in Williamstown, Mass.? Surely it may most profitably be considered as a visual document of 19th-century colonialist ideology, an iconic distillation of the Westerner's notion of the Oriental couched in the language of a would-be transparent naturalism. (No wonder Said used it as the dust-jacket for his critical study of the phenomenon of Orientalism!)[3] The title, however, doesn't really tell the complete story; the painting should really be called "The Snake Charmer and his Audience," for we are clearly meant to look at both performer and audience as parts of the same spectacle. We are not, as we so often are in Impressionist works of this period—works like Manet's or Degas's *Café Concerts*, for example, which are set in Paris—invited to identify with the audience. The watchers huddled against the ferociously detailed tiled wall in the background of Gérôme's painting are as resolutely alienated from us as is the act they watch with such childish, trancelike concentration. Our gaze is meant to include both the spectacle and its spectators as objects of picturesque delectation.

Clearly, these black and brown folk are mystified—but then again, so are we. Indeed, the defining mood of the painting is mystery, and it is created by a specific pictorial device. We are permitted only a beguiling rear view of the boy holding the snake. A full frontal view, which would reveal unambiguously both his sex and the fullness of his dangerous performance, is denied us. And the insistent, sexually charged mystery at the center of this painting signifies a more general one: the mystery of the East itself, a standard *topos* of Orientalist ideology.

Despite, or perhaps because of, the insistent richness of the visual diet Gérôme offers—the manifest attractions of the young protagonist's rosy buttocks and muscular thighs; the wrinkles of the venerable snake charmer to his right; the varied delights offered by the picturesque crowd and the alluring-

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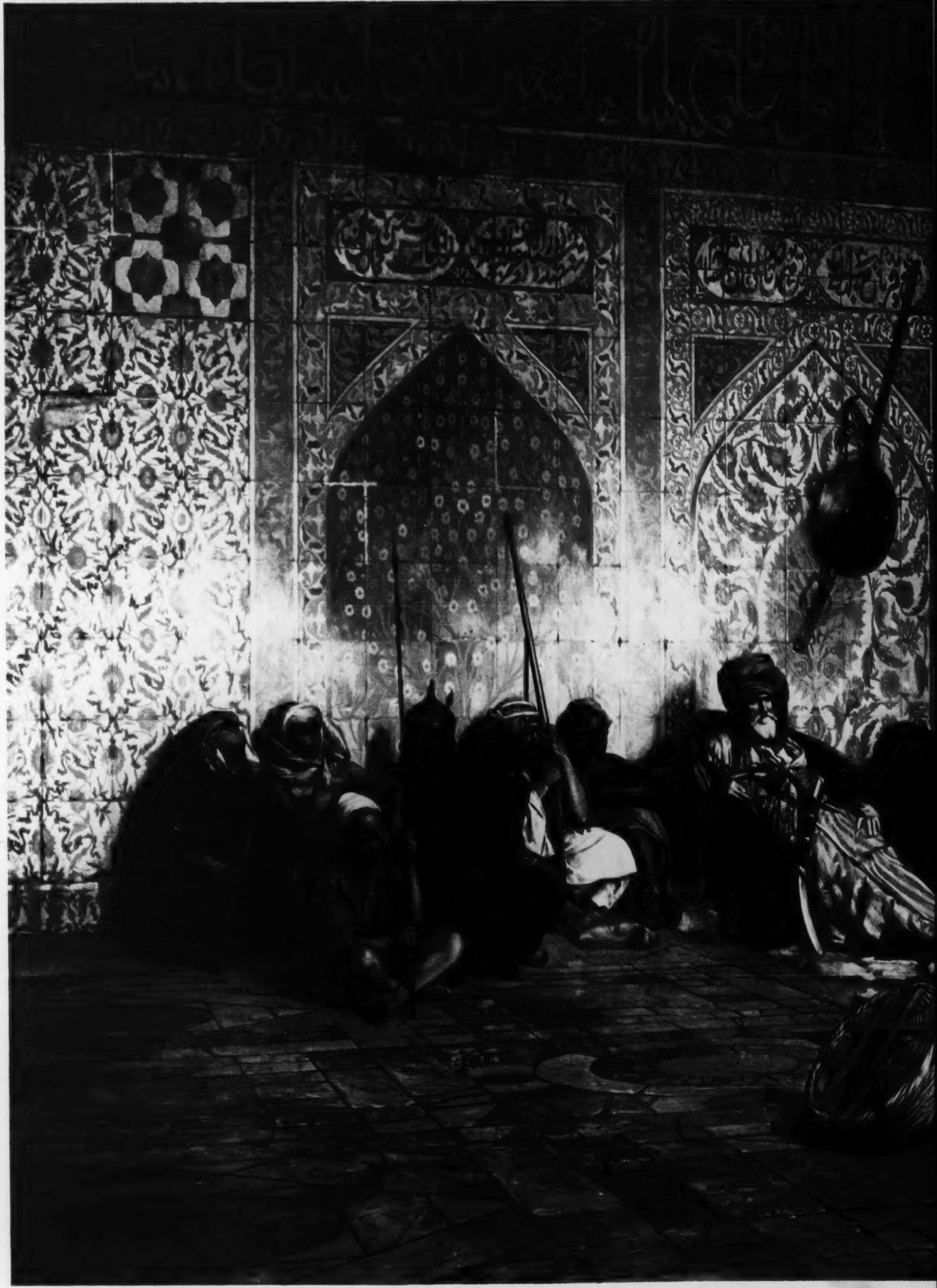
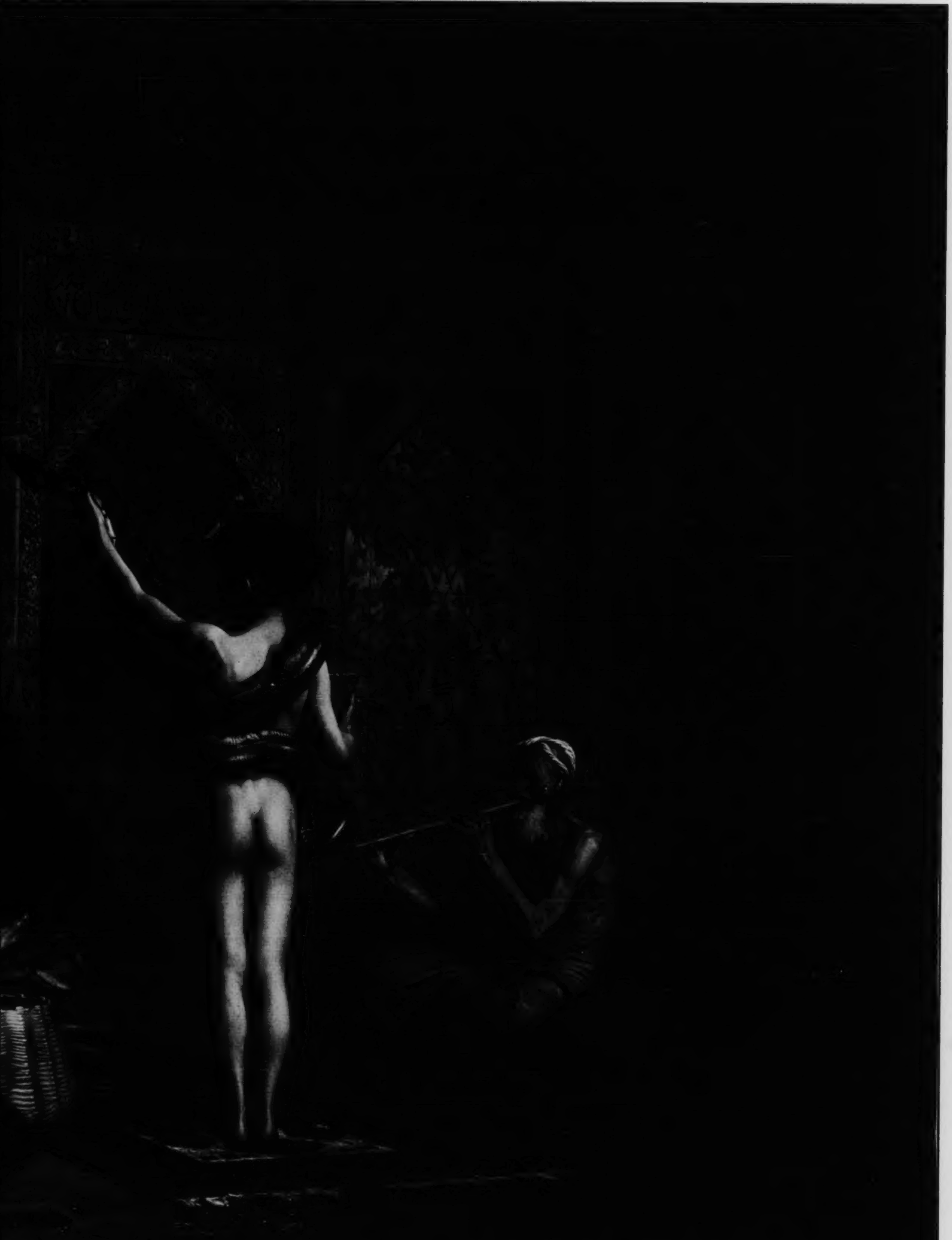


Gérôme: **The Snake Charmer,** *late 1860s, oil on canvas, 33 by 48 inches. Sterling and Francine Clark Art Institute, Williamstown, Mass.*



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ly elaborate surfaces of the authentic Turkish tiles, carpet and basket which serve as decor—we are haunted by certain *absences* in the painting. These absences are so conspicuous that, once we become aware of them, they begin to function as presences, in fact, as signs of a certain kind of conceptual deprivation.

One absence is the absence of history. Time stands still in Gérôme's painting, as it does in all imagery qualified as "picturesque," including 19th-century representations of peasants in France itself. Gérôme suggests that this Oriental world is a world without change, a world of timeless, atemporal customs and rituals, untouched by the historical processes that were "afflicting" or "improving" but, at any rate, drastically altering Western societies at the time. Yet these were in fact years of violent and conspicuous change in the Near East as well, changes affected primarily by Western power—technological, military, economic, cultural—and specifically by the very French presence Gérôme so scrupulously avoids.

In the very time when and place where Gérôme's picture was painted, the late 1860s in Constantinople, the government of Napoleon III was taking an active interest (as were the governments of Russia, Austria and Great Britain) in the efforts of the Ottoman government to reform and modernize itself. "It was necessary to change Muslim habits, to destroy the age-old fanaticism which was an obstacle to the fusion of races and to create a modern secular state," declared French historian Edouard Driault in *La Question d'Orient* (1898). "It was necessary to transform . . . the education of both conquerors and subjects, and inculcate in both the unknown spirit of tolerance—a noble task, worthy of the great renown of France," he continued.

In 1863 the Ottoman Bank was founded, with the controlling interest in French hands. In 1867 the French government invited the Sultan to visit Paris and recommended to him a system of secular public education and the undertaking of great public works and communication systems. In 1868 under the joint direction of the Turkish Ministry of Foreign Affairs and the French Ambassador, the Lycée of Galata-Serai was opened, a great secondary school open to Ottoman subjects of every race and creed, where Europeans taught more than 600 boys the French language—"a symbol," Driault maintained, "of the action of France, exerting herself to instruct the peoples of the Orient in her own language the elements of Western civilization." In the same year, a company consisting mainly of French capitalists received a concession for railways to connect present-day Istanbul and Salonica with the existing railways on the Middle Danube.[4]

The absence of a sense of history, of temporal change, in Gérôme's painting is intimately related to another striking absence in the work: that of the telltale presence of Western man. There are never any Europeans in "picturesque" views of the Orient like these. Indeed, it might be said that one of the defining features of Orientalist painting is its dependence for its very existence on a presence that is always an absence: the Western colonial or touristic presence.

Orientalist painting depicts a world of timeless customs and rituals, untouched by the historical processes that were drastically altering Western society at the time.

The white man, the Westerner, is of course always implicitly present in Orientalist paintings like the *Snake Charmer*; his is necessarily the controlling gaze, the gaze which brings the Oriental world into being, the gaze for which it is ultimately intended. And this leads us to still another absence. Part of the strategy of an Orientalist painter like Gérôme is to make his viewers forget that there was any "bringing into being" at all, to convince them that works like these were simply "reflections," scientific in their exactitude, of a preexisting Oriental reality.

In his own time Gérôme was held to be dauntingly objective and scientific and was compared in this respect with Realist novelists. As an American critic declared in 1873:

> Gérôme has the reputation of being one of the most studious and conscientiously accurate painters of our time. In a certain sense he may even be called "learned." He believes as firmly as Charles Reade does in the obligation on the part of the artist to be true even in minute matters to the period and locality of a work pretending to historical character. Balzac is said to have made a journey of several hundreds of miles in order to verify certain apparently insignificant facts concerning a locality described in one of his novels. Of Gérôme, it is alleged that he never paints a picture without the most patient and exhaustive preliminary studies of every matter connected with his subject. In the accessories of costume, furniture, etc. it is invariably his aim to attain the utmost possible exactness. It is this trait in which some declare an excess, that has caused him to be spoken of as a "scientific picture maker."[5]

The strategies of the "realist" (or perhaps "pseudo-realist," "authenticist" or "naturalist" would be better terms) mystification go hand-in-hand with those of Orientalist mystification. Hence, another absence which constitutes a significant presence in the painting: the absence—that is to say, the *apparent* absence—of art. As Leo Bersani has pointed out in his article on realism and the fear of desire, "The 'seriousness' of realist art is based on the absence of any reminder of the fact that it is really a question of art."[6] No other artist has so inexorably eradicated all traces of the picture plane as Gérôme, denying us any clue to the art work as a literal flat surface.

If we compare a painting like Gérôme's *Street in Algiers* with its prototype, Delacroix's *Street in Meknes*, we immediately see that Gérôme, in the interest of "artlessness," of innocent, Orientalist transparency, goes much farther than Delacroix in supplying picturesque data to the Western observer, and in veiling the fact that the image consists of paint on canvas. A "naturalist" or "authenticist" artist like Gérôme tries to make us forget that his art is really art, both by concealing the evidence of his touch, and, at the same time, by insisting on a plethora of authenticating details, especially on what might be called unnecessary ones. These include not merely the "carefully executed Turkish tile patterns" that Richard Ettinghausen pointed out in a recent Gérôme catalogue; not merely the artist's renditions of Arabic inscriptions which, Ettinghausen maintains, "can be easily read";[7] but even the "later repair" on the tile-work, which, functioning at first sight rather like the barometer on the piano in Flaubert's description of Mme. Aubain's drawing room in "Un coeur simple," creates what Roland Barthes has called "the reality effect" [*l'effet de rêel*].[8]

Such details, supposedly there to denote the real directly, are actually there simply to signify its presence in the work as a whole. As Barthes points out, the major function of gratuitous, accurate details like these is to announce "we are the real." They are signifiers of the category of the real, there to give credibility to the "realness" of the work as a whole, to authenticate the total visual field as a simple, artless reflection—in this case, of a supposed Oriental reality.

Yet if we look again, we can see that the objectively described repairs in the tiles have still another function, a moralizing one which assumes meaning only within the apparently objectivized context of the scene as a whole. Neglected, ill-repaired architecture functions, in 19th-century Orientalist art, as a standard *topos* for commenting on the corruption of contemporary Islamic society. Kenneth Bendiner has collected striking examples of this device, in both the paintings and the writings of 19th-century artists. For instance, British painter David Roberts, documenting his *Holy Land* and *Egypt and Nubia*, wrote from Cairo in 1838 about "splendid cities, once teeming with a busy population and embellished with . . . edifices, the wonder of the world, now deserted and lonely, or reduced by mismanagement and the barbarism of the Moslem creed, to a state as savage as the wild animals by which they are surrounded." At another time, explaining the existence of certain ruins in its environs, he declared that Cairo "contains, I think, more idle people than any town its size in the world."[9]

The vice of idleness was frequently commented upon by Western travelers to Islamic countries in the 19th century, and in relation to it, we can observe still another striking absence in the annals of Orientalist art: the absence of scenes of work and industry, despite the fact that some Western observers commented on the Egyptian *fellahin*'s long hours of back-breaking labor, and on the ceaseless work of Egyptian women engaged in the fields and in domestic labor.[10]

When Gérôme's painting is seen within this context of supposed Near Eastern idleness and neglect, what might at first appear to be objectively described architectural fact turns out to be *architecture moralisée*. The lesson is subtle, perhaps, but still eminently available, given a context of similar *topoi*: these people—lazy, slothful and childlike, if colorful—have let their own cultural treasures sink into decay. There is a clear allusion here, clothed in the language of objective *reportage*, not merely to the mystery of the East, but to the barbaric insouciance of Moslem peoples, who quite literally charm snakes while Constantinople falls into ruins.

What I am trying to get at, of course, is the obvious truth that in this painting Gérôme is not reflecting a readymade reality but, like all artists, is producing meanings. If I seem to dwell on the issue of authenticating details, it is because not only Gérôme's contemporaries, but some present-day revisionist revivers of Gérôme, and of Orientalist painting in general, insist so strongly on the objectivity and credibility of Gérôme's view of the Near East, using this sort of detail as evidence for their claims.

The fact that Gérôme and other Orientalist "realists" used photographic documentation is often brought in to support claims to the objectivity of the works in question. Indeed, Gérôme seems to have relied on photographs for some of his architectural detail, and critics in both his own time and in ours compare his work to photography. But of course, there is photography and photography. Photography itself is hardly immune to the blandishments of Orientalism, and even a presumably innocent or neutral view of architecture can be ideologized.

The absence of history in Orientalist painting is intimately related to another striking absence: that of the telltale presence of Western man.

A commercially produced tourist version of the Bab Mansour at Meknes "orientalizes" the subject, producing the image the tourist would like to remember—picturesque, relatively timeless, the gate itself photographed at a dramatic angle, reemphasized by dramatic contrasts of light and shadow, and further "picturesquified" by the floating cloud which silhouettes it to the left. Plastic variation, architectural values and colorful surface are all played up in the professional shot; at the same time, all evidence of contemporaneity and contradiction—that Meknes is a modern as well as a traditional city, filled with tourists and business-people from East and West; that cars and buses are used as well as donkeys and horses—is suppressed by the "official" photograph. A photo by an amateur, however, foregrounding cars and buses and the swell of empty macadam, subordinates the picturesque and renders the gate itself flat and incoherent. In this snapshot, Orientalism is reduced to the presence of a few weary crenellations to the right. But this image is simply the bad example in the "how - to - take - good - photographs - on - your - trip book" which teaches the novice how to approximate her experience to the official version of visual reality.

But of course, there is Orientalism and Orientalism. If for painters like Gérôme the Near East existed as an actual place to be mystified with effects of realness, for other artists it existed as a project of the imagination, a fantasy space or screen onto which strong desires—erotic, sadistic or both—could be projected with impunity. The Near-Eastern setting of Delacroix's *Death of Sardanapalus* (created, it is important to emphasize, before the artist's own trip to North Africa in 1832) does not function as a field of ethnographic exploration. It is, rather, a stage for the playing out, from a suitable distance, of forbidden passions—the artist's own fantasies (need it be said?) as well as those of the doomed Near-Eastern monarch.

Delacroix evidently did his Orientalist homework for the painting, probably reading descriptions in Herodotus and Diodorus Sicilis of ancient Oriental debauchery, and dipping into passages in Quintus Curtius on Babylonian orgies, examining an Etruscan fresco or two, perhaps even looking at some Indian miniatures.[11] But it is obvious that a thirst for accuracy was hardly a major impulse behind the creation of this work. Nor, in this version of Orientalism—Romantic, if you will, and created 40 years before Gérôme's—is it Western man's power over the Near East that is at issue, but rather, I believe, contemporary Frenchmen's power over women, a power controlled and mediated by the ideology of the erotic in Delacroix's time.

"In dreams begin responsibilities," a poet once said. Perhaps. Certainly, we are on surer footing asserting that in power begin dreams—dreams of still greater power (in this case, fantasies of men's limitless power to enjoy the bodies of women by destroying them). It would be absurd to reduce Delacroix's complex painting to a mere pictorial projection of the artist's sadistic fanta-

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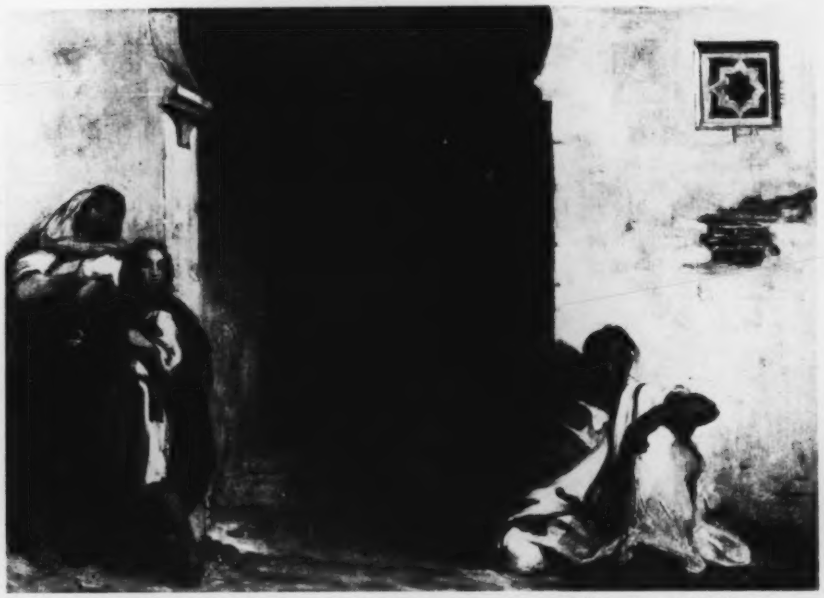
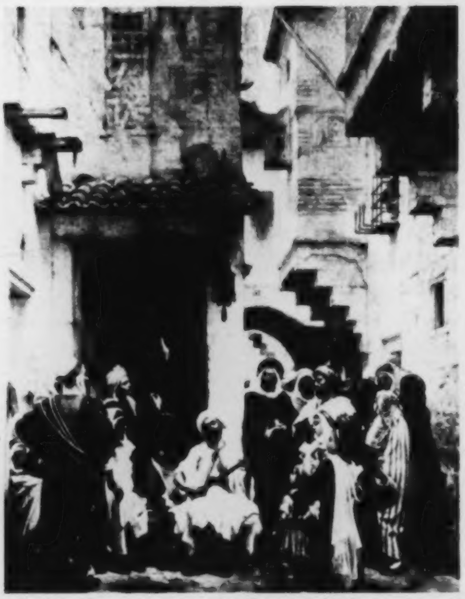
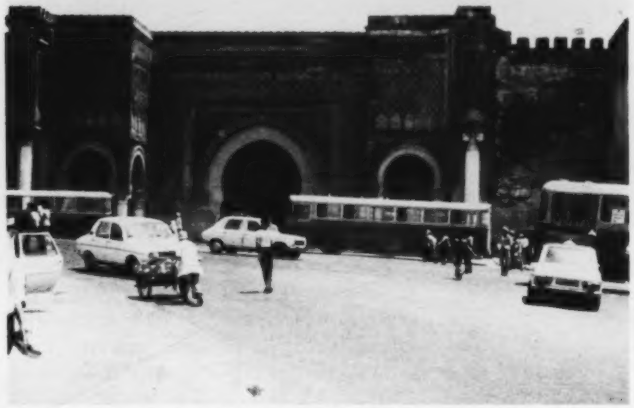


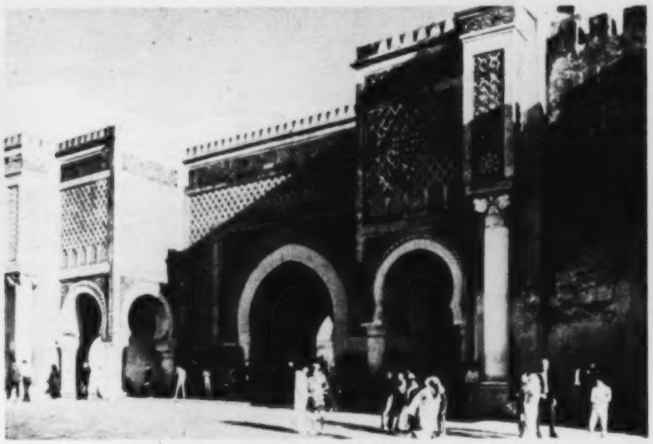
Eugène Delacroix: **Street in Meknes,** *1832, oil on canvas, 33 by 25 ⅛ inches. Albright-Knox.*



Gérôme: **Street in Algiers,** *37 by 28 inches.*



Contemporary amateur photograph of the Bab Mansour at Meknes.



"Official" tourist photograph of the Bab Mansour.

sies under the guise of Orientalism. Yet it is not totally irrelevant to keep in mind that the vivid turbulence of Delacroix's narrative—the story of the ancient Assyrian ruler Sardanapalus, who, upon hearing of his incipient defeat, had all his precious possessions, including his women, destroyed and then went up in flames with them—is subtended by the more mundane assumption, shared by men of Delacroix's class and time, that they were naturally "entitled" to the bodies of certain women. If the men were artists like Delacroix, it was assumed that they had more or less unlimited access to the bodies of the women who worked for them as models. In other words, Delacroix's private fantasy did not exist in a vacuum, but in a particular social context which granted permission for as well as established the boundaries of certain kinds of behavior.

Within this context, the Orientalizing setting of Delacroix's painting both signifies an extreme state of psychic intensity and formalizes that state through various conventions of representation. But it allows only so much and no more. It is difficult, for example, to imagine a *Death of Cleopatra*, with voluptuous nude male slaves being put to death by women servants, painted by a woman artist of this period.[12]

At the same time he emphasized the sexually provocative aspects of his theme, Delacroix attempted to defuse his overt pictorial expression of men's total domination of women in a variety of ways. He distanced his fears and desires by letting them explode in an Orientalized setting and by filtering them through a Byronic prototype. But at the same time, the motif of a group of naked, beautiful women put to the sword is not taken from ancient versions of the Sardanapalus story, although the lasciviousness of Oriental potentates was a staple of many such accounts.[13] Nor was it Byron's invention but, significantly, Delacroix's own.[14]

The artist participates in the carnage by placing at the blood-red heart of the picture a surrogate self—the recumbent Sardanapalus on his bed. But Sardanapalus holds himself aloof, in the pose of the philosopher, from the sensual tumult which surrounds him; he is an artist-destroyer who is ultimately to be consumed in the flames of his own creation-destruction. His dandyish coolness in the face of sensual provocation of the highest order—what might be called his "orientalized" remoteness and conventionalized pose—may indeed have helped Delacroix justify to himself his own erotic extremism, the fulfilment of sadistic impulse in the painting. It did not satisfy the contemporary public. Despite the brilliant feat of artistic semisublimation pulled off here, both public and critics were for the most part appalled by the work when it first appeared in the Salon of 1828.[15]

The aloofness of the hero of the piece, its Orientalizing strategies of distancing, its references to the *outrê* mores of long-dead Near-Eastern oligarchs fooled no one, really. Although criticism was generally directed more against the painting's supposed formal failings, it is obvious that by depicting this type of subject with such obvious sensual relish, such erotic panache and openness, Delacroix had come too close to an overt statement of the most explosive, hence the most carefully repressed, corollary of the ideology of male domination: the connection between sexual possession and murder as an assertion of absolute enjoyment.

The fantasy of absolute possession of women's naked bodies—a fantasy which for men of Delacroix's time was partly based on specific practice in the institution of prostitution or, more specifically, in the case of artists on the availability of studio models for sexual as well as professional services—also lies at the heart of such typical *topoi* of Orientalist imagery as Gérôme's various *Slave Markets*, like the examples in Williamstown and Cincinnati. These are ostensibly realistic representations of the authentic customs of picturesque Near Easterners. Indeed, Maxime Du Camp, a fellow-traveler in the picturesque byways of the Middle East, remarked of Gérôme's painting (or of one like it): "Gerome's *Slave Market* is a fact literally reproduced .... People go [to the slave market] to purchase a slave as they do here to the market ... to buy a turbot."[16]

Obviously, the motivations behind the creation of such Orientalist erotica, and the appetite for it, had little to do with pure ethnography. Artists like Gérôme could dish up the same theme—the display of naked, powerless women to clothed, powerful men—in a variety of guises, that of the Antique slave-market, for instance, or in the subject of Phryne before the Tribunal. What lies behind the production of such popular stimuli to simultaneous lip-licking and tongue-clicking is, of course, the satisfaction that the delicious humiliation of lovely slave girls gives to the moralistic *voyeur*. They are depicted as innocents, trapped against their will in some far-off place, their nakedness more to be pitied than censured; they also display an ingratiating tendency to cover their eyes rather than their seductive bodies.

Why was it that Gérôme's Orientalist assertions of masculine power over feminine nakedness were popular, and appeared frequently in the Salons of the mid-19th century, whereas earlier Delacroix's *Sardanapalus* had been greeted with outrage? Some of the answers have to do with the different historical contexts in which these works originated, but some have to do with the character of the paintings themselves. Gérôme's fantasia on the theme of sexual politics (the Clark collection *Slave Market*, for example) has been more successfully ideologized than Delacroix's, and this ideologizing is achieved precisely through the work's formal structure. Gérôme's version was more acceptable because he substituted a chilly and remote pseudo-scientific naturalism—small, self-effacing brush strokes; "rational" and convincing spatial effects; in other words, an apparently dispassionate empiricism—for Delacroix's tempestuous self-involvement, his impassioned brushwork, subjectively outpouring perspective, and inventive, sensually self-revelatory dancelike poses. Gérôme's style justified his subject—perhaps not to us, who are cannier readers—but certainly to most of the spectators of his time, by guaranteeing through sober "objectivity" the unassailable Otherness of the characters in his narrative. He is saying in effect: "Don't think that I or any other right-thinking Frenchman would ever be involved in this sort of thing. I am merely taking careful note of the fact that less enlightened races indulge in the trade in naked women—but isn't it arousing!"

The Orientalist artist tries to conceal his art, insisting on a plethora of details which authenticate the total visual field as a simple, artless reflection of a supposed Oriental reality.

Like many other artworks of his time, Gérôme's Orientalist painting managed to body forth two ideological assumptions about power: one about men's power over women; the other about white men's superiority to, hence justifiable control over, inferior, darker races, precisely those who indulge in this sort of regrettably lascivious commerce. Or we might say that something even more complex is involved in Gérôme's strategies vis-à-vis the *homme moyen sensuel*: the (male) viewer was invited sexually to identify with, yet morally to distance himself from, his oriental counterparts depicted within the objectively inviting yet racially distancing space of the painting.

Manet's *Ball at the Opera* of 1873 may, for the purposes of our analysis, be read as a combative response to and subversion of the ideological assumptions controlling Gérôme's *Slave Market*. Like Gérôme's painting, Manet's work (to borrow a phrase from the German critic Meier-Graefe, who greatly admired it) represents a *Fleischbörse*—a flesh-market. Unlike Gérôme, however, Manet represented the marketing of attractive women not in a suitably distanced Near-Eastern locale, but behind the galleries of the opera house on the rue Lepeletier. The buyers of female flesh are not Oriental louts but civilized and recognizable Parisians, debonair men about town, Manet's friends and, in some cases, fellow artists, whom he had asked to pose for him. And the flesh in question is not represented *au naturel*, but sauced up in the most charming and provocative fancy-dress costumes. Unlike Gérôme's painting, which had been accepted for the Salon of 1867, Manet's was rejected for that of 1874.

I should like to suggest, however, that the reason for Manet's rejection was not merely the daring close-to-homeness of his representation of the availability of feminine sexuality and male consumption of it. Nor was it merely, as his friend and defender at the time Stéphane Mallarmé suggested, its formal daring—its immediacy, its dash, its deliberate yet casual-looking cut-off view of the spectacle. It was rather the way these two kinds of subversive impulse are made to intersect. Manet's rejection of the myth of stylistic transparency in a painting depicting erotic commercial transactions is precisely what calls into question the underlying assumptions governing Gérôme's Orientalist version of the

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same theme.

By interrupting the unimpeded flow of the story-line with the margins of his image, Manet frankly reveals the assumptions on which such narratives are premised. The cut-off legs and torso on the balcony are a witty, ironic reference to the actual motivations controlling such gatherings of upper-middle-class men and charming women of the theater: pleasure for the former; profit for the latter. The little legs and torso constitute a witty synecdoche, a substitution of part for whole, a trope *par excellence* of critical realism—a trope indicating the sexual availability of delectable female bodies for willing buyers. By means of a similar synecdoche—the half-Polichinelle to the left, cut off by the left-hand margin of the canvas—Manet suggests the presence of the artist-entrepreneur half-inside, half-outside the world of the painting; at the same time, he further asserts the status of the image as a work of art. By means of a brilliant, deconstructive-realist strategy, Manet has at once made us aware of the artifice of art, as opposed to Gérôme's solemn, pseudo-scientific denial of it with his illusionistic naturalism. At the same time, through the apparently accidentally amputated female legs and torso, Manet foregrounds the nature of the actual transaction taking place in the worldly scene he has chosen to represent.[17]

Despite his insistence on accuracy as the guarantee of veracity, Gérôme himself was not beyond the blandishments of the artful. In his bath scenes, the presence of a Cairene sunken fountain with two-color marble inlay in the foreground and a beautiful silver-inlaid brass basin with its Mamluk coat-of-arms held by a Sudanese servant girl (as well as the inevitable Turkish tiles) indicate a will to ethnographic exactitude. Still, Gérôme makes sure we see his nude subject as art as well as mere reportage. This he does by means of tactful reference to what might be called the "original oriental backview"—Ingres's *Valpinçon Bather*. The abstract linearism of Ingres is qualified and softened in Gérôme's painting, but is clearly meant to signify the presence of tradition: Gérôme has decked out the products of his flesh-market with the signs of the artistic. His later work often reveals a kind of anxiety or a division—what might be called the Kitsch dilemma—between efforts to maintain the fiction of pure transparency—a so-called photographic realism—and the need to prove that he is more than a mere transcriber, that his work is artistic.

This anxiety is heightened when the subject in question is a female nude—that is to say, when an object of desire is concerned. Gérôme's anxiety about proving his "artistic-ness" at the same time that he panders to the taste for naturalistic bodies and banal fantasy is revealed most obviously in his various paintings of artists and models, whether the artist in question is Pygmalion or simply Gérôme himself in his studio. In the latter case, he depicts himself surrounded by testimonials to his professional achievement and his responsiveness to the classical tradition. For Gérôme, the classical would seem to be a product that he confects matter-of-factly in his studio. The sign of the artistic—sometimes absorbed into, sometimes in obvious conflict with the fabric of the painting as a whole—is a hallmark of *quality* in the work of art, increasing its value as a product on the art-market.

The fantasy of men's absolute possession of women's naked bodies—based in part on the practice of prostitution—lies at the heart of such typical Orientalist topoi as Gerome's "Slave Markets."

Like the artistic back, the presence of the black servant in Gérôme's Orientalist bath scenes serves what might be called connotative as well as strictly ethnographic purposes. We are of course familiar with the notion that the black servant somehow enhances the pearly beauty of her white mistress—a strategy employed from the time of Ingres, in an Orientalist mood, to that of Manet's *Olympia*, in which the black figure of the maid seems to be an indicator of sexual naughtiness. But in the purest distillations of the Orientalist bath scene—like Gérôme's, or Debat-Ponsan's *The Massage* of 1883—the very passivity of the lovely white figure as opposed to the vigorous activity of the worn, unfeminine ugly black one, suggests that the passive nude beauty is explictly being prepared for service in the Sultan's bed. This sense of erotic availability is spiced with still more forbidden overtones, for the conjunction of black and white, or dark and light female bodies, whether naked or in the guise of mistress and maid-servant, has traditionally signified lesbianism.[18]

Like other artists of his time, Gérôme sought out instances of the picturesque in the religious practices of the natives of the Middle East. This sort of religious ethnographic imagery attempted to create a sleek, harmonious vision of the Islamic world as traditional, pious and unthreatening, in direct contradiction to the grim realities of history. On the one hand, the cultural and political violence visited on the Islamic peoples of France's own colony, Algeria, by laws like *Senatus Consulte* in the '60s had divided up the communally held lands of the native tribes. On the other hand, specific violence was visited against native religious practices by the French Society of Missionaries in Algeria, when, profiting from widespread famine at the end of 1867, they offered the unfortunate orphans who fell under their power food at the price of conversion. Finally, Algerian tribes reacted with religion-inspired violence to French oppression and colonization; in the Holy War of 1871, 100,000 tribesmen under Bachaga Mohammed Mokrani revolted under the banner of Islamic idealism.[19]

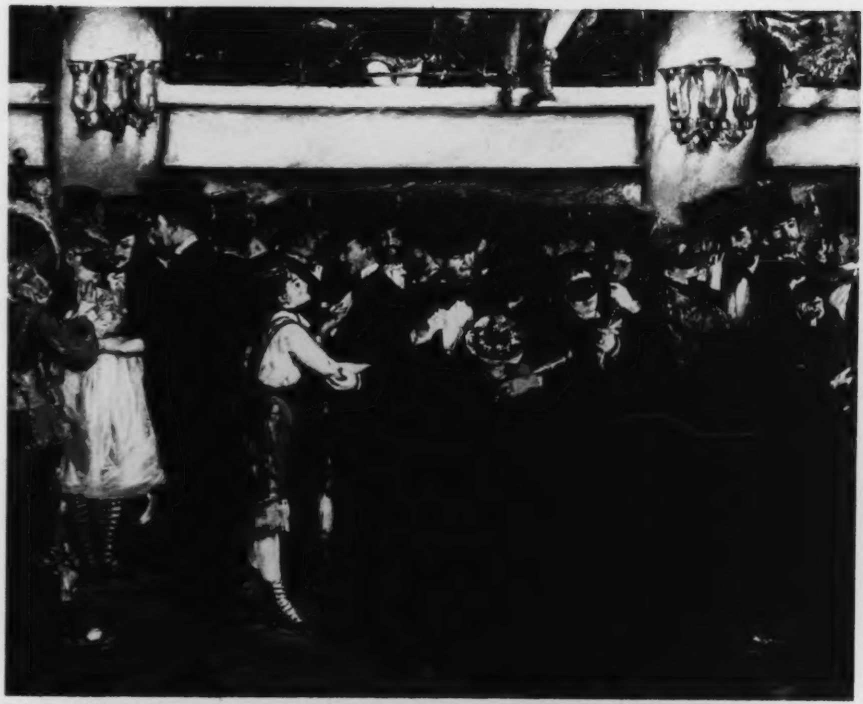
It is probably no coincidence that Gérôme avoided French North Africa as the setting for his mosque paintings, choosing Cairo instead for these religious *tableaux vivants*, in which the worshippers seem as rigid, as rooted in the intricate grounding of tradition and as immobilized as the scrupulously recorded architecture which surrounds them and echoes their forms. Indeed, taxidermy rather than ethnography seems to be the informing discipline here: these images have something of the sense of specimens stuffed and mounted within settings of irreproachable accuracy and displayed in airless cases. And like the exhibits displayed behind glass in the natural-history museum, these paintings include everything within their boundaries—everything, that is, except a sense of life, the vivifying breath of shared human experience.

What are the functions of the picturesque, of which this sort of religious ethnography is one manifestation? Obviously, in Orientalist imagery of subject peoples' religious practices one of its functions is to mask conflict with the appearance of tranquility. The picturesque is pursued throughout the 19th century like a form of peculiarly elusive wildlife, requiring increasingly skillful tracking as the delicate prey—an endangered species—disappears further and further into the hinterlands, in France as in the Near East. The same society that was engaged in wiping out local customs and traditional practices was also avid to preserve them in the form of records—verbal, in the way of travel accounts or archival materials; musical, in the recording of folk songs; linguistic, in the study of dialects or folk tales; or visual, as here.

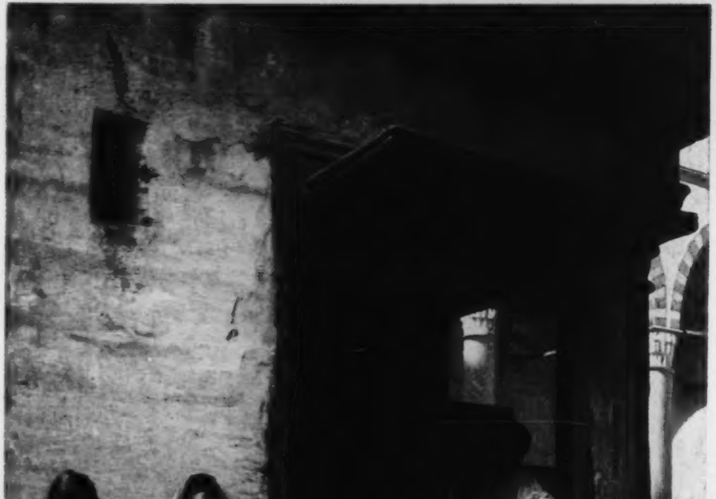
Yet surely, the very notion of the picturesque in its 19th-century manifestations is premised on the fact of destruction. Only on the brink of destruction, in the course of incipient modification and cultural dilution, are customs, costumes and religious rituals of the dominated finally *seen* as picturesque. Reinterpreted as the precious remnants of disappearing ways of life, worth hunting down and preserving, they are finally transformed into subjects of esthetic delectation in an imagery in which exotic human beings are integrated within a presumably defining and overtly limiting decor. Another important function, then, of the picturesque—Orientalizing in this case—is to certify that the people encapsulated by it, defined by its presence, are irredeemably different from, more backward than and culturally inferior to those who construct and consume the picturesque product. They are irrevocably "Other."

Orientalism, then, can be viewed under the aegis of the more general category of the picturesque, a category that can encompass a wide variety of visual objects and ideological strategies, extending from regional genre painting down to the photographs of smiling or dancing natives in the *National Geographic*. It is no accident that Gérôme's North African Islamic procession and Jules Breton's or Dagnon-Bouveret's depictions of Breton Catholic ceremonies have a family resemblance. Both represent backward, oppressed peoples sticking to traditional practices. These works are united as well by shared stylistic strategies: the "reality effect" and the strict avoidance of any hint of conceptual identification or shared viewpoint with their subjects, which could, for example, have been suggested by alternative conventions of representation.

How does a work avoid the picturesque? There are, after all, alternatives. Neither Courbet's *Burial at Ornans* nor Gauguin's *Day of the God* fall within the category of the picturesque.



Edouard Manet: **Ball at the Opera, *1873, oil on canvas, 23 ¾ by 29 inches.* National Gallery.**



Gérôme: **The Slave Market, *early 1860s,***
29 ½ by 23 ½ inches. Cincinnati Art Museum.

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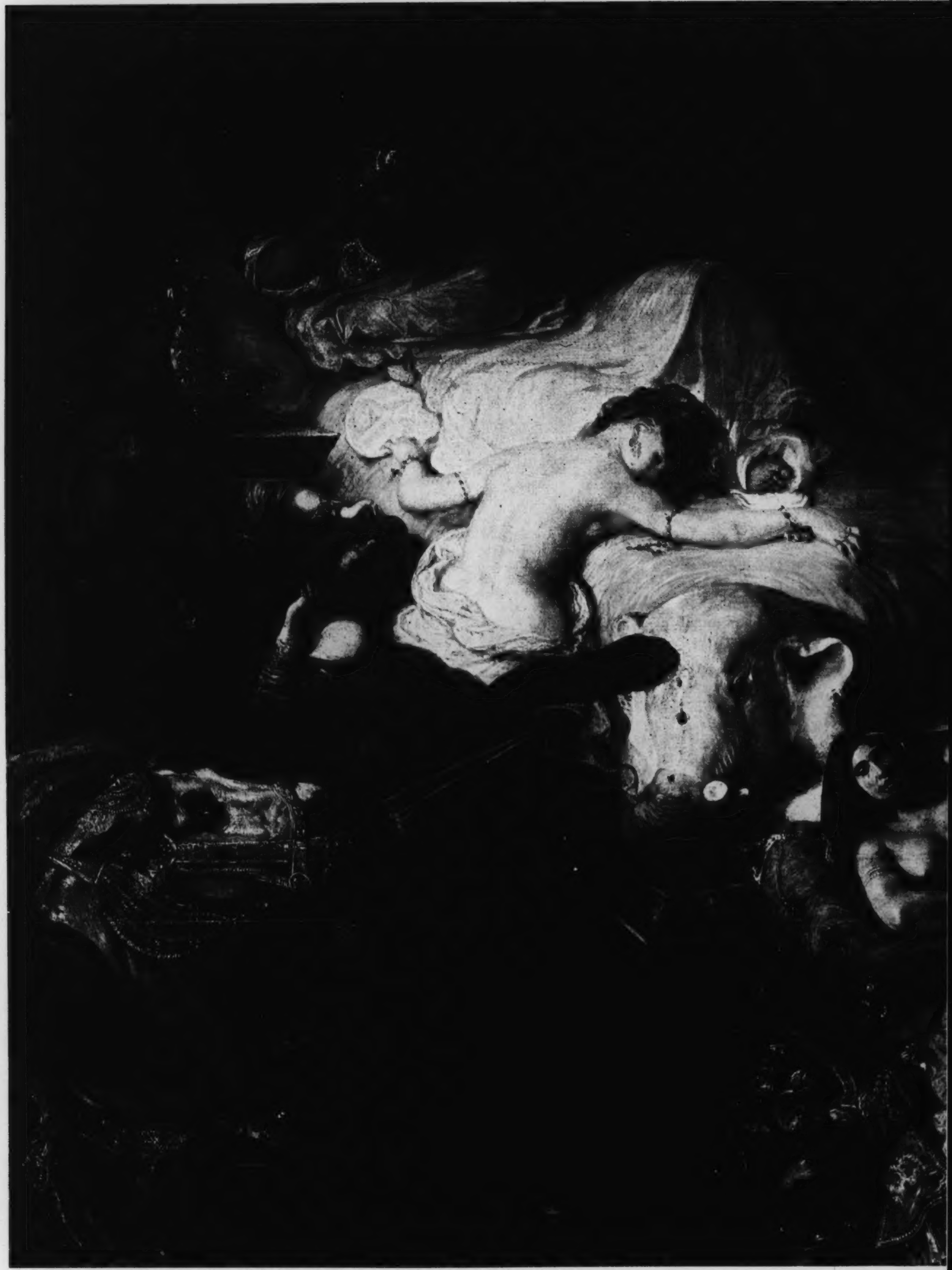
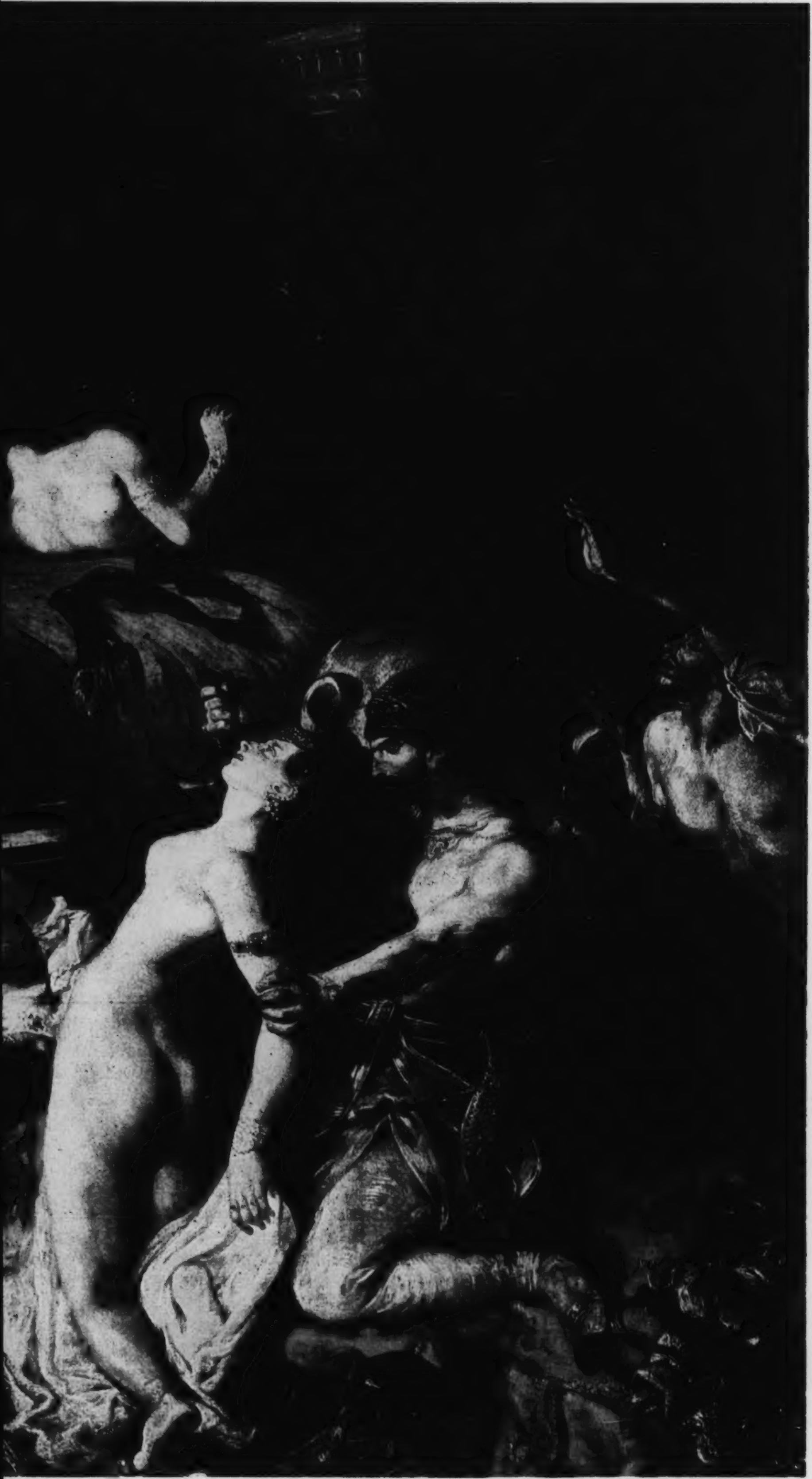


Delacroix: **Death of Sardanapalus,** *1827–28, oil on canvas, 13 by 16 ¼ feet. Musée du Louvre.*



Courbet, for whom the "natives" included his own friends and family, borrowed some of the conventions of popular imagery—conventions signifying the artist's solidarity, indeed identity, with the country people represented. At the same time he enlarged the format and insisted upon the—decidedly nonpicturesque—insertion of contemporary costume. Gauguin, for his part, denied the picturesque by rejecting what he conceived of as the lies of illusionism and the ideology of progress—in resorting to flatness, decorative simplification and references to "primitive" art—that is to say, by rejecting the signifiers of Western rationalism, progress and objectivity *in toto*.

Delacroix's relation to the picturesque is central to an understanding of the nature and the limits of 19th-century Orientalism. He admired Morocco when he saw it on his trip accompanying the Comte de Mornay's diplomatic mission in 1832, comparing Moroccans to classical senators and feverishly recording every aspect of Moroccan life in his notebooks. Nevertheless, he knew where to draw the line between Them and Us. For him, Morocco was inevitably picturesque. He clearly distinguished between its visual beauty—including the dignified, unselfconscious deportment of the natives—which he treasured, and its moral quality, which he deplored. "This is a place," he wrote to his old friend Villot from Tangiers, "completely for painters. Economists and Saint-Simonians would have a lot to criticize here with respect to the rights of man before the law, but the beautiful abounds here."[20] And he distinguished with equal clarity between the picturesqueness of North African people and settings in general, and the weaknesses of the Orientals' own vision of themselves in their art. Speaking of some Persian portraits and drawings, he remarks in the pages of his *Journal* that the sight of them "made me repeat what Voltaire said somewhere—that there are vast countries where taste has never penetrated. . . . There are in these drawings neither perspective nor any feeling for what is truly painting . . . the figures are immobile, the poses stiff, etc."[21]

The violence visited upon North African people by the West was rarely depicted by Orientalist painting; it was, in fact, denied in the painting of religious ethnography. But the violence of Orientals to each other was a favored theme. Strange and exotic punishments, hi-

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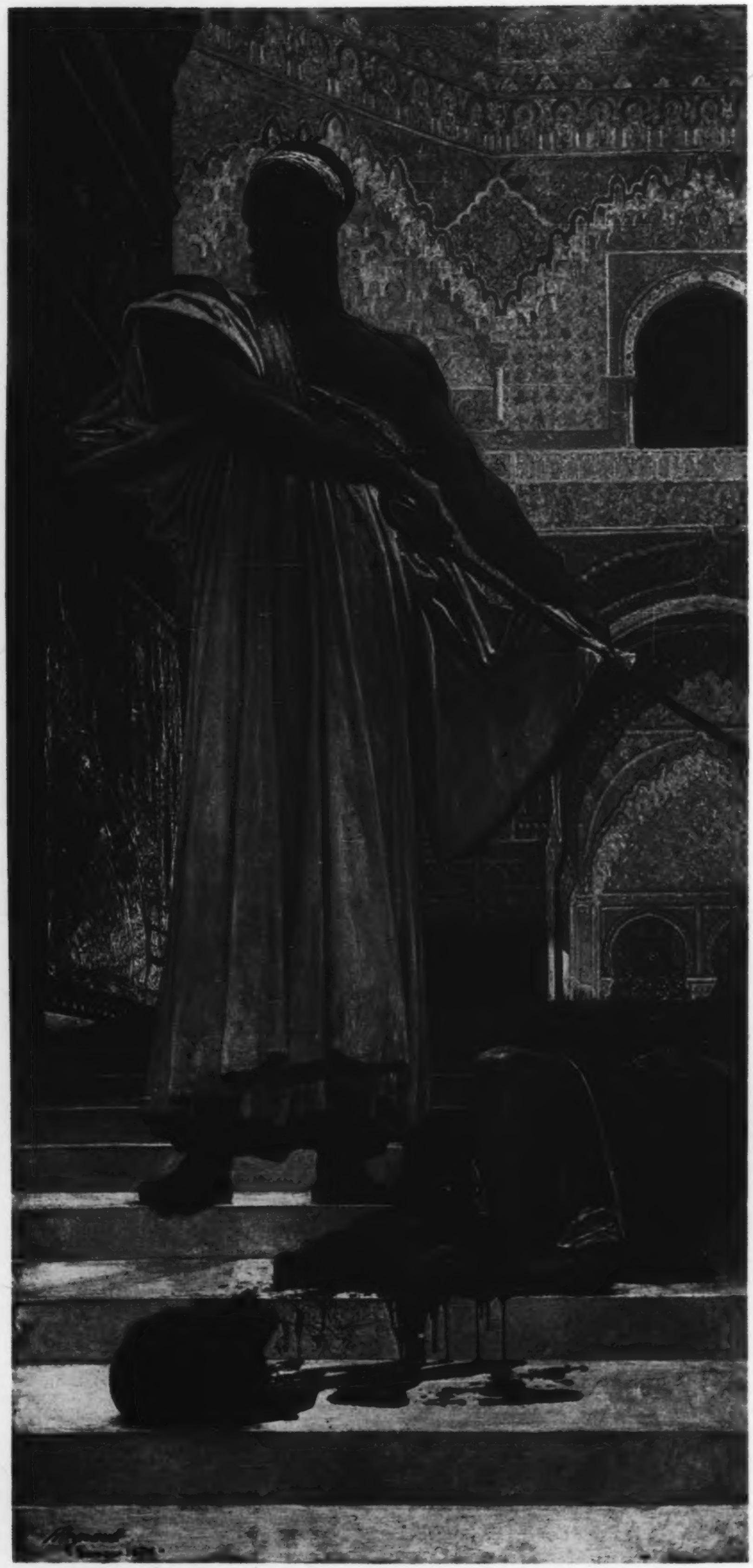


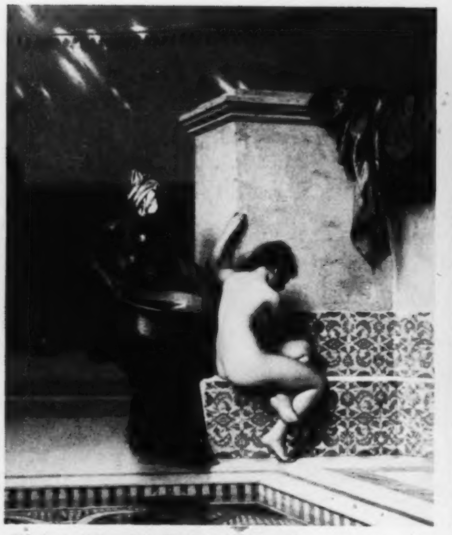
deous tortures, whether actual or potential, the marvelously scary aftermath of barbaric executions—these are a stock-in-trade of Orientalist art. Even a relatively benign subject like that represented in Léon Bonnat's *Black Barber of Suez* can suggest potential threat through the exaggerated contrast between muscularity and languor, the subtle overtones of Samson and Delilah.

In Henri Regnault's *Execution without Judgment under the Caliphs of Granada* of 1870, we are expected to experience a *frisson* by identifying with the victim, or rather, with his detached head, which (when the painting is correctly hung) comes right above the spectator's eye level. We are meant to look up at the gigantic, colorful and dispassionate executioner as—shudder!—the victim must have only moments ago. It is hard to imagine anyone painting an *Execution by Guillotine under Napoleon III* for the same Salon. Although guillotining was still a public spectacle under the Second Empire and through the beginning of the Third Republic, it would not have been considered an appropriate artistic subject. For guillotining was considered rational punishment, not irrational spectacle—part of the domain of law and reason of the progressive West.

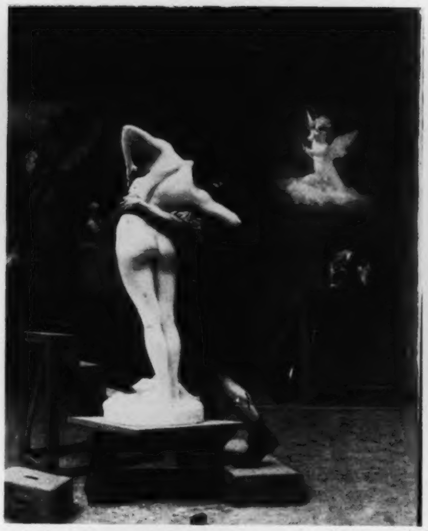
In Regnault's "Execution" we are meant to look up at the gigantic, colorful and dispassionate executioner as—shudder!—the victim must have only moments ago.

One function of Orientalist paintings like these is, of course, to suggest that *their* law is irrational violence; *our* violence, by contrast, is law. Yet it was precisely the imposition of "rational" Western law by Napoleon III's government on the customary practices of North Africa that tribesmen experienced most deeply as fatal violence. Nor was this violence unintended. The important laws pertaining to landed property in Algeria, imposed on the native population by the French from the 1850s through the mid-'70s—The Cantonment of 1856, the *Senatus Con-*

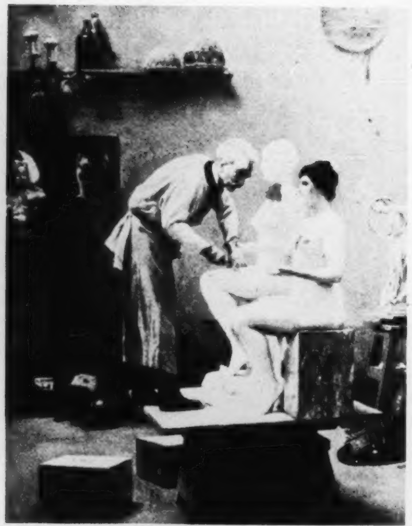
Henri Regnault:* Execution without Judgment under the Caliphs of Granada, *1870, oil on canvas, 10 by 4 ¾ feet. Musée du Louvre.



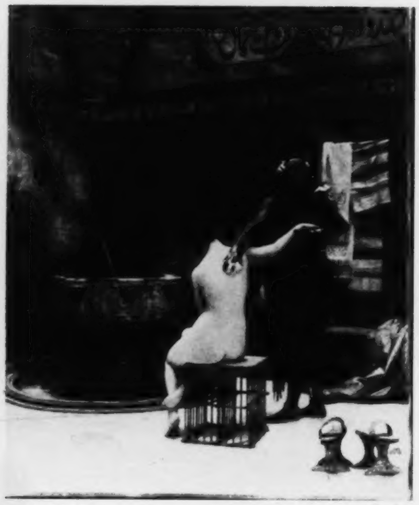
Gérôme:* Moorish Bath, *1880s, oil on canvas, 20 by 16 ¼ inches. Museum of Fine Arts, Boston.



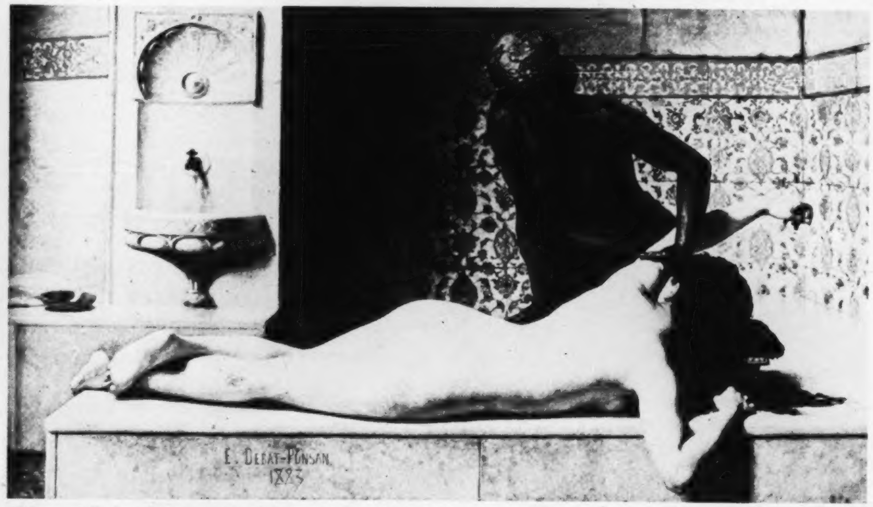
Gérôme:* Pygmalion and Galatea, *ca. 1890, oil on canvas, 35 by 27 inches. Metropolitan Museum.



Gérôme:* The Artist's Model, *1895, 19 ⅝ by 14 inches. Pioneer Museum and Haggin Galleries.



Gérôme:* The Bath, *ca. 1885, oil on canvas, 29 by 23 ½ inches. M.H. de Young Museum.



Edouard Debat-Ponsan:* The Massage: Turkish Bath Scene, *1883, oil on canvas, 50 by 82 ¾ inches. Musée des Augustins, Toulouse.

sulte of 1863 and the Warnier Law of ten years later—were conceived as measures which would lead to the destruction of the fundamental structures of the economy and of the traditional society—measures of legally approved violence, in other words. And they were experienced as such by Algerian natives, who felt their speedy, devastating effects as a savage lopping off of the head of traditional tribal existence, an execution without judgment.

A French army officer, Captain Vaissière, in his study of the Ouled Rechaïch, published in Algiers in 1863, relates that when this group found out that the law of the *Senatus Consulte* was going to be applied to their tribe, they were thrown into consternation, so clearly were they aware of the destructive power contained in this measure. "The French defeated us in the plain of Sbikha," declared one old man. "They killed our young men; they forced us to make a war contribution when they occupied our territories. All that was nothing; wounds eventually heal. But the setting up of private property and the authorization given each individual to sell his share of the land [which was what *Senatus Consulte* provided for], this means the death sentence for the tribe, and twenty years after these measures have been carried out, the Ouled Rechaïch will have ceased to exist."[22]

It is not completely accurate to state that the violence inflicted by the West—specifically, by the French in North Africa—was never depicted by the artists of the period—although, strictly speaking, such representations fall under the rubric of "battle painting" rather than Orientalist genre. "At the origin of the picturesque is war," declared Sartre at the beginning of his analysis of French colonial violence in *Situations V* in 1954. A painting like Horace Vernet's *Capture of the Smala of Abd-el-Kader at Taguin, May 16, 1843*, a vast panorama exhibited along with six pages of catalogue description in the Salon of 1845, seems a literal illustration of Sartre's contention.[23] This minutely detailed pictorial commemoration of the victory of the Duc d'Aumale's French troops over 30,000

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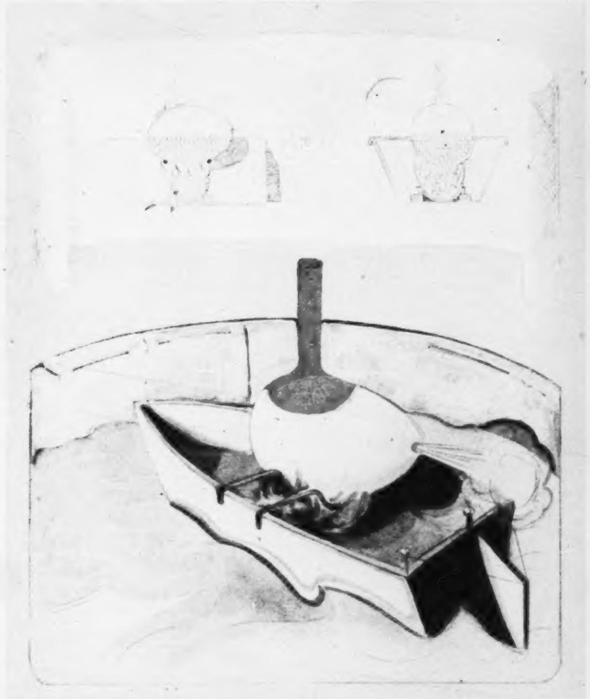
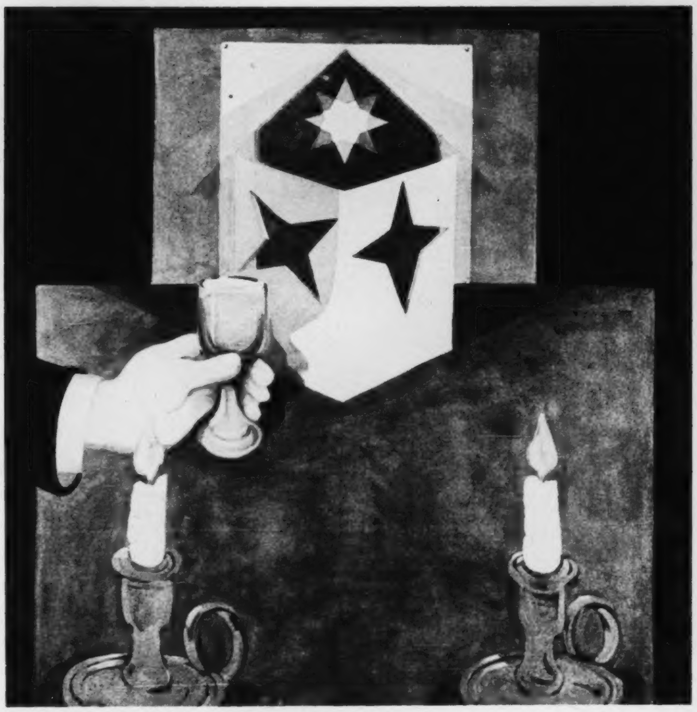
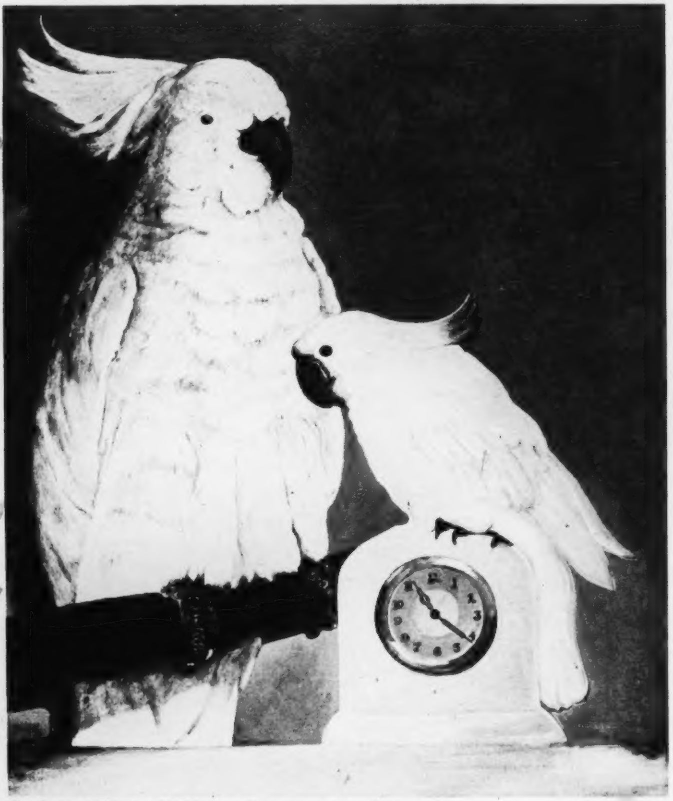


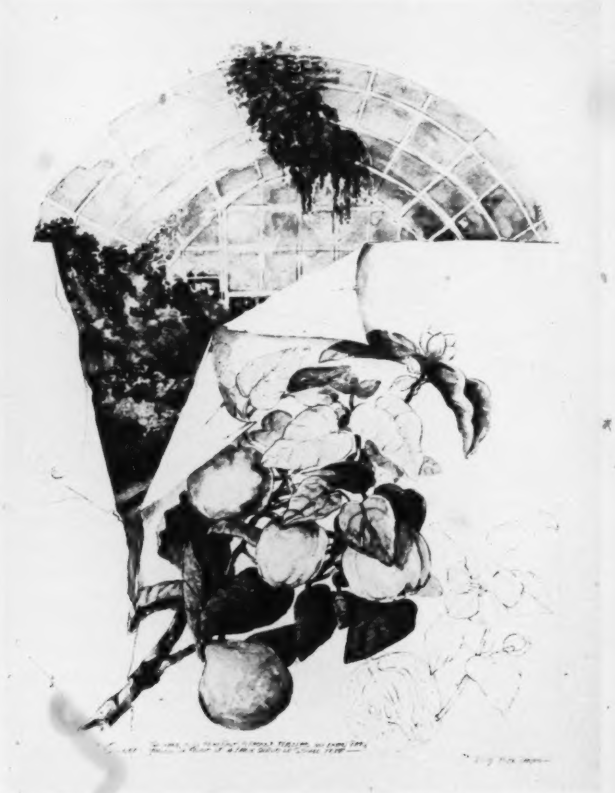
Ellen Lanyon: A Miniature Steamship, *1968, acrylic on canvas, 34 by 24 inches. Collection Marion Rosenbluth.*



Tricolored Star, *1969, acrylic on canvas, 54 by 48 inches. Richard Gray Gallery, Chicago.*



Cockatoo Clock, *1973, acrylic on canvas, 36 by 30 inches. Collection Mr. and Mrs. Edwin Bergman.*



Quince, *1979, watercolor and pencil on paper, 32 by 24 inches. Collection Simpson, Thatcher & Bartlett.*

7

Ellen Lanyon's Natural Acts

A surreal naturalist who tempers her literal midwestern vision with Freudian undertones and sight gags, Ellen Lanyon uses wildlife imagery as well as kitsch to explore the optimistic subject of metamorphosis.

BY LUCY R. LIPPARD

Ellen Lanyon had been painting in Chicago for some 25 years when she went to the Florida Everglades on commission from the Department of the Interior in January 1975. That trip, and the time spent soon after on Ossabaw Island off Georgia, was a landmark for this surreal naturalist who has been called "the female Audubon." Although she had been painting animals, reptiles, birds and insects for years, she had never seen tropical plants and wildlife in their natural environments. She had concentrated instead on images of images—"wildlife" domesticated in natural history museums, zoos or books, or in her vast collection of picturesque objects. For years, Lanyon's cockatoos were stuffed, or porcelain; her exotic sites were on postcards, her butterflies in relief. Flora and fauna were imprisoned on the surfaces of boxes, fans, ornamental carvings or fabrics. Even then, these creatures looked so real that it was difficult to tell if you were seeing a painting of another reproduction, or a painting from life.

Lanyon traces her mature work back to the late '50s, when she began to use "memory as source," drawing on her own family and remembered midwestern spaces. She recalls meeting an analyst at a party who asked her, "Quick, what is the first thing you think of when I say 'Brain'?" She answered "A Room." "That's funny," he replied. "Most people visualize a filing cabinet." She saw the room as "a womb, a space to fill, to move about in, to redecorate, redesign, dominate. A container for myriad forms and occurrences . . . a place for human drama and exchange." She recalled the rooms of her Illinois childhood, rooms inhabited by elderly relatives—rooms "with the shades drawn against the heat of summer, cool and dusky, filled with polished wooden furniture."

The work that developed from these memories was "the beginning of a peeling away, layers of heritage, obligation, expectation, repression." First Lanyon painted people, then just the spaces—"not uninhabited but temporarily emptied out, allowing the inanimate forms to have a sense of place, not merely existing for human need or comfort." Then, beginning to reinhabit these spaces and unable to recall the features of her grandmother, she began in 1960 to work from photographs—her three aunts with their friends on vacation, "then the Aspinwalls, the Albertis and the Eisenmayers. It became an exorcism. . . . Motivation is a puddingstone." (A puddingstone is an agglomerate pebble found on the Northern shores of the Great Lakes, so-named by Anglo settlers because of its resemblance to equally conglomerate British desserts.)

From family photographs it was a small step to less personal sources, like newspaper and magazine reproductions—"an attempt to relate to peers and the world about me." It was 1962, and pop culture was in vogue. But impersonal figuration didn't suit Lanyon. Around 1966, the "sports, beach and circus people, odd personages in bizarre situations," gave way to a more compatible medium for distancing, related to the once-removed quality of photography but still mysterious in content: science, magic and natural history.

The deadpan diagrams and demonstration drawings adapted from popular books on "table magic" tricks and practical physics problems provided a deceptively straightforward means by which to present the most elusive subjects. (And with feminist hindsight, the choice of table magic, suggesting that miracles can be accomplished with lowly housewares, implied a potentially subversive power in the fusion of domestic and esthetic domains.) Lanyon realized "with enormous relief that now a psychic distance would be established. This avoided the triteness of illustrating thoughts and emotions in a direct way and made it possible to deal, via the metaphor," with human complexities. Eventually the demonstration device permitted her to dispense with the human figure altogether. What remained was the "indicating" hand of the genderless demonstrator, executing card tricks or after-dinner "illusions." (Lanyon's use of illusion and artifice could be the subject of a lengthy treatise on semiotics and feminism, sign and symbol, though so far it has escaped this fate.) The neutral hand plays the same part as the narrator's voice in theater or literature, and might also be seen as representing the reader, turning pages, revealing new events or scenes. Or it can represent the Artist as Magician—an objective *dea ex machina* rather than the autobiographical persona characteristic of Lanyon's earlier work.

It was also around 1970, Lanyon recalls, that "the animal world announced itself," offering the "substitution of creatures domestic and wild for the dramatization of the human condition." From her curio cabinets full of tiny boxes, tricks, toys, porcelain figurines and other kitsch and *tchotchkes,* she adopted a vocabulary of nature once removed. Lanyon thinks of all her works as dramas. She starts by choosing a "star" from her collection. She puts it center stage in a still life. A drama of recall and rebirth ensues. Each subject carries within it,

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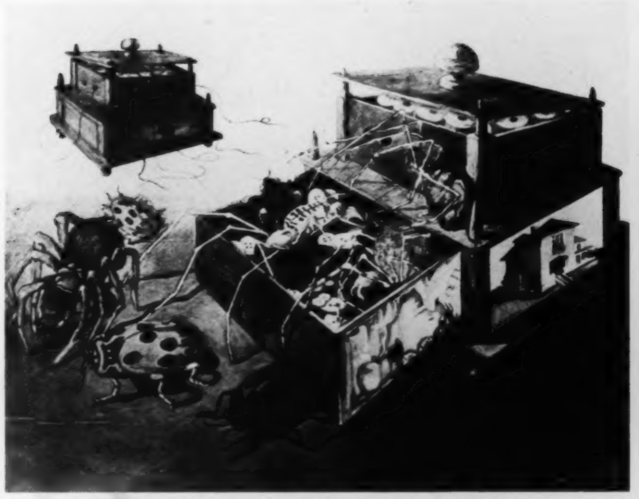
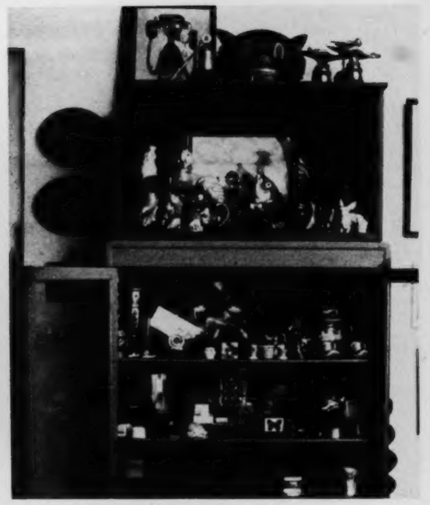
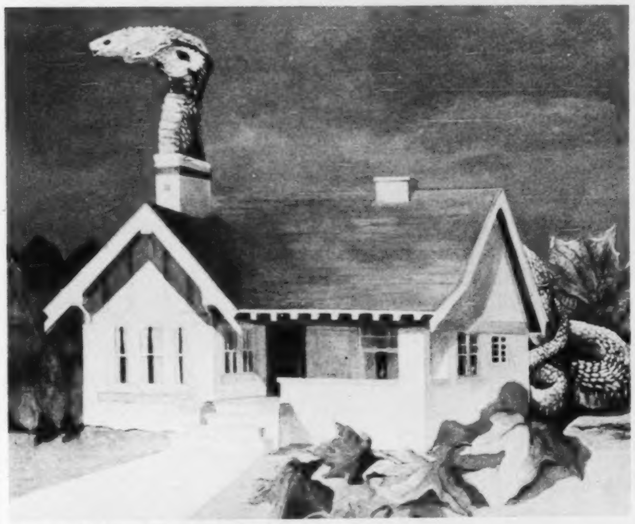


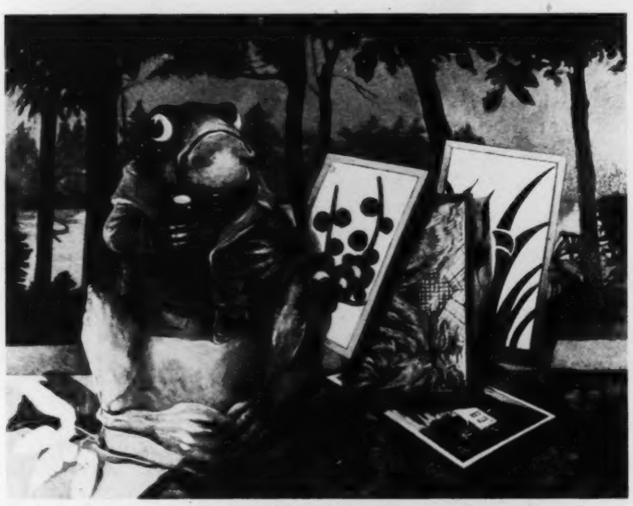
Spoolbox Threadweb Production, *1971, acrylic on canvas, 48 by 60 inches. Collection Mr. and Mrs. Edwin Bergman.*



Curio cabinet belonging to the artist.



Cobra, *1975, acrylic on canvas, 48 by 60 inches. Richard Gray Gallery.*

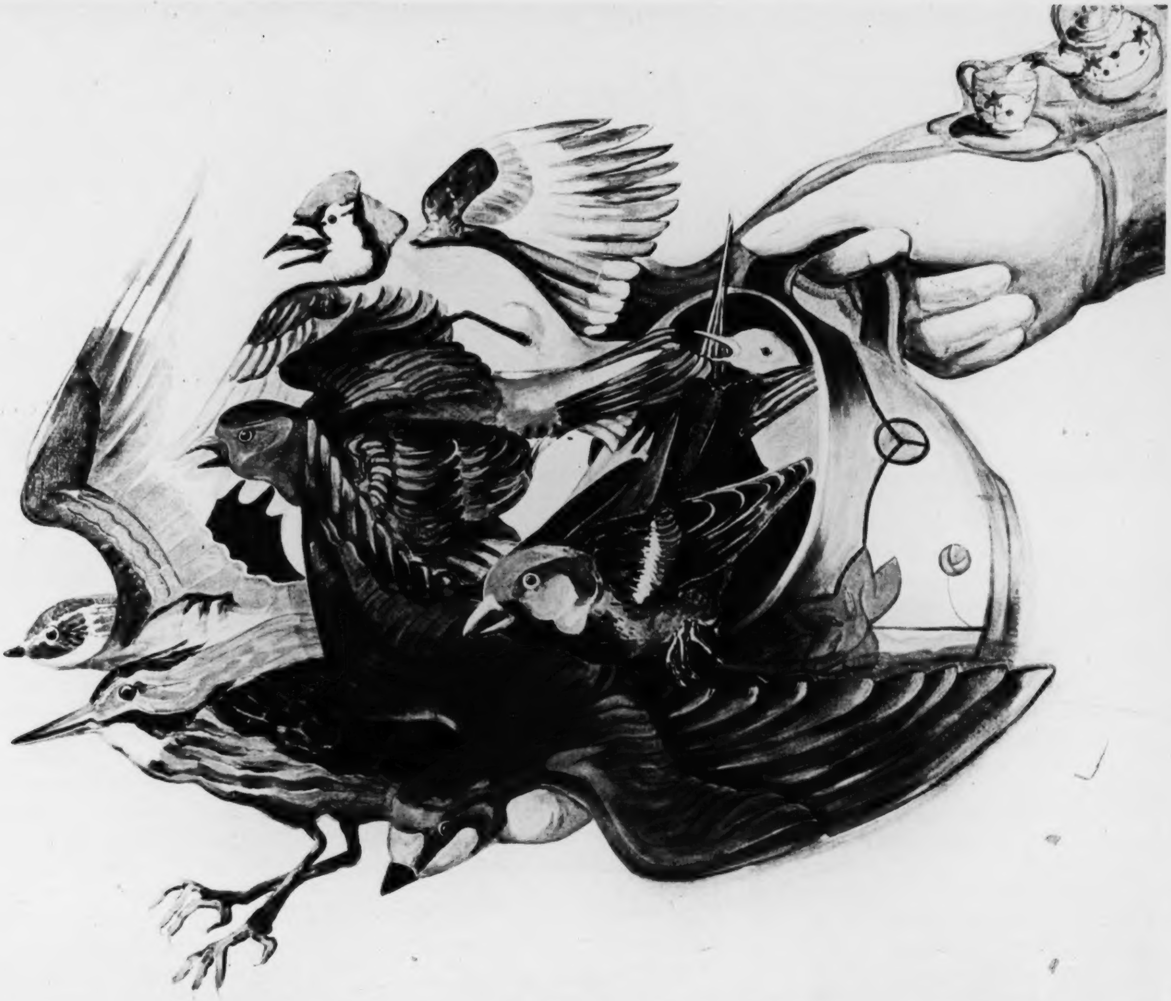


Strange Games at the Lagoon (The West), *1981, acrylic on canvas, 34 by 44 inches. Collection Mr. and Mrs. Marc Levenstein.*

like a Chinese box, layer after layer of meaning, ranging from childhood memories to half-remembered stories, to myth, to history, to social situations, to the natural world set in the unnatural world we live in: "The drama of the micro-scape as it expands to constitute the macro-scape in a multitude of situations."

In the early '70s (not coincidentally around the beginning of the feminist art movement, in which Lanyon was a Chicago pioneer), the animal world took off on its own in her work, a subconscious phantom venturing out of its confines. In a key work called *The Chinese Wonderbowl Production* (1971), and in its book counterpart, a cinematic progression of four dolls' houses spews forth an amazing conglomeration of creatures, hands, dice, tambourine and, finally, a young woman dancer, who parts the walls and almost jumps into the viewer's space. In a similarly identifiable metaphor for women's liberation from domestic stagnation, butterflies flew off painted fans, frogs and rabbits leapt out of candy boxes and teacups, fish sprang from their ponds, snakes invaded the parlor. Birds and reptiles in particular burst from their ornamental depictions to hover in full flesh and feather over their modeled or carved incarnations—a triumph of the Pygmalion principle. Illusion, now taking on a broader sense than just "tricks," provided the vehicle for this process of conferring matter, scale, movement and freedom on inanimate images.

Similarly, in three paintings from the mid '70s, Lanyon combined house/container and self/animal in a way that



The Bewitched Teacup, *1970, acrylic on linen, 4 by 5 feet. Collection Mr. and Mrs. Irving Markin.*

confused the scale and textures of toy-like, frozen memories with the reality of still-present objects. The house image typified the bungalows she had lived in as a child and it was painted like a picture of a toy house rather than a picture of a real house. In one canvas, the house is invaded by a giant cobra, tail curled around the exterior and head emerging from the interior through a chimney, in an overtly sexual metaphor. In another canvas, a clumsy, multi-legged hermit crab staggers out the front door. In a third, a huge snail sits in the front yard, having exited carrying its own house/shell.

Escape, then, is an inescapable theme for the processes of growth and change that are Lanyon's real content. With her 1975 trip to the Everglades, Lanyon's profound involvement in transformation underwent another stage in its own metamorphosis, no longer a surrealizing juxtaposition of unlike realities, but a fusion of them—the ultimate "reconciliation." All of her work since the late '60s has been about metamorphosis. Lanyon has sometimes treated this subject literally in a totally naturalistic style, tracing the growth of a chrysalis to a moth, of a flower from bud through bloom. Usually, however, the stages are complicated by unexpected juxtapositions, labial peelings away of surfaces, sight gags and possibly Freudian currents.

In her unfolding image structures, Lanyon has found the precise physical means to express her hopeful sense of natural cycles and recycling.

Lanyon is an unashamedly "literary" artist, stressing this connection by making and illustrating books and stories, and also by her consistent use of the torn or turned "page within the page" as a trompe l'oeil illusion. Her art is narrative, not only in the sense that it says straightforwardly what it's saying, but in that it moves cinematically through time. Her transformative events often take place on a colored paper background which is less a painterly field than a page from among many more implied but absent pages. The vignette form, borrowed from book and manual, also allows Lanyon a certain flexibility, or fantasy space. At the same time, her vignettes remain stage settings. If Lanyon's animals have "escaped" from their inanimate, stylized embodiments and from the surfaces on

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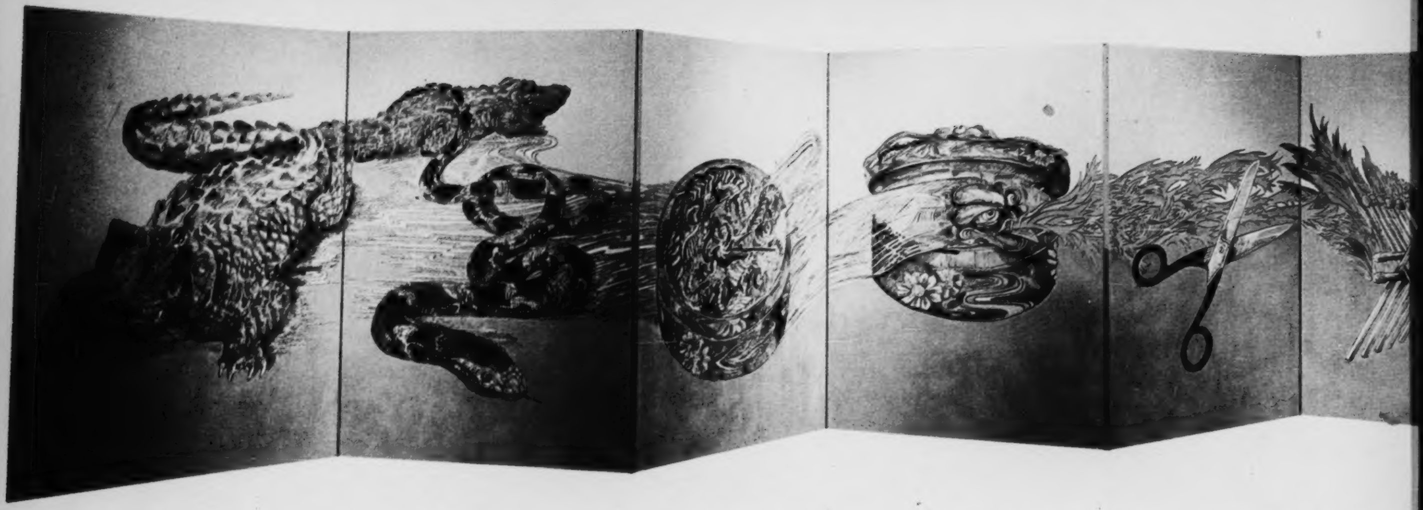


Transformations II (Endangered), ***1982–83, acrylic on canvas on cotton backing; 16 panels, each 72 by 50 inches. Susan Caldwell Gallery, New York.***

which they are depicted, landscape itself has not. Despite their "realism," Lanyon's landscapes often strike a curiously unreal contextual note, rather than suggesting a full-blown environment. They are often relegated to the function of "scenery," isolated from the rest of the pictorial space, framed in heart, envelope or fan shapes like old greeting cards. Yet this choice also allows Lanyon to introduce another double edge of truth and cliché.

In an early Everglades painting, for instance, stork, alligator, raccoon and snake emerge from but hesitate to jump out of a heart-shaped box. They are in their native landscape, but for this moment—the moment of birth—they peer fearfully around still alien surroundings. The painting might be a metaphor for Lanyon's own history. Although she is not escaping any more, she is still discovering the new outside world. The breadth in her work is provided by lateral time and change rather than by deep landscape space.

Lanyon's vision began to unfold into three dimensions in the late '70s. Pictures of fans became actual screens and accordion books. The transformative flow of images was no longer constricted by the conventions of serial sequence. The screens physically entered the room rather than hung on the wall. Given free rein, the dramas speeded up. Images turned inside out, sideways, in unexpected directions—still magically, still before your very eyes. An early example of this unfolding process was *Transformations I (1973–74)*—an accordion-pleated, fold-out book published by Printed Matter in 1977. Its blank matte-pink cover is like flesh, hiding the mysteries of brain and soul and senses within, where a 23-page "film" of connected pen-and-ink drawings unrolls. A heart-shaped box and flower are invaded by a bird, embraced and enveloped by a snake to become a wickedly grinning set of dentures, then a sewing box, a doll's head, a glove, a fruit, a bowl, a nest, an egg, which gives birth to a frog and a flower which sits in the resurrected heart-shaped box of the first frame. (It does have to be seen to be believed.)

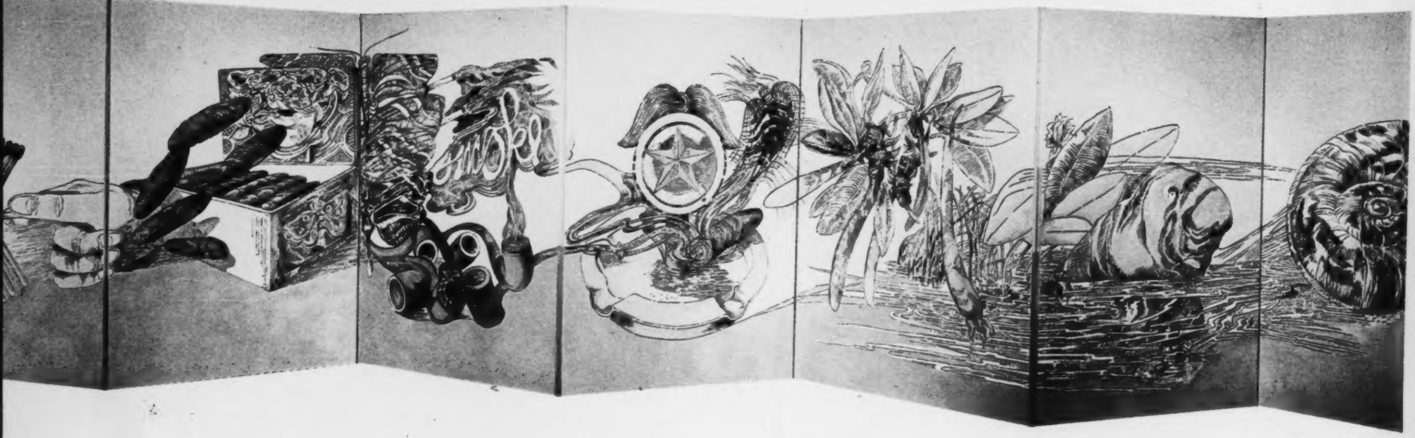
In 1981, Lanyon used this device again in the ecology issue of *Heresies* magazine, in a double spread illustrating Ynestra King's article on "Feminism and the Revolt of Nature." The article ended with a verse by Muriel Rukeyser that parallels some of Lanyon's intentions: "Never to despise in myself what I have been taught/to despise. Not to despise the other/Not to despise the *it*. To make this relation/with it; to know that I am it."

This transcendence of the "it" and identification with the natural as well as the artificial world is the base of Lanyon's politics. The *Heresies* drawings originated in *Transformations II (Endangered)*—another accordion book—and then for the 66-foot screen of the same title and imagery that was shown at the Susan Caldwell Gallery in New York this March. Here the vignettes of the earlier book become far more complex, merging into a mass of objects and creatures, an exuberant stream of *becoming*, as well as a comment on how humankind befouls its nest. Alligators and snakes "evolve" into a Chinese dragon breathing fire, a match trick, a man's cigar smoke, mangroves, manatees, a snail, a rolling, changing globe, birds and a frog; the sequence ends with an antique child's block from the sides of which peer faithful canines.

Like the puzzles she loves, Lanyon's visual puns reveal themselves slowly, even while certain aspects are obvious. The screens, the books, are chain reactions—in the case of *Transformations II (Endangered)*, an eco-chain reaction. Lanyon describes the potential destruction of the Everglades:

> . . .imbalance to the saline waters disturbs the eccentric habits of the mangrove's procreation. Drying oolite rejects the apple snail which, in turn denies the kite its only source of food and so, the obsolescence is assured. Egret, Anhinga, Pelican and Crane are all at stake. Insistent blades of motor boats rip out the necessary feeding beds and scar the gentle manatee . . . . As we charge another missile, the caused disturbance returns the favor with unbalanced weather and violence from within the globe.

Transformation and metamorphosis are the most hopeful concepts we know. From the beginning of time they have been at the heart of human belief systems, of personal and political change. In her unfolding image structures, Lanyon has found the precise physical means to express her hopeful sense of cycles and recycling. Her vision is not one of abrupt change, or revolution, but of some "natural" chain of events. The four seasons offer an ideal vehicle for this idea. In her most recent version—four large colored drawings—plants and animals spend the year in alternately static and dynamic frames. Winter is silent and vertical, birds waiting in the snow. Spring is literally blown



across the surface from a lion to a "lamb" (actually a pit bull terrier leaping into a patch of daffodils). The summer drawing is tranquil. You can almost hear the flies buzzing as a big fish leaps on a line held by a sculpted metal swimmer. Fall is the other fast time, whirled involuntarily past fat, colorful harvest paraphernalia into a bleak blankness out of which two geese escape—flying backwards in time towards southern summer.

In Lanyon's recent work there is a poignant combination of melancholy and contentment, which could reflect either her 56 years or our "interesting times." Many ecology enthusiasts seem to care more about the welfare of animals than that of human beings living in misery and oppression. Lanyon's humanism is represented by the image of a neutral hand—the hand of everyperson—that appears in so many of her works; this hand reaches out to unveil, to receive, to point out or, most significantly, to *touch*. Tactility is also predominant in Lanyon's recent quilt design, part of "The Artist and the Quilt" project. It depicts a clump of pink starwort flowers on a field labially peeled back in a V-shape to reveal another surface, across which unfinished quilting squares seem to blow. The familiar flower-painting image acquires new meaning in its new medium. A quilt is literally a layered object, traditionally covered with stylized flowers. In Lanyon's quilt there is an additonal pun on flower bed, earth cover, and husbandry. The silk and velvet fabrics endow the image with a material reality that enhances this experiment in bridging "high" art and women's traditional "low arts."

Allegory and magic have often been transformative models for the human condition. Coincidentally, many of Lanyon's favorite images—toad, snake, spider—are symbols of evil within Christian civilization, but were once positive symbols of transformation within the older matriarchal religions, where their negative characteristics were understood as natural contradictions within a harmonious if terrifying scheme. (With the patriarchal takeover, even the butterfly became "the witch's messenger.") However, Lanyon sees her images as sources rather than symbols, though she does not deny the multiple associations of her eggs, snakes, storks, frogs, butterflies, shells (all rebirth symbols), scissors and cards (fate), nor their emergence from what she calls "the eccentric ribbon of the unconscious."

Lanyon thinks of all her works as dramas. Each subject carries within it, like a Chinese box, layer after layer of meaning.

When she was working on the *Transformations II* book, one of Lanyon's assistants said, "I hope this has a happy ending." Nobody knows. The work is decidedly about survival. Its very exuberance conveys a perhaps unfounded optimism. Lanyon uses animals, insects, reptiles and plants allegorically, even totemically (as have so many before her, from primal societies to *The Wind in the Willows* or Walt Disney or *Watership Down*). Focusing on the creatures in her "cabinet of curiosities," her sympathies lie with the origins of her curios, which are her own—the ordinary middle class that originally owned what are now expensive "collectibles." This bric-a-brac she inherits from family and friends, finds in flea markets and garage sales. Out of fondness, not condescension, she collects objects like her grandfather's tobacco jar—a ceramic pot in the form of a leery, red-waistcoated toad—which appears in many of Lanyon's works. (The toad is another symbol of resurrection, while the frog, according to one dictionary of symbols, is "a heretic, worldly, snatching at life's fleeting pleasures.")

Like photographs, the objects Lanyon has used in her work so consistently—a cigarette/music box with a revolving door, an armadillo-shell basket, a wind-up toy with clacking teeth—are conduits both outward to the natural world and inward to the dreamworld. They are manipulable, safer than nature, humorous, endearing—but also scary. They might come to life; in Lanyon's paintings, they are brought to larger than life. And then what? A major point of tension in her work is that borderline between real and object; not that objects imitating real animals aren't real in their own right, so maybe what I'm talking about is Nature and Culture, what our culture makes of nature, and why, and what it means to us. Nature is always less threatening when pictured, objectified, reified. People who wouldn't be caught dead in the wilderness enjoy landscape paintings on their cozy living room walls. Snakes in ceramic are tol-

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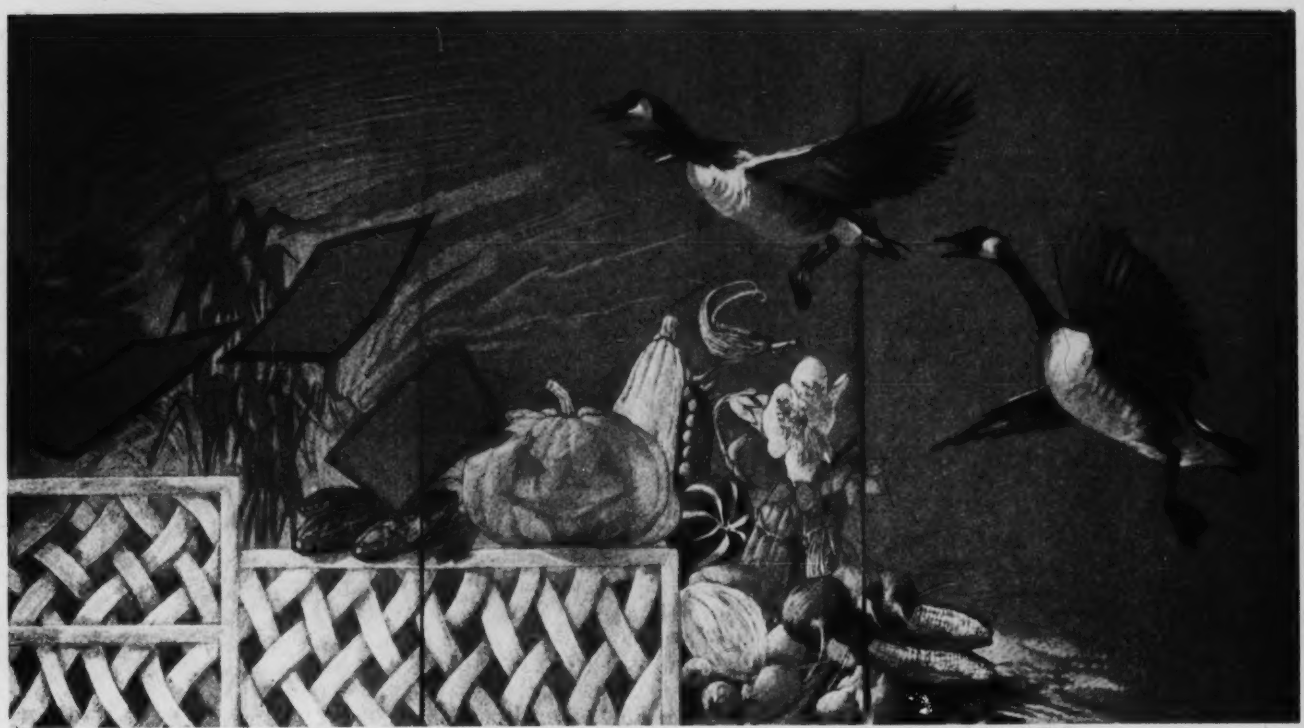
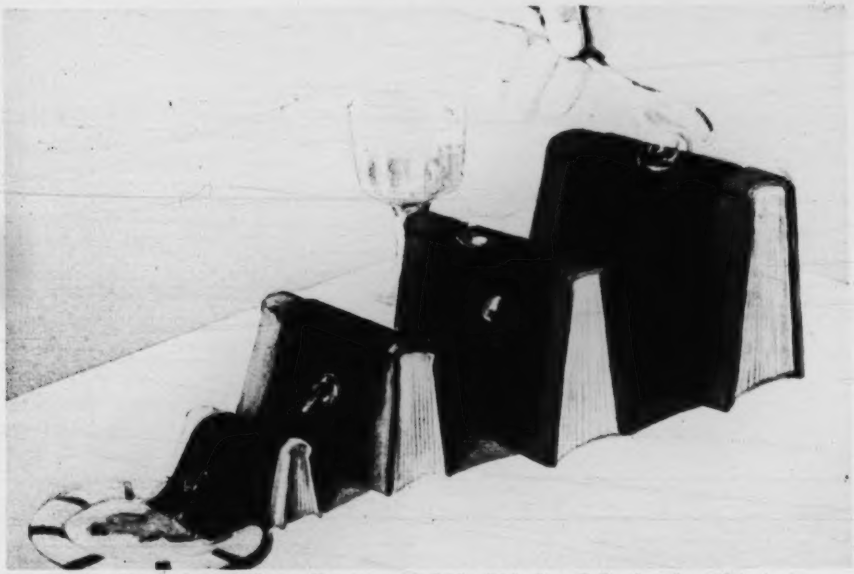


Four Seasons: Autumn *(study for one of four screens), 1982, colored pencil on paper, 19 ½ by 36 inches. Susan Caldwell Gallery.*



The Russian Mountains, *1969, acrylic on canvas, 24 by 36 inches. Collection the artist.*

erable where live ones are not.

In fact, Lanyon's choice of reptiles moved her work away from the decorative realm where even the most realistic flowers, birds and butterflies tend to be trapped in an association with prettiness, lack of seriousness—"femininity." At the same time, some of her most effective works combine the elegant artificiality of ornament with a plebeian reality. The determined unpretentiousness of the final products offers a curious contrast to the mysteries they portray. Lanyon can domesticate her wildlife as surely as it is domesticated when cast in china or it is anthropomorphized by red waistcoats like that of the tobacco-jar toad.

Unlike many modernist artists, who find it necessary to forget their roots in the great "classless" or "universal" tradition of art for art's sake, Lanyon maintains a firm sense of her own time and place. She has not broken with her midwesternness so much as she has expanded, even mythologized it. A Chicago critic was not handing out compliments when he called her "your basic Corn Belt Surrealist," but in fact the dry touch of regionalism is a unique and important part of Lanyon's art. She is a rare and peculiarly American breed—an honest, accessible, visionary artist, not unaware of, but resolutely independent of the imposed mainstreams of fashion. Naturalist and fantasist, Audubon and Pygmalion in female guise, Lanyon is motivated by "an intense need to lend an immortality to immediate places, familiar persons and collected memorabilia." She told Joanna Frueh that early in her career she felt impelled by something "from beyond, to carry on a tradition, immortalize her roots as well as to get the past out of her system." The history of Lanyon's work, then, is the history of the inanimate becoming animate, of distances acknowledged, photos refleshed, and escape accomplished.

An earlier version of this text was written as the preface to the catalogue of Lanyon's exhibition at the NAME Gallery in Chicago, May 1983.

Author: ***Lucy Lippard's latest book is Overlay: Contemporary Art and the Art of Prehistory (Pantheon).***

Myths and Memories: Bob Thompson

Ranging from idyll to nightmare and mixing sensual fantasy with morbid fear, Bob Thompson's emblematic paintings drew on art history as well as personal trauma for their repertoire of idiosyncratic imagery.

BY JUDITH WILSON

. . . in a certain way, I am trying to show what's happening, what's going on . . . in my own private way . . . —Bob Thompson (1965)

Painter Emilio Cruz met Bob Thompson in 1958 in Provincetown, where they were introduced to one another by Gandy Brodie.[1] Twenty-one years old and still an art student at the University of Louisville, Thompson, according to Cruz, was painting in an Abstract-Expressionist mode at the time. But he quickly joined Cruz, Brodie and a number of other artists who were working on Cape Cod that summer in applying the New York School's lessons to figurative motifs.

On the West Coast, artists like Richard Diebenkorn, David Park and Elmer Bischoff had pursued similar goals since the early '50s. In the East, the great precursor was Milton Avery, who'd spent several decades honing his landscapes and interiors into concentrated vessels of affective color and feeling. Along with Avery and the California School, the German-born figurative expressionist Jan Müller was an inspiration to many of the young artists who gathered in Provincetown for the summer. In the four years between the emergence of his mature style and his death in January 1958, Müller had created haunting canvases in which the frequent appearance of masklike faces, the childlike rendering of his ghostly white figures and the emotional intensity of his choppy brushstrokes and jarring compositional rhythms showed a kinship with German Expressionism, while the freedom of execution, emphasis on surface design and the large scale of many of his paintings demonstrated the impact of recent American abstraction. Bob Thompson never met Müller, but the deceased artist's work—with its dual themes of human tragedy and nature as a healing force—appealed strongly to the younger man.

Born near Louisville, Kentucky, in 1937, Bob Thompson found his childhood and adolescent world circumscribed by the period's segregation laws and customs; within these boundaries, however, his early life appears to have been comfortable. His parents operated a country club in Elisabethtown, where he came in contact with black entertainers and demonstrated a youthful enthusiasm for their music. Summers spent on a farm produced in the boy a love of horses and an affinity for nature that would figure prominently in his paintings. As a teenager, Thompson's boisterous energy and tall, agile frame made him a local basketball star and probably gave the future artist an athlete's appreciation of fast-paced, improvised movement. Always an individualist, he rejected organized worship, yet his Baptist upbringing clung to him in the form of an intense, private spirituality and a lifelong fascination with religious beliefs and practices.

This otherwise sunny youth was clouded when the boy's father died in a car accident, leaving his 13-year-old permanently bereft. "He had a vision that was on death," says Emilio Cruz, one of several associates who recall hearing the artist say he expected to die young.

In paintings like *Tree*, from 1962, one sees the dark side of Thompson's vision. Made at a time when the artist was often busy appropriating old master imagery and bending received formats to his own purposes, it eschews wholesale borrowing. The carnal activities of the figures at lower left recall Bosch's *Garden of Delights*, while the scene of torture at lower right is reminiscent of some of the more unpleasant dental procedures found in Goya's *Los Caprichos*. Yet, essentially, this image of violence and depravity set in the shadows of an earthly paradise seems to spring from Thompson's own mind.

In Provincetown, he had been drawn to the flurry of activity emanating from the Sun Gallery. Known as "a haven for vital mavericks,"[2] it was a center for early happenings, environmental art work and other prophetic developments—as well as for painters like Red Grooms, Alex Katz, Lester Johnson and Robert Beauchamp, whose work countered the hegemony of Abstract Expressionism. Among these artists, as well as Jay Milder, Christopher Lane, Mimi Gross and Mark Frank, Thompson found supporters, comrades and friends. It was Milder who eventually convinced him to abandon his studies in Louisville two months before graduation and plunge into the New York art world instead.

Early in 1959, Thompson arrived in Manhattan and moved in with Milder. Soon afterwards, they shifted to a Horatio and Monroe Street loft which they shared with Grooms and Lane. Thompson joined the City Gallery, a short-lived venture launched by the other three, spent the summer with Grooms and Milder visiting the latter's Midwestern hometown and subsequently took part, along with Milder, in Grooms's December 1959 happening *The Burning Building*. It was a period of constant activity for the four painters, whose attitude toward their art was one of "total passion," Milder recalls.[3]

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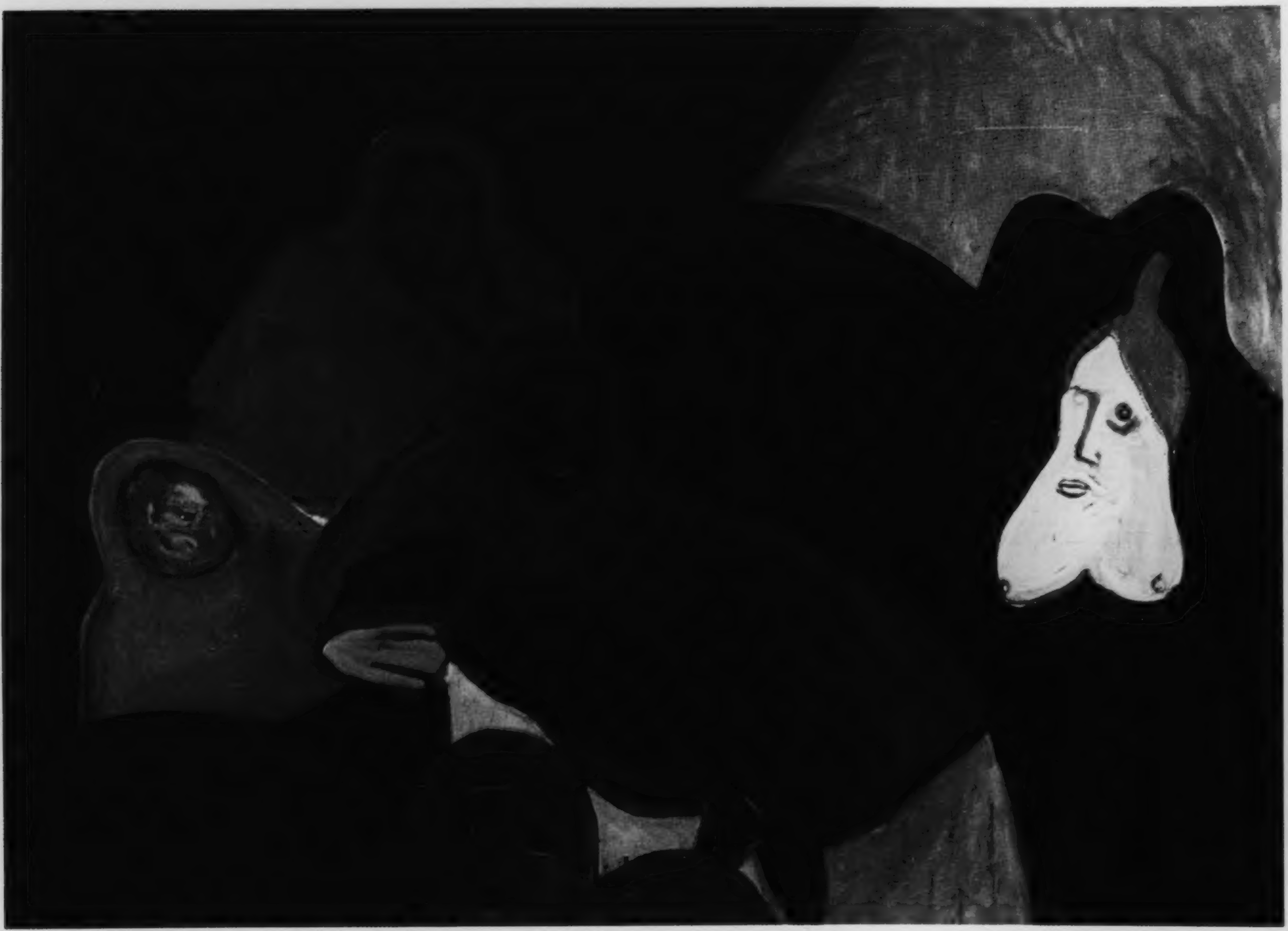


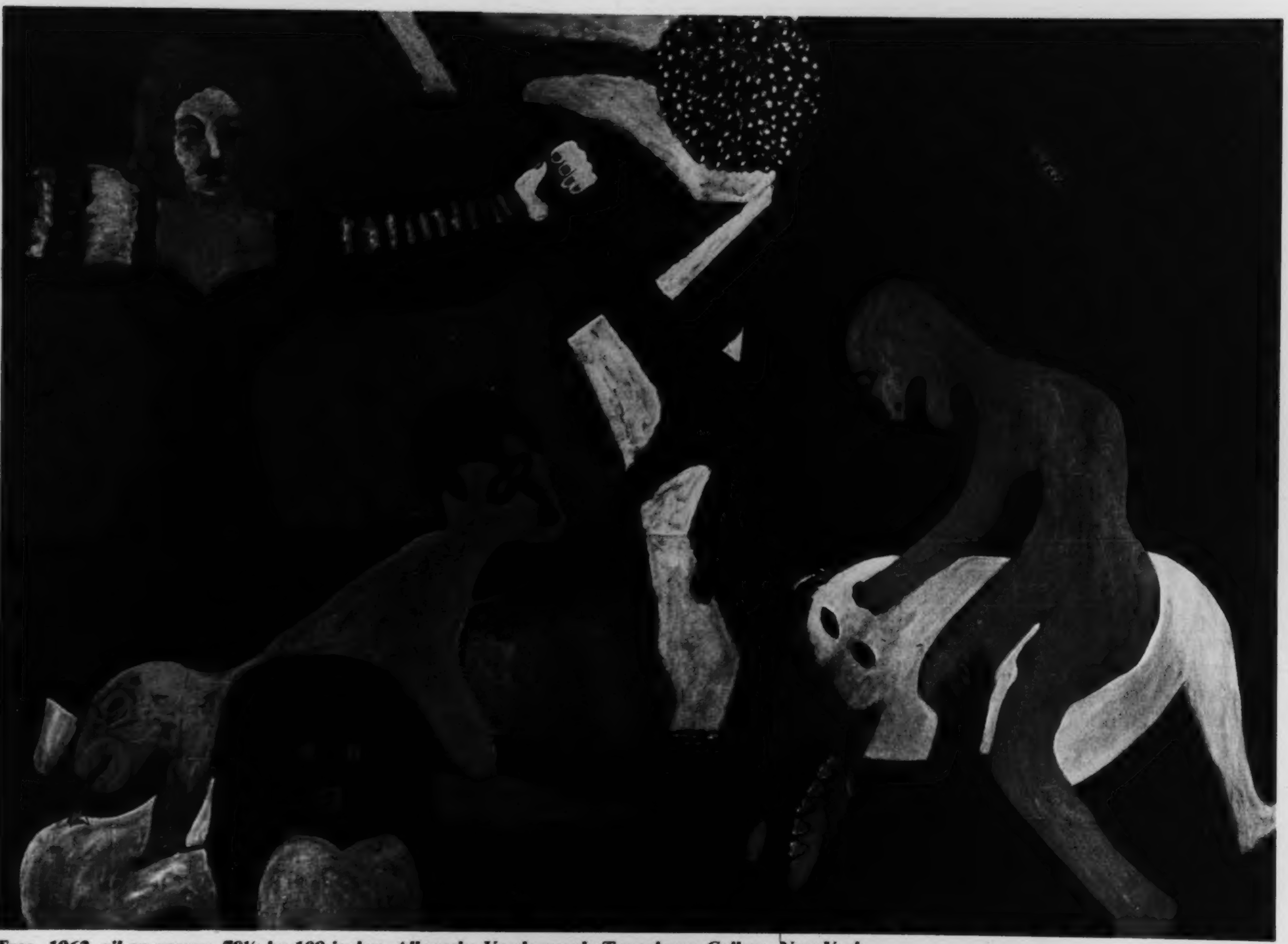
Bob Thompson:* The Family Portrait, *1963, oil on canvas, 62 by 87 inches.

Their conversations ranged from comments on Klee's *Pedagogical Sketchbook* to insights into modern science and non-Western religions. Milder also remembers treks to Harlem to hear James Brown at the Apollo or to New Jersey to visit Theolonius Monk with Thompson, as well as a night when their drinking inspired them to join Sonny Rollins on the stand at the Five Spot.

Although he made many sketches of musicians at work, they were seldom the focus of Thompson's paintings. A rare exception is his 1965 canvas, *Homage to Nina Simone*. His *Garden of Music* is said to portray alto saxophonist Ornette Coleman, trumpeter Don Cherry, bassist Charlie Hayden and possibly Archie Shepp on tenor sax, along with other acquaintances.[4] It is a particularly intriguing work because it comes from an early phase of Thompson's career, dating perhaps to his Louisville years.[5]

The painting shows his abiding interest in figurative groupings, outdoor settings, expressive color and autobiographical content. A rudimentary version of the artist's standard self-image—a figure in a broad-brimmed hat—appears at lower right. Several of the musicians are faceless, solid-colored forms, indicating that, if the 1957 date inscribed on the back of the canvas is correct, Thompson's use of silhouettes preceded his Provincetown contact with Lester Johnson. *Garden of Music* differs from his later work, however, in its failure to link figures and landscape in a fully dynamic exchange, as well as in its greater use of impasto and its retention of illusionary space. In future paintings, Thompson would relate his animate subjects and their inanimate settings by exploiting linear as well as chromatic rhythms and, while his paint-handling and approach to pictorial space occasionally shifted from one work to the next, he would generally apply less pigment and tend to flatten his designs.

By 1961, Thompson had become addicted to heroin. Drug use was open and widespread in the avant-garde musical and artistic circles he frequented. Perhaps it was his recent marriage to Carol Penda that spurred a subsequent attempt to break the habit. When he received a Walter Gutman Foundation grant, the couple sailed to Europe, where during the spring Thompson underwent treatment at a London drug clinic. In June, they moved to Paris and settled among the artists quartered in a warehouse district near Montparnasse. Always prolific, he continued turning out hundreds of drawings, pastels and small paintings on bits of wood that he frequently gave away. He also used the opportunity to study first-hand the European masterpieces that had always intrigued him, absorbing imagery and compositional strategies found in works by Poussin, Titian, Breughel and Cranach as quickly as he already had distilled sources ranging from traditional



Tree, 1962, oil on canvas, 78¼ by 108 inches. All works Vanderwoude Tananbaum Gallery, New York.

African sculpture to Piero della Francesca and Gauguin.

In September 1962, he was awarded a John Hay Whitney fellowship, which enabled the couple to live in Spain for the next year. During this period, Thompson became familiar with Goya's etchings, stayed free of drugs and produced some of his most compelling canvases. *Family Portrait* (1963) demonstrates his newfound ability to reduce settings to the simplest dramatic frameworks and focus on his personally emblematic figures. An artist whom critics sometimes faulted for weak drawing and disjointed composition here describes his subjects with a relaxed assurance that allows line to shift freely from edge to outline to scumbled stroke, while he balances clustered, rounded forms with steep diagonals, a dark sweeping mass with the jarring, two-toned and oddly truncated female at right. In *Tree*, the painter's sudden leaps from dots and stripes of solid color to crude naturalistic modeling and streaky, variegated passages seem to match the irrational violence of the scene. The much more subdued, consistent and controlled brushwork of *Family Portrait* gives an almost elegiac quality to its unsettling imagery.

Friends say that his art is always confessional—exposing his deepest feelings about specific people, especially his wife and other intimate acquaintances. It seems likely that the three rebozoed women in *Family Portrait* represent his mother and two sisters, while the seminude figure might be an image of his wife, and the spectral creature in the foreground could be either the artist's vision of himself or his dead father. The dark, menacing silhouette that looms in the background seems linked to the large, winged creatures that appear in several other canvases. Thompson once stated that he viewed birds as symbols of freedom,[6] but they sometimes read as signs of the artist's preoccupation with the ultimate flight of death.

Upon his return to the U.S. in fall 1963, Thompson met with a degree of success that was unprecedented for a young black artist. Welcomed into the Martha Jackson stable, he was also given solo shows at Paula Cooper (then Johnson) Gallery and at major galleries in Chicago, Detroit and Provincetown during the next two years. Joseph Hirshhorn is said to have sought Thompson's work almost faster than he could paint it, and his fall 1965 show at Martha Jackson's broke the gallery's attendance records. Yet, renewed drug use was beginning to take its toll, and his wife states that he seemed anxious to leave New York.[7]

In November, the couple finally departed for Rome. There, Thompson visited Italian museums and monuments, but did little work of his own. In March, he was hospitalized for appendicitis and gall bladder surgery, but refused to heed doctor's warnings that he needed a long period of rest. On

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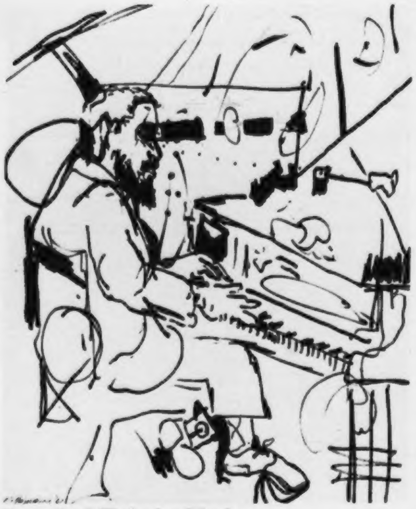


Portrait of Thelonius Monk, *ca. 1963, ink on paper, 16½ by 14 inches.*

Memorial Day 1966, he succumbed to acute pulmonary edema as a result of prolonged addiction. At age 28, he left behind an enormous volume of work—said to have numbered over a thousand pieces before a 1976 fire that spread to Carol Thompson's residence from a neighbor's apartment. This February's show at the Vanderwoude-Tananbaum Gallery, which now represents the artist's estate, demonstrated the remarkable synthesis of received imagery and personal vision he achieved in less than a half dozen years.

In the painted world of Bob Thompson, the question of freedom extends beyond racial boundaries (although there are subplots to his dramas, like the activities of the startled "darkie" figure in the lower left quadrant of *Tree*, that suggest the artist was not oblivious to such issues) to encompass basic tensions between human passion and human pretense. His art's apparent contradictions—its oscillation between pastoral idylls and tortured dreams, its venting of morbid fears in a language of joyous sensualism—are a vital part of its meaning.

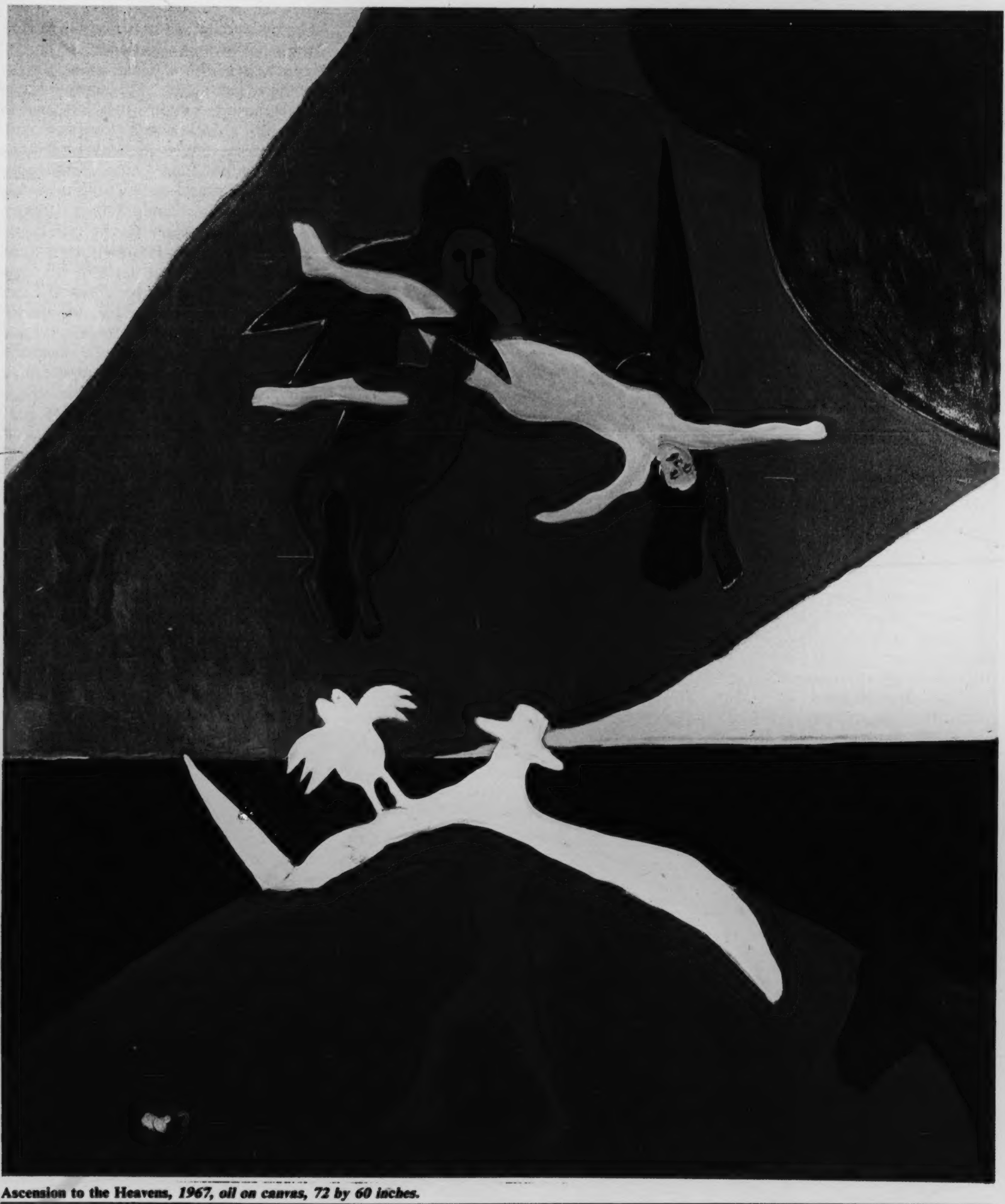
Even when he seems not to rely on borrowed symbolism, as in *Ascension to the Heavens*, he habitually mythologized his subjects. But Thompson's familiar icons—bird, horse, winged phantom and man in a broad-brimmed hat—are linked to a drama that seems specific and mysterious at the same time. His big, arbitrary color shapes provide an equally elusive dreamscape in which planes continually trade depths with one another as the eye seeks a resting place.

As anthropologist Victor Turner has observed, the mythic arena offers "a limitless freedom" and provides a transcendent realm "where anything can happen, where immoderacy is normal . . . and the elements of culture and society are released from their customary configurations and recombined in bizarre and terrifying imagery."[8] By coding private messages in the public rhetoric of myth and art history, Bob Thompson tapped the subconscious mind of our culture. His genius was his ability to give us stunningly visual access to this released imagination. His tragedy was his compulsion to pursue these myths at the expense of his life.

1. Interview with Emilio Cruz, Feb. 12, 1983.
2. Dorothy Seckler, *Provincetown Painters*, Syracuse, Everson Museum of Art, 1977, p. 81.
3. Interview with Jay Milder, Feb. 11, 1983.
4. Rosalind R. Jeffries, *Bob Thompson*, Amherst, University Art Gallery, University of Massachusetts, Sept. 11–Oct. 4, 1974.
5. In viewing the canvas with Suzanne Vanderwoude and Dorothy Tananbaum last November, it was noted that the year 1957 was inscribed on the back. Previously, gallery records had dated the picture to 1960. Emilio Cruz recalls seeing it in a 1960 show at the Delancey Street Museum, but this does not preclude its having been completed several years earlier. It is also possible that Thompson repainted the work after 1957 without amending the date on the back.
6. Quoted in Jeanne Siegel, "Robert Thompson and the Old Masters," *Harvard Art Review*, Winter 1967, p. 14.
7. Interview with Carol Thompson, Nov. 24, 1982.
8. Victor Turner, "Myth and Symbol," *International Encyclopedia of the Social Sciences*, New York, Macmillan and the Free Press, 1968, vol. 10, p. 577.

Author: ***Judith Wilson is a free-lance critic attending Yale Graduate School in art history.***

Garden of Music, *1960, oil on canvas, 79½ by 143 inches.*



Ascension to the Heavens, *1967, oil on canvas, 72 by 60 inches.*

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Building, Statue, Cliff

Robert Moskowitz's recent paintings of towering, iconic forms betray both a deepening concern with physicality, and a quizzical vision which makes for a series of far-reaching perceptual reversals.

BY PRUDENCE CARLSON

In his paintings of the last five years, Robert Moskowitz has replaced an idiosyncratic vocabulary of private pictographs with powerful—even august—images of culturally familiar architectural or sculptural forms. His fusion, however, of abstraction and depiction—long the mainspring of his work—remains as deft, seamless and reverberant with far-reaching meaning as ever. Almost all of Moskowitz's paintings, new and old, present a spare compositional structure that counterpoises a monochromatic ground with simple, succinctly executed, isolate images. These images, in his paintings of the early to mid-'70s—e.g., two tiny silhouetted teapots linked by a slender funnel of light, or a pair of crossed chopsticks calmly riding below the streamlined and fatally assertive, black tailfin of a '50s Cadillac—described enigmatic and highly impacted "stories" of formal and metaphoric relationships. They became elements in a kind of visual *koan* entailing all manner of metaphysical as well as material paradoxes: they functioned as personal but completely contemporary anagogical keys that combined a vernacular imagery (one taken from popular culture) with the rarefied, self-reflexive language of post-war abstraction.

The quasi-narrative—say, even dialectical—character of much of Moskowitz's early '70s work has lately given way to a graver, more iconic type of representation. The "story" has been internalized. It is both summed up and subtly expanded within a solitary, looming figure—a windmill, an industrial smokestack, a phantom-like lighthouse, the long precipitous profile of a cliff, or a jagged schematization of Rodin's *Thinker*—a modern-day totem usually set in an evenly-worked and tenebrous ground. No longer half-cryptic signs or quirky, intimate metonyms for a person, a locale, a state of thought or being, Moskowitz's recent images are fully-fledged symbols. They allude, though always in a curiously innocent, almost subliminal way, to no less a range of "worlds" than art history, public culture, personal experience, visionary apprehension and the artist's own precarious and unpredictable activity.

Moskowitz's towering hieratic forms, in their big, vertically exaggerated formats, have an immediate, palpable presence. If these forms recall the transcendental drift of Mondrian's own early windmills and the compositional daring of Georgia O'Keeffe's New York City skyscrapers, they also borrow heavily from the inventions of Abstract Expressionist and Minimalist art. Moskowitz's paintings and, to a lesser degree, his new pastels are quickened by the artist's deepening engagement with the sheer physicality of his subjects and materials. This comes most ineluctably across in the paintings' luxuriant, laboriously built-up and then often pumiced-down surfaces: surfaces that can seem as dense and homogenous as a slab of slate, as ripplingly tactile as silk moiré, or as luminous and insubstantial as vapor. It is further evident in Moskowitz's deriving his images from emphatically three-dimensional, monolithic and perdurable forms (building, statue, cliff); in his care to lend these images literal gravity by anchoring them at the paintings' lower edges; in the commodious, magisterially elongated formats of his new works; and even in the "pipings" of metallic or red paint that frequently accent his paintings' margins and have been likened to Barnett Newman's "zip" (these last, which introduce a note of ritual ornamentation, also clearly point attention back to the "facts" of pigment and of process).

Enveloped in all this is a sensation that, while Moskowitz's absorption with some suprasensory, noumenal realm is as sharp and as urgent as ever, he is now also concerned with inventing points at which this realm intersects or impinges upon the material, the existential. His new works can be seen as poignantly exploring the ways in which an otherworldly order's imagined "laws" are troubled, complicated and controverted by "process," i.e. by life and—as is hypnotically implicit in the artist's memorial to his mother, *Flatiron (For Lily)*—by death. Moskowitz's earlier chariness of touch or "temporal" marking has now somewhat given way, although the ultra-smooth surfaces of his paintings cause any expressionistic passages to seem almost tropes, and half-illusionary. Similarly, his pristine, monochromatic grounds, first discovered in the artist's '60s "Corner" paintings and metaphorical of an unflawed, limitless space—the space posited by much recent reductivist art—have gradually been churned-up and violated, if never wholly abandoned. Moskowitz's *Eddystone* (lighthouse) may initially register as a crepuscular fairytale tower barely distinguishable from its midnight surroundings, and his *Thinker* as an incorporeal free-form djinn; but these images, too—despite their being flat, angular, contentually hollowed-out shapes—are imposing for their slow physical presence, their monumental stature and their air of permanence, even inexorability.

The "felt," as well as metaphorical, gravity or ponderousness of Moskowitz's work is, however, continually offset—lightened—by the simplicity and quintessential oddness of his images. With their faux-naive flatness and consequent frontality, their blank, pictorially-unarticulated interior areas, and their straight-edged outlines clean as an incision, Moskowitz's images tend to resemble hugely blown-up illustrations out of a child's dictionary. His *Eddystone* and *Black Mill* are like flashcard archetypes for all lighthouses, all windmills; his *Thinker* is like a colossal logo (for thought? for art? for the persona of the creator?), as well as an adroit exercise in the equivocation of positive/negative space and in volumetric illusion. Pared of topical details and reduced to elementary, planar shapes, Moskowitz's images assume the pure, unmediated and instantaneous quality of "mind's eye" or dream apparitions. They originate in a quizzical and peculiarly clear-eyed—an almost childlike—order of seeing that repeatedly undercuts commonplace assumptions about appearances, and that induces, within each of the artist's works, a series of sudden, but profound readjustments of perception.

These paintings and pastels thus betray a certain whimsical underbeat to Moskowitz's rapt and grandiloquent romanticizations of his material—a critical playfulness most obvious, perhaps, in the artist's panorama, titled *Mittens*, of two hand-shaped and strangely appealing desert buttes; in *Eddystone*, which initially appears as an inscrutable, gridded white rectangle floating high in a coal-black plane; and in *Thinker*, for which Rodin's famous sculpture has been collapsed to a pelt of blue-black pigment, bounded by a raggedy series of ruled lines. Lightly mocking—sometimes even frustrating—the viewer's penchant for quickly "reading" an image, Moskowitz, again and again, eccentrically zeroes-in on essential, abstract form. By alternately cancelling and reasserting an image's figurative identity, he sets up a sequence of perceptual switchbacks: usually, his images first "read" literally—as flat compositional elements; they then assume the shapes of familiar, namable things, only to lapse back, at last, into a secondary order of abstraction as the demarcators—the defining instruments—of a fathomless conceptual/symbolic space. These new paintings thus depend (as

Robert Moskowitz: Seventh Sister, 1981, oil on canvas, 108 by 39 inches.
All photos courtesy Blum Helman Gallery.

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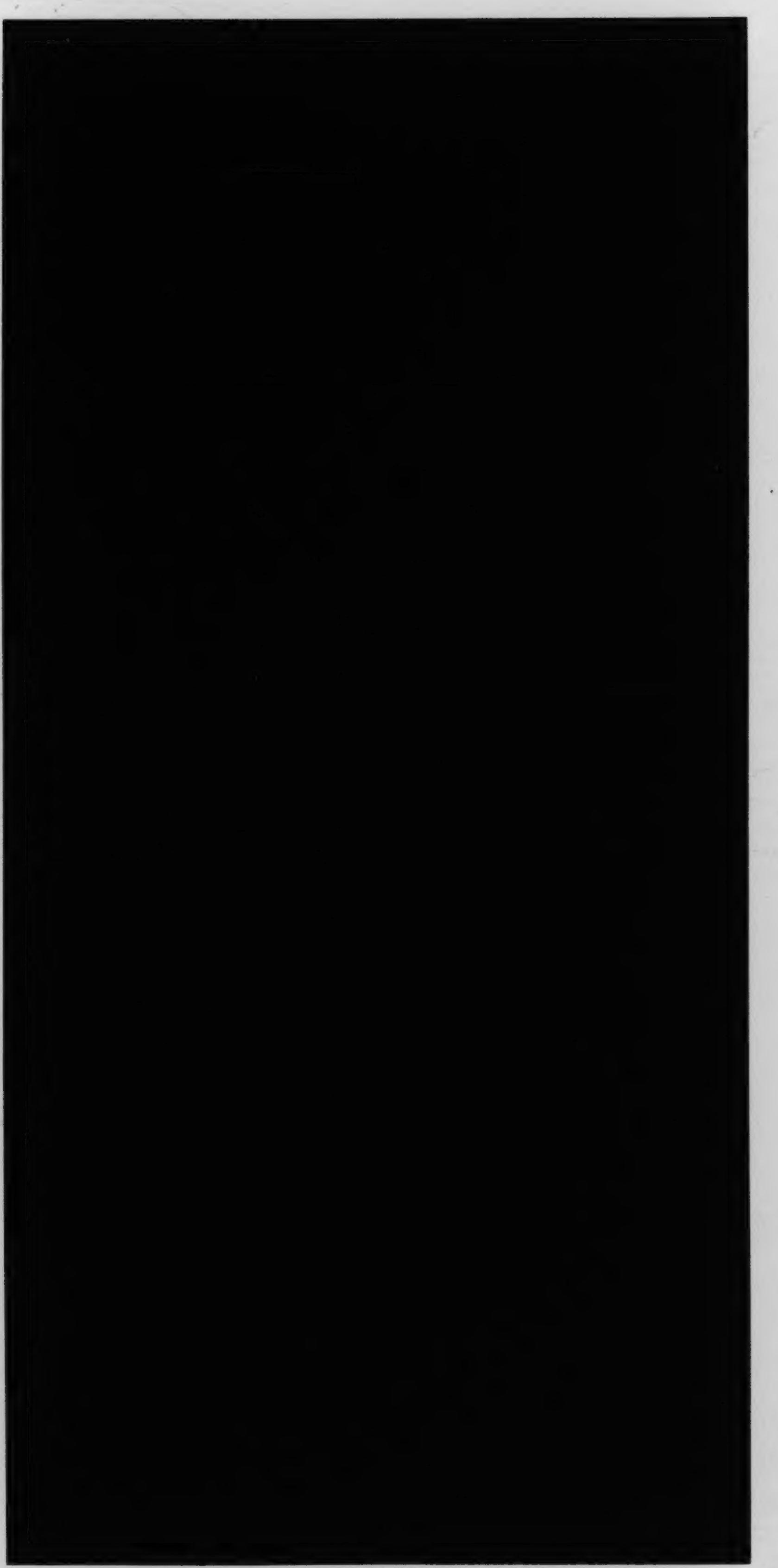
does nearly all Moskowitz's work dating back to his earliest "window-shade" collages and "Corner" paintings) upon a continual skewing of vision that converts the artist's ostensible subjects into startlingly strong and elegant formal devices, and into the transparent containers of a psychologically fraught, but always quietistic, metaphysical content.

In his latest works, Moskowitz's images remain curiously proximate, familiar, although they no longer depict prosaic or domestic things. They now embrace outsized and awesome cultural or urban artifacts, even geological formations—i.e., objects that have been made known to us less through "touch," or direct experience, than through "vision"—through countless reproductions, through photographs and art. The familiarity of these forms *as images* has, in part, enabled Moskowitz to translate them into the domains both of a very stripped-down abstraction and of an open-ended symbolism, without finally jeopardizing their recognizability—has, in fact, permitted him to compound, even to the point of irony and self-contradiction, his forms' resonance. Thus although, through his extreme economy of rendering, Moskowitz neutralizes his subjects, obscuring them and draining-off their original significance, he never totally wrests them out of a "real world" relation, even if that world is the already mediated and intrinsically factitious one of popular culture and art history.

In a sense faintly paraodic, as well as ruthful, concessions to the human desire for points of reference, these images invariably invoke a human presence—although never once in all Moskowitz's work has there appeared a full human figure. The human analogy is implicit in the new works' skinny, vertically stretched-out formats. It is also communicated by the anthropomorphic character of Moskowitz's forms: straight-spined smokestack, *Thinker, Mittens*—even *Seventh Sister,* which is not only a precipice depicted in a Clyfford-Still-like crag of pigment, but also the burly, cloaked shoulder of Rodin's *Balzac.* Above all, this human presence survives in the expressionistic traces of Moskowitz's own hands.

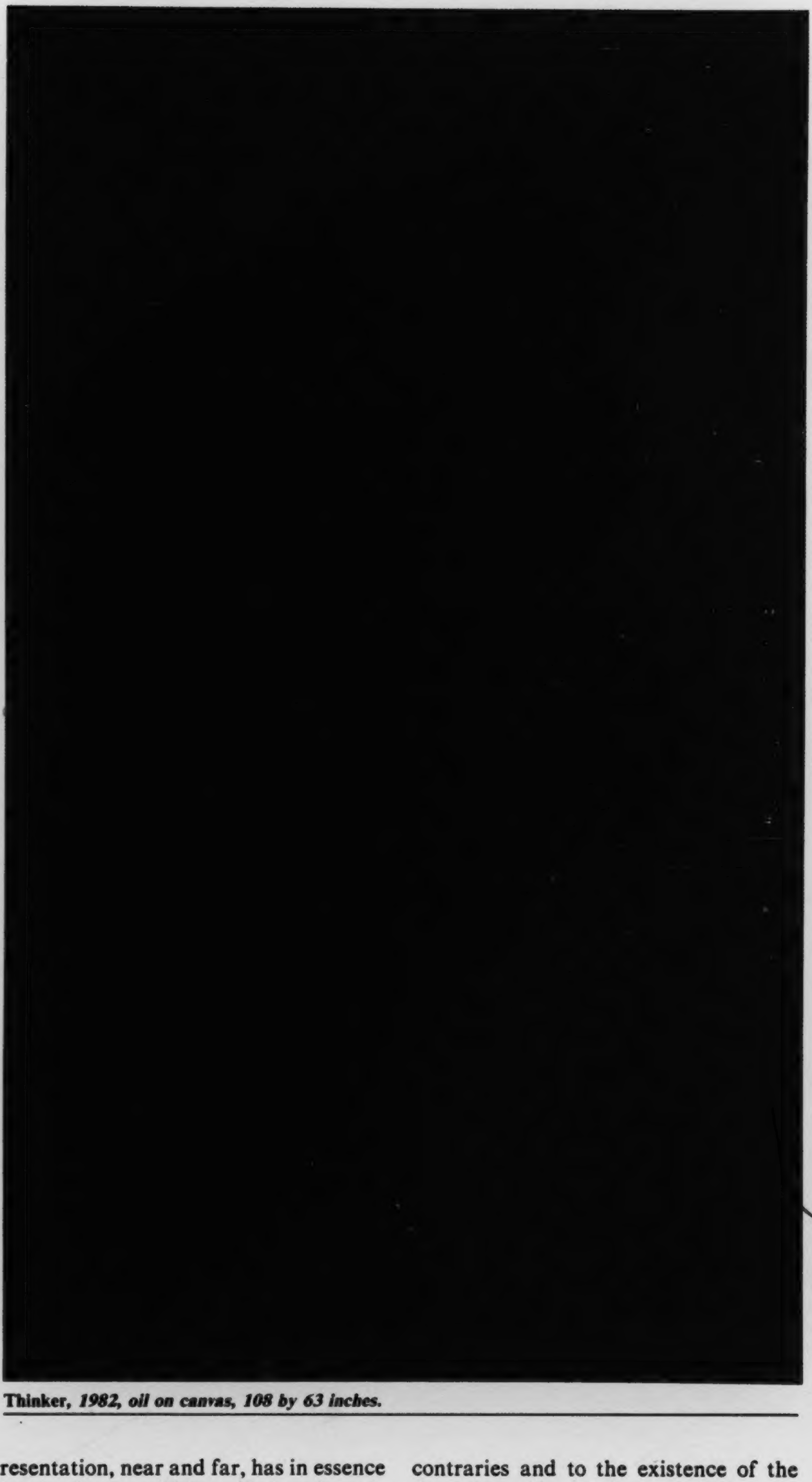
The dual nature of Moskowitz's paint surfaces—streaked, mottled, yet always vellum-smooth and luminous—further complicates the ways his works



Flatiron (For Lily), ***1979, oil on canvas, 108 by 52 inches.***

oscillate between the figurative (and apprehendable) and the abstract (and, finally, the partially occluded or occult). His habitually queered vision has found in these surfaces another object, another instrument for overturning both formalist and perceptual expectation. Now, not only Moskowitz's images, but also his very vocabulary of painting techniques, have been disconcertingly made to hover between the material and immaterial, between observable fact and illusion rife with metaphoric possibility. For instance, the patchy, seemingly corrugated "negative space" surrounding the *Thinker*'s form may leap to the surface through its quasi-expressionistic handling, making of the image an immense concavity; but then it falls away as the image—bold, obdurate, opaque—swells out into a fantastic volume. In *Seventh Sister*, the central "zip" of gold paint simultaneously announces a decorative conclusion—one in real space—to the artist's activity, and describes a fissure in the cliff's form, letting on to an incalculably far and light-shot distance. Finally, in Moskowitz's vaguely apocalyptic triptych, *Big Picture*—perhaps the most mysterious of his new works—the painting's dense, becalmed, gilt- and purple-bordered right panel (a geometric interpretation of the Empire State Building) encourages a reading of the whole as formal, even sacred pattern; *Big Picture*'s left panel, however, which suspends a white cruciform design on black—two searchlight beams raking a Los Angelean night-sky—persistently invokes an astronomically vast and empty space.

Robert Moskowitz sums up and expands a "story" within a single, solitary figure—his Rodin's "Thinker" becomes a modern-day totem.



Thinker, ***1982, oil on canvas, 108 by 63 inches.***

This surreal, symbolic wide-openness—space of a magnitude beyond all imagining and yet, paradoxically, in these new works again and again made sensible—may be the destination of Moskowitz's painting. This space is no less than the sum of the movements undertaken to attain it. The passage there, effected by the artist's patient sidewindings between form and image, surface and depth, physicality and representation, near and far, has in essence involved a sensitizing of the viewer's perception through its constant bafflement. In these latest nocturnal paintings and pastels, we are awakened to a private shadow-realm of impossible contraries and to the existence of the "real," bodiless image tucked away within layers of received notions, both popular and esthetic, and within Moskowitz's own layers upon layers of darkness slowly laid bare. □

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Manifest Densities

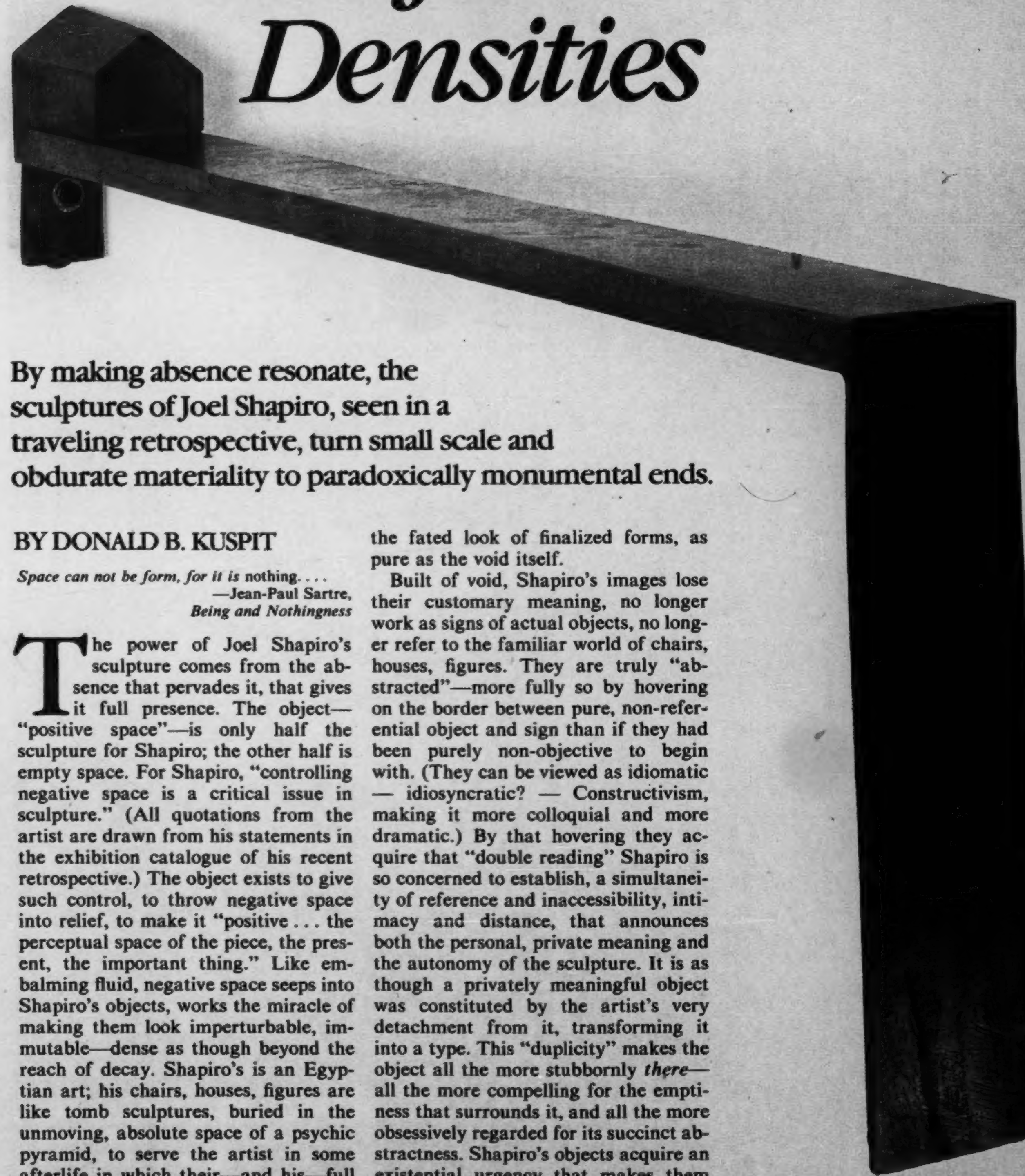
By making absence resonate, the sculptures of Joel Shapiro, seen in a traveling retrospective, turn small scale and obdurate materiality to paradoxically monumental ends.

BY DONALD B. KUSPIT

Space can not be form, for it is nothing. . . .
—Jean-Paul Sartre,
Being and Nothingness

The power of Joel Shapiro's sculpture comes from the absence that pervades it, that gives it full presence. The object—"positive space"—is only half the sculpture for Shapiro; the other half is empty space. For Shapiro, "controlling negative space is a critical issue in sculpture." (All quotations from the artist are drawn from his statements in the exhibition catalogue of his recent retrospective.) The object exists to give such control, to throw negative space into relief, to make it "positive . . . the perceptual space of the piece, the present, the important thing." Like embalming fluid, negative space seeps into Shapiro's objects, works the miracle of making them look imperturbable, immutable—dense as though beyond the reach of decay. Shapiro's is an Egyptian art; his chairs, houses, figures are like tomb sculptures, buried in the unmoving, absolute space of a psychic pyramid, to serve the artist in some afterlife in which their—and his—full meaning will unfold. Shapiro has made these objects to accompany him in the void; they summarize it, compact it, implode it—concentrate it until it seems fate incarnate. His objects have the fated look of finalized forms, as pure as the void itself.

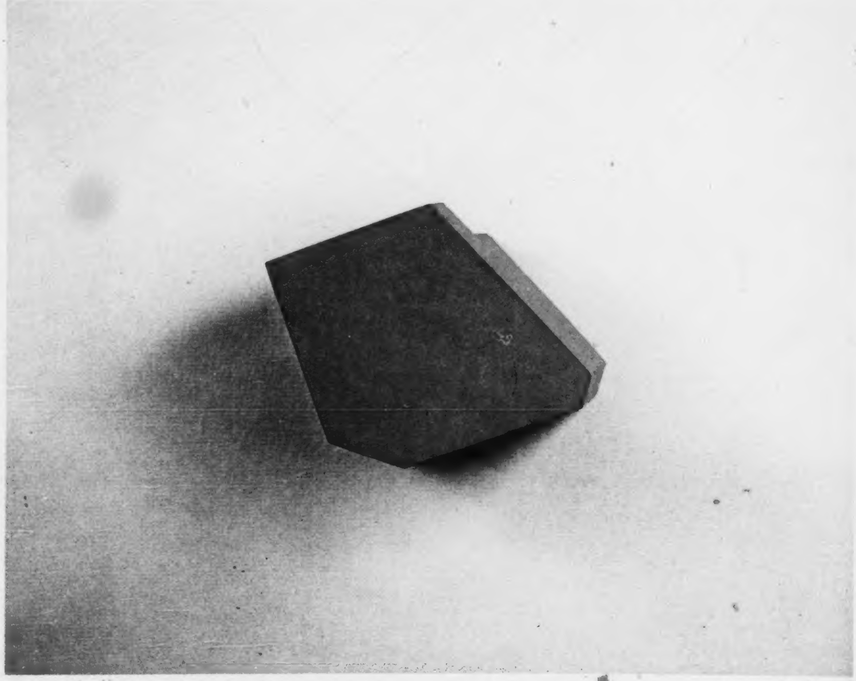
Built of void, Shapiro's images lose their customary meaning, no longer work as signs of actual objects, no longer refer to the familiar world of chairs, houses, figures. They are truly "abstracted"—more fully so by hovering on the border between pure, non-referential object and sign than if they had been purely non-objective to begin with. (They can be viewed as idiomatic — idiosyncratic? — Constructivism, making it more colloquial and more dramatic.) By that hovering they acquire that "double reading" Shapiro is so concerned to establish, a simultaneity of reference and inaccessibility, intimacy and distance, that announces both the personal, private meaning and the autonomy of the sculpture. It is as though a privately meaningful object was constituted by the artist's very detachment from it, transforming it into a type. This "duplicity" makes the object all the more stubbornly *there*—all the more compelling for the emptiness that surrounds it, and all the more obsessively regarded for its succinct abstractness. Shapiro's objects acquire an existential urgency that makes them seem absolutely intelligible, an "idea." (Shapiro remarks that he is interested in the idea of communication, not its instrument—the idea of the thing, not the thing itself.)



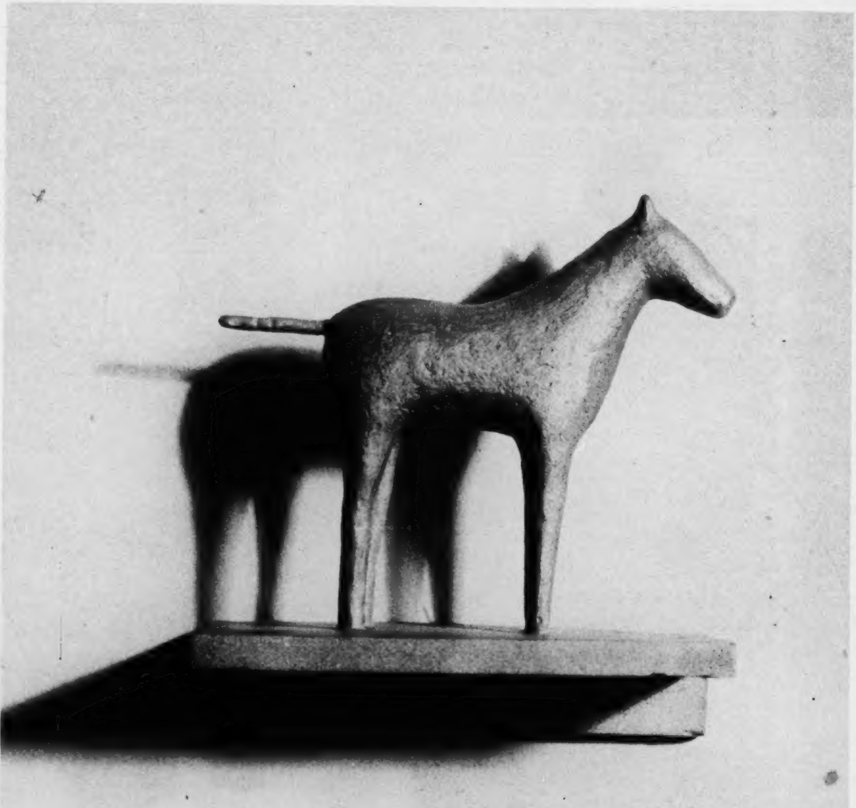
Joel Shapiro: Untitled, 1974, bronze (edition of three), 12 7/8 by 2 1/2 by 28 1/2 inches. Museum of Modern Art.

Sartre describes space as "the unique way in which beings can be revealed as having no relation." This has some bearing on Shapiro. The ambiguity of a Shapiro sculpture can be explained through the fact that the sculpture uses space to reveal its own lack of relation (and hence "abstractness"). But Shapiro also uses the object to symbolize the human desire for relation—a yearning which fills the space around his pieces, making that space concrete, a containment for the objects. Shapiro chooses the most prosaically and therefore unmistakably human objects, like a table and chair or house, and even when they seem pointedly stripped of all specifics, there is almost always some disguised "human point" to them. His objects have, then, a Symbolist as well as Constructivist component. The space that surrounds them makes them seem unconsciously charged—embodiments of an unconscious desire, at once symptomatic and repressive of it.

The object—chair, house, figure—displays that unconscious desire for relation, a secret erotic tendency, in our reading of it as the memorable sign of an actual experience. The more abstract the object is—the more it moves toward pure form—the more hungry for relation it seems, and the more we invest it with "meaning," i.e., establish our own meaningful relation to it, project our emotion onto it. We become caught up in a small but intense psychodrama, emotionally responsive as if to the toys from a doll's house. Shapiro's objects build up primitive emotion, through the nakedness of their display in space—through their peculiar "dislocation" in space, which comes from their non-relationality. They effect a powerful transference—reveal a powerful cathexis—like all good toys of thought. I take their childlikeness seriously; it is in the best modern tradition. Shapiro's synthesis of "children's art" and non-objectivity is a special triumph, and may indeed signal that non-objectivity is the ultimate childlikeness possible in art. Shapiro has understood the search for the fundamental and profound in both the child and the contemporary artist—for a subject matter that is so fundamental that it first seems remote from our own ordinary interests, but then reveals itself as something profoundly intimate. Shapiro plays with our sense of intimacy and distance, of relation and non-relation—the independence of things and our dependence on them—in a subtle spatial drama which is not without its tragic overtones.



Untitled, 1978, casein on wood, 4 1/4 by 6 by 3 1/4 inches. Whitney Museum.



Untitled, 1973–74, bronze, 4 3/4 by 5 5/16 by 3 1/4 inches. Collection Mr. and Mrs. Richard Selle.

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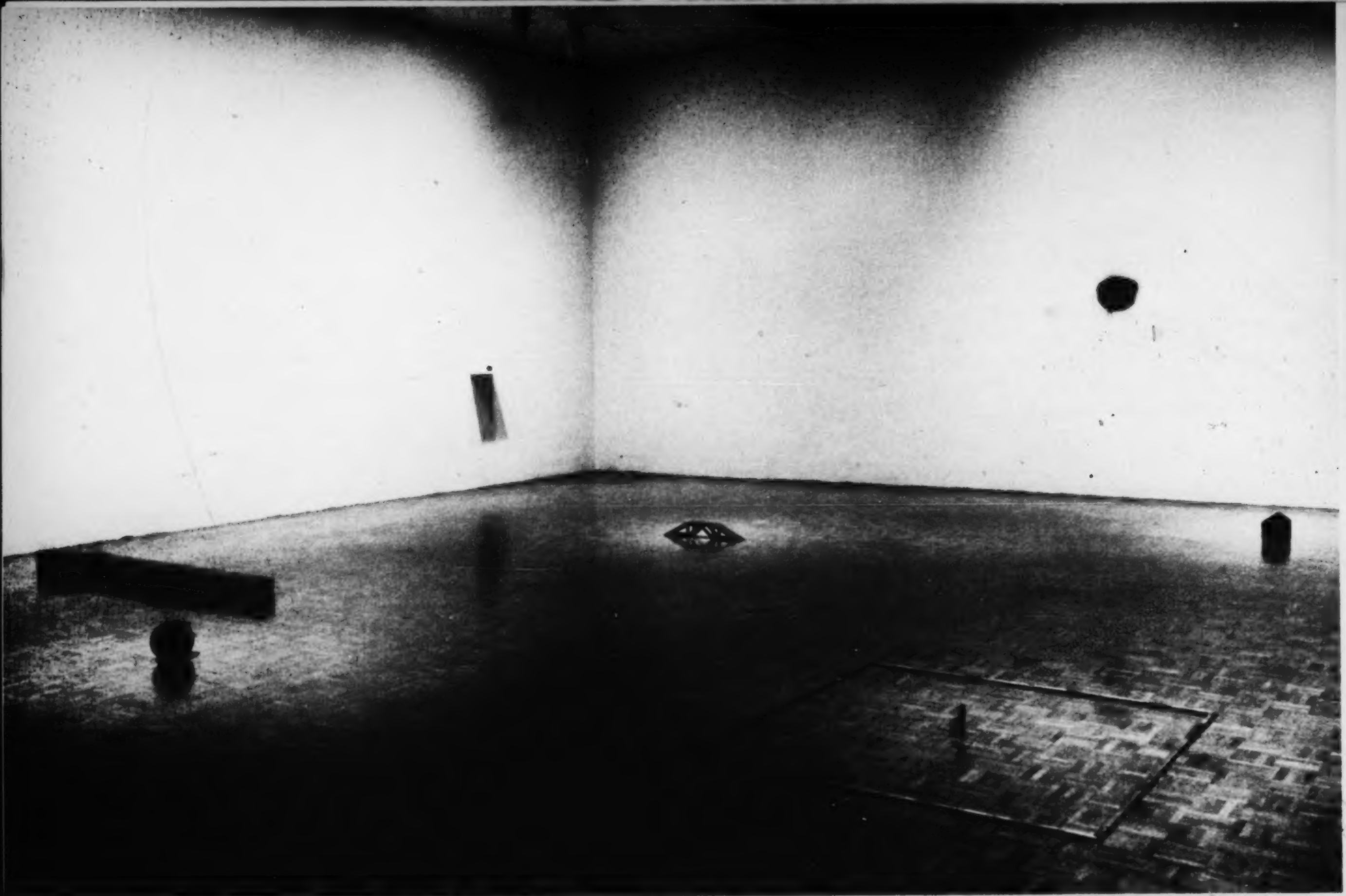
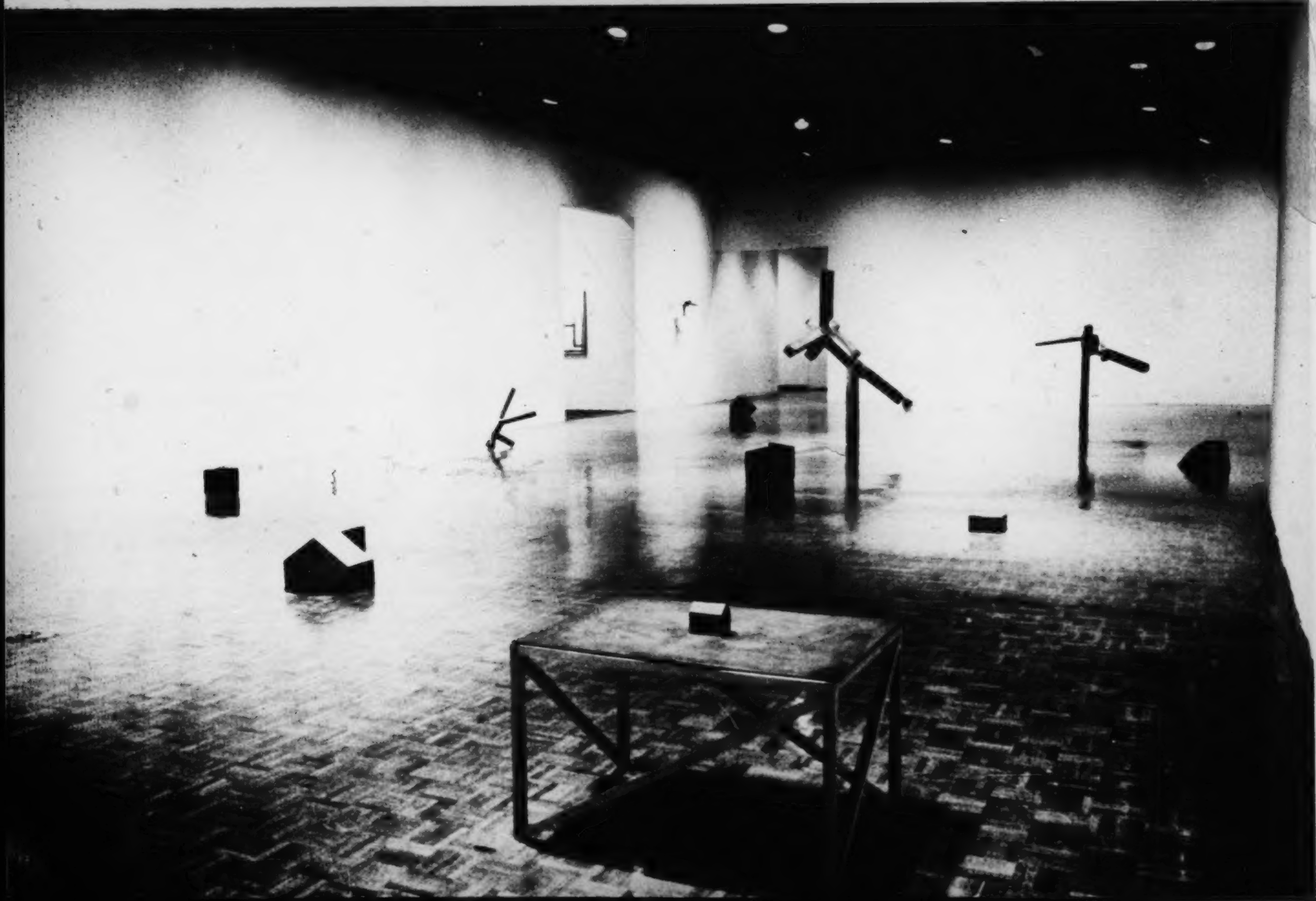
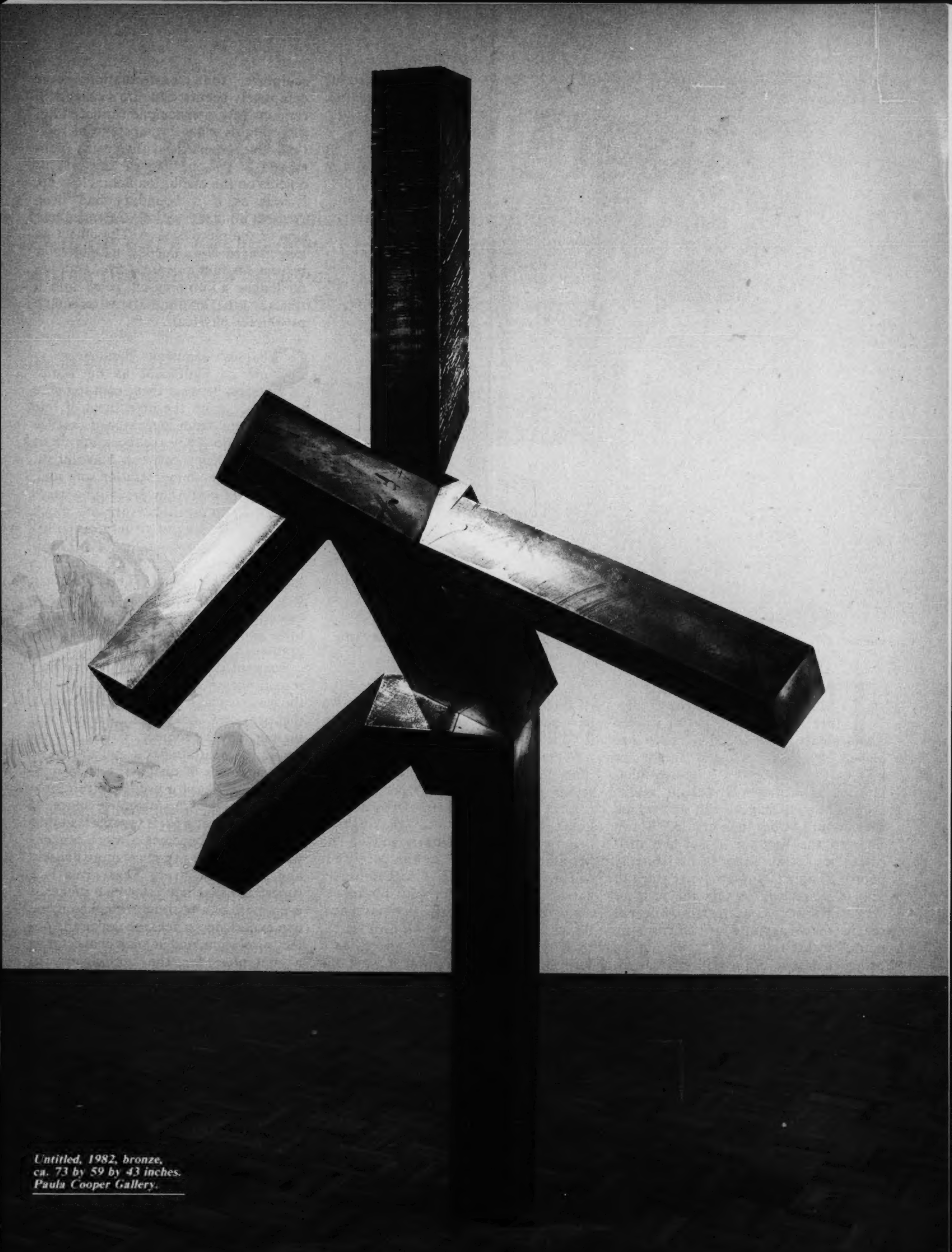


Installation shots of the current retrospective as installed at the Whitney Museum.





Untitled, 1982, bronze, ca. 73 by 59 by 43 inches. Paula Cooper Gallery.

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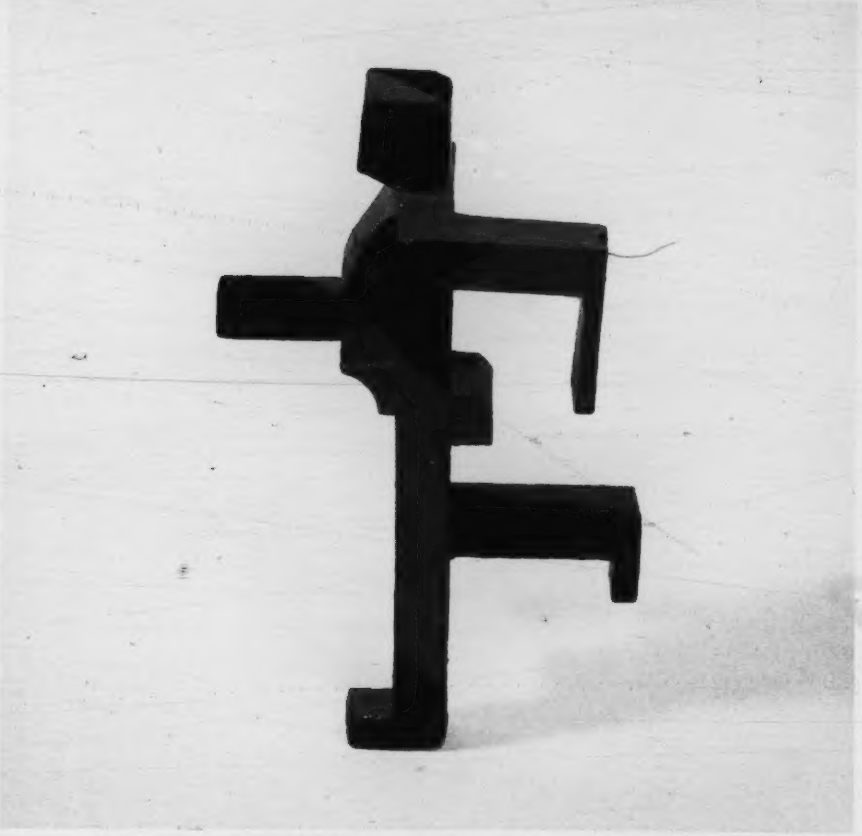


Untitled, 1976–77, oil on bronze, 9 ¾ by 2 ⅝ by 5 inches. Collection Mr. and Mrs. Donald Petrie.

There is thus a Giacometti dimension to Shapiro's sculpture. As in Giacometti, positive object and negative space are locked in a fatal embrace. Sartre has written that Giacometti's figures inhabit a "prefabricated vacuum which they cannot manage to fill and which they endure rather than create." But in Shapiro the vacuum is not prefabricated; its formlessness is his starting point. Shapiro is more fundamental than Giacometti; he sees the original chaos of space. Giacometti, while not seeing space as full "to the bursting point," sees it as "bound" by the human being that will bring relation into it. But for Shapiro there is no inherent human presence in space; space, for him, is no paradise from which things must be expelled, but an infernal emptiness which they can never enter. Shapiro's importance is that he makes clear this primordial beginning of sculpture in space rather than in object, in void rather than in plenitude. He never ventures far from the elementary void, articulating and re-articulating—vigorously underlining—it through his "minimal" objects. The "spatialization of space" this effects, to use Merleau-Ponty's language, does not destroy the original space of the void, which, as we have shown, invades the object, making it "unconscious."

When Shapiro's objects seem more than minimal—charged with unconscious intention—as is especially the case in his recent series of the human figure, he signals this by making the negative space particularly active. The human figure appeals to him because it comes with the negative space already active, through its capacity for movement, which implicitly signals space. Shapiro is concerned, in his own words, to articulate this "holding space" as a form of absence. Put another way, one can say that he lets the figure, more than any other object, draw its containment around itself, a containment whose indeterminacy—by reason of the figure's capacity for extensive, seemingly unlimited movement—brings out all the more clearly its character as primordial space, with its connotations of unconscious meaning. The point is that Shapiro uses the figure to decisively convert raw space into charged room, space that signals the impossibility of relation into space that signals the desire for it. But, in fact, in the figural sculpture, the transformation never completely occurs; Shapiro's space still remains raw, a space one cannot enter, inhospitably signaling absence of relation. One experienced that point spontaneously as one moved toward his objects on the exhibition floor; close up, it was as if a boundary had been crossed, an alarm set off, the inner tension of the piece broken. The object no longer fired one's deepest memories or respect for fundamental form, and was no longer a jumping-off point into a space whose emptiness was as much psychic as physical.

Shapiro's drawings don't seem to me as significant as his sculptures, because they seem to me to start from the objectness of line rather than from pure space, as the sculptures do. They are too much about the relationships between line-objects, too little the demonstration of void, absence. At best, they are calling cards for the sculpture. They are too much about the bonding of structure, too little about the impossibility of subsuming space. The drawings are ontic, the sculpture ontological. The sculpture has a metaphysical task, displays the essentials of sculpture; the drawings take containment too much for granted.

Some of the sculptures involve color, sometimes splashed on the piece and the wall to which it is attached, bonding the two, and sometimes as a uniform sealant on the object. Color, as we know, has spatial effect, and so can be an instrument of distancing or intimacy. I think Shapiro uses it to reinforce the aloneness of his object in space. It fuses the object's parts together, so that the sculpture becomes a more concentratedly positive presence, more densely and integrally given. That gives it a superficial succinctness which makes it even more of a position from which one can experience space, recognize the object's isolation, and as such character as a metaphor for the nothingness of space—its power to annihilate all our relationships. ☐

"Joel Shapiro" was organized by Richard Marshall, associate curator of the Whitney Museum, where it premiered Oct. 20-Jan. 2. Now at the Dallas Museum of Fine Arts [Mar. 12-May 8], the show travels to the Art Gallery of Ontario [Aug. 13-Sept. 25] and the La Jolla Museum of Contemporary Art [Jan. 10-Mar. 3, 1984]. A catalogue with text by Roberta Smith is available (128 pp., $14).

Author: ***Donald B. Kuspit received the College Art Association's 1982 award for art criticism.***

Spooks and Floats

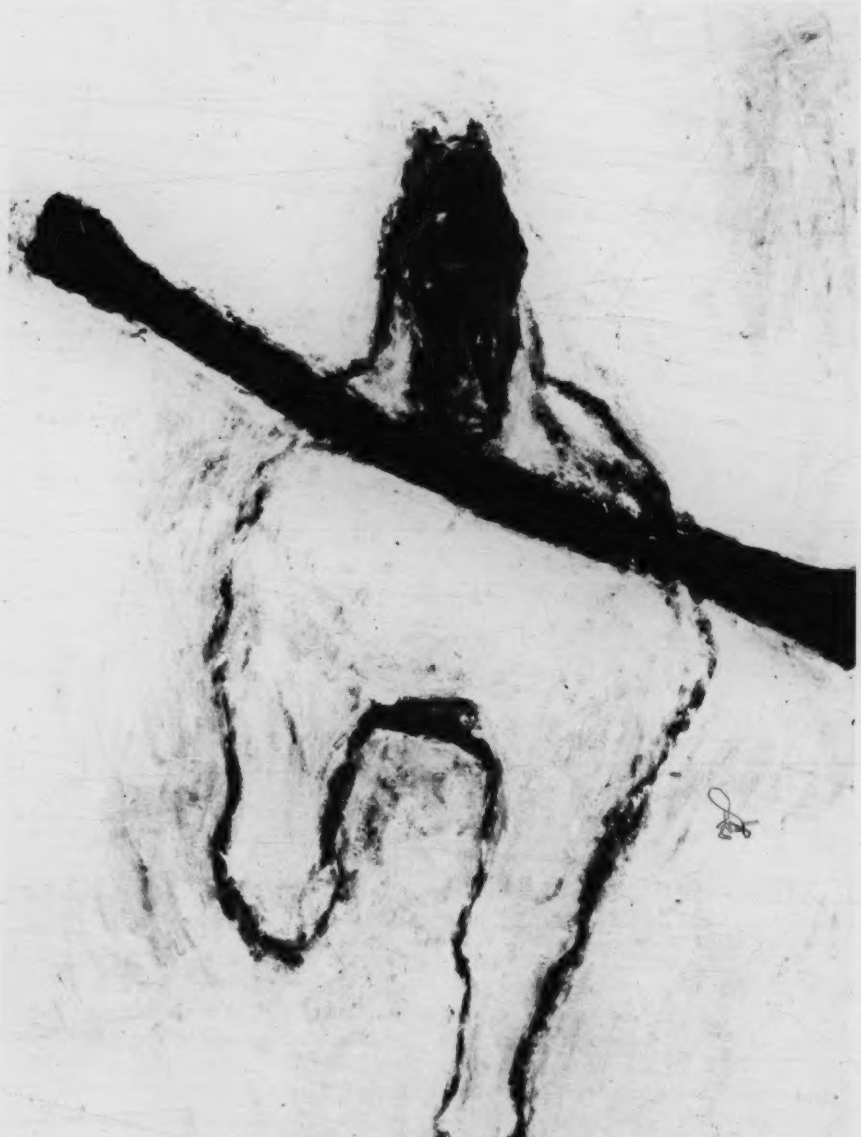
Best known for her horse paintings of the '70s, Susan Rothenberg has recently taken the attenuated human form as her subject. Below, the author distinguishes her figural tactics from, on the one hand, the angst of Giacometti and, on the other, from Neo-Expressionist melodrama.

BY ROBERT STORR

Since the mid-'70s, Susan Rothenberg's loosely diagrammatic images of horses have been one of the most reassuring signs that a return to a believable painterly painting was in progress, and though she has also played her part in the more general and sometimes reactionary revival of figurative art, Rothenberg's work has involved no significant debt to the past. In the last two or three years, however, the understated structural tensions of her equine pictures have given way to an overt symbolism characterized by floating, often gagging heads and solitary, contracted bodies, and if the new work has earned her a place with the dramatists of the "trans-avant-garde," it has also aroused wariness in some who see these images as uniformly bleak and stylized and all too suggestive of the angst-ridden emblems of the '40s and '50s.

Now, with a one-person show at the Willard Gallery and paintings in the Whitney Biennial, at the Stedelijk Museum and in various group exhibitions in recent months, it becomes possible to test these doubts against a direct experience of the work at issue, and the more one sees, the more the comparison between Rothenberg and her peers and supposed mentors seems restrictive—bound to dated and deterministic ideas about the content of gesture and the meaning of the eroded or fragmentary human form.

In obvious ways the scrubby black and gray drawing and heavy nocturnal ambience of some of Rothenberg's latest work recalls the blunt poetry of Guston and even the romanticism of Ryder, but the ghost which hovers nearest these paintings—a ghost which the artist herself has cautiously acknowledged—is that of Giacometti. It is precisely his ghost, and not his substance, which makes for problems.



Rothenberg:* Pontiac, *1979, acrylic and flashe on canvas, 88 by 61 inches. Private collection.

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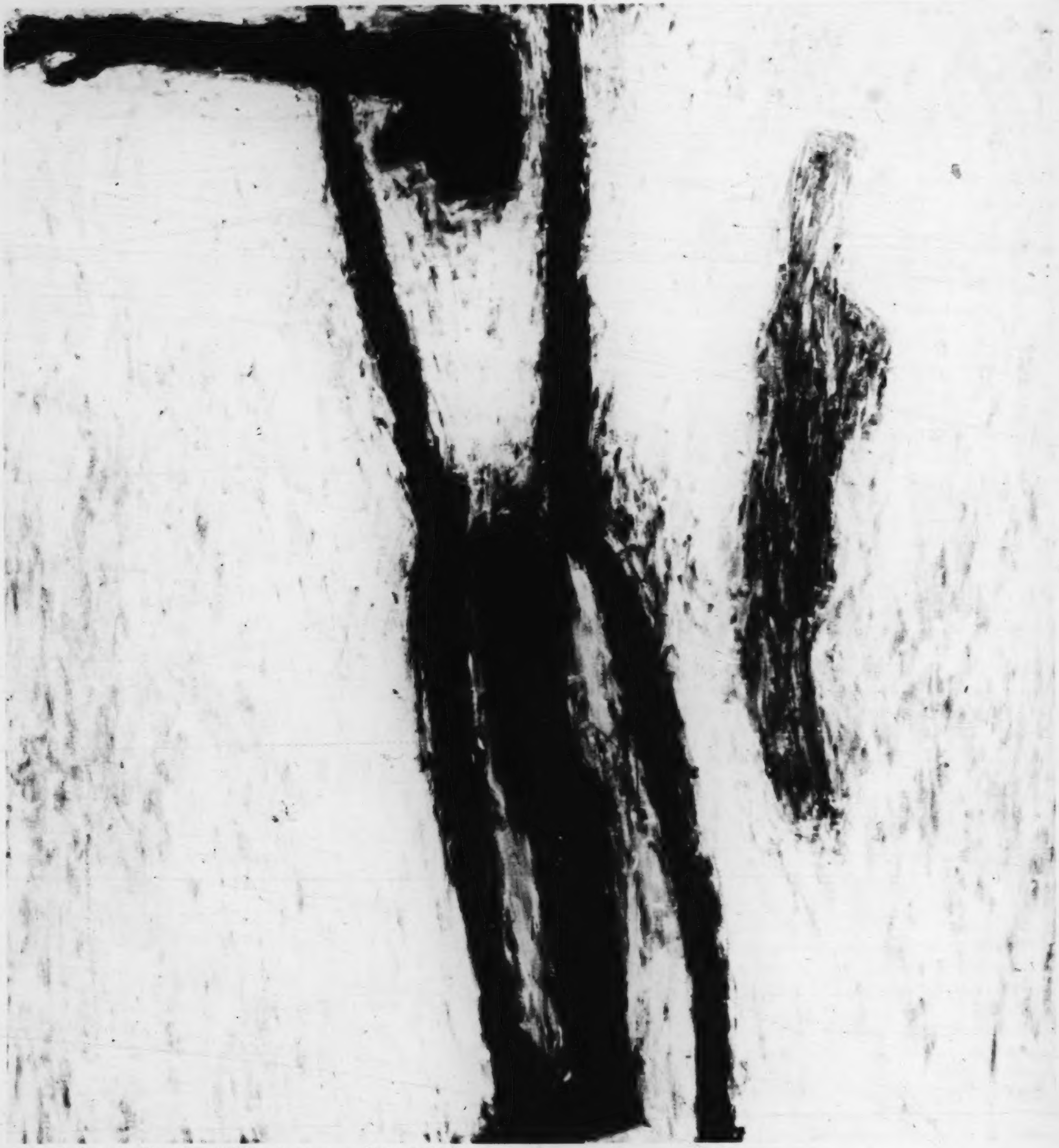
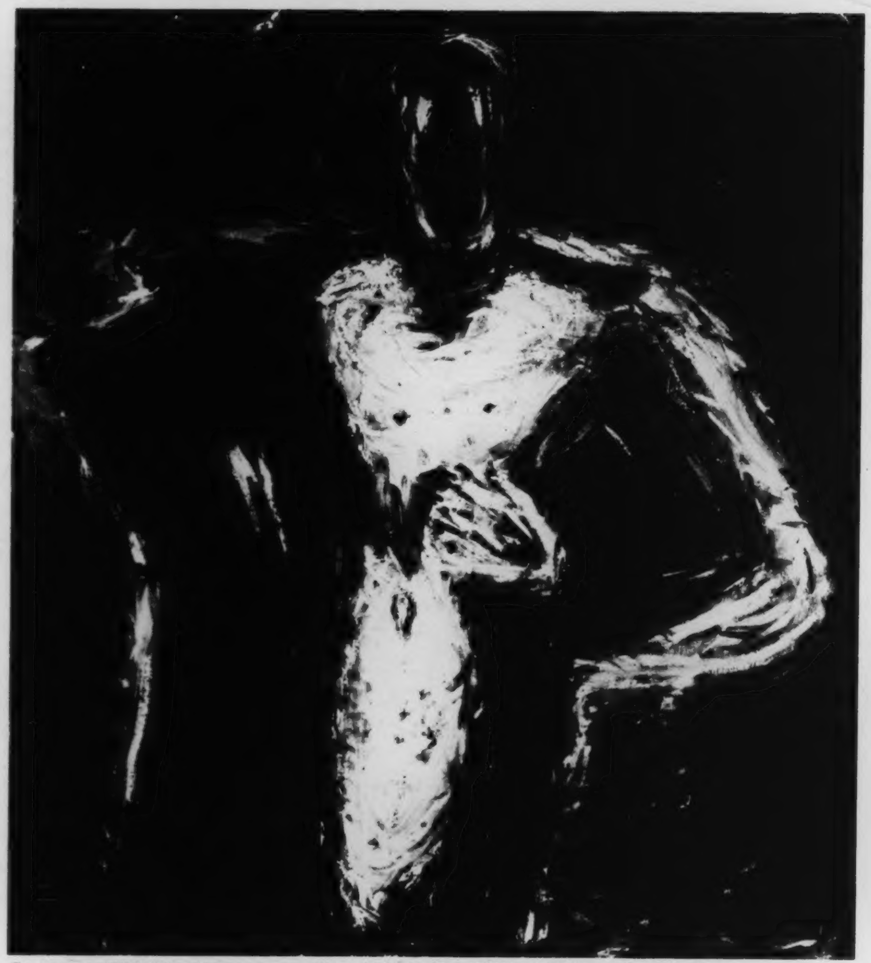


Susan Rothenberg:* Hourglass, *1982, oil on canvas, 88 by 80 inches.

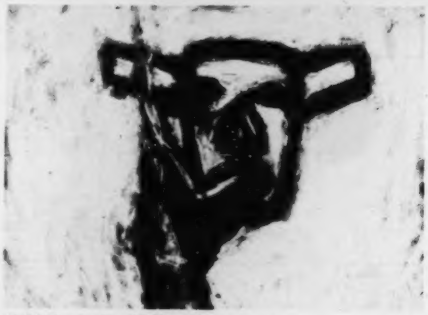
Though in many respects perfectly matter of fact, Giacometti's spare depictions of the figure are widely understood to be icons of contemporary anxiety, and the sense of exhaustion and despair which they are thought to embody tends to attach itself to anything resembling them. Nevertheless, this standard interpretation is more the product of a historical moment than of an absolute truth. On the most literal level, it comes from reading the insistent isolation of his figures and their streaked and gouged surfaces as metaphors for the wounds, deprivations and emotional alienation of the war and its aftermath. Giacometti's links to literary Existentialist circles reinforces this association, and to the extent that it is valid it places the artist and his work in the context of a pessimistic humanism best represented in this country by Leon Golub and his blasted Titans.

But the pathos of Giacometti's art is less narrative or symbolic than formal, and is derived from his efforts to come to terms with a very old problem—the legitimacy and cost of violating the integrity of the figure in a search for its essence. Michelangelo's late overcarved or incomplete works are among the earliest and clearest manifestations of this conflict between the hope for a transcendent purity of form and the torment of destroying natural beauty. To be sure, Giacometti's version of this dilemma was secular, not religious as it was during the Renaissance. But structurally the dialectic was much the same—each attempt to give material substance to a fleeting perception was experienced as futile, and each step toward reducing a complex reality in nature to a definitive artifical form was felt as a loss. In the process, meanwhile, his pictures became emptier and his sculptures ever more vestigial. Giacometti's anguish over this was workmanlike and real. The present difficulty in interpreting his work arises from the ways in which his ideas and exploratory manner have been rendered academic, and used to commemorate a particular crisis in art history—perhaps the battle against systematic abstraction nobly and intelligently fought—and treat it as if it were eternal. As a consequence any use of the partial or approximative figure is first seen as a lament or a holding action, and the freedom of the artist to create new meaning is preempted by literary or ethical truisms.

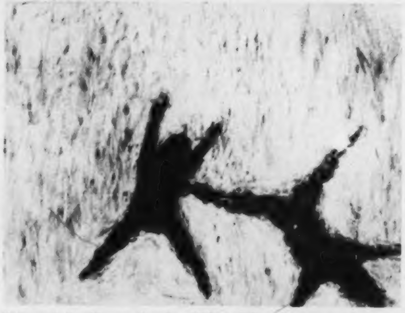
Rothenberg's work challenges Expressionism by linking the heady intuitions of private symbolism to the discipline of radical abstraction.



Overcoat, *1982–83, oil on canvas, 44 by 39 ½ inches. Willard Gallery, New York.*



Self-Portrait, *1982, oil on canvas, 15 ¼ by 21 inches. Collection the artist.*



Maggie's Cartwheel, *1981–82, oil on canvas, 25 by 30 ½ inches. Private collection.*

The starting point for artists such as Rothenberg, however, is not the decline of the Renaissance tradition and the malaise which that has engendered, but rather the sometimes eerie though not necessarily tragic prospect offered by a tabula rasa. Indeed for more than two decades, most philosophically ambitious art has been one of surfaces, and not one of spiritualized three-dimensional forms. Minimalism, the culmination of this evolution, provides both an opportunity—a void to be filled—and a measure of protection—a buffer between the new figurative art and the old. Of course no such protection is absolute, and many of the Neo-Expressionists have made themselves accountable to the past by stampeding deliriously and purposefully backwards toward the worst clichés of previous styles and ideologies.

But Rothenberg has not, and her new work is interesting not only for its poetry but for the ways in which it challenges Expressionism by linking the heady intuitions of private symbolism to the discipline of radical abstraction.

Indeed, the primary given of her work is the flatness and objectivity of the surface on which she makes her discoveries and not the subjectivity of the images themselves, and from the horse paintings to the present work each disruption of that surface has been matched by formal devices which reassert its coherence. In the beginning this was accomplished by Rothenberg's laying vertical and diagonal bars across

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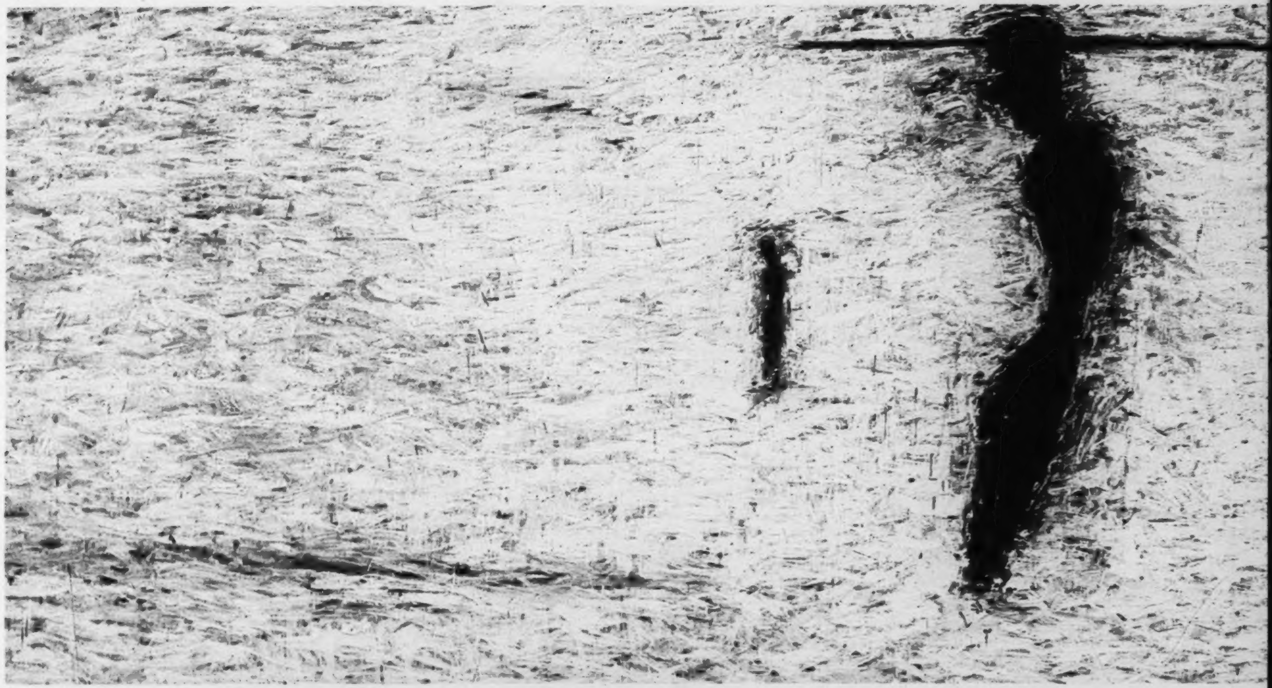
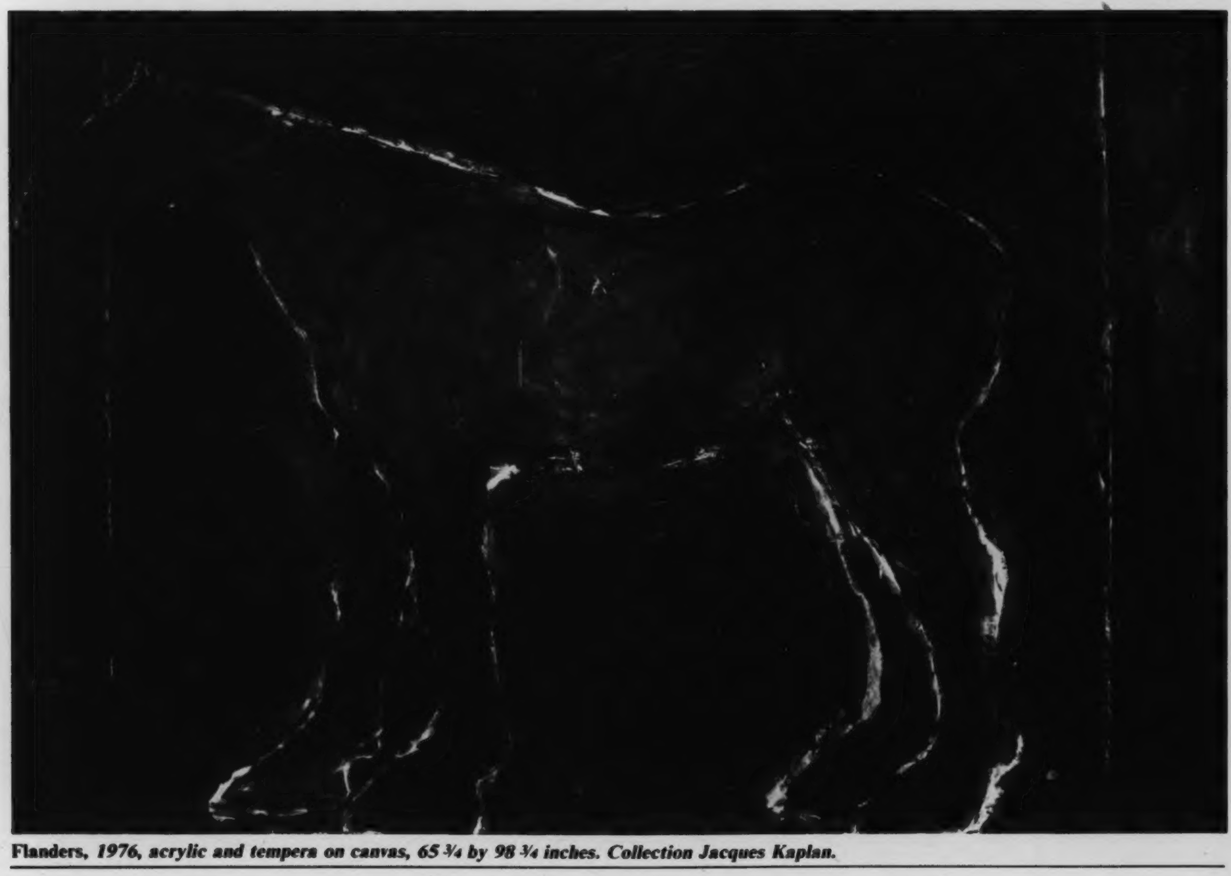
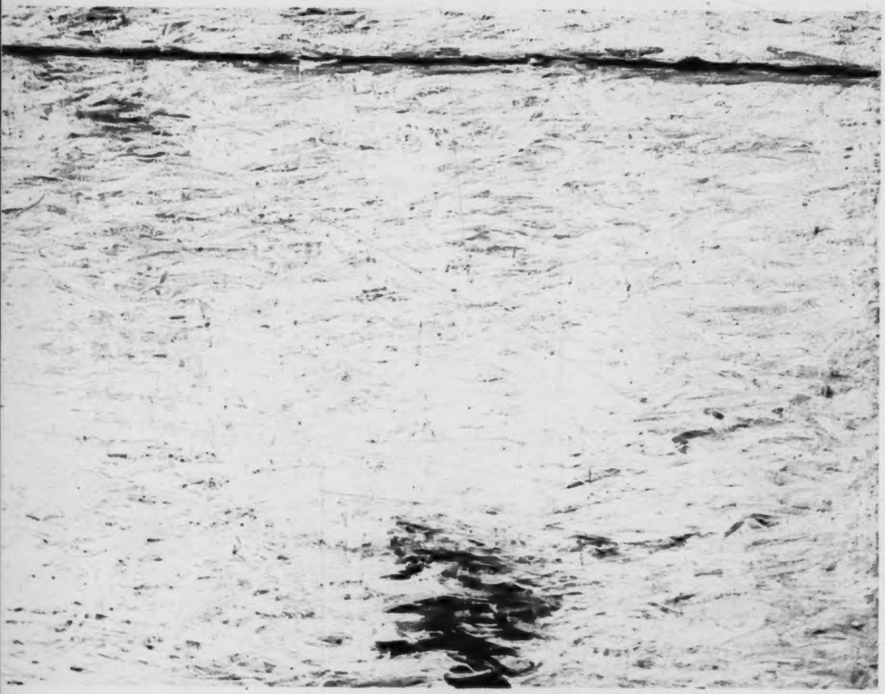
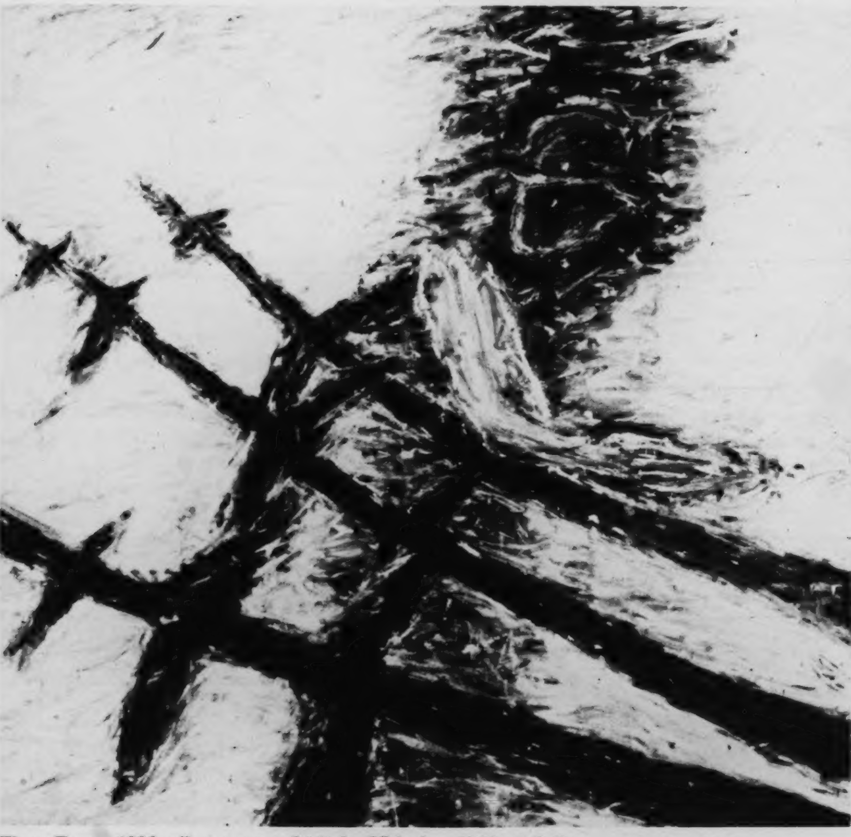


Ten Men, *1982, oil on canvas, 60 by 198 inches. Carnegie Institute. Photo Stedelijk Museum.*



Flanders, *1976, acrylic and tempera on canvas, 65 ¾ by 98 ¾ inches. Collection Jacques Kaplan.*





Three Trees, ***1983, oil on canvas, 86 ½ by 87 inches. Willard Gallery.***

the figure. This was followed by her distributing and overlapping the dissected parts of her figures in ways which echo the arbitrariness of the bars, but which allowed the ground to open up without at the same time acquiring illusionistic depth. More recently she has used heavy contours, hollow shapes and eccentric silhouettes to force the images up to the picture plane, thus emphasizing their physical and therefore emotional intrusiveness. Even the partial volumes and atmospheric light of *Overcoat* and *Two Rays* are more a matter of liberties taken with a two-dimensional space than the projection and reduction of a three-dimensional reality.

Rothenberg's most consistent device for establishing the materiality of these paintings, however, is gesture. By contrast to the elegantly lacerating strokes of de Kooning, the delicate cancellations of Giacometti or the marbled abrasions of Golub, Rothenberg's markings are gritty and abrupt and to that degree superficially more urgent; but their main function outside of drawing seems to be not so much to stimulate feeling as to activate the canvas—especially where there are no figurative elements or tone or color changes. In that regard the juxtaposition in a recent group show of an all-white Ryman to one of Rothenberg's new and predominantly empty paintings was not so glib as it might at first have seemed—she is in a sense scribbling on Ryman's vacant ground, but she is also alert to the fact that in painterly terms that ground is already very much alive.

Gesture is a function of drawing as well—and Rothenberg's draftsmanship is both searching and affirmative, the tentative first approximations of a form followed by often emphatic reconstructions and reiterations. Certainly this compulsive elaboration of shapes has its emotional impetus, but it is a very different one from that read into Giacometti's work. Rothenberg's simplifications and corrections are, like Giacometti's, part of a search for the essential characteristics of form, but they represent a process of cautious addition to the realm of signs, rather than a reluctant subtraction from the world of appearances; thus her gesture is more a matter of anticipation and release than of desperation.

There is of course an undeniably haunting dimension to Rothenberg's imagination, manifested in the past by

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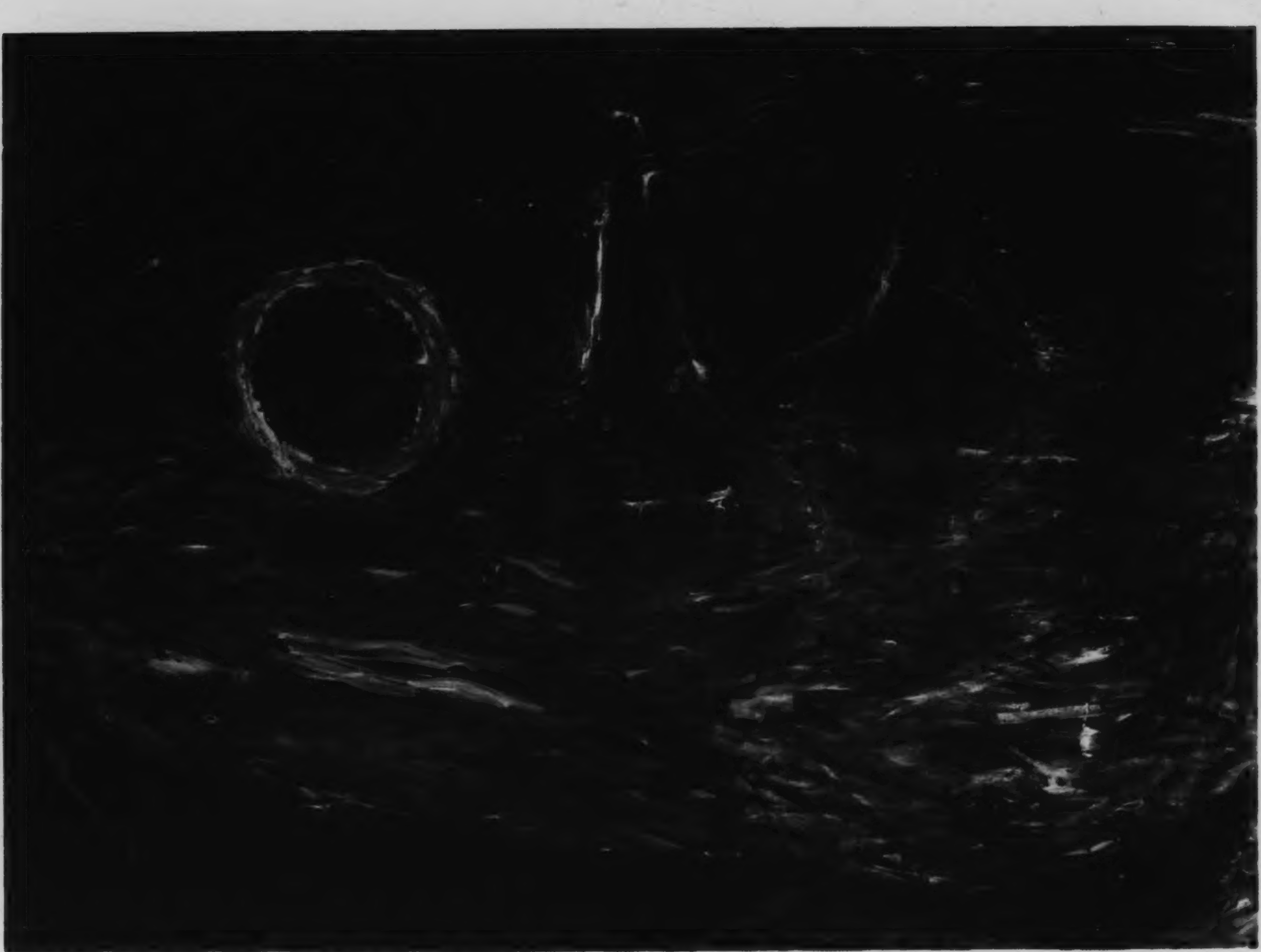


Red Swans, ***1982, oil on canvas, 64 ½ by 88 inches. Private collection. Photo Stedelijk Museum.***

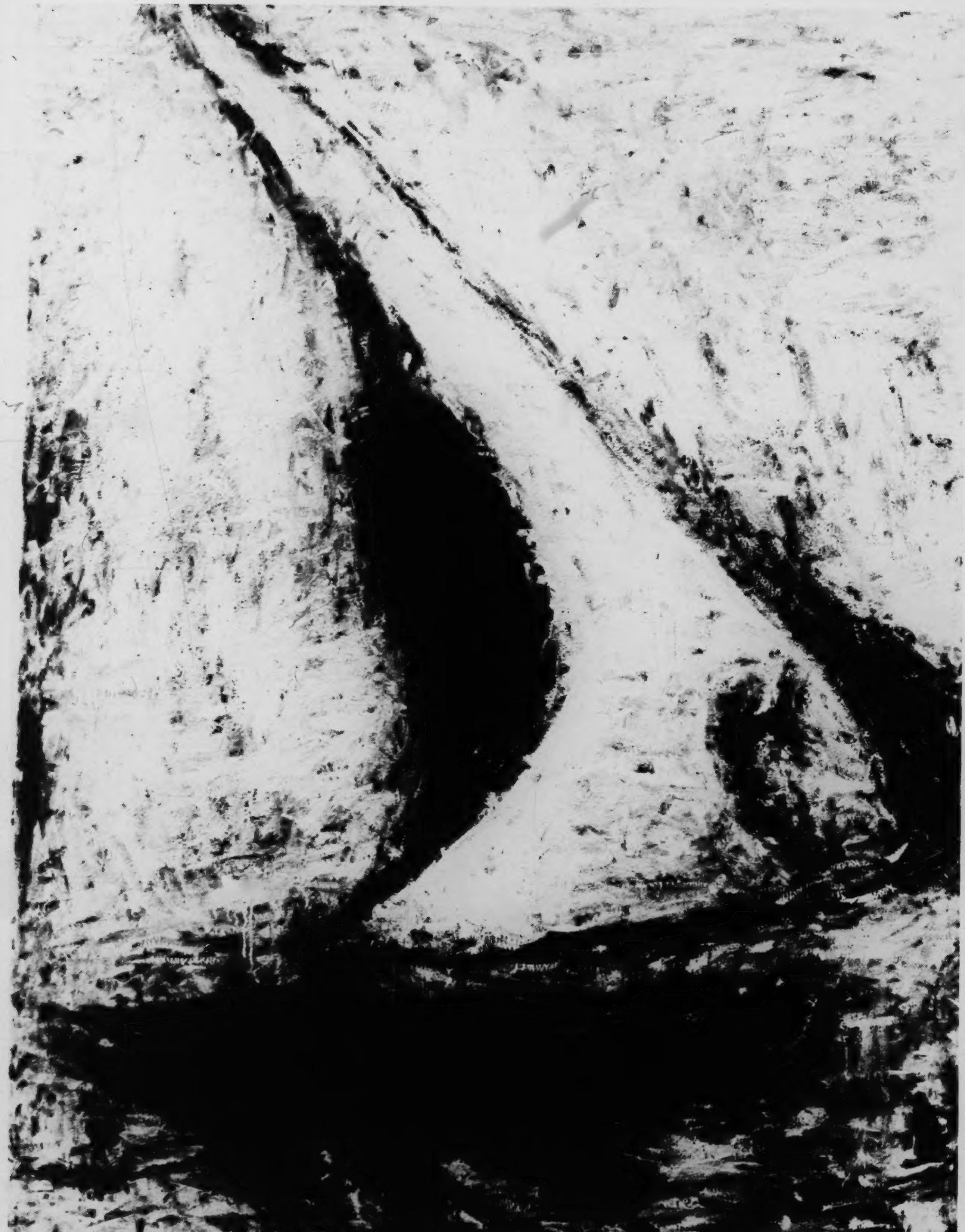
her huge knotted heads and hands and lately, in paintings such as *Hourglass* and *Beggar*, by spectral profiles sprouting grasping arms, but her range of subjects has widened and one cannot judge the overall meaning of the work simply by the most disconcerting images of its pervasive sense of mystery. Indeed, some of her most benign paintings are made of exactly the same gestures and devices as the more unsettling ones. The fragile shadow-in-motion of *Maggie's Cartwheel* is clearly a domestic anecdote, but it employs the same muddy, joined silhouettes as the uncomfortably inverted couple of *Rest*. *One-Arm-Float* seems a mirror of the forbidding *Hourglass*, but is in fact a beach scene where Rothenberg's heavy black line is permitted to describe such mundane detail as tank-suit straps (and why not?). Certainly the sooty *Snowman* is more slapstick than menacing, and even the dry, dark boat pictures are as "real" as they are strange—as evocative as they are expressionistic.

> ***In Rothenberg's paintings, we are watching the emergence of a world, not its demoralizing retreat or its furious explosions and collapse.***

As one would expect, Rothenberg's determination to use such limited means to so many purposes creates confusion in particular paintings at the same time that it enforces a formal rigor overall. Moreover, her quick graphic manner can and on occasion does become fluttery and unfocused. But if *Three Trees* with its unsure scale and vague combination of black cutout shapes and ill-defined figure demonstrates how Rothenberg's style can seduce her into leaving a painting before its inherent content is clear, the even more ghostly *Speedboat* works precisely because its pale emanations are in balance with its physical presence as a painting, and because both engage us without dictating our response.

In all, Rothenberg has escaped the art of good intentions and preordained meaning, and she has refused the temptation of theatricality, bad conscience and wholesale expropriation, and thus one must meet the poetry of her images halfway, and one must interpret it within the context she gives us. That context is becoming clearer and its specifics more various. We are watching the emergence of a world, not its demoralizing retreat or its furious explosion and collapse. As long as Rothenberg's intelligence and restraint continue to inform her work as much as the pleasures of the brush and the imagination do, she has no cause to worry and no need to look back. □

Author: ***Robert Storr is a painter and critic.***



Boat-Man, *1981–82, oil on canvas, 58 by 42 inches.*

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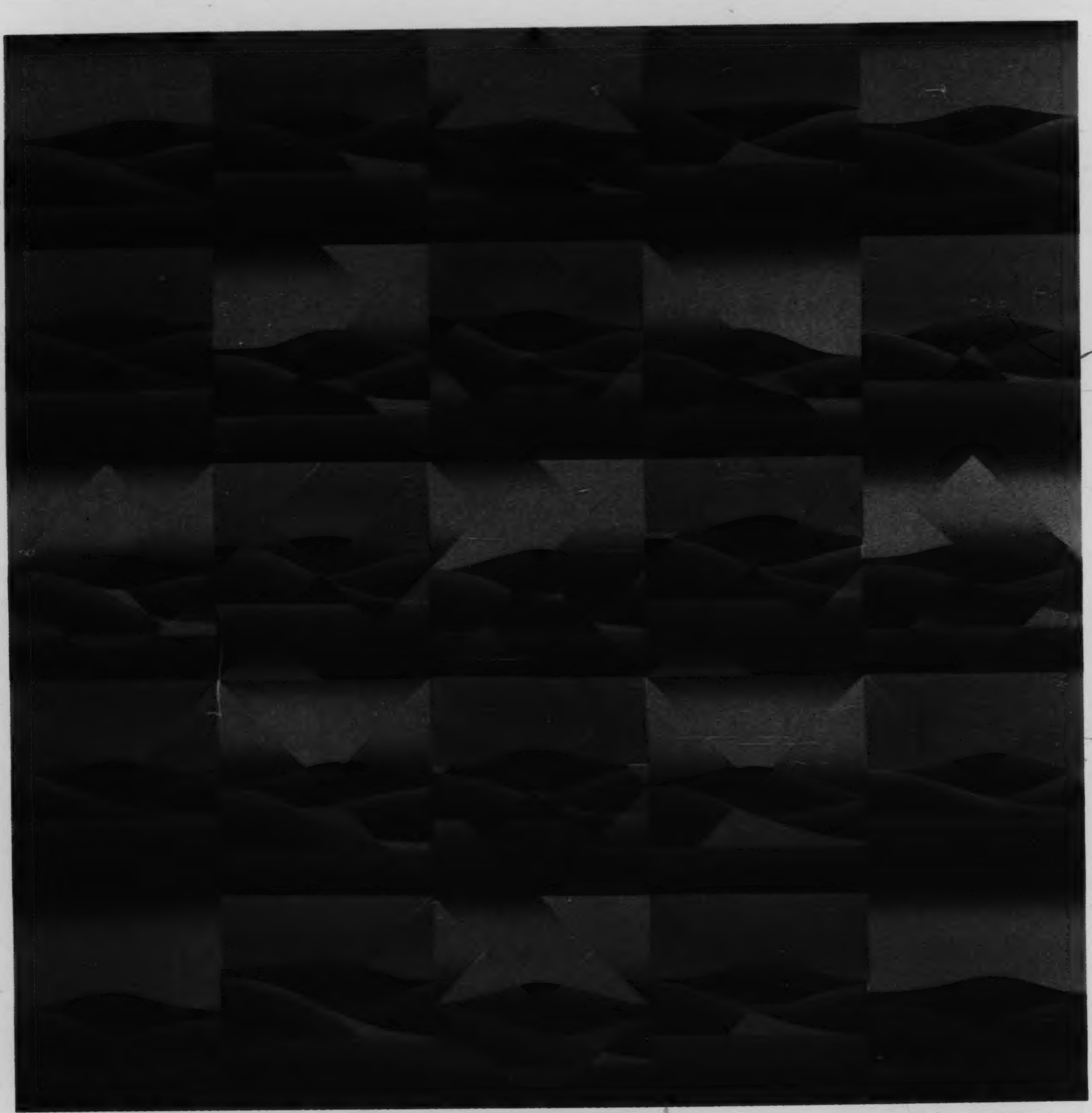

Cross Expressionism acrylic/canvas 60" square

George Snyder

Representation:

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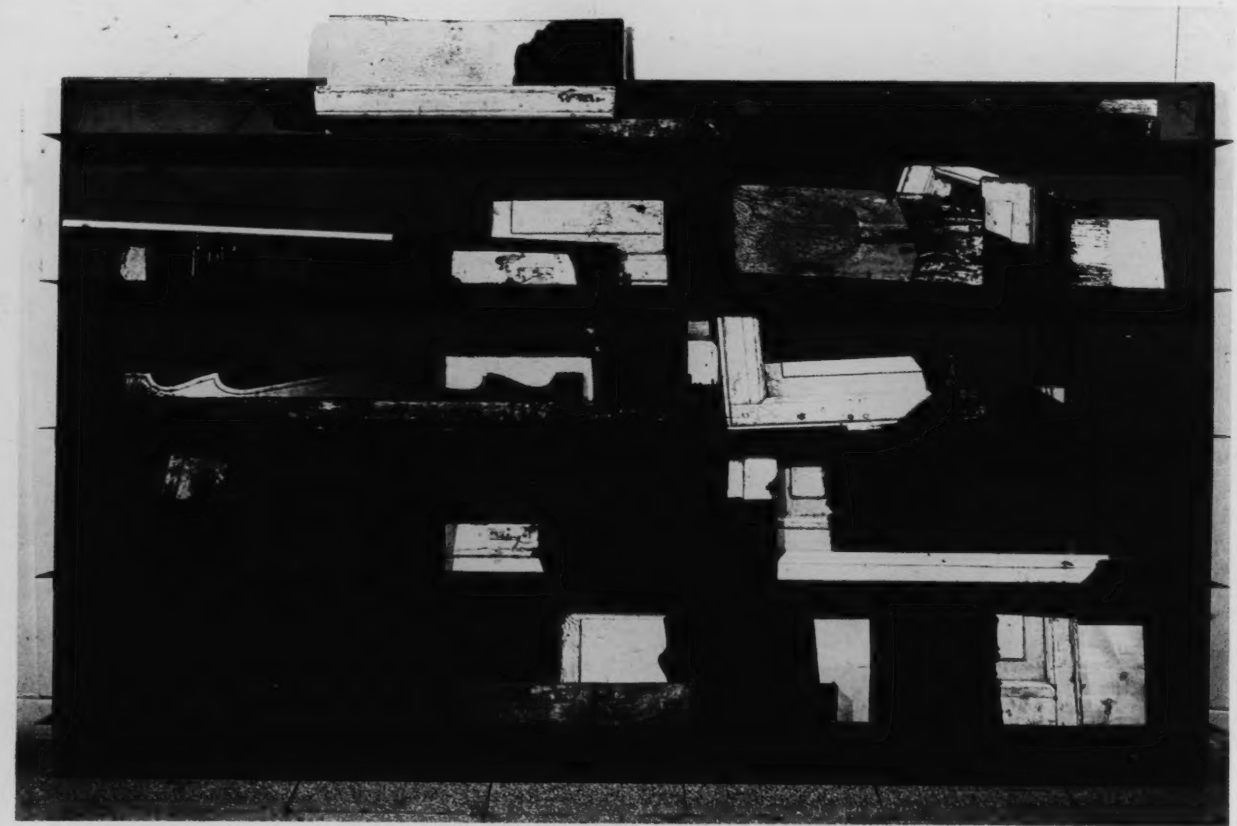
Review of Exhibitions



Jannis Kounellis: Untitled, 1983, mixed mediums, 57 3/4 by 95 1/2 by 6 3/4 inches; at Sonnabend.

NEW YORK

Jannis Kounellis at Sonnabend

The work of Jannis Kounellis has almost always possessed a severe elegance. Despite deliberately rough edges and often unlikely or unwieldy mediums—which have included horses and parrots as well as ashes and gold—his work is an unsentimental education in the intersecting codes of culture, time and self.

In his recent exhibition, scraps of old wood were laid out along multiple horizontal steel shelves. The metal is not the brash, reflective material of high-tech fantasy, but the dull, practical stuff of industrial use. In contrast to its sleek, impenetrable surface, the pieces of wood seethe with signs of age. Termite-pocked and weathered, encrusted with layers of cracking, peeling varnish and paint, they are bits of compressed time, geological samples of a past that is coming apart at the seams. These pieces are primarily domestic fossils: remnants of furniture, window frames, doors, floors, etc. In one work, a fragment of a plaster-cast classical head represents another, even more distant cultural past.

Kounellis evokes the existence of a persona at a loss to understand the composition of history. The scraps have been carefully arranged as if someone were attempting to reestablish order, to elucidate connections that can no longer be perceived because the past's structure has been destroyed. Here and there are hints of decoration—a carved floral ornament, the graceful curves of what must have been a chair or table. But similar pieces are placed on different shelves, their relationship apparently undetected, the assonances of an old language lost in the inflexible context of the present. An entire cultural vocabulary has been irretrievably altered: these are parts of speech that have decayed into unreadable fragments. Their reconstruction is hindered not only by the irreparable damage of time, but by the strict horizontal grammar of the present (or perhaps, future) in the form of the metal shelves.

Everywhere in these works there are signs of impotence with regard to the past. In several of the panels, the wood has been partially covered with paint as if color had the power to equalize time. (Each panel has its own color: one is dominated by red, others by black, and in one there is a touch of grey blue.) But cans of paint lie abandoned on the shelves in defeat, the job left undone.

Only two pieces in the show depart from the horizontal format. One is an empty shelf intended to hold small oil-and-wick candles. (They were unavailable in New York and the supply ran out quickly.) In the other, a kind of altar (the only construction in the show), an empty drawer is attached to a "canvas" of steel. A broken table leg is wedged into it, and it is bisected by another wood scrap. Nestled in the corner is a shiny new kerosene lantern whose wick has never been used. The artist's name, KOUNELLIS, is stenciled army-style in black paint across the bottom of the drawer.

This altar constitutes a proprietary act aimed at countering the illegibility of the past—and hence of the self—implied by the other panels. The self has been reduced to an iconography of decay (the wood) and temporal intransigence (the metal shelves). In this situation it can only be reaffirmed through a narcissistic gesture of appropriation. However, this "appropriation" is free of the mystifying nostalgia that frequently accompanies such acts. It has the straightforward air of plain fact, the simple certainty of the child who sees him- or herself as the natural focus of objects and events.

The material elements of this work—steel shelves, plaster casts, fire (actual or implied), dripped paint, wood scraps—have long been part of Kounellis's personal language. Though they comprise a vocabulary of primal signs, their articulation is far from primitive. Kounellis engages the viewer in a sophisticated parsing motivated by ontological desire—the desire to locate and secure a place for

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the self within the complex phenomenological syntax of an increasingly fragmented universe.
—*Jamey Gambrell*

Gérard Garouste at Castelli and Sperone Westwater

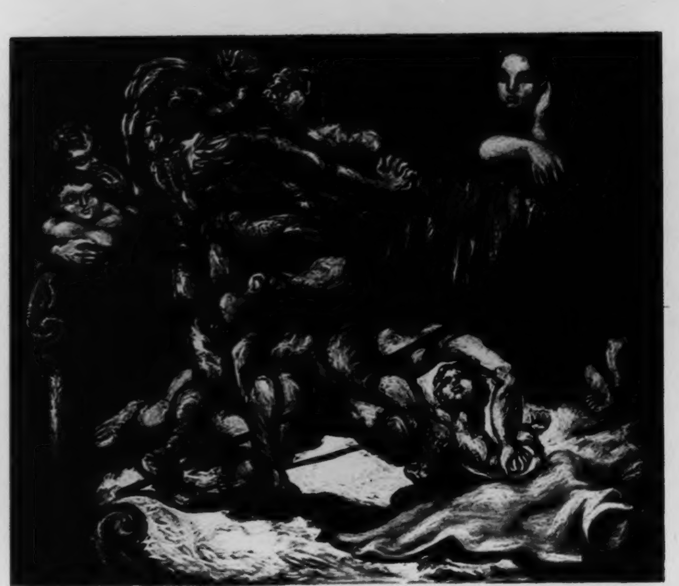
I am a perfect victim for Gérard Garouste's kind of art. I am an art historian, and Garouste's paintings are full of art-historical references. I love the theater, and they are theatrical. I am interested in the decorative arts, and so is he. He even paints with a Coromandel screen in his studio.

So I should have been impressed by this Parisian's first one-man show in New York. And so I was, until I realized that he might be pandering to exactly my type. Gradually I began to doubt my liking for his work. Eventually I couldn't trust my own reactions or the work itself. Slowly but surely I came to feel betrayed, cheated out of my big chance to write something positive about contemporary French painting. Now behold what Garouste has wrought: an embittered art historian eager for revenge.

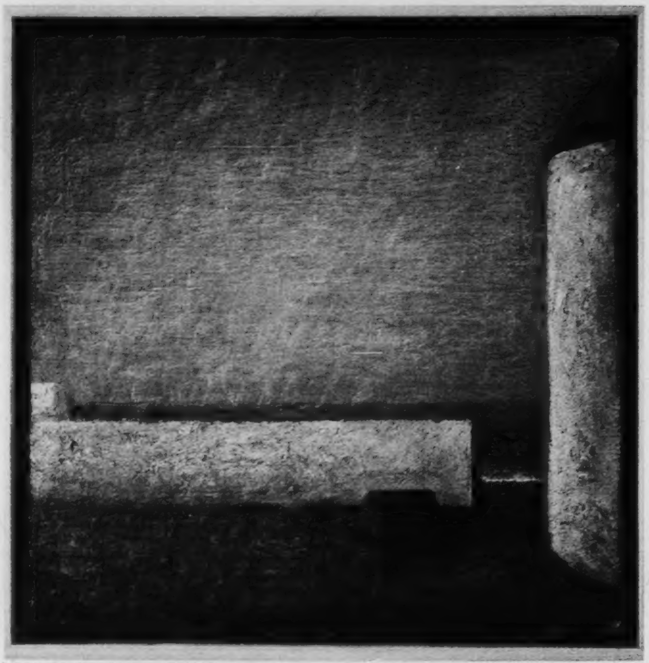
I had made the crucial mistake of confusing Garouste with his sources, or worse, with my conception of his sources. Almost everyone knows that when Garouste titles a painting and a drawing *Déjeuner sur l'Herbe*, he is referring to Manet. Only professionals know or care that when Garouste uses Orion as a subject, he is consciously or unconsciously associating himself with Poussin's *Blind Orion Searching for the Rising Sun* in the Metropolitan. Ultimately Garouste cooks his own goose by bringing out the detective in me.

I went to the Met to look at the Poussin and read up on it, remembering that I had also seen it in Paris last year at the exhibition "France in the Golden Age." Returning to Garouste's Orions, I saw that they bore no resemblance to the Poussin. If anything, they were reactions against it. Poussin's Orion has sense of purpose. Garouste's is a layabout. Where Poussin's line is precise, Garouste's wavers. Sheaves of lines rehearse a contour until they get it right. Color is restricted to grisaille, ocher and the primaries so that Garouste won't have to deal with free choice. He tries in all sorts of ways to limit his possibilities for originality. Yet, almost against his will, he gets interested in the sheer physicality of painting, which frees him.

The most revealing work in this respect is a small canvas at Sperone Westwater called *Orion Aveugle*. In it, Garouste shows just the giant's head and focuses on his unseeing eyes, which are rendered with long, fat ocher strokes suggesting bushy eyebrows. Garouste here seems to equate paint with not seeing—with blindness, brutishness, and stupidity.



Gerard Garouste: *Les Lutteurs*, 1982, oil on canvas, 97 ½ by 115 inches, at Castelli and Sperone Westwater.



John Lees: *Landscape*, 1977-83, oil on canvas, 30 inches square; at Edward Thorp.

By now, I had begun to wonder how anyone could like Garouste. What had possessed Leo Castelli to give him a show? Once I realized that Garouste is not up to any comparisons with great French artists, I began to sniff around for minor figures I could slander him with. My thoughts turned to the Neo-Romantics of the 1920s and '30s, artist-decorators like Christian Bérard and Eugene Berman. Upon looking them up, I realized that even they were more serious than Garouste. Who was left? Leonor Fini. But she, too, seemed more committed to her kooky style of figuration and more technically adept than Garouste. So I gave up on that lead.

Then, by coincidence, a friend told me that in the late 1930s Castelli, working at the Galerie Drouin in Paris, gave Leonor Fini a show. It included not only her paintings but Victoriana, chandeliers and campy things like armoires sprouting swans. It occurred to me that this is exactly the kind of magical ambience Garouste evokes in his paintings. I thought of *Columba* in which the floral border of the rug mysteriously turns into a flock of birds.

"Where was the Galerie Drouin located?" I asked. "In the Place Vendôme, right between Schiaparelli and the Ritz," was the reply. So my associations of Garouste with Decorator-Surrealism had been right. This quintessential hub of French history, fashion and luxury, this real and imaginary place, was the artist's point of departure and arrival. Now I could guess that Leo's choice of Garouste was predicated upon nostalgia for pre-World War II Paris, when the city was still the center of the art world.

This still didn't account for Garouste's presence at Sperone Westwater, nor for the gallery's recently shortened name. Where was Fischer? Could his absence be blamed on Garouste? As I sat ruminating in front of the ugliest Garouste painting I could find, called *Les Lutteurs*, the plot became clear to me. Earlier, when I still liked Garouste, I had been willing to see this painting as a parody of Late Antique allegories which contrast dying paganism with early Christianity. The fighting gladiators could be Christians, while the man, woman and child around the arena could be pagans. But now, in my desire for blood, a second reading occurred to me. Might not this painting be an allegory of the contemporary art market with Italy and Germany slugging it out while America watches from the sidelines, and France lies already wounded in the dirt? If this is the case, then the distracted woman in blue could be any number of American lady art dealers. The figure on the ground could only be French art in general and Garouste in particular.

As I looked closer, I saw that the figure's head which I thought decapitated was, in fact, growing out of his arm. Then I noticed that his arm was flowing into the open contour of another wrestler's leg. So the Garouste disease was more infectious than I had guessed. And here I am spreading it by my prolonged attempt at serious discussion.

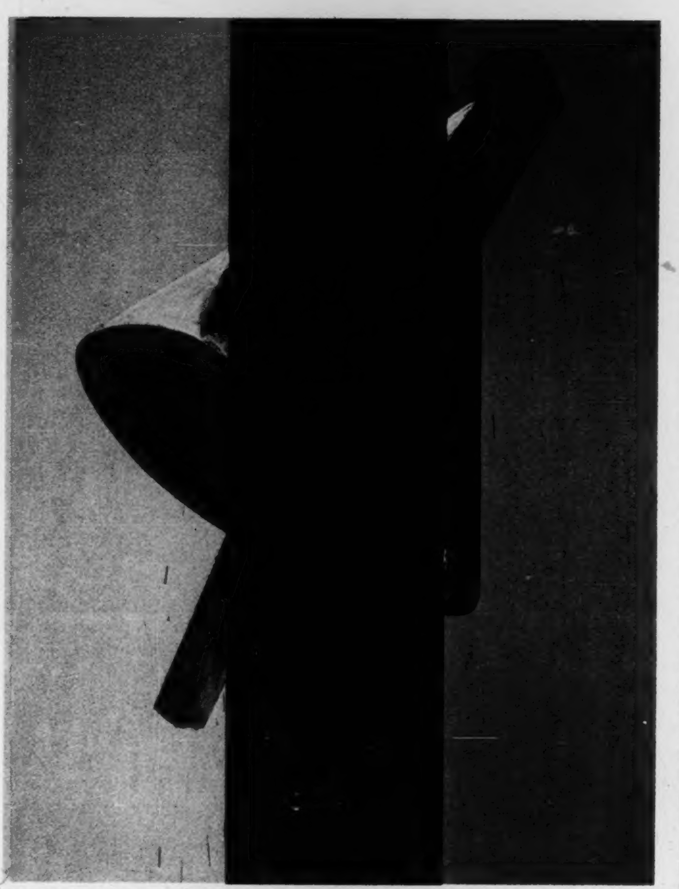
But is an artist bad because he fools an art historian into liking him? Is the artist to be blamed for painting figurative dreck when that's what the market primarily supports? Isn't Garouste's style just an inversion of socialist realism? What does his preeminence say about the current state of affairs in France? Has anything changed? The French have an expression for this: *plus ca change*. . . . —*Brooks Adams*

John Lees at Edward Thorp

Imitation may be inadvertent flattery or simple rip-off. But an intentional homage to one's mentors is an altogether different and more delicate matter. In the case of John Lees's new paintings, the resemblance of the work to that of his chosen masters is so close, it is as if he has assumed the role of performer, interpreting skeletal themes transcribed from Carrà, Morandi and Giacometti. "Performance" in this sense is not generally recognized as a standard by which to judge paintings. But if the lesser work in this show continues to make one uneasy about sidestepping the issue of "originality," the integrity of the best paintings more than justifies the obvious derivativeness of many of the images.

The paintings are for the most part quite small, and most are based on the same few elements: a tower; a blocky building with a pitched roof; a low wall; and a view of the sea. The color throughout is subdued (slate blues, leaden grays, chill greens and soft smudges of Venetian red and ocher) with a cumulative effect that is extraordinarily subtle and resonant. The composite image is that of the hushed and light-permeated world of post-Romantic Italian art—a blend of metaphysical dreamscape and the nostalgic realism of the '30s.

Isolated from its true Mediterranean context, and treated as a universal metaphor for contemplative reality and artistic sincerity, this secondhand vision has become a staple art-school cliché. Lees, however, is not just another true believer. He is first of all a painter, and a very good one indeed. The conviction of his work and the honesty of his homage is manifest in the sensitivity of touch and in the physical weight of these pictures. Ultimately, his poetics is compiled not so much of borrowed forms as of the material presence of the pitted and layered surfaces of his canvases. His originality is to be found in the way he has been able to make slow accretions of paint—a build up of pigment which in some cases has taken years—literally embody the timelessness and flickering permanence of remembered or imagined places.


Gary Stephan: *The Unmastered Past*, 1982, 96 by 72 inches; at Mary Boone.

If in the best of these paintings Lees fully discharges his debt, in the drawings there is cause for worry. Heavily dependent in this case not just on the structures provided by Morandi, Giacometti et al, but also on cross-hatchings, erasures and other such "patented" procedural markings, Lees has gone beyond interpretation of his models to an often cramped and precious impersonation of their mannerisms. At this point his affection for these artists exceeds his love for the process of drawing. This is especially problematic since what we value in their work is precisely their involvement with the activity of hand and eye uncompromised by notions of style.

It would be a shame if such thoroughly self-effacing appreciation of mastery were to infect the paintings. Thus as good as the new work can be, one hopes that it represents no more than a last visit with the elders, and that having now paid his respects to them, Lees will return to his own world. —*Robert Storr*

Gary Stephan at Mary Boone

Like a number of the artists who have risen on the tide of the new gestural painting, Gary Stephan seems caught between the desire to reinvent a confrontational Grand Manner art and the more parochial demands of maintaining a public presence while sorting through and appropriating the pictoral strategies of the last 15 years. In his most recent work the distance separating the larger ambition from an eclectic practice is more than ever apparent.

The shapes, syntax and rich hues of the new paintings at first seem an expression of broad and sure purpose on Stephan's part—the ingredients of an unlikely but persuasive painterly Constructivism. Warm grays and saturated blues and earth oranges, vertical articulations and dense, brushy drawing at times recall Newman, Marden and Manet, while low-relief geometric ambiguities remind one of bits of Puni, Lissitzky and Malevich isolated and enlarged.

The simplest statement of Stephan's basic formal module—the interplay of convex and concave surfaces—appears in two freestanding bronzes that look like elegantly fluted Art Deco machine parts. In the paintings this sculptural punning is carried out through the juxtaposition of massive bars and boldly described conic sections, presented in some cases like pieces of rough timber or curves of rusted boiler plate. All the various combinations of these shapes are executed in bravura style, with thick-edged patches of matte acrylic and great sweeps of creamy metallic pigment. But despite the confident "good looks" of the work, the spatial contradictions around which it is organized are only mildly perplexing as abstractions, and as images not terribly evocative.

Stephan seems to be aware of this, but rather than clarify or attack his focal elements he has chosen to tinker with their format. Panels are staggered; materials are contrasted in well-designed but hardly surprising ways (hard-gloss masonite sheets are opposed to brushy canvas panels and they in turn to nappy, stained linen); beveled strips are run along the outside margins of several paintings making a literal bridge to the wall. This gimmickry pays off once. In the best work in the show, stretchers are inserted as the dominant vertical in a row of panels and are met by a painted diagonal beam, creating a stark gibbetlike structure. But for the most part these secondary manipulations seem to be there to serve as an alibi for the easy rhetorical swish of the primary forms. At worst they can be seen as an invitation and pretext for academic discourse on surface/support and the dialectics of conception/perception. These terms often prove to be rooted more in verbal enigmas than in visual ones; to apply them at this point to Stephan's work would be mystification, not analysis. Based on the strength of his earlier work and setting aside his recent writings, one hopes that the theoretical ghost in these machines is not a sign that Stephan has succumbed to the temptation of being right about "art" while going through the motions of making it. —*Robert Storr*

Helen Mayer Harrison and Newton Harrison at Ronald Feldman

In the late '60s, Newton Harrison abandoned his art-for-art's-sake Minimalist sculpture and began to work with his wife, Helen Mayer Harrison, on real and theoretical ecological projects. Their recent show featured a 100-foot-long, hand-tinted photographic mural in 47 parts, called *Thinking About the Mangrove and the Pine*, and commissioned for a Florida landscape show by the Ringling Museum. Also included were a project detailing the birth and death of *Barrier Islands*, a sketch for the *Seventh Lagoon*, and environmen-

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tal projects commissioned by various cities, including Baltimore.

The Harrisons call their works environmental narratives. Smaller photographs are arranged flanking larger photographs, rather in the manner of an early Renaissance altarpiece—the smaller images forming vertical predella-like panels that "tell the story" of the central icon or image. A sparse written commentary somewhat resembling song lyrics or litany accompanies the photographs.

The Harrisons' work is permeated by a moralistic, quasi-religious fervor, even as they accord ecological good and evil the same esthetic treatment: the splendid hand-tinted photographs make villain and hero visually indistinguishable. To the uninitiated, for instance, the mangrove and the pine are merely trees, but in *Thinking About the Mangrove and the Pine* the pine is presented as an immigrant gone beserk. The Godzilla-like advance of the pine is recorded photographically, from the species's first appearance in the background, through its conquest of the shore and displacement of the mangrove, to its own decimation as conveyed by the final image, in which a pine lies helplessly uprooted. What we see is simply a record of change. The ecological battle, with all its possible ramifications, is only made explicit by the caption: "The pine from Australia colonizes behind the mangrove/and gains the edge . . . /topples in the wind/ and loses ground thereby."

Man is also portrayed as an ecological threat. In one sequence, photographs of trees crowding the shoreline are juxtaposed with others showing the trees displaced by houses and other artifacts of man. Here, the Harrisons' point is that man is more of a threat to the mangrove than the pine because he interferes with the natural cycle of the shoreline's ecology; indeed, the visual evidence in this case makes the caption more lament than explanation: "People displace the mangrove and freeze the edge . . . reducing habitat thereby."

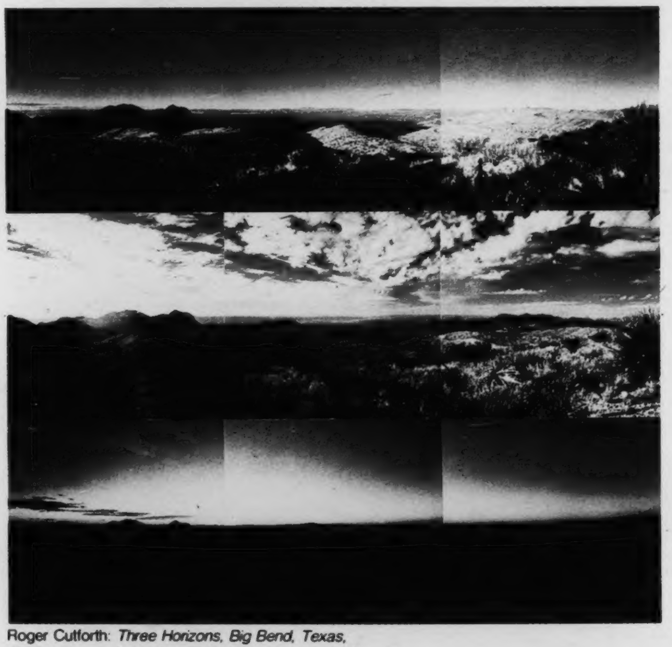
Helen and Newton Harrison: *That Idiot Theseus Did in the Minotaur*, 1982, photograph and painting on canvas; at Feldman.

In the least judgmental sequence, *Barrier Islands*, the Harrisons photographically record the waxing and waning of small islands off the coast. A large photograph of a tree, standing for the zenith of an island's growth, is surrounded by five smaller photographs on either side: the ones on the left depict the development of islands, those on the right reveal their gradual disappearance, until just the top branches of a single bare tree remains. The accompanying text reads, "Islands come and islands go/responding to the currents and the tides/increasing or decreasing habitat/protecting the mainland at the edge."

That Idiot Theseus Did in the Minotaur consists of two half-lunette photographs (placed facing each other across a corner) that depict yet another variation of the nature-versus-technology theme—this time played out in Sri Lanka. In this sketch for one part of *The Seventh Lagoon* (a ten year project involving the ecology of various lagoons), a water buffalo is shown wallowing in a wild, watery marsh in the left-hand panel. The buffalo is contrasted with a man clad in shirt and shorts and operating a mechanical tilling machine in a well groomed marsh on the right. The Harrisons want the viewer to draw the conclusion that we are needlessly squandering our natural resources through an over-reliance on technology.

Like all moralists, the Harrisons divide the world into black and white. Their artistic propaganda for a responsible approach to ecology is blurred and made ambiguous through their dependence on esthetic pleasure, which tends to sheer away their own rhetoric and concentrate attention on what we see. What we see is essentially a photographic approach to landscape that, for all its old-fashioned means (hand-tinting black and white photographs) stands solidly within the modern tradition of landscape photography.

—*Ann-Sargent Wooster*



Roger Cutforth: *Three Horizons, Big Bend, Texas*, 1979, color photographs, 73 by 78 inches; at Hal Bromm.

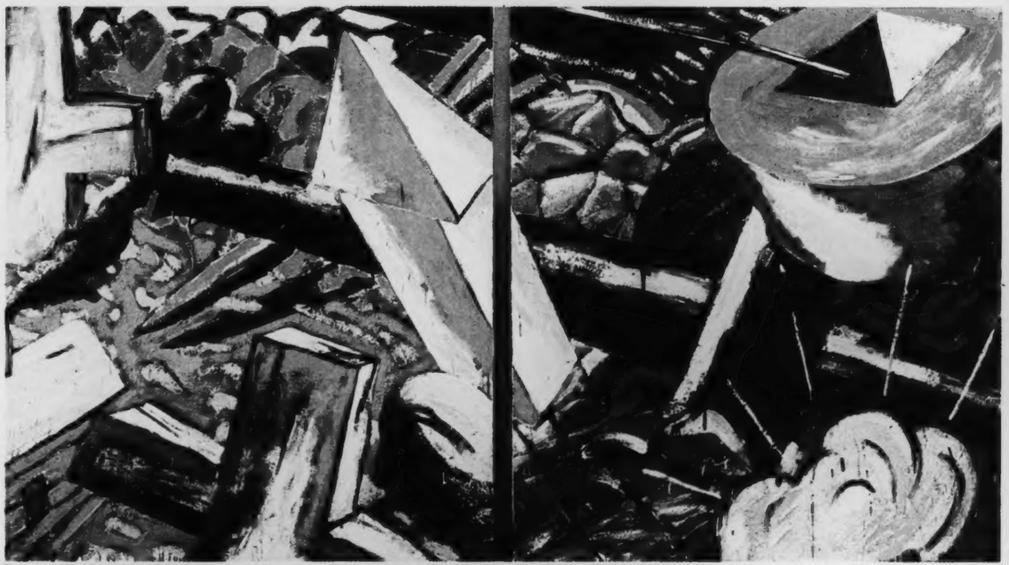
Roger Cutforth at Hal Bromm

Roger Cutforth selected spectacular vistas from the treacherous terrain of Big Bend National Park in south Texas for these landscape photographs. He also showed a few dreamy seascapes shot around Ballast Key, off Florida, and two still lifes of macabre souvenirs from Big Bend.

Cutforth gets away with using beautiful landscape photographs by presenting them in sets. If he displayed the two photographs that comprise *Night from Chilicotl Spring* singly, one might gaze at them briefly, admiring the rich color and high quality of the prints and move on. But instead, repeated images are mounted edge to edge in the same frame. Cutforth shoots and groups his pictures to show dramatic contrasts in the way a landscape is revealed at different times. Experiencing his works doesn't have much to do with looking at landscape in real time or, for that matter, with seeing conventional landscape photographs. It has more to do with looking at paintings.

Three Horizons was the largest piece in the recent show. The same panorama was shot at sunrise, midday and sunset, and the three views stacked one above the other to form a square more than six feet across. At sunrise the sun is behind the camera. Weeds in the foreground stand against the sky and the distant jagged ridge glows with direct sunlight. At midday the horizon dissolves in haze and the sunlight diffuses in a partial cover of cumulus, washing out the color. At sunset, the colors are once again saturated, the weeds stand out against the sky and the horizon is sharp in shadow with the sun dropped behind it. This piece doesn't invite gazing; the eye moves from one image to the next, searching out differences—the details and aspects revealed in one view and not another.

Night from Chilicotl Spring was the most romantic piece in the show. Its two photographs show a dramatic rock formation against the sky. In the photograph on the left, the rock is in shadow, umber against a naples yellow sky. In the photograph on the right, taken in full darkness with a long exposure, the stars appear as blue-white streaks against the black sky and the rock is revealed in tones of velvety violet. Unlike the work of Hamish Fulton or Richard Long, Cutforth's does not seem involved with the expedition as an occasion for picture making. The experience of his work is more distant from the experience of the landscape than theirs; the art work is more independent. Cutforth avoids interpretive photography; he does not try to make us believe that the camera "sees." For him it is, rather, a recording device—*we* see. Nevertheless, he respects the medium and uses it with skill and imagination. —*Paul Stimson*


Don Hazlitt: *Crucified*, 1982, acrylic on canvas, 68 by 124 inches; at Rosa Esman.

Don Hazlitt at Rosa Esman

A New York gallery owner said recently that there were two subjects on the minds of the younger artists she was seeing: nuclear holocaust and the Crucifixion. Keith Haring, of course, comes to mind on both; and there are sufficient crucifixes in today's art to have warranted Barbara Gladstone's organizing a recent show with the cross as its theme.

Apocalypse was dear to the hearts of the Abstract Expressionists, too, but in the work of young cross 'n' bomb artist Don Hazlitt, apocalypse comes out of the abstract closet and presents itself as nuclear war pure and simple. The apocalypse is still Expressionist, but it's no longer non-figurative: *Multilaunch*, a cartoon-land diptych, has red, yellow, purple and pink missiles all taking off at the same time, against suitably ominous black and gray grounds. *Snow Front*, with its glowing orange house, yellow and pink fir trees, and gray and white detonations, is apparently about what it would be like to go up (by bomb) on a dark, snowy night—nighmarishly lovely. A smaller oil-stick and enamel-on-paper drawing, *Crater "H"*, shows missile on launch pad in the left foreground, childishly scrawled yellow-and-orange mountains in the background, and the middle of the drawing studded with Crater "H", with other craters scattered around. Even the pictures without holocaust material are fraught with "wars and rumors of wars": a diptych called *Lakefront* features a big black tanker next to, of all things, sailboats on the lake.

But we mustn't forget the cross. Why young American artists are reviving this Christian (and pre-Christian) symbol at this time is anybody's guess. In Hazlitt's work crosses abound, crude or in Daliesque 3-D, perhaps as motives for war (will Jerry Falwell finally be the one to push the button?), or perhaps as salvation from the outcome, the way a crucifix used to ward off vampires. Hazlitt, anyway, doesn't say. This is art, after all, not politics or religion, and he's celebrating the end—in Mardi Gras fashion—as well as decrying it. Crosses and bombs, it seems, are a combination as lethal—or as fabulous?—as Quaaludes and booze. The Abstract Expressionists were drunk on the end times; Hazlitt is toxic with them. It's a little scary, a little awful, a little magnificent, a little dumb, and makes for potent new images in a new/old American art. —*Gerrit Henry*

Katherine Porter: *I Am an American . . . Uneasy Dream*, 1981, oil on canvas, 88 by 89 inches; at David McKee.

Katherine Porter at David McKee

Vortices, currents, tangential rays and spinning cogs of light and matter—these are the presiding forces in Katherine Porter's paintings of the past several years. Hers is a vocabulary of motion and power, at once personal and historically rooted. Kupka, the Delaunays and Kandinsky, among others, developed and used these terms to symbolize both physical and spiritual dynamism, each artist adding, as does Porter, a particular momentum and affect to each verb. More recently Porter has amended this basic repertory of signs to include another set of equally well-established images—boxy tenements or skyscrapers, ruined columns and barbed wire coils. This mix offers elements both of metaphorical dialectic and unresolved incongruity.

It is useful to take into consideration the original context and meanings of these separate symbolic systems. The first group of images derives from the exhilara-

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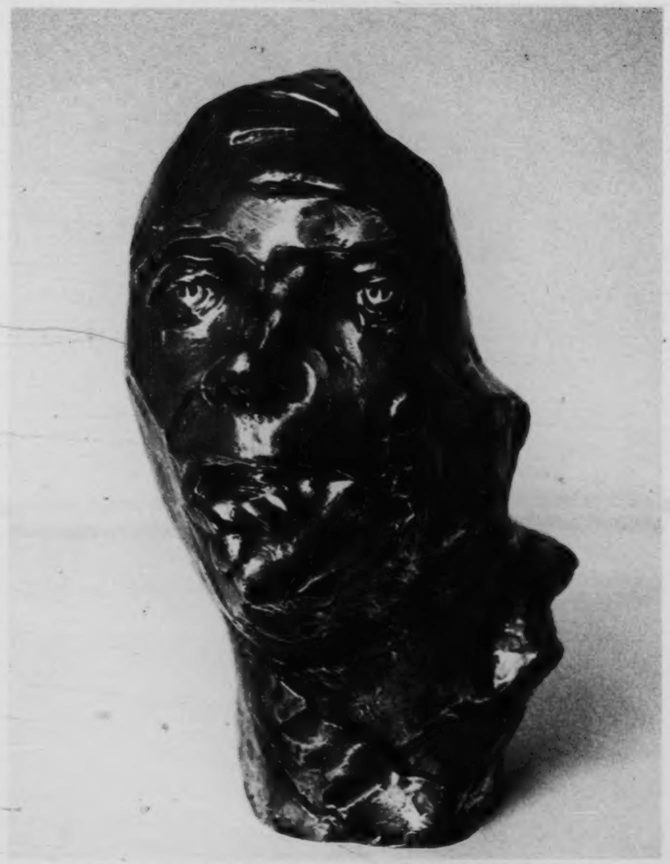


Philip Pavia: *Bronze Head*, 1982, bronze, 10 inches high; at Max Protetch.

tion felt at the early part of the century when intellectual and scientific discoveries seemed to open up an infinite realm of resources and promise. The second set of emblems have most frequently been used to chronicle the disappointment that followed this explosive optimism, when the new world proved incapable of curing the ills of the old and in fact found itself threatened by the unfamiliar energies it had loosed. The first group addressed universal concerns, while the second was more political in focus, emphatically of the world.

The best paintings in this exhibition (and the best passages of the others) reflect the dark side of this equation—not, ironically, by relying on declarative images like the buildings or barbed wire, but by making full use of the densely nested wheels and radiating sheets of color which echo and then reverse the millennial pyrotechnics of the early modernists. The paint and the rigor of the shapes tell the tale. Whereas the cosmic forms are worked and reworked part against whole, the literal symbols, especially the wire, are simply left to float in or over the otherwise energized field of the picture. The threatening quality of the abstract elements eclipses even the scratched-in legend "El Salvador 1981" at the bottom of one painting—a curious circumstance, since such topical references generally have their strongest effect in their own day, losing their meaning bit by bit as time goes by.

One is left then with an ambivalent feeling about much of this work, an ambivalence not entirely the product of the contradictions it is intended to manifest. There is no reason to doubt the sincerity or the intensity of the political convictions behind these paintings, but one wonders why those convictions are presented in so incidental or tentative a way when compared to the vigorous treatment of the less explicit images in the work. Perhaps it is simply a question of time and the enormity of the issues raised here. Porter has frequently been compared to Guston, but the point of similarity is as much a matter of their commitment to a moral vision of art as it is one of painterly mannerism. It is important to remember in this regard, however, that Guston was not able to synthesize his poetic concerns with his political understanding until the last decade of his life. One should, therefore, value Katherine Porter's ambition—realized in such successful paintings as *I am an American—Uneasy Dreams*—while accepting the unresolved work as steps towards reconciling what will most likely be a longstanding duality.

—*Robert Storr*

Janet Fish at Robert Miller

In these recessive, inflated, postmodern, premillennium days, is it still possible to live the good life? Judging by her latest show, Janet Fish would seem to answer with an emphatic yea. Where once her subject was, pure and simple, light—its effects on colored glassware and fruits and flowers and reflections—new interests have now intruded into her painting: the little joys of everyday living—cerebral or sensual—and human beings.

In much of the work, the glassware and the fruit and the flowers are still there, but they no longer hold center stage. With *A Bag of Pears* comes extra enjoyment: the Sunday *Times* magazine open to the crossword puzzle in the upper left corner of the picture. *Raspberries and Goldfish* features just that compelling combination; *Apple Blossoms and Cheerios* has a bowl of the breakfast cereal in the foreground. *Pansies and Tea* shows yellow, red and mauve pansies in a vase, a bowl of strawberries behind them, a tea-bag cannister fallen to its side at the center, along with both a glass of iced tea (with lemon) and a cup of hot tea (in Depressionware pink). Here we are in a distincly contemporary earthly paradise, where all gustatory and mental needs are immediately and abundantly met, and depression—economic or psychic—is held at bay by sheer gratification.

But Fish pulls out all the stops on her heroic hedonist theme in a big canvas titled, simply and ironically, *An Apple*. True, there is an apple in the picture; but it is overridden by a bottle of club soda, little marshmallow chicks, an open bag of popcorn, green (for St. Patrick's Day) Hostess Sno-Balls, a bag of potato chips, a Hostess orange cupcake broken in half to reveal its gooey creme filling and, among the inedibles, a goldfish in a bowl, playing cards, a Kleenex box, a Belmont Stakes glass, a jigsaw puzzle of the names and logos of various candies and gums, a vase of lilies and butterfly curtains behind it all. Fish's "moveable feast" is utterly caloric and utterly gorgeous; and to any junk-food baby looking at it, the picture has the mesmeric pull of heroin to the addict.

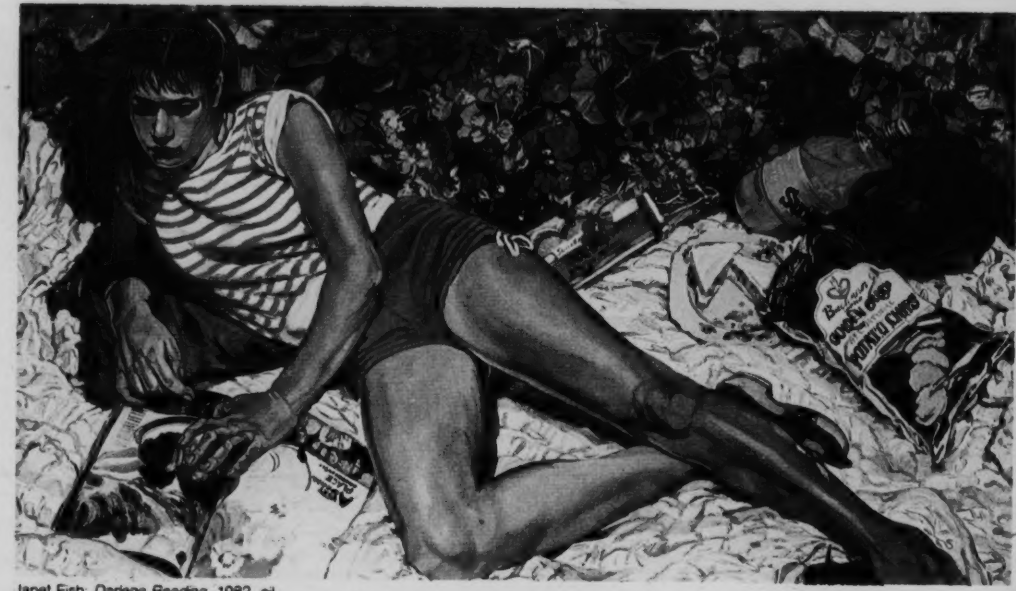
Fish, who was born in 1938, is probably a little too old to have been a junk-food baby herself, but in her portraits of adolescent girls we have the chunky, milk-fed avatars of conspicuous consumption. *Sasha with a Bowl of Candy* shows a young lady, head down on hands, arms on table, with a small yellow pad and pencil next to a beckoning bowl of multicolored hard candies. Some of the portraits omit the comestibles and concentrate on adolescence: in *Ruth and Sasha* one girl puts on lipstick while she looks in a hand mirror; the other, full face, watches. The climactic painting in this series is *Darlene Reading*—stretched out on a blanket, perusing what seems to be a fashion magazine, looking out to the left of the viewer rather than reading. It's not hard to guess what accompanies her, even outdoors: Mallopuffs, Sunshine orange soda, Bachman's potato chips—and a mysterious dark green glass pitcher, looking like crystal amidst all the junk.

The mysterious pitcher adds a note of irony to the composition, a reminder of the still beauties of Fish's more classic work. Indeed, all of these new works could be taken as ironic—but only on the surface. In substance, and with painterly dazzle, she has hit on the manner in which contented Americans spend their off-hours: doing crossword puzzles, reading magazines, watching goldfish, applying lipstick and, best of all, gorging on "empty calories." While Audrey Flack brings a full-blown cynicism to her contemporary *vanitas* still lifes, Fish brings joy—in the very act of virtuoso painting—and a deep sort of regard. How Fish maintains this attitude in the face of what most other art-world sophisticates—first Pop, then Photo-Realist—have seen as decadence is anybody's guess. But her vapid enchantments are, for the space of these paintings, our esthetic certainties. At the millenium, happiness is just a green Hostess Sno-Ball away.

—*Gerrit Henry*

Benny Andrews at Glass Gallery and Sid Deutsch

Benny Andrews's drawings are peculiarly attractive. Their line, as we watch it over the 25-year stretch of this exhibition, becomes more and more detached from its theme—altogether cool, unrushed, seemingly unlabored. It is as though the more remote Andrews becomes from the black experience his work describes, the more he can become a vir-



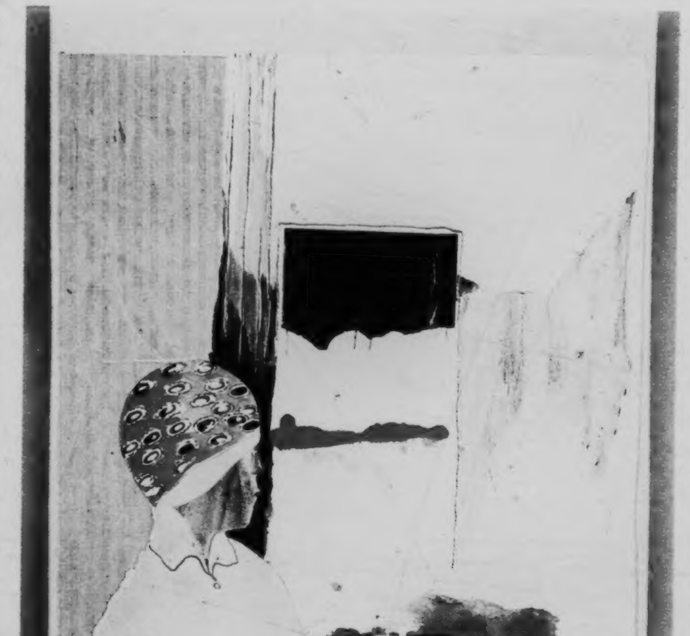
Janet Fish: *Darlene Reading*, 1982, oil on canvas, 46 by 80 inches; at Robert Miller.

tuoso of the means he uses to describe it. Andrews's problem is to come to grips with this experience from a consciousness of art alien to it. The line becomes retentive but not possessive, meditative but not nostalgic. The space of the paper comes to count for more and more of the body of the illustration. The line is like a thin track we must follow through the space to come to the ghostly humanity recovered in it.

Andrews's figures are like sedimentations of memory on a tabula rasa, which we expect to be a palimpsest, but on which nothing is erased—what one sees is all that remains, all that can ever be given to understanding. To redo it would be to lose it, just as to attempt to restore it, to "fill" it out, would be to miss its point. These works avoid sentimentality through their directness—evade emotivity through their cunning "minimalism."

There is another dimension to Andrews's work which is worth noting: its muted satiric undertow, which becomes most explicit in the images dealing with religion. This satiric muscle sometimes relaxes into spoofing, sometimes is flexed in near-bitter anger, as in Andrews's 1982 drawing of two Dutch art critics, figures showing the same eager predatoriness—like a vulture about to spring on a victim not yet dead—as some of Otto Dix's portraits of '20s personages. Often the line itself becomes satiric, if never vulgar, inventing its figure only to put it down. There is a tragicomic streak to Andrews's handling; it became explosive in his Bicentennial allegories, but here it is consoling.

The paintings and collages show a delicate decorative immediacy, which for me is backed-up by the sense of them as drawn. Here, unexpectedly—in view of the diversity of means—the cultural content seems more muted than in the drawings, where the form is stronger, the style purer. One is distracted by the beauty of it all, whereas in the drawings there is an incisiveness—a sense of determined appraisal—which precludes all obvious exhibitedness. *—Donald B. Kuspit*



Benny Andrews: *Serenity*, 1982, mixed mediums and collage, 19 3/4 by 12 7/8 inches; at Glass and Sid Deutsch.

Philip Pavia at Max Protetch

The late Thomas B. Hess said of Pavia's sculptures on the occasion of his first one-man show at the Kootz Gallery in 1961: "They are free images—like jinn freed from bottles, swirling around the room in clouds of smoke and promises—which the artist compresses into form, binds, constrains, ties up in concepts of volume." These lines could have been written with equal truth of Pavia's latest show consisting of 12 bronze heads—11 of them men and one woman—lined up on stands and chopped off short like the heads of the lunar inhabitants who, according to Baron Munchausen, were able to leave their bodies at home and to return at pleasure with accounts of what they had seen.

Pavia's imaginary portraits, free from any resemblance to individual people yet all very individual, are a salute to the Eighth Street Artists Club which flourished from 1948 through the 1950s. Philip Pavia was one of the founders of "The Club," an institution which was at the heart of art-world concerns of the 1950s; it was attended regularly by all kinds of people—not only by artists—who met each week to discuss, to argue, to think out loud, to insult, even on occasion to fight. Pavia did almost all the work—arranging the panel discussions and symposia, writing the letters, keeping track of the records.

No doubt most visitors to this recent exhibition able to recall the days of "The Club" felt qualified to read specific likenesses into some of the sculptures. I thought I could see some resemblance to James Brooks, Earl Kerkam, Frederick Kiesler, Landes Lewitin, Robert Motherwell, Harold Rosenberg and also to Pavia himself. But apart from their potential as likenesses, these heads were really more intriguing as sculptures. Pavia has reinvented the human cranium. Eyes in his heads are not for looking but for peering; mouths

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are not for speaking but for smoking or jibing; there are deep cuts and growths in inexplicable places; skins seem to stretch on top of underskins or else they seem to have been liquefied and smoothed on; noses are broken or forced back into the skull. In one deep crevice, a bright green is not a patina, but green paint.

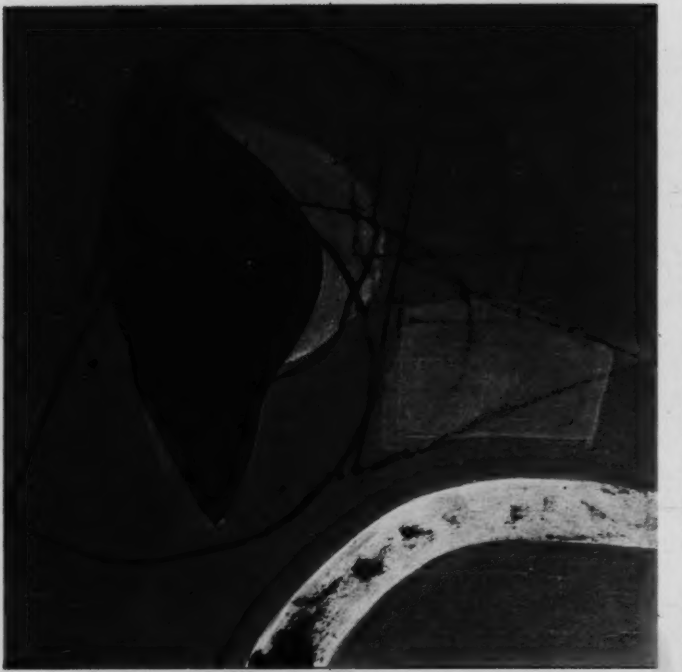
Invented anatomy can be more vital than natural anatomy. A visitor to New York University's Hall of Fame, which looks over the Harlem River from the Bronx side, will be able to remember some of the names of the famous people on display there. It is doubtful if he can also recall the busts afterwards in any specific detail, except as a grey semicircle. Not so Pavia's imaginary portraits.

—Lawrence Campbell

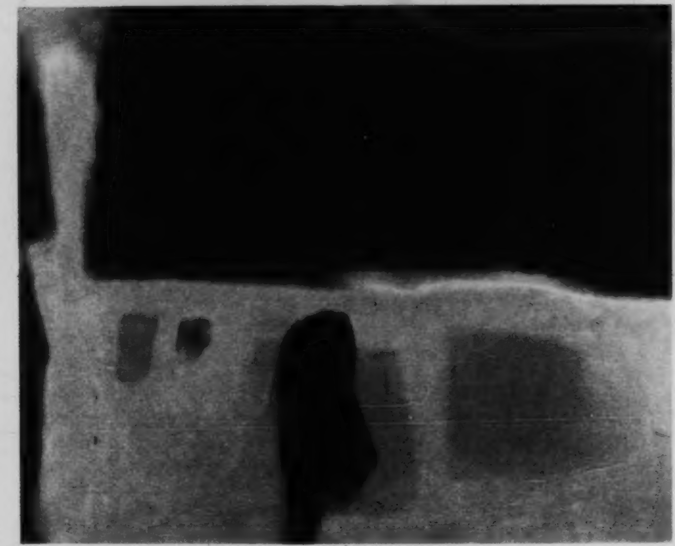
Esteban Vicente at Gruenebaum

Esteban Vicente's *Turgano*, 1982, is a splendid abstract painting with a blue like a long day in July, and below it, an orange spreading out with gray forms upon it like votary objects. Under close inspection, *Turgano* reveals some tiny tears of paint which made me think of the waxen tears which stream down the faces of 18th-century Virgins in Spain. But there the tears are grotesque; here, they are simply part of the painting. Opposite this painting at the other end of the gallery was *Divertimento*, 1982, an almost all yellow work; contained within this realm of yellow was a yellower form like a nugget of gold. In close promixity to these magnificent paintings were others equally fine. The mood of this recent exhibition was of a religious experience. To my mind it was Vicente's strongest show to date. It marked his 80th birthday.

Vicente composes each painting with irregulary shaped color forms which he accents in different ways. Sometimes he allows adjacent colors to dissolve into each other; he is a master at laying one transparent veil over another where the colors meet. He does this with such discretion one is hardly aware of it. The effect is as subtle as the moisture of a breath on the surface of a looking glass. In other paintings he leaves behind faintly iridescent edges to his colors, and sometimes liquefied paint dissolves as though salt water were flowing through it. He enlivens his color fields with forays of the brush—perhaps a tiny drip or a skirmish of form, or a mysterious transition—as with the green area edged by a blue-purple in a crucible of orange and purple in *Variation*, 1982.



Cleve Gray: *Zen Gardens #15*, 1982, acrylic on canvas, 60 inches square; at Betty Parsons.



Esteban Vicente: *Turgano*, 1982, oil on canvas, 56 by 68 inches; at Gruenebaum.

The first time I saw a work by Esteban Vicente must have been in 1951, in a new talent show picked by Meyer Schapiro and Clement Greenberg for the Kootz Gallery. Vicente was probably one of the oldest painters in that group show: he already had a long career behind him, stretching back into his earlier years in France and Spain. However, Vicente's collages in the 1950s soon made him one of the leaders of the new school of painting and sculpture which was emerging then in New York. His collages were raw displays of Expressionist energy, with shards of tattered and torn papers shooting across surfaces and combining with paint and graphic scribblings. They were exciting works. He had a studio on East Tenth Street. This was then the hub of New York's avant garde. The hub disappeared, but Vicente is still on East Tenth Street—literally, and the fire is still in his paintings and collages of today, although the mood he creates with his colors is one of rest and unalloyed delight.

—Lawrence Campbell

Cleve Gray at Betty Parsons

Cleve Gray's most recent exhibition was a selection of 14 paintings from his series "Zen Gardens," inspired by a visit to the Kyoto rock gardens in Japan. By limiting himself to a recurrent motif—and one with definite references to real places—Gray forces himself to exert maximum inventiveness in finding the most interesting permutations consequently available to him. In his hands, this project becomes a way of continuing to reexamine the basics of abstraction—that is, the treatment of line, shape and color within the geometric boundaries of a painting's rectangle. In the "Zen Gardens" these components maintain their identity but also work, often in counterpoint, with one another.

Calligraphic gesture has been an integral part of Gray's vocabulary for some time, but in the present series he has used it with more assurance and vitality than previously. One senses the importance of his having seen the arts of Japan, including landscape and calligraphy, in the context in which they were created. Typically, the "Zen Gardens" work like this: a single color, which can be rich and vibrant or somber and thoughtful, is laid down to form the ground. A meandering path (usually off to one side) is left initially untouched. Different colored shapes are stacked together, placed alongside each other or made to overlap. Black calligraphic lines echo, contradict, reinforce or define the edges or the shapes. Finally, traces of a dry brush, dragged across the surface, are left in the otherwise empty meandering paths.

In lesser hands, this method might become repetitive, but in painting after painting Gray compels the viewer to see differences rather than similarities. Color is used to suggest a mood—whether excitement, as in the bright red of *Zen Gardens #15*, or contemplativeness, as in the lavender of *Zen Gardens #34*. The colors can be opaque or limpid, the shapes austere or awkward, the lines bold or fragile. Calligraphy is a matter of discipline so fully absorbed by the practitioner that it becomes second nature. In Gray's hands spontaneity and discipline are welded together to achieve fluency and flexibility.

Although clearly modernist in impulse, Gray's "Zen Gardens" can also be seen as paying homage to tradition in the form of the Oriental arts of landscape and calligraphy. At a time when many would have us believe that current art practice arises from a need to put "feeling" back into painting, Gray quietly tells us it has never left. —*John Yau*

Doug Ohlson at Susan Caldwell

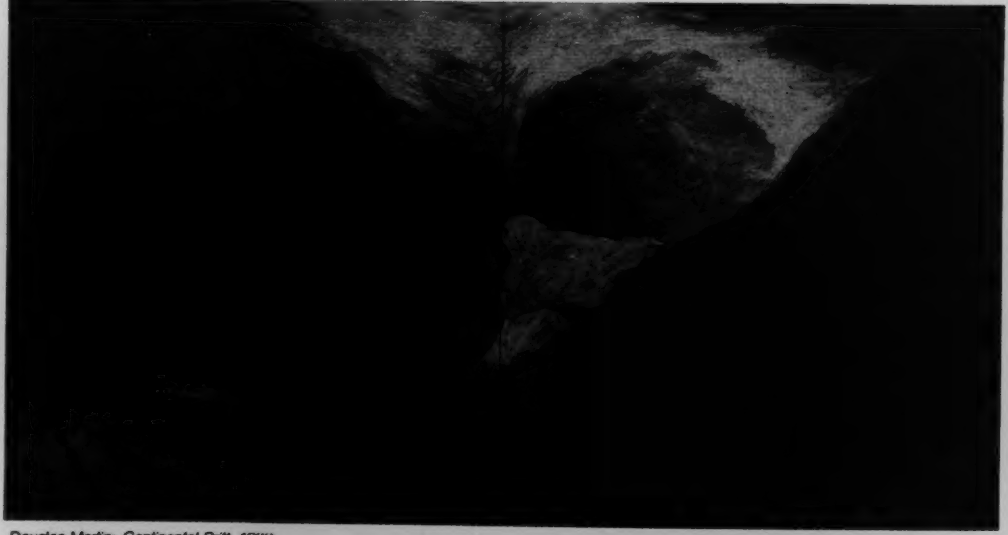
This was Doug Ohlson's 14th one-man show in New York since 1964. In 1968 he won a Guggenheim Fellowship. His career as a painter has focused on color to the exclusion of nearly everything else—but it is an inexhaustible subject.

The principal paintings in this latest show are environmental in their side-to-side sweep. Their surfaces are subdivided into vertical compartments of color, some hard at the edges, some smoldering, some soft. Other works contain L-shaped elements, or "predellas" of color areas at foot and top which contrast with the colors of the principal rectangles. Ohlson uses all kinds of different colors, in all kinds of different combinations.

One work that appealed to me particularly is called *Thought Pocket;* here most of the color panels—black, blues, greens—are very close in value, so that there is a tremendous contrast between the dark panels, as a group, and a much lighter blue panel, edged—as startling as an unfamiliar taste—by a flicker of orange.

In *Cadman's Blue,* a densely red brown calls to a green across a gulf of black and blue, while there burns, elsewhere in the same work, a red as though set afire by a burning glass. These paintings have no image-ground relationships. They are either all-image or all-ground. The color-units seem analogous to verses of concrete poetry. If one were to write their names, the colors could be distinguished by variations in type size and style.

A German scientist, David Katz, wrote a book called *The World of Color,* published in English in 1935; it still contains ideas in advance of any other book I have read on color. Katz distinguishes among three modes of colors, which he calls surface, volume and film. Ohlson is a not a scientist, yet he seems to me to be taking an almost scientific interest in the possibilities of color, and making modal distinctions analogous to Katz's. His color is variously physical, spatial, transparent, etc.—qualities which he explores less by calculation than by intuition. There are intriguingly subtle variations in Ohlson's long paintings, which at first appear to be as blank as a file of soldiers on parade. As the eye passes along the ranks, there are signs of an unobtrusive clandestine activity, as though a whispered message was being transmitted from one end to the other. —*Lawrence Campbell*



Douglas Martin: *Continental Drift,* 1982, acrylic on canvas, 96 by 180 inches; at Edward Thorp.

Doug Ohlson: *Cadman's Blue,* 1982, acrylic on canvas, 7 by 14 feet 8 inches; at Susan Caldwell.

Douglas Martin at Edward Thorp

During the last few years a number of artists have returned to the formal concerns of postwar American art. Some, of course, can justly claim never to have deserted these concerns, while others are converts or beginners. All these artists share the premise that they are building on what was accomplished by earlier generations—by the "Golden Age," so to speak. These artists also assert that abstract painting is as American as apple pie.

Martin's earlier paintings were characterized by emblematic imagery; it was allusive without being referential, suggestive rather than descriptive, and dealt with issues of flatness and frontality. Now, in this recent show, Martin's paintings continue to be allusive while no longer addressing the givens of formalism the way they once did. Instead of insisting on flatness and frontality, Martin depicts space as well as models his shapes to some degree. This might seem like a step backward, but to my mind the change is significant. Martin, who is in his mid-30s, has clearly decided that something personal and suggestive can be accomplished in the abstract mode. Following through on his intuitive beginnings, he has become introspective and questioning, no longer content to produce formalistic variants on the recent past.

Of the four paintings in this show, the most successful is also the largest, an 8-by-15-foot diptych titled *Continental Drift.* Unlike his earlier emblematic abstractions, a work like this suggests an imaginary landscape. In it, the reds, oranges, blacks and grays can be read as a turbulent field of magma. Martin achieves an effect of deep space by starting his shapes at the edges of his paintings and then angling them toward the center to produce a generalized effect of perspective. In *Continental Drift,* the viewer stands as if on some precarious ledge, peering down into an abyss of colors and shapes.

It's too early to tell where Martin's departure will lead, but the new work raises issues that the

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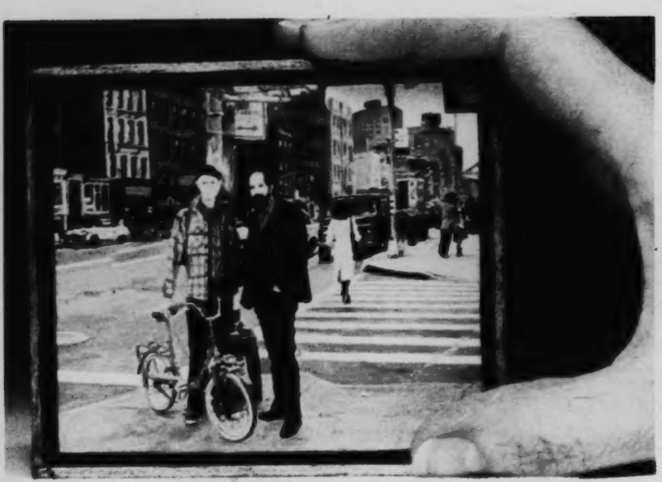
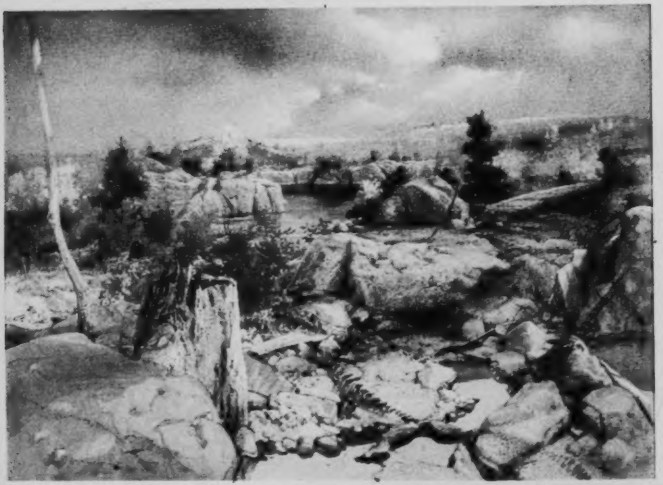


Ann Mikolowski: *Ron & Ken*, 1982, oil on canvas, 3 by 4 inches; at Gotham Book Mart.



Steve Woodburn: *Golquar*, 1982, acrylic on canvas, 32 by 71 inches; at Alex Rosenberg.

Helen Miranda Wilson: *Sleep*, 1982, oil on masonite, 10 by 9 inches; at Knowlton.

artist will have to face. One is his choice of materials. Martin uses acrylic paint, which deprives him of oil techniques such as painting wet into wet. It seems that he might consider the advantages of oil, especially its ability to activate the surface. If not, he should at least consider whether he can further manipulate the possibilities inherent to acrylic. As Philip Guston (who in his own way was American as apple pie) once said, "Painting is about freedom."

—John Yau

Ann Mikolowski at the Gotham Book Mart

In the austere '80s, few painters have chosen to work on a diminutive scale; one of these in Ann Mikolowski. When Mikolowski flew from slumping Detroit to New York, she was able to pack the entire contents of her show of portraits into three cigar boxes. Though known in Detroit, this recent work comprised her first show in New York.

For the last couple of years, Mikolowski has been painting portraits of writers and artists, most of whom are her friends. Despite working from color snapshots, she has avoided the quality of detachment that we usually associate with Photo-Realism. Her paintings quietly assert what they are—oil on canvas, on homemade stretchers, framed with thin wood slats.

Reducing a painting's scale raises certain problems, but Mikolowski has dealt with them well, producing a wide range of portraits. Each work is pretty much the same size (from two to four inches), but each is distinctive.

The portrait of William Burroughs depicts his gaunt, aristocratic face against a white background. This ghostly ground provides an accurate emotional seismograph of the author of *Naked Lunch* and *Nova Express*. In *Ron and Ken*, Mikolowski depicts two poets standing on a street corner on Manhattan's the Lower East Side. The space is both deep and remarkably believable: one clearly sees a woman crossing the street, as well as cabs and cars in the background.

Mikolowski lives in Grindstone City, north of Detroit. A few times a year she and her poet-husband mail portfolios to subscribers and friends containing original art work as well as poetry broadsides, bookmarks and bumperstickers. Certainly, this operation is small, but like her portraits it is full of generosity and sympathy.

—John Yau

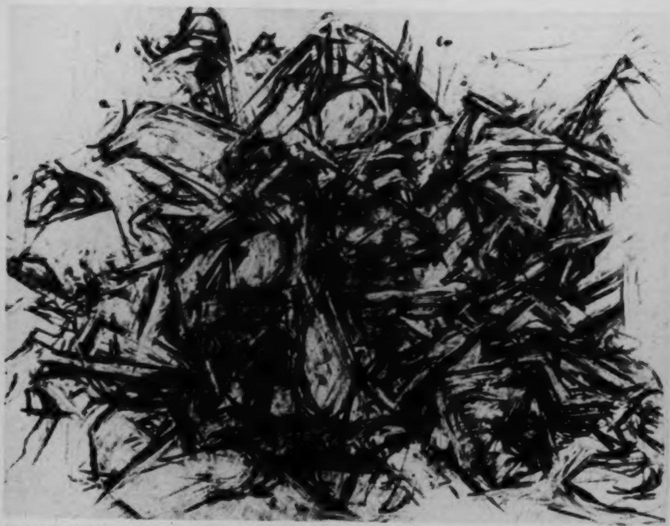
Stephen Woodburn at Alex Rosenberg

Stephen Woodburn's painting is possessed of some of the most outspoken American Romanticism since Thomas Cole. Like Cole, Woodburn is a landscape painter; unlike Cole, who mostly painted real places, Woodburn paints scenes that are completely imaginary. Where around the country would you find, after all, the perfect, sublime, fascinatingly lit views Woodburn has concocted?

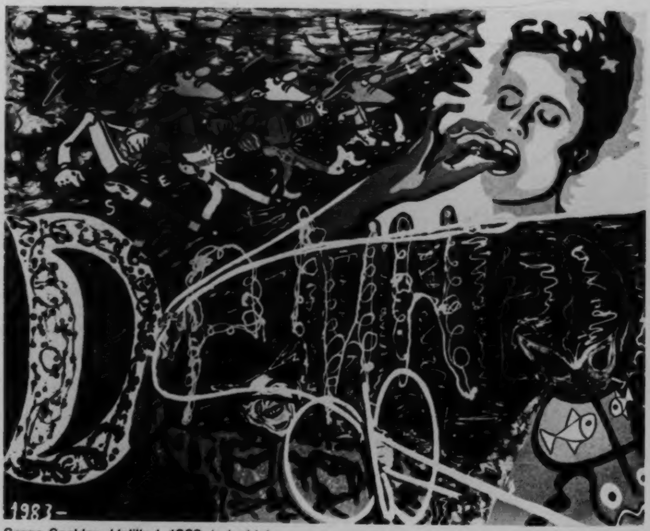
Concocted is the right word too: using no preliminary sketches, no drawings, no photographs, Woodburn seems to dream his landscape right onto the canvas. Surely no natural site could yield up such beauties as *Sailors Take Warning*, which follows a usual format—boulders and rocks in the foreground, trees and greenery in the middle ground, clouds and sky with mountains in the background—but heightens it awesomely by coloring the sky and clouds and mountains a blood red ("Red in the Morning," etc.). Even when the format is adhered to more naturalistically, as in *Coast*, where the clouds enveloping the mountains and boulders and trees are more normally colored, there is the impression of having died and gone to landscape heaven. The same impression maintains in the snow-capped peaks and perfectly gray sky of *Fluella*, in the high-altitude *Loch Segal*, and in the neo-Pre-Raphaelite (in its golden colors, at any rate) *Golquar*, where densities of rocks, trees, greenery and mountains build up to a sky that is, yes, shades of brown and pink.

It takes guts to paint in this manner in the face of Photo Realism and even of Painterly Realism. Both of these last are distinctly modernist developments, taking off from formalist modern positions; Woodburn would seem to have more in common with Claude and the Dutch landscape painters and, in America, Cole and Bierstadt, and to have more in common with them in a very direct way. If the landscape no longer actually exists as it did in earlier centuries, Woodburn seems to be saying, why not summon it up whole from the brain, aglow with historical references?

It's a conceit that is at its best at its most outrageous. An example is *Transplant*, in which snow-covered boulders, fence poles, and ancient tree all receive sunlight from an inexplicable source outside the canvas—the mountains in the background are gray and the sky pitch-black. It's daytime at night, or nighttime during the day. "And the city has no need of the



Mercedes Matter: *Still Life*, 1977, charcoal on canvas board, 24 by 30 inches; at Schlesinger-Boisante.



Serge Seckler: *Untitled*, 1983, industrial paint on Vinyl, 59 by 75 inches; at Gabrielle Bryers (review on p. 173).

sun, neither of the moon, to shine in it," as it says in John's Revelation; something, or someone, else is supplying the light. *We* know it's the artist, and through his hyperidealism know *he* knows it. Still, the painting is remarkably convincing, eerily real. It makes all the rest of the work more conceivable, more possible, identifying it all, perhaps, as Thomas Cole not dead, but gone to sleep. American Romanticism has found an authentic 20th-century visionary, one who gives us paradise regained—courtesy of nothing more or less than art. *—Gerrit Henry*

Helen Miranda Wilson at Monique Knowlton

Helen Miranda Wilson's small primitivistic paintings are about women in solitude—women as they behave when they are alone, or women who are alone even when accompanied. Wilson's women are not necessarily lonely. In fact, they relish privacy, not being watched, not having to walk or listen. Their simple gestures of work or play put them in a contemplative mood.

Several paintings show women handling various kinds of fabric—a length of silk, a sheet flung over an unmade bed, a dress held up against a naked body. Others depict solitary women in enormous spaces either in Manhattan, as in *In the City*, *On the Roof*, or at Cape Cod, as in *Just Before Leaving*. Engaged in moments of stillness, these women are intensely involved in their own immediate experience. Perhaps they are feeling the sun and air on their bare flesh, or they may be simply looking—at light on buildings or water, at a starling migration or at the changing colors of the Cape's scrubby hills in early fall. Three paintings capture the poignancy of the last moment in the country before returning home in autumn. The women try to hold this summer world in their regard.

Helen Wilson's autobiographical paintings are intimate without being confessional. Her narratives, in which the most frequent protagonist is the artist herself have the same muted intensity as her colors, and the delicate discretion of her forms. They are totally absorbing, not so much because of the figures' behavior, but because of perfectly rendered mood. The paintings take on more resonance when the figures are placed in settings full of furniture and objects that hint at character; the interior scenes have greater dramatic persuasiveness than those outdoors.

Wilson uses light to make space palpable. Light sets the atmosphere, but instead of jostling the world into motion, it locks in with structure in a way that sometimes recalls the light in Edward Hopper's paintings. Wilson's handling of light—whether bright sunlight or dim evening, reflected light or light diffused by curtains—is far more refined and sensuous than it was in her more stylized paintings of three or four years ago. Greater attention to the intricacies of light has led to a more complex and tactile treatment of modeling, color and surface as well. Ironically, as Wilson's style has become more miniaturistic, the paintings have grown in emotional amplitude. Indeed, one could say that Wilson has turned her back on Alex Katzian cool to seek out the fullness of Vuillard's domestic warmth.

Wilson's interiors hint appealingly at an unfolding story. The experience is a little like walking into a stranger's home, and in one swift glance inventing the inhabitants' lives on the basis of the objects that surround them and the postures they have taken. The tale behind *Sleep* is oblique. With a wonderfully tender, yet cool, Balthus-like palette, Wilson paints on an approximately ten-inch square masonite panel (her preferred material) the three walls of a room, in the center of which she has placed a bed with a sleeping woman. The small format, the intentionally naive style, even the subject recall the autobiographical paintings of Frida Kahlo, an artist whom Wilson has long admired. (Both painters chose primitivism as a means to distance passionately self-revealing content.)

In Wilson's *Sleep*, one of the sleeper's thin, vulnerable arms falls over her body; the other burrows beneath two plump pillows. It is morning. On the floor is clothing discarded the night before, a pen and a pile of books and papers in the midst of which is a pink flower. On a row of hooks above the sleeping woman hang clothes that appear to be those of a man. Where is he? What will she do when she wakes? Wilson's manner of eliciting such questions is insistently subdued. The instant is brought to a standstill. For Wilson is a classicist: she selects moments that suggest what has been and will be. Then she paints those moments with such exquisitely simple equipoise that she turns private events into emblems of something universal.

—Hayden Herrera

Mercedes Matter and Fritz Bultman at Schlesinger-Boisanté

Mercedes Matter draws from things she can see, and so does Fritz Bultman, although both are usually thought of as abstract artists—she, a founding member, in 1936, of the American Abstract Artists group; he, the well-known Abstract-Expressionist, sculptor and collagist. Both Matter and Bultman became students of Hans Hofmann soon after he settled in New York in the summer of 1933.

All but the earliest of Mercedes Matter's drawings in this show are studies of the same still-life arrangement, although each drawing is different. Working in charcoal and white chalk on a series of stretched-canvas panels, she places each panel on a separate easel arranged around a table bearing the still life. The drawings developed slowly, inch by inch, as she moved from one easel to another.

The results of this prolonged investigation remind me of a brilliant metaphor about painting, advanced by Winston Churchill: "We look at an object with an intent regard, then at the palette, and thirdly at the canvas. The canvas receives the message despatched usually a few seconds before from the natural object. But it has come through a post office *en route*. It has been transmitted in code, it has been turned from light into paint. It reaches the canvas a cryptogram. Not until it has been placed in its correct relation to everything else that is on the canvas, can it be deciphered, is its meaning apparent. . . ."

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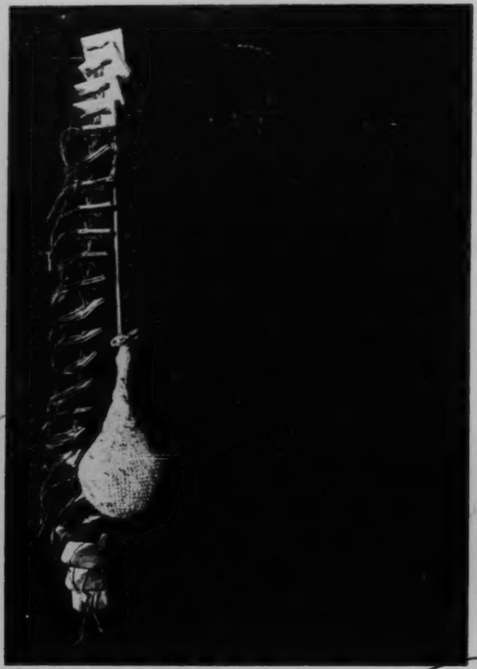
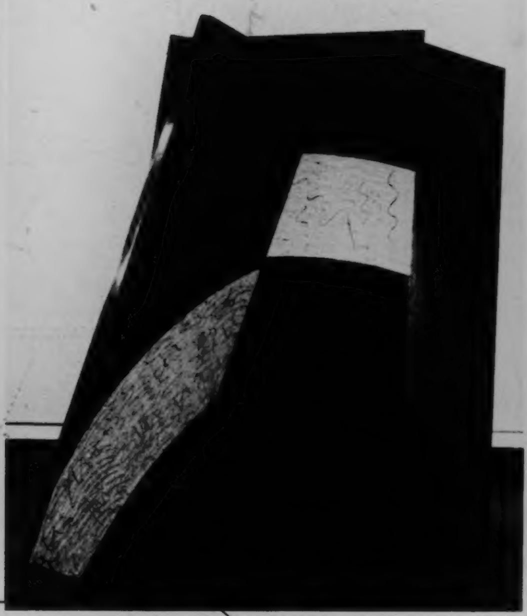
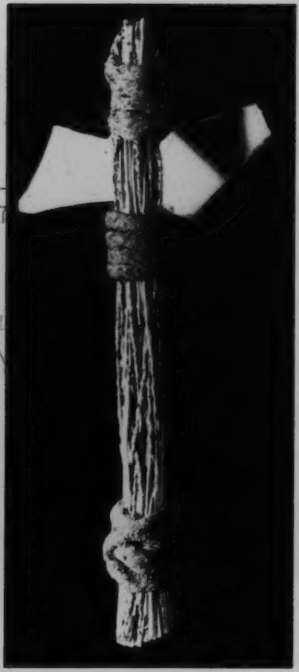


Alan Tada: *Wisteria*, 1982, acrylic and colored inks on paper, 35 by 24 1/2 by 5 inches; at Vanderwoude Tananbaum.



Jim Jacobs: *The Marble Canyon*, lacquered screen, 75 by 120 inches; at Yves Arman.



Gary Lloyd: *Roman Vanity*, 1970, 31 inches high; at Santa Monica Art Gallery (review on p. 177).

Mercedes Matter's encoded message is difficult to decipher in terms of her original observations, although it is readily experienceable as an esthetic conundrum of chalk and charcoal in several layers of density, with the erasure adding a "color" element to the whole. Each drawing is filled with swirling and jagged movements, as though the objects on the table had been in motion, or as though she had been moving past them; thus each separate thing has lost its separate identity and become integrated into a total environment. In a way this is like Cubism, and there is indeed something definitely Cubo-Futurist about these involved and interesting works.

Fritz Bultman drags his pencil lines across the paper surfaces, following with his eye the forms of his female models. It is as though he were carving up each surface into spaces suggesting volumes. His lines run rhythmically and each looks inward on the form it defines; at the same time it looks outward into the spaces surrounding the form. His lines flow evenly and continously, except when they are interrupted, and then they direct the eye like the trajectory of a ball thrown from one field into another. To me the best of these drawings are those in which Bultman least elaborates on the facial features—especially the eyes—of the models. As a whole it was an elegant display.

—*Lawrence Campbell*

Jim Jacobs at Yves Arman

The most readily apparent quality of Jim Jacobs's two-dimensional wall paintings and three-dimensional, freestanding floor pieces is the extraordinarily rich gloss of their surfaces. It is achieved by the ancient technique of lacquer, a version of which Jacobs has been perfecting over the last several years.

In both his wall and floor pieces, Jacobs contrasts sharply delineated areas, which contain a multitude of artfully incised, nonrepresentational lines in a wide array of blended colors, with large monochromatic expanses. These expanses give the illusion of being backgrounds to the drawn areas, which have a topographical aspect to them, a feeling that is reinforced by the titles—*Abilene, Modesta, Nankaweep, Marble Canyon*. In fact, the artist thinks of these works more or less as landscapes, inspired as he is by the vast natural panoramas of the far west where he spends his summers.

Typical of the wall paintings is *Modesta* (37 by 49 inches), in which two squares filled with drawing/incisions and colored in reds with muted black appear against a very deep blue. Jacobs also gets his contrasts of shape and color to work in much smaller formats: *Study for Upper Elves* (8 by 10 inches) holds its own next to the larger works.

The floor pieces, called "screens," are six to seven feet high and three to six feet wide. They are constructed as if a two-dimensional work had been folded and set on the floor. This positioning gives them a sense of movement, as their sides lean out at what seem to be rather precarious angles. Although the screens are sculptural inasmuch as they are all-around pieces with no ideal viewing angle, they are not really sculptures in the traditional sense—Jacobs's sensibility is definitely that of a painter.

With these works, Jacobs alludes to the Oriental/Art Nouveau tradition of using decorated screens as functional room dividers, though it is hard to imagine his screens actually serving in this way. Nonetheless, one feels that they would be even more impressive and unusual in a domestic setting rather than in the impersonal space of a gallery.

The most prepossessing work in the show is the screen *Marble Canyon* (75 by 86 inches). A two-foot swath of abstract drawing, in purples and violets with some complementary green, sweeps over the folded surface in what would be a rainbow arc if the folds were straightened out. The rest of the screen is rich, soft, highly polished black—a lacquer to end all lacquers.

Lacquer is, of course, a painstaking and time-consuming process, one that is primarily associated with bygone craft. In these pieces, however, Jacobs gets it to work in the thoroughly esthetic and modern context of American abstract art.

—*Tony Towle*

Alvin Tada at Vanderwoude Tananbaum

The 94 pieces in Alvin Tada's exhibition are almost an advertisement for the protean nature of paper, transmuted in a variety of ways—laminated with paint, sand, glitter or threads, then rolled and processed until its identity is obscured. The earlier works are painted paper wall hangings somewhat resembling textiles of primitive cultures. The most recent works are freestanding pieces which show an almost fetishistic concern for detail. They are square or rectangular vessels on tall bases, and look like certain Oriental ceramics. These containers are filled with a variety of objects: small baskets, rolled papers resembling scrolls, folded papers resembling teabags, letters, objects which look like multiple-tailed cherry-bombs. Description by means of simile is unavoidable here, for the objects themselves are enigmatic both in significance and function.

The term "fetishistic" is appropriate, for many of the works have totemic or religious undertones. Tada sometimes acknowledges this connection in titles like *Divination Set* and *Portable Altar*, but more often the function of his art is obscure. The dominant motif linking all these pieces is the thing concealed and the love of the secret: what writings, if any, do the "letters" contain? What are the contents of the baskets? Tada sometimes hides marbles, as well, in large individual baskets; their presence is revealed only by the sound of rattling when the basket is moved. (One is reminded of Duchamp's *With Hidden Noise*.)

Tada's work often combines elements of his Japanese-American heritage with the concerns of contemporary Western art. Paper is, of course, an integral component of Japanese architecture, art and design; its material properties have assumed a newly important role for Western artists during the past decade as well. If Tada's "altarpieces" and baskets owe much of their form to Oriental prototypes, they are divorced from religious significance and function; in the end they must be regarded strictly as works of art.

There are a number of problems with an art like Tada's. For one thing, a sense of a larger, overall concept seldom exists; each work tends to disappear in a welter of detail. And paradoxically, the sheer masterliness of his craft also poses a threat. One tends to marvel over the baskets and other objects, wondering how their maker got the paper fibers to obey him. This distinction between art and craft, however, is itself a Western concern, and Tada's best works render such a distinction invalid. *—Reagan Upshaw*

Chris Dermit and Serge Seckler at Gabrielle Bryers III

If there is an international New Wave in today's art—and galleries and press assure us there is—then Chris Dermit and Serge Seckler are its Katzenjammer Kids. Both young painters are from Biot, near Antibes, and both were raised in the same Franco-American environment. At least, one assumes it was Franco-American; the paintings—industrial enamel on big sheets of vinyl—are full of images from the American media—cartoons, photographs, and the like—crossed with a French sense of the decorative.

But oh how that French sense of the decorative has changed, even from the days of the School of Paris. The point here is not harmony but visual cacophony. A typical Seckler, for instance, offers—amidst splashes and splatter of paint—an octopus on top of a woman, a grostesque subhuman creature standing by a crucifix, and three men in red investigating the scene, with Seckler's name spelled out in paint across the top and bottom of the vinyl. Another features variations on the words "son of a bitch." Often Seckler attempts to cue his viewers by scribbling "C'est pour rire" across the work, although most of it, if manic, is notably unfunny.

So similar in style and sensibility were the artists paired here that it was difficult to know where one's work left off and and the other's began. The signature "Chris Dermit," though, was a help. Along with Seckleresque drip painting, Dermit goes in for devils and skeletons, a nude woman, and a fat man in purple uniform and gas mask (to list the elements of one work). Dermit also, like so many of his New Wave peers, is, shall we say, sexually strung out, at least on canvas, to the point of the avid conjuring-up of an ugly androgyne with breasts and penis in one painting. This might go over in a work of substance—Alice Neel could pull it off—but here it's just ripoff Jung—dull and cheap. Indeed, that's pretty much the sum of Dermit's and Seckler's art—decoration on the cheap, Pop on the cheap, New Wave on the cheap. Or is that last redundant? Anyway, to paraphrase Billy Joel, "It's still Action Painting to me"—and not very good Action Painting, either. We just hope the Kids had a good time doing it.

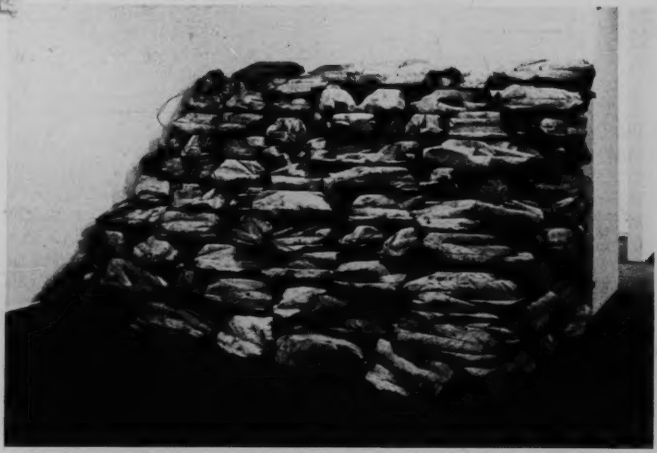
—Gerrit Henry

Ursula von Rydingsvärd at Rosa Esman

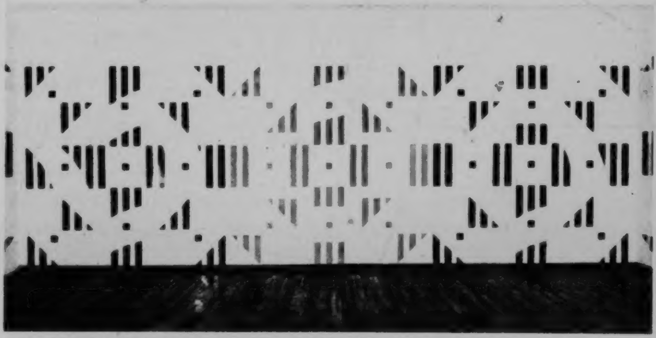
Ursula von Rydingsvärd takes four-by-four-foot blocks of cedar and works them with chisel, circular saw and grinder (the "grinder as a paintbrush," says the artist) to achieve eloquent lengths and chunks of wood; these she then glues together to create boxy, multi-striated sculptures that twist and toss at rest, or small wooden "boulders" that are laid out on the floor in mysterious arrangements. In certain ways, this work harks back to the heyday of what Lucy Lippard, on the cover of her book *Six Years*, dubbed "minimal, anti-form, systems, earth, or process art." From Minimalism, von Rydingsvärd gets a certain elegance of form; from earth art, her use of natural wood placed on the gallery floor. The influence of process art is obvious in her working methods, and as for "anti-form," her pieces deny the eye the normal pleasures of wood sculpture—they are, as von Rydingsvärd says, "carved to look natural."

Yet in the end these works have a quality that is mostly foreign to Conceptual-type art: beauty. Von Rydingsvärd calls the six pieces in her show "Stations for Santa Clara"—not so much to give them a religious air as to suggest, in her words, "places where you can stop and dwell just for a while." (This sense of place was also evoked by the handsome white buttresses built out from the gallery wall for the occasion that separated one piece from another.) Add to this the fact that the exhibition was "dedicated to the freedom of the people of Poland," and one gets a picture of an artist involved not only in her work but in the world.

Alan Saret: installation view at the Albright-Knox, (foreground) *Had Heaven, Phase III*, 1982 and (back wall) *Lead Cable Gold Crown*, 1983 (review on p. 177).



Ursula von Rydingsvärd: *Stations for Santa Clara* (detail), 1982, cedar 6 by 12 by 5 ¼ feet; at Rosa Esman. Photo courtesy Bette Stoler Gallery.



Daniel Buren: installation view of *Through the Reflecting Glass*, 1983, plaster and paint; at John Weber (review on p. 174).

The most beautiful work in the show was a kind of stationary landslide of smoothly polished,

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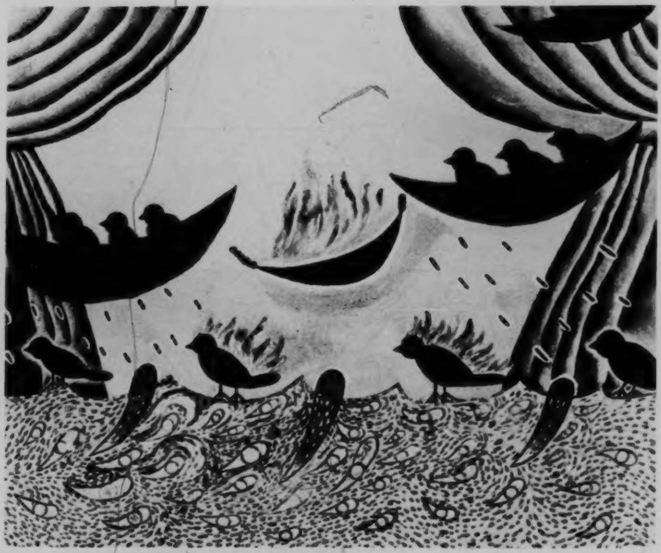
grainy wooden "rocks" that ran from eye level down one whole gallery wall. Here von Rydingsvärd further defined her work as distinct from that of the Minimalists and Conceptualists of the '70s. The piece was expressive, to say the least, and the viewer was inclined to tap or hit or even climb it—to get further in touch with its massive, lovely nature. Earthworks again came to mind, but only to convince one that this piece had more in common with Harold Rosenberg's "anxious object" than with the mind-teasing schemes of a Smithson or a Heizer.

Still, von Rydingsvärd can't be said to be an Expressionist; her works are too helter-skelteredly monolithic for that. What we have here, finally, is an artist who is necessarily aware of the trends, but has her own piece to speak, and is not ashamed to borrow from expressionist sculpture, Minimalism and all of the above, to make her point. The result is pretty uniquely von Rydingsvärd's own: so many little neo-Stonehenges whose purposes are oblique but whose messages are deep and savory. They are ciphers, yes, but, contrary to most Conceptual art, packed with emotion. *—Gerrit Henry*

Daniel Buren at John Weber

Modern painting discovered its greatest radicality when it finally completed its break with representation to elaborate an entirely new space of pure exteriority. The dynamics of this new painting surface (early Johns and Stella) were no longer understood as internal, relational or even self-referential but were entirely reoriented toward an *outside*. And painting was no less painting for all this: its frame had merely become an interface which annexed the painting to other surfaces, forming connections or blockages as it intervened materially in the world. Painting in this sense had become an ever renewable event in which even the supposedly neutral spaces of modern gallery or museum architecture were forced to participate. It is this event that Michael Fried was resisting in 1967 when he denounced the new art for its presentation of objects "in a situation." And it is precisely in the terms of this new space of exteriority—this situation—that Daniel Buren's work is meant to function.

Buren's recent show is part of a continuing series of "Work in Situ" and is called "Through the reflecting glass." The show consists of 13 pieces, each piece containing 25 elements—glass or mirror squares, triangles (diagonally bisected squares) or irregular shards (squares broken in two to form random configurations), striated with Buren's usual 8.7 cm bands of color and arranged on the wall in the largest possible square multiple of the same 8.7 cm unit. The first set consists of eight such squares, each in a different color, ranging from Bocour Red to Permanent Green Light and ordered alphabetically according to the commercial name of each color. The second set has five elements, here with mirrors instead of transparent glass, which have been striped with white paint, broken and arranged in identical fashion.



Suellen Rocca: *I Did It, I Didn't Do It*, 1982, acrylic on canvas, 20 by 24 1/8 inches; at Phyllis Kind Chicago.

In this way the entire wall surface of the gallery is covered in what at first seems to be a gridlike overlay, but is in fact a far more complex rhythm within the walls' monotone surface. If this is work "in situ," the concept has never been so subtly problematized. For it is no longer possible to define precisely where the work is. Buren's stripes, painted on the far side of the glass, are apparent only *through* the glass and in collaboration with the wall which contributes its own white stripes alongside and behind it. Our attention is directed not only to the inside surface of the glass, to the wall surface behind and to the thin space which separates them and which "contains" the color stripe, but also to the outside surface of the glass (the one closest to us) which invariably reflects any object or person that happens to be nearby.

Several readings of Buren's exhibition are possible depending on the combination of elements brought into play. If one remains within the boundaries of a single glass element, the white wall/stripe is interpreted as a consecutively ordered figure without a ground. Thus is achieved a reading of the wall as an immanent figure within the work and no longer as its transcendent frame. This effect is repeated in several ways throughout each piece. For example, the center of each piece is marked by a tiny perfect square which is read either as an element in itself or as the first square in a system of squares with which it is concentric. The first reading situates the tiny square as a monadic element on the greater gallery wall and aligns it in the horizontal and regularly spaced series of other identical squares. The second reading places it as if it were a collage element in a square white field bounded by the outside edges of four other glass elements which are now read as *inside* edges. The small innermost square thus once again draws the wall's white surface from outside the work to its inside.

Just as this new work contains no reference points on which to base a reading of depth, there is no clear way of organizing its distribution on the surface. The work exists neither here nor there. What Buren has done—in this and other installations—is to redistribute the "work" in a space without any transcendental "situ." He eliminates the opposition of inside and outside by connecting them in a multivalent structure which allows one term perpetually to slip into the other so that object and site constantly elude and subvert one another. But the new work also effects a shifting of modes from that of intervention to that of composition, bringing Buren precariously close to the formal conventions of painting that he attempts to subvert. Yet the shift is executed with serious intentions and a good conscience—which is how the work is able to attain, for the time being, its unimpeachable elegance. *—Sanford Kwinter*

Jane Kaufman at Bernice Steinbaum

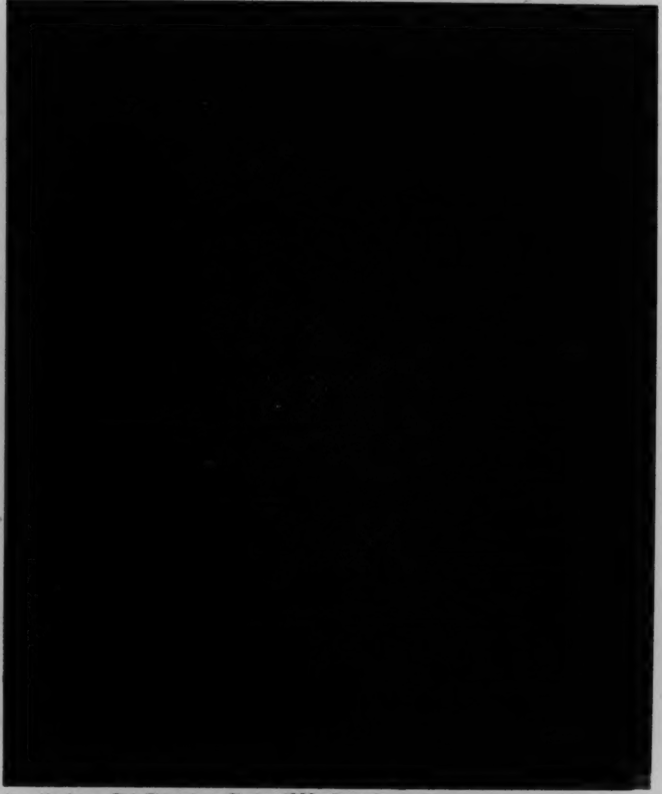
The mistress of baubles and beads is back with a sleek new collection of decorative screens and curtains that continue to challenge conventions of all kinds. Jane Kaufman began this particular line of development back in 1976, with slanting lines of beads sewn on fabric-covered boxes resembling stereo speakers grouped in sets on the wall. Those works were overtly linked to the feminist concern with women's traditional crafts, and their translation into a methodology for making art. Her use of repetitious patterns fell within the parameters of the Pattern and Decoration movement as well. By 1980, Kaufman's work had become larger, and planar. Her recent perforated "walls" have become increasingly independent of their textile origins; now, they function primarily as carriers of light. No longer sewn on opaque surfaces, the reflective beads act as free agents in creating their own constellations of light. Kaufman worked with Bob Herman, a lighting designer, to make these pieces function more fully as radiant fields.

Kaufman's new constructions range from a beaded black lace screen worthy of a bordello to suspended works strung on nearly invisible wires, which are more like vaporous gas than like walls. Two floor-to-ceiling reinforced crocheted pieces, one silver and the other gold, were exhibited facing each other. *Silver Crochet* somewhat resembles the type of elaborate lace curtain that commonly adorns French windows. But instead of blocking light, it acts as a light trap, capturing and spreading light to make it an almost physical phenomenon. The effect is enhanced by an almost invisible iridescent bead that dangles in the center of each open-work circle.

Gold Crochet, also constructed on parallel floor-to-ceiling wires, "gothicizes" the plane of a Bauhausian curtain wall. Gold filament is crocheted into four joined panels in a repeat pattern of lancets that evokes the fussy detail characteristic of Flamboyant Gothic stone tracery.

Pink Rhinestone Cluster is a tour de force—of sheer labor, among other things. Seven wire lines are suspended from the ceiling; from these, additional twisted wires, resembling the tendrils of a plant such as baby's breath, branch out and intertwine, forming a continuous airy, three-dimensional field. The bunchy plant-like forms are then encrusted, on their very tips, with hand-set brilliants. The effect of this ensemble transcends an enumeration of its parts; a dappled pattern of colored light and shadow is thrown onto the wall, like that produced by light passing through leaves in a wood. Staring into the vaporous, twinkling mist, I thought of Correggio's *Jupiter and Io*—and of the kind of aid to meditation that Leonardo found in stains and vapors.

In Kaufman's latest work, fussy victoriana gives way to increasingly streamlined, architectonic structure. The good-girl-vs.-bad-girl dichotomy between bourgeois gentility (lace curtains) and vampishness (flashing beads) noted by Carrie Rickey [see *A.i.A.*, summer 1980], is still present, but more subdued. What is noteworthy about Kaufman's continuing engagement with unlikely art materials is her transformation of decorative glitter into transcendental form. *—Ann-Sargent Wooster*



Jane Kaufman: *Pink Rhinestone Cluster*, 1982, silver wire and rhinestones, 5 feet high and 8 inches deep; at Bernice Steinbaum.

NEW HAVEN

Robert Taplin at the Berkeley Center

Robert Taplin's sculptures take a variety of forms. Some of them are irregular steel boxes with tiny eyepieces: through them one examines scenes of people and places drawn or sculpted inside the closed box. Others are larger, semifigurative works in which the unusual box shapes are supported by curvilinear steel arms which can be moved: in these, the eyepieces tend to focus partially on the sculpture's actual surroundings, either indoors or outdoors.

Some of these latter sculptures offer a sequence of scenes; others are stereoscopes of a sort, with two simultaneous views. But there is a common thread in all: the sculptures themselves are made to act as lenses on the world. (Taplin in fact calls them "viewers.") In or through them, one sees juxtaposed the environment and the artist's drawn or sculpted version of it.

Horizontal Navigation, the central piece in Taplin's show, plays an ascetic drawing of a flat landscape off against the trees and houses in the immediate local scene. The "viewer" in this case is big (seven-and-a-half feet), and the suggestion is that of a "figure" which itself sees and thinks about the landscape juxtaposition.

In the *Horizontal Navigation*, two viewer-boxes that represent the figure's upheld "hands" contain stereoscopes and a set of mirrors and lenses. Peering through the tiny eyepieces, one sees two views—one for each eye—that in a traditional stereoscope would merge to make a single three-dimensional picture. In this case, however, Taplin offers the observer's left eye a black drawing on a red glass slide, and his right eye a clear view over his own left shoulder to the room behind him, the objects outside the windows, etc. The contrast is insistent and jarring.

The central conflict raised in this group of sculptures is one between an ideal view and the real world. The red slide in *Horizontal Navigation* depicts a tranquil, pastoral scene, perhaps an ideal of natural beauty. In contrast, the real view is full of individuation, confusion, happenstance, movement.

Taplin's resolution of this conflict lies in the sculpture's physical presence. Its steel parts clunk and bang when they are moved, yet their proportions are sometimes elegant. The sculpture stands on a ridiculously stable base, yet this very stockiness seems to lend it firmness and conviction. Finally, the sculpture's vaguely figurative form seduces us to compare it to ourselves.

Taplin's work suggests that "real" and "ideal" are simply coexisting perceptions of the same larger phenomenon. He has appropriately used an aggressively physical form to assert that our own physicality, like that of his sculptures, enables us to embody and embrace both realms.

—Ellen Priest

CHICAGO

Suellen Rocca at Phyllis Kind

Suellen Rocca, a prominent figure among Chicago's "Hairy Who" artists, moved to California 11 years ago and, effectively, disappeared. A year ago last September she resurfaced in the Chicago area with her two teenage children. During her absence, she taught art to children at schools in California and, for the most part, stopped making art herself. Since returning to the Midwest, however, she has been preparing for this show featuring 33 new works.

To some extent Rocca's recent work picks up where her earlier work left off—with silhouettes of cartoonlike figures, fingers pointing and pushing, multiple images piled onto the picture plane and other such impersonal and anonymous oddities. These old standbys are beginning to give way, however, to a more psychologically complex and personal iconography. Increasingly, she makes use of dreamlike images and written messages in an attempt to exorcise various free-floating anxieties. Her neo-naive style, augmented by such titles as *She's Not Always Nice. I Did It. I Didn't Do It* and *Don't Tell Lies*, conveys the language and sensibility of children.

The works (mostly drawings on paper, but also including several acrylic paintings on canvas) range from big, flat, loosely patterned images in vellum marker and colored pencil to small, intricate, three-dimensionally shaded pencil drawings. Neither polished nor crude, Rocca's approach is matter-of-fact and confident. Her compositions are sometimes exercises in controlled disorder and other times clearly symmetrical arrangements. Rocca's world is one where fairy tales have matured into full-grown nightmares, birds catch fire and ride upon knives or crescent moons, dogs leer with serrated teeth, clawlike hands dip into sacks and faces materialize out of patterned textures. The most frequent images are eyes. Eyes are everywhere.

In the art work of mental patients, the presence of so many eyes might signal feelings of paranoia, and such associations are obviously an intended element in Rocca's work. It appears very closely patterned after the Outsider and naive art she and other Chicago Imagists collected in their heyday. Yet Rocca has only recently milked such resources stylistically. Curtain folds doubling as coiled passageways in her series of "Face Pictures" vividly recall similar motifs in the art of Joseph Yoakum, Martin Ramirez and Adolf Wölfli. However contrived her use of such imagery may seem, it looks perfectly natural in the context of her own unpretentious expression.

Perhaps the major drawback to this current body of work is that much of it comes off looking unfinished, sketchy or just unresolved. But this partialness is also what makes it so intriguing. It manages to outmaneuver most viewers' expectations and offers, if not always pleasurable, at least honest surprises. While many of these works are diamonds in the rough, it is hard to tell if the promise of this show will be fulfilled. In some respects, it's the comeback show of the season; in other respects, Rocca is beginning all over again.

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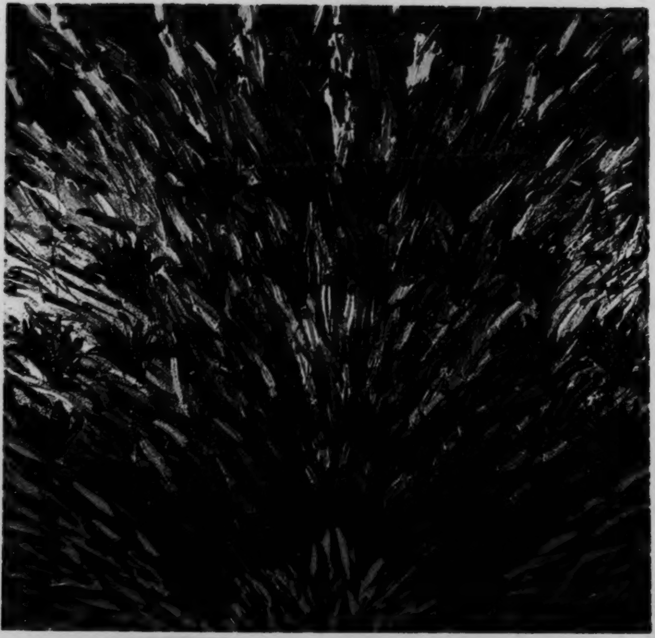
Despite these reservations, her work looks better than ever, even better than it did more than a decade ago. For any artist, returning prodigal or not, that's a welcome state of affairs.

—*Michael Bonesteel*



Merion Estes: *Alchemy*, 1982, acrylic and glass on canvas, 48 by 48 inches; at Karl Bornstein.

BUFFALO

Alan Saret at the Albright-Knox and Hallwalls

Alan Saret has always insisted he is not a minimal artist, nor even by choice a Post-Minimalist. That he has had to insist is not surprising, for two reasons. First, his teeming wire pieces, shaped by simple knots and twists, have an unmistakable formal affinity with some classics of late Minimal sculpture by the likes of Richard Serra and Robert Morris. The second reason is even more circumstantial: Minimalism has temporarily imbued certain materials, such as the elemental metals Saret favors, with a new signifying force. Regarded as sculpture, a heap of coiled lead on the floor now appears inherently to recommend a way of seeing that renounces metaphor for the hard facts of materiality. Saret understands this way of seeing—the Minimalist esthetic—as a disavowal of imagination, of the real energy of vision. When he places a heap of coiled lead on the floor (as in his 17-piece installation *Had Heaven, Phase III* at the Albright-Knox), he wants all the material's allusive and illusive qualities to come into play, so that we will see the bare metallic substance as only one facet of the object's character, not its essence.

Saret continues his effort to restore metaphor to sculpture without representation. His work tends to look strongest in essembles, such as the group of floor, wall and ceiling sculptures comprising *Had Heaven, Phase III*. (The title is a cryptic reference to Aleister Crowley which seems unnecessarily mystifying.) In these pieces, as in his earlier works, Saret has accumulated and worked his materials until they take on indeterminate qualities that are bait for the imagination. Those qualities typically cause the viewer to wonder what level of the works' details expresses the artist's conscious intentions. Surely he intends us to notice the likeness to an uprooted tree of the wall piece *Lead Cable Gold Brown*. (This reading is supported by the analogies of adjacent works with other natural forms such as boulders and brambles.)

But how are we to take the gold "crown" delicately knotted at the top of the braided lead cable, or the contrapposto bend in the braid's thick trunk? Could Saret possibly intend a reference to the Crucifixion, and thus to the Tree of Knowledge? Such ambiguities make Saret's work absorbing and problematic in ways that Minimal sculpture never is. The material purity of his objects is never an end in itself. Their material integrity serves as a check to our imaginative reading of these works: it is the literal ground upon which metaphor and a visionary reading of the sculpture depend.

The objects composing *Had Heaven, Phase III* suggest themselves as elements of a landscape, but one whose space is not the homogeneous dimension we associate with representation in art. The shaggy bundle of copper hanging from the ceiling floats cloudlike above an ovoid "boulder" traced in nickel wire, yet there is no affinity between the spatial relations of these two objects and their metaphorical readings. By using wire of different gauges, massed in varying quantities, Saret creates a sense of space in which measure fluctuates dramatically as we shift attention between one sculpture and another. As a result, the whole environment of *Had Heaven, Phase III* is charged with a kind of visionary ambiguity that keeps the viewer restlessly searching for the fixed and stable relations of scale and identity that the sculpture's materials seem to promise.

Something of the same indeterminancy colored Saret's small concurrent show of drawings at Hallwalls. At a glance, his abstract *Gang Drawings* (made with fistfuls of colored pencils) and his oddly figurative aerial landscape views in gouache seem very disparate. But their disparities, like those of the sculpture, are really the extremes between which Saret's sensibility shuttles. By joining these extremes in the ways he does, Saret means to evoke a vision of correspondences between the intimate and the immense in nature and the mind. His work in drawing and sculpture is all part of this grand ambition, and his project seems to be succeeding admirably. —*Kenneth Baker*

SAN FRANCISCO

Frank Lobdell at the San Francisco Museum of Modern Art

The spiral is a persistent form in Frank Lobdell's recent paintings. It apparently stands for a meditative or mystical state of mind, perhaps close to the Zen "no mind." Other mystical forms which he often uses are lunar crescents and double circles. These round, moonlike shapes are sometimes almost painted out so that they appear to be ghosts of former forms like suns burning through the mist. Forms are often cut off by the edge of the canvas; the result suggests that the painting is an excerpt from a much larger reality. At times the suggestion is galactic. Lobdell's paintings are relatively large, seldom with either dimension under six feet, but whatever their size, the total image is simple and direct, projecting across even the largest museum chambers with full impact; there is very little in these works which is not evident from 50 feet away. They have a rough force which gives them their particular charismatic quality.

This was a retrospective of work dating back to 1954. Lobdell's earlier pieces have rudely drawn parts of the human body—particularly feet and legs but at times almost the whole torso—redesigned like Picasso's boneform pictures. The '60s paintings also include spirals and moons, though not as free, dominant forces as in his recent work, but incorporated into the bonelike elements, and overlapping. Whether early or late, there is never any particularity of space; a form may be in front of or behind another, but just where is not this artist's concern. Everything is limned in a vast painterly plasma.

Color has become a much more vivid factor in the newer paintings. The earliest ones suggest the presence of white lead, which possibly underlies even the darker forms; the palette in these works is heavy and dirty. Now the colors are much brighter and more vivid; even the blacks are stronger—no longer sooty and dull.

Lobdell was a student of Clyfford Still, and has usually been considered one of his most ardent disciples. The museum's permanent exhibition of Still's paintings was, in fact, visible in the very next room. Yet there seemed no apparent connection between the two artists. The Stills do seem mystical, too, but in a spooky, Gothic way; the Lobdells, by contrast, are extremely muscular and brash. Still is said to have taught his students that decoration was not "it," but he didn't take his own advice; the contrast between the two shows demonstrated this quite graphically. The Lobdells are actually *anti*decorative. The paint is laid on thickly, with little attention to niceties of detail or painterly nuance. Lobdell's brushmark looks like the original stroke, without refinement or correction—things may be painted out, but never straightened or prettified. There is a relentless, male directness to the method.

The show also contained a group of monoprints which are similar to the paintings. Despite the lack of scale, these smaller works project their image with a force equal to the power of his larger paintings. —*Knute Stiles*

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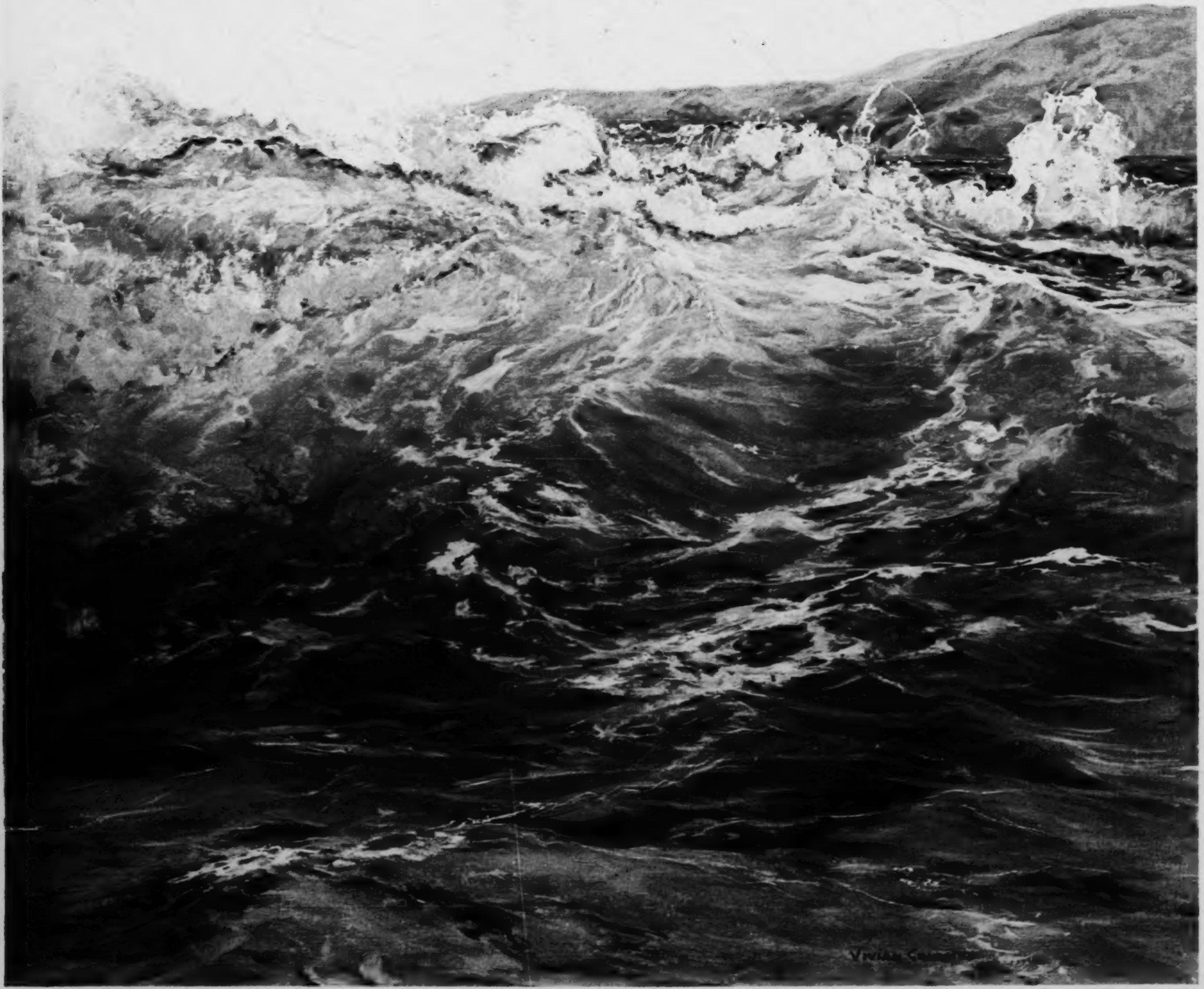

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LOS ANGELES

Gary Lloyd at Santa Monica College Art Gallery

The work of Gary Lloyd, seen in this 13-year survey, is pervaded by the spirit of invention. In rejecting the consistency of a single medium, Lloyd has sacrificed that easy identifiability which contributes to the reputation of other artists, some of lesser vision. His work in environment and Conceptual art, video and performance, bookmaking, sculpture and painting has not lacked attention, but it has come from widely differing constituencies. In spite of its variousness, however, his art does have an underlying consistency, which was revealed in this show.

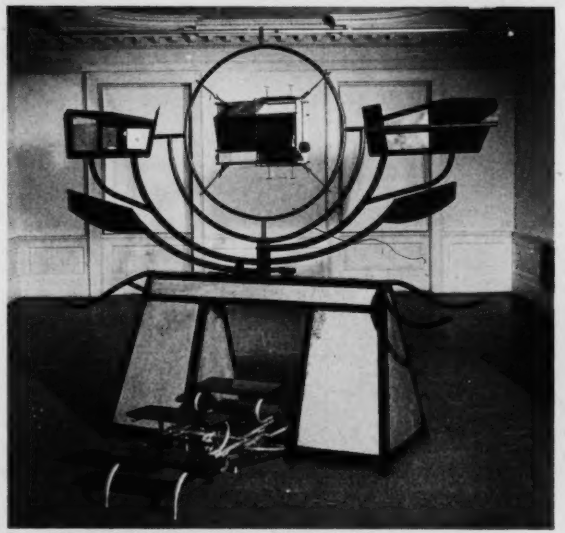
As an artist, Lloyd plays the role of inventor, reassembling the known into the new. A preliminary step in the process of invention is *bricolage*, or "tinkering," and some of Lloyd's early work, not included in this exhibition, had the appearance of *bricolage* by a deranged boy scientist—e.g., jars oozing ominous viscous liquids, apparatus of various sorts arranged on dangerously improvised shelves.

Lloyd's subsequent work reinforced his image as the unabashed experimenter, concerned as much with process as with outcome. A 1970 series of axes, the earliest works in the current exhibition, were tinkered together out of found natural objects and artifacts: *Roman Vanity* (1970) is constructed of palm fibers and a mirror fragment, bound together with rope in the manner of Roman *fasces*. A 1976 version, a key work in the development of Lloyd's esthetic, was fashioned out of raw prime rib and irradiated before storage in a laboratory at UCLA. A charged symbol of power and fragility, authority and rebellion, creativity and destructiveness, the axe has remained a central metaphor in Lloyd's work. It recurs frequently as he deals with his major preoccupation: the current historical moment, in which the human species must make an unprecedented choice between astounding possibilities for growth or willful self-destruction.

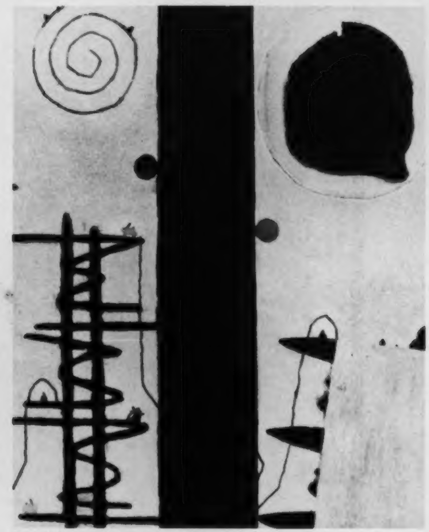
Allusions to history and prehistory abound in Lloyd's work, usually in close association with visions of the future. For example, a 1974 site-specific work at UC Irvine presented suggestions of an archeological excavation and direct references to Meso-American architecture along with a proposed environment for the future; the latter combined space-age materials with natural forms, and succeeded in creating a humanized, ritual space. In *Still Yet Perfect Moon* (1982), one of a series of recent watercolors, Lloyd creates a vision of space exploration, combining the colors and energy zap of video games with the image of the axe, which here functions as a primitive symbol of man's potential for destruction.

Lloyd's fascination with modes of communication—from books, letters and documents to video recording—reflects his belief that art itself must communicate. *They: An Answer Driving the Problem*, a 1978-79 installation documented in this exhibition, contrasted a solar-operated kinetic sculpture with the environment-polluting engine of a pickup truck; this work also incuded access to documentation, telephone communication, citizen's band radio and video, thus affording participants both information and the technological means for interaction.

The untidiness and clumsiness of Lloyd's work is part humorous, part serious. On the serious side, it reminds us of continuities between past and future, between the primitive and the technological. His work makes advanced technological systems seem user-friendly—even laughably fallible. In short, Lloyd's work humanizes and demythologizes technology through the ages, from axe to battleship, from drumbeat to satellite. Insisting on man's potential, Lloyd indicates that we can—and must—continually reinvent our future, combining technical and intellectual capacity with regard for the natural resources of the planet. His humor makes this message palatable; his own capacity for invention makes it constantly new. *—Peter Clothier*



Robert Taplin: *Horizontal Navigation*, 1982, steel, glass and wood, 7 1/2 by 7 1/2 by 6 1/2 feet; at the Berkeley Center (review on p. 175).



Frank Lobdell: *Spring 1982*, oil on canvas, 96 by 78 inches; at S.F Museum of Modern Art (review on p. 177).

Merion Estes at Karl Bornstein

In the summer of 1981, Merion Estes exhibited a series of remarkably adept and powerful pattern paintings, works that seemed unique in relation to others of the genre. Her paintings were particularly notable for their use of patterns, colors, and rhythms indigenous to Southern California. They appeared to resound with the salsa beat of Chicano festivals and to emit kaleidoscopic visual effects; they were even reminiscent of the movie theatrics of Busby Berkeley musicals. The series demonstrated that Estes had a firm grasp of modernist esthetics.

Estes's new work is more problematic. Perhaps in the interest of breaking out of a mold, she has engaged in a number of experiments in which she restructures her patterns. Allover decoration has for the most part given way to images such as arches and flames, lodged within decorative fields. Most of the new paintings are underworked; many even appear half-finished. Typical examples are *Beacon* (1982), in which a gothic arch composed of collaged plastic flowers frames a vacuous center, and *Skyline* (1982), in which a row of flowers, hovering above flames, crumbles weightlessly—its supporting fabric of brushwork too loosely knit to offer any visual reinforcement.

Estes does, however, match her earlier level in three works, which all seem to confirm the fact that success in her type of painting still hinges on formal strength and completeness. Two of these works are large diptychs, *Yin-Yang* (1981) and *Swan Lake III* (1983), and the third is a small painting entitled *Alchemy* (1982). In them, Estes exploits "push/pull" tension and is carefully attentive to detail. The diptychs benefit partly from the majesty of their scale, but they also profit from Estes's astute use of symmetry. Streams of carefully manipulated color and texture direct the eye to a juncture at the painting's center and then back out again in continuous rhythmic waves. *Alchemy*, the most unusual work in the exhibition, will probably be remembered as the most important of the group. Although its composition consists of a basically modernist balance of parts, this harmony is coupled with a distinctly post-modernist flavor—i.e., with the "bad taste" of the painting's brittle surface and its metallic copper color. This novel union provides a stunning visual electricity. Because *Alchemy* is firmly situated on the cusp between the beautiful and the ugly, it offers us a restless vision that, seems specifically connected to a 1980s state of affairs. *—David S. Rubin*

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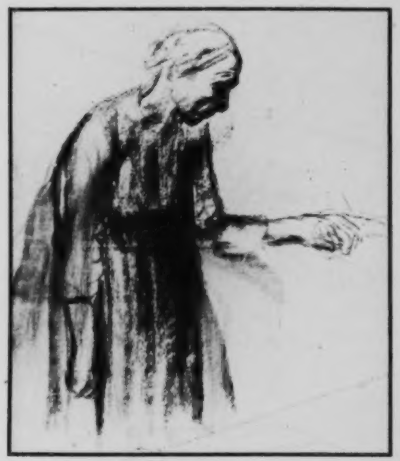

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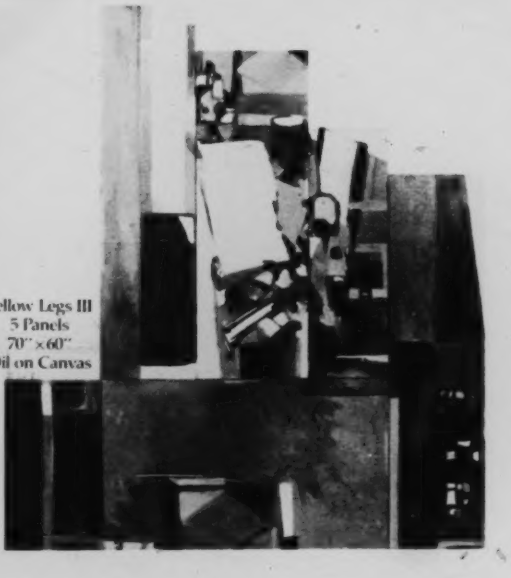

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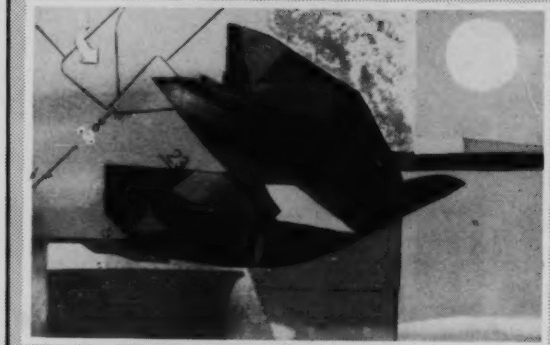

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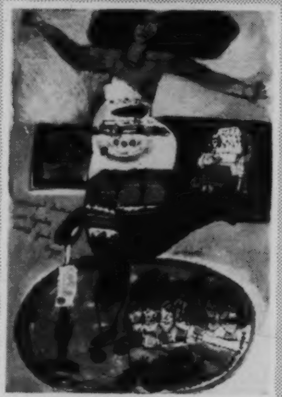

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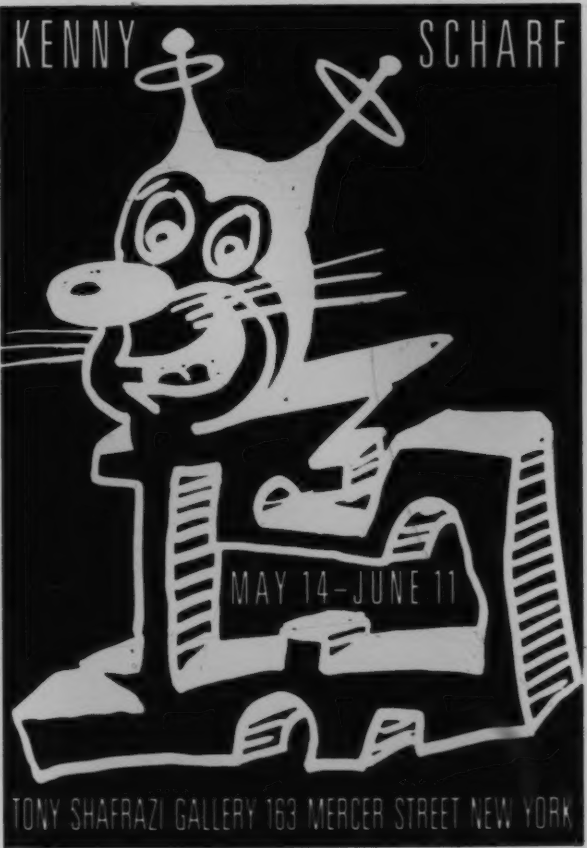
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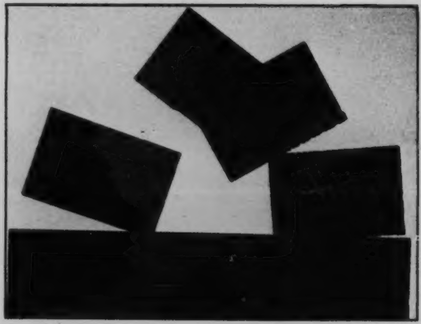

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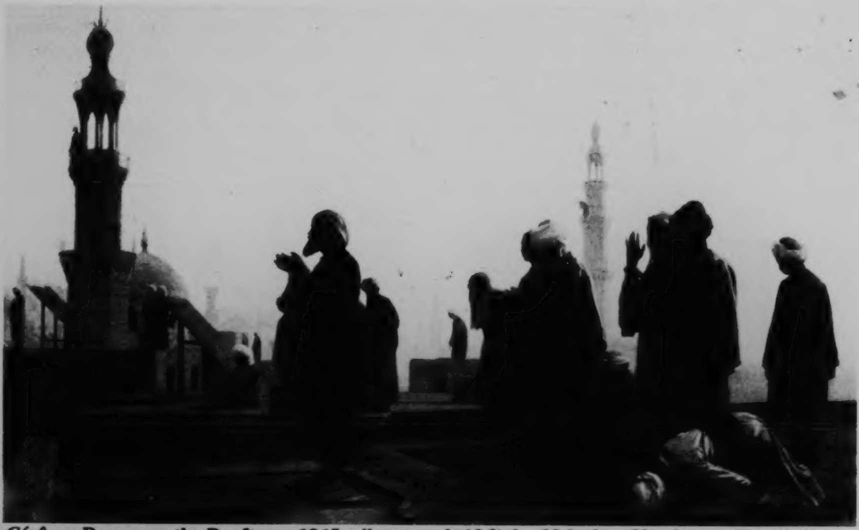
The Imaginary Orient

Continued on page 131

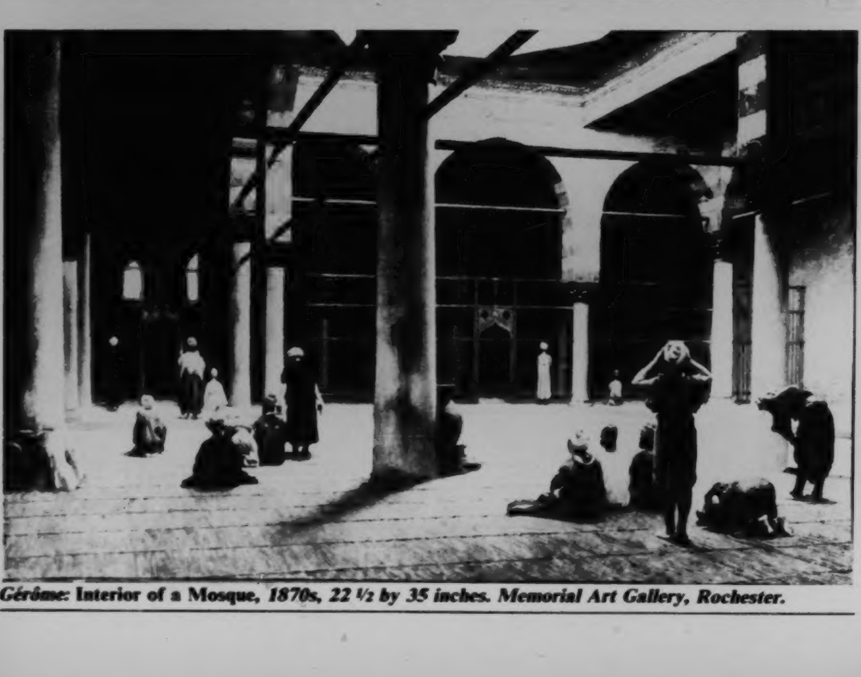
noncombatants—old men, women, children, as well as the treasure and flocks of the native chief, who was leading the rebellion against French military domination at the time—seems fairly clear in its political implications, its motivations fairly transparent.

What is less clear today is the relation of two other works, also in the Salon of 1845, to the politics of violence in North Africa at the time. The Salon of 1845 was the Salon immediately following the crucial Battle of Isly—the climax of French action against the Algerian rebel forces led by Abd-el-Kader and his ally, the Sultan Abd-el-Rahman of Morocco. After the destruction of his *smala* or encampment at Taguin—the very incident depicted by Horace Vernet—Abd-el-Kader was chased from his country and took refuge in Morocco. There he gained the support of the Sultan Abd-el-Rahman—the very sultan that Delacroix had sketched and whose reception he had so minutely described when he had visited Meknes with the Comte de Mornay on a friendly diplomatic mission more than ten years earlier.

Delacroix had originally planned to commemorate the principal event of Mornay's mission by including, in a prominent position, members of the French delegation at the Sultan's reception. Although it exists as a sketch, this version of the painting was never brought to completion, for the event it was supposed to commemorate—Mornay's carefully worked out treaty with the Sultan—failed to lead to the desired *détente* with Morocco. Delacroix's projected painting would no longer have been appropriate or politically tactful. When the defeated Abd-el-Kader sought refuge with the Sultan of Morocco after the defeat at Isly, Moroccan affairs abruptly took a turn for the worse. The French fleet with English, Spanish and American assistance bombarded Tangiers and Mogador, and Abd-el-Rahman was forced to eject the Algerian leader from his country. The defeated Sultan of Morocco was then forced to negotiate a new treaty that was far more advantageous to the French. Moroccan affairs having become current events, the journal *L'Illustration* asked Delacroix to contribute some North African drawings for its account of the new peace treaty and its background, and he complied.



Gérôme:* Prayer on the Rooftops, *1865, oil on panel, 19 ⅝ by 32 inches. Hamburger Kunsthalle.



Gérôme:* Interior of a Mosque, *1870s, 22 ½ by 35 inches. Memorial Art Gallery, Rochester.

It is clear, then, why Delacroix took up the subject again for his monumental painting in 1845, but in a new form with different implications, based on a new political reality. In the final version, now in the Museum of Toulouse, it is a vanquished opponent who is represented. He is dignified, surrounded by his entourage, but an entourage that includes the defeated leaders of the fight against the French and as such constitutes a reminder of French prowess. In Delacroix's *Moulay-Abd-el-Rahman, Sultan of Morocco, leaving his palace at Meknes, surrounded by his guard and his principle Officers*, as it was called in the Salon catalogue of 1845, there is no longer any question of mingling the French presence with the Moroccan one.[24]

> ***Scenes of the Near East often have a hidden moral: these people have let their treasures sink into decay.***

In the same Salon appeared a painting which is always compared to Delacroix's *Sultan of Morocco*: Théodore Chassériau's equestrian *Portrait of Kalif Ali-Ben Hamet (or Ahmed) followed by his Escort*. Indeed, in the Rochester Orientalism catalogue, Chassériau's painting is described as "inevitably recalling Delacroix's portrait," although more "detailed and portrait-like."[25] But Chassériau's is actually a very different image serving a radically different purpose. It is actually a commissioned portrait of an Algerian chieftan friendly to the French, who, with his entourage, was being wined and dined by the French authorities in Paris at the time.[26]

Ali-Ben Ahmed, in short, unlike the uncooperative and defeated Abd-el-Rahman, was a leader who triumphed as a catspaw of the French. The relationship between the two works, then, is much more concrete than some vague bond created by their compositional similarity—they are actually quite different in their structure—or the obfuscating umbrella category of Orientalism. For it is a concrete relationship of opposition or antagonism, political and ideological,

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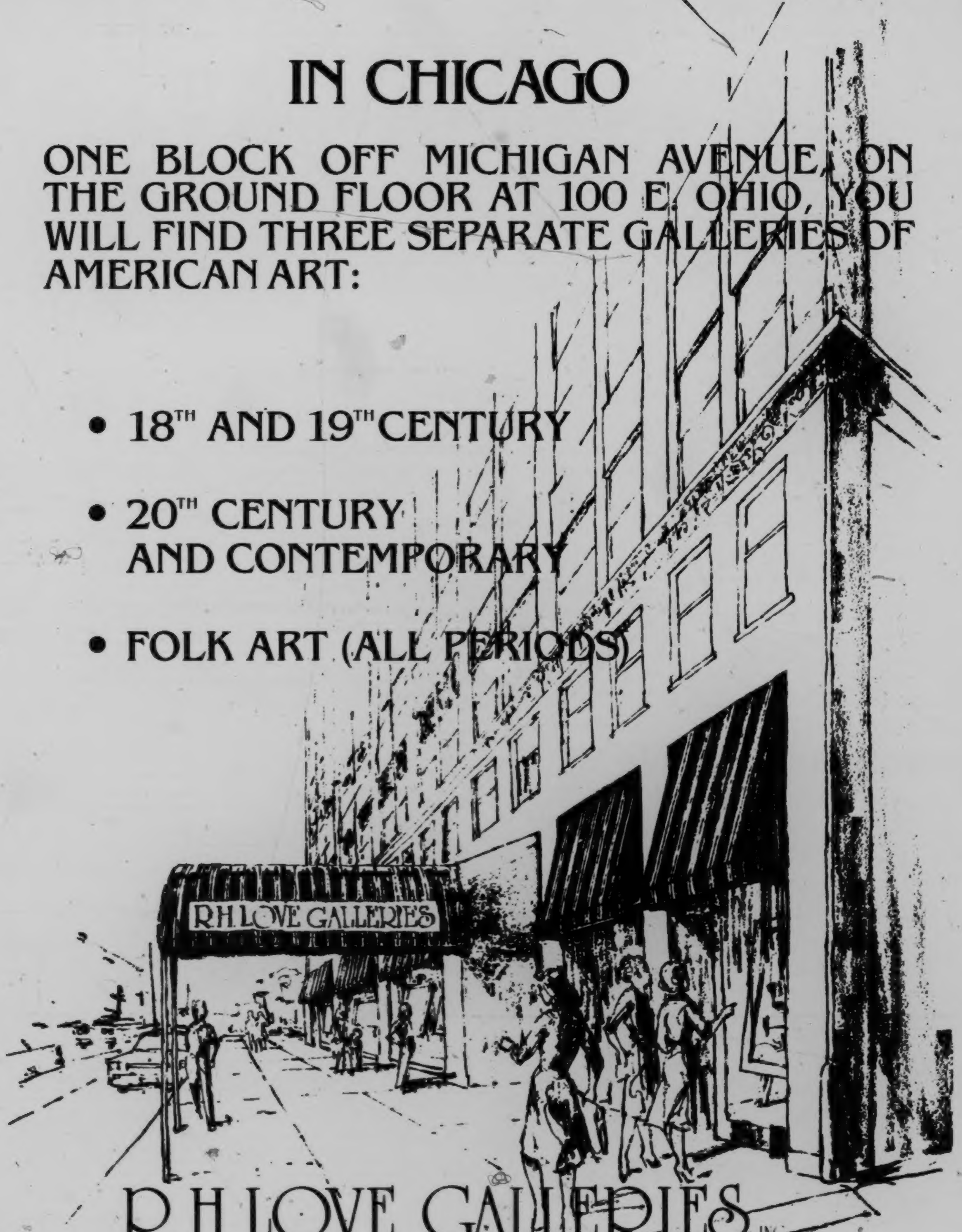

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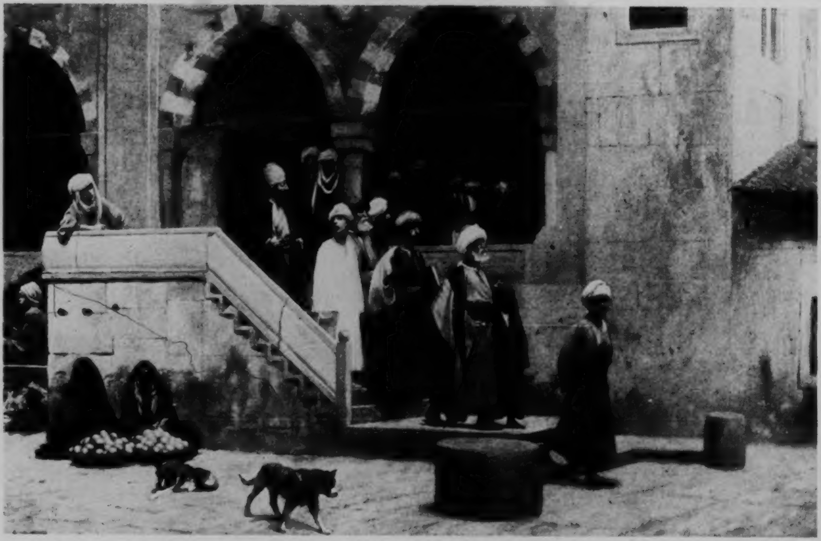
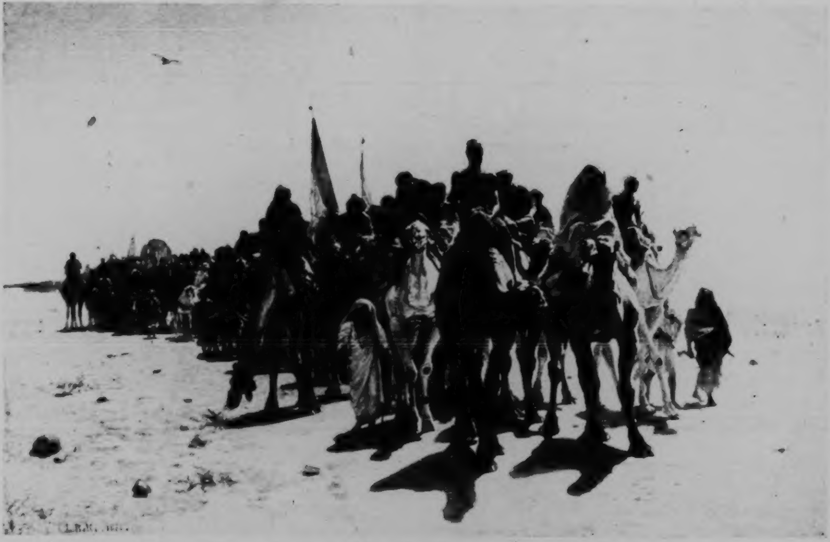
that is at issue here. Indeed, if we consider all the other representations of North African subjects in the Salon of 1845—and there were quite a few—merely as examples of Orientalism, we inevitably miss their significance as political documents at a time of particularly active military intervention in North Africa. In other words, in the case of imagery directly related to political, diplomatic and military affairs in the inspirational territory of Orientalism, the very notion of "Orientalism" itself in the visual arts is simply a category of obfuscation, masking important distinctions under the rubric of the picturesque, supported by the illusion of the real.

How then should we deal with this art? Art historians are, for the most part, reluctant to proceed in anything but the celebratory mode. If Gérôme ostensibly vulgarizes and "naturalizes" a motif by Delacroix, he must be justified in terms of his divergent stylistic motives, his greater sense of accuracy or his affinities with the "tonal control and sense of values of a Terborch or a Pieter de Hooch."[27] In other words, he must be assimilated to the canon. Art historians who, on the other hand, wish to maintain the canon as it is—that is, who assert that the discipline of art history should concern itself only with major masterpieces created by great artists—simply say that Orientalists like Gérôme—that is to say, the vast majority of those producing Orientalist work in the 19th century (or who even appeared in the Salons at all)—are simply not worth studying. In the view of such art historians, artists who cannot be included in the category of great art should be ignored as though they had never existed.

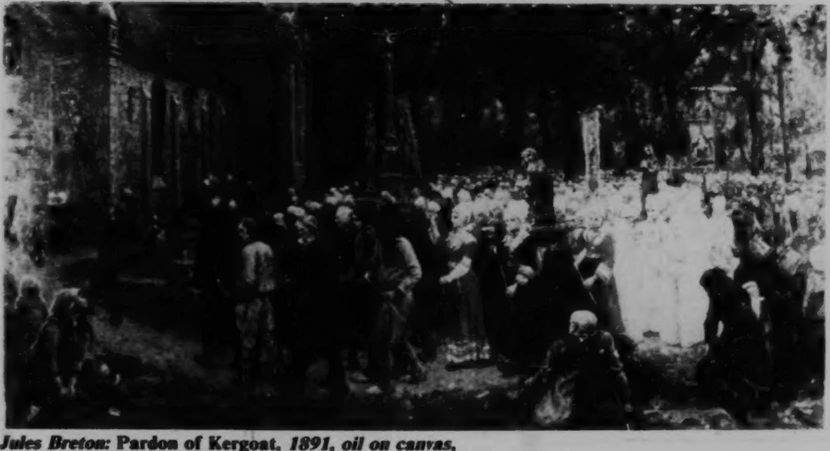
Yet it seems to me that both positions—on the one hand, that which sees the exclusion of 19th-century academic art from the sacred precincts as the result of some art dealers' machinations or an avant-garde cabal; and on the other, that which sees the wish to include them as a revisionist plot to weaken the quality of high art as a category—are wrong. Both are based on the notion of art history as a positive rather than a critical discipline. Works like Gérôme's, and that of other Orientalists of his ilk, are valuable and well worth investigating not because they share the esthetic values of great art on a slightly lower level, but because as visual imagery they anticipate and predict the qualities of incipient mass culture. As such, their strategies of concealment lend themselves admirably to the critical methodologies, the deconstructive techniques now employed by the best film historians, or by sociologists of advertising imagery or analysts of visual progaganda, rather than those of mainstream art history. As a fresh visual territory to be investigated by scholars armed with historical and political awareness and analytic sophistication, Orientalism—or rather its deconstruction—offers a challenge to art historians, as do many other similarly obfuscated areas of our discipline. ☐



Gérôme:* The Procession, *1880s, oil on canvas, 20 ¾ by 29 ¾ inches. The Fine Art Society Ltd., London.



Léon Belly:* Pilgrims going to Mecca, *1861, oil on canvas, 62 ¾ by 94 ⅜ inches. Musée Cantonal des Beaux-Arts, Lausanne.



Jules Breton:* Pardon of Kergoat, *1891, oil on canvas, 4 by 7 ½ feet. Gilmour Academy, Gates Mill, Ohio.

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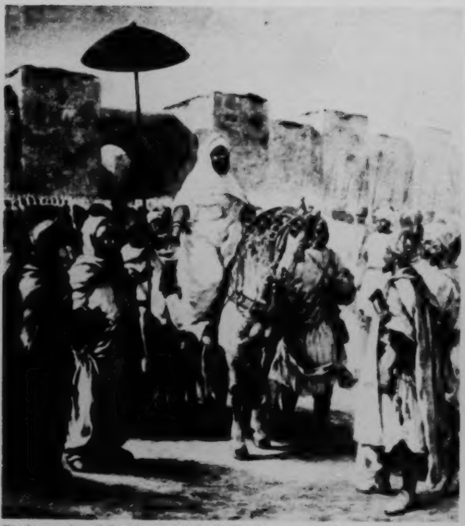
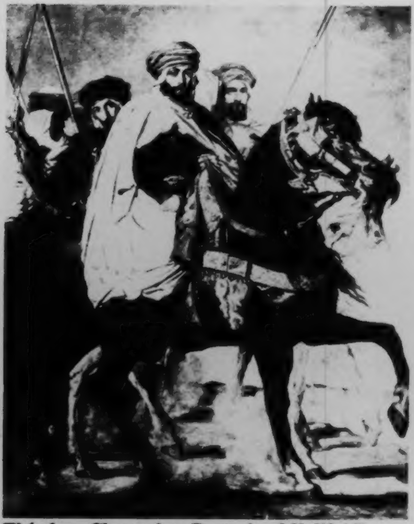
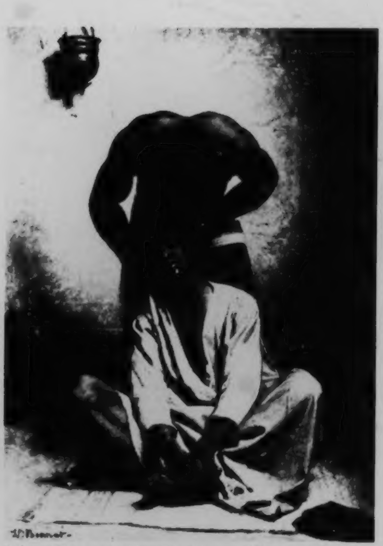


Delacroix:* Moulay-Abd-el-Rahman, Sultan of Morroco . . ., *1845, oil on canvas, 12 ¼ by 11 feet. Musée des Augustins, Toulouse.



Théodore Chasseriau:* Portrait of Kalif Ali-Ben Hamet . . ., *1845, oil on canvas, 10 ½ by 8 ½ feet. Musée du Chateau, Versailles.



Léon Bonnat:* The Barber of Suez, *1876, oil on canvas, 31 ½ by 23 inches. The Forbes Magazine Collection, New York.

1. Organized by Donald A. Rosenthal, the exhibition appeared at the Memorial Art Gallery, University of Rochester [Aug. 27-Oct. 17] and at the Neuberger Museum, S.U.N.Y., Purchase [Nov. 14-Dec. 23]. It was accompanied by a catalogue-book prepared by Rosenthal. This article is based on a lecture presented in Purchase when the show was on view there.

2. Donald A. Rosenthal, *Orientalism: The Near East in French Painting 1800-1880*, Rochester, 1982, pp. 8–9, italics added.

3. The insights offered by Said's *Orientalism* (New York, 1978) are central to the arguments developed in this study. However, Said's book does not deal with the visual arts at all.

4. Driault, pp. 187ff., cited in George E. Kirk, *A Short History of the Middle East*, New York, 1964, pp. 85–86.

5. J.F.B., "Gérôme, the Painter," *The California Art Gallery*, 1–4, '73, pp. 51–52. I am grateful to William Gerdts for bringing this material to my attention.

6. Leo Bersani, "Le réalisme et la peur du désir," *Littérature et réalité*, ed. G. Genette and T. Todorov, Paris, 1982, p. 59.

7. Richard Ettinghausen in *Jean-Léon Gérôme (1824-1904)*, ex. cat., Dayton Art Institute, 1972, p. 18. Edward Said has pointed out to me in conversation that most of the so-called writing on the back wall of the *Snake Charmer* is in fact unreadable.

8. Roland Barthes, "L'effet de réel," *Littérature et réalité*, pp. 81–90.

9. Cited by Kenneth Bendiner, "The Portrayal of the Middle East in British Painting 1835–1860," Ph.D. Dissertation, Columbia, 1979, pp. 110–111. Bendiner cites many other instances and has assembled visual representations of the theme as well.

10. See, for example, Bayle St. John's *Village Life in Egypt*, originally published in 1852, reprinted 1973, vol. I, pp. 13, 36, and passim.

11. The best general discussion of Delacroix's *Death of Sardanapalus* is Jack Spector's *Delacroix: The Death of Sardanapalus* ("Art in Context" Series), New York, 1974. This study deals with the relationship of the work to Delacroix's psycho-sexuality as well as embedding the painting in the context of its literary and visual sources. The footnotes contain references to additional literature on the painting. For recent discoveries about Delacroix's use of Oriental sources, see D. Rosenthal, "A Mughal portrait copied by Delacroix," *Burlington Magazine*, CXIX, 1977, pp. 505–506 and Lee Johnson, "Towards Delacroix's Oriental Sources," *Burlington Magazine*, CXX, 1978, pp. 144–51.

12. Cabanel's *Cleopatra Testing Poisons on her Servants* (1887) has been suggested to me by several (male) art historians as coming close to fitting the bill. But of course, the scenario is entirely different in Cabanel's painting. First of all, the male victims are not the sex-objects in the painting; it is their female destroyer who is. And secondly, the painting is, like Delacroix's, by a man, not a woman: again, it is a product of male fantasy, and its sexual *frisson* depends on the male gaze directed upon a female object, just as it does in Delacroix's painting.

If we view representations of North African subjects merely as examples of Orientalism, we miss their significance as political documents.

13. For a rich and suggestive analysis of this myth in the 17th and 18th centuries, see Alain Grosrichard, *Structure du Sérail: la fiction du despotisme asiatique dans l'occident classique*, Paris, 1979.

14. This is pointed out by Spector throughout his study, but see especially p. 69.

15. For public reaction to the picture, see Spector, pp. 75–85.

16. Cited in Fanny F. Hering, *Gérôme, His Life and Work*, New York, 1892, p. 117.

17. These issues will be addressed in greater detail in my forthcoming study, "Manet's *Ball at the Opera*: Part and Whole in the Nineteenth Century."

18. For a discussion of lesbian imagery in Orientalist painting, see Rosenthal, *Orientalism*, p. 98.

19. Claude Martin, *Histoire de l'Algérie française*, 1830–1962, Paris, 1963, p. 201.

20. Letter of Feb. 29, 1932, *Correspondance générale de Eugène Delacroix*, A. Joubin, ed., Paris, 1936, I, pp. 316–317.

21. Entry of March 11, 1950, *Journal de Eugène Delacroix*, A. Joubin, ed., Paris, 1950, I, p. 348.

22. Cited in Pierre Bourdieu, *The Algerians*, tr. A.C.M. Ross, Boston, 1962, pp. 120–121.

23. For an illustration of this work, now in the Musée de Versailles, and an analysis of it from a different viewpoint, see Albert Boime, "New Light on Manet's *Execution of Maximilian*," *Art Quarterly*, XXXVI (Autumn, 1973), fig. 1 and p. 177 and note 9, p. 177.

24. For an extremely thorough account of the genesis of this painting, the various versions of the subject and the political circumstances in which it came into being, see Elie Lambert, *Histoire d'un tableau: "L'Abd el Rahman, Sultan de Maroc" de Delacroix* (Institut des Hautes Etudes Marocaines, no. 14), Paris, 1953, pp. 249–258. Lee Johnson, in a recent article, "Delacroix's Road to the Sultan of Morocco," *Apollo*, CXV (March, 1982), pp. 186–189, demonstrates convincingly that the gate from which the Sultan emerges in the 1845 painting is not, as is usually thought, the Bab Mansour, the principle gate to Meknes, but more likely is a free variation on the Bab Berdaine, which did not figure in the ceremonial occasion.

25. Rosenthal, *Orientalism*, pp. 57–58.

26. For information about Chassériau's portrait and its subject, see Léonce Bénédite, *Théodore Chassériau, sa vie et son oeuvre*, Paris, 1932, I, pp. 234ff. and Marc Sandoz, *Théodore Chassériau*, 1819–1856, Paris, 1974, p. 101.

27. Gerald Ackerman, cited in Rosenthal, *Orientalism*, p. 80. Ackerman's important study of Gérôme should be appearing shortly.

Author: *Linda Nochlin is Distinguished Professor of Art History at the City University Graduate Center, New York.*

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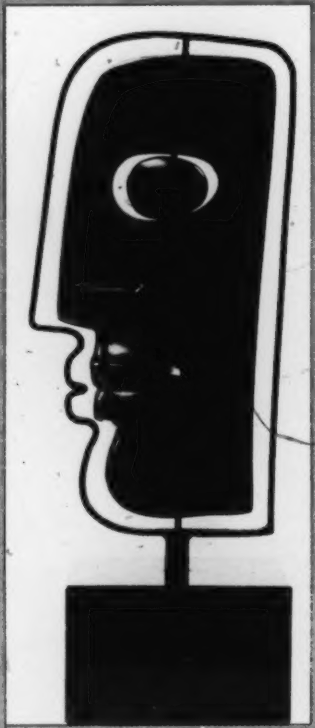

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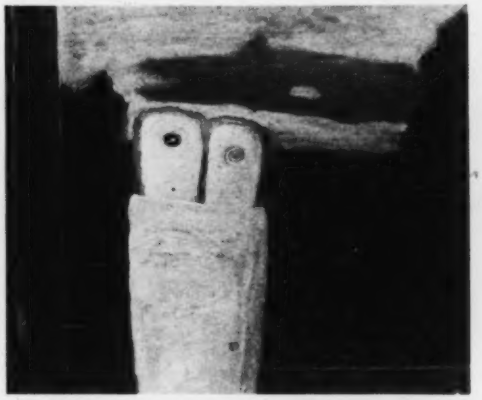

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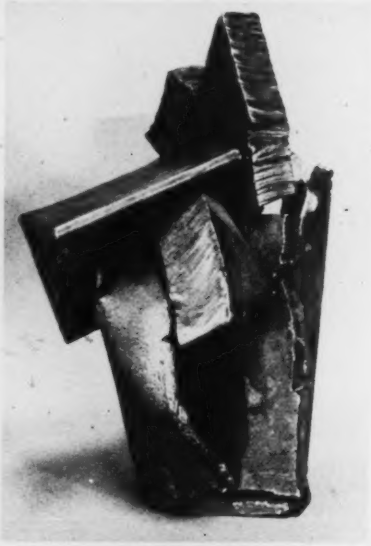

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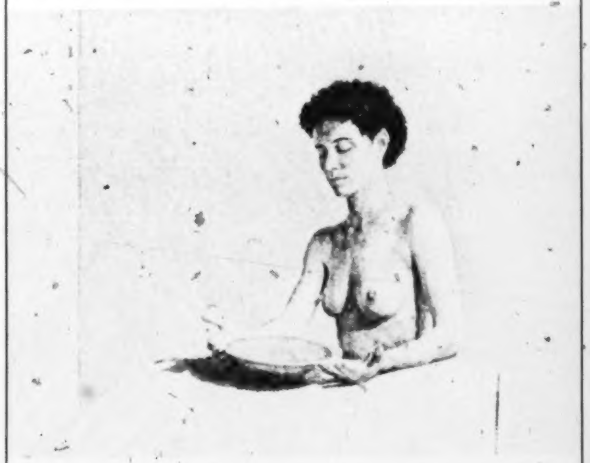

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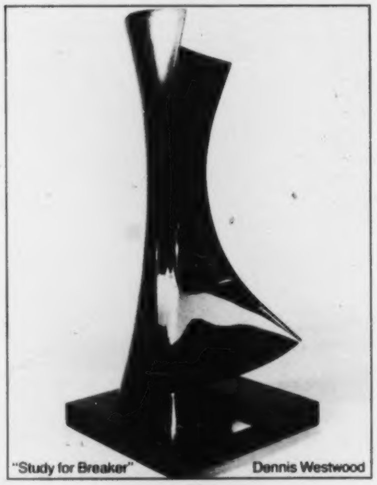

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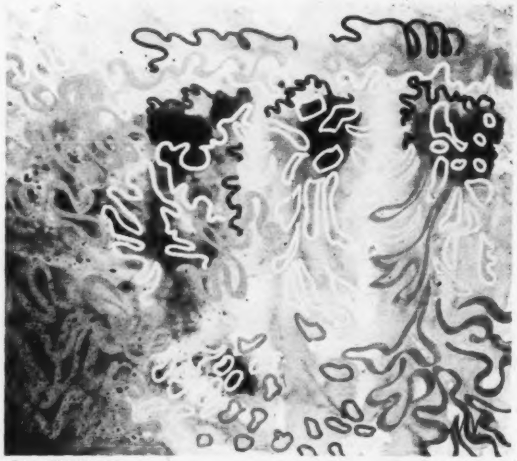

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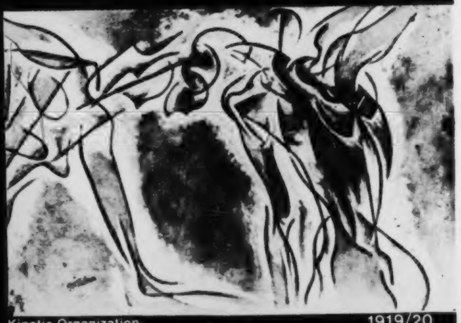

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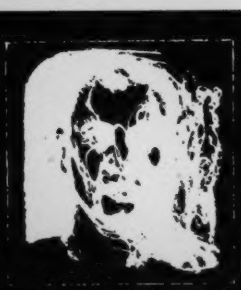

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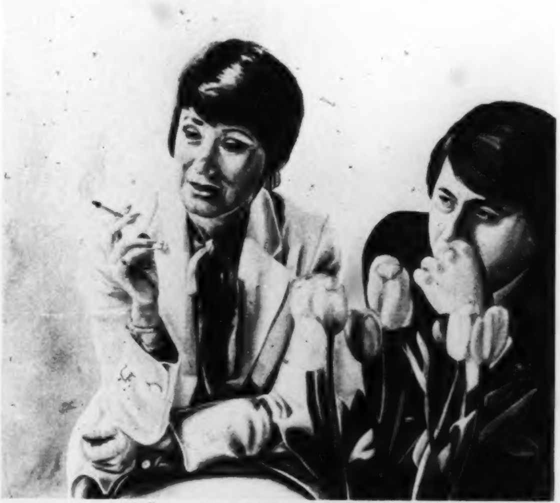
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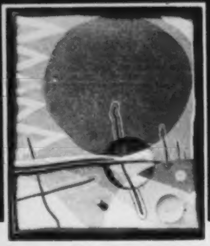

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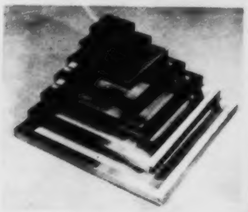

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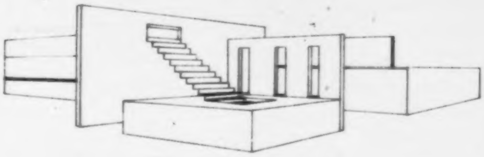

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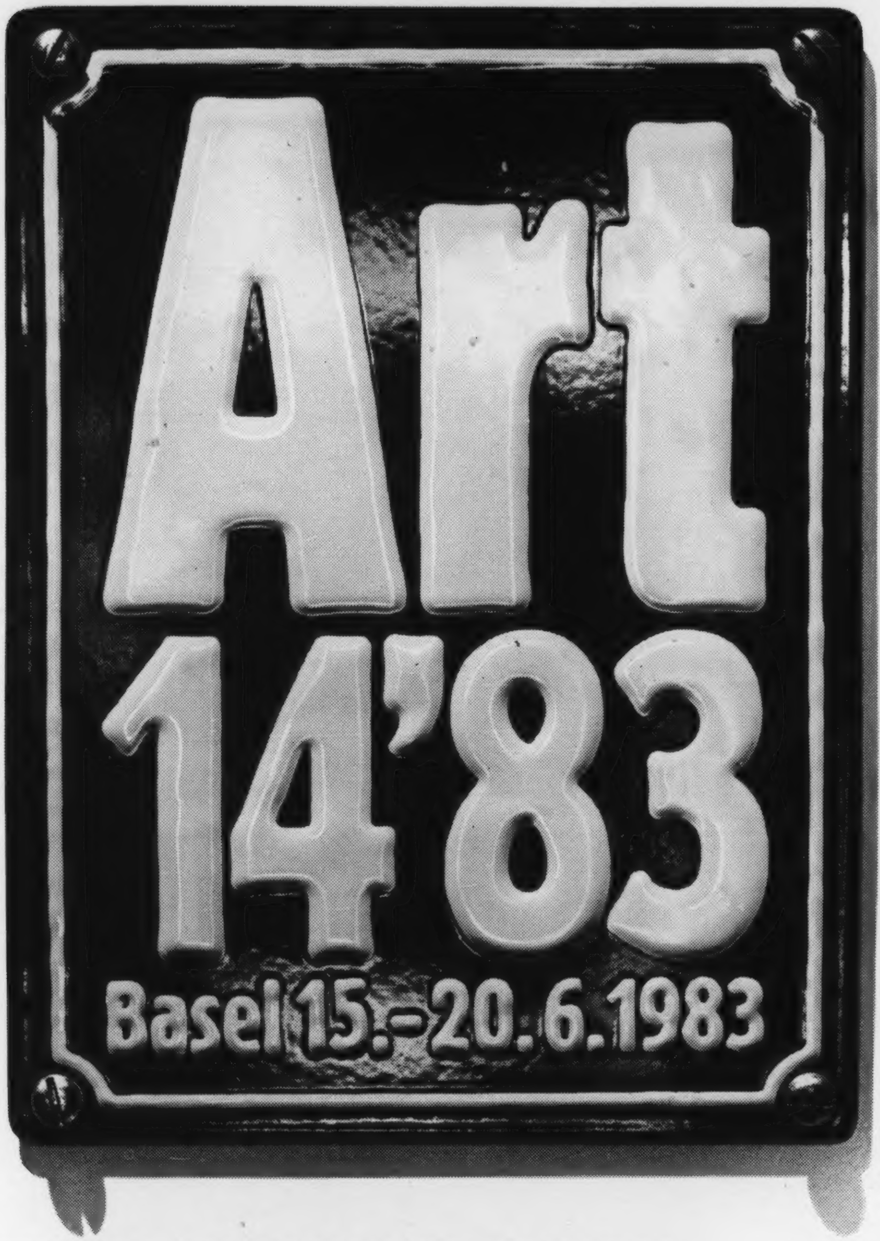

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AUSTRIA

INNSBRUCK ☎ 43 (522)

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Adolf Pichlerplatz 8 • Tel. 32.131
Heinz Cibulka, photography

KLAGENFURT

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Volermarkter Rina 25 • Tel. 57.377
May 4-June 3, **Konrad Koller**

VIENNA ☎ 43 (222)

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Bäckerstrasse 6 • Tel. 52.94.79
Apr. 26-May 24, **Bohatsch**, recent work

GRITA INSAM
Köllnerhofg. 6 • Tel. 52.53.30
Through May, **Peter Hujar**, photos
Berty Skuber, recent work

NÄCHST ST. STEPHAN
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Until May 28, **Thomas Stimm**, *"Arbeiten in Tohn"*

ULYSSES
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Through May, Aspects of Contemporary Austrian Art: paintings and sculpture

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LONDON ☎ 44 (1)

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Until May 22, "Model Future," a view of contemporary British architecture/Until May 15, **Jenny Holzer**. Until June 12, **Mary Miss**, installation

LONDON (CONT'D)	☎ 44 (1)
NICOLA JACOBS 9 Cork Street • Tel. 437.3868	Until May 21, **Mali Morris**, paintings May 25-June 18, **Jeffe Lowe**, sculpture/**John McLean**, paintings
BERNARD JACOBSON, LTD. 2A Cork Street • Tel. 439.8355	Through May, **Michael Heindorff**, "New Carborundum Etchings"
LEWIS JOHNSTONE GALLERY 7 Bolton Gardens (Old Brompton Rd.) • Tel. 373.1192	Until May 21, **Paul Richards**
ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews • Tel. 637.5517/8	May 19-May 24, Chicago International Art Exposition Booth 1-249 Until May 19, **Noriyuki Haraguchi**, sculpture and drawings/**Malcolm Hughes**,
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street • Tel. 439.1096	May 4-May 28, **Frank Owen**, paintings
LEINSTER FINE ART 9 Hereford Road • Tel. 229.99.85	
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street • Tel. 262.1539	Until May 7, **Bill Woodrow** May 10-June 4, **Jenny Holzer**, new works and painting
MAYOR GALLERY 22A Cork Street • Tel. 734.3558	Through May, **Jim Nutt**
PETERSBURG PRESS 59A Portobello Road • Tel. 229.0105	**Roy Lichtenstein**, 7 woodcuts; **Frank Stella**, "Shards" Other works by **Hockney, Hodgkin, Johns**
PICCADILLY GALLERY 16 Cork Street • Tel. 499.4632	Until May 20, Mixed exhibition As of May 24, **David Suff**, "London Gardens"
REDFERN GALLERY 20 Cork Street • Tel. 734.17.32 734.05.78	May 5-June 2, **Adrian Heath**, recent work 1982-1983
EDWARD TOTAH GALLERY 39 Floral Street • Tel. 379.6241	Until May 27, **Anton Heyboer**, etchings and works on paper
WADDINGTON GALLERIES 2, 4 & 34 Cork St. • Tel. 439.1866	Until May 21, **John Hoyland**, new paintings
OXFORD	☎ 44 (865)
MUSEUM OF MODERN ART 30 Pembroke Street • Tel. 722.733	May 29-July 31, **Bill Woodrow**, sculpture/ **Hans Arp**, "Papier déchirés" / **Graham Crowley**
SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	"Portraits and Lives" May 6-13, **David Ward**, portraits/"Wellington and His Papers" **Adrian Ford**, "Portraits of Craftsmen"/May 20-June 11, **Ward/Maggie Hambling**

FRANCE

BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • Tel. 44.16.35	May 6-Aug 27, **Sol LeWitt**, wall paintings and sculpture May 6-Aug 27, **Hamish Fulton**, photos, **François Boisrond**, paintings
CANNES	☎ 33 (9)
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LYONS	☎ 33 (7)
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NICE	☎ 33 (93)
GALERIE PAUL HERVIEU 26, Rue Pastorelli • Tel. 80.02.10	Paintings and gouaches by **Atlan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart** and **Key Sato.**
PARIS	☎ 33 (1)
BAMA 40, Rue Quincampoix • Tel. 277.38.87	Apr 27-May 31, **Michael Buthe, Erik Dietman, Sigmar Polke**, drawings
GALERIE CAROLINE CORRE 14, Rue Guenegaud 75006 • Tel. 354-5767	Until May 18, American Artists books: **Bacon, Broadus, Brody-Lederman, Gierebach, Greenbaum** As of May 19, **Christopher Cheung**
BEAUBOURG 23, Rue du Renard • Tel. 271.20.50	May-June, recent acquisitions and gallery artists: **Arman, Ben, Bettencourt, Cesar, Degottex, Klossowski, Matta, Pignon**
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • Tel. 326.9707	Until mid-May, **David Levine**, watercolors As of May 18, **Gerard Barthelemy**, paintings, watercolors and drawings

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PARIS (CONT'D)	☎ 33 (1)
ISY BRACHOT 35, Rue Guénégaud • Tel. 354.22.40	Until May 21, "Pari 83" (an exhibition of young painters) May 25-July 8, **Sandorfi**, paintings
GALERIE JEANNE BUCHER 53, Rue de Seine • Tel: 326.22.32. 326.75.23	Until June 6, **Wilfrid Moser**, paintings, "Retrospective 1950-1983"
FARIDEH CADOT 77, Rue des Archives • Tel. 278.0836	**Günter Brus**
LOUIS CARRE ET CIE. 10, Avenue de Messine • Tel. 562.57.07	*Accrochage*
JEAN CHAUVELIN 147, Rue St. Martin • Tel. 887.77.76	Russian and European Constructivists, gallery artists.
CREATIS ESPACE ALTERNATIF 50, Rue du Temple • Tel. 887.28.56	Until May 28, **David Buckland**, photos Until May 28, **Juan Carlos Aznar**, paintings
CHANTAL CROUSEL 80, Rue Quincampoix • Tel. 887.6081	Until May 19, recent works by **Boltanski, Boué, Cucchi, Cragg, Disler, McLean;** **As of May 21, Sophie Calle,** "Suite Vénitienne"
JACQUES DAMASE Galerie de Varenne, 61 Rue de Varenne, • Tel. 705.55.04	**Sonia Delaunay, Man Ray and Patrick Reynaud**
DURAND-DESSERT 3, Rue des Haudriettes • Tel. 277.6360	May 10-June 30, **Gottfried Honegger**
LE DESSIN 27, Rue Guenegaud • Tel. 633.04.66	Until May 30, **Alan Odle**, drawings *"Gargantua"* (Rabelais), *"Contes drolatiques"* (Balzac)
ERIC FABRE 6, Rue du Pont de Lodi • Tel. 325.42.63	Until May 14, **Daniel Buren** May 19-June 11, **Alexandre Gherban**, sculpture
PAUL FACCHETTI 20, Avenue de Friedland • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • Tel. 325.18.73	Until May 14, **Pierre Saxod**, recent paintings As of May 18, **Helion**, recent work
GALERIE FARIS 50, Rue de l'Université • Tel. 544.29.48	Accrochage of gallery artists As of May 31, **Attardi**, sculpture
JEAN FOURNIER 44, Rue Quincampoix • Tel. 277.3231	**James Bishop, Pierre Buraglio, Sam Francis, Simon Hantaï, Shirley Jaffe, Joan Mitchell, Claude Viallat**
GALERIE DE FRANCE 50-52, Rue de la Verrerie • Tel. 274.38.00	Through May, **Jean-Pierre Bertrand**, objects and works on paper
LILIANE FRANCOIS 15, Rue de Seine • Tel. 326.94.32	May 4-May 25, **Amarente**, sculpture May 26-June 30, **De Biasi**, paintings
MAURICE GARNIER 6, Avenue Matignon • Tel. 225.61.65.	**Bernard Buffet**, permanently.
DANIEL GERVIS GALLERY 34, Rue du Bac • Tel. 261.11.73	**Benrath, Constant, Dubuffet, Eterovic, Gerzo, Ghertman, Malaval, Montyn, Mutal, Nevelson, Olson, Pan, Pasotti, Toledo,** others.
GILLESPIE/LAAGE/SALOMON 24, Rue Beaubourg • Tel. 278.1171	As of May 10, **Hamish Fulton**, photographic work
GALERIE MARWAN HOSS 12, Rue D'Alger • Tel. 296.39.45	"Important works: Masters of the 19th and 20th centuries," drawings and sculpture Through May-June, **Gargallo**, one-man show
SAMY KINGE 54, Rue de Verneuil • Tel. 261.1907	Until May 14, **Marina Karella**, recent paintings and sculpture As of May 25, **Victor Brauner**, paintings and gouaches
LAHUMIERE 88, Bd de Courcelles • Tel. 763.03.95	Exhibition at the Chicago Art Fair, Booth S-103 **André Masson**, The American period. Pastels, drawings.
LA HUNE GALERIE EDITIONS 14, Rue de l'Abbaye • Tel. 325.54.06	"Paper as a Material for Artists" and original graphics by: **Alechinsky, Appel, Ernst, Folon, Kozo, Piza.** Catalogue available.
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion.
YVON LAMBERT 5, Rue de Grenier St. Lazare • Tel. 271.09.33	May 7-June 3, **Daniel Dezeuze**
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • Tel. 633.5602	Until May 14, **Gérard Deuquet**, "Paintings Bursting Out of Their Frames" May 17-June 4, **Elba Soto**, pastels

PARIS (CONT'D) ☎ 33 (1)

BAUDOIN LEBON 36, Rue des Archives • Tel. 272.09.10	Until May 28, **Keiji Nematsu**, environment
ADRIEN MAEGHT 46, Rue du Bac • Tel. 222.12.59	Through May, **Miró**, recent sculpture and gouaches
GALERIE MAEGHT 13 & 14, Rue de Téhéran • Tel. 563.13.19	Until May 20, **Jim Dine**, monotypes and etchings/May 26-July 13, **Valerio Adami**, paintings. May 5-May 20, A tribute to **Miró**, paintings, sculpture and etchings
DENISE RENE 196, Blvd. St. Germain • Tel. 222.77.57	Group Show: **Agam, Albers, Arp, Baertling, Claisse, Cruz-Diez, Gerstner, Gorin, Herbin, Lohse, Luque, Vasarely**
DARTHEA SPEYER 6, Rue Jacques Callot • Tel. 354.78.41	Until June 11, **Granet**; sculpture
STADLER 51, Rue de Seine • Tel. 326.91.10	May 3-May 28, **Damian**, paintings from the 60's
NANE STERN 25, Ave. de Tourville • Tel. 705.08.46	Until May 14, **Gérard Koch**, sculpture The gallery is open Tues-Fri. 3 p.m. to 8.30 p.m, Sat. 10-12 a.m. & 3-8.30 p.m.
DANIEL TEMPLON 30, Rue Beaubourg • Tel. 272.14.10	May 5-June 2, **Jennifer Bartlett**, paintings
TEXBRAUN 12, Rue Mazarine • Tel. 633.47.84/633.14.57	A permanent collection of XIXth Century French photography
TRANS/FORM 22, Ave de la Bourdonnais • Tel. 550.40.32	Until May 14, *"Eros et Peinture,"* **Pietro Lista**
PATRICE TRIGANO 4 bis Rue des Beaux-Arts • Tel. 634.15.01	**Arman, César, Villeglé, Mimlague, Schloffer, Carrière, Masson, Picasso, Matisse, Brauner, Léger, Schneider, Mathieu, Germaine Richer, Kienholz, Wols**
GALERIE VALLOIS 41, Rue de Seine • Tel. 329.50.84/85	**Csaky, Bieges, Rodin, Dunand, Ruhlman, Franck, Cheret.** Fine furniture of the Thirties.
ZABRISKIE 37, Rue Quincampoix • Tel. 272.35.47	Until Apr. 30, **Paul Strand**, Mexican photographs

LES SABLES D'OLONNE ☎ 33 (51)

MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • Tel. 32.01.16	**Bernard Pagès**, sculpture, recent work

ST. PAUL DE VENCE ☎ 33 (93)

FONDATION MAEGHT Saint Paul de Vence • Tel. 32.81.63	May 7-June 20, **Louis Cane**, paintings
GALERIE CATHERINE ISSERT Saint Paul de Vence • Tel. 32.96.92	Through May, **Blais, Blanchard, Boisrond**

TOULON ☎ 33 (94)

MUSEE DE TOULON 20, Boulevard Leclerc • Tel. 93.15.54	Until June 30, *"Carte Blanche à* **Francois Bazzoli"** **Serge Malliet, Georges Ruquet, Arnaud Letour, Eric De Leusse, Judith Bartolani**

TOULOUSE ☎ 33 (61)

AXE-SUD 11, Place de la Daurade • Tel. 25.37.17	**Patrick Reynaud**

GERMANY

BERLIN ☎ 49 (30)

GALERIE AKMAK Hohenzollerndamm 7 • Tel. 883.53.12	Until May 10, **Sylvia Lark and Emmi Whitehorse**, mixed media As of May 13, **Kevin Red Star**, Crow Indian portraits
GALERIE LIETZOW Knesebeckstrasse 32 • Tel. 881.26.95	Until May 15, **Hermann Schenkel**, "Erotic Drawings" May 21-June 25, **Robert Mapplethorpe**, recent photos
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • Tel. 882.77.16	May 4-June 11, **William Copley**, "Post-Raphaelite Paintings (1966-1981)"/Catalogue $5, Poster $3
GALERIE POLL Lützowplatz 7 • Tel. 261.70.91	Until May 21, **Shang Hutter**, sculpture May 28-June 19, **G.L. Gabriel and Thomas Lange**, paintings
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • Tel. 881.8280	Through May, **Ella Bergmann-Michel**, drawings 1917-1933

BONN ☎ 49 (228)

GALERIE LINSSEN Prinz-Albert-Strasse 47 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg and Jan Voss.**

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COLOGNE ☎ 49 (221)

ERVEN'S ART SERVICE Machaerstrasse 1 • Te.12.34.36	We hang the shows
GALERIE GMURZYNSKA Obenmarspforten 21 • Tel. 23.66.21/2	Robert Delaunay
GALERIE KARSTEN GREVE Wallrafplatz 3 • Tel. 21.39.21	Through May, Fontana, plastics
GALERIE HOLTMANN Richartzstr. 10 • Tel. 21.51.50	Young French Artists: Boisrond, Blais, Blanchard, Combas, Di Rosa
GALERIE JOLLENBECK Lindenstrasse 20 • Tel. 24.67.59	The Gallery is closed during the month of May
RUDOLF KICKEN Albertusstrasse 47/49 • Tel. 21.02.34	
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • Tel. 21.70.21/221.3740	Artothek Artists, John Cage
PAUL MAENZ Schaafenstrasse 25 • Tel. 21. 81.02	Until May 10, Walter Dahn, Jiri George Dokoupil As of May 12, Peter Bömmels
GALERIE ORANGERIE REINZ Helenenstrasse 2 • Tel. 23.46.84	Eduard Bargheer
GALERIE RECKERMANN Albertusstr. 16 • Tel. 21.20.64	Alf Lechner
GALERIE ROLF RICKE Volksgartenstrasse 10 • Tel. 31.57.17	Until mid-May, Martin Disler As of mid-May, Group Show, Büttner, Kiecol, Münch, Oelen, Tannert, Thomas
GALERIE WENTZEL St. Apernstrasse 26 • Tel. 24.24.00	Until May 10, Jules Olitski, paintings and sculpture As of May 12, Milton Avery, paintings; Alexander Archipenko, Sculpture; Jules Olitski, sculpture
MICHAEL WERNER Gertrudenstrasse. 24/28 • Tel. 21.06.61	Höckelmann, sculpture
GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • Tel. 23.58.37/8	Franz Hitzler, paintings and works on paper

DUSSELDORF ☎ 49 (211)

KONRAD FISCHER Platanenstrasse 7 • Tel. 685.908	Jannis Kounellis
GALERIE GMYREK Mutter-Ey-Strasse 5. • Tel. 32.77.70	
DENISE RENE HANS MAYER Grabbeplatz 2 • Tel. 36.59.72	Accrochage
KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • Tel. 327.023	Helmut Middendorf, paintings

HAMBURG ☎ 49 (40)

ASCAN CRONE Isestrasse 121 • Tel. 040/47.42.94	Until May 14, Werner Büttner, new paintings (Catalogue available) May 19-June 18, Bernd Koberling, recent paintings
THOMAS LEVY GALERIE Tesdorpfstrasse 18 • Tel. 45.91.88.	Through May, Groll, paintings
GALERIE MUNRO Barmbeker Str. 138 • Tel. 46.46.62.	May-mid-June, Helmut Middendorf, paintings, works on paper

MUNICH ☎ 49 (89)

GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.64.45	May-June, Anne Recker, paintings and drawings
GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • Tel. 29.50.21 & 29.61.10	Until May 28, black and white drawings: Anzinger, Barfuss, Disler, Dokoupil, Wachweger May 26-June 25, Gerard Kever
TANIT Maximilianstr. 36 • Tel. 29.22.33	Through May, black and white in Italy: Castellani, Fontana, Manzoni, Paolini, Pistoletto, Vedova, Veronesi

NUREMBERG ☎ 49 (911)

GALERIE JOHANNA RICARD Königstrasse 33/37 • Tel. 22.50.20	Russian Avant-Garde

	STUTTGART	☎ 49 (711)
	MAX-ULRICH HETZLER GmbH Schwabstrasse 2 • Tel. 62.15.38	Through May-June, **Meusser**, sculpture Through May-June, **Donald Judd**, objects and graphics
GREECE	*ATHENS 30 (1)*	
	KAREN & JEAN BERNIER Marasli 51 • Tel. 723.5657	
HOLLAND	AMSTERDAM	☎ 31 (20)
	GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	**Appel, Brands, Constant, Corneille, Cottavoz, Henning-Pedersen, Lindstrom, Saura, Sonderlinque** and others.
	STEDELIJK MUSEUM Paulus Potterstraat 13 • Tel. 73.21.66	Until May 30, **Sandro Chia**, paintings/Until June 20, **Kurt Naef**, Toys/Until June 20, **Martin Disler**, drawings
	EINDHOVEN	☎ 31 (40)
	STEDELIJK VAN ABBEMUSEUM Bilderdijklaan 10 • Tel. 44.85.55	May 13-June 19, Sculpture Exhibition: **Andre, Baselitz, Chamberlain, Fabro, Flanagan, Long, Lüpertz, Nauman, Penck** and **Rückriem**
ITALY	BARI	☎ 39 (80)
	MARILENA BONOMO Via Nicoló dell' Arca 19 • Tel. 21.01.45	**Enzo Esposito**
	BOLOGNA	☎ 39 (51)
	DE FOSCHERARI Via Goidanich 1 • Tel. 27.52.26.	Through May, **Giosetta Fioroni** 1963-1983, paintings
	GALLERIA FORNI Via Farini 26 • Tel. 27.07.60	Through May, **Philippe Garrel**, paintings
	STUDIO G7, G. GRIGOLO Via Val d'Aposa 7C • Tel. 26.64.97.	May 15-June 15, **Pinuccia Bernardo**, paintings
	BRESCIA	☎ 39 (30)
	MASSIMO MININI Via Apollonio, 68 • Tel. 56.275	Through May, **Giuseppe Salvatori**, recent paintings
	FLORENCE	☎ 39 (55)
	GALLERIA SCHEMA Via della vigna nuova 17. • Tel. 28.40.90.	By appt American Contemporary Art, **Acconci, Baldessari, Bochner, Burden, Fox Graham, Huebler, Kaprow, Kosuth, Levine, Oppenheim, Ripps, Rockburne**
	MILAN	☎ 39 (2)
	SALVATORE ALA Via Mameli 3 • Tel. 716-500	**Jannis Kounellis**
	ARIETE GRAFICA Via S. Andrea, 5 • Tel. 79.55.73	**David Benati, Giuseppe Maraniello**
	ARTRA/STUDIO Via Fiori Chiari 8 • Tel. 861.190	"Poetry of the Imagination through Action and Seduction: The Opportunity of an Encounter"
	STUDIO CANNAVIELLO Piazza Beccaria 10 • Tel. 837.6368	**Sigmar Polke**
	DIAGRAMMA (Luciano Inga Pin) Via Pontaccio 12a • Tel. 874.237	**Enzo Preda** "Three Arabian Rooms"
	DISEGNI DI ARCHITETTURA Antonia Jannone Via del Carmine 5 • Tel. 878.384	**Pierluigi Pizzi**, costumes and theatrical sets
	STUDIO CARLO GROSSETTI Via dei Piatti 9 • Tel. 837.5594	**"Mario Nigro"** by **Mario Nigro**
	FRANCOISE LAMBERT Bastioni di Porta Nuova 11 • Tel. 650.087	**Robert Barry**
	STUDIO MARCONI Via Tadino 15 • Tel. 225.543	**Sam Francis**
	GALLERIA DEL MILIONE Via Bigli 21 • Tel. 780.879	Through May, The gallery is closed for renovation
	MASSIMO MININI Via Cavalieri des S. Sepolcro • Tel. 86.71.30	**Bertrand Lavier**, recent sculpture
	GALLERIA SENO Via Ciovasso 11 • Tel. 805.80.64	

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	MILAN (CONT'D)	☎ 39 (2)
	GALLERIA STENDHAL Via Santo Spirito 10 • Tel. 781.825	"Sculpture in the Urban Space": **Consagra, Karavan, Legnaghi, Nivola** and others
	FRANCO TOSELLI Via del Carmine 9 • Tel. 805.0434	**Bill Woodrow**
	MODENA 39(59)	
	GALLERIA EMILIO MAZZOLI Via Nazario Sauro 58a • Tel. 357.605/243.455	**Agnetti, Boetti, Calzolari, Chia, Clemente, Cucchi, de Maria, Germanà, Paladino, Schifano, Turcato.**
	NAPLES	☎ 39 (81)
	LUCIO AMELIO Piazza dei Martiri 58. • Tel. 42.20.23/769.0521	
	ROME	☎ 39 (6)
	GALLERIA ANNA D'ASCANIO Via del Babuino, 29 • Tel. 678.5920	**Balla, Broodthaers, Burri, Carrá, Cucchi, Guttuso, Manzu, Melotti, Turcato**
	GIULIANA DE CRESCENZO Via del Paradiso 41 • Tel. 656.9846	
	UGO FERRANTI Via di Tor Millina 26 • Tel. 654.2146	Until mid-May, **Duane Michals** As of May 18, **Richard Tuttle**
	L'ISOLA Via Gregoriana 5 • Tel. 679.00.29./678.54.77	Until May 10, **Burri, Fontana, Capogrossi, Colla**
	GALLERIA IL PONTE Via S. Ignazio 6 • Tel. 679.6114	May 3-25, **George Platt Lynes**, photographs May 27-June 18, **José d'Apice**, works on paper
	PRIMO PIANO Via Panisperna 203. • Tel. 460.309	**Alberto Moretti**
	SPROVIERI 3 Piazzi del Popolo • Tel. 360.8918/361.0975	Futurism Dada Surrealism.
	TONINELLI 86 Piazza di Spagna • Tel. 679.34.88	Important sculpture by: **Bodini, Fontana, Marini, Arturo Martini, Melotti, Moore, Medardo Rosso, Schmettau, Vangi.**
	TURIN	☎ 39 (11)
	GIORGIO PERSANO Via dei Mille 29 • Tel. 835.527	**Renato Maestri**, sculpture
	TUCCI RUSSO Corso Tassoni 56 • Tel. 779.304	**Richard Long**
	CHRISTIAN STEIN Piazza San Carlo 206 • Tel. 535.574	**Giuseppe Penone**
	VERONA	☎ 39 (45)
	STUDIO LA CITTA Via Samaritana 10 • Tel. 25.728	**Mario Schifano**, recent paintings
JAPAN	**TOKYO**	☎ 170
	RYU INTERNATIONAL GALLERY P.O.B. 1383 Sunshine-City. Toshima-Ku • Tel. 987.6160	Contemporary Japanese and Chinese (Main land) original prints. Catalogue upon request. U.S. $10 sea mail postage included
SPAIN	**BARCELONA**	☎ 34 (3)
	GALERIA CIENTO Consejo de Ciento 347 • Tel. 215.63 65	Until May 14, **Siegfried Anzinger** and **Hubert Schmalix** As of May 18, **Patricio Velez**
	SALA GASPAR Consejo de Ciento, 323 • Tel. 318.87.401.318.87.36	**Alfaro, Arranz Bravo, Bartlozzi, Clavé, Fenosa, Gudiol, Ibarz, Llové, Miró, Picasso, Riera Rojas, Tharrats, Torralba, Vila-casas, Viladecans, Villella**
	GALERIA MAEGHT Calle Montcada 25 • Tel. 310.42.45	**Miró**, recent sculpture
	LA CAJA DE PENSIONES (Centro Cultural) Passeig Sant Joan 108 • Tel. 258.89.07	**Amadeo Modigliani**
	GALERIA JOAN PRATS Rambla Catalunya 54 • Tel. 216.02.84	**Joan Miró**, 90th Birthday
	IBIZA BALEARES	☎ 34 (71)
	GALERIA ES MOLI Carretera San Miguel Sta Gertrudis	**Azocar, Bechtold, Calbet, Faber, Galbraith, Hedrich, Kugler, Monreal, Segui, Tomlin, Villanueva, Zush.**

MADRID ☎ 34 (1)

OBRA CULTURAL "LA CAJA" (Centro Cultural) Paseo Castellana 51 • Tel. 419.0440	An Anthology by **Aureliano de Beruete**
GALERIA KREISLER DOS Hermosilla 8 • Tel. 431.42.64	Until May 14, **Fernando Saez**, As of May 15, **Agueda de la Pisa**
EGAM Villanueva 29 • Tel. 435 3161	**Guillermo Chamorro**
GALERIA HEINRICH EHRHARDT Barquillo 44 • Tel. 419.52.86	**Per Kirkeby**
GALERIA JUANA MORDO Villanueva 7 • Tel. 435.84.42	Until May 14, **Paluzzi** As of May 17, **Zapata**
GALERIA DE ARTE MUN Hermosilla 26 • Tel. 401.01.92	Gallery Artists
GALERIA THEO Marqués de la Ensenada, 2 • Tel. 410.26.51	Until May 15 **Gustavo Torner** As of May 16, "15th Birthday of the Gallery"
TORCULO GRAPHICS & BOOKS Claudio Coello 17 • Tel. 275 86 86	Until May 15, **Salvador Victoria**, *"Superposiciones"* As of May 16, **Manuel Alcorlo**, Etchings
GALERIA FERNANDO VIJANDE Nuñez de Balboa 65 • Tel. 435 8025	**Ian Brackwell**
GALERIA YNGUANZO Antonio Maura 12 • Tel. 231 54 10	Japanese Contemporary Painters

SEVILLE ☎ 34 (54)

GALERIA JUANA DE AIZPURU Calle Canalejaz, 10 • Tel. 22.85.01	**Diaz Padilla**

SWEDEN

MALMO ☎ 46 (40)

GALERIE NORDENHAKE Ostra Ronneholmsvagen 5 • Tel. 23.15.33	As of May 6, **Elan Uglow**, paintings

STOCKHOLM ☎ 46 (8)

KONSTRUKTIV TENDENS Nybrogatan 69 • Tel. 61.16.65/61.50.65	**Lars Erik Falk**, paintings and reliefs 1950-1956

SWITZERLAND

BASEL ☎ 41 (61)

KUNSTHALLE BASEL Steinenberg 7 • Tel. 23.48.33	**Miriam Cahn** *"Das Klassische Lieben"* **Georges Platt Lynes**, photographs (1907-1955)
GALERIE BEYELER Baumleingasse 9 • Tel. 23.54.12	May 8-June 19, **Philip Guston/Balthasar Burhard**, photographic work
FELIX HANDSCHIN GALERIE Petersgraben 18 • Tel. 25.59.85	Through Apr., Young German Artists

BERNE ☎ 41 (31)

MARBACH Wasserwerkgasse 37 • Tel. 22.42.05/22.38.25	Contemporary art. By appointment only.

GENEVA ☎ 41 (22)

GALERIE BONNIER 4, Rue Saint-Laurent • Tel. 35.87.35	Accrochage of contemporary artists: **Arman, Fautrier, Pincemin, Tinguely**
CENTRE D'ART CONTEMPORAIN Bd. du Pont d'Arve et Bd Karl Vogt • Tel. 26.88.03	Until May 30, **Rebecca Horn**, installations, films, video Former Palais des Expositions
GALERIE ERIC FRANCK 15 Route de Florissant • Tel. 47.08.09	May 1-June 15, **Rebecca Horn**, installations
CLAUDE GIVAUDAN 3, Rue du Soleil-Levant • Tel. 29.91.61.	XXth Century drawings and prints Paper Tablecloths, collected by **Georges Hugnet**
MARIE-LOUISE JEANNERET 59, Avenue de Champel • Tel. 46.34.57	
DANIEL VARENNE Galerie Clos de Sierne 15, Chemin de Sierne • 84.15.93	Impressionist and 20th Century masters. By appointment only
WEBER 13, Rue de Monthoux • Tel. 32.64.50	**Peter Takal**, drawings and watercolors

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ZURICH ☎ 41 (1)

THOMAS AMMANN FINE ART Restelbergstrasse 97 • Tel. 362.62.31	Impressionists & 20th Century Masters—by appointment only.
GALERIE BISCHOFBERGER Utoquai 29 • Tel. 910.43.62	**Cucchi, Clemente, Chia, Schnabel, Salle, Basquiat, Salome, Warhol, Tinguely**
KONRAD FISCHER Ackerstrasse 44 • Tel. 42.71.61	
GIMPEL • HANOVER • EMMERICH Tödistrasse 40 • Tel. 202.03.00	May 7-June 4, **David Hockney**
M. KNOEDLER Kirchgasse 24 • Tel. 69 35 00	Until June 4, abstract painting
GALERIE MAEGHT Predigerplatz 10-12 • Tel. 251.11.20	**Tapiès,** **Riopelle,** paintings
MAURER Münstergasse 14-18 • Tel. 47.85.00	**Stefan Wewerka,** paintings and objects
PETER NOSER St. Jakobstrasse 11 • Tel. 242.55.16	**Anna Maria Santolini** **Tomiyo Sasaki** **Arthur Woods**
GALERIE SCHLEGL Minervastrasse 119 • Tel. 251.4963	American and French "Abstraction Geometric," **Albers, Ad Reinhardt, Morellet, Herbin** and others
ANNEMARIE VERNA Mühlegasse 27 • Tel. 252.27.70	Contemporary art. By appointment only
ANNEMARIE VERNA Scheuchzerstrasse 35 • Tel. 44.27.15	May-June **Donald Judd,** sculpture
JAMILEH WEBER Schanzengasse 10 • Tel. 47.79.89	**Alex Sadkowsky**
WORK GALLERY Frohalpstr. 65 • Tel. 482.39.58	International photography
RENÉE ZIEGLER Rämistrasse 34 • Tel. 251.23.22	Through Apr., **Daniel Spoerri,** new objects I + II May 19-24, the gallery will be at the Chicago Art Fair

VENEZUELA

CARACAS ☎ 58 (2)

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Calle Madrid-Entre Mucuchies y Monterrey • Tel. 92 27 40

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Artworld

Rothko Foundation Gears Up

The **Mark Rothko Foundation,** established by the artist in 1969 and reconstituted in 1976 at the close of a prolonged legal battle between the artist's heirs and the executors of his estate, recently inaugurated a new **public activities program** with two small loan shows from its holdings of some 1,000 works by the late artist. A group of seven paintings from the '60s goes to the Walker Art Center for ca. two years and another group of nine, all from 1949, to the San Francisco Museum of Modern Art. Larger projects are planned for 1984–85. In conjunction with the American Federation of Arts, the foundation is mounting a show of 85 works on paper, to open at the National Gallery in spring '84 and travel to seven other U.S. museums. In '85, a Rothko retrospective based on foundation holdings, organized by London's Tate Gallery, will tour several European cities.

The foundation has also made a grant to New York's **Artists Space** to mount **three solo shows** for the '83–84 season of works by **artists who have been pursuing innovative directions for 20 years or more,** and who are **not currently represented by a New York gallery.** This award reflects Rothko's own concern, during his lifetime, for supporting mature artists. Artists will be selected by Artists Space director **Linda Shearer** and board members **Donald Droll** and **Gary Burnley.** If successful, this pilot series may be extended and broadened to include other institutions. The foundation board of directors is currently comprised of Donald Blinken (president), Dorothy C. Miller, Gifford Phillips, David Prager, Emily Pulitzer, Irving Sandler and William Scharf.

John Hay Whitney Bequest

The estate of John Hay Whitney recently announced **gifts to three institutions** with which the late collector, publisher and former U.S. ambassador was long associated. Eight works each go to the **National Gallery,** where Whitney was a trustee from 1961 to '79, and to the **Museum of Modern Art,** on whose board he served since the year after its founding in 1929; six were given to the **Yale University Art Gallery** (Whitney was a Yale graduate and trustee).

The Yale gift, currently on view in the university's gallery, consists of paintings by Degas, Gauguin, Pissarro, Picasso and Eakins valued by the estate at $5 million. The Museum of Modern Art, to which, during his lifetime, Whitney gave Matisse's celebrated *Goldfish and Sculpture* and Hopper's *Night Windows*, has inherited Neo-Impressionist works by Seurat and Theo Van Rysselbergh, a large, decorative Vuillard, two Picassos, an early Utrillo, a classic Balthus and a Rufino Tamayo. The National Gallery's bequest—two Fauve-period Derains, plus one painting each by Rousseau, Bellows, Eakins, Whistler, Hopper—is accompanied by a **$2-million cash gift earmarked for new acquisitions.**

The works from all three museums will be included in the National Gallery's forthcoming [May 29–Oct. 7] exhibition of 73 paintings from Whitney's private holdings. They have been selected by John Rewald, who was curator of the Whitney collection.

Paul Mellon Gifts

Paul Mellon has bestowed major gifts from his private collection upon the **National Gallery, Yale University Art Gallery** and the **Virginia Museum of Fine Arts.** Son of the founder of the National Gallery and currently the NGA's board chairman and principal benefactor, Mellon has presented that institution with 50 paintings, 24 sculptures and 19 prints and drawings, many of which have been on loan for some time.

Among works going to the National Gallery are **Impressionist and Post-Impressionist paintings**—six Monets, ten Boudins, two works each by Gauguin and Cassatt, plus single works by van Gogh, Renoir, Bazille, Vuillard and Seurat; the gift also includes ten 17th- and 18th-century English paintings, and a large group of 20th-century works by George Bellows, Klee, Miró, Jacques Villon, Maillol, Léger, Calder, Moore and others.

Mellon is a Yale graduate (1929) and supporter whose donation of thousands of art objects, books and generous funds provided the basis for the university's Center for British Art, which opened in '77. His recent gift to the Yale Art Gallery consists of **16 French paintings,** most of which have been on loan to Yale since '79: three Boudins, three Monets, two Pissarros, two Vuillards, and works by Delacroix, Cézanne, Degas, Braque, Marquet and Bonnard.

The **Virginia Museum,** of which Mellon is a former trustee and remains a major financial supporter, has received **58 paintings,** most of them 19th- and 20th-century French and on loan since '79. Among them are six Boudins, two works each by van Gogh, Renoir, Picasso, Braque and Degas, and single works by Géricault, Delacroix, Courbet, Cézanne, Monet, Gauguin, Derain and Matisse.

Guggenheims Announced

The **John Simon Guggenheim Memorial Foundation** has announced its **1983 fellowships** to residents of the U.S. and Canada. A total of **$5.54 million** has been awarded in **grants averaging just under $19,000.** The following are recipients of fellowships in the visual arts and related fields:

Painting Lennart Anderson, Richard Haas, Marvin Harden, James Hayward, George Rodart, Sean Scully, Ted Stamm, Neil Welliver. **Sculpture** Stephen De Staebler, Mary Frank, Herbert George, Robert Grosvenor, Michael Heizer, Gillian Jagger, Judy Pfaff, John Roloff, Ursula von Rydingsvard, Christopher Wilmarth, Stephen Wood. **Photography** Kenneth Baird, Joe Deal, John Harding, Bruce Horowitz, Terry Husebye, Jeff McAdory, Cindy Sherman, Larry Sultan. **Film** Chris Beaver, Kenneth Burns, John Cohen, David Grubin, Judy Irving. **Video** Daniel Reeves, Tomiyo Sasaki. **History of art/architecture/photography** Norbert Baer, Charles Cohen, Draper Hill, Susan Huntington, Fred Licht, Rose-Carol Washton Long, James Lord, William Pressly, Angelica Rudenstine, Howard Saalman, Deirdre Boyle, Kennedy Fraser, Alan Trachtenberg, Anne Tucker.

Mitchell Prizes

The Mitchell Foundation has announced its annual art history awards for books in English. The **$10,000 prize** goes to **Hugh Honour and John Fleming,** co-authors of *The Visual Arts: A History* (Prentice Hall), a survey of world art from prehistory to the present. A $2,000 prize for "most promising first book," goes to **Keith Christiansen,** associate curator of European painting at the Metropolitan Museum, for *Gentile da Fabriano* (Cornell University Press).

Obituaries

Richard Stankiewicz, 60, whose welded constructions of found metal objects shocked viewers when they were first shown in New York in 1953. Stankiewicz assembled such cast-off oddments as rusting chains, gears, pipes, bed springs, drums and bolts into witty, anthropomorphic compositions. It took years for these works to find serious critical acceptance (a selection was included in the Museum of Modern Art's 1961 "Assemblage" show), by which time the artist had begun eliminating overt figurative references and adopting a more geometric, abstract vocabulary. At the end of the '60s, Stankiewicz abandoned scrap for manufactured "abstract" steel elements—I- and T-beams and rectangular plates. Stankiewicz was the subject of a traveling retrospective organized in 1979 by the University Art Gallery, SUNY, Albany. He was preparing a show of new work for Zabriskie Gallery in Paris just before he died.

Richard Stankiewicz, 1980.

Lisette Model, 76, Viennese-born photographer who emigrated to the U.S. in 1938, having already achieved a reputation in Europe for her scathing photos of tourists on the French Riviera. Here, she worked for the newspaper *P.M.* and for *Harper's Bazaar, Look* and *U.S. Camera.* Documentary essays were her specialty, marginal elements of society her preferred subjects. She taught at New York's New School from 1951 until '82. Among her students were Diane Arbus, Larry Fink and Eva Rubinstein.

Anthony Blunt, 75, one of England's leading art historians, whose reputation was severely damaged in 1979 by the disclosure of his role as an informer for the Soviet Union from the '30s through the '50s. A preeminent authority on Poussin, Blunt was the author of multiple-volume catalogues on that artist's drawings and paintings. Outstanding among his many other publications are *Art and Architecture in France, 1500–1700, Baroque and Rococo Architecture in Naples* and *Borromini.* Under Blunt's directorship (1947–74), London's Courtauld Institute of Art developed into one of the world's foremost centers for scholarship in art history. From 1945 to '78, Blunt was Surveyor of the Pictures of King George VI and, subsequently, of Queen Elizabeth II, and was general editor of the Royal Collection catalogue. He was knighted in '56 for his contributions to art history and served as Slade Professor of Fine Art at Oxford (1962–63) and at Cambridge (1965–66). After his dealings with the USSR were revealed, Blunt was stripped of his knighthood and forced to resign as a member of the British Academy.

Arthur Cady, 63, realist painter of light-drenched, unpeopled summer scenes. Cady's minutely detailed rural views are both virtuosic demonstrations of technique and evocative of small-town serenity. His last show, of large-scale acrylics on paper, was at New York's Fischbach Gallery in January (See *A.i.A.*, Apr. '83).

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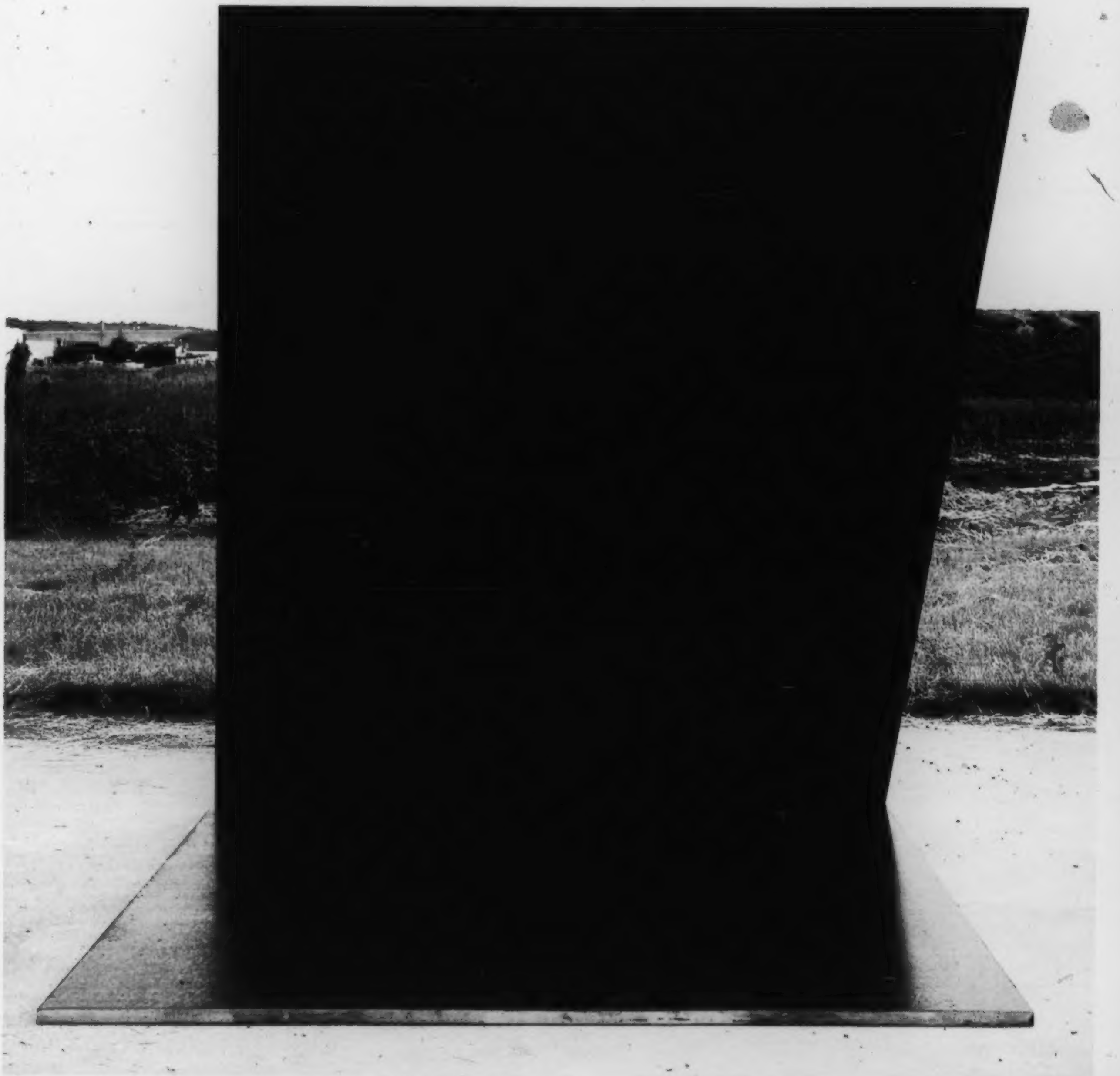

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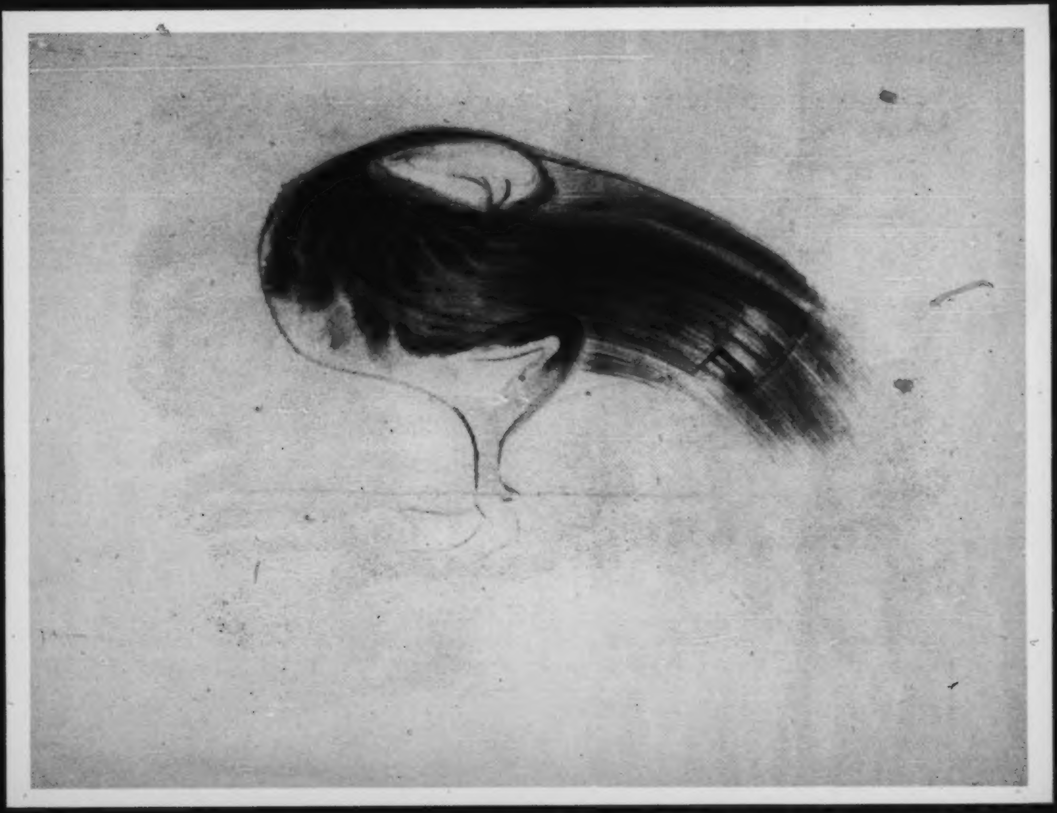

Morris Graves, *Bird*, c. 1954. Sumi ink on paper, 18½ x 24½ inches.

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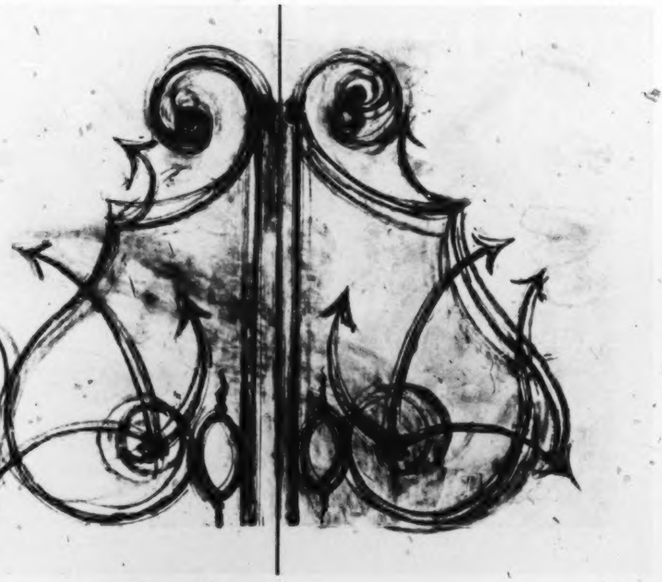

On exhibition Jim Dine, "Blue Detail From Crommelynck Gate", 1982, hand painted etching

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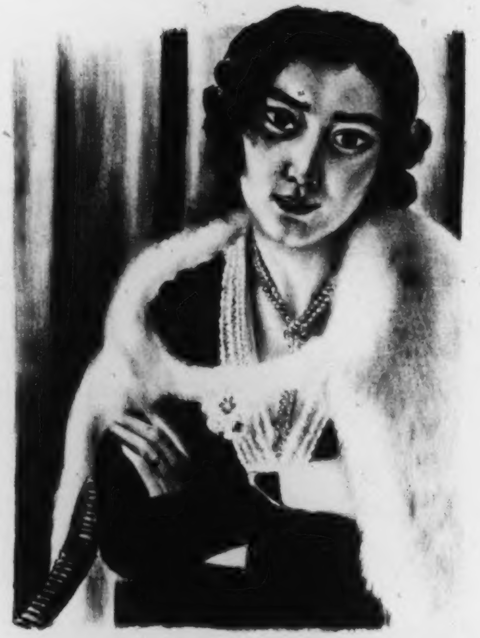

On exhibition Henri Matisse, "Le Renard Blanc", 1929, Lithograph

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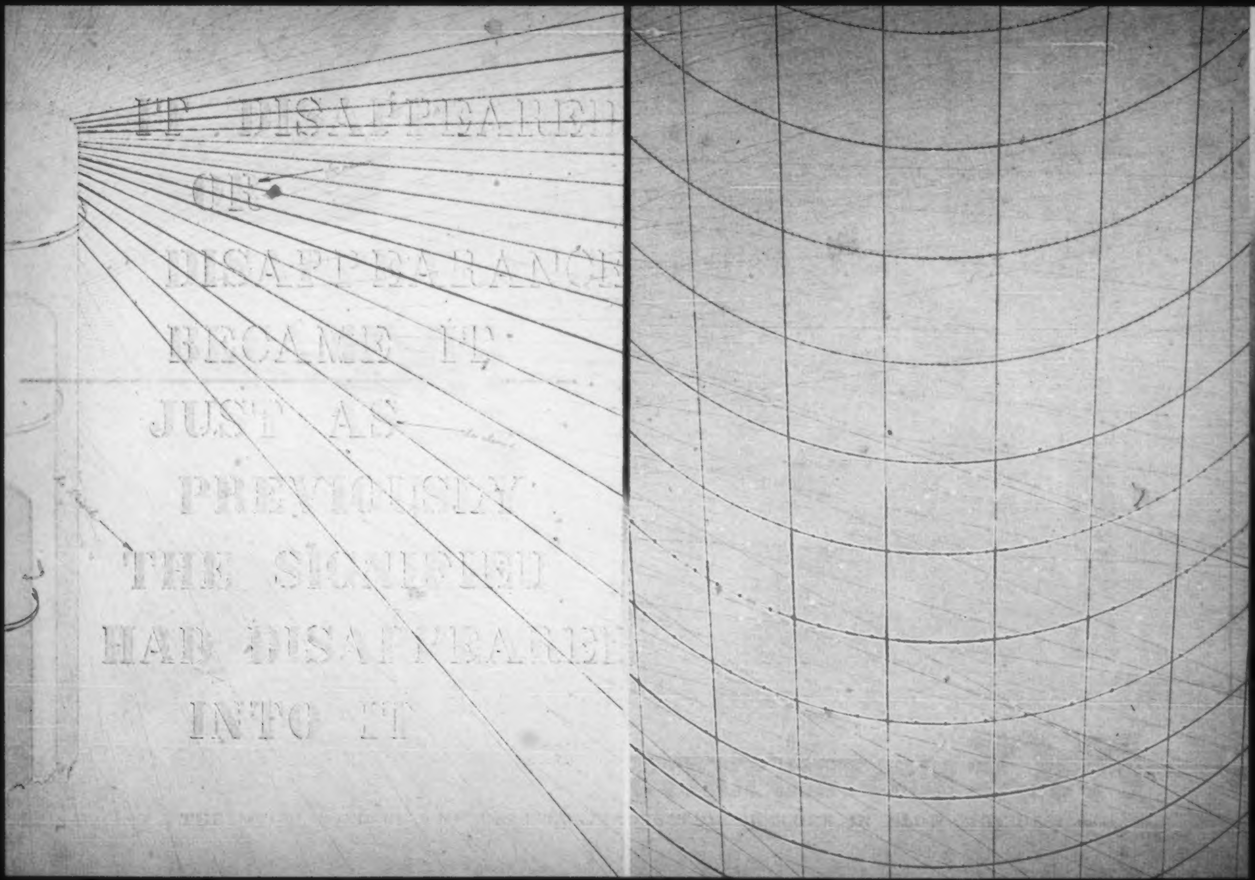
IT DISAPPEARED
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INTO IT

Art in America

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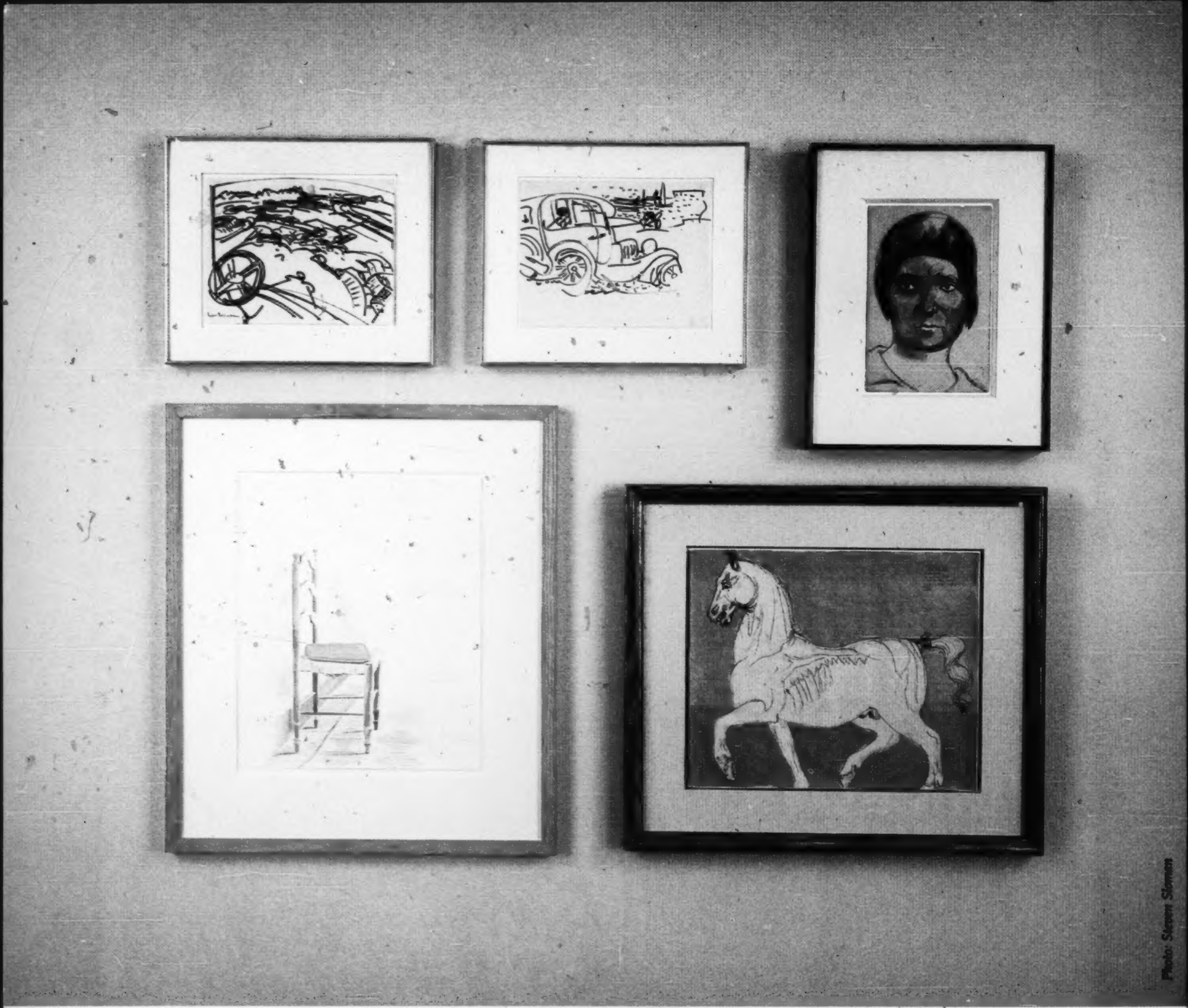

Photo: Steven Sloman

Hans Hofmann
1939, 8¼" x 10¾"

Hans Hofmann
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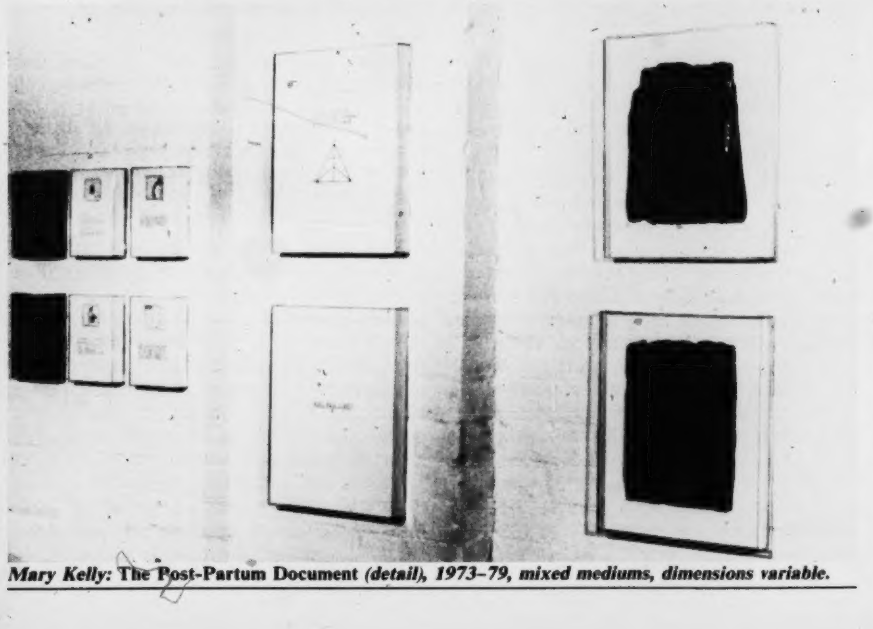
Issues & Commentary

A Lass, A Laugh and a Lad

"The Revolutionary Power of Women's Laughter," a recent exhibition of work by five women and one man, addressed the "blind spot" of contemporary art criticism—the question of sexual difference.

BY JANE WEINSTOCK

"The Revolutionary Power of Women's Laughter" at Protetch McNeil, Jan.–Feb. '83. Left, Mary Kelly's Post-Partum Document; *center, works by Barbara Kruger; right, Jenny Holzer's* Truisms.



Mary Kelly: The Post-Partum Document *(detail), 1973–79, mixed mediums, dimensions variable.*

To smile or to cry? This has always been the question—for women, that is. Throughout history, language has been reserved for the gentlemen and laughter for the women who lacked gentility—the deranged. As for the others, the gentlemen's Others, they have been relegated to the range. But maybe things are changing.

For the exhibition "The Revolutionary Power of Women's Laughter" did find its way to a commercial gallery (Protetch-McNeil), and much of the work is decidedly unladylike. This is not to say it is masculine. Many women artists have, of course, mastered the System, but their mastery is without a difference—they're as good as the next man. Many of the objects here, however, are not Master-minded; they are ex-centric, if not mad.

But exteriority alone is an insufficient condition, for the "ex-" (out, out of, away from, opposing) executes women. They become an identity negatively defined; they are not male, not different, simply Other—X-ed out. As one who is not Other puts it:

> Everything is in place for the imperialism of men; an empty center where the Voice is heard (God's, the People's—the difference is not important, just the Capital letters) . . . , the feminine (women, children, foreigners, slaves) banished outside the confines of the *corpus socians* and attributed only those properties this corpus will have nothing to do with: savagery, sensitivity, matter and the kitchen, impulsion, hysteria, silence, maenadic dances, lying, diabolical beauty, ornamentation, lasciviousness, witchcraft and weakness.[1]

The danger of much feminist art, then, lies in its celebration of Otherness. The Goddess and the Body, both exalted by a number of feminist artists, have become victims of the capital letter. They remain the unchanging Truths extolled by the phallocrats.

Of the women in this show, only Nancy Spero runs the risk of Feminist Art. Handmade-paper scrolls of mythical women, first crawling and then racing to victory, project an Other-worldliness which reinscribes the traditional male/female opposition. (It is just this opposition which Hélène Cixous, whom Spero quotes in one of the works, is attempting to destroy.)[2] Jo-Anna Isaak, the curator of the show, describes Spero's work as a "celebration of difference," but for me Spero's utopian scrolls have more to do with a myth of Otherness.

The other women artists in "The Revolutionary Power of Women's Laughter" represent a different feminism. Ilona Granet, Jenny Holzer, Mary Kelly and Barbara Kruger all attempt to expose myths rather than create them. In her essay on the show, Isaak makes this point perfectly clear:

> The works do not postulate a new set of meanings or values, rather they function as visual or

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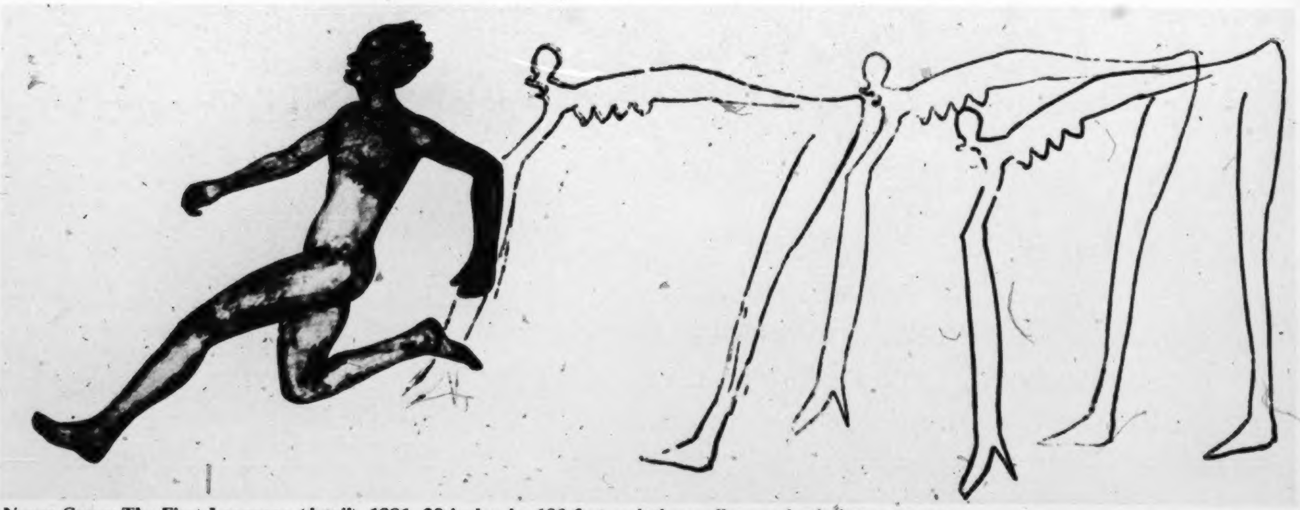


***Nancy Spero:* The First Language *(detail),* 1981, 22 inches by 190 feet, painting, collage and printing on paper.**

verbal puns, irruptions in the production of meaning. . . . The analysis of how meaning is produced and organized undermines the structures of domination.

An implicit corollary to this statement was to be found in the show itself. In providing the two most visible artists—Holzer and Kruger—with a different scene of exhibition, a specifically feminist one, Isaak promoted a rereading of their work. (Although Mary Kelly, an American living in London, has shown widely in Europe, this was her first U.S. exhibition.)

This article, then, will offer a different reading of Holzer and Kruger. I will not mention "appropriation," nor will I historicize the work in question. And while I am indebted to Roland Barthes, my argument will not take the form of a Barthesian analysis.[3] Rather, my reading will address the blind spot of the current critical discourse—the question of sexual difference. And laughter will not be a matter of indifference.

Jenny Holzer's *Inflammatory Essays* (originally small posters, then colored ones, then a book) are literally writings on the wall (actually, they are printings on brightly colored paper, which is on the wall). The 9 color-coded texts, 7 of which are repeated from 2 to 5 times, form a 25-unit grid—a perfect System. Everything is in order; nothing is missing. And there's even a perfect couple—the piece divides into two symmetrical triangles, each a mirror-image of the other.

But what about women? What is their place in this masculine dream of symmetry?[4] What happens if they resist the Oedipal triangle which cuts their throats? And what about laughter? What if Holzer is mocking the grids she so faithfilly reproduces? The configuration could also be read as a literalization of countless figures of speech: I'm a square; the only way to go is up; you only have to read the writing on the wall . . . .

> ***Instead of becoming silent Others, the women in this show take that which they historically know best—the everyday, the tangible—and use it to their own advantage.***

By now you probably think that I am off the wall. Many other works contain squares, grids, triangles and diagonal ascensions, but they are straight. Holzer's texts are themselves crooked clichés and figures of speech, and their literal placement, their rhetoric of symmetry, may also be ironic, simply another Holzer text.

Of the other works by women, only Spero's mythical scrolls bear no trace of metaphor taken literally. Granet's *Bums Bomb* blasts white male power by blowing up (to size) four pillars of society—the landowner, a gas-masked industrialist, the publisher and the general. Literally sign-painter's signs, these stereotypes signal a semiotic system which signs away women.

Kruger's untitled superimposition—the words "Charisma is the Perfume of Your Gods" literally on top of a photograph of a U.S. coin—linguistically describes Kruger's work: she coins phrases. Similarly, her "I am your slice of life" sets a figure of speech on edge: what is imposed—an image of three razor blades, literally on edge—hacks away at what is already a hackneyed phrase.

And then there is the *Post-Partum Document*, Mary Kelly's 6-part, 135-piece documentation of the first 6 years of her son Kelly's life. It begins with Kelly's diapers, which are first a literalization of the ambiguous statement: these are Kelly's diapers. The diapers were originally worn by Kelly, that is, Kelly Barrie, but they are also Mary Kelly's in that she put them on the wall. And insofar as Mary Kelly's annals are intended as a parody of a conventional exhibition, the dirty nappies also refer to the shit she encounters on most gallery walls. Finally, the infamous excrement is a form of self-parody. One of the most obsessional works ever to grace a gallery wall, it seems to be saying that you have to be anal in order not to produce shit.

As you have probably guessed by now, I am making a case for literalisms which laugh at the conventional, which bust the guts of the status quo. Here, literal translations exceed literal-mindedness; they become a strategy, a linguistic device which breaks up a System of literal definitions. A fixed meaning, a content—woman (an adult female human being)—suddenly becomes excessive (the original meaning is lost in translation).

It is not incidental that none of the images I have discussed include women. As Isaak points out:

> Woman's body has been not just confiscated from her—it has been turned into the stranger on display. This masculine specularization of the Other is a necessary component in the libidinal economy of men as it has developed in our culture, which is distinct from the libidinal economy of women as it has been repressed in our culture.[5]

This brings me to the fact that there is also a man in the show—Mike Glier. The only artist to take the title literally, he has painted portraits of five laughing (or shouting) women on a background of military fabric. Perhaps he is implying that laughter is a form of warfare (or camouflage), but he is shooting from a masculine position. His women are objects, laughing Others, and as such, they cannot object.

This is not to say that images of women, or of laughing women, are out of the question. Other artists have placed women on the wall without miss-placing them. Silvia Kolbowski, for example, often uses photographs of women, but in conjunction with texts. In her corner piece "who's laughing now?" images of laughing women are contextualized by definitions, footnotes, clichés and their literal placement on the wall; they are women placed, in a corner, cornered as women. Similarly, in a recent work Sherrie Levine rephotographs fashion shots of women in order to show how women get their looks, how they are effectively framed.

With Glier, it is not a matter of bad intentions. His women's laughter is a content rather than a strategy; it is a positive image, but still a positing image, an objectification. It is true that Glier entered a mine field when he consented to be in the show, but he would have been in less of a fix had he continued to laugh at white male power. But then he would not have belonged in a show called "The Revolutionary Power of Women's Laughter."

Glier's laughing women demonstrate clearly the phallacy of the positive image. The fact that Glier is a man is not the point. For this subject-object problem is not a matter of literal positions—i.e., Glier is a man and the laughers are women—but of the spectator's voyeuristic one. It is not the sex of the artist but the sex of the look, which may itself be masculine. At the same time, looks aren't everything, and many women today have turned to language in an attempt to turn a simple opposition into a series of different positions:

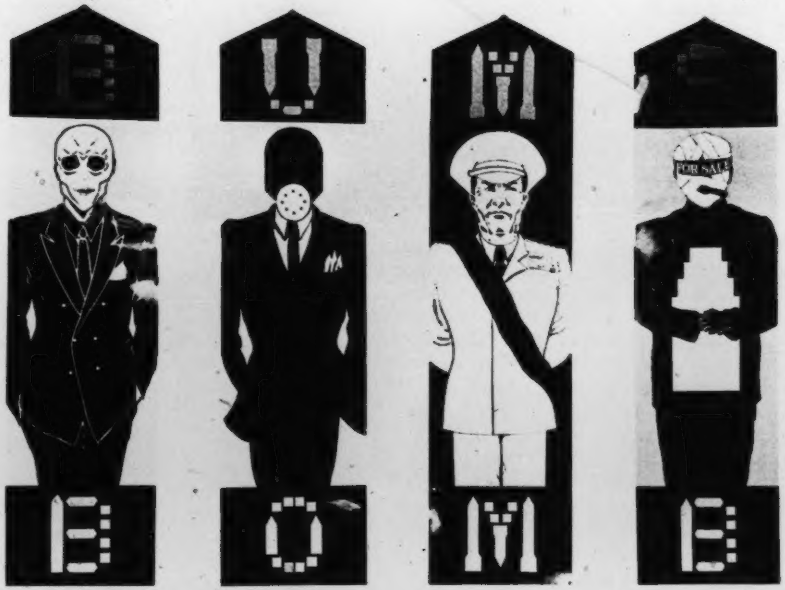
> I think that what's discovered in working through the *Post-Partum Document* is that there is no preexisting sexuality, no essential femininity; and that to look at the processes of their construction is also to see the possibility of deconstructing the dominant forms of representing difference and justifying subordination in our social order.[6]

The *Post-Partum Document* is a mother's case history—a case history of a mother by that same mother. Mary Kelly is both analyst and patient, and therefore both male and female, both "eye" and "I." And she is also laughing from afar. For when she tries to be both anal analyst and possessive mother, she often ends up with a parody of herself. Kelly takes Lacan's formulation of the (male) subject (S/s) and rewrites it:

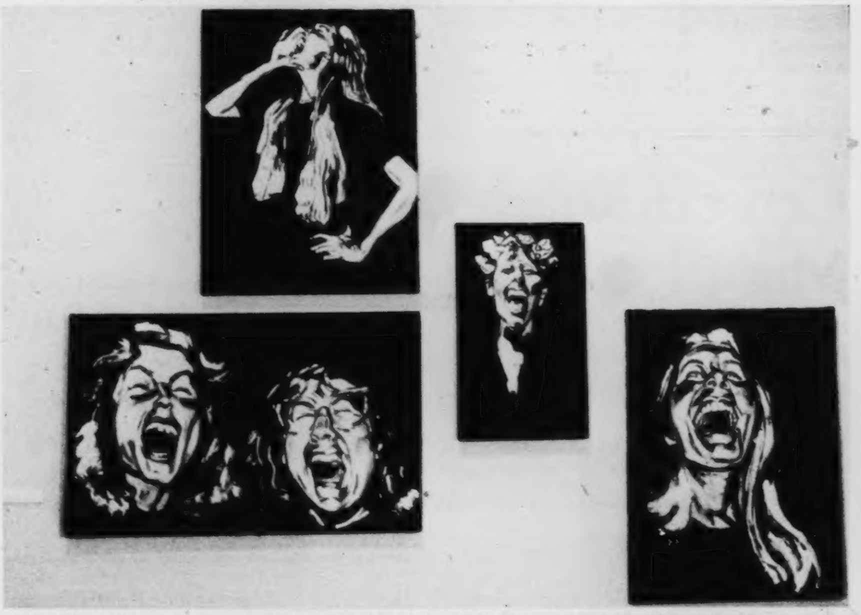
$$\frac{\text{WHAT HAVE I DONE WRONG?}}{\text{s}}$$

The point here is not the meaning of Lacan's formula, but the act of miss-translation. Kelly splits from the Lacanian subject—which is already split—by laughing at herself. This is not to say that she occupies every position, covers all the bases, but that she knows there is no basic self, no fixed identity. She, and we, are constructions in process.

Barbara Kruger also resists identity by posing language as a shifty entity. Kruger makes use of the linguistic shifter ("I," "you") because it has no fixed identity.[7] Like desire, "You" is intersubjective and therefore not subject to a permanent address.



Ilona Granet:* BUMS BOMB, *1982, baked enamel, aluminum with gold and silver leaf, 4 panels, 150 by 36 inches each.



Mike Glier: above left, Jenny, 54 by 40 inches; below left, Lisa and Ingrid, 40 by 64 inches; center, Jane, 40 by 24 inches, right, Julie, 54 by 40 inches. All works 1982, oil on fabric.

Holzer, too, uses "you," but her "You should travel light" and "You are a victim of the words you live by" (both from "Truisms") have the same generalized "you" in mind—"one," one "you," unity. It may be that Holzer is precisely concerned with how the "you" is unified, how power shifts the shifter; but what happens when the shiftee is a woman?[8]

Kruger's "you," on the other hand, implicates a second person in a linguistic intersubjection. Her shifters, like Kelly's "I/eyes," remind us that there is no such thing as an essential personality, that position in the world is an effect of language and therefore subject to change. More importantly, however, Kruger's "you's" differ from Holzer's in that they are not sexually indifferent. "Charisma is the Perfume of Your Gods" posits a "you" of a particular sex, class and color. Like Mike Glier's earlier work, this piece speaks to white male power, but punningly. "*Your* gods" are the Presidential figures stamped on the coin, and you are a white middle-to-upper-class male viewer. But if you are not "you" (i.e., you are female, working-class and/or black) you are "I," "your slice of life," Kruger. So "you" may coin the Capital, but at what price? Laughter?

Until now, I have been rather free with my use of the word "laugh." I have talked about "laughing at"—a figure of speech—and "laughter"—a bodily state—as if they were the same thing. Yet one is an ego ideal and the other an id entity.

How, then, do women "laugh at"? It cannot be insignificant that most of the women in the show literalize (male?) abstractions. Instead of becoming silent Others, they take that which they historically know best—the everyday, the tangible—and use it to their own advantage.[9] But they also take language itself. Could there be a better way to punish the pundits than with a pun?

Finally, what about laughter? It is, for the most part, missing from this show, but that is a function of the curator's definition.[10] My definition is simply a literal one. The female laugher laughs in the same way that the 19th-century hysteric symptomatized. Both convulse. The parallels to the hysteric are not just physical ones. Throughout history, both have occupied a disordering role; they have produced gales in the calm of the family, but they have not split its sides.[11]

As for laughter today, it is probably not so different. As a form of transgression, it has its place; it displaces. But ultimately, laughter alone will not make the difference:

If you always, and everywhere, burst into laughter, we will never be able to talk to each other. And we will still be d(raped) in their words. So let's take back a bit of our mouth to try to speak.[12]

---

[1] Jean-François Lyotard, "One of the Things at Stake in Women's Struggles," *SubStance*, 20 (1978), 11–12.

[2] See Hélène Cixous, "Sorties," in *New French Feminisms*, Marks and de Courtivron, eds., New York, Schocken, 1981, pp. 90–98.

[3] For a discussion of Kruger's work as appropriation, see Abigail Solomon-Godeau, "Playing in the Fields of the Image," *Afterimage*, 10, 1–2 (Summer 1982), 10–13. Although appropriation is the central concept of this article, the question of sexual difference is addressed. Benjamin Buchloh gives Kruger and Holzer's work a history in his "Allegorical Procedures: Appropriation and Montage in Contemporary art," *Artforum*, Sept. 1982, pp. 43–56. In this article, Kruger and Holzer are listed as late '70s "deconstructors," but Kruger then is dropped. Perhaps she cannot figure in Buchloh's history. Holzer, on the other hand, merits a subcategory. She is an "anarcho-situationiste," a peg in a System which forecloses sexual difference. For a Barthesian analysis of Kruger and Holzer, see Hal Foster, "Subversive Signs," *A.i.A.*, Nov. '82, pp. 88–92.

[4] "If men and women, teachers and students, switched places, there would still be an economy of symmetry, in which the knowledge of the one, the theory of the one, was the gauge for measuring the worth of the other, still no dialogue between two different sexes, knowledges, only a homologue with one side lacking what the other has." Jane Gallop, *Feminism and Psychoanalysis: The Daughter's Seduction*, Ithaca, Cornell University Press, 1982, p. 64. This passage is indebted to Luce Irigaray.

[5] Jo-Anna Isaak, "Our Mother Tongue, *The Post-Partum Document*," *Vanguard*, April 1982, p. 16.

[6] "No Essential Femininity: A Conversation between Mary Kelly and Paul Smith," *Parachute*, 26 (Spring, 1982), 35.

[7] Foster, p. 90.

[8] A differentiated "you" does appear in the more recent "Inflammatory Essays."

[9] For a discussion of the literalism in general see Craig Owens, "Mark Tansey at Borgenicht," *Art in America*, February 1983, pp. 137–38.

[10] In the essay which accompanied the show, Isaak writes: "It is the potential of this jouissance, this play of signifiers themselves that the exhibition 'The Revolutionary Power of Women's Laughter' intends to explore. It is not then a study in the comic, nor of laughter as invective, but an investigation into the function of language and the discourse that attempts to account for it—the logic of those systems and relations that create an identity for a sentence, a sign, an individual."

[11] For a discussion of hysteria as resistance, see Gallop, pp. 132–50, and Jacqueline Rose, "Dora—fragment of an analysis," *m/f*, 2 (1978), pp. 5–21.

[12] Luce Irigaray, *Ce Sexe qui n'en est pas un*, Paris, Minuit, 1977, p. 207. Cited in Gallop, p.89.

Author: ***Jane Weinstock is a filmmaker and film critic. She coauthored the screenplay for*** **Sigmund Freud's Dora.**

Covering Mapplethorpe's "Lady"

Posing as images of a "revised femininity," Robert Mapplethorpe's photographs of Lisa Lyon work to conceal the fact of sexual difference.

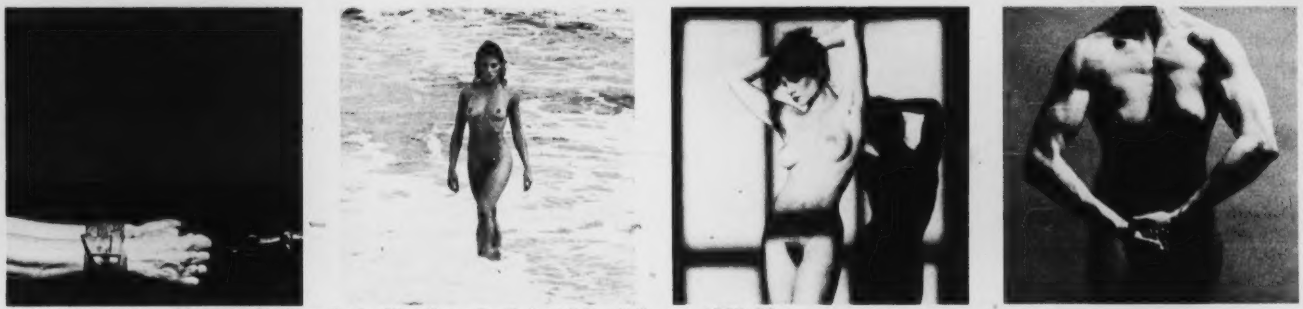
BY SILVIA KOLBOWSKI

Robert Mapplethorpe's *Lady*, a book published by Viking Press and an exhibition in March at Castelli Greene Street, both begin with two presences: a double portrait/self-portrait of photographer and model. From this point on, the model (chosen in part *for* its presence, "an arresting personality")[1] will appear in every image—or almost (on page 86 the model is absent from the frame, displaced by a wall socket). The photographer will disappear behind the camera. Even at this early stage, these positions can be considered to be culturally (en)gendered: the object of the gaze, the framed—feminine; the subject of the gaze, the framer—masculine.

In Mapplethorpe's photographs of Lisa Lyon, First World Woman's Body Building Champion, these positions are conventionally occupied. Lyon appears in over a hundred generic poses—one woman representing all-women-to-all-men, a woman ("available," as Samuel Wagstaff tells us in his foreword to the book) for all seasons.[2] This "all-women," this abundance of presence, this plenitude of guises—what absence does it mask?

Once, Lyon appears in an almost classic cheesecake shot—body smooth, curved, coyly posed. In others, she is the nature goddess rising from the water or growing out of a jungle of leaves. But she also seems able to will her body to signify the masculine, to appear as a bodily eruption shot through with muscles. This metamorphosis (and it pretends to be one, given the progression of the layout) might be considered a liberal breakthrough; indeed, Wagstaff refers to Lyon's "revised femininity." The female body has been unshackled (except, perhaps, further down the wall/into the book, where it is liberally bound and gartered) from the "womanly stereotype" (Wagstaff); she transgresses sexual categories. In fact, this universal woman explicitly states her active role in the collaboration: she was on the "lookout for the right photographer to document" her body, her "raw material."[3] But perhaps her play-acting is also the playing out of an ideologically positioned desire—the desire to be, in as many (con)figurations as possible, the object of the male gaze. Take my picture, take me.[4]

But now, let's take the photographer; what about his position/inscription in this project? Ostensibly, he was just on the lookout for a well-rounded woman—"a face, a body, and an arresting personality"—for these, his first publicly exhibited photographs of the female body, his first female object. The particular figure Mapplethorpe chose more often than not masquerades as a man (the body) masquerading as a woman (the body with veils, garters, dress) masquerading as a man (this body as motorcycle tough, or man-suited). If we look beneath (or between) this layering of gender, however, we find revealed not, as might be supposed, the real woman, the "greater truth"[5] (for there essentially is no such thing), but the inscription of the photogra-



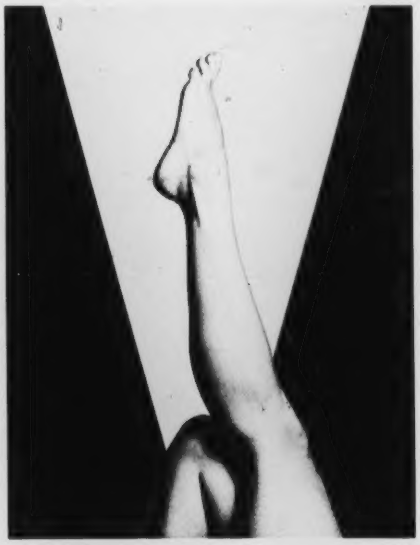
(Above and below) Photographs from* Lady, Lisa Lyon by Robert Mapplethorpe, *1980–82.

pher's stake in this representation—or, more significantly, the stake of the masculine gaze in general.

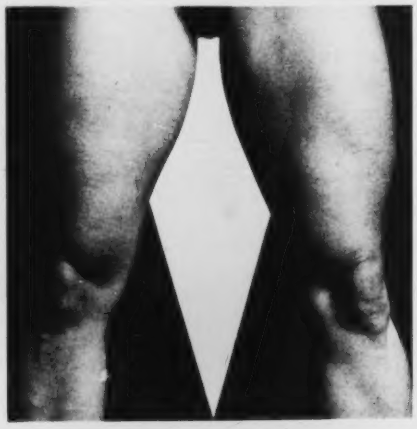
This stake is one driven into the heart of the mother matter, for is not the mother truly the first female object of desire? More specifically, what is at stake in these photographs is the recovery of the *pre*-Oedipal, "whole" mother, "apparently omnipotent and omniscient, until the discovery that she is not 'whole,' but a 'hole.' "[6] Thus, it is not only the photographer, the subject of the photographic gaze, who performs a disappearing act. What must also be hidden are female genitalia.

What appears to take place in *Lady* (a word which holds in itself the sense of a sexuality repressed) is the disavowal of the mother's supposed castration by grafting the signs of the male body onto that of the woman. The body's movement from relaxed to flexed and back, evident in the progression of the photographs, seems reassuring: seeing is *not* believing. Here you see a woman, a "normal" woman, titillatingly dressed, titillatingly undressed. Here you don't, in images in which the body reads as almost exclusively male. In an image of the hands gripping the handle of the universal gym, it is impossible to discern the difference (except for the giveaway engagement ring). In another photograph, a white triangle appears between Lyon's cropped legs in such a way that a graphic "phallus," larger than life, appears to hang from her crotch, the point of absence. As if this weren't clear enough, in the preceding photograph the phallic sign is inverted: Mapplethorpe frames Lyon's foot, the classic fetishistic substitute for the penis.

At times, absence itself—castration's metonym—is employed literally through a framing strategy: either Lyon's head is lopped off to present an almost totally male body, or her "femininity" is framed, displaced by an opaque veil covering her face, and her gaze. I could continue, listlike, to the point of listlessness. But lest I be misunderstood, I want to make one point utterly clear. This critique is not a call for more photographs of female genitalia on unmuscled bodies. Nor is it necessarily a call for a neat reversal of positions around the camera (as though this were possible). Rather, it is a textual pointing, with feminine finger, to a violence done not only to this woman, but to woman in general in the name of culture. Is it any wonder that, in the last two photographs, the uncocked Lyon points a cocked gun to her chest and then appears to go up in flames? ☐



Lyon may appear in an almost classic cheesecake shot, or as the nature goddess rising from the water. But she also seems able to will her body to signify the masculine.



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1. Bruce Chatwin, "An Eye and Some Body," *Lady, Lisa Lyon by Robert Mapplethorpe*, New York, Viking Press, 1982, p. 11.

2. While Lyon purports to be all women to all men, she teases, becomes coy, places a limit by dedicating the book to *one* man—her husband—whose sign (the wedding ring) crops up in several photographs. Thus, she marks her sexual preference/position (not too male). This limit is fundamentally conservative in more than a literal sense, for it separates two equally conservative extremes: extreme availability through her poses, and the inscription of herself as "wife of."

3. This statement is not surprisingly spoken in Lyon's place by Bruce Chatwin in his introduction.

4. Interestingly, through an ambiguity of typeface, type placement, color and word choice, the authorship of this book is both hedged and asserted on its cover. Lyon's name is as large as the word "Lady," but in a different color and typeface. Mapplethorpe's name is much smaller and follows the same size word "by." Thus, one could read "Lady" as the title with "Lisa Lyon" as the subtitle of the book authored "by" Robert Mapplethorpe. Or one reads "Lady," and then "Lisa Lyon by Robert Mapplethorpe" (as on the spine). In this reading, Lyon is his creation; she is created *by*, possessed.

5. "This book does not simply document Lisa Lyon: it is a work of the imagination—the visual counterpart of a novel, which, like all good novels, mixes fact and fantasy to reveal a greater truth." Chatwin, p. 14.

6. Jane Gallop, *Feminism and Psychoanalysis: The Daughter's Seduction*, Ithaca, Cornell University Press, 1982, p. 22. I quote Gallop here out of the body of her text and step out of line to insert her into a different context. Her own internal quotations signal a critical position; the mother is understood as castrated only in a visual sexual economy that privileges the phallus: "The privilege of the phallus as presence," she writes, "the concomitant 'disappearance' of any female genitalia under the phallic order, is based on the privilege of sight over other senses. The penis according to Freud, is more visible than what the little girl has. From being more visible it becomes simply more, in other words, superior" (p. 27).

Author: *Silvia Kolbowski is a New York artist.*

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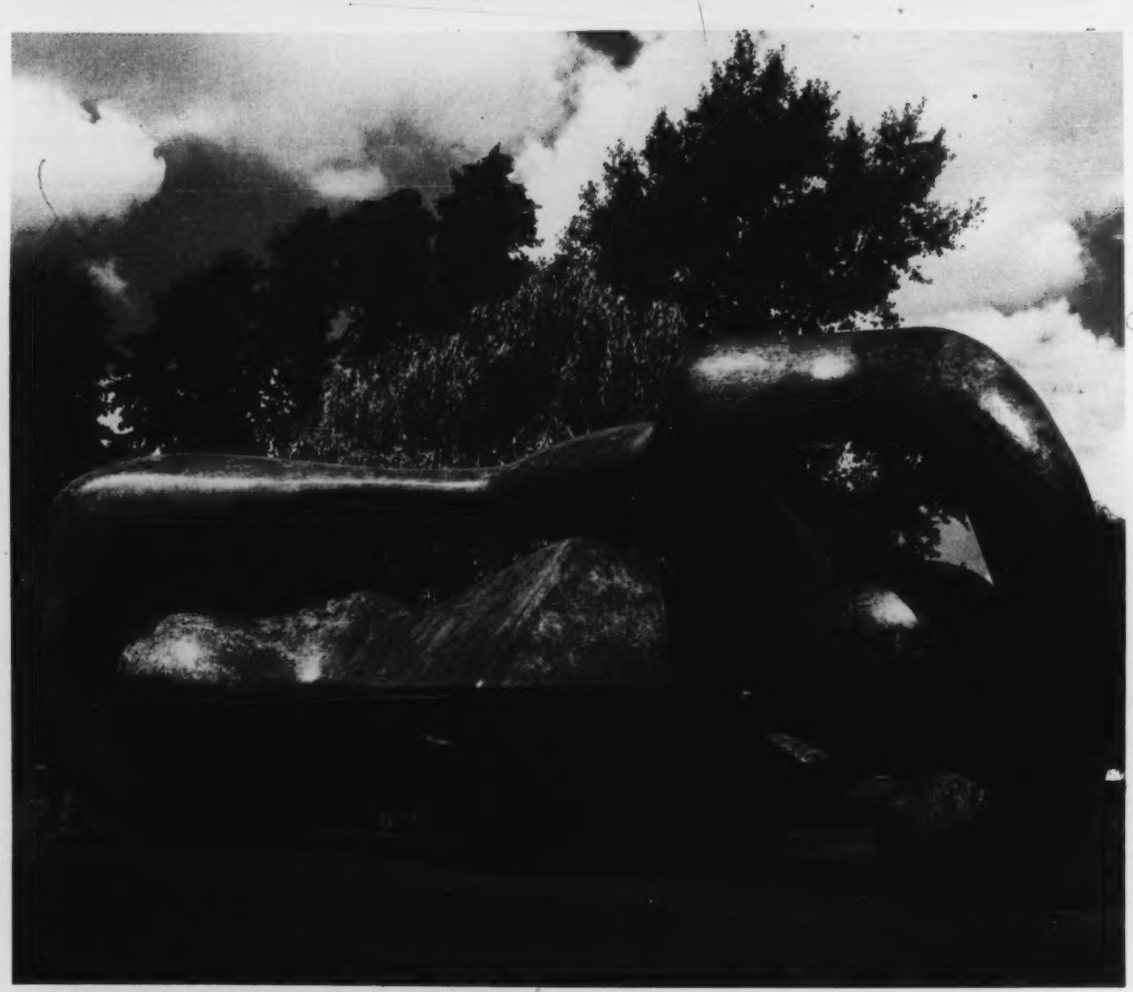

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Art Across the Waters: Power and Responsibility

A recent conference reappraised the whole machinery by which U.S. art is sent abroad for international festivals. Funding soon emerged as the key issue.

BY STEVEN HENRY MADOFF

In January, a conference addressing itself to the question, "U.S. Participation in International Biennials, Competitions & Festivals: Whose Responsibility Is It Anyway?" took place in Washington. Arts International, a Washington-based group that provides information to cultural organizations for purposes of worldwide touring and exchange, arranged the meeting, sponsored by SCM Corporation. (Arts International itself receives both federal and private funding.) The event coincided, purely by chance but not without symbolic overtones, with the memorial services held in New York for Nancy Hanks, who had served as chairman of the National Endowment for the Arts under Nixon, Ford and Carter. Hanks was an advisor to Arts International, and the conference opened, appropriately enough, with a few words spoken in tribute by the organization's president, Peter Solmssen. Present at the Kennedy Center for the Performing Arts, where the conference took place, were many of the leading figures of the American art world. The cast—some 120 in all—included NEA head Frank Hodsoll; Juliet Antunes, who oversees the U.S. Information Agency's Arts America program, which sends our art abroad for official representation; the directors of several major museums and institutes; leading lights from the other disciplines; and various artists, writers, consultants and corporate givers.

The purpose of the conference was to examine the present mechanisms by which American art is selected for travel, how it is funded, and what its effect is once it reaches its host nations. The meeting was divided into two parts. In the morning, a general discussion was moderated by Thomas Messer, director of the Guggenheim Museum. In the afternoon, the disciplines—visual arts, dance, theater, music—met separately to discuss particular needs and recommendations. At a luncheon between the two sessions, the participants were addressed by Alistair Cooke, who spoke on the dangers of too much government involvement; "total government sponsorship" was the phrase he used to describe this imagined nemesis. But while propaganda was an issue at the meeting, the kind of totalitarianism hinted at in Cooke's phrase did not seem to stir general concern. In fact, with the minuscule budget of $2 million currently available to the Arts America program, it is unlikely that the art world will be smothered by government, especially with the concomitant pressures exerted by the current administration to reduce to the absolute minimum funding for the NEA itself. Meanwhile, New York's Governor Cuomo has proposed a $4.5-million reduction in the State Council on the Arts budget, down to $28 million; and the Mayor's Office in New York City has suggested a similar move, cutting his Department of Cultural Affairs funding to $42.8 million—a drop of $2.5 million. The Reagan philosophy of deregulation and marketplace autonomy is inevitably affecting the arts, and concern with diminishing government support was given frequent voice at the meeting.

Indeed, greater governmental involvement on all art fronts was called for almost universally. Besides insufficient public funding, conference members expressed concern about such problems as the lack of centralized information regarding international festivals and exhibitions, the general citizen's unfamiliarity with (and consequent disinterest in) the arts, the diminishment of private sector monies, the at times misguided efforts of overseas cultural attachés and the shared sense that the concept of the Venice Biennale is itself outmoded. Henry Hopkins, director of the San Francisco Museum of Modern Art, quite baldly diagnosed the problem as "a lack of commitment on our [government's] part toward our own culture." Howard Klein, vice director for arts and humanities at the Rockefeller Foundation, further observed that we have no public policy on the arts in this country, no grass roots comprehension of the principles of art today and thus no real notion of the importance of culture.

Along with all of this criticism, however, there was some praise. In particular, the peer review system, by which art professionals evaluate their colleagues' artistic and curatorial abilities and proposals, was roundly applauded. Martin Friedman, director of the Walker Arts Center, said that the NEA panels used for peer review are "terrific as they are," and Solmssen commented in a phone interview later that the peer review system "has proven itself beyond a doubt over the long run of its performance."

Yet questions remained concerning the overall organization of the present system. Much elliptical criticism was made of the arrangement whereby the Arts America program exists as part of the U.S. Information Agency (as the International Communication Agency was renamed last August 24 by presidential order), since one of the USIA's key functions is to publicize State Department policy. The shows sent overseas by Arts America thus inevitably appear nationalistic (see my article "Sending U.S. Art Abroad: Federal Ways and Means," *A.i.A.*, Sept. '82), and conference members felt uneasy about the influence of political interests. Roger Stone, who is on the board of Arts International, observed: "What I've been hearing today is the repeated suggestion that not only government support is sought, but really a new kind of government leadership—a higher profile than ever before. But I would hope a higher government profile would be organized so that the propaganda elements would be kept clearly separate from international cultural exchange."

In the privacy of the afternoon visual arts meeting, the role of the government was more closely scrutinized as the discussion began to focus on the kinds of art chosen to be sent abroad and, still more interestingly, to what purpose the biennials themselves are mounted. Thomas Messer argued that the Venice Biennale, though the most traditionally prestigious international exhibition, is operating on an outmoded premise. "The 19th-century assumption of a national art," he observed, "no longer pertains to the international influences which we now see daily in art as in life. The pavilions were built upon the old assumption, and they now seem more like real estate than anything else." Kassel's Documenta exhibition, Messer continued, seems more to the point—with its own political program, of course, but also with its thematic interminglings of styles and nations. Henry Hopkins then talked about the Philip Guston show that the ICA asked him to organize for the São Paulo Bienal ("Philip Guston—His Last Years" went to São Paulo in 1981). "It seemed a very appropriate thing," he said, "because Guston's career was on the rise and everything was going beautifully. But it simply wasn't what São Paulo wanted, and we should have known that."

Comment then turned to the idea of reviving the NEA's International Program, thus transferring responsibility for international exhibitions to this "more art-informed body," in Martin Friedman's phrase. But no one in government seemed particularly taken by the suggestion. Kathleen Bannon, who directs the NEA's International Office, said later that the NEA could increase its support of the Arts America program in advisory ways, but it certainly couldn't replace the global network of cultural posts that Arts

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America may presently take advantage of. There is little likelihood, in any case, that Arts America, set up a mere five years ago, will be dismantled.

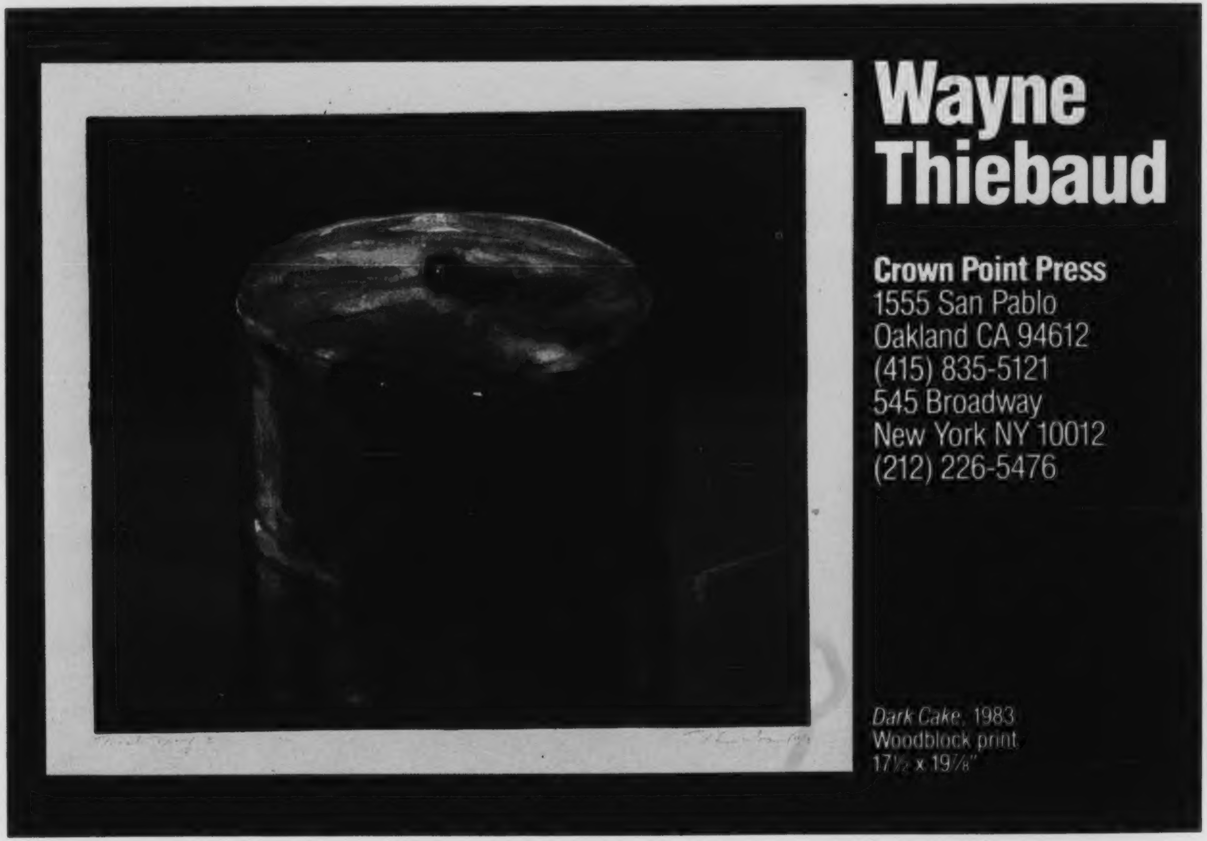
As evening approached, the disciplines regrouped to compare conclusions. Predictably, the matter of funding, which had been an underlying concern all day, came rapidly to the surface. The creation of an information clearinghouse, the locating and cataloguing of all the little groups that work on international projects, the improved education of cultural attachés and the widely expressed hope that shows might once again be specially created for overseas exhibitions rather than lifted from among the already extant domestic offerings—all seemed to turn on the recognition that more money is needed. More money for peer review panels to meet more often. More money for special-event curating. More money to coordinate government and private sector support. More money to promote international exchange. More money from government and more money from corporations. In reporting on the visual arts session to the regathered conference, Hopkins noted: “We have reached the age when sending monumentally scaled works of art is a dinosaurlike project. Instead we could be sending artists like Robert Rauschenberg and Robert Wilson to reside for a year at the same cost. The end result is that we still need to establish policy.”

Thomas Messer argued that the Venice Biennale, though traditionally regarded as the most prestigious of the international exhibitions, is operating on an outmoded premise.

Clearly, without a sound financial base, encompassing government and the private sector, no feasible system of artistic representation can be had. In a recent interview, Juliet Antunes, director of Arts America, told me that every effort was being made to maintain the present budget in spite of cuts proposed. There is little chance now of an increase. With these actualities in mind, new efforts must be made to locate sources of capital and make it advantageous to donors to contribute on a regular basis. Paul Elicker, president of SCM Corporation, suggested a tax credit for corporate givers, which would by definition allow a larger write-off than the present deduction for business expenses, and thus create greater incentive for donations from that quarter. In addition, perhaps a lobbying group is needed to complement present efforts of improving the private sector prospects of our international cultural programs.

Few things were resolved at the conference. But the delineation of problems and aspirations was clear. It was agreed that the participants should meet again in smaller groups and draw up pragmatic proposals from the ideas discussed. Spirits ran high at having gathered a group of people with the knowledge and experience to change the current situation; there was, from that point of view at least, cause for hopefulness. And yet it is difficult to feel sanguine about the issue of funding which lay at the heart of the conference. The prospect of more support from the private sector to buoy up shrinking governmental arts allocations has had a setback with the recent publicity regarding corporate belt-tightening. The cautionary news that such corporations as Exxon and Philip Morris are cutting back on cultural projects to make room for social service programs could have dark ramifications, as well, for international exchange. There is no question that more corporate as well as more government funding is needed. And whether it can now be had, or whether it will be increasingly difficult to come by in the months ahead, is a matter deserving of the closest possible attention. ☐

Author: ***Steven Henry Madoff, who was a participant in the conference that is the subject of this article, is working on a book about American painting and poetry in the 1950s and '60s.***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Dark Cake, 1983
Woodblock print
17½ x 19⅞"

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Morocco, 1980. Laser-scanned dye-transfer photograph, 9⅝ x 14½ inches

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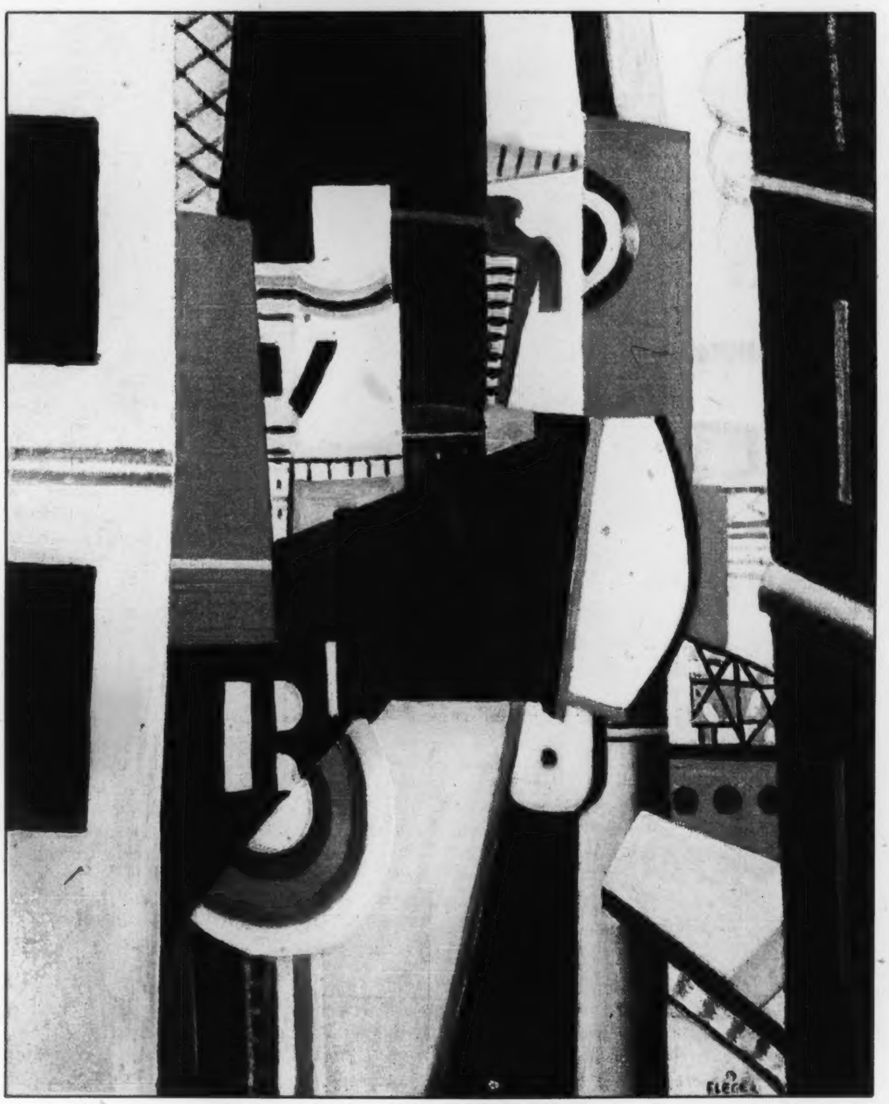

Fernand Léger, Esquisse Pour La Ville, signed and dated '19—
oil on canvas laid down on board, 31⅞ x 25⅝ in.

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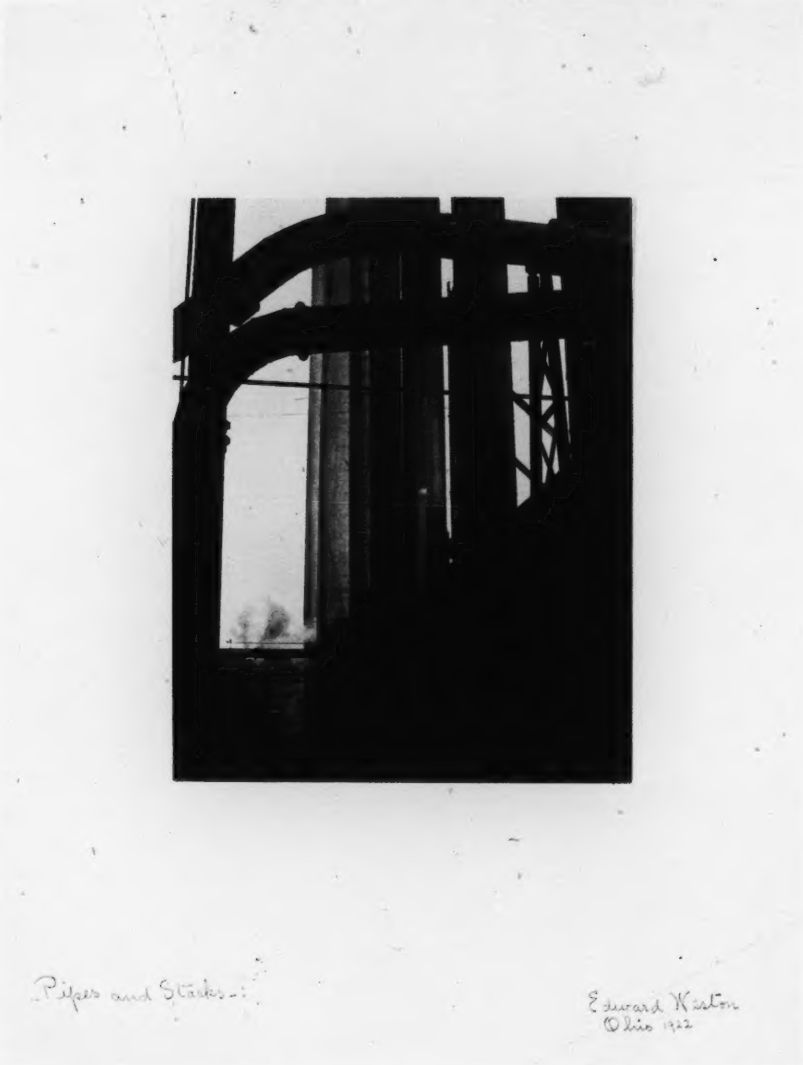

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Pipes and Stacks
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Review of Books

The Art Book Industry Problems and Prospects

High production costs, unpredictable markets, and the changing relationships between trade publishers and museums are just the beginning . . .

BY JOAN SIMON

There is widespread concern that art book publishing has changed, and changed for the worse. Prices are higher than ever. The selection of titles published each year seems slimmer and also repetitive: studies of well-known masters are published over and over, while at the same time there is a progressively trendy mining of "new" fields that become quickly exhausted. In recent seasons photography nearly displaced monographs on individual painters and sculptors—only to be outpaced by architecture.

Whole areas of contemporary art, though, remain virtually unpublished, as if, for example, Minimalism and Conceptualism had never existed. And though inflation has touched almost every level of the art and book businesses, fees to writers of art books are as low as they have ever been.

The issues facing art book publishing mirror those of the bigger publishing industry of which it is a flashy but relatively small part, and those of the art-historical community and the contemporary art world as well. What is published, and more significantly what is not published, has extremely serious long-term implications. Leonard Shatzkin, author of *In Cold Type,* a recent book-length survey of the problems of the book trade, characterized the industry as entering a state of "profound crisis." It seems that art book publishing got there even sooner.

Since the art book's two most salient features are high production costs and relatively small audiences, it is understandable that in hard economic times art book publishers cut back or play it safe. Both consequences began to be apparent about 10 years ago. Feeling the first big downturn in consumer demand since the '60s, and facing internal corporate pressures to return higher profits in a shorter period ot time, many companies producing art books began to change their priorities. Lists were pared, staff was cut, and some companies folded—Praeger's art book division was one of the first casualties. In addition, art started to be edged off publishers' lists in favor of more commercially appealing subjects. At Abrams, a publisher that is almost a generic name for hefty monographs, the success of *The Art of Walt Disney,* a serious study of an important popular figure (which has sold 300,000 since it was published in 1973), spawned *Gnomes* (800,000 copies since 1977) and more Gnomes products and more Disney titles. Abrams recently released *Walt Disney's Epcot,* and will be publishing *Walt Disney's Fantasia* as well.

We're now feeling a second wave of retrenchment. As this article was being written, the news arrived that Viking is discontinuing its Studio Books division. One of the few companies that seemed to survive the pressures of a corporate merger (with Penguin), Viking too has found that an entire department devoted to illustrated books is not financially viable at this time, although it will continue to publish a limited number of art books that the company feels strongly about. (*James Rosenquist* by Judith Goldman is a forthcoming title.)

With the economy in generally poor shape, publishers have been feeling a slowdown in sales. Needless to say, there is resistance to books that must be priced at $50–$100 to offset production costs, and even to books in the $30–$40 range. I would like to suggest, however, that art book sales are down for another reason: publishers are not producing the kinds of art books that people who are seriously committed to and concerned about contemporary art want to read.

Editorial policies, at least as they apply to contemporary art, seem anchored in the '60s—and to the art that reached high prices or achieved media celebrity then. There are, of course, exceptions, just as there are complex reasons for the current state of affairs. But given the unprecedented growth of public attention to new art since the '60s, it seems necessary to question the exceedingly unadventurous programming by the major American art publishers.

Explored here are some of the changes that are taking place in the industry, and some of the reasons for those changes. My comments are based on a survey of publishers' lists and the books themselves, plus industry statistics, interviews with writers, artists, readers, editors and publishers, and a visit to the Frankfurt Book Fair last October. At Frankfurt I talked to many publishers who were making the international copublishing arrangements that determine the kinds of books we will see published in the near future. I asked publishers why they thought the business had changed, and what directions they thought or hoped it might be taking. I also tried to find out why the art of the past 20 years is so poorly covered in book form.

Art Books and Their Audience

The core audience for art books—defined here as illustrated books about the visual arts with serious, usually scholarly and/or critical texts—is essentially a specialized one; it has been assumed by many publishers for many years that this audience numbers at most 3,000. There is also, at times, a larger audience for art books, an audience that is eagerly sought for obvious financial reasons: the larger a book's print-run, the lower the unit cost per book, and the greater the chances the individual title will be profitable. The figure 10,000 is given repeatedly as the number of books needed to be printed to make an art book project financially feasible. Another "truism" of publishing is that the specialized, small audience and the larger general audience are almost entirely different; the goal, nonetheless, for many publishers is to find a title that will appeal to both.

And there have occasionally been such books: one notable example is *Georgia O'Keeffe* (Viking, 1976). No monograph had previously been published on this eminent American artist. Viking spared no cost in research or production (the artist wouldn't have agreed to the project otherwise). But, as Barbara Burn, until recently editorial director of Studio Books at Viking, remembers: "In addition to it being a good subject and a quality production, the book succeeded because it also captured the imagination of many people, whether they were interested in art, women or the Southwest. O'Keeffe turned 90 that year, PBS did a documentary on her. For all these reasons, the 25,000-copy cloth printing was sold out before publication." (Viking subsequently reprinted the luxury volume in a smaller format in both hardcover and paper. This edition continues to sell; and there are now over 200,000 copies in print.)

A more recent example, also from Viking, is *Lady: Lisa Lyon by Robert Mapplethorpe* [see p.7]. The book's 25,000-copy printing is aimed at the contemporary art world (Mapplethorpe recently had three simultaneous solo shows), at body builders, and not least at a general public of voyeurs-at-large.

What becomes apparent is that for an art book to be successful, it must strike the fancy of a number of rather small, sometimes overlapping audiences. And since very few projects are sure things, publishers have various methods to increase their print runs. One major strategy is co-publishing, which is done by trade publishers and book clubs, by museums and trade publishers, by trade and text-book publishers, and by trade publishers of different nationalities. The theory is that if all editions of the same book are printed at the same time, the costs will be lowered, while allowing each publisher to reach different and separate audiences. They have thus effectively split the market but in aggregate reach a larger one than any of them could have reached individually.

The Publishers

Art books are produced by specialized and general trade publishers, by museums, by university presses and by artists themselves. Most significant among the changes in art publishing is the dominant role museums have come to play in the entire art book publishing field. Museums have always sold their catalogues through their own bookshops or to their own members and others by direct mail. But

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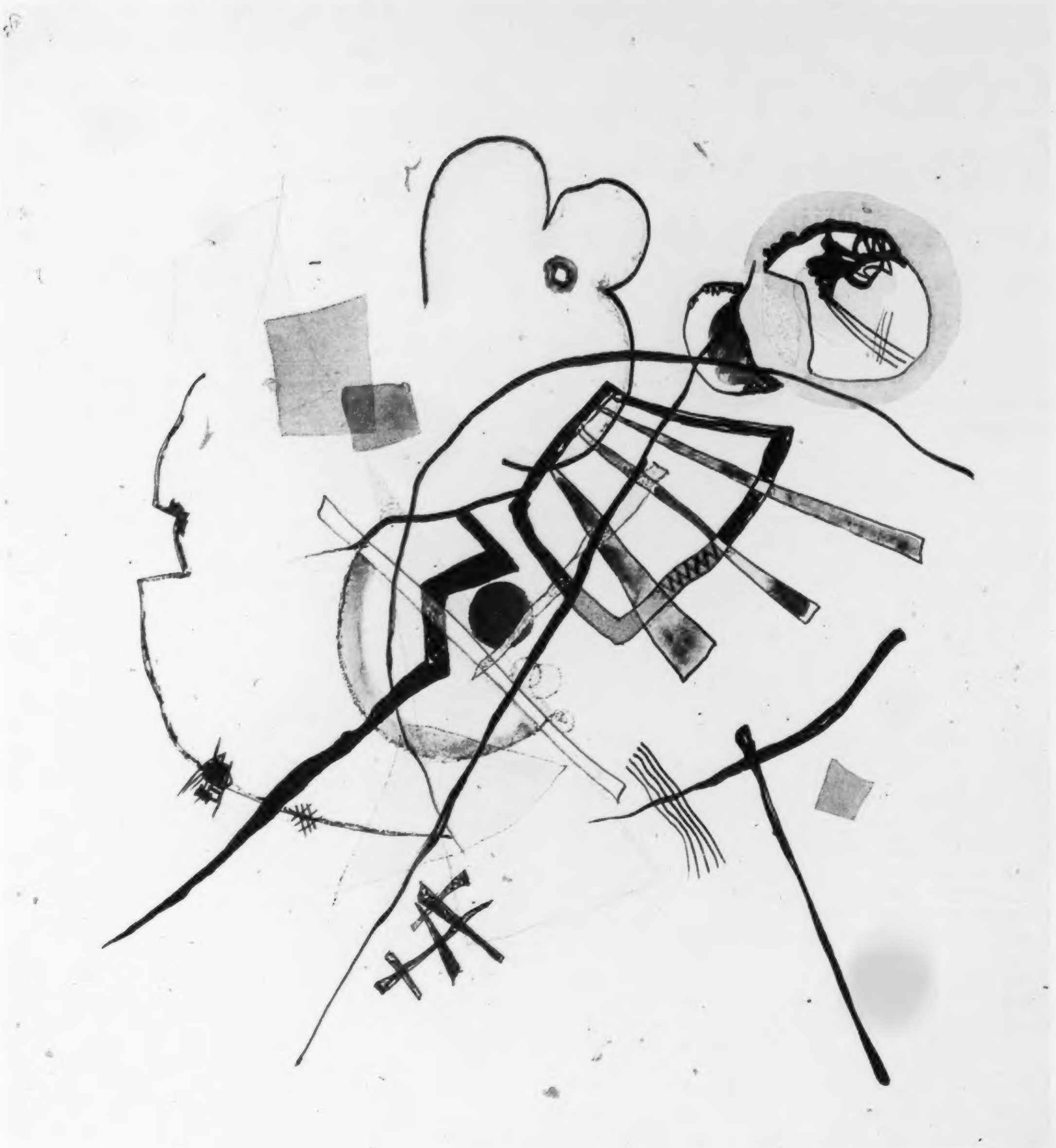

Kandinsky, "Locker," 1924, Aquarell, 37 x 24 cm

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many museums in recent times have vigorously entered the trade book arena, either by co-publishing with trade book publishers, or by selling their publications to book stores directly. The consequences are complex.

Since all art books finally reach the same mixed audience, it is not surprising that many trade book publishers view museum publications as a mixed blessing. Some art book publishers see museums, quite rightly, as having advantages in financing and selling their publications. At the same time the fortunes of the trade book publishers have been bolstered by income from co-publishing with museums, since trade publishers, for a relatively low investment, can add to their lists high-quality and prestigious books produced by these institutions.

A related advantage to the publishing field as a whole is the fact that museums generally set a comparatively high standard in writing and design. And museums also provide marketing advantages for all publishers: the museum bookstore has become an important outlet not only for museum catalogues but for all art books—a role that is especially significant since the increasingly large and powerful chain book stores have in recent seasons resisted ordering high-priced art books.

The Museum as Publisher

Financing is the obvious sore spot in trade publishers' laments. Museum publishing frequently benefits from exhibition grants to underwrite some of a publication's costs. And museums often receive their texts "free," if they are written by staff curators. An even more invisible advantage is the policy of some museums to provide free or discounted books as one of the privileges of membership. This practice allows an institution like the Museum of Modern Art, for example, to increase print-runs by 5,000 to 20,000 copies (depending on the book) beyond the quantities estimated for sales to the general public—an increase which results in considerable savings on the costs of producing each book.

In addition, a museum's status as a not-for-profit institution makes it eligible for favorable postal rates as well as for tax-deductible contributions from corporations and private patrons. Consequently museums' profit margins (and retail prices), if they choose, can be lower than that of trade publishers. A very basic difference between trade publishers and museums is that museums don't necessarily need to make a profit from books they publish to stay in business to accomplish their primary task.

One should note, however, that trade book publishers, too, at times, receive subsidies: from galleries that would like to see their artists "enshrined" in a book; from collectors who are asked to pay for color separations when works they own are to be reproduced; and from the artists themselves, who are sometimes required to provide drawings or prints for a special, limited-edition book to supplement a trade edition, or to produce special print editions (not necessarily related to the book at all) as part of the terms of a publishing deal.

Similar subsidies underly the production of certain museum catalogues as well. Yet trade book publishers are more often chastised for such practices than the museums. Museums are assumed to have the artist's rather than their own financial interests at heart, while publishers are blamed for their mercenary schemes, and are viewed as exploiting galleries, collectors, artists—that is, anyone who might subsequently benefit from an increase in an artist's prices. What should be stressed is that most art books must be subsidized somehow. Artists' reputations (as well as their sale prices) are, in the end, inevitably enhanced by either trade or museum publishing. (Vanity publishing in the art field is a somewhat different story but overlaps with all this; many art books would not otherwise be published if they weren't paid for in advance.)

The advantages that big museums have over big trade book publishers are considerable. The books themselves, though, follow a similar pattern in sales. Museum publications on contemporary artists, like those from the trade publishers, tend to have small printings, whereas books on modern "masters" have large ones. Among Beaubourg's catalogues last year, those on Robert Ryman and Ellsworth Kelly had small initial print runs, Jackson Pollock a large one. And while the Museum of Modern Art has published catalogues (membership sales not included here) of 2,000 to 5,000 (Sophie Tauber-Arp, Richard Neutra, Louise Bourgeois), and more typically those in the 7,500 to 10,000 range (De Chirico, for example), it has indeed had some bestsellers. In 1980, MOMA ordered a 300,000 copy initial print run for William Rubin's *Picasso*; foreign editions in Italian, Spanish, German, Swedish and Japanese amounted to another 30,000 copies. (MOMA's *Family of Man,* originally published in 1955, one of the museum's long-run bestsellers, is now going into its 29th printing, with over 3 million copies in print.)

But the Museum of Modern Art is exceptional for other reasons. Book publishing was taken seriously by the museum from its inception; its first title, *Cézanne, Gauguin, Seurat, Van Gogh* was published in 1929, accompanying the museum's first exhibition. MOMA is rare among museums (and trade publishers of monographs as well) in that the museum pays authors a royalty on books when it is felt that those books have potential trade interest—whether they are written by their own curators or by freelance writers. (More typically in the art field, the writer who contributes a short text to a big book receives a one time payment called a "flat fee.") MOMA is also unusual in that it has arranged for research funds and published books on subjects not tied to exhibitions. John Rewald's *History of Impressionism* and his *Post-Impressionism* were both produced under museum auspices this way.

Museums, indeed, are in an enviable position vis-à-vis the trade book publishers. They not only have a built-in specialized, often affluent audience, as well as the much broader general public right at their door, but their own bookshops give them other kinds of economic advantages. Trade book publishers must give bookshops (or middlemen, such as distributors or wholesalers) discounts that can amount to well over 50 percent of the retail price of a book. Admittedly, the publishing and retail divisions of museums function separately. Nevertheless, when half the price of a book ultimately stays "in house," these not-for-profit institutions, ironically, stand a better chance of making a profit than the trade book publishers do. Beaubourg, for example, sells 40 percent of the books it publishes at the museum. (Another 30 percent are sold through bookshops in France; 30 percent as exports.)

University Presses, Gallery Publications, Artists Books

University press books, gallery publications, and artists books also have different and in some ways less pressing requirements than those issued by the trade publishers.

University presses occupy a special position in the publishing spectrum; in recent years they've provided a range of scholarly as well as luxurious titles, and more experimental works as well. The Nova Scotia College of Art publishes a series that has much in common with artists' books though at present that particular press seems to be retreating from its vanguard approach. The University of California Press published Lawrence Wechsler's critical biography of Robert Irwin and has also republished and kept in print Alfred Frankenstein's 1969 ground-breaking study of trompe-l'oeil painting, *After the Hunt.* MIT, on the other hand, has been in the forefront of architectural publishing with its "Oppositions" series, and its five-volume *Le Corbusier: Sketchbooks* is one of the major accomplishments in art publishing in recent years. (The work was published with support from the Architectural History Foundation, and in collaboration with the Fondation Le Corbusier, Paris.)

Gallery publications are most closely tied to the art market; artists' books are the least commercial publications—conceptually and deliberately outside the established showing and selling circuits. Both types of publications have tangential yet growing importance to the book trade.

Galleries usually publish books on the artists they represent, when those artists' prices and reputations warrant the investment. Marlborough, Pace and Blum/Helman, for example, often commission texts by the same scholars and critics who write for the art press and for the trade book publishers, and they pay those writers at more favorable rates. Expensive to produce, these elegantly illustrated exhibition catalogues serve the dual function of publicity and scholarship . The selling of art, which these publications support, is a much more lucrative endeavor than the sale of books.

Artists' books are intentionally democratic. Anyone with access to a typewriter, Xerox machine or photo-offset service can produce them quickly and inexpensively. They are usually distributed through a few specialized outlets like Printed Matter in New York, and Ecart in Switzerland. Some artists' books are produced as *livres de luxe* and are sold through galleries. Quite recently, certain artists' books have begun to find their way onto the trade publishers lists as well.

Abrams launched its artists' book series with such veterans as Ruscha, LeWitt, Christo and Arakawa, and recently published Jennifer Bartlett's *In the Garden,* a drawing series of epic scope, as well as *China Diary,* a collaboration between David Hockney and poet Stephen Spender. Thames & Hudson also has a new artists' book series, starting with *Humument: A Created Victorian Novel* by Tom Phillips and Richard Hamilton's *Collected Words.*

The Museum of Modern Art,

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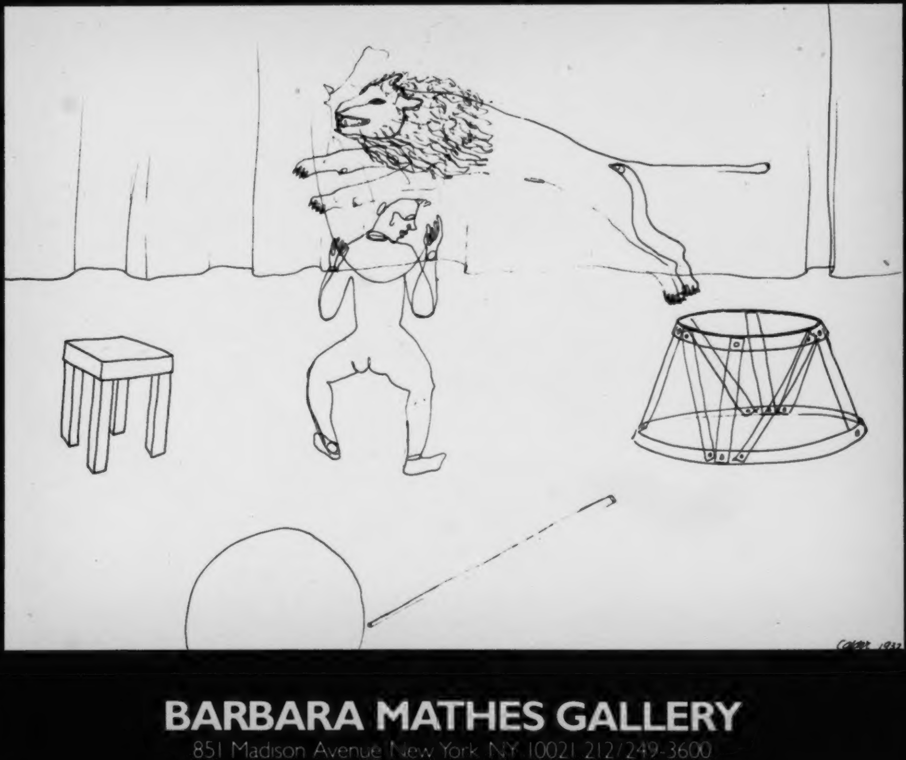
RICHARD DIEBENKORN "Ocean Park #92" 1976 ROY LICHTENSTEIN "Sound of Music" 1964 FRANK STELLA "Thruxton" 1982



ALEXANDER CALDER
(1898-1976)
Through the Hoop
1932
Ink on paper
22¼ × 30½ inches
Signed and dated,
lower right

Other works by
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BLUME
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too, has just released the first four titles in its new artists' book series. There are two collaborations between painters and poets—Richard Bosman and Ted Greenwald; and Georg Baselitz with A.R. Penck (the latter a painter represented here by his poems). A boxed set of postcard size photos of sculptures by Bryan Hunt and Gary Stephan's little black book of diagrammatic notations on vellum completes this initial series.

It would be nice to think that artists' books have come into trade publishing mainly because the industry wishes to augment stylistically the monographic/biographical/critical studies they usually publish. Or that these publications reflect an acknowledgment that artists themselves have a right to speak for their own work. But in reality it seems to be a relatively simple way to get pretested "new product." Most of the artists initially chosen have had great success with their own self-published books.

Pairing an artist's book with a retrospective catalogue, though, indeed provides a particularly good overview of an artist's work. William Wegman's *Man's Best Friend* (Abrams) complements the Walker Art Center's catalogue to Wegman's '82 retrospective. And Ed Ruscha's *Guacamole Airlines* (also from Abrams), a book of the artists drawings, "introduced" by a Peter Schjeldahl poem, preceded the publication of Ruscha's 1982 exhibition catalogue, *I DON'T WANT NO RETROSPECTIVE* (Hudson Hills), which contains numerous essays embracing many points of view and fold-out color reproductions that give a sense of the sweep of some of Ruscha's long, horizontal works.

Frankfurt Book Fair

Trade book publishers convene each October in Frankfurt, Germany for a convention that is the world's most important meeting place for the sale and acquisition of book rights and translations. This year, there were more than 5,500 publishers from 86 countries (from Albania to Zimbabwe) exhibiting over 280,000 books of which 84,000 were new publications. With a special hall devoted to more than 400 art publishers and, in the International Hall, hundreds of other trade publishers, museums and art galleries, the fair is indeed overwhelming. Publishers schedule appointments with each other at half-hour intervals and move through these football-field size arenas at a clip that is rare in an industry which is as infamous for the years it can take between the commissioning of a manuscript and the final production of a bound book as for the customary leisurely lunch. At Frankfurt, lunch is a fast wurst and a beer on the fair grounds, an indication that the mood is all business.

Dominating the publishers' stands are lavishly produced picture books devoted to such subjects as travel, hobbies, decorating, nature, great cities or great museums—gift books that won't be dealt with here. (Nor will textbooks, except to note that Janson's *History of Art*, published by Abrams/Norton, now has over 2 million copies in print; Janson and Rosenblum's *Nineteenth Century Sculpture* is due from the same publishers this fall; and that *American Women by Artists* (by Charlotte S. Rubinstein, published by G.K. Hall) was recently released.

Picture books are assumed to have the widest general public; they also tend to have the fewest (or no) words to translate. Picture books on contemporary artists tend also to have a few-words-to-many pictures ratio. Such big monographs with many color reproductions in a standard series format were featured by Ediciones Poligrafa of Barcelona. While the results of most international publishing deals are made known privately among publishers, Ediciones Poligrafa, a Barcelona printer and pubilsher, kept a running tote board outside its booth. Down the side of the chart were 29 titles including Picasso, Miró, Dali and Ernst and such contemporaries as Henry Moore, George Segal and Fritz Scholder. Next to each entry, markers showed whether rights had been sold to the USSR, France, U.S., England, Germany, Italy, Japan, Spain, Sweden, Denmark, Portugal and Czechoslovakia. Honors (6 sales each) were shared by Picasso and Henry Moore. George Segal fared worst, with only one sale (U.S.) after his name.

Monographs on contemporary artists were few. Abbeville introduced a new "modern masters" series, described as "a starting point for anyone interested in contemporary art." According to publisher Bob Abrams, "these will be books on the major contemporary masters at prices accessible to artists, students and interested amateurs." The line-up thus far includes de Kooning, Roy Lichtenstein, George Segal and Andy Warhol, with Hans Hofmann, Francis Bacon and Joseph Beuys scheduled for next season. The books, as Abrams describes them, will have "academically acceptable texts, interviews with the artists, plus documentation of exhibitions—chronologies and bibliographies."

All of these artists have appeared in book form before, often repeatedly. Claes Oldenburg, originally slated to be published in the series, withdrew and made his reasons clear to the publisher. According to Coosje Van Brugge, art historian and critic as well as Oldenburg's collaborator on book projects (and, incidentally, his wife), in an interview with this writer, "we withdrew because it was too restricted a group of artists, and not a representative cross-section of American art. There seemed to be no point in once again publishing general studies of these artists, while there is a need for critical studies of their entire careers. More significantly, there are many important artists, like Donald Judd, Sol LeWitt, Richard Serra, to name just a few, who have not been published in book form but only in museum catalogues. To go to the same artists over and over assumes only that artists are interested in self-promotion. The publishers cannot conceive that artists are interested in other artists but themselves."

According to Bob Abrams, "People are always bitching that there are not enough contemporary books, but many of them that could be published are boring." He is the first to admit that he has no interest in Minimalism or Conceptualism but publishes, as good publishers do, the works that interest him most. Abrams also spoke of other kinds of problems, that, second only to economic difficulties, were of major concern to publishers at the fair. "There are very few good art writers. And we're not seeing very good proposals—they're not carefully presented or thought out. They just don't come to me. I'm always interested in an important subject from a good writer where there's also a market."

George Aldor, veteran art book publisher (now editorial consultant to Rizzoli and formerly president of Praeger) described the situation, thus, "The emphasis on co-publishing is part of the problem—aiming for artists who have international markets narrows the field. If there were less emphasis on co-publishing there might be more books of local interest. There is overpublishing of the same people—five or six books in a row on Lichtenstein, for example, is too much. Museums are killing art book publishing, and money is a problem all around."

There are, at present, many contemporary artists with international reputations—ironically, many of the very Minimalists and Conceptualists who are not being published. The slightly hidden criterion for qualifying for international co-publication is not only an international reputation, but a large and diverse international collecting market: buyers of original works of art as well as collectors of prints, multiples and posters. A monograph in the home might be said to give credibility (and implied value) to the print on the wall.

Aside from the dearth of contemporary monographs, there were indeed a number of surprises to be found, not only from some small, new publishers, but from some of the largest, most general trade houses: from Francesco Conz of Verona, Fluxus books and archive boxes; from Editions Marzona, Dusseldorf, a beautifully designed photography series, including books on Bauhaus photography and one on Muncasi. Arion Press of San Francisco, fine printers of limited editions, had advance proofs of Jim Dine's *Apocalypse*, published in an edition of 150 copies, and is planning to bring out John Ashbery's poem *Self-Portrait in a Convex Mirror* (first published in *A.i.A.*, Jan. 1975, and subsequently the title poem to a collection which won for Ashbery the U.S.'s literary triple crown—Pulitzer Prize, National Book Award and National Book Critics Circle prize). The portfolio will be designed in a round format, with prints by Alex Katz, Jane Freilicher, Kitaj, Jim Dine and Larry Rivers, all stacked in a round box with a convex mirror embedded in the lid. In '83 Arion will also publish Dashiell Hammett's *The Maltese Falcon*, with vintage California photographs.

Philippe Sers is following up his book *Man Ray* with one of Berenice Abbott's photos, as well as with *1917-1942: Pioneers of Soviet Photography* and a book on Corbusier's Paris projects. Readers and Writers Collaborative, of London, has reissued all of John Berger's books; Elephantin of Berlin showed its comprehensive photographic surveys of gypsies and its book on Schinkel's architecture, and is planning a historical and political survey of German art immediately before, during and after World War II. There was also a booth for Audio Arts, London producers of tapes by such artists as Laurie Anderson, Richard Hamilton and Dieter Rot, and one called "Feminist Issues in Contemporary Art," by Margaret Harrison in conversation with Lucy Lippard.

Art Catalogues, Los Angeles, exhibited a valuable international archive of gallery and museum publications and is a particularly good source for buying monographs on contemporary art, many more of which have been published by European museums than American. (The Gilbert &

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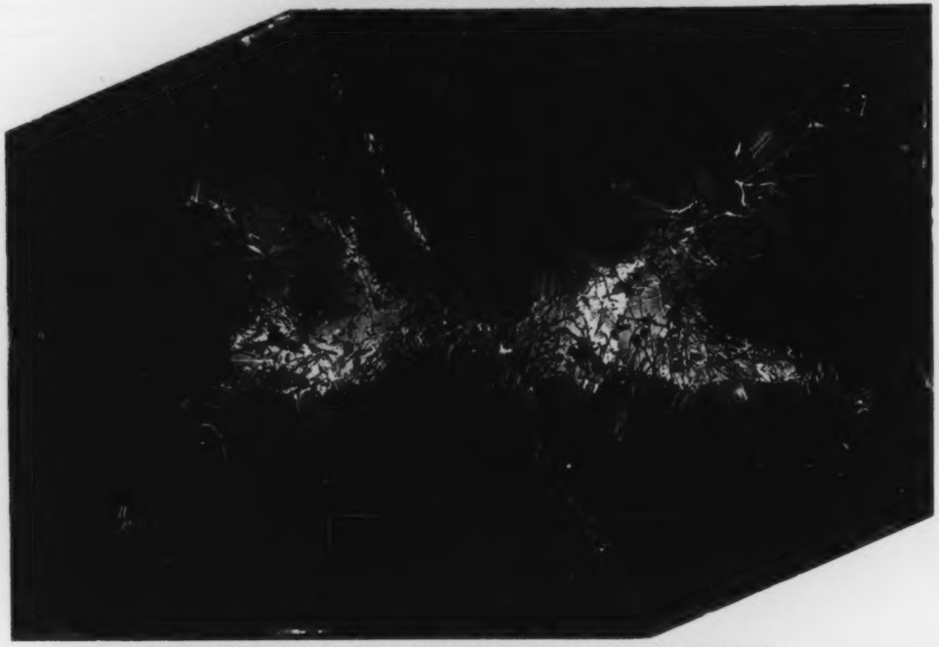
ROSE LINDZON

MONTREAL
JUNE 1 - 25



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George catalogue, from Eindhoven, with text by Carter Ratcliff, is a good example.)

One of the best monographs of '82, Lawrence Gowing's *Lucien Freud*, was published by Thames & Hudson, London. Exemplary in that it's a holdable, readable, beautiful book that elicits the personality and history of both writer (also a painter) and artist, it lyrically and visually documents Freud's entire career. When asked how it was possible for Thames & Hudson to successfully publish such a book at this time, as well as monographs on Rodin, Malevich, El Lissitzky and Rodchenko plus several artists' books and a variety of scholary, historical and critical books, Stanley Barron, editorial director, explained "we have been known for producing well-edited, carefully crafted books for more than 20 years," but more tellingly, that his goal was "to publish books written by important and entertaining people."

As to contemporary surveys, there were very few. Among the most current were Achille Bonito Oliva's *Avanguardia Transavanguardia*, published in '82 by Electa, and *Overlay* by Lucy Lippard (Pantheon). Of the very few publishers that can afford to do surveys, the most prominent is the Museum of Modern Art. Its *Primitivism and Modern Art*, edited by William Rubin and scheduled for publication in September '84, generated much interest. With 16 essays, roughly 500 black-and-white photos and 160 color plates planned, the project will be enormously expensive to translate and produce. The museum therefore selectively showed the proposal—but was not selling rights just yet—to both publicize the book and to see which other publishers might be willing to take part in a project of such scholarly and costly dimensions. MOMA is also planning a big, mostly picture, book, to accompany its "International Survey of Contemporary Painting and Sculpture," curated by Kynaston McShine and scheduled to open the museum's new facilities in spring '84.

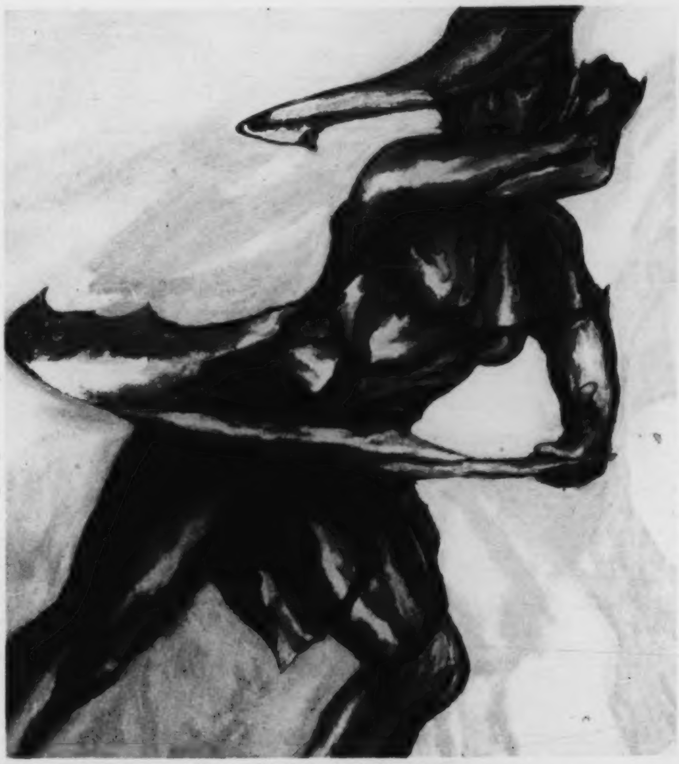
As to the direction art books might be taking, Tony Mathews, who began as a publisher of artists' books and is currently the head of Idea Books, Amsterdam, which issued *Adolf Loos*, one of the jewels of the season, had a lot to say. "The success of an art book depends on the vitality of the research, which publishers themselves must do before commissioning a writer." Mathews's lists have changed as his research interests have changed, and as the taste of the public has changed. "You can't dismiss what people want to know about or read about. The big art market peaked in the '60s. People are now looking back, and the publishers are searching for unexplored historical areas." His prognosis for the future: "Architecture is just about over; photography is still relatively unexplored." Then what? "Sociology, perhaps, or it could be, even, back to art."

The risks for art book publishers are high. The costs of producing and distributing illustrated books have increased dramatically while the audience and profit margins (despite high prices) remain low. It must be added that publishing is an extremely peculiar business—it is a very rare industry in which the product made can be returned to the producer from the retailer—within a prescribed period of time—for full credit.

With these and many more problems facing publishers, it is remarkable, as it has often been said, that any books get published at all. In addition to enormously high postal rates and IRS rulings that tend to discourage publishers from keeping their inventories, the very definition of art books has come under question. U.S. Customs recently held up Artpress's *Berenice Abbott* en route from its Japanese printer, claiming that the book didn't have enough words to qualify as a book, and that it really was a lithographic portfolio subject to import tariff as art work.

Nonetheless, despite the art-book publishers' very real problems, it is important to bear in mind that many of these problems have been caused by the publishers themselves. An apparent inability to distinguish between good and mediocre art writers seems endemic to commissioned series. And a lack of interest in new art and new writers is widely apparent as well. Just as art galleries are only as good as the artists they show, and publishers the writers they publish, so art book publishers must depend on both artists *and* writers if they are not to become moribund.

In addition, the traditional art book publishers' continuing commitment to a formulaic grand style of packaging now seems overblown, and unrelated to the needs of contemporary readers. Much as the American car industry had to face up to the fact that the public did not want the behemoths it was providing—a fantasy of their maker's estimations of consumer desires—and had to both scale down the size and increase the utility of their products only *after* sales went down, the problems we're seeing and the changes that are taking place in art book publishing, are a healthy and optimistic sign for readers, writers, artists, publishers—and most of all for books.



Unfurling Figure acrylic on canvas 40"x36" des Rioux © 1981

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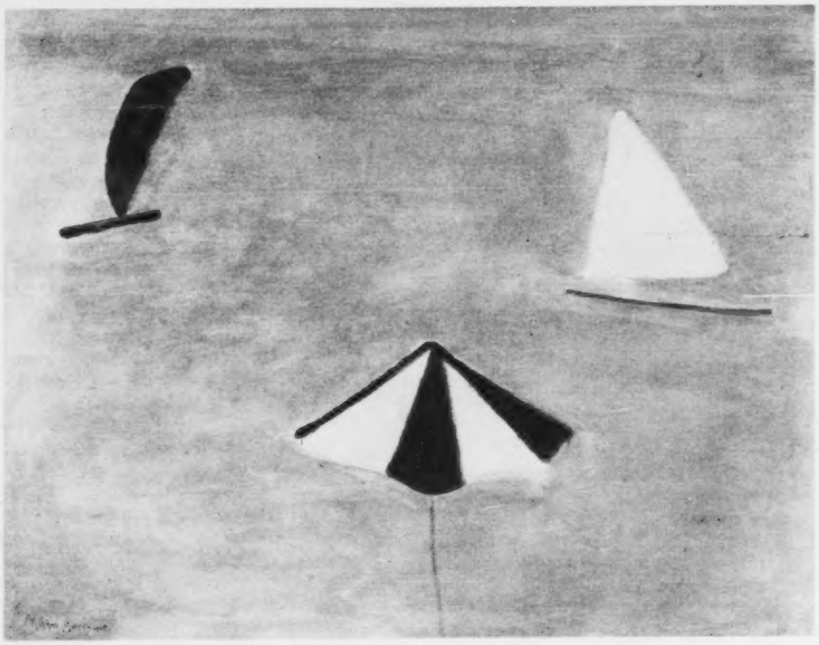

Milton Avery, *Sails and beach umbrella*, 1960, oil on canvas, 32 x 42 inches.

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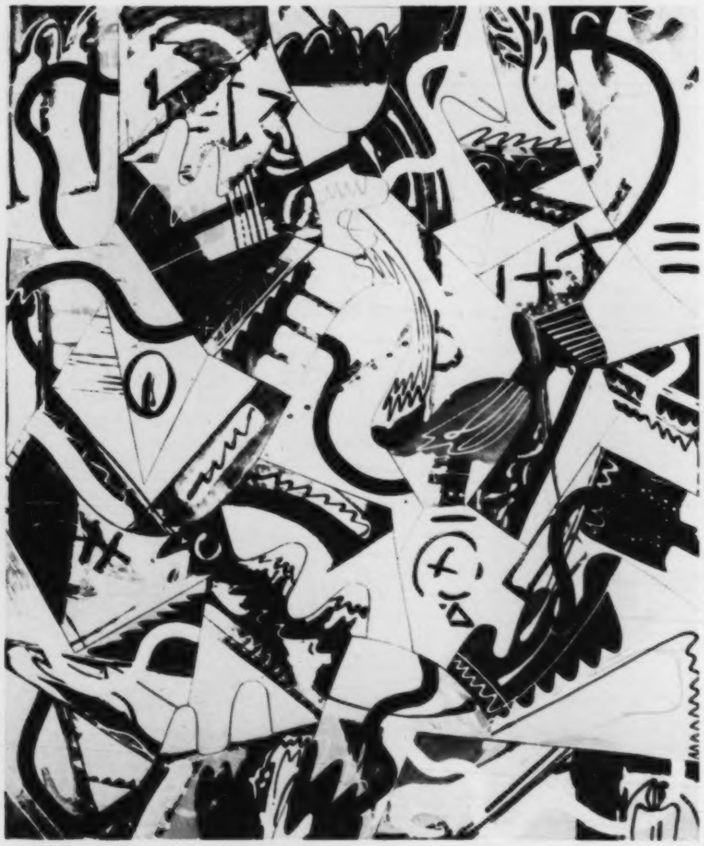

Tomorrow Never Knows, 1982, Alkyd enamel on plywood, 58" x 48"

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RUSSIAN AVANT-GARDE 1910-1930

[illegible] PAINTINGS, GOUACHES, WATERCOLORS, DRAWINGS AND PRINTS BY
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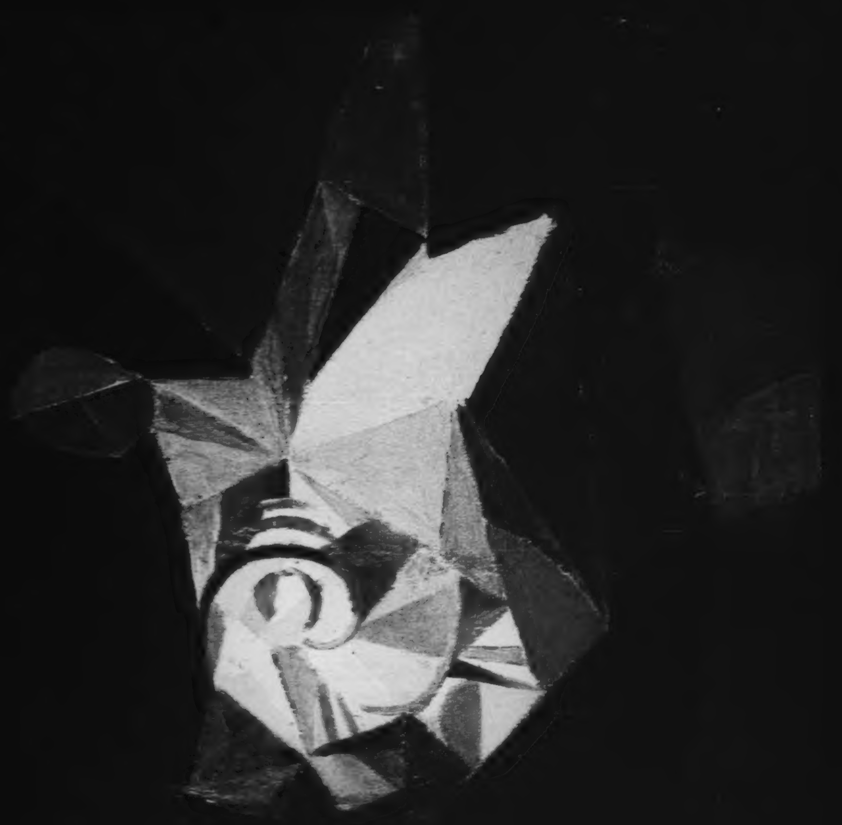

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ALEXANDR BOGOMAZOV 1912-1928

FIRST ONE MAN SHOW IN THE WEST OF THE IMPORTANT RUSSIAN THEORETICIAN WHOSE CONCEPT OF "PURE PAINTING" WAS EXPOUNDED IN HIS TREATISE OF 1914 "PAINTING AND ITS ELEMENTS" IN WHICH HE IDENTIFIED THE BLACK SQUARE AS THE TOTALITY OF SIGNS IN ART ... AN ORIGINATOR OF ABSTRACT PAINTING WHOSE WORK PREDATES THE PUBLISHED OR EXHIBITED WORK OF KASIMIR MALEVICH.

MODERNISM

ART OF THE 20TH CENTURY

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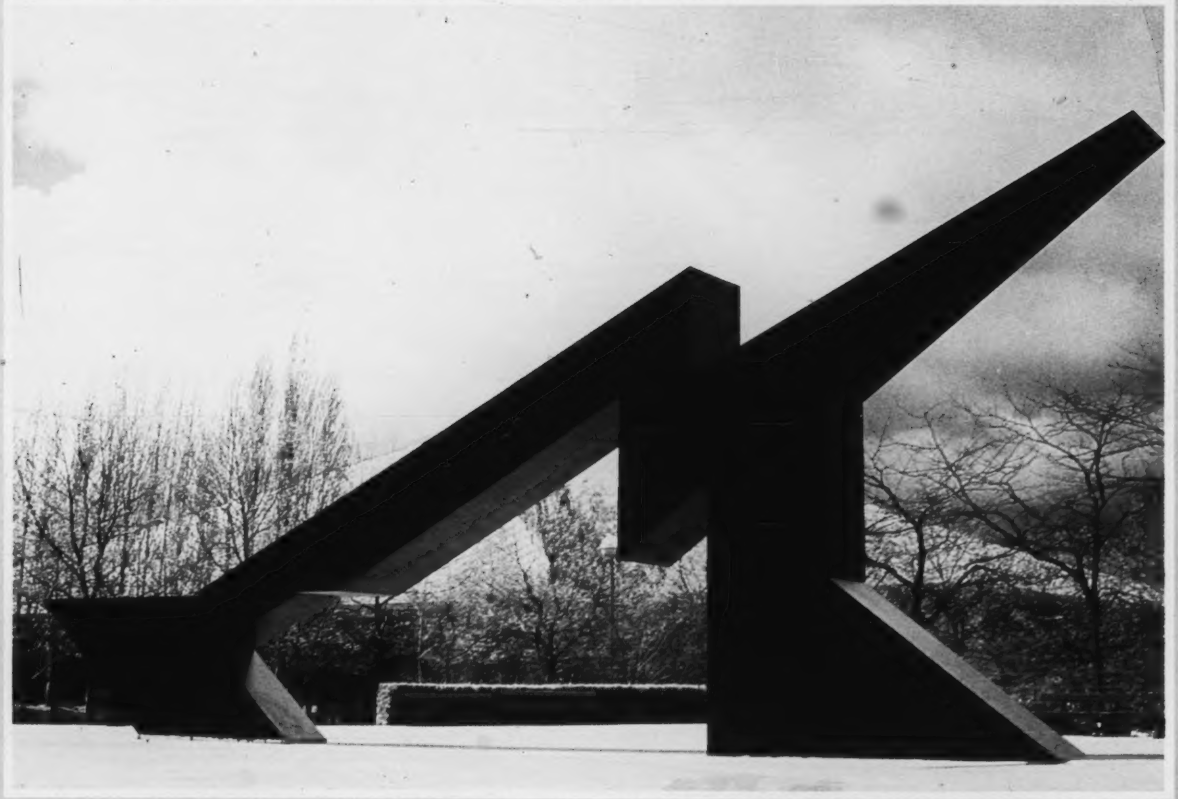

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Report from Paris
Cobraphilia

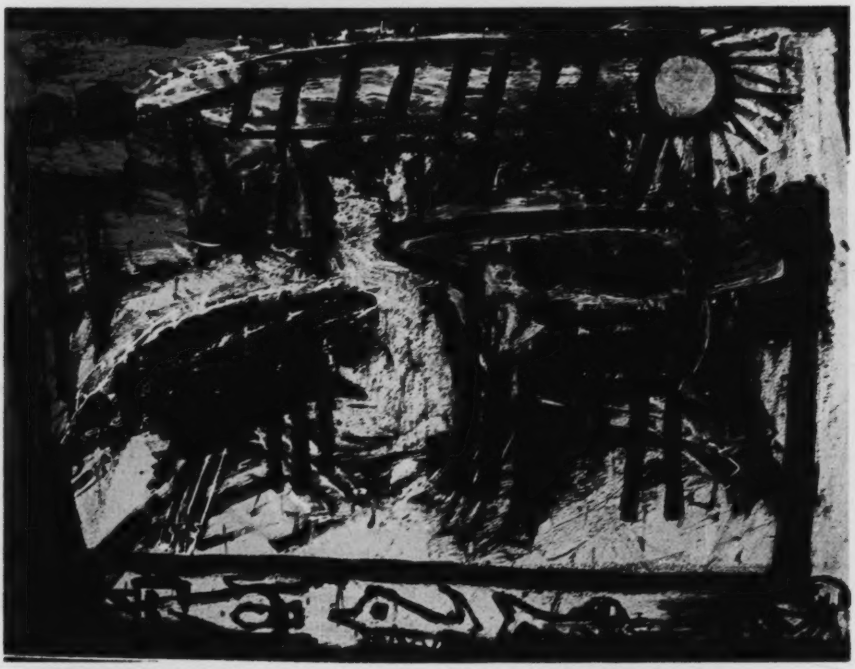
BY LYNNE COOKE

Recent art-world trends have prompted a renewed interest in the short-lived Cobra movement, the European counterpart to American Abstract Expressionism.

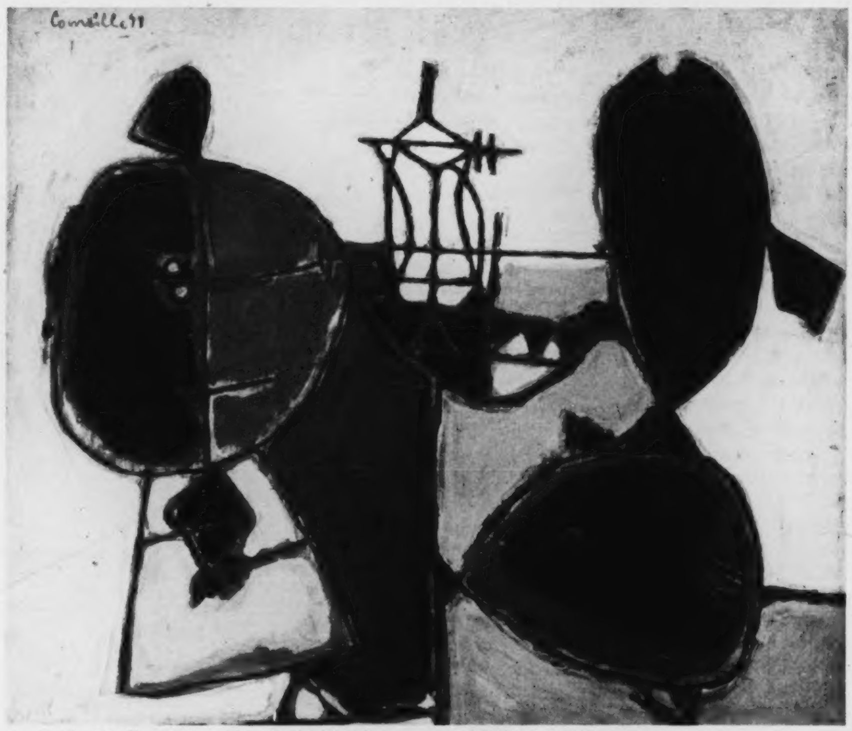
The Cobra movement was intensely active in various cities in Denmark, Holland and Belgium during its short life, from 1948 to 1951. Its name is an acronym drawn from the names of its three principal cities, Copenhagen, Brussels and Amsterdam. The group included artists from numerous countries (among others, Jorn, Pedersen and Jacobsen from Denmark; Atlan from France; Appel, Constant and Corneille from Holland; Alechinsky from Belgium; Gear and Gilbert from England; and Götz from Germany). Its members were energetic publicists for the cause, organizing their own group shows (in addition to exhibitions held by dealers) and publishing books, a magazine called *COBRA* and a broadsheet. Collective work, whether decorating the interiors of buildings, creating public murals or working on the *peinture-écriture* pieces in which a poet and painter collaborated, fostered international contacts. But over the past 30 years, Cobra has gradually almost disappeared from sight.

Several factors may have contributed to its virtual absence from most accounts of postwar art (with the exception of those written in Holland, Denmark and Belgium). It seems that the group's very insistence on subverting the artistic hegemony of Paris is, ironically, the main reason for the Cobra artists' absence from the majority of current surveys. In choosing chiefly to work and exhibit outside the French capital, and in pitting their art against School of Paris codes, the Cobra Group simply stepped outside Francophile accounts. That they figure so rarely in British and American texts may be because for the most part they do not fit easily into the prevailing modernist view of 20th-century art. Their eclipse may also have been speeded by the fact that with the exception of Jorn, Appel and Alechinsky, few of the Cobra artists went on, after 1951, to make work that surpassed their earlier efforts. Thus the group does not, in retrospect, appear to have been the training ground for future masters.

Recently, however, several large Euro-



Karel Appel:* Animals, *1948, oil on wood, 37 ¾ by 49 ½ inches. Collection the artist.



Corneille:* Mediterranean World, *1949, oil on canvas, 23 ⅝ by 27 ½ inches.

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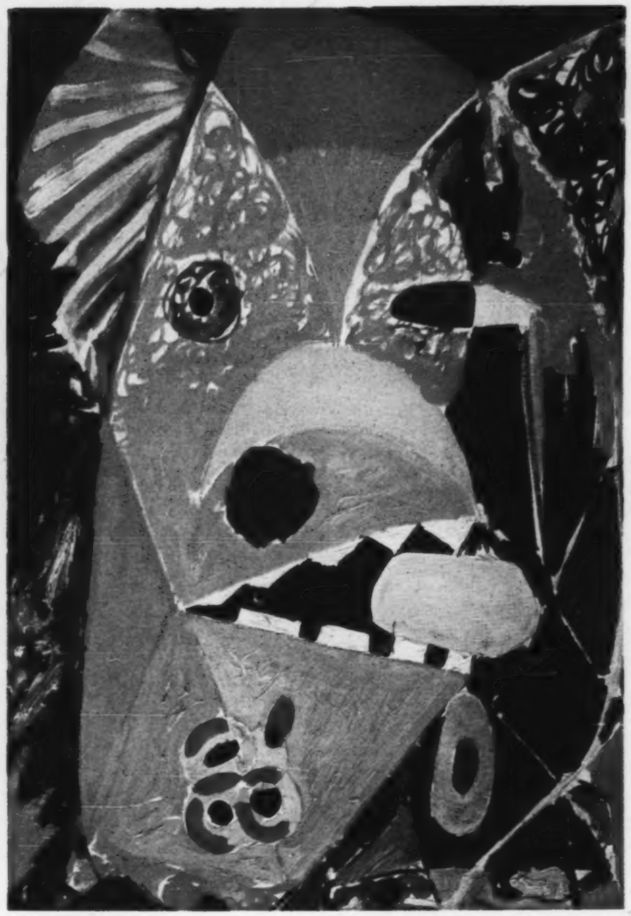
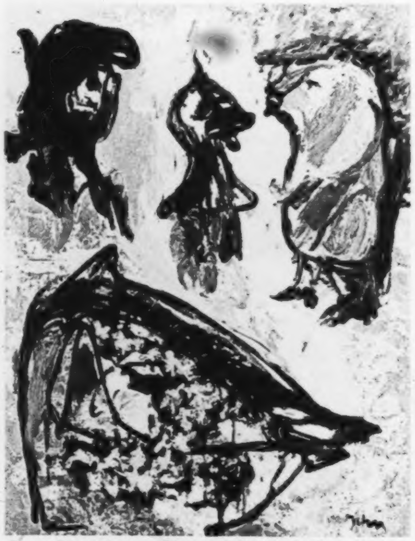
Asger Jorn: Untitled, 1947, oil on canvas 39 3/8 by 31 7/8 inches. Private collection, Paris.



Egill Jacobsen: Orange Object, 1946, oil on canvas, 51 by 35 1/4 inches. Statens Museum for Kunst, Copenhagen.

pean exhibitions have included works by Cobra artists: "Westkunst" (Cologne 1981), "Paris–Paris" (Paris 1981) and "Aftermath" (London 1982). And two major survey shows, accompanied by excellent catalogues, have been devoted exclusively to the group: the first at the Kunstgewerbe-Verein, Hamburg, in 1982 and the second, which will tour, currently at the Musée d'Art Moderne in Paris. The Paris show is particularly notable in several respects. The selections pay due tribute to the internationalism of the movement proper, as well as to an earlier Danish contingent—Pederson, Jacobsen, Bille and others—who, at the end of the '30s, provided the seedbed from which Cobra later flowered. And the accompanying catalogue, with its extensive and detailed chronology, is a valuable addition to the still scanty literature on the group.

Together with the Jorn retrospective (at the Guggenheim Museum in New York last fall, now at the Barbican Center, London), these exhibitions may herald a change in critical fortune for the group. Various trends in the art world account for this renewed interest, including a turning away from New York as the exclusive center for recent art activity, a wave of Neo-Expressionist and New Image painting, an across-the-board reassessment of the art of the '50s, and a gradual undermining of the narrowly orthodox modernist account of 20th-century art in general.



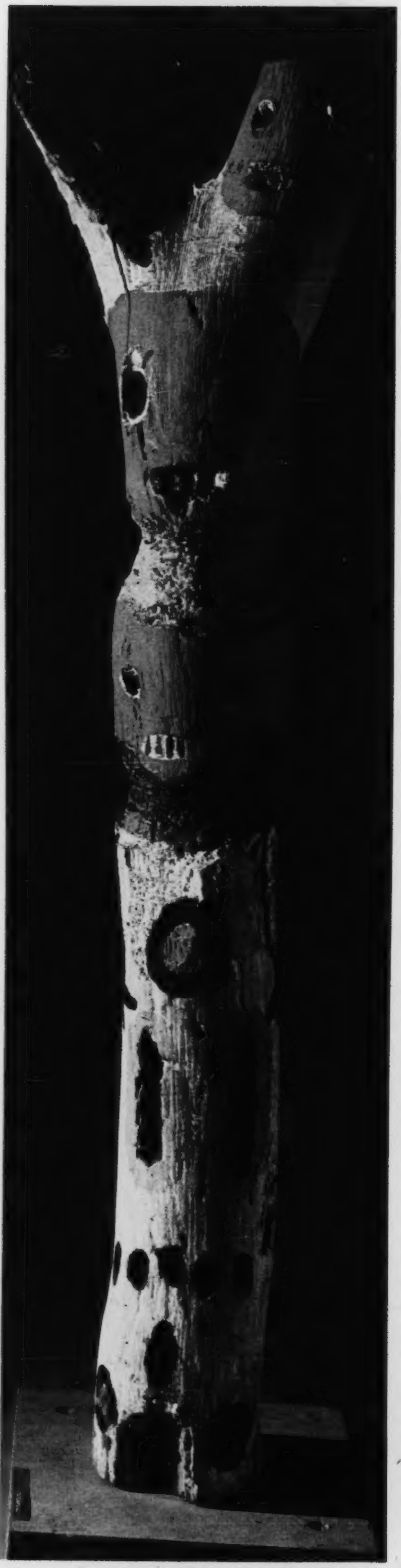
Jorn: Unwelcome Visit, 1956, 31 1/2 by 25 1/16 inches. Silkeborg Museum, Denmark.

Avoiding or subverting the "myth of Paris," as they deemed it, was one of the few tenets the Cobra group shared. With it came a commitment to experimentation, which, because loosely defined, encouraged the artists to go beyond the conventional boundaries of art practive and explore a wide stylistic range. At times their works touch variously on Surrealism, Art Brut and Tachisme. Antitheoretical, anti-intellectual and inclusive in their approach, the Cobra artists believed that the irrational and the sensory were the basis of experience and the instinctual the source of life. Like New York's Abstract Expressionists, who were their contemporaries, they were united more by what they opposed and rejected than by any real set of precepts. However, the parallels between the two groups go beyond the proscriptive nature of their respective bonds.

The rise of Abstract Expressionism during the '40s is generally attributed to a combination of circumstances thought to be unique to New York: extensive and easy access to 20th-century European art, in particular the School of Paris; a felicitous disregard for, or ignorance of, the theories underlying that art, and a consequent lack of inhibition about fusing styles that on the Continent would have been regarded as antithetical; the assiduousness with which the Museum of Modern Art covered both recent European trends and primitive art; and, finally, with the onset of World War II, the demise of Paris as the center of the art world. However, in Denmark the situation proves to have been curiously similar. Extensive shows of Cubist and Surrealist work helped familiarize Danes with those movements, and were in no small part responsible for the high regard with which the Danish Cobra members were to hold artists like Miró, Ernst, Arp, Tanguy, Klee and Kandinsky. Study trips and visits to Paris in the late '30s further stimulated the Danish artists' avant-garde enthusiasms. They experimented with automatism and chance—as means rather than ends, but with the result nonetheless that they took up a spontaneous, improvisatory manner of working. When war closed the frontiers, the artists drew on these accumulated resources and combined them with an interest in primitive art, along with their own prehistoric heritage and all kinds of folk and popular art. Myth then became an important source of subject matter.

Not surprisingly, the roots and goals shared by the Danes and the New York "mythmakers" produced works that had much in common. But the similarities were short-lived. While the Americans gradually moved toward abstraction, via a freer, less encumbered pictorial language—one that they felt promised the possibility of universal rather than historically circumscribed truths—the Europeans did not follow suit. Perhaps their allegiance to the domain of primitive-popular art was too fundamental: in learning from Klee, for example, they found his world of images as telling as his pictorial innovations. The potency of the referential image continued to take priority over process for these northern European artists, though there was a strong conviction that the *matière*, the paint itself, should be used to generate forms. A liberator of content, the paint acted as a sort of ectoplasm from which the images were spawned. This insistence on directness tended to result in images that were simply strewn across the surface plane. Pictorial niceties and *belle peinture* were rejected in favor of direct expression. Most of these artists built their forms with overlaid strokes so that the color, often vibrant and shrill, filled the areas between the tonal drawing. The brush marks vary little in scale and appearance; they are merely a serviceable tool.

In many respects these paintings verge on classic Expressionism, yet Cobra art was neither autobiographical nor confessional: archetypal statements with an accessible, universal content were the goal. If the early, biomorphic works of Rothko, Newman and Gottlieb, though perhaps not of Pollock, can at times seem attenuated, even coy, beside those of, say, Appel or Jorn, it may be owing in part to the importance accorded purely formal means by the Americans. In their famous letter to the *New York Times* of June 13, 1943, Rothko, Newman and Gottlieb, while affirming the need for an art in which subject matter was crucial, gave particular emphasis to the role of certain pictorial components in achieving this end. By comparison, the Cobra artists' statements lack any sustained consideration of the contribution formal elements might make toward realizing their ideas. The fact that their children and poet-friends occasionally participated in collaborative works with them attests to further differences between the Cobra artists and their American counterparts. Whereas the New Yorkers' ambitions remained firmly rooted in a fine art tradition, Jorn and others of the Cobra Group espoused the idea that art is not the province of genius, and that everyone has the capacity to create.



Appel:* Totem, *1948, painted wood, 33 by 9 by 5 1/8 inches. Collection the artist.

While the ambitions of the Abstract Expressionists were firmly rooted in a fine art tradition, Jorn and others of the Cobra Group believed that art is not the province of genius, and that everyone has the capacity to create.

Expressionist styles seem, by their very nature, short-lived. It is as if the intensity and immediacy of an unpremeditated and unrefined response cannot be sustained over a long period of time—except artificially. The Expressionist artist eventually faces a dilemma: on the one hand, there is the possibility of lapsing into rhetoric and self-parodying repetition; on the other, of being deflected into more conventional paths while searching out solider grounds for pictorial construction. The careers of Kokoschka, Kirchner, Soutine and Nolde epitomized this quandary. Of those Cobra artists who continued in their Expressionist vein after the demise of the group, Appel and Jorn took the former course. Only Alechinsky seems to have dealt successfully with the dilemma: he avoided bombastic or sterile repetition by concentrating as much on pictorial inventiveness as on varying the appearance of his imagery.

The Cobra Group forswore objective reference to the human figure. Instead, it created a panoply of animal hybrids or borrowed folkloric characters such as kings and masked figures. These subjects are familiar, if fantastic—not bizarre in a Surrealist sense. They take on their mythic aspects and totemic presence through emblematic, hieratic presentation. In evolving such a repertoire of images the Cobra painters were very much of their time. Deploring the impossibility of using the human figure

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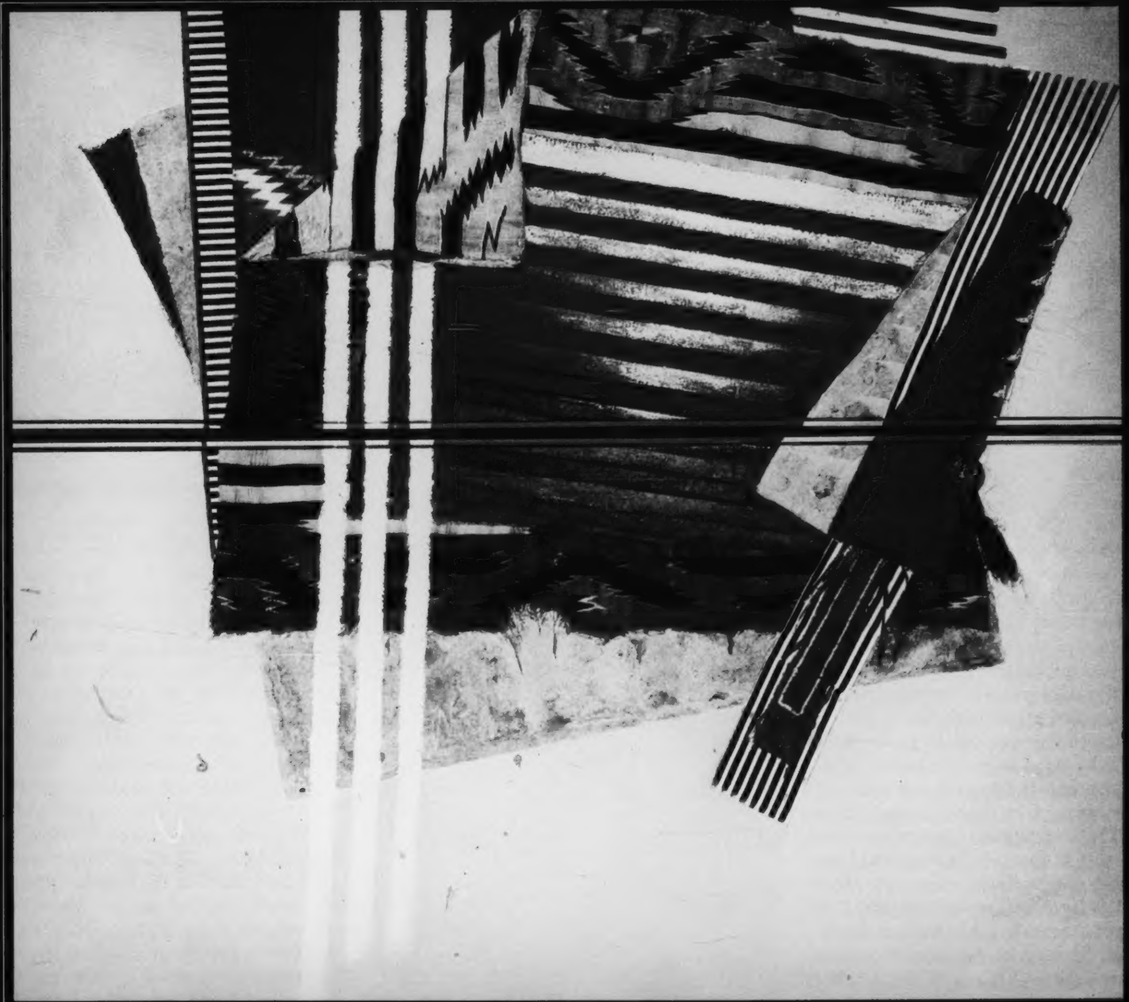
Armond Lara

RECENT WORKS — "NOMAD SERIES"



"NOMAD #4 1882" by ARMOND LARA — 65" x 72¼" — DIPTYCH

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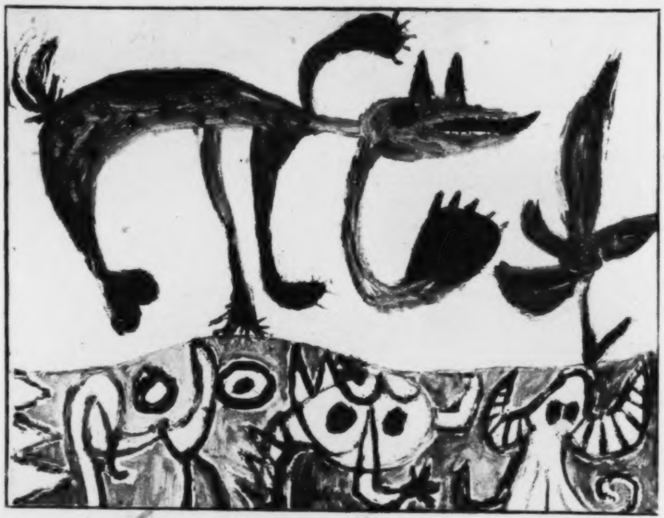
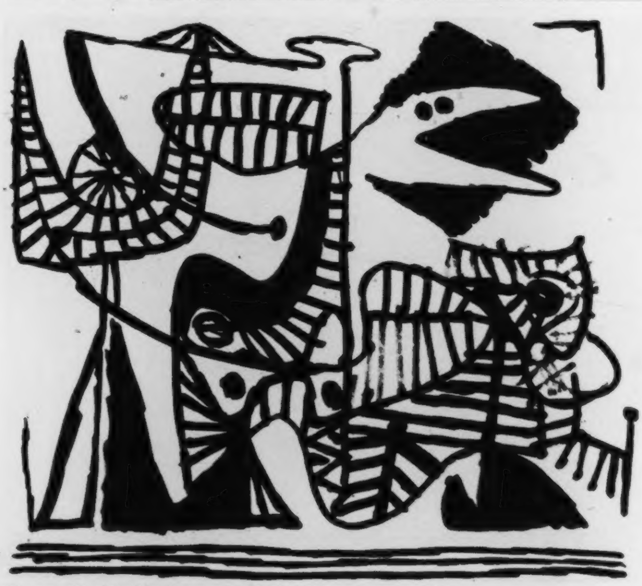
without mutilating it, Rothko and others moved into abstraction. In many European circles, by contrast, bestial hybrids did duty as metaphors for the missing human image. In the work of artists like César, Chadwick, Paolozzi, Richier, Lam and Matta these forms were imbued with a mood of anguish or horror that symbolized the despair of postwar "existential man."

Today, much of this work seems rhetorical or clichéd, a self-conscious cultivating of neuroses. But the Cobra artists, like Dubuffet, to whom they paid homage, by and large avoided these failings. In their works, few direct references to postwar angst may be detected; instead vivacity ranging from the mock-heroic to the lyrical informs their work. When demonic or horrific images do appear as external projections of inner fears, they seem to conjure up active confrontation rather than submission. For the Cobra artists, Gaston Bachelard, not Sartre, was the key influence. The preference for modest scale and the not infrequent use of fragile, ephemeral or thrown-together materials also contribute to the unpretentiousness of their works.

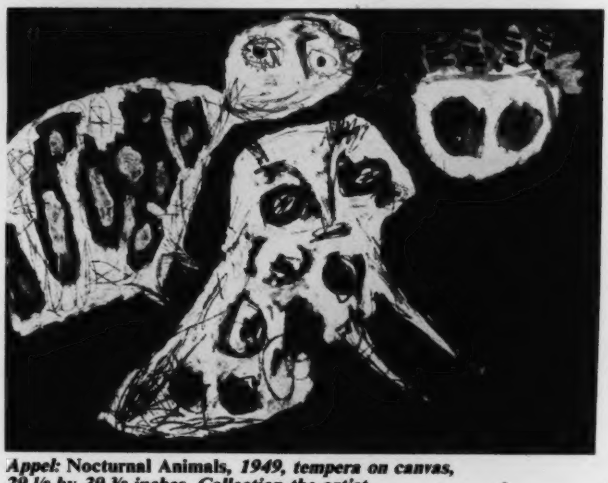
Differences in scale and handling of materials are not what most distinguish the Cobra painters from recent artists like Penck, Kiefer and Dokoupil, who also draw on atavistic images and/or mythic themes. In amassing a diverse and cumulative mythic imagery, the Cobra artists adopted a technique—current in the visual arts by the '30s at the latest—wherein mythic, popular and modern imagery were freely juxtaposed. This approach may in part have reflected contemporary anthropological theories, for by then the evolutionist view that regarded primitive man as inferior to his civilized counterpart had largely given way to alternative notions, ones that no longer defined the differences between the two in terms of inequalities, and indeed tended, as in the case of Malinowski, to emphasize the similarities. Today, anthropology has moved a great distance from comparative studies, and myth is routinely discussed in the far more abstract terms proposed by the structuralists and their successors. The degree to which such theoretical changes may affect the significance of introducing archaic imagery and mythic themes into contemporary art must at the moment remain a matter for speculation. But, to choose just one example, it seems possible that Penck's apparent failure to create an art more expressive and particular than it is arch and decorative is symptomatic of precisely this sort of theoretical shift towards the abstract. If so, the members of the Cobra Group may turn out to have been the last artists able to draw on the "primitive" tradition for vital stimulus rather than for, on the one hand, a nostalgic haven, or, on the other, intellectual sanctuary. ☐



Constant:* Fantastic Animals, *1947, oil on canvas, 13 by 17 11/16 inches.



Pierre Alechinsky:* Serpent, *1950, ink on paper, 16 1/8 by 16 15/16 inches. Collection the artist.



Appel:* Nocturnal Animals, *1949, tempera on canvas, 29 1/8 by 39 3/8 inches. Collection the artist.

Author: ***Lynne Cooke is a lecturer in art history at University College, London.***

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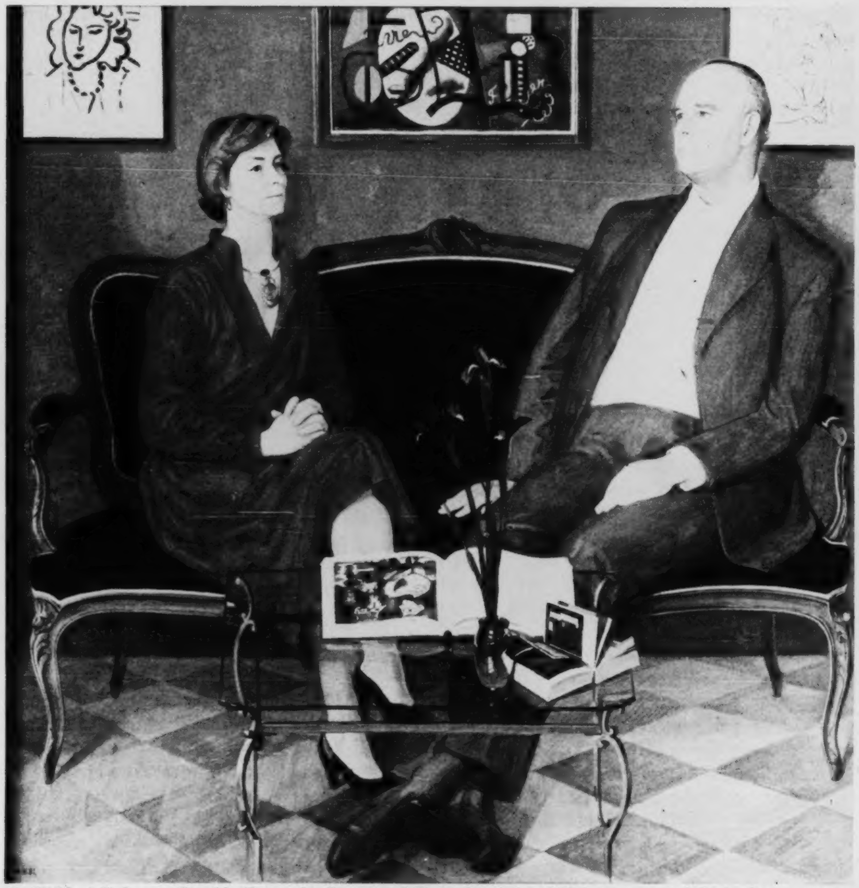
Report from Germany
Peter Ludwig: Appetite for Art

BY DAVID GALLOWAY

Chocolate manufacturer, art historian and superstar collector, Ludwig recently extended the scope of his already multinational art activities and provoked a storm of controversy at home.



D. Shilinskij: **Large Double Portrait *(Irene and Peter Ludwig),* *1981, tempera, 46½ inches square.***

The modest office from which Peter Ludwig rules his pan-European chocolate empire offers few clues to the owner's consuming passion. An obligatory portrait of the company's founder, crudely executed by an itinerant painter, hangs over the president's desk. Along one wall awards are displayed in Woolworth-style frames, sheets of glass secured by metal clips, as though to suggest they not be taken too seriously. They might, in this cheerless context, be citations for the Chocolate Bunny of the Year, or for creative marketing of such Monheim Corporation best-sellers as "Noble Drops in Nuts," "Good Spirits in Nuts" and "The Armorial Class." They are, in fact, the tributes of four nations, conferring on 58-year-old Peter Ludwig honorary professorships, citizenships and doctorates, together with the French Legion of Honor, in recognition of his achievements (and benefactions) as an art collector.

"I always make the strictest separation between business and collecting," Ludwig asserts, as though to excuse the blandness of his surroundings. His disarming smile and sparkling blue eyes, which give him the look of an overgrown choirboy, lend such remarks an air of innocent candor. Yet one knows that his interest in East German painting was paralleled by licensing negotiations with the East German government for Van Houten instant chocolate.[1] And long-term loans from the Ludwig Collection invariably flow along established Monheim trade routes—to Poland, Switzerland, France and Austria. With equal innocence he maintains that he would never seek to interfere with the public presentation of his collections;[2] but he publicly fumed at the sloppy installation of paintings on loan to the Centre Pompidou.[3] His frequent supervisory visits to the large segment of his collection displayed at Cologne's Wallraf-Richartz Museum prompted senior curator Evelyn Weiss to remark, "I feel like your children's governess."[4]

The family-owned corporation which Ludwig administers comprises 24 domestic and 16 foreign subsidiaries; the *Wall Street Journal* reports the corporation's annual sales at $663 million. Given the scope of these corporate activities and the fact that his collections are housed in 19 museums, it is clear that the Chocolate Baron cannot arrive at a gallery, atelier or auction room as the simple private citizen he professes to be. Indeed, despite his repeated assertions that his acquisitions can have no possible effect on the international market, he complains that art dealers double their prices when they see him coming. Public collections in Germany, Switzerland and Austria now bear his name, but he insists with ever-increasing vigor that he is "merely a businessman with limited means who happens to buy art rather than throwing his money away in casinos."[5] Critics see him differently—as a man ruthlessly determined to build an art imperium whose structure closely resembles that of the ever-expanding Monheim Group.

In the last three years, since plans for a mammoth, publicly financed Ludwig Foundation were leaked to the press, opponents have become more strident. The museum elite has attacked him as power-hungry, and the political left sees him as a parody of capitalist excess. In the summer of 1981, artist Hans Haacke presented a series of seven diptychs at the Paul Maenz Gallery in Cologne, which were later exhibited at Documenta 7. Assemblages of photographs, texts, and chocolate bars, they included accusations that the Monheim Group systematically exploits foreign workers, most of them women, who are paid subsistence wages and compelled to live in a fenced compound where three or four occupants share a single cramped room. Haacke scrambled some of his facts, but the attack was symptomatic of Ludwig's waning public image.

Meanwhile, Prof. Dr. Dr. *h.c.* Peter Lud-

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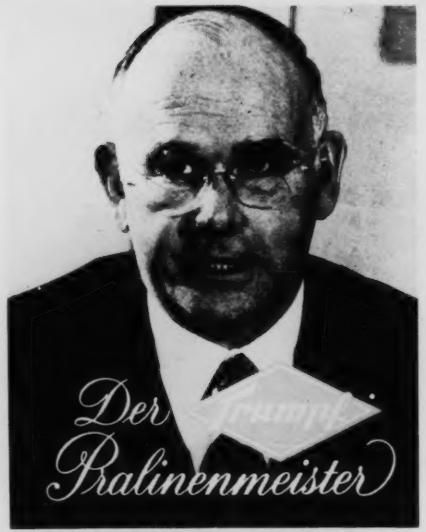
wig seemed to play directly into his opponents' hands with the triumphant announcement that he had completed negotiations for the purchase of a major collection of contemporary Soviet art. When the works went on view in Aachen and Cologne in the summer of 1982, most viewers endorsed the opinion expressed by John Kohan in *Time* magazine: "Many of the 100 paintings, 450 graphics and ten sculptures would have seemed dated at the 1913 New York Armory show." Furthermore, the presence of the Soviet works conveyed the misleading impression that the Kremlin had eased restraints on individual artistic expression; many observers thus saw the twin Russian exhibitions as a propaganda maneuver, partly financed (through the use of public exhibition spaces) by the German taxpayer.



Hans Haacke: catalogue cover for* Der Pralinenmeister, *1981, a work comprised of 14 panels; each panel, multicolor silkscreen with photographs and candy wrappers, 39½ by 27½ inches.

> ***Ludwig insists that he is "merely a businessman with limited means who happens to buy art rather than throwing his money away in casinos."***

The superstar collector, who achieved instant fame in the 1960s through bold acquisitions of Pop art, seemed to have lost his magic touch. Furthermore, the Moscow mission strengthened arguments that Ludwig was no longer merely a frustrated professor or repressed museum director, but a would-be cultural ambassador with a dangerous taste for power politics. His frequent journeys to the Soviet Union extended over a three-year period, and each visit was a red-carpet, vodka-and-caviar affair. Ludwig relishes the formal ceremony, state banquets, the flowery toasts offered to visiting dignitaries by the Russian establishment. And, disarmingly, he is the first to admit that preference. "In New York," he complains, "I get tepid coffee out of a plastic cup."

For a man with a professed love of luxury, Peter Ludwig leads a singularly Spartan life. On a normal day he is in bed by 9, up by 5, and would rather spend his rare leisure time with a good book than with guests. He adores chocolates but is continually on a diet. One of his favorite avocations is delivering lectures on the collection housed at Cologne's Wallraf-Richartz Museum, yet he is so shy that he rarely visits artists' studios. The house which Ludwig and his wife, Irene, have occupied in an Aachen suburb for 25 years is the epitome of the stout bungalow for which every stout German burgher yearns. Cutouts by Horst Antes frolic across the garden, but the interior makes no nod to the avant-garde. The Ludwigs collect exclusively for museums, and their low-keyed domestic landscape reduces even the odd piece of medieval carving or 18th-century Meissen to the level of bric-a-brac. It is an atmosphere that exudes comfort, correctness, discipline and caution.

"It's no wonder that he feels so at home in Moscow," one long-term associate remarks. "He's as humorless as the Russians." But others treasure his dry, self-deprecating wit, the ingenuousness of his responses. The smallest gesture of affection can reduce him to boyish stutterings, and even light-hearted criticism can wound him painfully. A Frankfurt newspaper recently ran a brief, humorous article entitled "I Had a Dream," whose author imagined a vast new museum on the banks of the Rhine, suddenly emptied of its treasures because their fickle donor (clearly Peter Ludwig himself) wasn't pleased with the accommodations. Ludwig fired off a blustering two-page letter in response.

Evelyn Weiss, curator of the Ludwig Collection since it opened in Cologne in 1969, describes its donor as "a sphinx without riddles," but then admits that the recent Russian caper is beyond her comprehension. When the collector first announced his plans to visit the Soviet Union, museum personnel presumed his intention was to expand his collection of Russian modernists begun in the late 1970s with canvases by Rodchenko, Malevich, and Popova, or that he might make some effort to see the work of dissident artists. But Ludwig was beamingly content with the official program, wary of any contact with political outsiders, unwilling to visit the storerooms of the Tretyakov Gallery. Officially off-limits to foreigners, they are often made accessible to Western museum personnel. Most of the paintings by Kandinsky, Malevich and other black sheep stored there have never been exhibited. Despite the urging of his own curator, Ludwig firmly declined the "unnecessary risk," though both his corporate and cultural triumphs have shown a big-game hunter's relish for risk-taking.

It requires no elaborate psychogram to explain why a shy, politically conservative, childless businessman might begin to collect art. As one of Ludwig's arch rivals deprecatingly remarks, "Most of the great collectors were compensating for being great philistines." But the sheer scope of the Ludwig collections invalidates the usual compensatory theories; and we are dealing here not with a diamond-in-the-rough robber baron, but with a sophisticated, professionally trained art historian who also studied archeology, philosophy and law. Both Ludwig's family and that of his wife, Irene Monheim, had collected art, though never for museum consumption. "It was something we were exposed to from the cradle onwards," Ludwig recalls, and the pair first met while studying art history at the University of Mainz.

Peter Ludwig was 20 years old when he returned to Germany in 1945 after a brief period as prisioner-of-war in America. It was an unpromising time for the budding art historian, since most German museums were closed, but the old university town of Mainz was only a short journey from Wiesbaden, where the American Occupation Forces had established a fine-arts depot. Each weekend students made study trips to the depot, where Peter Ludwig noted for the first time how many works carried the names of private donors. When the famous Haubrich Collection was donated to Cologne's Wallraf-Richartz Museum in 1946, "I realized what a single individual could accomplish if he had sufficient perseverance and engagement." The Americans offered other examples. "Without private collectors, the Metropolitan would be just another provincial gallery. The Whitney, Guggenheim and Modern wouldn't exist at all. Most of the great museums of the world are the result of inspired individuals—capitalists who were clever enough to divert some of their earnings back into the system." The Russians did the same, he notes, observing that Moscow's Tretyakov Gallery still perpetuates the name of a private businessman.

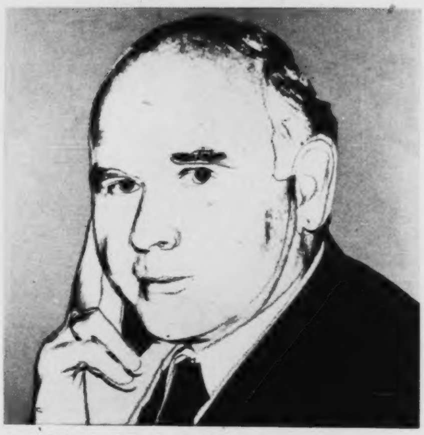
In 1950 Peter Ludwig received a doctorate from the University of Mainz; his dissertation was, for the time, a pioneer work: "Picasso's Image of Man as an Expression of his Generation's Outlook on Life," with special attention to the links between the fine arts and literature. The following year, he married Irene Monheim and worked briefly in a Munich bank; the newlyweds then moved to Aachen, where the art historian joined his father-in-law's chocolate firm. The Ludwigs soon began to collect classical antiquities, medieval ivory, pre-Columbian sculpture, and almost immediately placed the objects in museums on long-term loan.

From the start, two criteria ruled their choices: individual works must be the best available on the market, and there must be sufficient quantity to represent an entire period or field. The publicity that greeted Peter Ludwig's unexpected plunge into contemporary art (this time without his wife's encouragement) obscured the definitive collections he and his wife had already formed of medieval sculpture and altarpieces, terra cottas from ancient Greece, Peruvian gold, textiles, illuminated manuscripts and ceramics. Seen as a single entity, the collection spans a full 3,000 years. Recently the Ludwigs presented the city of Aachen with an entire museum of tiles—the first of its kind in the world. (It should be stressed that in Germany the tax advantages of such donations are modest, applying chiefly to inheritance taxes for a surviving spouse.) Small wonder, then, that the industrialist modestly describes himself as the greatest collector of his age, or that journalists suggest Ludwig of Aachen to be a spiritual descendant of Ludwig of Bavaria.

The collector himself is reluctant to draw distinctions between old and new, classical and modern. "After all, when I wrote about Picasso, he was a contemporary and not an old master." He admits that the unmapped, often uncertain terrain of contemporary art has its own particular sense of adventure, but stresses that the deep pleasure he derived from discovering, say, Baselitz was essentially no different from that of acquiring a choice sixth-century urn. Nonetheless, Ludwig's larger-than-life international image can be traced directly to his first purchase of works by the American Pop artists in 1966. It was a movement that seemed tailor-made for the *Wirtschaftswunder* ("economic miracle") of postwar Germany, passionately dedicated to the catechisms of a consumer society. Not only Ludwig but Bernhard Sprengel (a rival chocolate manufacturer) and Karl Ströher (producer of Wella hair products) quickly assembled definitive Pop collections.

Within two years, Ludwig's acquisitions were so extensive that he could provide the Wallraf-Richartz Museum with 140 choice loans that totally changed the institution's sober public image. In 1968, when the offer was made, director Gert von der Osten was pondering the difficulty of persuading his acquisitions committee to approve the purchase of a single work of American Pop; he now had access to such instant classics as Oldenburg's *Soft Washstand*, Warhol's Marilyn Monroe *Diptych*, Rauschenberg's *Black Market* and *Wall Street*, Johns's *Large White Numbers* and Segal's *Restaurant Window*. German artist Wolf Vostell was commissioned to design a catalogue which itself became a collector's item, and in 1969 the name of Peter Ludwig catapulted for the first time from the financial to the cultural sections of national newspapers.

A man who freely confesses his own swollen vanity, Ludwig took fire from this lavish recognition, and was soon buying the new avant-garde by the truckload: Pop artists, then Photo Realists, Minimalists, Conceptualists, Pattern painting, the German Neo-Expressionists. He was accused of recklessly inflating the market, of substituting quantity for quality. The collector tartly responded that his objective was not to acquire "master works" but "to reflect the times we live in with all their highs and lows." Meanwhile, the stout, soft-spoken, gentlemanly industrialist had become a familiar personality on the New York gallery scene, where he even buys the work of contemporary Germans. He defends his neglect of the home market with the observation that New York maintains the highest standards, and there he can make the most definitive, efficient choices. It is not unusual for him to telephone a dealer and announce a visit for 8 A.M. the following morning, when he expects to see the best available work from a particular artist—properly framed, installed, lighted. His time is rigidly budgeted, and that fact, as well as shyness, keeps him off the loft circuit. This corporate, time-is-money approach is, as Evelyn Weiss notes, in stark contrast to that of the Italian collector Panza, who frequently commissions works that grow directly from an intellectual exchange with the artist. But, as she stresses, "few collectors are better informed" than Ludwig. Mrs. Ludwig not only keeps elaborate records on thousands of loans; she also assembles the articles and books her husband needs to consult while mapping new territories.



***Andy Warhol:* Peter Ludwig,**
1981, oil on canvas,
41⅓ inches square.
Photo Nils Friese.

> ***References to the pyramids and to the Medicis leave Ludwig unfazed. They fit his own belief that his work as a collector has made a fundamental contribution to the spiritual life of his times.***

When the resources of the Wallraf-Richartz Museum could no longer keep pace with Ludwig's wholesale purchases, Aachen's Neue Galerie was created. From the beginning, it was conceived as a "mobile museum" that would continuously explore new trends and administer loans from the contemporary collection—not only to museums throughout Germany, but to the Centre Pompidou in Paris and the National Gallery in East Berlin. Local museum wags sometimes refer to the Neue Galerie as "the switching yards," "the stockyards"—even "the rubbish dump." It focuses on work produced since 1970, tends to exhibit the collector rather than a collection, and has given a powerful boost (too powerful, according to skeptics) to emerging trends. The so-called "Neuen Wilden," literally the new Fauves but actually the younger Neo-Expressionists, owe their group identity to a 1980 exhibition held at the Neue Galerie under the curatorship of Wolfgang Becker.

The sheer bulk of his collections has made the Monheim Medici dependent on a network of institutions to house, catalogue and display them. His interest is not in building museums, but in filling them, though he plainly relishes his own name over the entrance. Before long-term loans metamorphose into gifts, Peter Ludwig brings the full force of his corporate savvy to the proceedings. He has never played the beneficent uncle, giving for the joy of giving, but has always insisted on official recognition of his activities. Recently, the allure of honorary titles and degrees seems to have paled, and the superstar of European collectors has come to see himself as an *ex officio* minister of culture. But the former art historian still cherishes the honorary professorship awarded him by the University of Cologne in recognition of his numerous services to local museums and his pioneer work in bringing contemporary American art to Germany.

In celebration of his 50th birthday, the city of Cologne made Ludwig an honorary citizen in 1975, and the collector responded by signing over all works then on loan to the Wallraf-Richartz. The deed of gift stipulated that all the museum's 20th-century holdings, not just the Ludwig material, should be fused into a single institution officially designated as The Ludwig Museum, thus making it a kind of museum within a museum, and that a sumptuous new house be provided for both. The Ludwig Museum thus effectively cannibalized all previous purchases and donations of 20th-century art, including the celebrated Expressionist collection given by Wilhelm Haubrich in 1946—the very bequest which made Ludwig aware that art patronage could perpetuate a family name. In the new catalogue of The Ludwig Museum, the names of earlier donors are omitted "for space considerations"—as the catalogue introduction phrases it. Such an instance of "manifest destiny" leads Werner Schmalenbach, director of Düsseldorf's Nordrhein-Westfalen Museum, to fear that future patrons will be increasingly wary of making gifts: "Who

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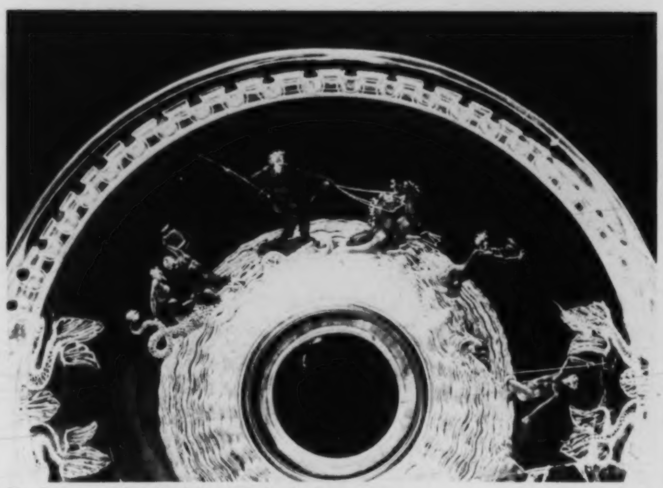
Figure of a saint, ca. 1320 (Rheinland). wood, 30 inches high. Suermondt-Ludwig Museum.



Rock-crystal bowl with mythological scenes, late 1500s (studio of the Saracchi brothers, Milan), 8⅓ inches in diameter. Schnütgen Museum, Cologne.

Ivory diptych, ca. 800 (Aachen), 11½ by 7⅘ inches. Schnütgen Museum.

wants to vanish into the Ludwig goulash?"

In the shadow of the Cologne cathedral, groundbreaking for the new Wallraf-Richartz Museum/Museum Ludwig began in 1980; estimated building costs quickly spiraled from $65 million to $100 million, while a recession economy eroded available cultural budgets. With seven major museums (from a total of 35 in the entire state of Nordrhein-Westfalen), Cologne already enjoys papal status, and museum directors in Düsseldorf, Essen, Duisburg, Bonn and Wuppertal feared that Ludwig's hefty demands would bleed their own budgets. But there was worse to come: in the summer of 1980, a Cologne newspaper leaked the news that for several months Prof. Dr. Dr. *h.c.* Peter Ludwig and his wife Irene had conducted confidential negotiations with the city of Cologne, the State of Nordrhein-Westfalen, and the Bonn government to create a mammoth Ludwig Foundation with headquarters in Cologne. In return for the Ludwigs' donation of an unspecified quantity of works not already earmarked as gifts to particular institutions, local, state and federal governments would provide a budget of more than $2 million annually to promote five principal objectives: 1. care and administration of the Ludwig collections; 2. expansion of those collections, together with the safekeeping of works of art that might otherwise be sold to foreign buyers; 3. the scholarly examination of the above collections; 4. the conception and development of special exhibitions; 5. the support of regional, supra-regional and international measures for the promotion of the fine arts and related disciplines.

Much of the furor that followed this premature announcement of the Ludwig Foundation must be seen in light of the federalist principles of the German constitution, specifically designed to prevent undue concentrations of power at the national level. Though the Bonn government gives subsidies to major events like Documenta, cultural policy-making is left to the individual states. The lack of a national supervisory agency creates numerous problems; there is, for example, no competent body to prevent "national treasures" from leaving the country, or to make the crucial acquisitions that exceed an individual museum's budget. A National Foundation for the Arts has been under discussion for 14 years; it was a cherished dream of Chancellor Willy Brandt, but even his political savvy could not circumvent jurists' contentions that such an institution is fundamentally unconstitutional. The Ludwig Foundation, with headquarters a few miles away from the nation's capital, would not only preempt the National Foundation but also the recurrent dream of a National Gallery in Bonn. Furthermore, budgets for museums in Nordrhein-Westfalen had already been halved, and the Ludwig proposal threatened to divert more funds from the diversified regional system that Germans see as a cornerstone of their young democracy.

The preliminary charter of the disputed foundation gave the collector and his wife, together with two representatives of their own choosing, one-fourth of the 16 seats on the board of directors; assured Ludwig himself the chairmanship; provided him with veto power over any decision relating to his own collections; and made the director of the Ludwig Museum directly and solely answerable to the foundation. That a collector of such eminence should wish to exercise control over his benefactions, that he should seek to build himself (at public expense) a vast "pyramid" on the Rhine, was never questioned. However, when he sought both to create and to annex for himself the *ex officio* position of Minister of Culture, museum personnel took to the barricades.

They were led by Werner Schmalenbach, director of the Nordrhein-Westfalen Museum of 20th-century art; his scholarly care, esthetic finesse and sheer persistence have developed the Düsseldorf collection into one of the finest, most definitive of its kind. With repeated stress on the necessary "polycentricity" of German cultural life, and one eye on his own prestigious new museum building, scheduled to open in 1986, Schmalenbach denounced the proposed foundation as another example of Ludwig's craving for recognition. Furthermore (and despite the fact that Ludwig has been a member of Schmalenbach's own three-man acquisitions committee for more than a decade), he raised serious doubts about the collector's methods. "I shoot with bullets," Schmalenbach stresses. "He shoots with buckshot, and of course he hits the target from time to time."

The German press relished this battle of the titans: The corpulent gourmand from Aachen against the spare, feisty gourmet from Düsseldorf. Few heard Ludwig's insistent reminders that the preliminary draft of a foundation charter which found its way into the press was intended merely as a starting point for negotiations; indeed, he quickly modified his own demands, withdrawing the request for veto power. And he was right to stress that regionalism can also be a mask for provincialism. Within a single year, both the Bielefeld Kunsthalle and the Düsseldorf Kunsthalle mounted modest but immensely popular Matisse exhibitions; both, being only modestly funded, suffered from anemia, and acutely needed the sort of transfusion that a national foundation might have made available.

Stung by the mounting criticism, Ludwig began to lose his customary moderation, obliquely threatening to withdraw from Cologne museums any works not already assigned as gifts. Clearly he had forgotten his own vow, solemnly delivered on the day the city of Cologne made him an honorary

Apocalypse Ludwig

Despite a recurrent note of apology and the vague promise of suitable "compensation," the industrialist's jovial élan was unmistakable. On March 10, 1983, Peter Ludwig called a press conference to announce "one of the greatest transactions that has ever occurred on the art market." For an estimated price of $40 to $60 million, his coveted collection of 144 illuminated manuscripts had been sold to the J. Paul Getty Museum in Malibu, Calif. After years of solemnly intoning that he and his wife had never sought to earn money from the art they collected, Ludwig had reversed course with remarkable ease. In fact, he had sold some of the same manuscripts more than a decade ago, later bought them back and expanded his holdings, chiefly through the book dealer H.P. Kraus of New York. Unlike his other acquisitions, these were regularly housed not in a museum but in the vault of a Zurich bank—an indication, perhaps, that he thought of them in terms of capital investment.

Cologne's Schnütgen Museum plainly thought otherwise. Since 1977 two of its curators have been at work on a scholarly catalogue of the collection; completion of the four-volume work in 1984 should have been commemorated by a full-scale exhibition, which would then have traveled to New York, London and Brussels. Joachim Plotzek, one of the authors, reports that most of the work was done in Zurich and New York; only rarely were items made available for study in the museum. He and his colleague Anton von Euw will complete the project under sunny California skies, on salaries paid by the municipality of Cologne. (Ludwig has hinted that he might personally assume such expenses. Until recently, city fathers had every reason to expect that the manuscripts would be donated to the Schnütgen Museum, along with a dozen rare medieval works in gold, ivory and crystal. But the collector has lately complained of being "abused and insulted" by critics of the proposed Ludwig Foundation, which would have been jointly funded by city, state and federal governments. Instead of considering the value of what he had to offer, his prospective partners had merely haggled.

That charge was echoed by the Christian Democrats, fresh from victory at the national polls, who accused the ruling Social Democrats of Nordrhein-Westfalen of allowing the foundation to be smothered by local politics. In any case, the German people lost a major national treasure; ironically, one aim of the Ludwig Foundation had been to halt such exports. While legislation exists to hinder the sale of art judged to be "in the national interest," it is virtually unenforceable. And it is doubtful if Ludwig's manuscripts would have qualified for protection: few were of German origin; none had been regularly exhibited in Germany; and at the time of the sale, all were protected by the flag of Swiss neutrality. The specific loss to the Schnütgen Museum is immeasurable, and it came (according to Joachim Plotzek) as a total surprise, but museum personnel are understandably guarded in their reactions. The dozen works presently exhibited there on long-term loan from Peter Ludwig include a 9th-century ivory diptych from the court of Karl the Great which represents the first flowering of German art.

Harold M. Williams, president of the J. Paul Getty trust, is justifiably proud of his coup: with a single purchase he has bridged the gap between the museum's collections of classical sculpture and Renaissance painting. The new acquisitions include 20 separate books of the hours, a 12th-century Persian Bible, a 13th-century French bestiary, and a 15th-century "Roman de la Rose." One of the most coveted of the illuminated works is a Benedictine book of the Apocalypse, produced in England in 1250, which local journalists some years ago dubbed "Apocalypse Ludwig." Museum curators world-wide are more likely to think in terms of "The Getty Apocalypse," and to see the unfrozen Malibu millions as a threat to the international market. In an interview for the *Frankfurter Allgemeine Zeitung* on Jan. 10, 1983, Harold Williams firmly stated that he had no intention of entering into reckless competition for new acquisitions or of disturbing the necessary balance of the market. Ludwig suggests he attempted to find a German institution to buy the collection; however no German museum could have met the terms of "one of the greatest transactions that has ever occurred on the art market."

With the proceeds of the sale, the collector intends to establish his cherished "Ludwig Foundation for Art and International Information, Inc.," with headquarters in Aachen. Getty millions will be invested in the Monheim Corporation, with the interest from shares providing a steady income for acquisitions, exhibitions and fellowships. As co-owner and chairman of the board of Monheim and presumed director of the Foundation, Peter Ludwig realizes another stage of his grandiose dream; and the injection of fresh capital for his chocolate factory, which has recently moved to imposing new quarters, is well-timed. "The public's appreciation of art is limited," he comments in a recent *Spiegel Magazine* report. "Its appreciation of money is limitless." *—D.G.*

citizen, that none of his collections housed there would ever be removed. But he went a step further, implying that there was interest elsewhere—perhaps abroad, though one express aim of his foundation was to prevent works of national significance from leaving the country.

If the museum world seemed firmly against him, politicians were almost unanimous in embracing the Ludwig proposals, which offered the chance to make a flamboyant commitment to the arts at bargain-basement prices. But the wheels of bureaucracy churned too slowly for Ludwig's taste, and last year he sent Chancellor Helmut Schmidt a formal withdrawal of his offer, though in interviews he repeatedly stressed his readiness to compromise. Meanwhile, he was discreetly negotiating the sale of a collection of illuminated manuscripts that the city of Cologne felt certain of acquiring from their open-handed patron, and which were being painstakingly catalogued at public expense. No European museum could compete with the bid from Malibu, however, and Ludwig triumphantly announced that his medieval masterworks had been acquired by the Getty Museum for undisclosed millions. [See box.] The proceeds, he declared, would make him a more interesting partner for negotiations with government agencies; but even without their aid, he could now launch his foundation for "international understanding" in the arts.

The Ludwigs had long since extended their activities to the international scene. Thier classical antiquities went to Basel as a gift in 1972. In 1977, an exhibition of works from the contemporary collection drew such crowds that the Austrian government negotiated long-term loans and renovated the sumptuous Liechtenstein Palace to house them [see *A.i.A.*, Feb. '80]. Two years later, the Austrian Ludwig Foundation was formed—to supervise acquisitions and exhibitions for the entire nation, and to assure the expansion of a core collection of 140 works presented to the new contemporary museum. As director, the Austrians chose Dieter Ronte, former curator at the Wallraf-Richartz. When asked in a *Spiegel* magazine interview if he had influenced the choice, Ludwig coyly replied that the Minister of Culture had indeed sought his opinion. "'I know Mr. Ronte, I think he's a good man, but I beg you not to consider that a recommendation.'" To be sure, Ronte's qualifications were impeccable, but it is worth noting that in the Austrian Ludwig Foundation, Prof. Dr. Dr. *h.c.* Peter Ludwig and his wife Prof. Irene Ludwig (an honorary title from the University of Vienna) outvote the Minister of Culture two to one. "We have never experienced the slightest conflict of interests," Ludwig notes.

Other international negotiations were also rapidly coming to fruition. In recent years, there have been journeys to East Germany to provide Trinkfix (a chocolate beverage) for schoolchildren, to assemble a definitive collection of paintings from "the other Germany," to arrange a groundbreaking loan of avant-garde works to the National Gallery in East Berlin. (Critics quickly point out that the special gallery there housing Ludwig's loan of decadent capitalist art is almost always "temporarily closed to the public.")

With or without a foundation, Ludwig was determined to make his own contribution to cultural détente. About the same time, there were trips to Moscow and out-of-character visits to 400 studios there, by Ludwig's own count. Questioned about his possibly mixed motives, the collector de-

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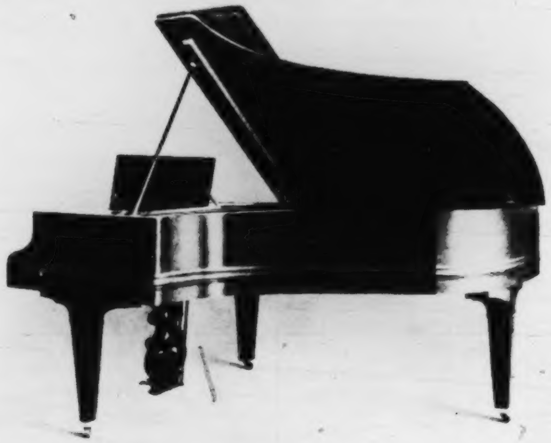

Piano, 1983, Drawing, 35x351/2" (detail)

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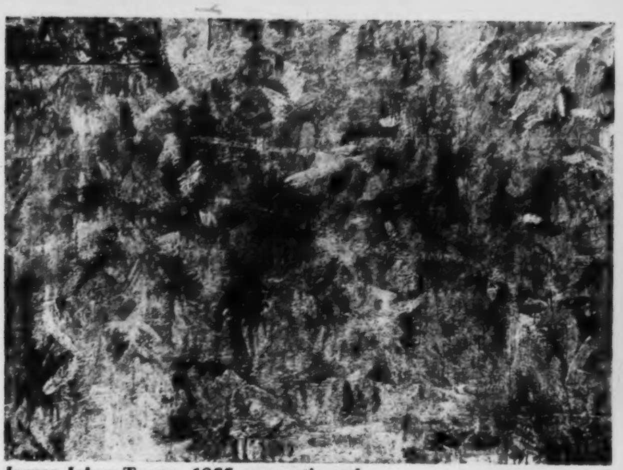
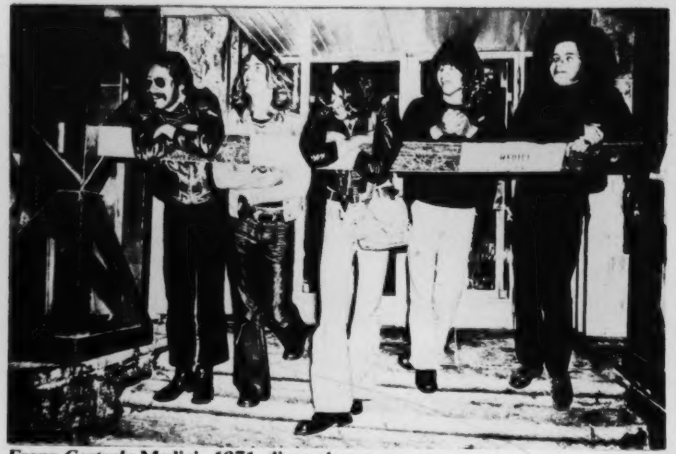


Jasper Johns:* Tango, *1955, encaustic and collage on canvas, 43 by 55 inches. Ludwig Collection.



Franz Gertsch:* Medici, *1971, dispersion on canvas, 157½ by 236 inches. Museum of the Twentieth Century, Vienna.

clared, "I looked at a map and wondered how we could afford not to be interested in the art of 270 million people." Westerners are phenomenally shortsighted, he adds, in presuming that true art can only be produced in a free society. "Most of the great art of the past was created under repressive conditions—under the strict guidelines of the church, for example, or feudal lords. The making of art is a fundamental, primitive instinct, and no regime can halt it—Communist or otherwise. Even the Third Reich could not." But the Third Reich did, of course, destroy both art and artists; and there is, for all the collector's protests, a quality of emptiness in the blurred canvases hauled home from the Soviet Union. With few exceptions, they are as clumsy in technique, as provincial in their aping of modern "isms," as the works at any state-fair painting competition.

As unofficial cultural ambassador, Ludwig strains the credulity of even his most ardent followers. A private collector is, of course, fully entitled to errors in judgment, but as Werner Schmalenbach points out, "He has given up the rights of privacy. *De facto*, Peter Ludwig is now a public collector." As such, he is properly concerned with consolidating the work of the last three decades, and he proceeds with a mixture of naiveté and canniness that has become his personal trademark. "Collecting has to do with a lust for possessions, and on the scale that my wife and I pursue it, it also has something to do with vanity, with creating a monument for ourselves." Such candor can disarm the most wary opponent. References to the pyramids, to the Medicis, to Ludwig of Bavaria not only leave him unfazed, they fit cozily with his own preconceptions—with the passionate conviction that art is an existential necessity, and that his work as a collector has made a fundamental contribution to the spiritual life of his times. In a reminiscent mood, he recalls that while bombs fell on Berlin in 1945, the Philharmonic maintained its concert schedule. In the same year, with its cities in ruins and millions homeless, Germany at once began to rebuild theaters, opera houses and museums. "No one questioned the priorities," he insists. "Somehow, in moments of greatest deprivation, man realizes what the arts mean to his existence."

Peter Ludwig has declared that he would rather give up the last rites than a masterwork by Jasper Johns. And though he once proudly boasted[6] that he owns more works by Johns than the artist himself, they all hang in public collections. What does such a man mean, then, when he speaks of "the lust for possessions" which drives him? I recall a day when I arrived at the Ludwigs' Aachen villa for an interview; Jasper Johns's *Tango* (1955) also arrived that morning, and was temporarily installed on an easel in the winter-garden. Ludwig wished to have it there for a day before the painting moved on to its museum destination, and he invited me to sit before it with him. In the unbroken stillness of that hour, the collector did not simply pay homage; he also took possession in a way that made literal, physical ownership irrelevant.

That intensity of vision, however, can never be institutionalized, and this much, at least, Peter Ludwig must know: after all, he prides himself on having assembled a virtuoso collection of Pop art at a time when few museum directors would have deigned to consider such acquisitions at all, much less in such numbers. Had his own foundation existed in 1966, topheavy with political functionaries, it would probably have turned thumbs-down to such reckless use of public funds. And that probability, in turn, suggests that Ludwig the collector might well share his insights in such matters with Ludwig the statesman. Instead, he increasingly adopts the unbecoming role of martyred visionary, as in an interview published by *Die Kunst* in August, 1981: "My wife and I are attacked because we work amicably with many museums and because at home and abroad we freely offer our knowledge and experience. We are attacked because we tread unexplored territory and because we have dared to present new trends in the museums. We are attacked because it has been established that the movements we have supported have resulted in national and international breakthroughs. Petty spirits and literal-minded functionaries therefore feel themselves provoked. But for us the work alone matters, as the Arabs so graphically express with the saying: The coyotes howl on all sides, but the caravan moves on." ☐

1. This article is based on a series of conversations with Peter and Irene Ludwig that took place in 1977–78 in Aachen, West Germany, and in Teheran (in spring '78, while I was chief curator of the Teheran Museum of Contemporary Art, the Ludwig collection was on loan to the museum); and on extensive interviews with Peter Ludwig (Nov. 22, 1982), Evelyn Weiss (Feb. 8, 1983), Werner Schmalenbach (Feb. 12, 1983), and Joachim Plotzek (March 23, 1983).

For background information, I have consulted the special issue of the Swiss art magazine *du* (1/1979) devoted to the Ludwig collections; the various catalogues of those collections; Hans Haacke's *Der Pralinenmeister* ("The Master Candy Maker"), published by Art Metropole of Toronto (1982); and *Dokumentation zur geplanten Stiftung Ludwig* ("Documentation concerning the proposed Ludwig Foundation"), assembled by the Conference of International Exhibition Directors (Duisburg, 1982)—a collection of materials relating to the Ludwig Foundation, including the original charter, press releases from the Bonn, Cologne, and Düsseldorf governments, official memos, interviews, and leading newspaper articles. Other sources are identified in the text. All translations from the German are my own.

2. Nov. 22, 1982 interview with Ludwig.
3. Teheran conversations with Ludwig.
4. Interview with Evelyn Weiss.
5. Nov. 22, 1982 interview with Ludwig.
6. Conversation with Ludwig at the opening of the Jasper Johns exhibition, Kunsthalle, Cologne, 1978.

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Untitled, 1962
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27 x 29 inches

Francis, Sam
Untitled, 1977
Acrylic on canvas
78 x 54 inches

Frankenthaler, Helen
March, 1963
Acrylic on canvas
89 x 47.5 inches

Gottlieb, Adolph
Double Echo, 1967
Oil, enamel on canvas
36 x 48 inches

Hartley, Marsden
Provincetown Abstraction, 1916
Oil on board
19 x 16 inches

Kline, Franz
Black Sienna, 1960
Oil on canvas
92 x 68 inches

Motherwell, Robert
Pale Wall,
Acrylic on canvas
72 x 60 inches

Stella, Frank
Damascus Gate Variation 1, 1969
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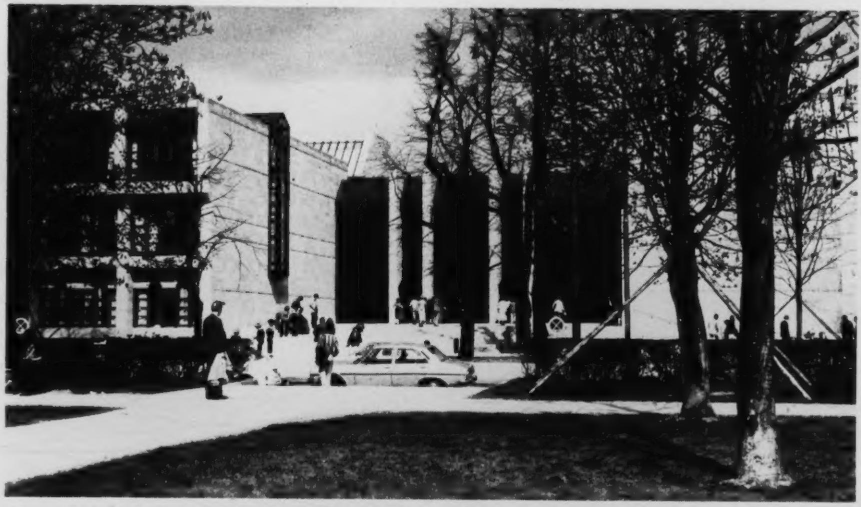
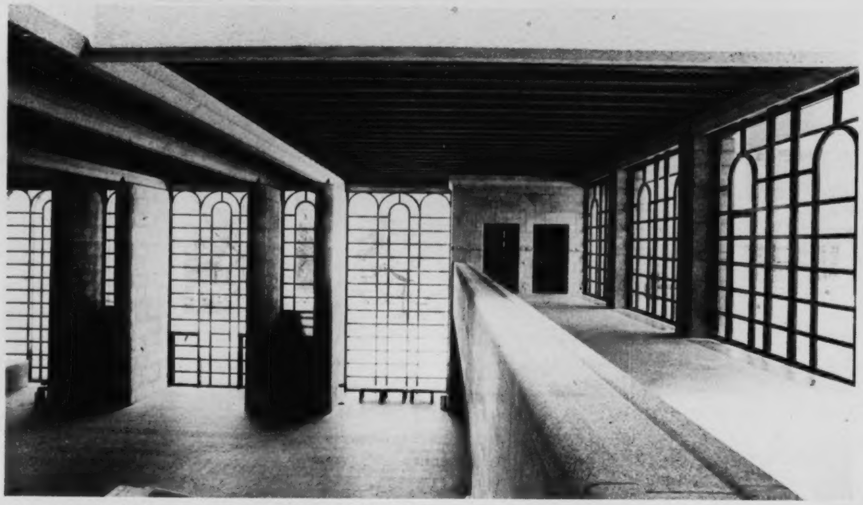
Report from Munich
The New Neue Pinakothek

BY FRANZ SCHULZE

Munich's Neue Pinakothek is not only a major new museum building; with many works in storage since World War II, it is virtually a new museum collection.



Alexander von Branca: Neue Pinakothek, Munich, 1976–81, main entrance.



Neue Pinakothek, view of the entrance hall.

The American art and architecture press has been curiously neglectful of one of Europe's most spectacular recent museum buildings, the Neue Pinakothek in Munich, which opened in 1981 to the vigorous, if sharply divided, response of its German audience. American inattention may be explained partly by the narrow range of the museum's collection, which is almost totally confined to European painting, much of that Bavarian; and partly by the fact that the design of the building (by Munich architect Alexander Freiherr von Branca) does not fall neatly into any of the current categories with which we are most familiar. It is not a product of orthodox modernism, and neither has it any of the mannerist caprice or fierce high gloss we normally, though somewhat uncertainly, associate with that vague catchall, postmodernism.

Nevertheless, the museum is an arresting, unmistakably contemporary piece of work which in the course of a year and a half has lost none of the force and energy it conveyed on the occasion of its unveiling; meanwhile the collection, notwithstanding its slender chronological slot, is extraordinary, not an iota less compelling than the structure that houses it. Between its art and its architecture, the Neue Pinakothek is one of the most remarkable and eminently visitable monuments in Europe.

The building is a pastiche, stylistically and technologically. The chief constructive material, concrete faced with sandstone, is employed with maximum emphasis on its load-bearing, mural character. Long expanses of wall are occasionally punctuated by powerful ramparts jutting out perpendicularly from them, a treatment that recalls medieval castles and fortified churches. The abstracted gutter spouts and vertical fenestration, frequently expressed in outcroppings, recall Gothic tradition as well, though the windows themselves are divided into round-arched compartments which, especially when they congeal in Palladian motifs, inject the medieval grammar with classical vocabulary. Here and there, from the uncorniced roof or along a smoothly elegant facade, an exterior staircase descends, whose timber-trussed roof adds a note of the vernacular. The overall massing is free and asymmetrical. The building rambles horizontally over a large lot, and around eight garden courts.

The interior is another study in pluralist expression, no less engaging than the exterior and just as unpredictable in its juxtapositions. The two-story foyer has the bluff but soaring quality of a baronial hall, yet it flows easily into a refectory—the most modernist passage in the building—whose glassy walls and shiny surfaces produce a riot of reflections.

The galleries follow, with a shift of emphasis to the classical. Thirty-five rooms organized chronologically from the late 18th to the early 20th centuries are designed with a perceptible bow to the Beaux-Arts and—now that we see it revived here—that splendidly effective type of space in which wide concave moldings connect neutrally painted (occasionally pastel) walls to skylights through which a filtered natural light pours: the most bracing and memorable visual sensation produced by the entire museum. Von Branca will have nothing to do with the tenebrous cabaret atmosphere punctured by spotlights that has polluted so many galleries in American museums dur-

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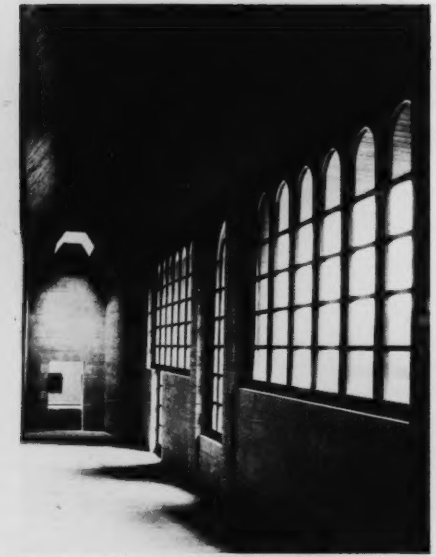
ing the past decade. The light in the Neue Pinakothek is glorious, and if the classicized decor of its rooms is reticent to the point of austerity, it only encourages the paintings to speak more sovereignly for themselves.

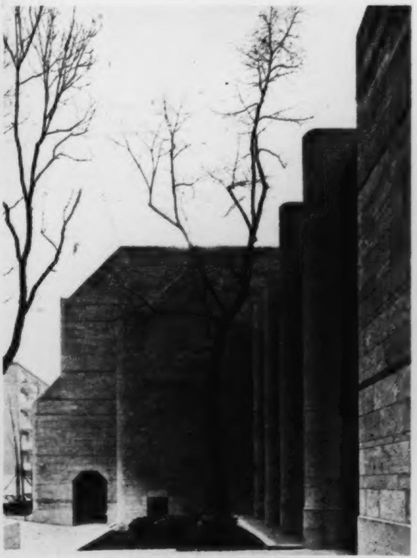
Moreover, the severity of the galleries is tempered by a series of adjacent and connecting spaces which return to the timbered roofs, limestone walls and muscular medieval mood of the exterior and the foyer. Von Branca's critics complained about his excessive mixture of styles and to some degree about the superdazzle of the whole place. This writer finds these very qualities admirable, preferring to call them inventive and generous. The building cost about $50 million, not an outrageous sum in the early 1980s for so large an undertaking—the biggest museum built in Germany since World War II. The original projected figure was much lower, of course, but the building was conceived as early as the middle 1960s, when a competition was staged which von Branca won.

In other words, Munich had to wait a generation after the last war to hear specific plans, and about 40 years in all to see them realized, before one of its most distinguished cultural resources was restored to its former scale. The first Neue Pinakothek, which stood on the site of the new one until it was badly damaged in World War II and finally torn down in 1949, was a big, rectangular, Neoclassical box completed in 1853 after designs by August Voit, and decorated with a cycle of immense exterior frescoes by Wilhelm von Kaulbach. Conceived by King Ludwig I of Bavaria as the counterpart and immediate neighbor of the Alte Pinakothek, or old master gallery (finished by Leo von Klenze in 1836), the Neue was the first public museum in Europe expressly devoted to the art of contemporary times. While the collection today does not extend beyond the first decade of the 1900s, it was mixed together, following the war, with Munich's 20th-century collection in the Haus der Kunst on the city's Prinzregentenstrasse. There it remained until von Branca's building was completed.

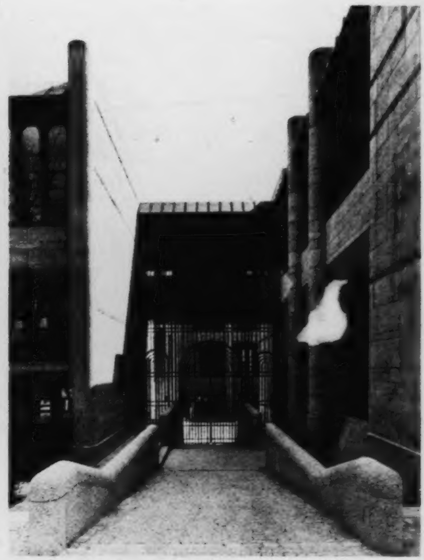
More properly, a portion of it was mixed, and a small one at that. One of the most stunning aspects of the encounter with the new museum is the discovery of dozens, even hundreds, of paintings there—among the 550 on view—which have languished in storage since World War II. These do not represent the cream of the collection, long on display and featuring Manet's *Breakfast in the Studio* (1868), Daumier's *The Drama* (ca. 1860), Cézanne's *Still Life* (1885), Goya's portrait of Don José Queralto (1802), Schinkel's *Cathedral over a City* (ca. 1813) and Menzel's *Living Room with the Artist's Sister* (1847).



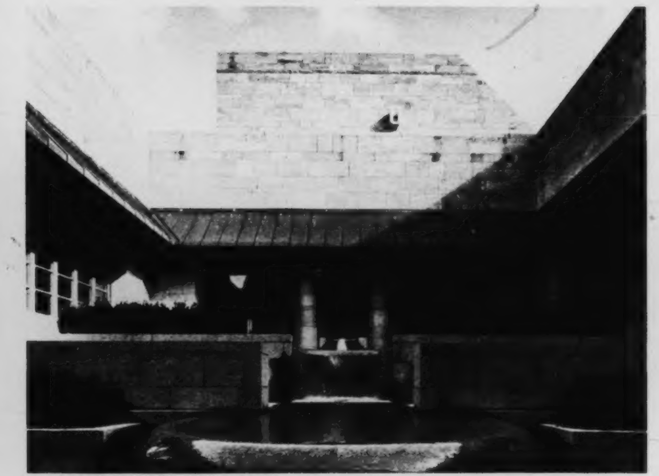
Ramped, stone-lined formal corridors surround two interior courtyards.



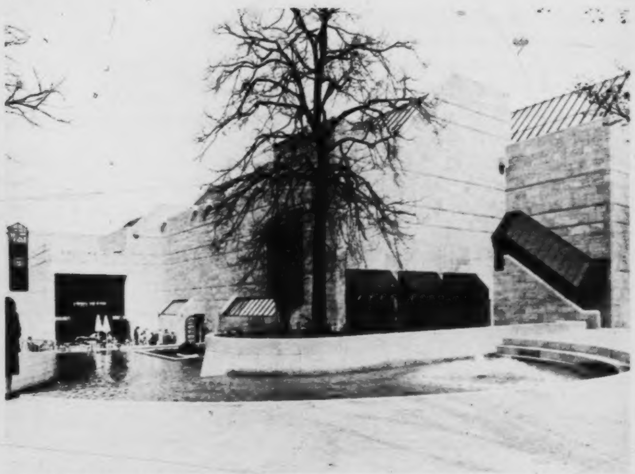
The exterior cladding of smooth sandstone slabs, divided by rough bands of granite.



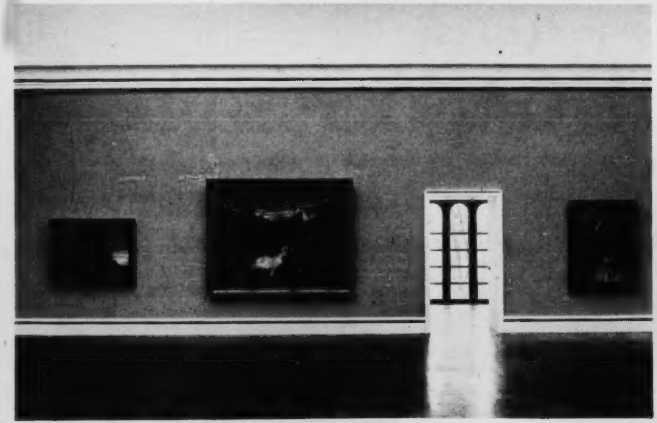
Gate to the Doener Institute, an art-historical research facility housed in the museum.



An interior garden courtyard in the Neue Pinakothek.

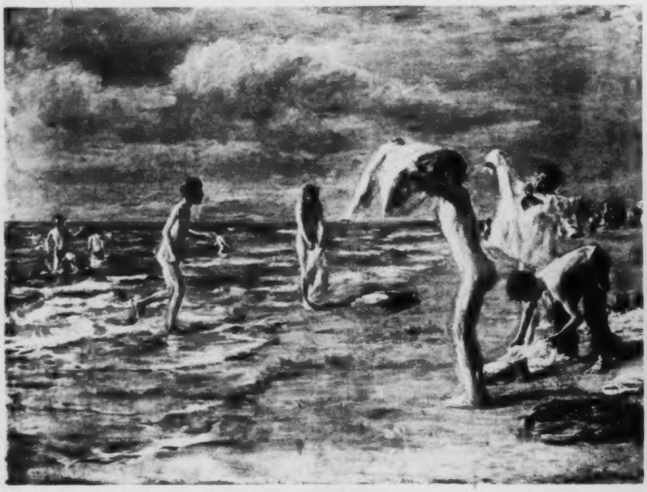


Southeast view of the galleries, showing outdoor restaurant and artificial pond.

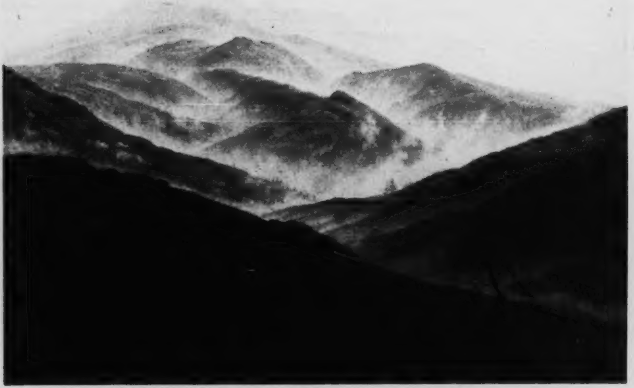


Neue Pinakothek, installation of the permanent collection: (from left to right) Johann Stäbli,* Storm, *1878; Arnold Böcklin,* In the Play of the Waves, *1883; Anselm Feuerbach,* Nanna, *1861.

(From left to right) Karl Theodor von Piloty,* The Astrologer Seni with the Body of Wallenstein, *1855; Horace Vernet,* Princess Leonella zu Sayn-Wittgenstein-Sayn on Horseback, *1837; Von Piloty,* Thuselda in the Triumphal Procession of Germanicus, *1868–73.



Max Liebermann,* Boys in the Sand, *1898, oil on canvas, 48 by 59 7/16 inches.



Caspar David Friedrich:* Mountain Landscape with Lifting Fog, *ca. 1820, oil on canvas, 21 5/8 by 27 11/16 inches.

Rather, they include the work of artists little known in the U.S. and in some cases even forgotten, or at least mislaid, in central Europe. Being able to display them anew just now, as late-20th-century tastes are forgiving many of the salonists and academicians condemned by early-20th-century tastes, turns out to be a stroke of luck for the Neue Pinakothek, not to mention the viewer. The latter may not want to rewrite history to make substantial room for the giant machines shown here by von Kaulbach (*The Destruction of Jerusalem by Titus*, an 1846 canvas roughly 18 by 22 feet) or Karl Theoder von Piloty (*The Astrologer Seni with the Body of Wallenstein*, 1855), but the ends and means of mid-century European visual rhetoric are wonderfully illuminated in them, along with the exceptional fluency of craft which even minor painters of the time standardly commanded.

The ends and means of mid-19th-century visual rhetoric are wonderfully illuminated in the Neue Pinakothek's collection.

Meanwhile, if von Kaulbach is elsewhere guilty of a bottomed-out sentimentality which today's most ardent ecumenicist would not abide, there are lots of artists around him who are capable of opening the narrowest of eyes: Gabriel Max was one of the earlier and more fetching precursors of Symbolist decadence, and Carl Carus a Romantic landscapist at times equal to the formidable Caspar David Friedrich, himself shown to excellent advantage here. Fritz von Uhde was a strikingly gifted Impressionist, Carl Spitzweg an anecdotalist of great charm, and the Austrian F.G. Waldmüller a persuasive celebrant of Biedermeier life.

Add to all these, artists and works of an uncommonly wide variety of geographic origin, manners, periods and levels of achievement: Constable and Gainsborough from England, Segantini from Italy, Khnopff and van Gogh from the Low Countries, even Thorvaldsen from Denmark (there *is* a small amount of sculpture among the 4,300 works in the entire collection) and William Merritt Chase from America (who studied for a time with von Piloty in Munich), plus the best of the French from David through Bonnard and a host of modest to surpassing Germans, Austrians and Swiss: Neoclassicists, Romantics, Realists, Impressionists, Symbolists, proto-Expressionists, on and, seemingly, ever on.

The Neue Pinakothek is not only a major new building added to Europe's body of museums; it is, in view of the liberation of so many of its key works so long in darkness, virtually a new museum collection. That kind of parlay is as rare as its contents are precious. ☐

Author: ***Franz Schulze teaches architectural history at Lake Forest College.***

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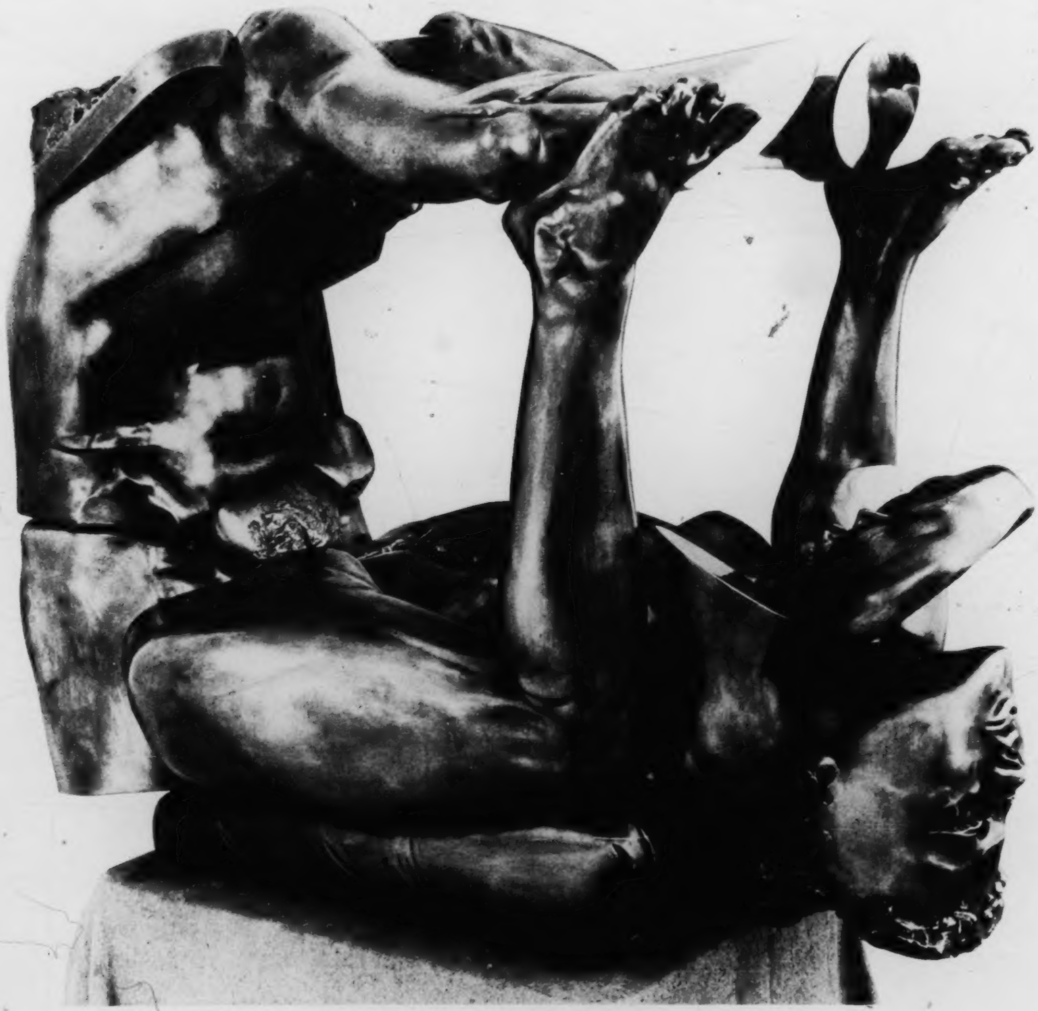

Photo: F. Despatin & C. Gobeli

The House, 1976. Bronze. 47¼ x 33½ x 43¼ inches (120 x 85 x 110 cm.)

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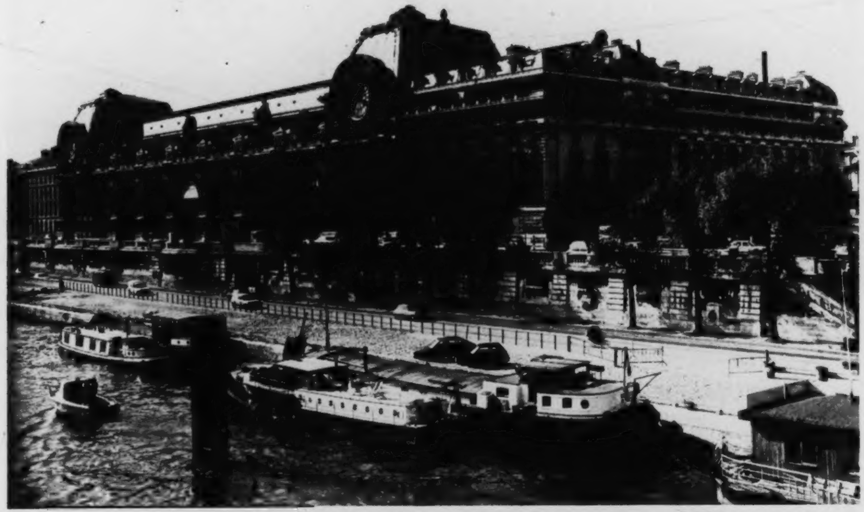
Report from Paris
Musée d'Orsay: Art History vs. History

INTERVIEW WITH MADELEINE REBERIOUX BY EUNICE LIPTON AND WANDA CORN

A controversial appointee of the Mitterrand government, the new vice president of the Musée d'Orsay here discusses some of her unusual plans for France's future museum of 19th-century art.


Completed in 1900, Laloux's Gare d'Orsay will house France's new museum of 19th-century art.

In 1978 Giscard d'Estaing's government decided to turn the abandoned Gare d'Orsay into a museum of 19th-century art. To our eyes, the beautiful turn-of-the-century railway station, with its cavernous industrial interior, might seem an idiosyncratic addition to the impressive grandeur of the Louvre and even to the somewhat dilapidated dignity of the Jeu de Paume. But so must the Jeu de Paume itself and the Orangerie have seemed to 19th-century eyes; compared to the Louvre, their interiors were barnlike, inelegant and disappointingly prosaic. The decision to house 19th-century art in a former railway station may be seen, however, as having a certain appropriateness. After all, what symbolizes the emergence of modern life in the 19th century more vividly than the railroad? And placing art in a setting that evokes social facts may furthermore be seen as consistent both with the marked social awareness characteristic of France today and with the pronounced inclination in recent years towards treating 19th-century art history in its social context.

Located near the center of Paris on the left bank of the Seine, the Gare d'Orsay was built between 1898 and 1900 by Victor Laloux. It was meant to relieve traffic at the Gare d'Austerlitz, the station in southeastern Paris which served southwest France and Spain. In addition, a new station was needed to cater to the growing population of the western part of the city and to accommodate the enormous influx of tourists arriving for the Universal Exposition of 1900. In 1939 the station discontinued its services to greater France, running trains instead only to suburbs like Étampes and Versailles, which are now served by the R.E.R. (Regional Express Networks). After 1969, it was not used as a station at all.

From 1961 on many projects were set in motion for the enormous, vacant station, but it was only in 1973 that the idea to make it an extension of the Louvre was proposed, and it was not until 1978 that the project was officially launched. From its inception this new museum was envisioned as including photography, architecture and objets d'art as well as painting and sculpture. Its collections will come from the Jeu de Paume (which in the future will be used for temporary exhibitions), the Louvre and the Palais de Tokyo (which now includes work by Bonnard, Vuillard, many of the Neo-Impressionists, Carrière, Denis and others); there will also be occasional exchanges with provincial museums. In addition, the museum will include art from other European countries and from America. In fact, recent acquisitions that the Musée d'Orsay is particularly proud of include a Gustave Klimt, an Edward Burne-Jones, a George Frederick Watts and a Franz von Stuck.

The chief curator of the museum is Michel Laclotte, who oversees an impressive team of curators. The painting department consists of Françoise Cachin, Anne Distel, Geneviève Lacambre, Claire Freches, Sylvie Patin. For sculpture, the curators are Anne Pingeot and Antoinette Romain; for objets d'art, the department includes Marc Bascou and Philippe Néagu; and for architecture, the curators are Henri Loyrette and Caroline Mathieu.[1] *All of these people were trained as art historians.*

In its early stages, there was nothing strikingly unusual about the Musée d'Orsay. The Museum of Modern Art in New York, for example, has the same departmental divisions, and curators at major museums elsewhere have a similar education. What is unusual is what happened to the museum after François Mitterrand, the Socialist President, took office in May 1981. One of the Mitterrand government's early decisions was to name Madeleine Rebérioux as vice-president of the Musée d'Orsay. A well known historian of labor and socialism, Rebérioux is also one of the founding members of Vincennes, the controversial university created by the State in response to student demonstrations in Paris in 1968. Her appointment to a high-level position on the staff of the Musée d'Orsay was newsworthy since, quite atypically, a social historian was being added to an art museum's staff.[2]

Madeleine Rebérioux's academic specialty is modern social and cultural history, which she has taught at the Sorbonne and Vincennes. In addition, she conducts research seminars at the Ecole des Hautes Etudes en Sciences Sociales and does research at the Center for the History of Labor Unions (Centre d'histoire du Syndicalisme). Among her publications are La Deuxième Internationale et l'Orient *(Cujas, 1967), in collaboration with the late Georges Haupt, and* La republique radicale 1898-1914 *(Paris, 1975). Perhaps Rebérioux's major scholarly contribution*

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has been on the life and work of Jean Jaurès, the prominent turn-of-the-century French Socialist.

The following is an interview that we conducted on July 17, 1982 at Mme. Rebérioux's home in La Varenne, a southeastern suburb of Paris. It has been translated from the French by Peter A.G. Mundell. —*E.L. and W.C.*

Q. Would you tell us about the origins of the Musée d'Orsay, its objects, its objectives and perhaps something about the people connected with it before you came?

A: Several years ago the French government had been wondering what it should do with the huge railway station. It was no longer being used, and the large mansion next to it had been abandoned some ten years earlier. There was quite a bit of indecision on the government's part as to the eventual fate of the buildings, and there was even a plan to demolish both and build a large modern hotel on the site. This, I think, was an outrageous idea. The spot is so lovely, in the center of Paris. Fortunately that project was abandoned, and in 1978, President Valéry Giscard d'Estaing had a clause inserted in the original ordinance which provided for the construction of a 19th-century museum within the station. I think he wanted to leave something which bore his name and would be different from the Beaubourg, which had been the brainchild of the previous president, Georges Pompidou. Thus, Giscard began the Musée d'Orsay, which was to concentrate on the 19th century.

In the 1978 text of the project the museum was thought of as a cultural museum. The emphasis was nevertheless placed on the visual arts, on painting and sculpture. The museum was supposed to give visitors the opportunity to see paintings, especially from the late 19th century, which could not be accommodated by the Louvre and its annexes. The Jeu de Paume, for example, cannot now contain all the Impressionist work that we have. In addition, the museum would provide many more opportunities to see academic art, which is now in storage. From the outset, the central goal of the museum project was to exhibit paintings which were not sufficiently seen. The museum was clearly oriented toward displaying the visual arts although it was stated quite early that it would also give space to architecture, literature, music, photography and cinema. That was the 1978 project.

Because of the emphasis placed on the visual arts, a team of curators was named, headed by the chief curator Michel Laclotte; he had been chief curator of painting at the Louvre.

Q: What were the changes in the Museum's staff after the political change in 1981?

A: When Socialists came to power in 1981, President François Mitterrand at first hesitated to support the Musée d'Orsay because of the cost involved and also because it was conceived of by his predecessor. He finally decided to proceed with the project and to retain the original staff. A new museum president was named, Jacques Rigaud, and since President Mitterrand also wanted someone to give the museum a more historical orientation than it originally had, I was named to the post of vice-president. The curator's team remained unchanged, so we still have Michel Laclotte as well as the administrative director Jean Jenger who has been here from the beginning and who plays a very important role in the running of the Museum.

Q: What's the difference between the functions of the president and the vice-president?

A: As president of a public institution, M. Rigaud oversees the general operation of the museum at all levels. He is in charge of the administrative staff and of making and maintaining the necessary contacts with architects, etc. As vice-president, I am naturally associated with all decisions and discussions, but my specific role is that of giving a historical orientation to the museum.

Q: What kinds of public would the museum like to attract?

A: It was agreed from the beginning that one of my tasks would be to enlarge the museum's potential public and in so doing, to create a new one. We know for a fact that working class people in France rarely visit museums, and polls have shown that even with Beaubourg's tremendous popular success, its audience includes but a tiny three percent of the working class. The public still comes from the ranks of intellectuals, white collar workers and young people, who are for the most part students.

My idea, which has been accepted, is to establish relations with organizations which will act as a link between the museum and the working public as well as with young people. I think that if such links were created prior to the opening of the museum, we might then be able to excite the public and, more importantly, enlarge it. With this in mind, I have been in contact with workers' committes in various firms. These committees have existed since the end of World War II in firms with 50 or more employees. Under recent laws they are being enlarged. They take care of whatever social and work problems may arise and also deal with employees' collective cultural activities. The committee members are usually named by trade unions, the most influential of which are the Confédération générale du travail (C.G.T.), the Confédération française democratique du travail (C.F.D.T.) and the Confédération force ouvrière. I already have quite good relations with the C.G.T. and the C.F.D.T. Last June, we organized a workday with the C.F.D.T.'s committee and for September 1982 we planned a working weekend with the C.G.T. The idea is not only for us to present the museum's project but also for the representatives to let us know what their interests, expectations and apprehensions are. Our work session with the C.F.D.T. went extremely well and they have decided to set up a permanent liaison committee with us.

We will also be contacting cultural organizations and centers. Whereas the Workers' Committees are independent bodies, the cultural organizations are affiliated with the Ministry of Culture and attempt to adhere to the Ministry's general cultural policies as well as to take an interest in regional events. I'll be in close touch with them next year and have already begun by contacting the local councils controlled by the Left. Next year I'll also be contacting those local councils which organize cultural events and which are controlled by the Right. One example is Boulogne, a culturally important town, with a large Renault factory and a mayor from the Gaullist opposition party, Rassemblement pour la République (R.P.r.). We'll also be contacting councils in the provinces and not just those in and around Paris. The C.F.D.T.'s committee had about 15 representatives from the provinces. The museum took care of their traveling and other expenses during the work session that was organized. The C.G.T. has informed us that for the September 1982 meeting they will have about 100 representatives from the provinces which augurs well for the future.[3]

Q: In what specific ways do you think the museum could improve its rapport with the working class?

A: A major problem is finding a way for workers to identify with the exhibited collections. In general, late 19th-century painting and sculpture does not form an integral part of their heritage as they see it now. For example, they do not see the relationship between these works and the working population of the 19th century. I also wanted to find out why the working class, the trade unionists and socialists in the 19th century held on to traditional esthetic forms of expression. The foremost challenge, then, is to stimulate workers' interest in exhibitions which attempt to portray a particular period through its esthetic productions and through the objects which characterize the artistic civilization of the time, even though they do not initially see a direct connection with themselves. This problem might be solved by installing objects in an exhibition in such a way that they would lead the worker to ask himself important questions about the relationship of art to society. This might set in motion an inquiry into the relationship between the artistic and social worlds of the 19th century as well as of today.

There is today in France a profound interest in local and regional affairs. Consequently, it's quite possible that in the future, temporary exhibitions will be done at d'Orsay in collaboration with museums or with Workers' Committees of large companies from the provinces. If such an association is well organized, it can stimulate workers' interest in this museum. We could also set up a documentation center at the museum and make it available to those who wish to learn something about the late 19th and early 20th centuries.

Many other possibilities are also open. For example, we need to explore better ways of informing the public about each exhibi-

A view of the interior of the new Musée d'Orsay, now under construction in Paris.

tion through wall labels, audio-visual methods and brochures. We could also set aside rooms in which people could discuss any matter of interest—that is, visits to the museum could be accompanied by discussions here at the end of a tour. Later, discussions could be continued within the framework of the Workers' Committees. This naturally means we must have someone who will coordinate such discussions. We must remember that the working community is quite diversified and that Workers' Committees are made up of unskilled workers, clerks, technicians, business men and highly skilled personnel, all of whom may have special interests in the period covered by the museum.

There is a profound desire in French society today to identify with a period of history that is like our own; the second half of the 19th century is such a time. The extraordinary technological change which is taking place now all over the world is even more dramatic in France because technological progress was not previously as dynamic here as in the United States or in Germany. One finds that a similar, if less dramatic, technological change took place in the late 19th century. That change was profound enough to create deep cultural and social crises. If today's workers can perceive links between the problems of today's world and those of the late 19th and early 20th centuries, history will take on a lot more meaning for them. I think it will be easier to establish such links with the period covered by the museum—1840–1914—than with any other.

Q: Would you give us an example of the kind of exhibition you would like to do?

A: I saw a very interesting exhibition in Berlin last autumn [1981] on the history of Prussia. It essentially tried to present the elements which characterized the the evolution of Prussian society in the field of arts and in the domain of social and political change. This dual presentation gave one a truly comprehensive view of the past. This cannot be done at d'Orsay, however, because the museum has committed itself to depicting civilization primarily through its artistic productions.

Q: What are the differences between the Berlin exhibition and the "Paris-Berlin" or "Paris-Moscow" shows which were held at Beauborg in 1979 and 1980?

A: The Paris-Berlin and Paris-Moscow projects tried to show the interchanges in the realm of high art that occurred between two capital cities, and the emphases were placed on the differences and similarities of these civilizations. Political, economic and social elements were secondary concerns. In the Berlin exhibition, documentary photographs, novels and objects such as models of factories were presented on an equal level with works of art. That's a totally different conception.

Q: What kind of exhibition *can* the Museum do?

A: We can illustrate the important dialogue that took place between art and industry in the late 19th century. We can also show the great moments of this period in which cultural, social and economic questions were in violent confrontation. A good place to study that is in the five International Exhibitions held in Paris between 1855 and 1900. These exhibitions prompted the construction of monuments which are still standing today; they also prepared the way for the display of art objects and for the building of superb structures called the "Galeries des Machines" which were aimed at sensitizing the French to industrial development.

We can also present the important themes of the era by displaying collections of diverse, esthetically significant objects. We could have rooms depicting the mythic elements of the Republic—for example, statues, paintings, texts, insignia, emblems. We can display collections of works which are not, strictly speaking, of great esthetic quality but which are characteristic of mass culture in the late 19th century. Then there are posters which are in the streets and easily seen by everyone, unlike the paintings in a museum or a private home. The museum would explore the development of the cheap printing press which played an absolutely fundamental role of acculturation in the late 19th century—one played by television today. we might also try to present the cultural products of a specific avant-garde—Impressionist painting and Symbolist literature, for example—so as to demonstrate the exchange of ideas between different groups of painters and writers, an exchange which often took place through the institutions which supported these art forms. These institutions might have been the art dealers, who provided a great service to artists in the late 19th century, or editors and publishers, who contributed a lot to the progress of modern literature in the first 30 years of the 20th century.

Q: How do you feel about exhibiting the work of a single artist?

A: Well, that is the normal function of a museum. For example, some of the rooms devoted to the Impressionist school could each be reserved for a single painter, as is traditionally done. A lot of space will be made available for temporary exhibitions and these could also present the works of one artist. But the space might also be used to demonstrate the contacts between artists and such important social phenomena as, let's say, the machine, or electricity. My personal opinion is that it's all well and good to exhibit the work of one artist but it's equally important to show that the artists, no matter how talented, do not live in isolation. They live within a society, within a milieu, whether closed or open, and this affects

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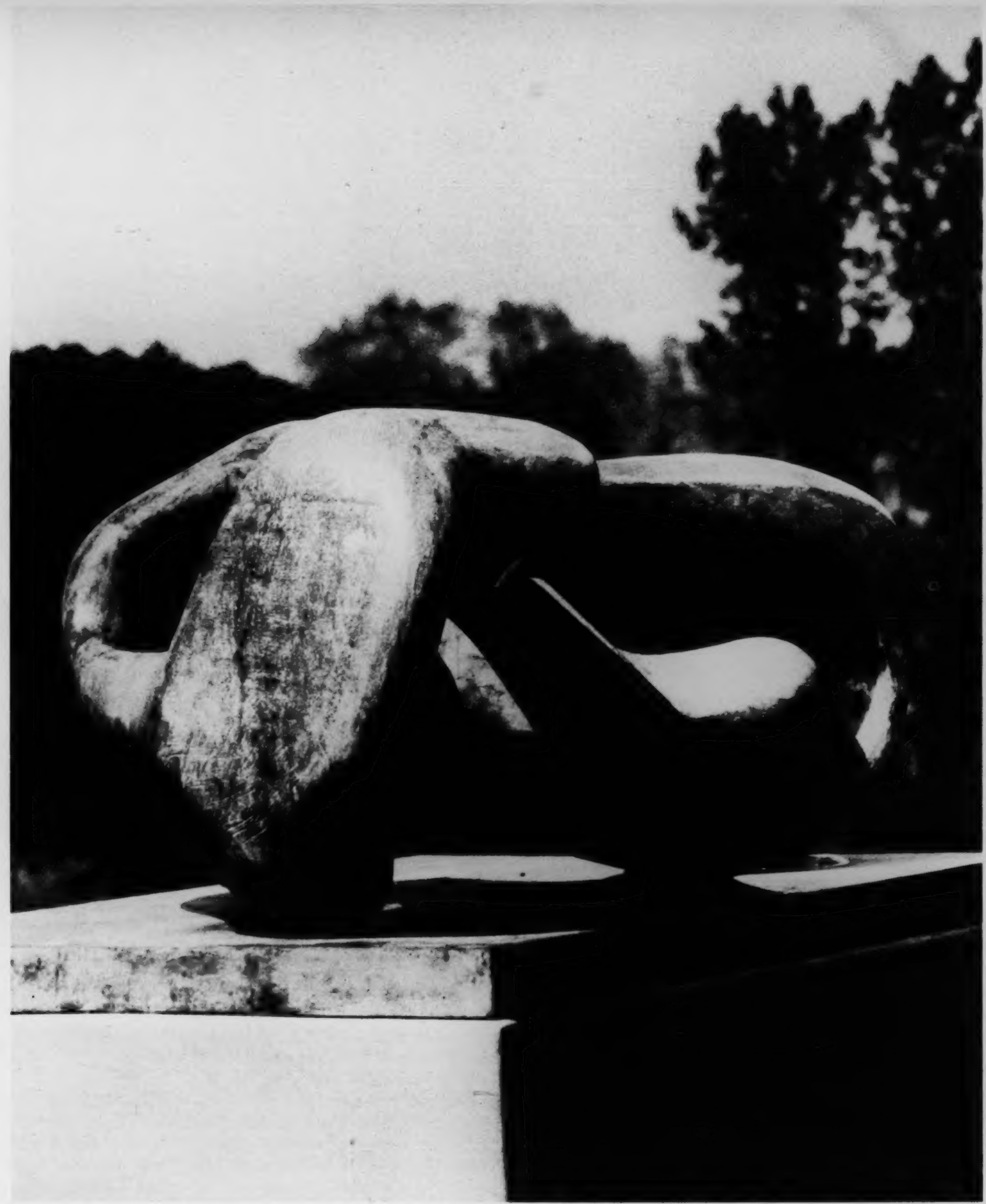

Reclining Connected Forms. 1969. bronze. 38 x 87 x 52″ Photograph by David Finn

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them and what they produce.

Q: A propos of this discussion, what would you say are the differences between historians and art historians?

A: I see art history as one aspect of history. Art historians nowadays seem to be attracted to history in general and in particular to the relation between art and society, a question which they have not posed with a great deal of force in the past. It is my opinion, also, that there is more than one way to look at art and its relationship to society. I think social issues as well as the history of high culture offer a good vantage point from which to look again at art and society, and the work now being carried out makes this more evident than it probably was 10 or 15 years ago.

Q: History museums in the United States are more likely to explore social history than art museums. Is there a big difference between art museums and history museums in France?

A: We don't have history museums in France—that is, in the sense in which one speaks of a total history. Even the Carnavalet Museum—as rich as it is with material related to the French Revolution—does not satisfy that definition. It does not really say what the Revolution was all about, so it is not truly a history museum. I think that a museum of the French Revolution should attempt to capture the variety of social and cultural forces of that period and the grandeur of that moment. What we do have in France are Eco-museums and museums of popular art and tradition dealing mainly with rural traditions. There are plans to create museums dealing with workers' history or the French Revolution, but there are no history museums now.

Q: Isn't there a plan to create a museum of science and technology?

A: Yes, the La Villette project—a huge scientific and technological center which is to be built on the site of the old slaughterhouses in La Villette, north of Paris. The center is one of many projects that have been proposed, but unfortunately it won't be a museum and certainly not a history museum. It will display modern technologies and their development, but there will hardly be any historical presentation of technology. Such a presentation can be found at the museum of the Conservatoire National des Arts et Métiers in Paris. It is not well known and probably needs some remodeling to become a great museum. But I think it is very important that the history of technology be linked with exhibitions of modern technology. Without such a link, visitors to La Villette will not know where the objects came from; they will be cut off from the past. That, I think, is one of the major problems of French society. People are in a historic vacuum and are searching for their past. They have no real confidence in the future, and even though this confidence seems somewhat renewed with the Left in power, people are still cut off from the past. Therefore, every effort in every field aimed at helping them find their roots is very important.

Q: Is there anything else you would like the American public to know about the Musee d'Orsay?

A: Yes. I look forward to a new kind of museum! □

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1. We wish to thank Mme. Mathieu, her assistant Marie Laure Crosnier-Lecomte and Carol Ockman (who acted as intermediary) for their assistance in providing information for this introduction.

2. Also recently appointed as a consultant to the staff of the Musée d'Orsay is Chantal Martinet of the Museum of Popular Arts and Traditions. Martinet is a social historian with particular expertise in the history of the press.

3. The meeting in fact took place on Nov. 22, 1982 and, according to Mme. Rebérioux, proved to be extremely interesting.

Authors: ***Eunice Lipton is an art historian at the State University of New York, Binghamton; Wanda Corn is an art historian at Stanford University.***

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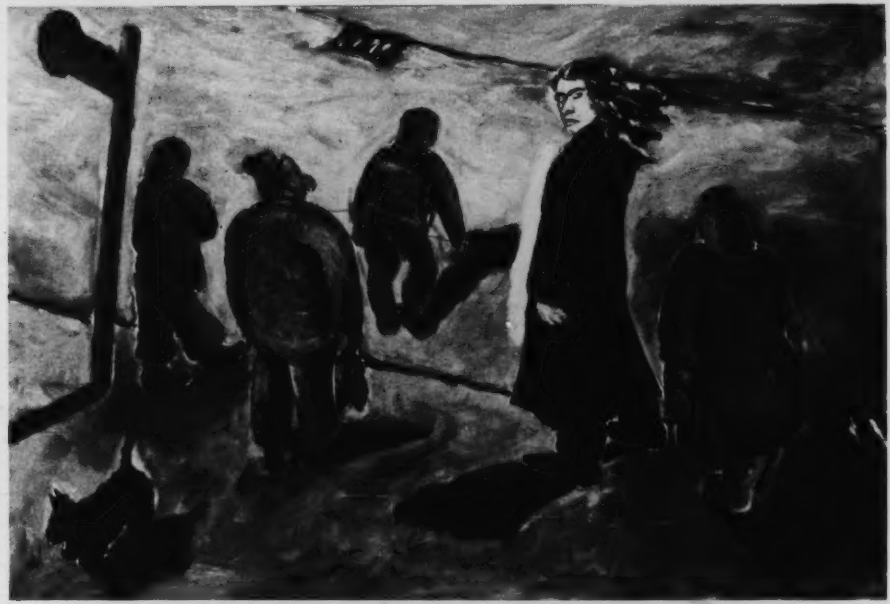

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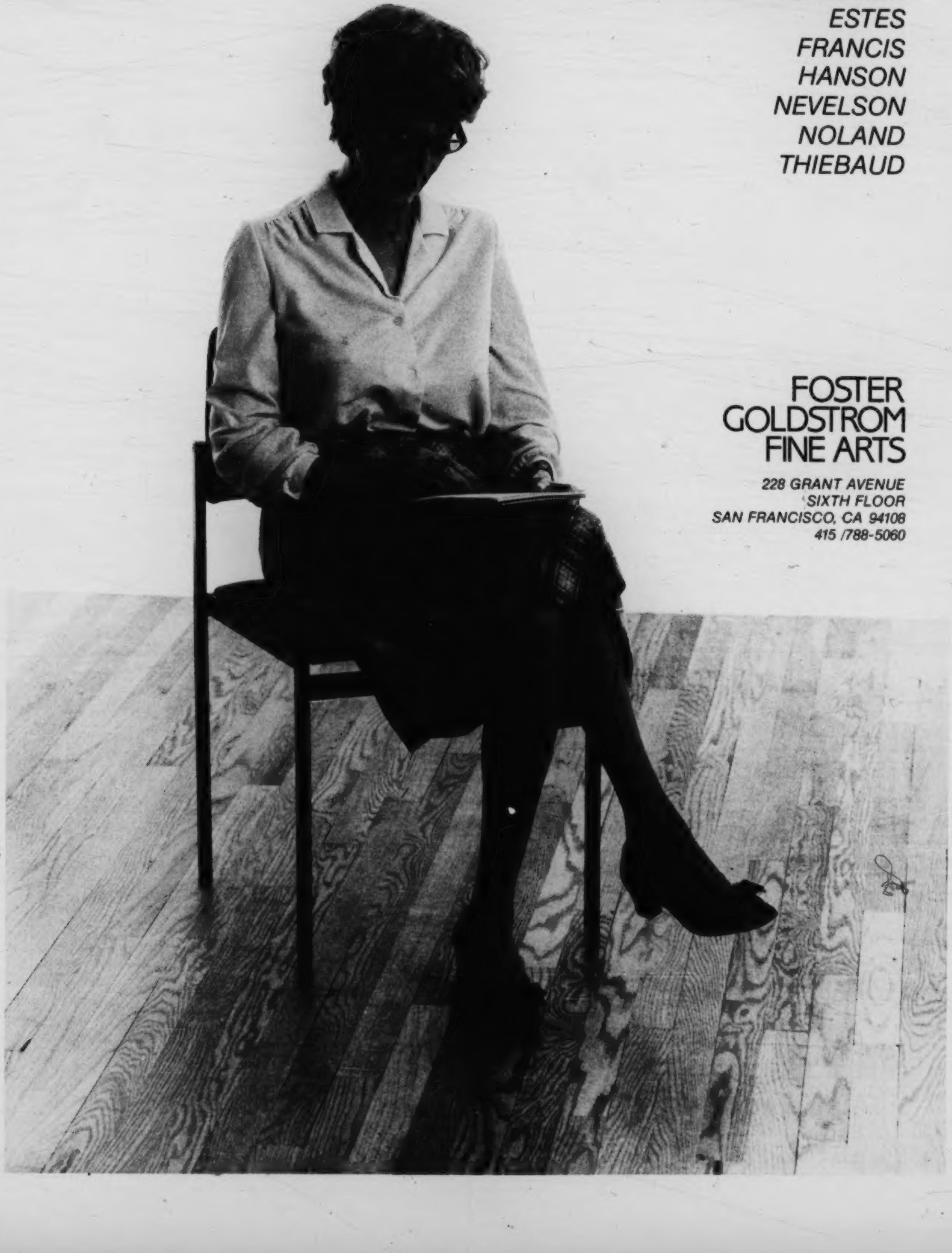

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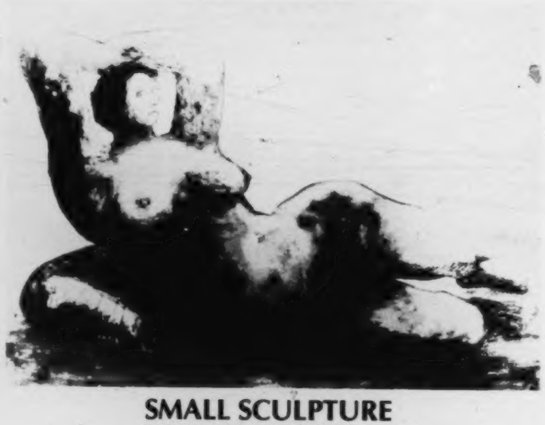

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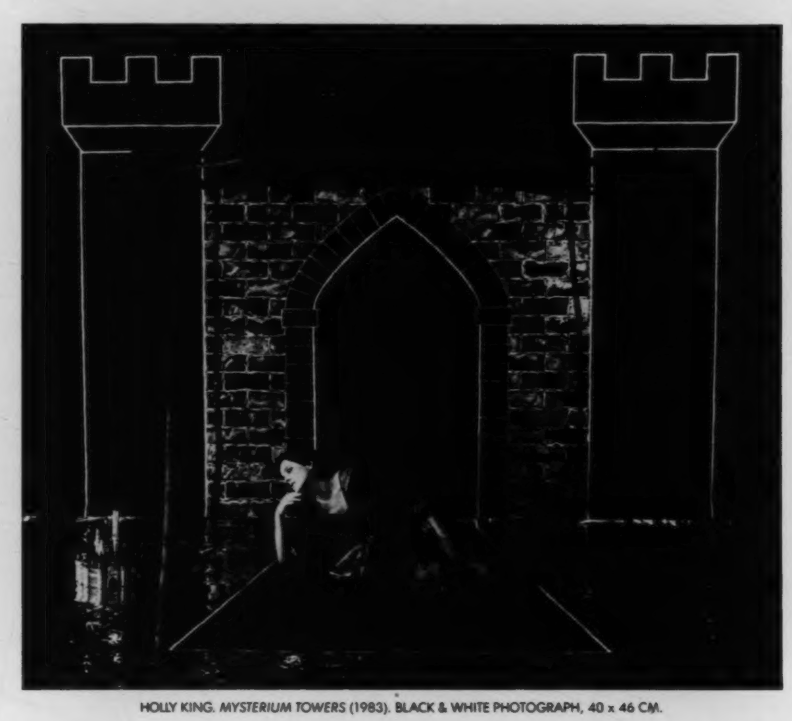

HOLLY KING. *MYSTERIUM TOWERS* (1983). BLACK & WHITE PHOTOGRAPH, 40 x 46 CM.

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Pissarro

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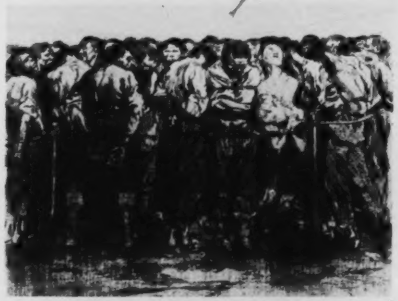

Kathe Kollwitz. Die Gefangenen,
Etching and soft ground, signed, 1908.

REPRESENTING

- Gregory Amenoff
- Jake Berthot
- Anne-Marie Cucchiara
- Porfirio DiDonna
- Elizabeth Dworkin
- Neill Fearnley
- Jon Imber
- Dexter Lazenby
- Lee Newton
- F. Ramos Prida
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- Paul Rotterdam
- Lee Sherry
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Peter Flaccus · George Peck

June 8-July 29, 1983

Monique Knowlton Gallery
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JUNE 14-JULY 23 ■ 83

X ■ CHANGE

5 L.A. ARTISTS ⟷ 5 SEATTLE ARTISTS

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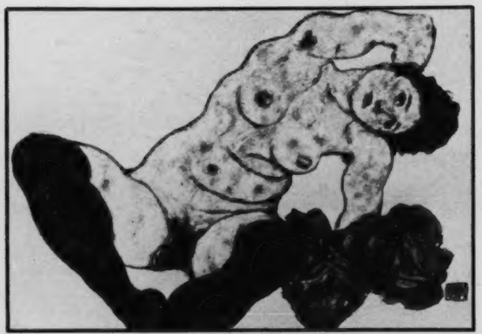

Egon Schiele: Reclining Nude with Yellow Towel. 1917.

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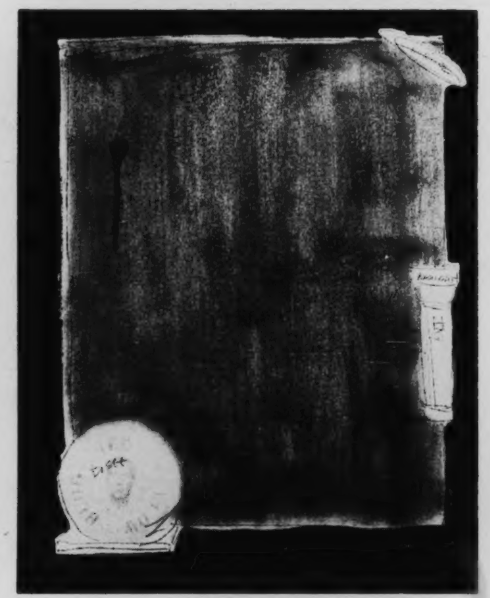

JASPER JOHNS
"SOUVENIR I" 1969 GRAPHITE & INK ON PAPER
24-5/8 X 19-1/2 INCHES

DRAWINGS, PAINTINGS, SCULPTURE BY

ARAKAWA JENNIFER BARTLETT LYNDA BENGLIS JOHN DUFF JUD FINE DAN FLAVIN CHARLES GAINES JILL GIEGERICH BRYAN HUNT JASPER JOHNS DONALD JUDD ELLSWORTH KELLY ROY LICHTENSTEIN ANDREW LORD ROBERT MOSKOWITZ CLAES OLDENBURG JULIAN SCHNABEL RICHARD SERRA ALEXIS SMITH FRANK STELLA GARY STEPHAN TOM WESSELMANN

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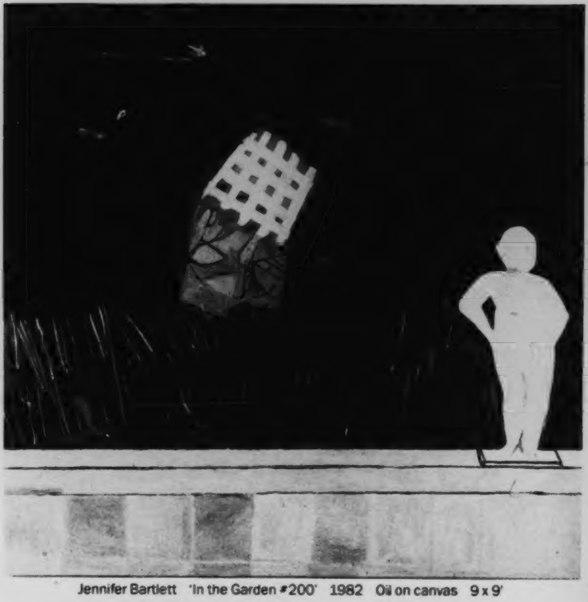
CHANGING GROUP EXHIBITION

JUNE THROUGH AUGUST 1983



Jennifer Bartlett 'In the Garden #200' 1982 Oil on canvas 9 x 9'

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GROUP EXHIBIT

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SHALOM GOREWITZ
DUNCAN HANNAH
CARA PERLMAN
MICHAEL ROSS
MARK SCHWARTZ
GREGG SMITH
WALTER STEDING
TOM WARREN

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4 JUNE TO 30 JUNE

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GEORG
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MARY BOONE
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DRAWINGS

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KIEFER
LUPERTZ
PALERMO
PENCK
POLKE
RICHTER

31 MAY–24 JUNE

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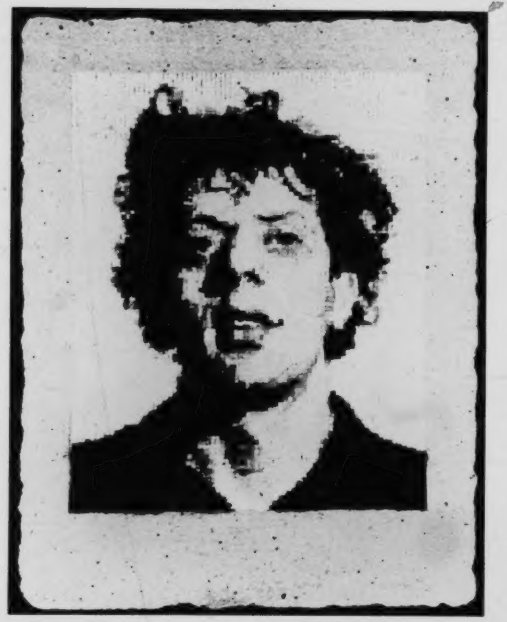

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Mark Innerst
Kim Keever
Leonard Koscianski
Donald Lipski
Martin Puryear

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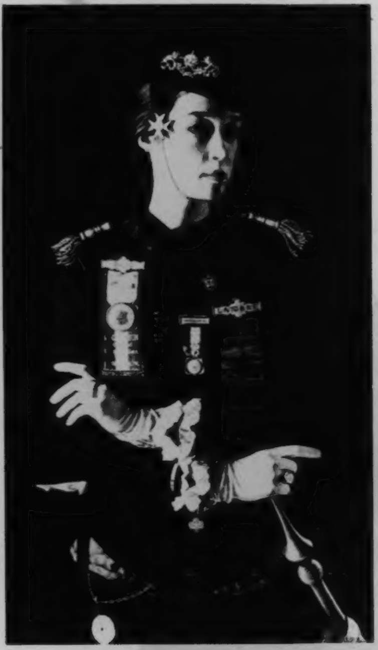
4 JUNE–29 JUNE 1983



Union Suit, 1982
Oil on panel
38¾ x 22⅜ inches

Deborah Deichler

is represented by the
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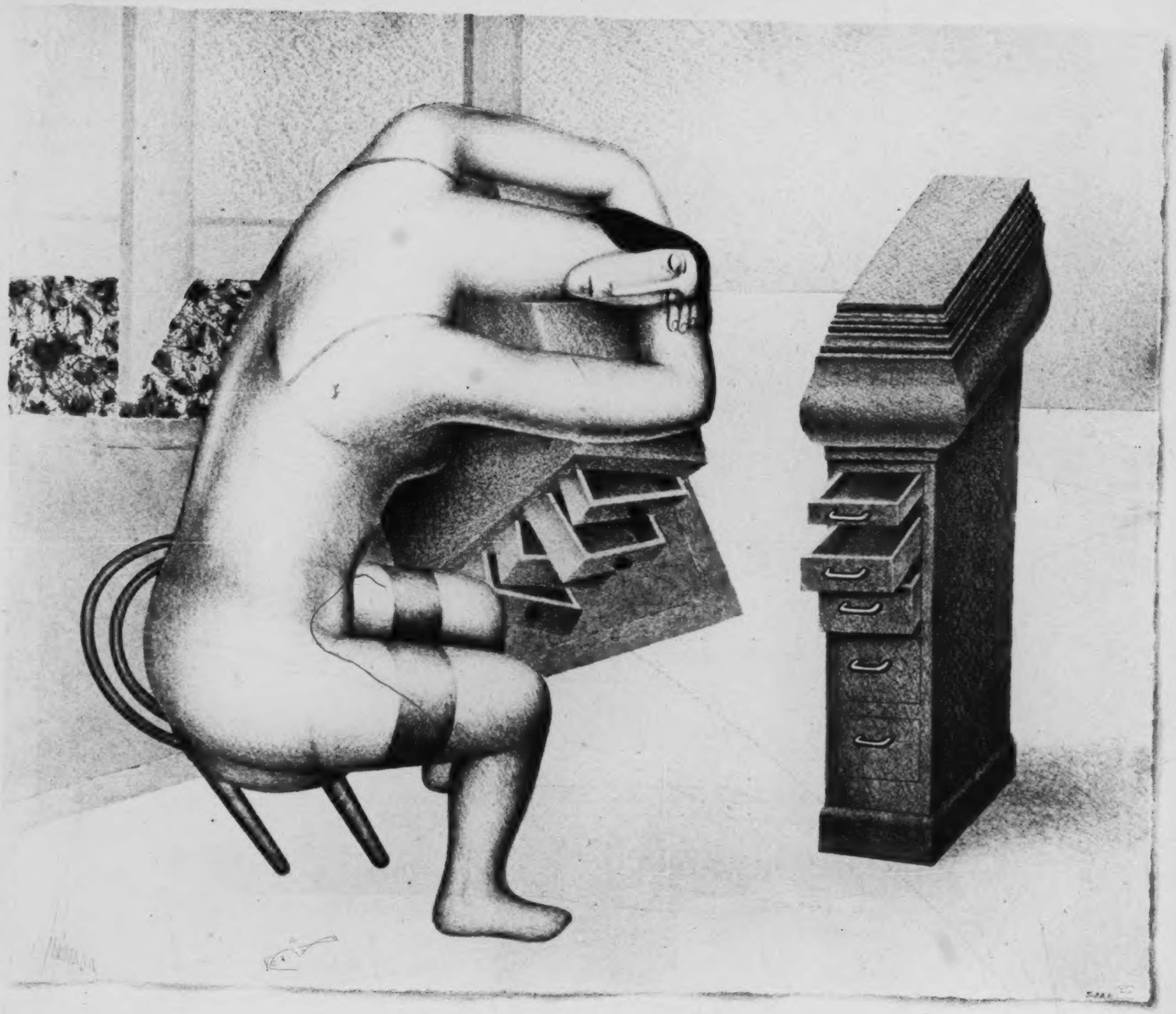

ROY CARRUTHERS

This recent lithograph by Roy Carruthers is entitled Sleeping Woman. *It was hand printed at the workshop of Editions Press in nine colors on Buff Arches Cover paper, and is published in an edition of sixty. It measures twenty nine by thirty four inches. Please call or write for information.*

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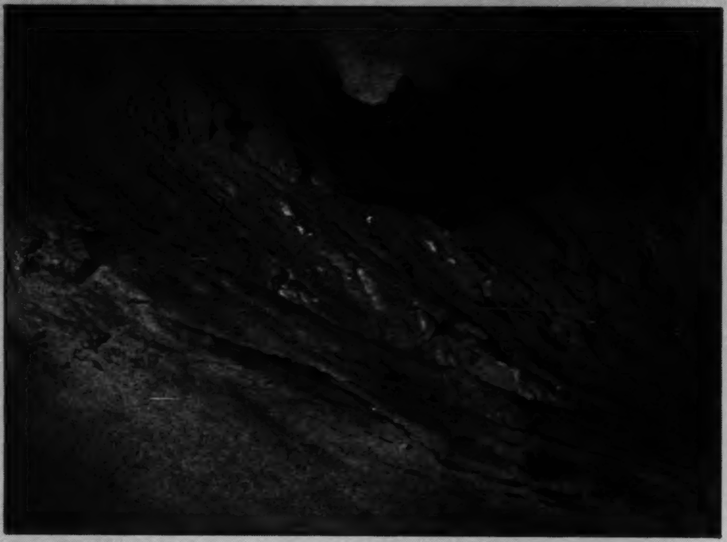

"Crestone Morning" Oil and Acrylic on Canvas 60" x 84"

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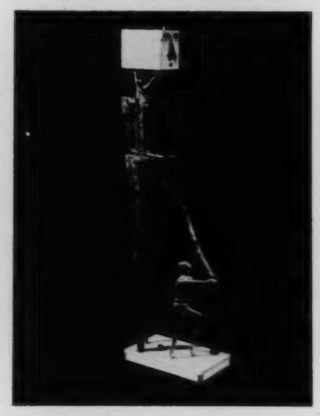
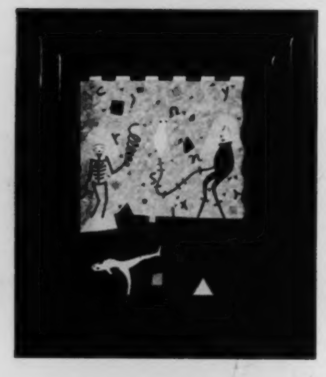


"THE MISANTHROPE" PINE, ENAMEL, PAPER, CARDBOARD 70" x 11¼" x 29" 1982

June 17-July 16

Suzanne Adan



"CLOWNING AROUND" OIL ON CANVAS 16" x 14" 1983

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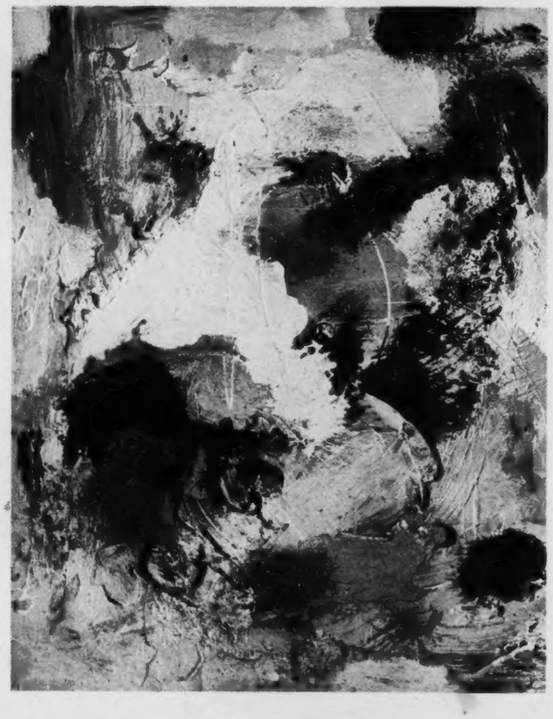

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oil on paper mounted on canvas
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MARIO MERZ • GIORGIO MORANDI • MIMMO PALADINO • ERNESTO TATAFIORE • EMILIO VEDOVA

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Art in America

A Special Advertising Supplement

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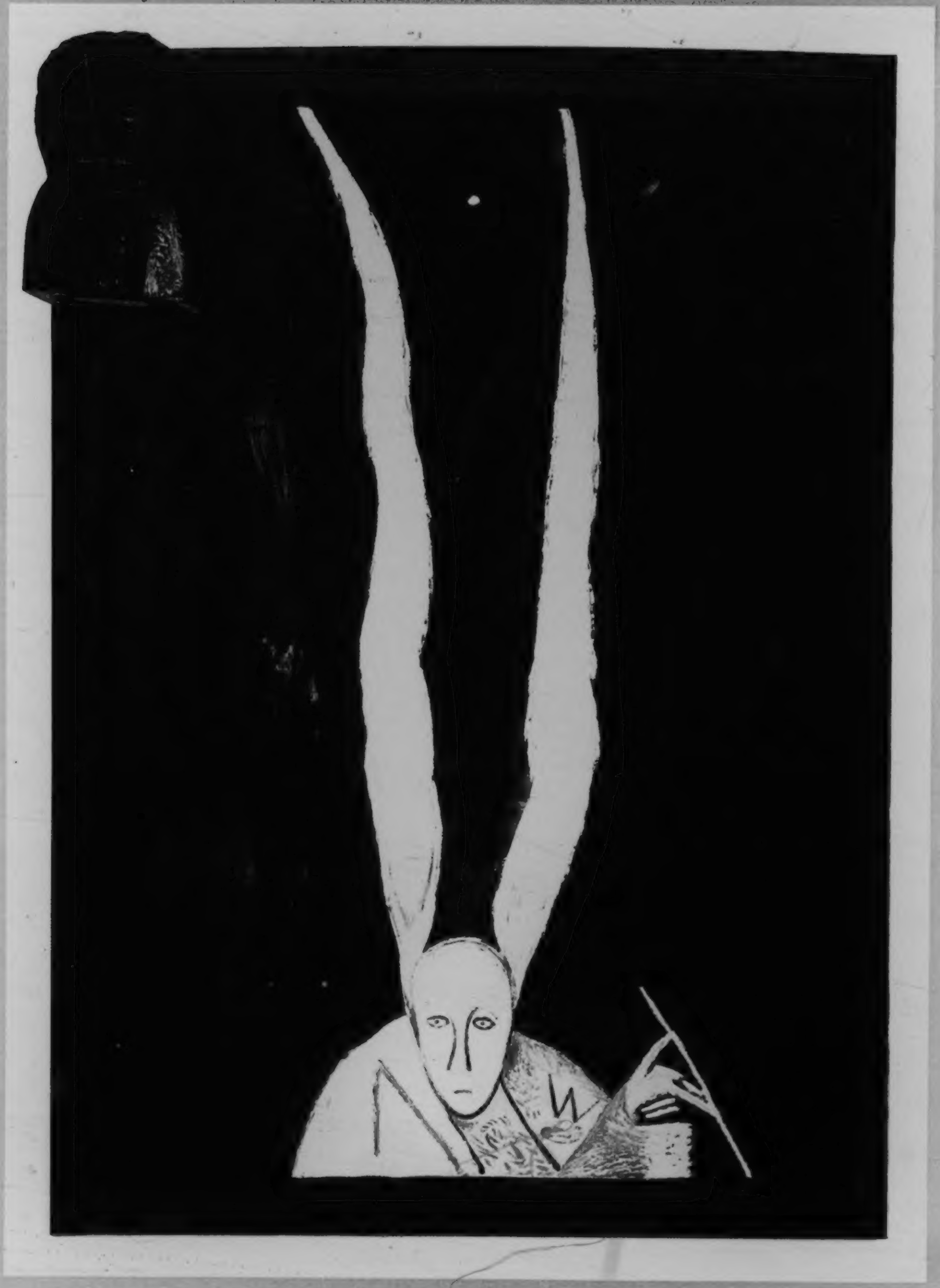

Photo: Giorgio Colombo

MIMMO PALADINO

"Quadro Muto." 1983. *Mixed media on canvas. 2.20 m. x 1.60 m.*

FRANCO TOSELLI

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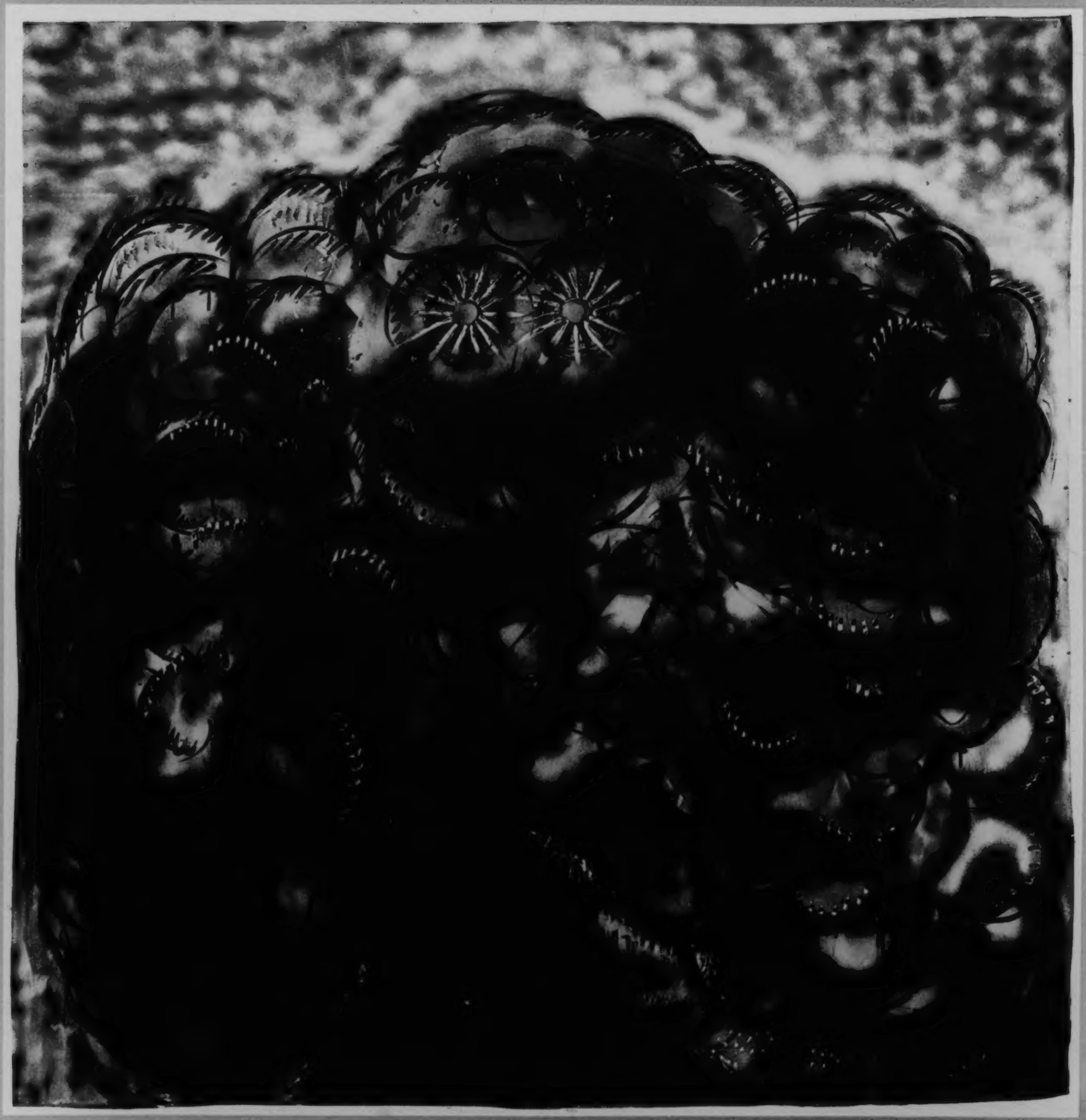

Photo: Giorgio Colombo

MARIO MERZ

"Gufo." 1980. *Mixed media on canvas. 2.10 m. x 2.10 m.*

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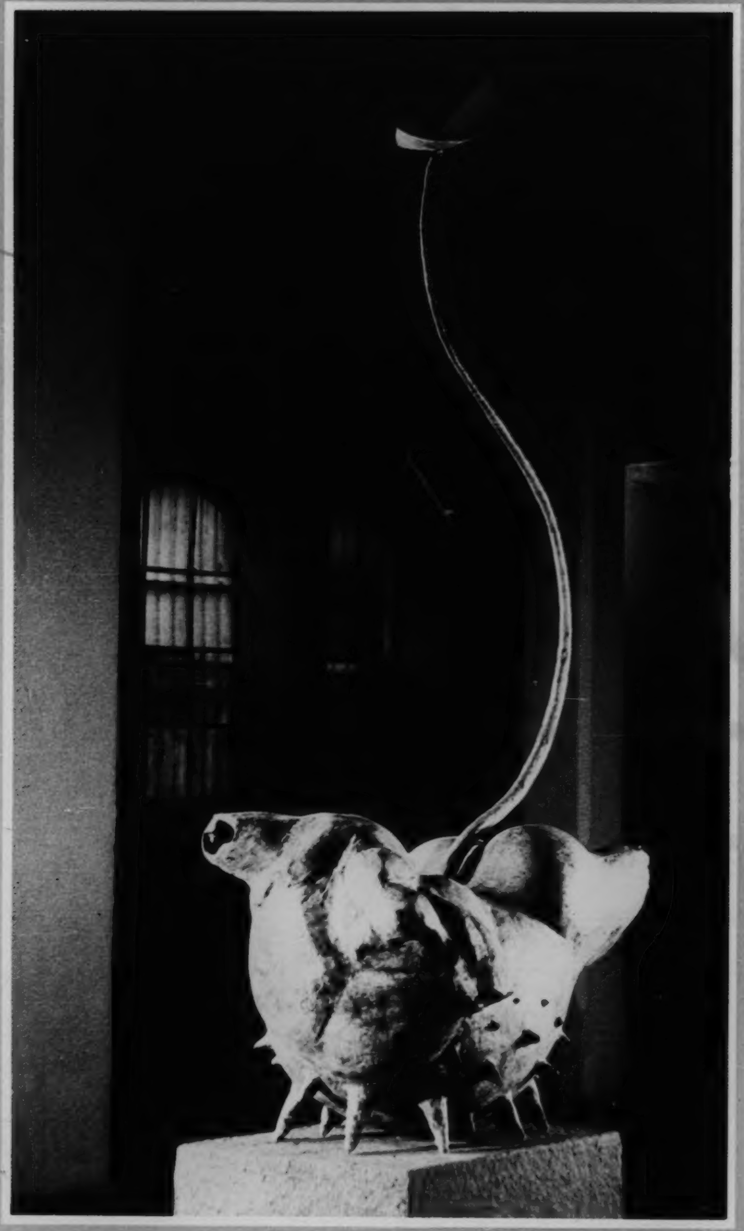

Photo: P. Mussat Sartor

LUIGI MAINOLFI

"Il Trionfo (Elefantessa)." 1982. *Bronze. 90 cm. x 50 cm. x 185 cm.*

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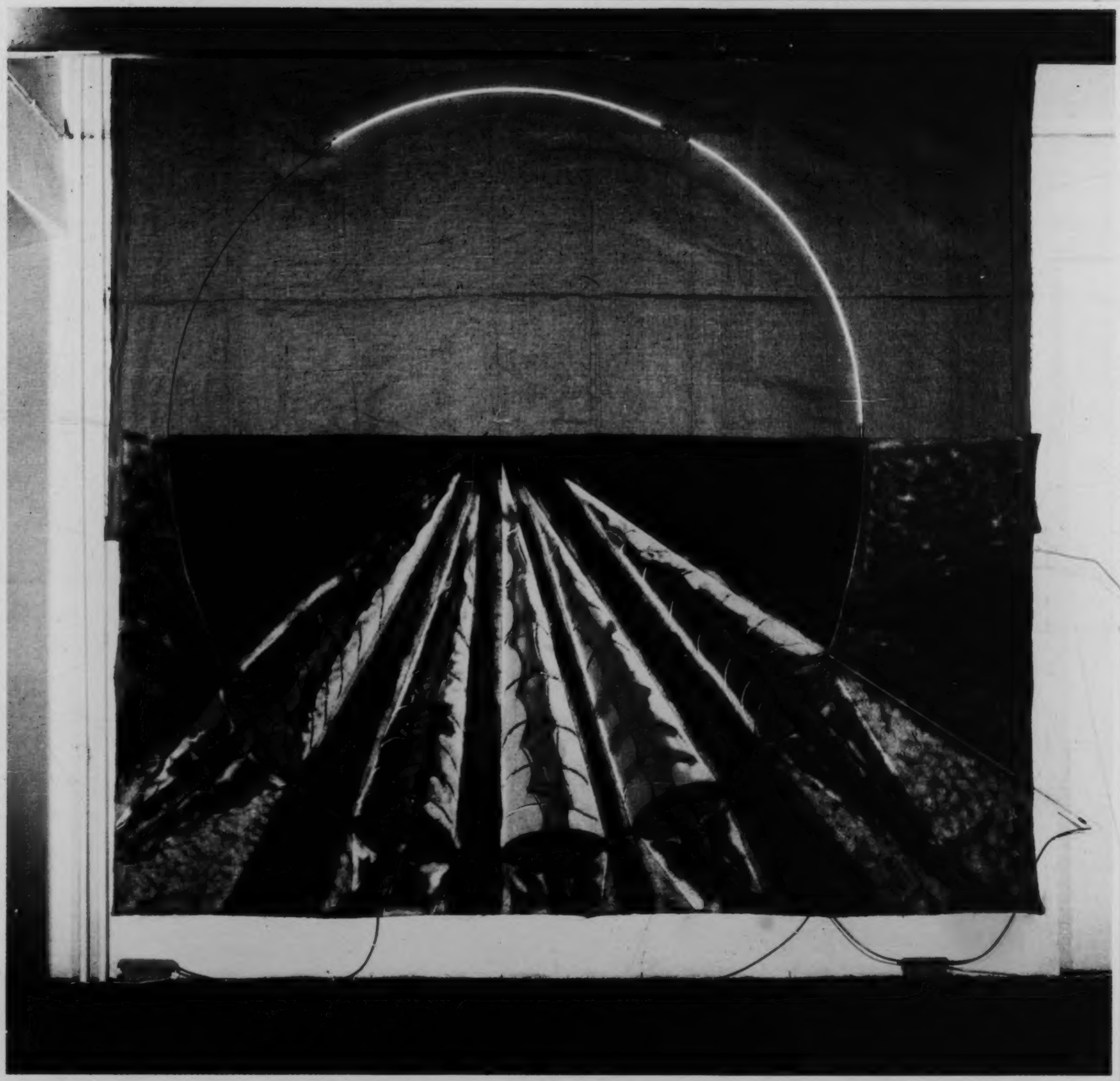

Photo: Euzo Ricci

MARIO MERZ

"I Musicanti," 1981. *Mixed media on canvas, yellow and blue neons. 400 cm. x 330 cm.*

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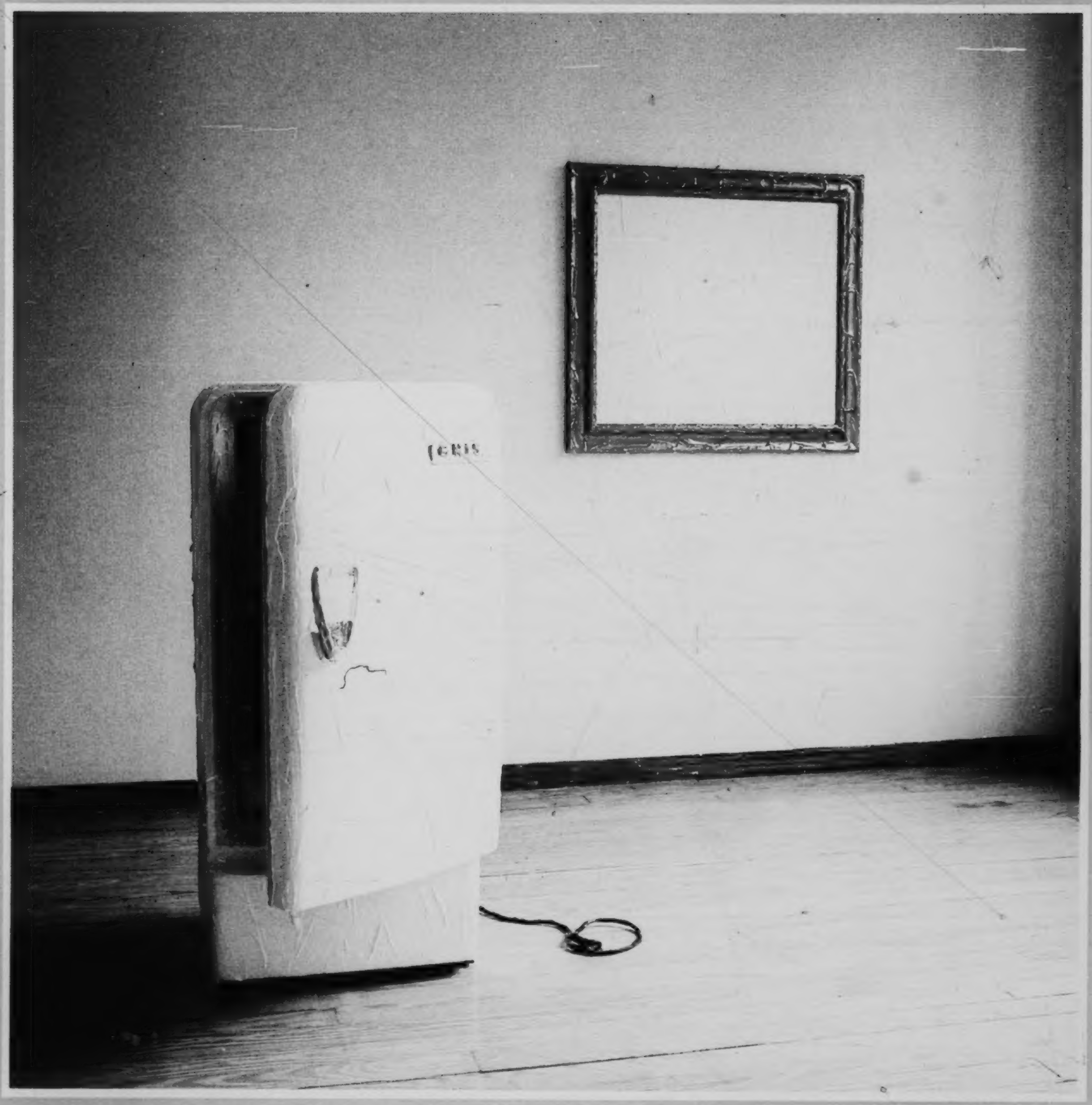

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BERTRAND LAVIER

View of new works exhibited in Milan, March-April 1983

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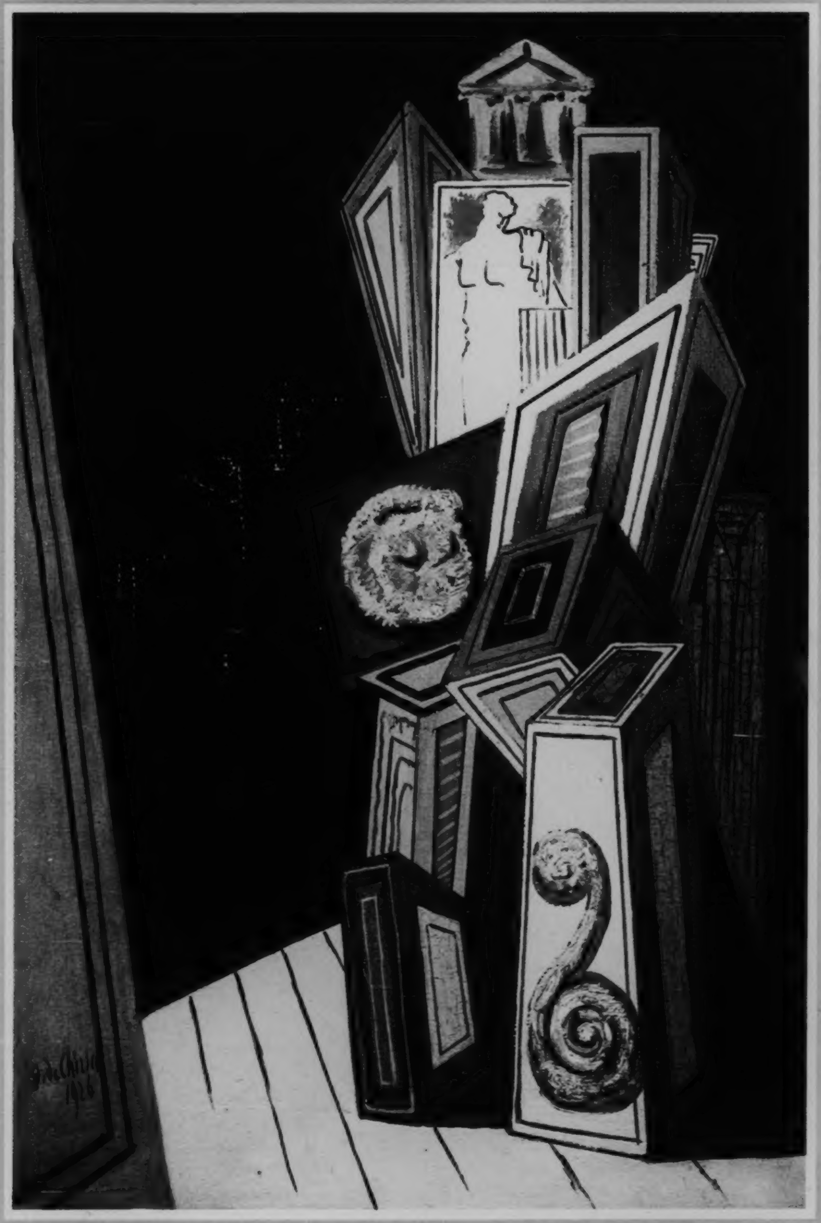

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GIORGIO MORANDI

"Cortile de Via Fondazza." 1962. *Oil on canvas. 40 cm. x 45 cm.*

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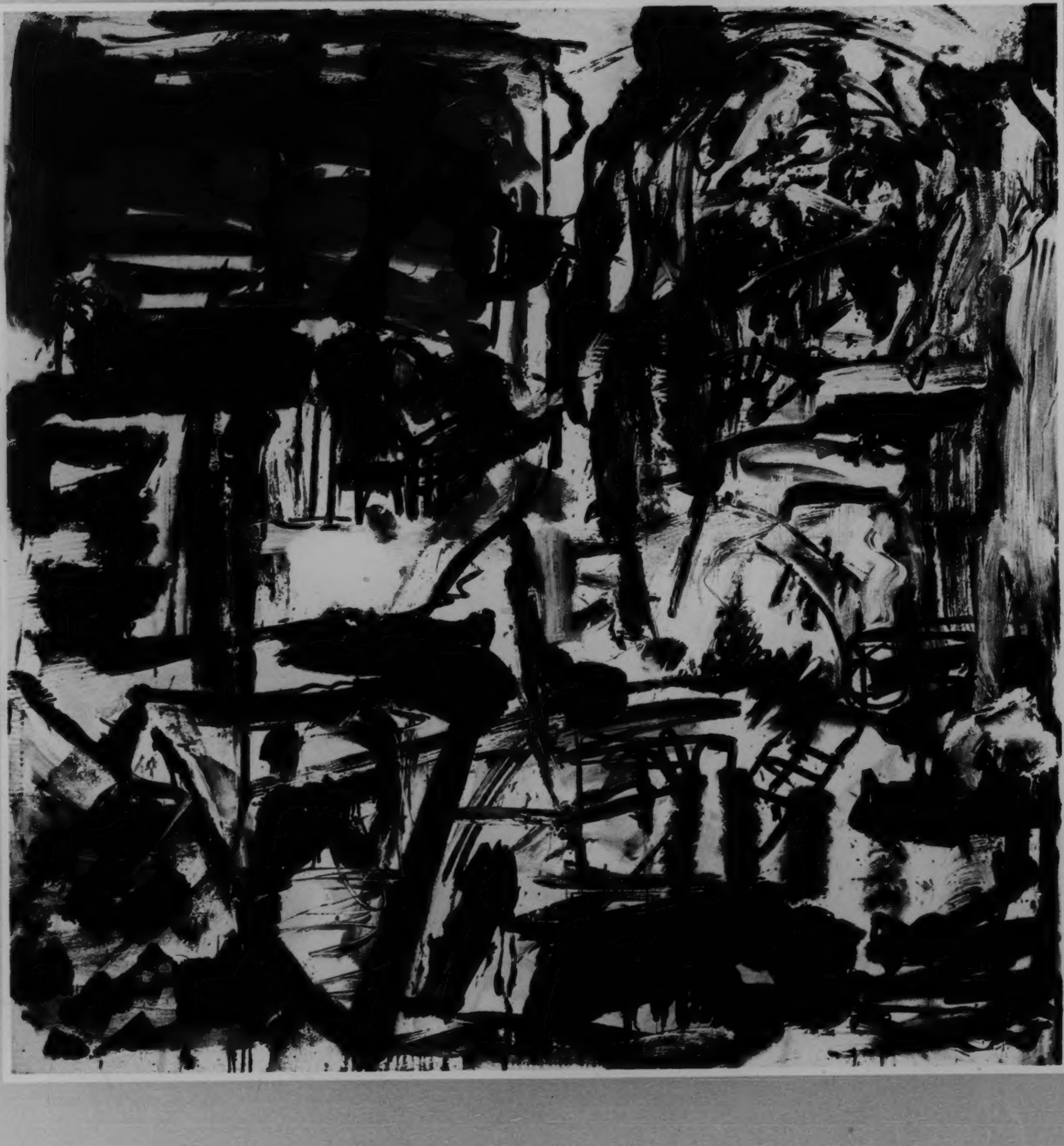

EMILIO VEDOVA

"Supporti Transitori '82-1-." 1982. *Oil on canvas. 2.35 m. x 2.35 m.*

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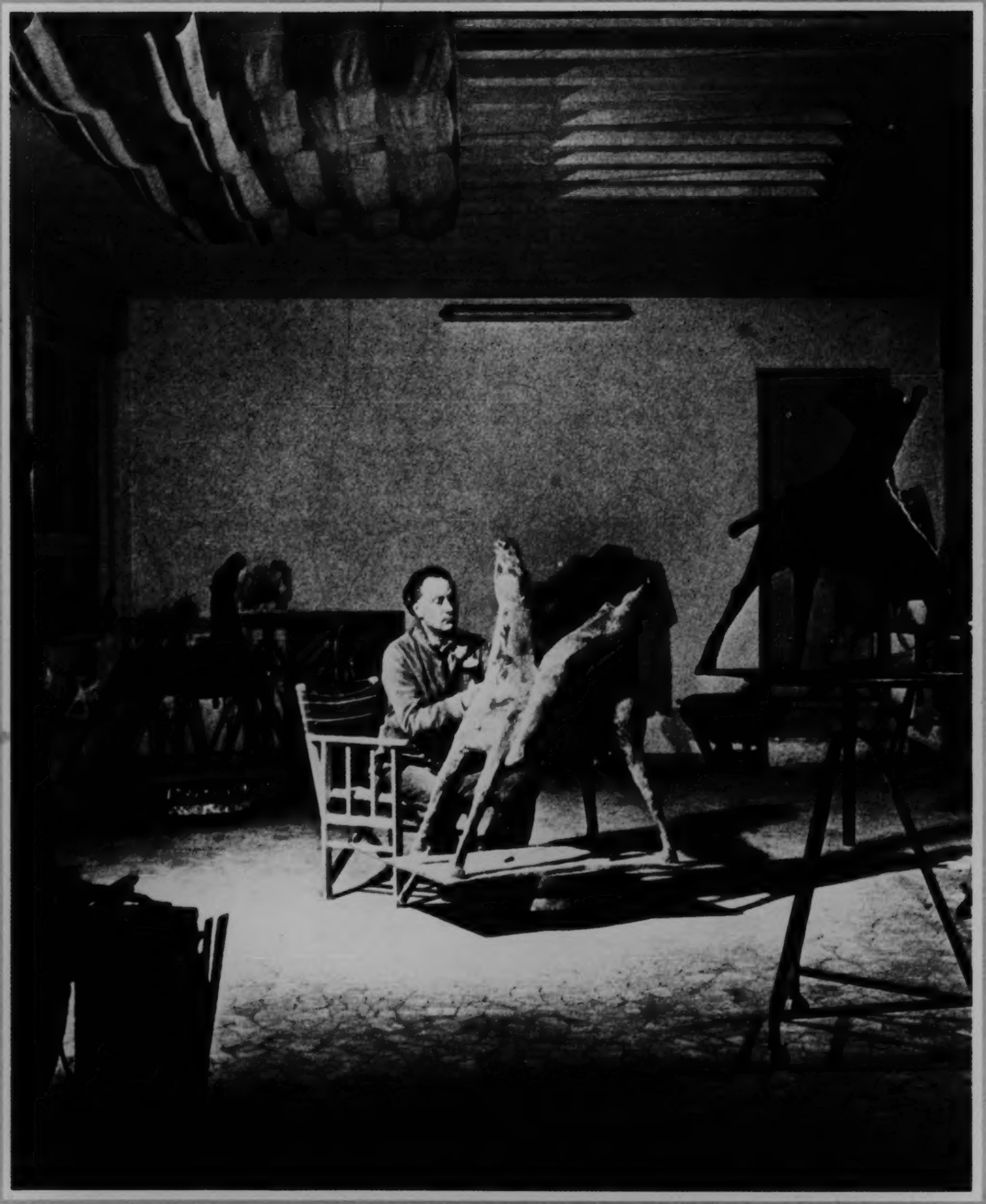

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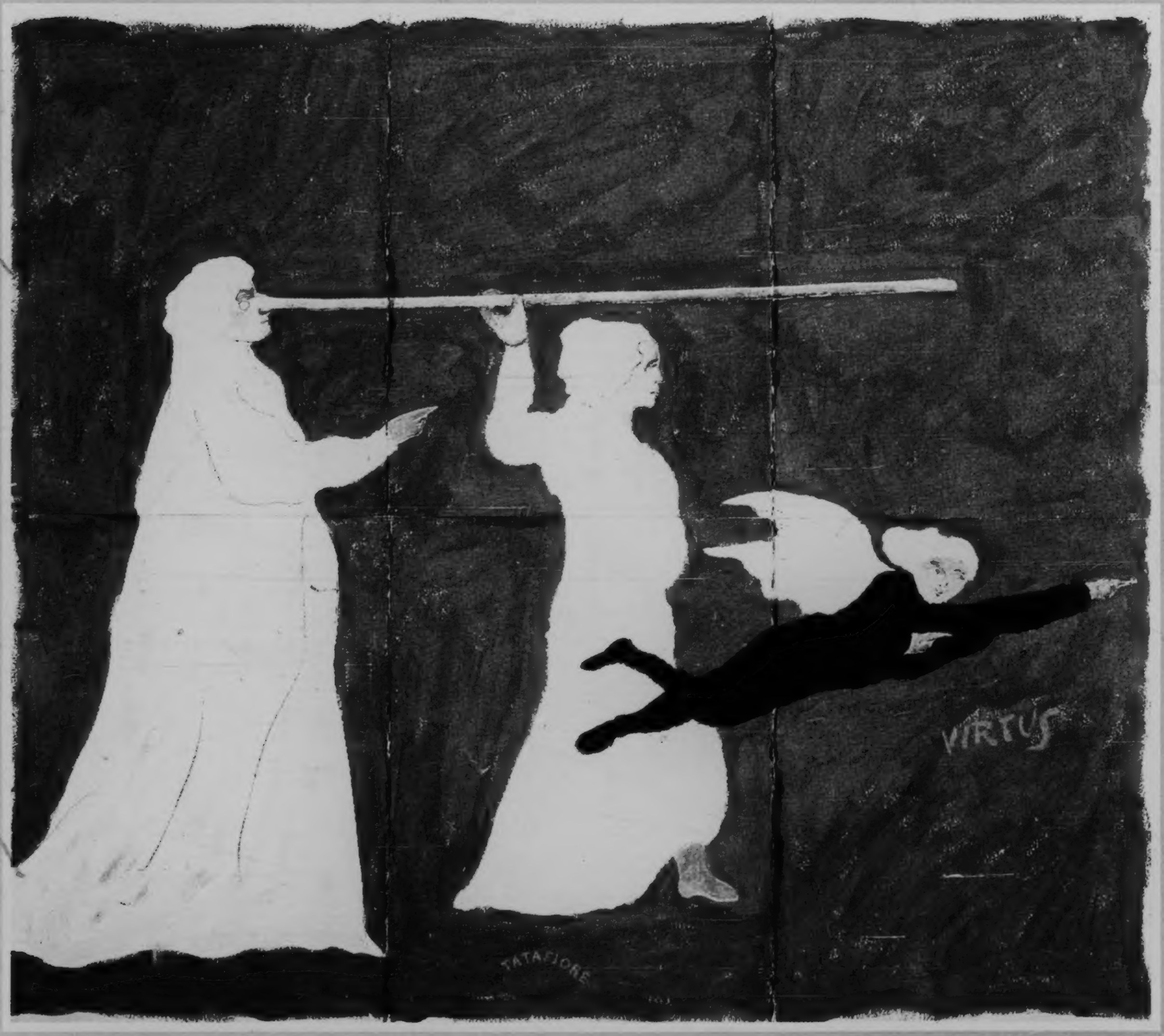

ERNESTO TATAFIORE

"Virtus," 1982. *Acrylic on six panels. Height 5 feet, width 6 feet (1.52 m. x 1.82 m.)*

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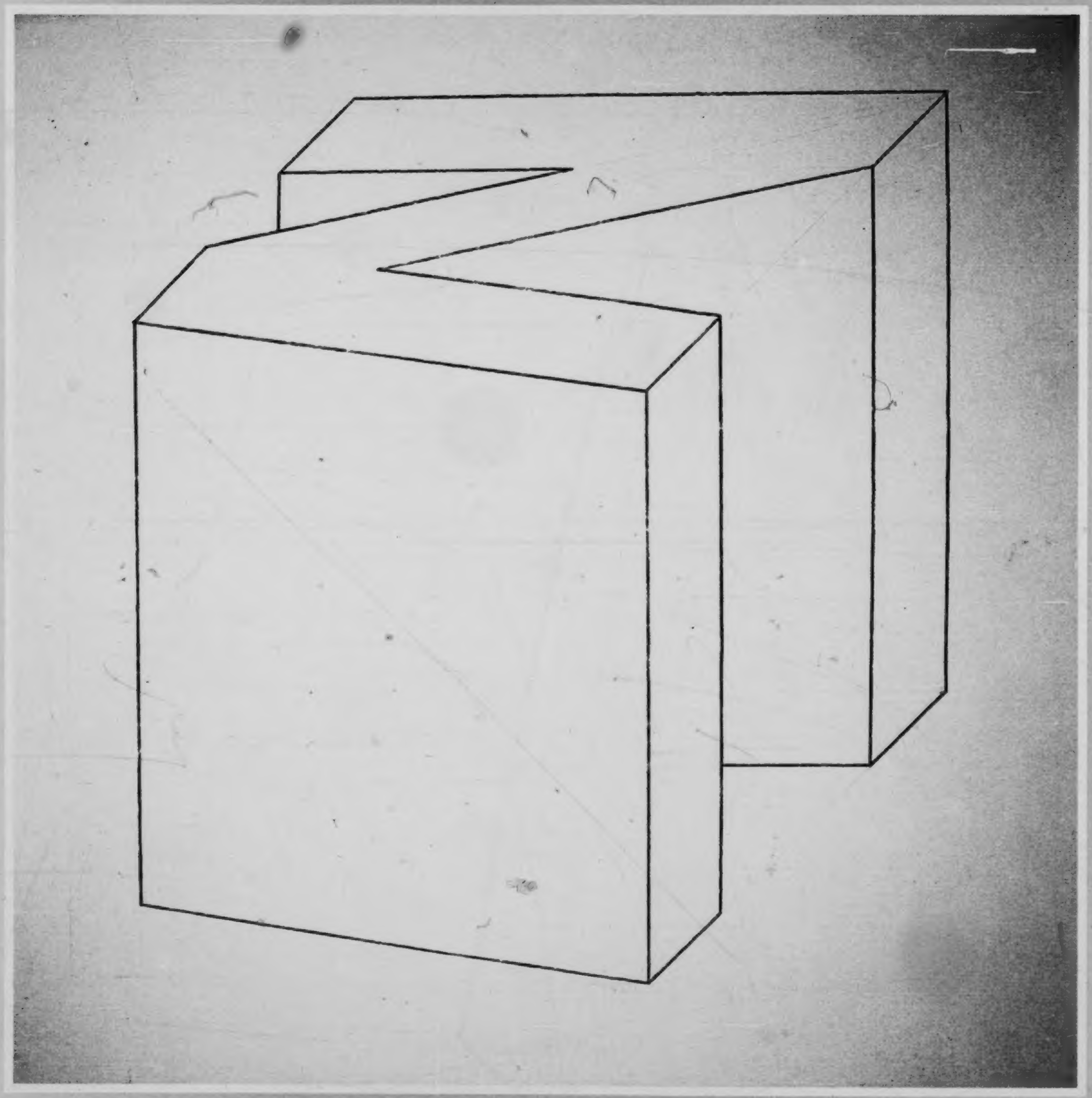

Photo: Mimmo Capone

SOL LEWITT

Wall Drawing. 1983. *3m. x 3m.*

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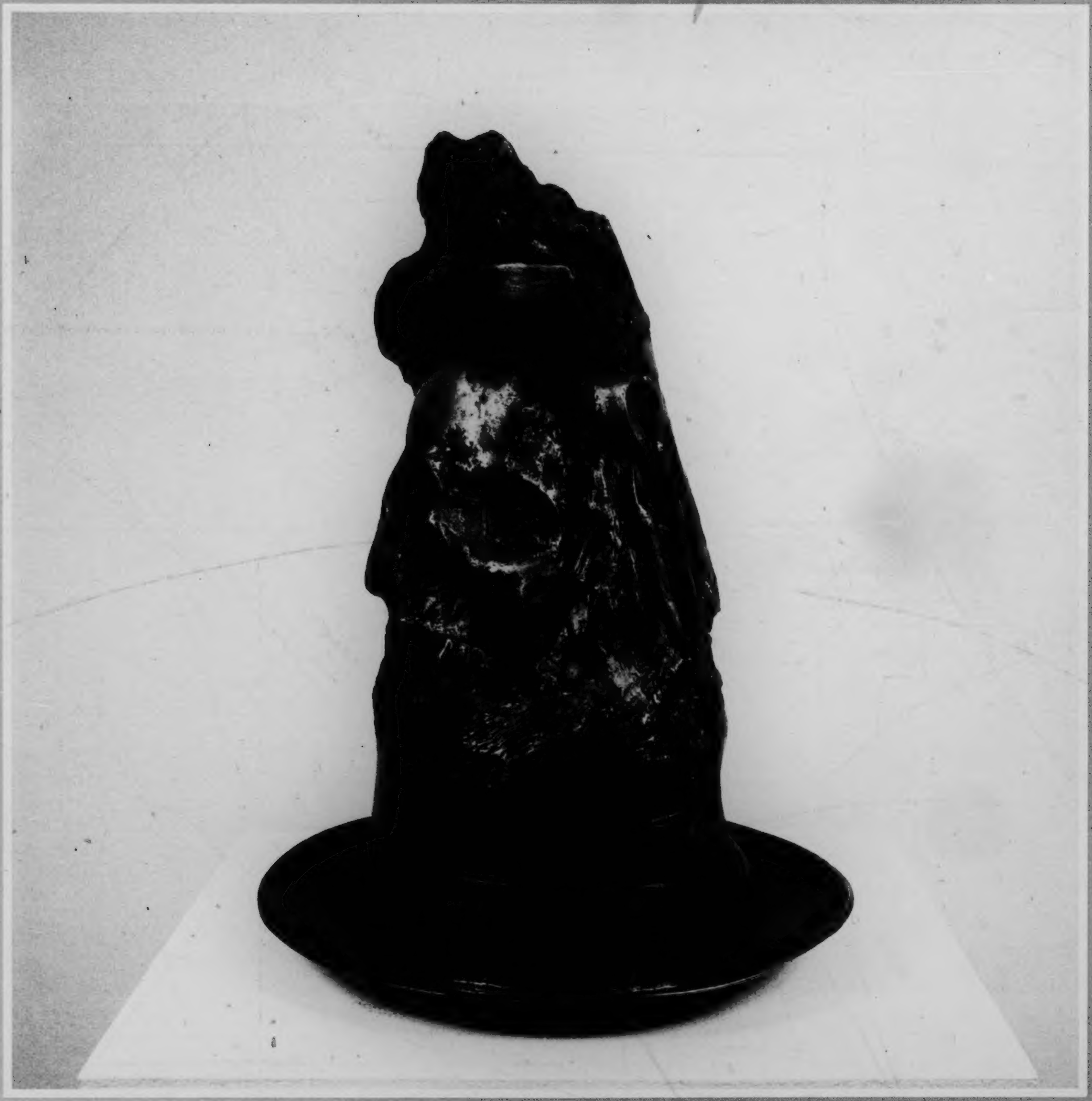

NINO LONGOBARDI

"Maestro Napoletano." *Bronze, unique, 12" diameter, 15" height.*

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CARLO BATTAGLIA

"Oltremarina, 6." 1983.
Egg tempera and oil on linen. 134 cm. x 160 cm. (52.8" x 63")

L'ISOLA
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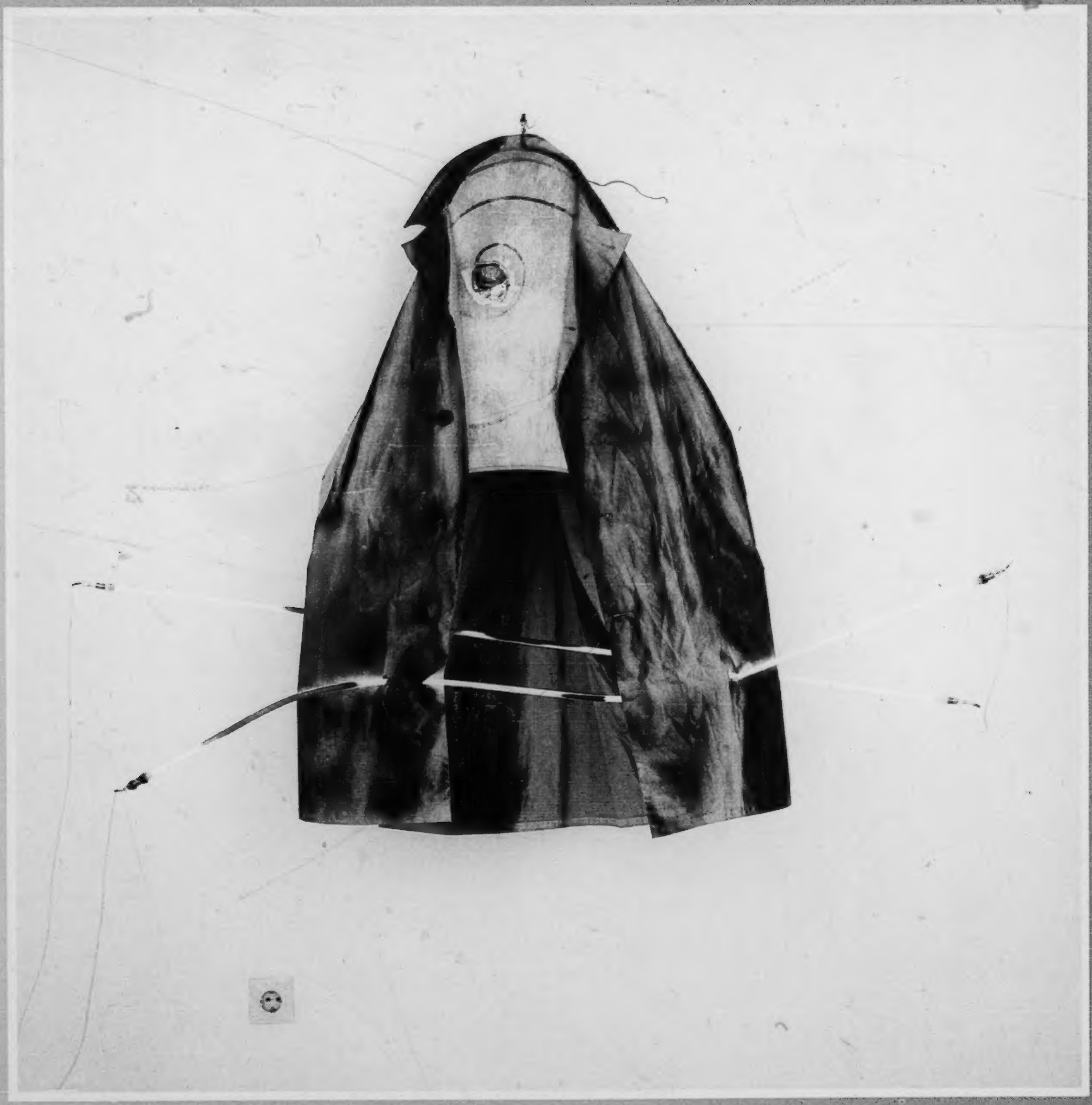

MARIO MERZ

Untitled. 1971. *Mixed media, neon, spray paint, wood. 220 cm. x 160 cm. x 40 cm.*

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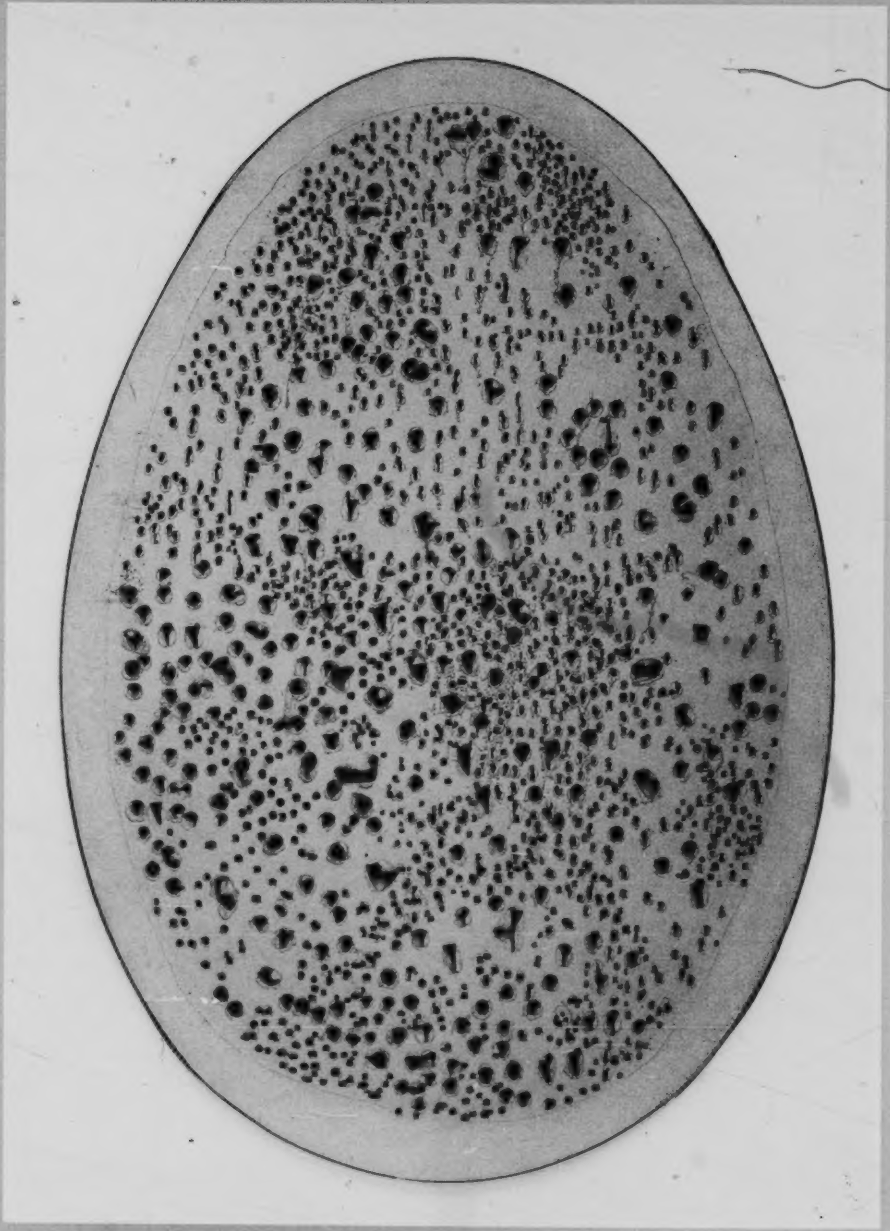

LUCIO FONTANA

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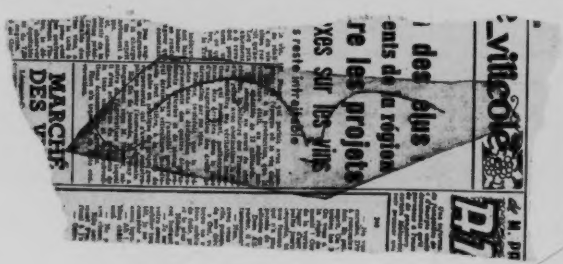

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110 GALISTEO

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John Hogan/Jesus Bautista Moroles	June 30-July 19
Pat Wolf/Marcy MacKinnon	July 22-August 16
Dolona Roberts	August 19-September 6

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July 8-July 21	Gallery Artists
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August 4-September 1	Gallery Artists

Mon.-Sat. 10-5 Sun. 11-4

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MAY 29, AMIEL SCHARF sculpture
JUNE 26, BREN PRICE watercolor
JULY 24, ALBERT J. DREHER oil
AUGUST 20, HENRY GOBIN & CARL BEAM
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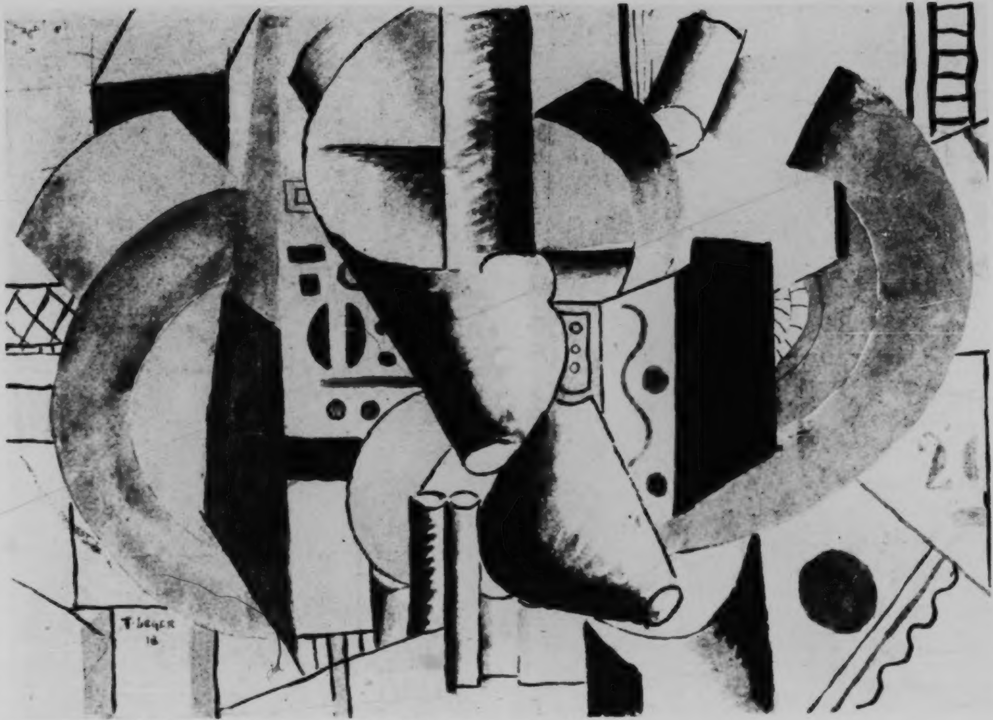

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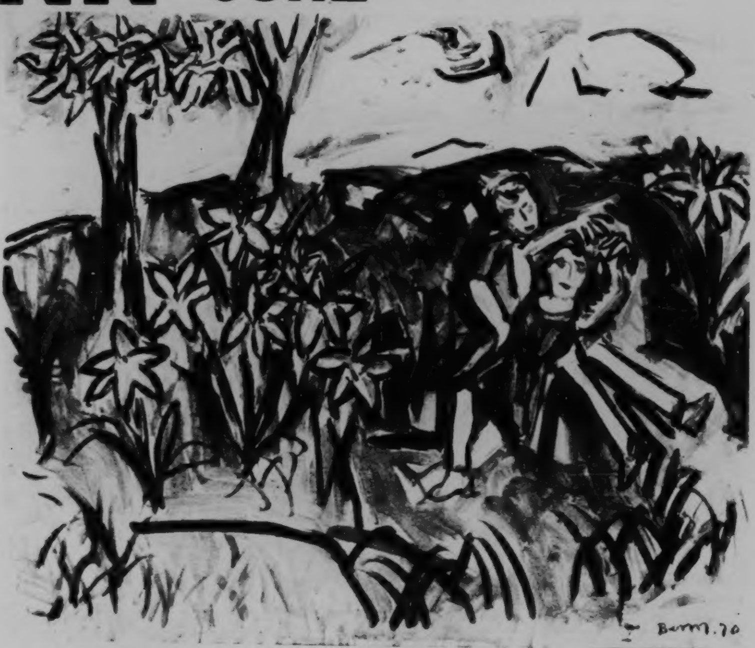

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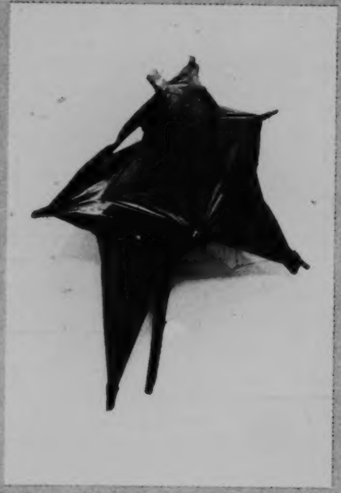

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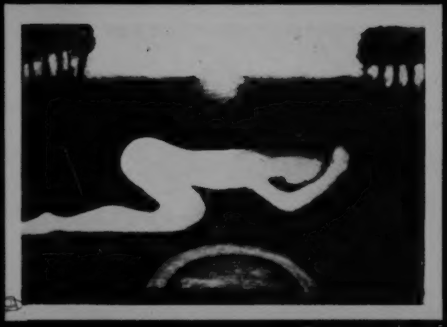

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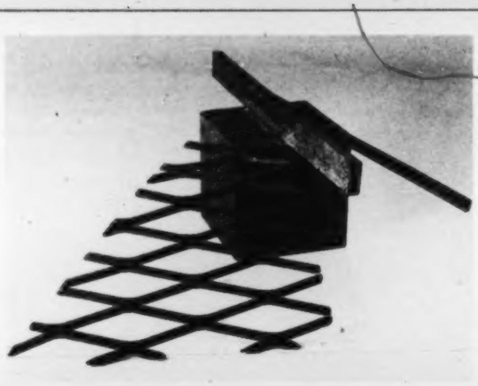

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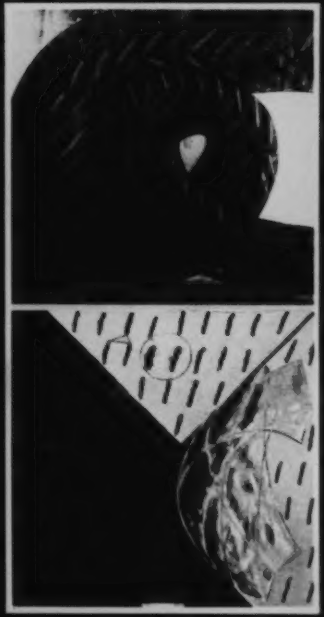

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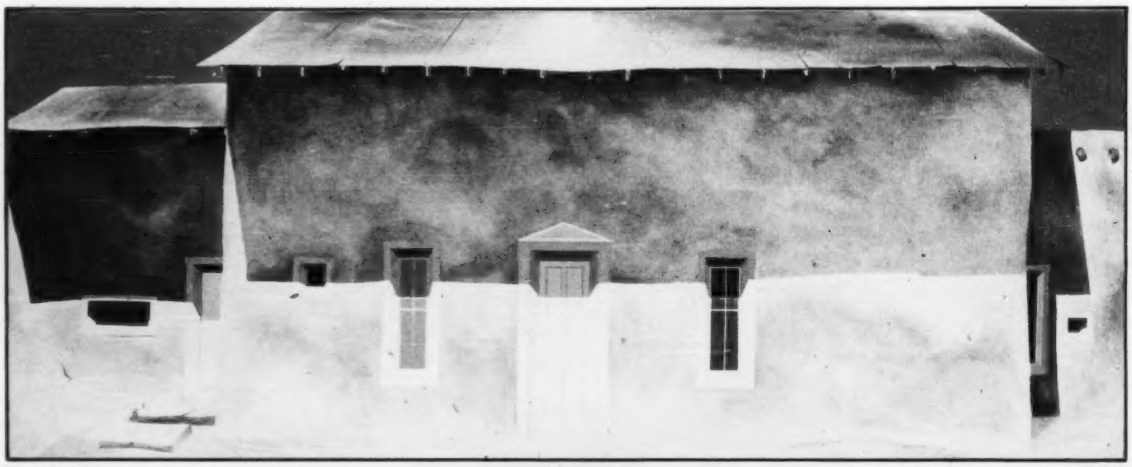

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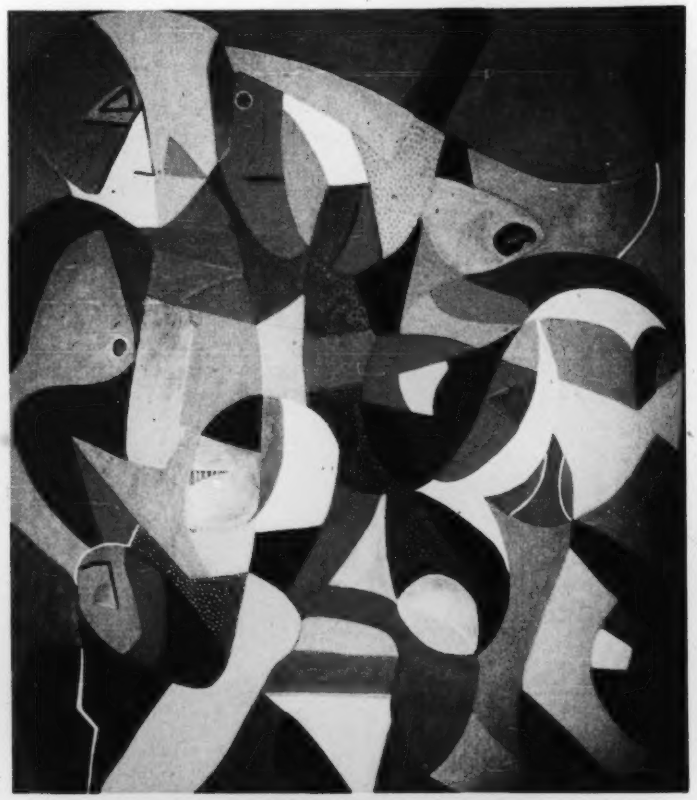

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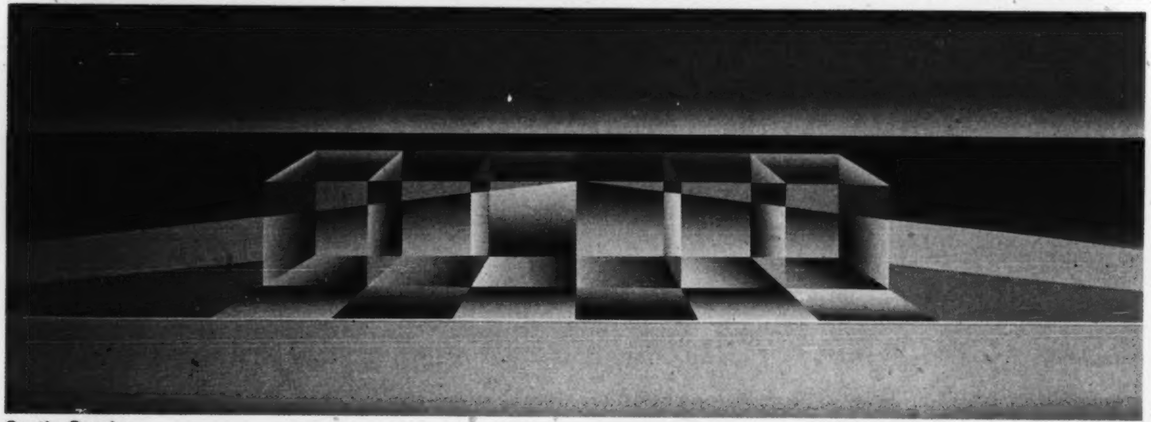

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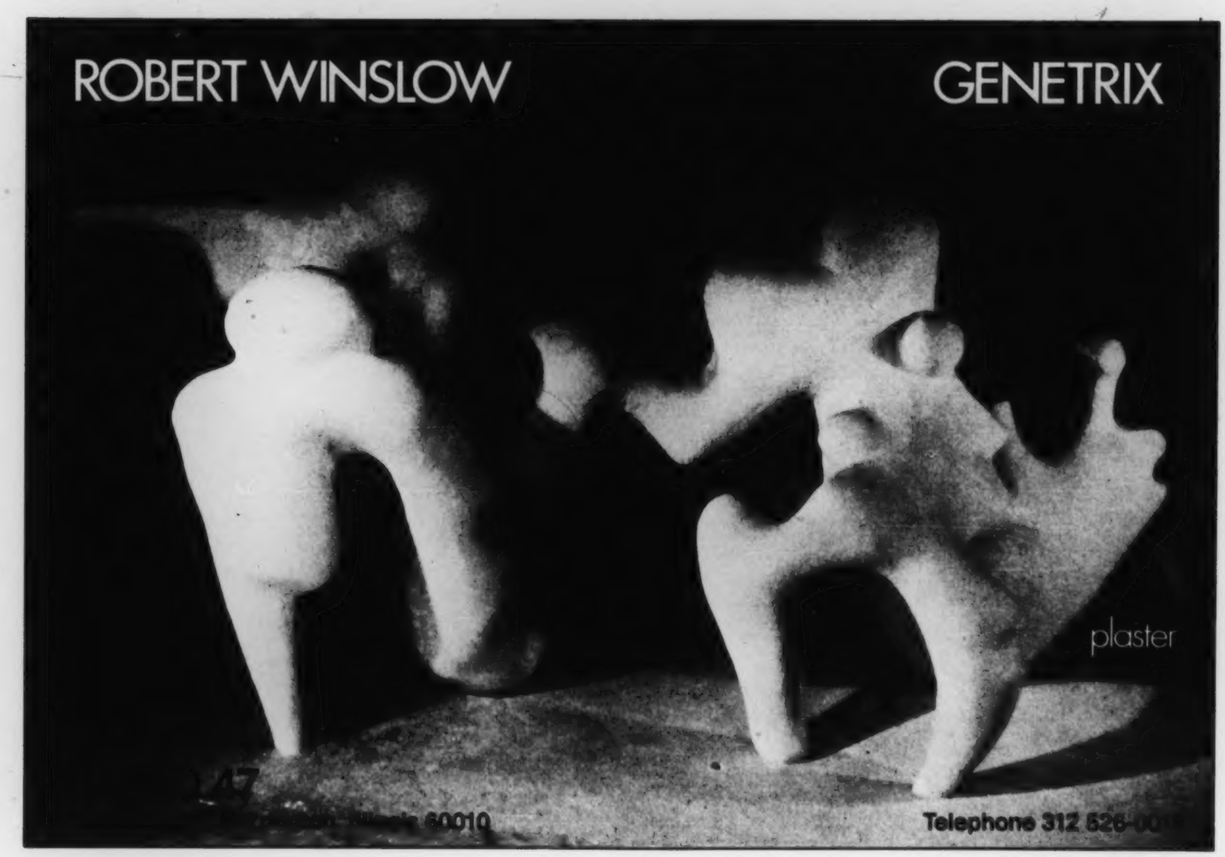

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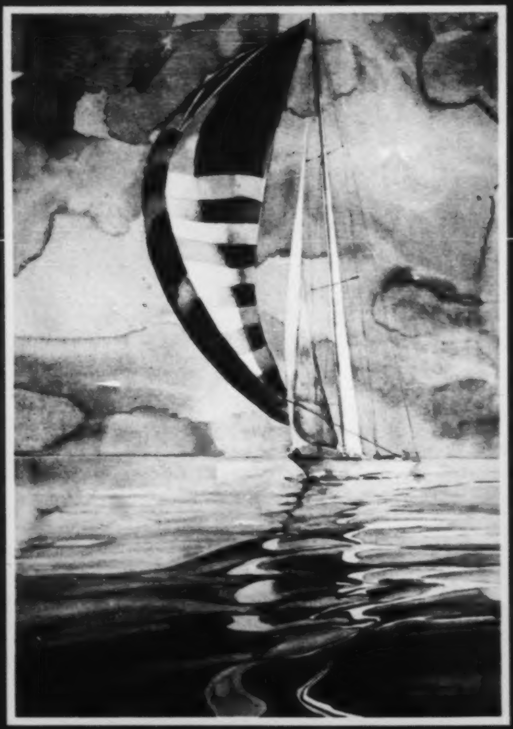

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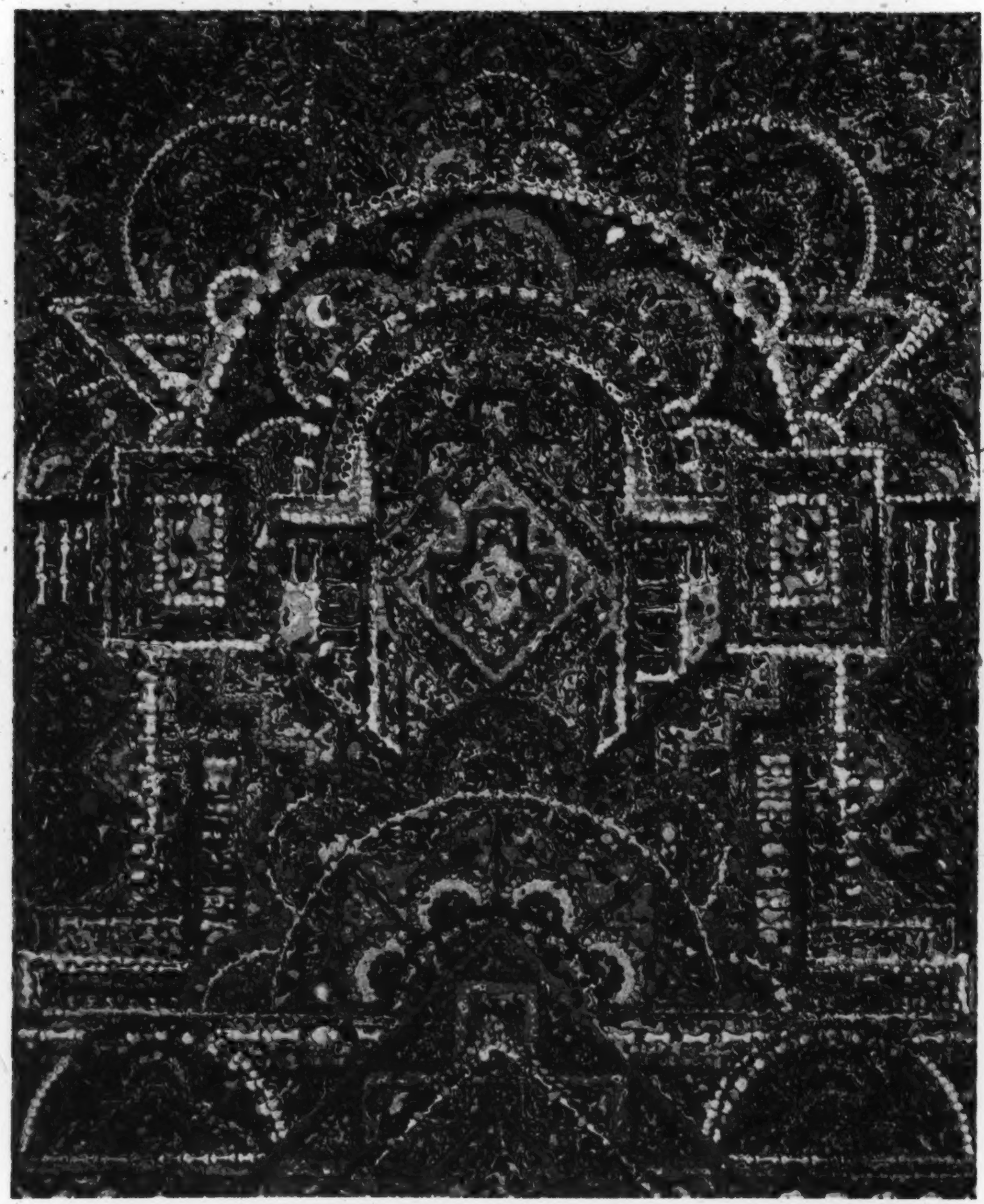

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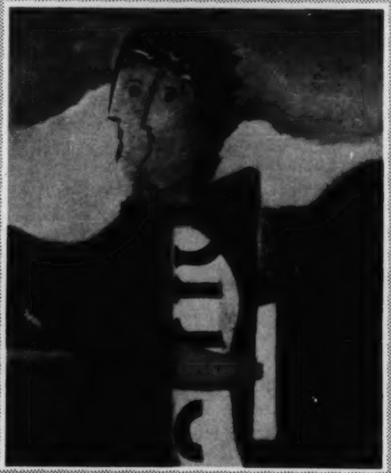

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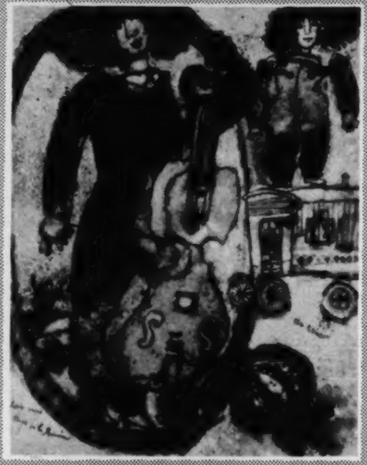

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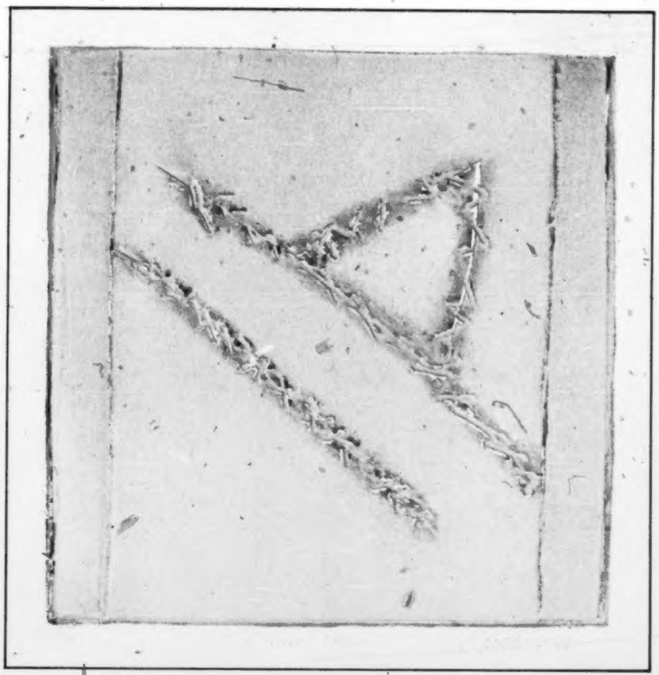

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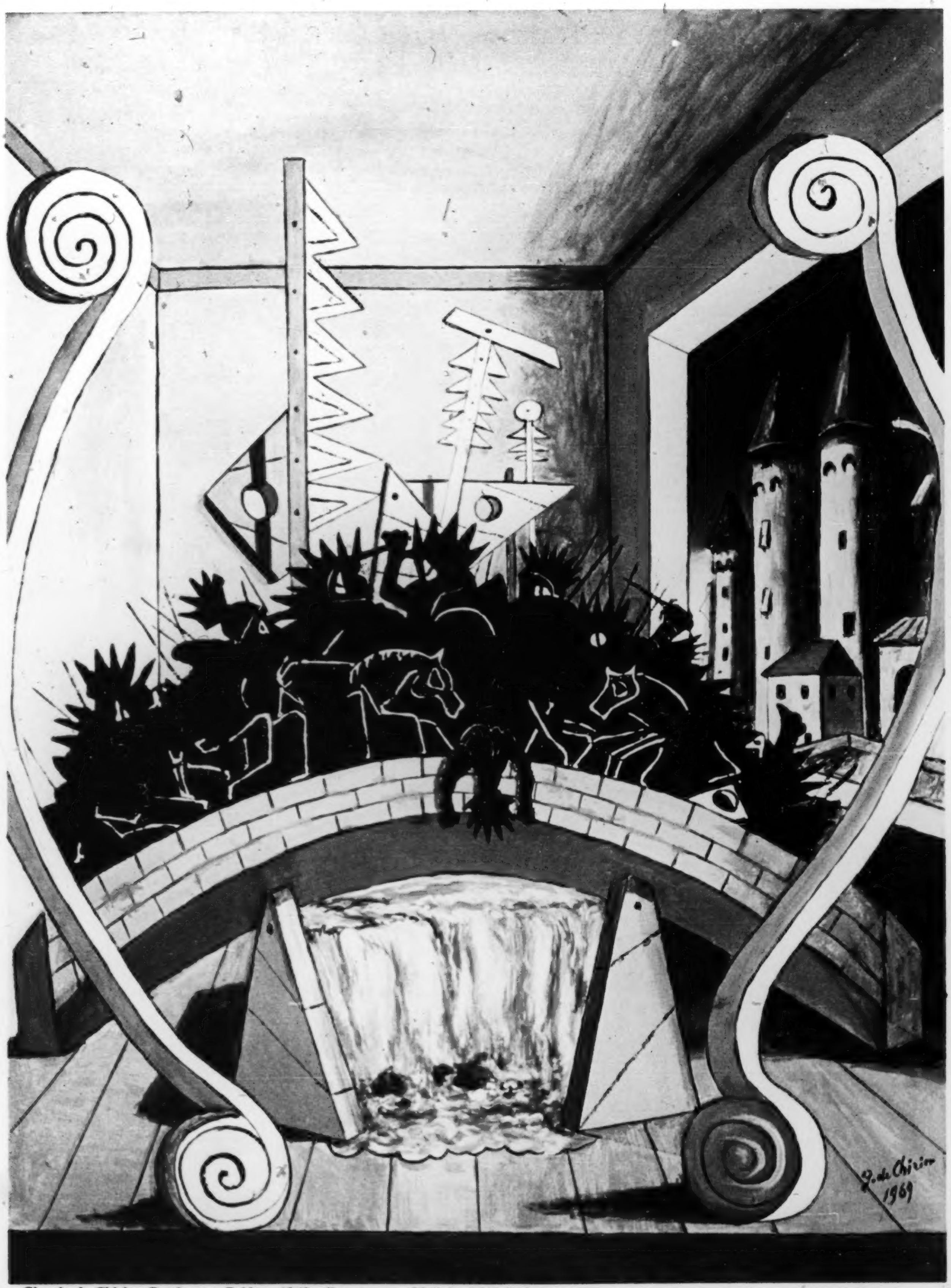

G. de Chirico
1969

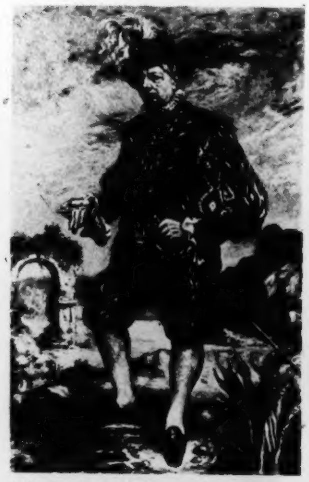
Giorgio de Chirico: **Battle on a Bridge,** *1969, oil on canvas, 32 ½ by 23 ⅝ inches.*

Art in America

The Good, The Bad, The Ugly: Late de Chirico

Quotation was so central to all of de Chirico's work that it is no longer possible to dismiss it as merely an esthetic aberration to which the artist succumbed once inspiration had left him.

BY CLAUDE GINTZ



Self-Portrait of the Artist as a 17th-century Gentleman, *1948.*

Why must we prefer the True to the False?
—Nietzsche

Museum curators, it seems, must be unusually circumspect when dealing with Giorgio de Chirico's pictorial production. For William Rubin, the reason for their caution is self-evident: only the artist's metaphysical period is worthy of consideration. The "seeming affinity of his early painting with that of the Florentine masters of the Quattrocento" which some critics have found is deceptive; "Despite first appearances," Rubin writes, "de Chirico will emerge as much a modern painter as the poet of a specifically modern sensibility." The "modernist sensibility" of the metaphysical de Chirico worked to subvert "classicism, by turning it inside out," in order to empty it of all spatial illusionism and to communicate "the singular malaise of modern life."

This view of de Chirico as a critical artist—critical, because despite his nostalgia for the classical order, he knew that it was unavailable to him—governed the selection of works for the Museum of Modern Art's 1982 de Chirico exhibition, which tended either to accredit or confirm the idea that the artist's career began around 1911, somewhere between Florence and Paris, and that it was over by 1918 in Rome. Thus, the majority of works in the exhibition were produced between 1910 and 1917; the Roman period of a return to classicism (1920–24) was represented by an extremely limited number of paintings, as though it merely marked the end of a career, beyond which point it is better not to venture.

Jean Clair, who was responsible for the de Chirico exhibition at the Centre Georges Pompidou in Paris this past spring, prefers to date to 1935 "the career's real turning point, and perhaps its decline, until the unexpected final efflorescence of 1974–76." For Clair, the "Neoclassical" (perhaps even Neoromantic) works of the '20s—the "Roman Villas," for example—are "no less affecting" than the metaphysical paintings. But if the selection of works at the Pompidou Center seemed much less restricted than that in New York, it still displayed an exemplary prudence. After the works of the Roman period there was only a handful of paintings representing the various new themes to which de Chirico turned during his second visit to Paris, in the mid- '20s (*The Archeologues*, 1926; *Furniture in a Valley*, 1927; *Horses by the Seaside*, 1926–27; *Gladiators*, 1927; *Mysterious Baths*, 1934.)

Of works executed between 1934 and de Chirico's death in 1978, the public was permitted to see only two portraits of the artist's wife Isa—one from 1935, the other from 1940—and a self-portrait of the artist dressed as a 17th-century gentleman. Except for a 1934 academic portrait, the five other self-portraits in the exhibition all belong to the "classical" period of the early '20s. But when we learn that during some 60 years of artistic activity de Chirico painted a good one hundred self-portraits, we get an idea of just how much this exhibition withheld from us, as though the reality of de Chirico's production constituted a scandal of sorts. . . .

If the repetition of self-portraiture gives rise to difference, it also proves that there is more than one way to repeat. De Chirico specialists generally maintain that it was in 1924–25—that is, just before or at the beginning of his second visit to Paris—that the artist began to copy himself (a phenomenon Breton denounced in 1926), and that beginning in the '40s de Chirico's studio transformed this practice into a production organized on a massive scale. It was at this time that the paintings *in the style of*—from Titian to Fragonard via Veronese and, above all, Rubens, to mention only a few—began to proliferate. The 6-volume general catalogue of de Chirico's work gives 18 versions of *The Disquieting Muses* executed between 1945 and 1962, as well as some 45 more or less identical *Piazza d'Italia*s from the last 10 years of the artist's life alone—not to mention his many *Troubadour*s and *Hector and Andromache*s.

De Chirico's repetitive activity could take multiple forms. Although from the end of the '50s through the mid-'60s pictorial production in general pursued a kind of geometric abstraction, de Chirico never stopped painting series of

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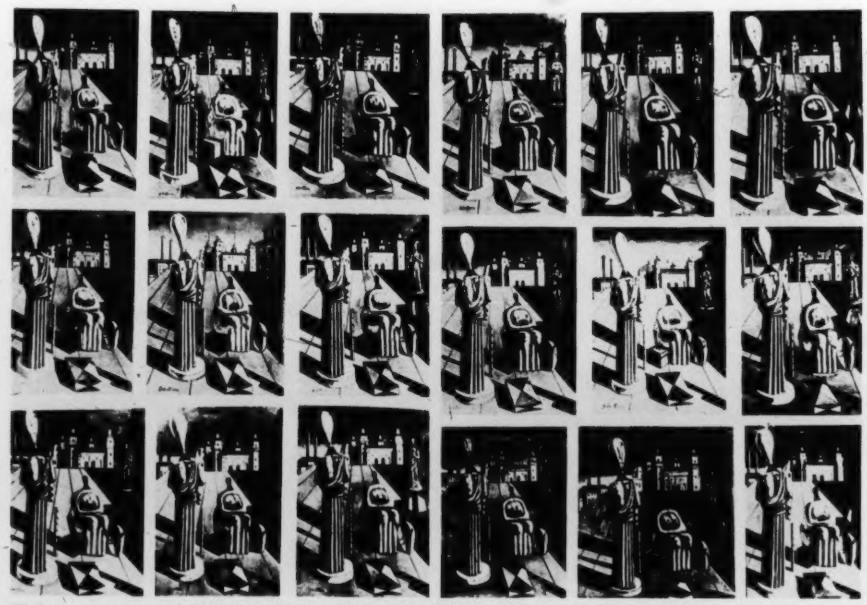


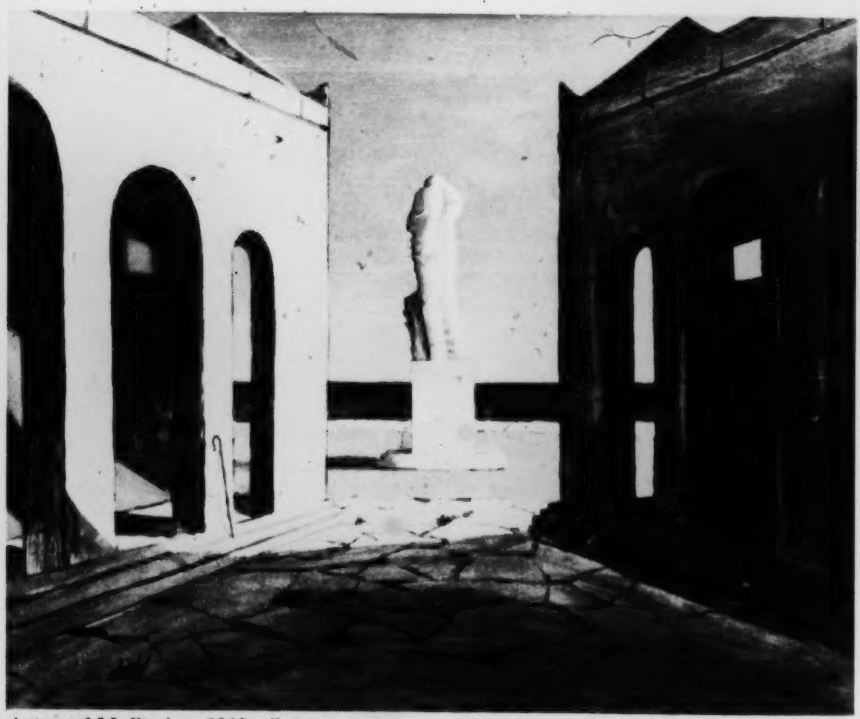
Eighteen versions of de Chirico's The Disquieting Muses *(original executed 1917) dating from 1945 to 1962. Courtesy Carlo Ragghianti and* Critica d'Arte.

antique landscapes, galloping cavaliers, or horse-trainers in the Hellenistic tradition. Nor does he seem to have distinguished the copy pure and simple from quotation or self-quotation, or even from pastiche. The Pompidou exhibition, however, gave no indication whatsoever of this phenomenon.

To get some idea of just how pervasive it was, one had to visit the Right-Bank gallery Artcurial, where some 60 canvases from the last period of the artist's life (1960–78) were exhibited concurrently. Because of his involvement with pastiche, the old Master seemed suddenly to have acquired an unexpected contemporaneity, making Italian artists of the current generation appear as simple epigones. But what is most interesting about this very last period is not so much pastiche per se, but rather the artist's technique of recapitulating earlier periods of his own work through their amalgamation.

This procedure is already apparent in *The Friend's Departure* (1961): on the disquietingly empty stage of what was once *The Anxious Journey* (1913), repeated here in painstaking detail, de Chirico has placed two diminutive figures in business suits taken from his 1934 album of prints titled *Mythology*. The presence of these figures dispels the anxiety that permeated the earlier work; only its memory remains.

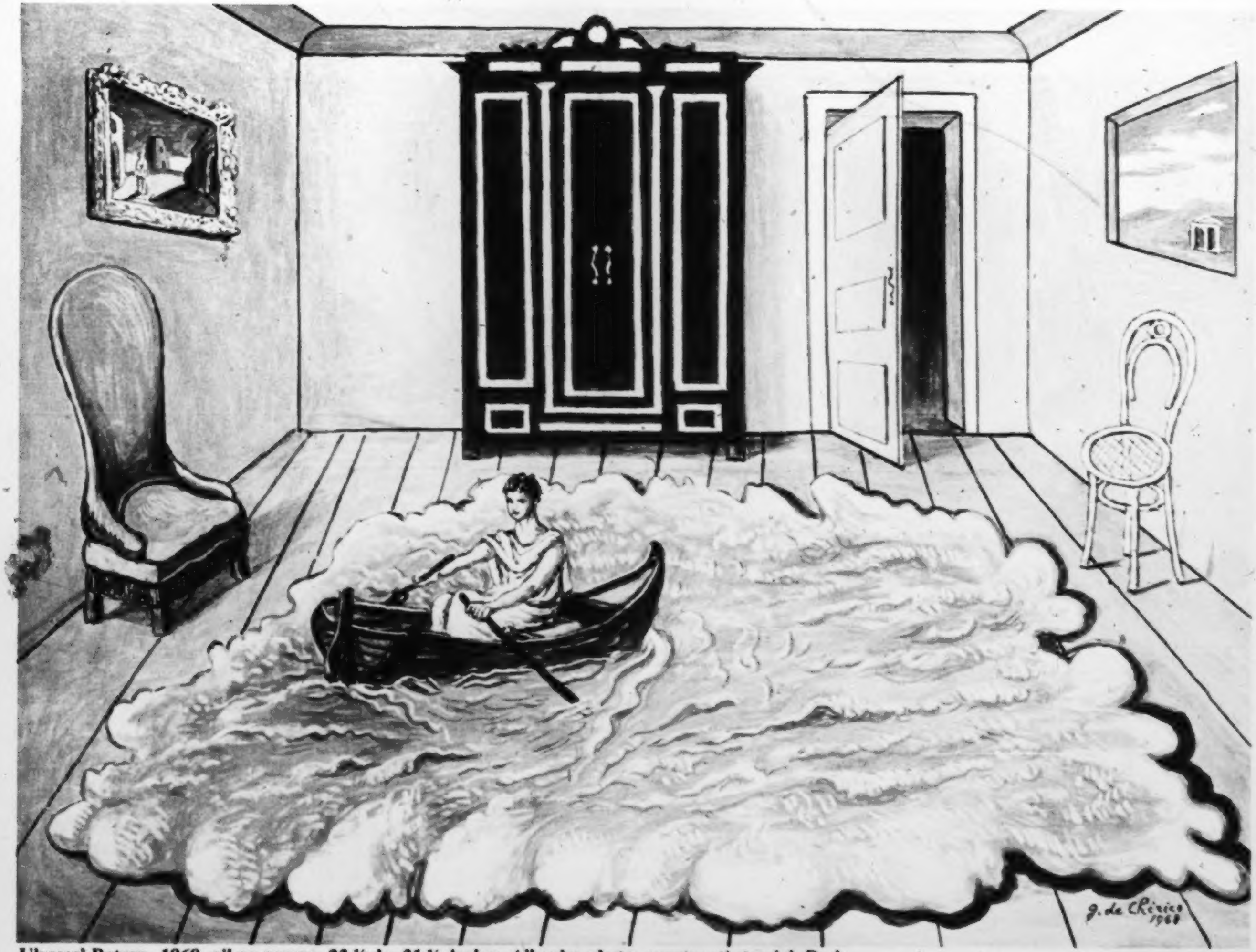
Sometimes, de Chirico's recapitulation through amalgamation is more complicated: in *Ulysses' Return* (1968), for example, an armoire and a Voltaire armchair once placed in a valley now occupy an interior while at right, a *veduta* opens onto the landscape of hills and a Greek temple they previously inhabited. At left, a *Piazza d'Italia* in the form of a painting within the painting evokes the metaphysical period. Finally, the boat and oarsman come straight out of *Mysterious Baths*, except for the fact that the vessel no longer floats on a sea of glittering waves, but in a puddle as blue as the Aegean, and the oarsman has changed his two-piece suit for a linen toga.



Autumnal Meditation, *1912, oil on canvas, 21 by 27 ½ inches. Private collection.*

In these works the nocturnal atmosphere which pervaded the interiors from the Ferrara period (1916–17) has disappeared. The *Metaphysical Interior with Head of Mercury* (1969), for example, is characterized by light, airy tones—luminous ochers, tender greens and azure blues—which create the atmosphere of a nursery or an animated cartoon. Indeed, the montage in *Battle on a Bridge* (1969)—figures, a chateau, a bridge over a river—imparts a comic-strip ferocity to a subject appropriate to classical painting. And in *Mysterious Spectacle* (1971) the typical de Chirico iconography, drawn from every period of his career, is redeployed on a stage separated from the viewer by an orchestra pit filled with the eyes of "a distant friend."

In quoting himself, de Chirico ultimately quotes his own sources as well. For example, in the foreground of *Still Life with Head of Apollo* (1974)—the scenographic orientation of which is indicated by the drawn curtain to the left—there is a still life of scattered fruit. This subject originally belongs to classical painting; de Chirico, however, had already treated it many times,



Ulysses' Return, *1968, oil on canvas, 23 ½ by 31 ¼ inches. All color photos courtesy Artcurial, Paris.*

before. Similarly, the head of the Belvedere Apollo previously figured in his famous *The Song of Love* (1914). But we also know that the *original* Apollo in the Vatican is itself probably only a Roman copy of a Greek original and that, despite its mediocrity, it has long been considered as a kind of symbol of Greekness, especially by generations of Beaux-Arts students who have tried to copy it as best they could. In this still life, however, de Chirico's quotation of his sources is not simply a form of self-quotation, for the painting's entire background was taken directly from an 1879 drawing by Max Klinger, in which a bust appears in profile against a backdrop of hills. De Chirico's displacement of this source consists merely in shifting the hill from the left to the right, and in placing the Apollo in an informal three-quarter view.

How long, then, can we continue to present only the artist's good copies, while prudently "forgetting" all the bad ones? Quotation is not limited to a particular

Mysterious Spectacle, *1971, oil on canvas, 19 ½ by 23 ½ inches.*

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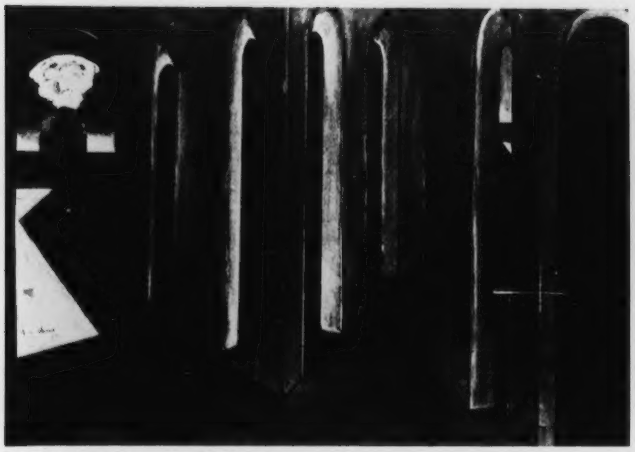
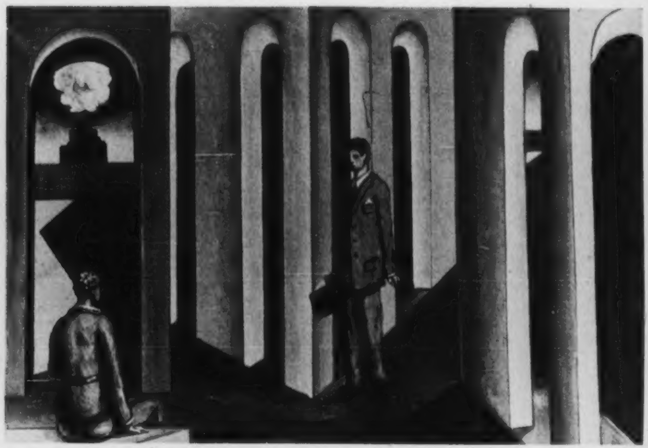


The Anxious Journey, *1913, oil on canvas, 29 ¼ by 42 inches. Museum of Modern Art.*



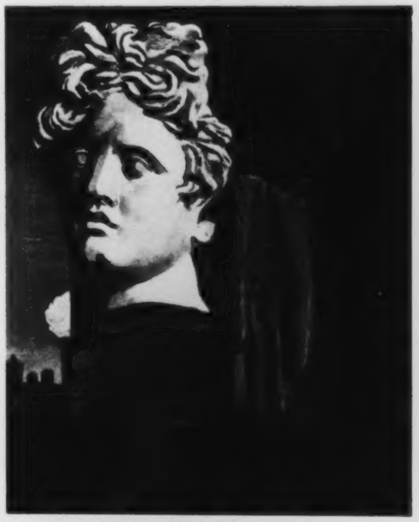
The Friend's Departure, *1961, oil on canvas, 23 ½ by 31 ¼ inches.*

period of de Chirico's career; nor was it an aberration to which he succumbed once inspiration had left him. It is already apparent in his much-esteemed early works. Thus we find, reversed in *The Enigma of an Autumn Afternoon* (1910) and in three-quarter view hidden behind a curtain in *The Enigma of the Oracle* (1910), the same statue which occupies the center of *Autumnal Meditation* (1912). (This statue also appears in a painting by De Chirico's brother Savinio titled *Oracle*.) But all these *traces* themselves lead us back to the statue in Arnold Böcklin's 1883 *Ulysses and Calypso*, itself inspired by a 19th-century statue of Dante that stands in the Piazza Santa Croce in Florence. And how far back must we go to locate *its* origin?

In Munich, at least when de Chirico lived there as a youth, smokestacks rose up behind the tranquil alignment of traditional public buildings, and banners flew from the towers in the Königsplatz; they reappear behind the arcades of the metaphysical paintings, which were probably inspired by another Böcklin painting (compare *The Enigma of the Hour*, 1911, with Böcklin's *Three Arcades in a Landscape*, 1872)—unless these are the long, severe avenues of Turin. And the statues in the *Piazza d'Italias*—what are they if not the traces of some Ariadne in the Louvre or the Vatican? What is more, the "disembodied shadows" which populate these same piazzas appear to come right out of a Klinger etching (*Shame*, 1887). What we witness here is a kind of fixation in de Chirico's iconographic vocabulary; the various "Enigmas" of the metaphysical period appear as an incessant permutation of the same elements—arcades, trains, towers, factory smokestacks, exotic fruits—which circulate from one painting to another according to the artist's whim. As Jean Clair has written, "From 1910 to 1916, the paintings will repeat the same images with minute variations."

It therefore seems more and more arbitrary to attempt to distinguish the paintings of the *good* period—in which the tension between "the attraction of a past which was about to die . . . and a future world of technology and industry" (Clair) reads as a translation of the lived experience of modernity—from all the others, in which this tension seems to have disappeared in the wake of some sudden psychic transformation which would have unburdened the artist of all creative anxiety and would thereby account for his lapsing into pastiche. For this distinction does not account for the fact that the structure of the latter works appears to refer back to that of the former. If de Chirico's historicist veneration of the past expresses a hypotrophy of the vital forces of the present and therefore a refusal of modernity—first implicit, then explicit—perhaps this is only one symptom among many of a discontent in European (i.e., Western) civilization in general. This discontent surfaces in all of de Chirico's work in the form of a recapitulation of the history of Western painting, a recapitulation which oscillates perpetually between the pathetic and the grotesque. Certainly, de Chirico's work would not be so compelling if its very form did not correspond to an attitude of contemporary thought. Repetition is no longer experienced as a return of the same by the reiteration of identity, but rather as the production of difference. Can we not, in fact, say that de Chirico's painting, to paraphrase Jacques Derrida, is the "supplement par excellence which presents itself as the supplement of a sign, the sign of a sign, taking the place of a speech which is already meaningful"? As if the old master had so loved and respected the old masters that he staged for us that *originary delay* according to which, in art as in everything else, the first comes into being only through the second, through the power of its delay. . . . □

Author: *Claude Gintz is the editor of the new French art journal* Territoires.



The Song of Love, *1914, oil on canvas, 28 ¾ by 23 ⅜ inches Museum of Modern Art.*

Still Life with Head of Apollo, *1974, oil on canvas, 37 by 29 ¾ inches.*

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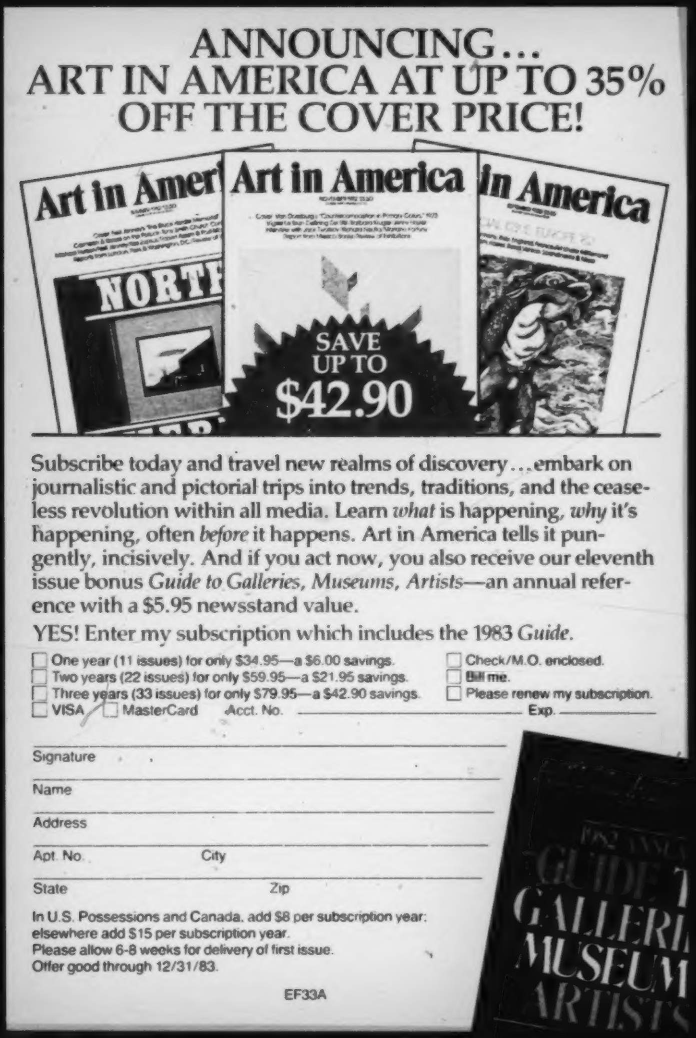

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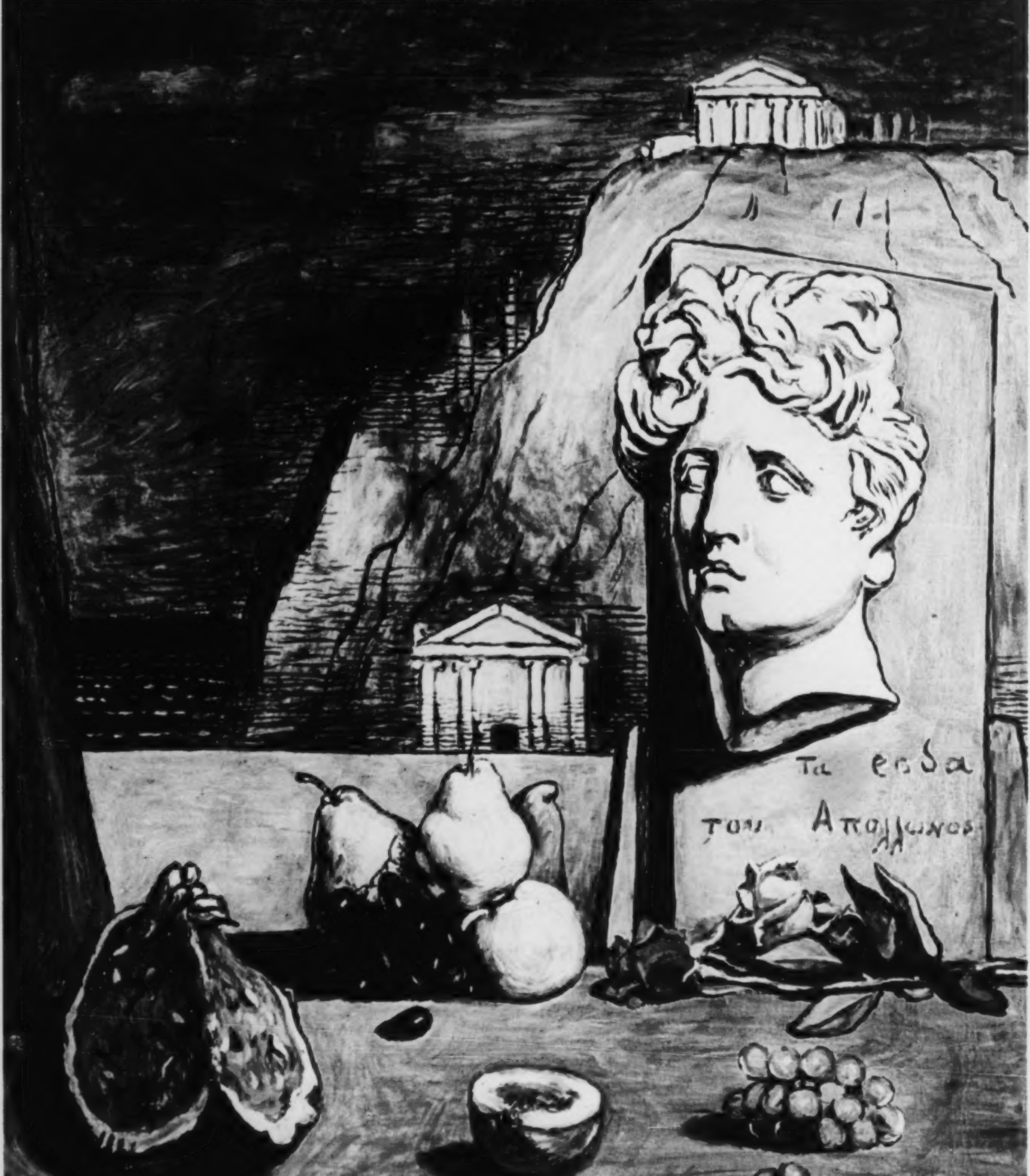
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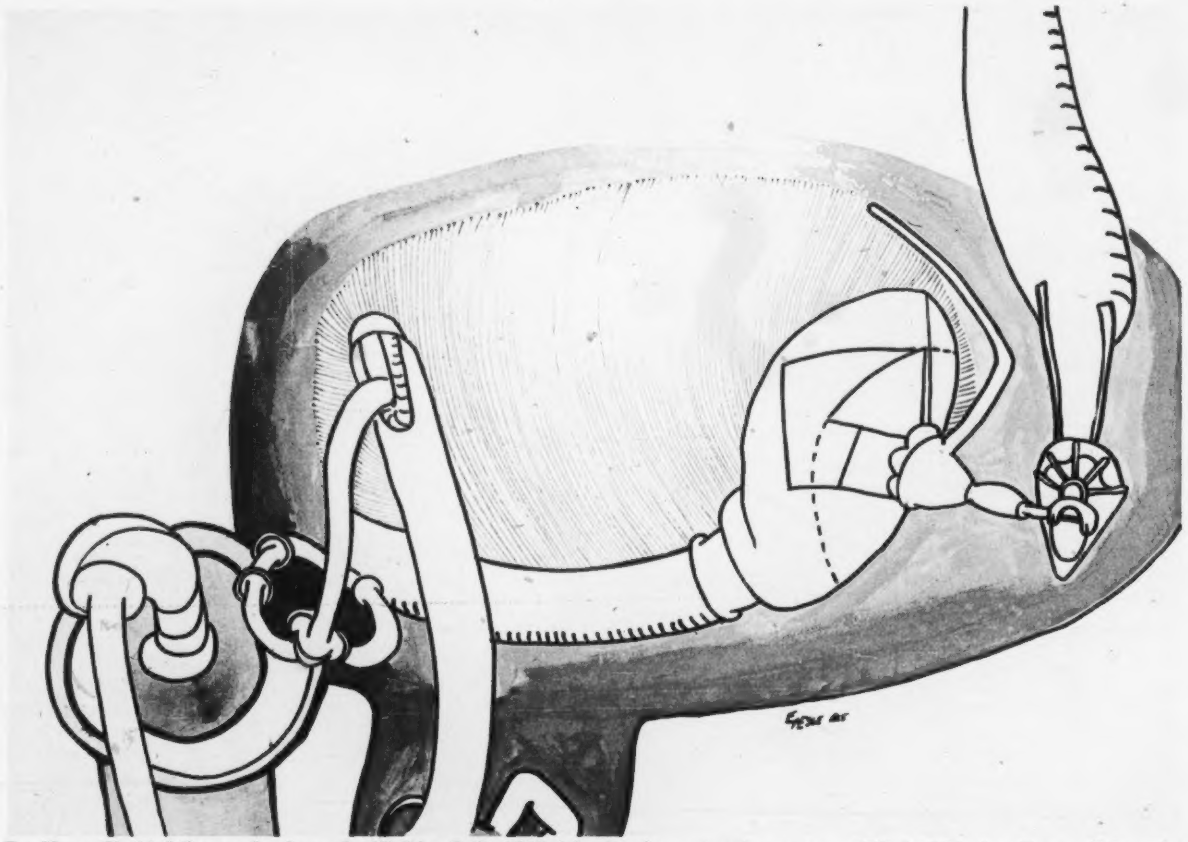


Eva Hesse: Untitled (for or after Legs of a Walking Ball), 1965, ink, gouache, watercolor on paper, 11⅜ by 16 inches. Estate of the artist.

Order and Chaos: From the Diaries of Eva Hesse

SELECTED AND INTRODUCED BY ELLEN H. JOHNSON

An artist whose short career was troubled by both psychological and physical trauma, Eva Hesse left journals and other written records of her tragic life and her intense commitment to her work. Below, some excerpts from these documents.

All of the following passages, unless otherwise indicated, are excerpted from the diaries, notebooks, sketches, student essays, letters and other papers in the Eva Hesse Archives at the Allen Memorial Art Museum, Oberlin College, donated by the artist's sister, Helen Hesse Charash, and by Donald and Philip Droll. Selections are taken from the diaries if no other source is given; entries from Oct. 28, 1960 through April 21, 1964 are from a diary still in the possession of Mrs. Charash.

Eva Hesse was born in Nazi Germany in 1936. She was not quite three years old when, together with her sister Helen, she was put on a children's train to Amsterdam, where she was later rejoined with her parents and brought to New York in 1939. During the early '40s, Eva's beloved mother became mentally ill, was hospitalized, and then divorced from Eva's father. Her equally loved *father remarried soon after, and in 1946, when Eva was 10, her mother took her own life. Besides this loss and "abandonment," Eva carried the fear that she might have inherited her mother's instability and would follow the same course. In 1961, Eva met and married Tom Doyle, but by 1964–65, when they spent a year in Germany, their marriage had already begun to break up. Eva's father died in 1966, soon after she and Doyle had separated. Eva finally accepted the fact that her husband would not return to her (although she never divorced him), and she began to learn to control—or at least to live with—her persistent feelings of anxiety, rejection and desertion. She was working full force and becoming increasingly recognized when cancer struck in the spring of 1969. She underwent surgery for tumor of the brain three times; yet during this last year of her life she produced some of her greatest works. She was only 34 when she died on May 29, 1970.*

The Eva Hesse revealed in her diaries is as psychologically disturbed as one might expect from such a biography. But she is also stubbornly persistent, courageous, faithful, cognizant of her own shortcomings, ambitious and, though tormented by self-doubt, convinced of her significance as an artist. The passages I have culled from Hesse's diaries (my primary source) include just about all she recorded there on art; otherwise, the diaries deal almost totally and painfully with her personal life. Significantly, there are fewer entries from the time of her meeting and marrying Tom Doyle until the happiness of their life together began to be threatened in 1964. Then she turned again to her diary as an outlet for her anxious emotions, recurrent dreams and nightmares, and her feeling of being lost and abandoned. From 1967 on, however, as she grew more secure in her work, the diaries change in tone and become simply engagement books, listing appointments and chores to be done; but there are also many loose sheets with ideas and sketches for sculpture accompanied by brief notations, such as: "Square patches rubber over canvas/rubber strands from centers/or over mesh (folded on hooks to hang over wire)."

It was after Hesse's return to New York in 1965 from her year in Germany that she began to produce the distinctive sculptures and drawings upon which her reputation is based. She was one of the first, most significant and influential artists to reject the strictures of the Minimalist mode, the style with which her friends LeWitt, Bochner and Smithson were commonly, if not always accurately, associated. Since she extolled the personal, organic, unexpected, irrational and "absurd" (her word), Hesse had little use for the rationally ordered, geometric forms of extreme Minimalism, nor for its unbroken edges and deliberately machine-made look. Although she was especially indebted to Sol LeWitt, her first major freestanding sculpture, the Laocoön *of 1966, in which she used his trademark of the open cube, may also be seen as a symbolic stepping away from her mentor and from the type of work he represented. The cubes in* Laocoön *arise from structural necessity at least as much, and probably more, than from esthetic choice. The sculpture's gray, obsessively wrapped, tall, thin form reaches up toward the sky, but is hopelessly weighted down by the tangled coils that hang and droop around it.*

Though we may read more emotional content into Hesse's art than we should if we did not know her tragic history, Hesse was nevertheless a born expressionist whose work inevitably manifested her personal feelings. Like all expressionists (from Rodin and van Gogh to contemporaries such as Borofsky, Pfaff and Schnabel), Hesse marked her work with her personal presence, with the traces of her path through it. This is as true of her drawings on graph paper, where the repeated minuscule circles or x's vary slightly, but tellingly, in their shape, width of line and density of ink, as it is of the fiberglass and latex sculptures, which bear imprints of Hesse's hand on their irregular surfaces.

The expressionist style is as evident in Hesse's words as in her work, and those words tell us a good deal about her art: how important drawing always was for her; how the freeing of line in her German drawings led to her first sculptures (reliefs with cords and wires suspended or shooting out from them); how the lines and planes of her translucent latex and fiberglass pieces are built up in layers like glazes of oil or watercolor to create masterpieces in which painting, drawing and sculpture become one. E.H.J.

March 21, 1955

The more I see of life, day to day experiences, the more dissatisfied I am with conditions and with myself. I know so little how can I really paint or just paint? What do I have to say that's worthwhile, and if I spend all my time saying and feeling when will I learn more which in turn will be told? It's like writing memoirs, without a previous life.

March 19, 1959

Art is controlled and disciplined perception, creatively and imaginatively expressed. [From a paper on Clive Bell's *On Significant Form* for a Philosophy of Art course at Yale University.]

May 7, 1959

The Abstract Expressionist attempts to define a deeply-rooted bond between himself and nature and to evoke this kind of union between himself and his painting. He does this by suggesting the forces that shape things, equating an objective experience of nature into a subjective expression of his feeling toward nature. Although he, too, can work directly from nature, he, nevertheless, expresses a personal attitude that radically alters objective reality. [From a paper, "An Abstract and Concrete Consideration of Form in Painting," for a Philosophy of Art course at Yale University.]

Undated, ca. 1960

The painting that is of importance is never the one where the esthetic stands alone and is both the form and content. The esthetic is a means to an end. It should not be viewed in and by itself, it is the by product of an idea—which is content. My form comes from the figure whether it is the figure or not so why not do it for a while?

October 28, 1960

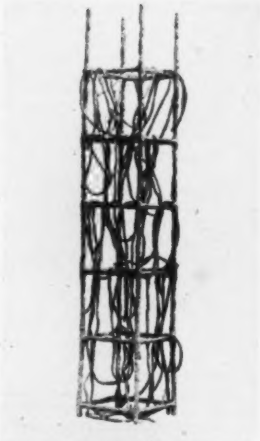
If I'm O.K., I will abandon restrictions and curbs imposed on myself. Not physical ones, but those restrictive tabs on my inner being, on solely myself. I will strip me of superficial dishonesties. I will paint *against* every rule I or others have invisibly placed . . . . I should like to achieve free, spontaneous painting delineating a powerful, strong structured image. One must be possible with the other. A difficult problem in itself, but one which I shall achieve.

Undated, ca. November 16, 1960

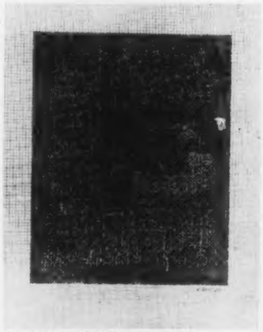
I must be totally engrossed in my own work, it is the only thing that is permanent, matures and is lasting.

Undated, November 1960

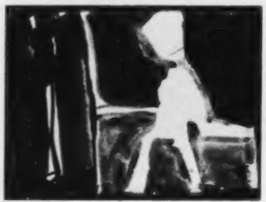
One thing has changed of late, or developed—I want to and feel I can and should sell paintings. What I am doing now might not be a peak of matured painting; but they are good, follow an idea, and they are works of a young active developing painter.



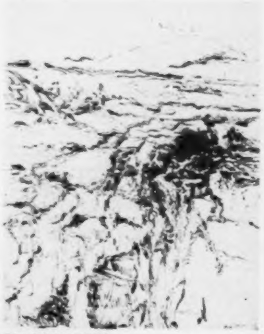
Laocoön, *1965-66, cord, wire, acrylic paint, papier maché, pipe, 10 feet high. Allen Art Museum, Oberlin College.*



Untitled, 1967, black ink on graph paper, 11 by 8 ½ inches. Collection Dorothy and Herbert Vogel.



Untitled, 1960, black ink and wash on paper, 4 ½ by 6 inches. Estate of the artist.



Untitled, 1960, brown ink on paper, 14 by 11 ½ inches. Estate of the artist.

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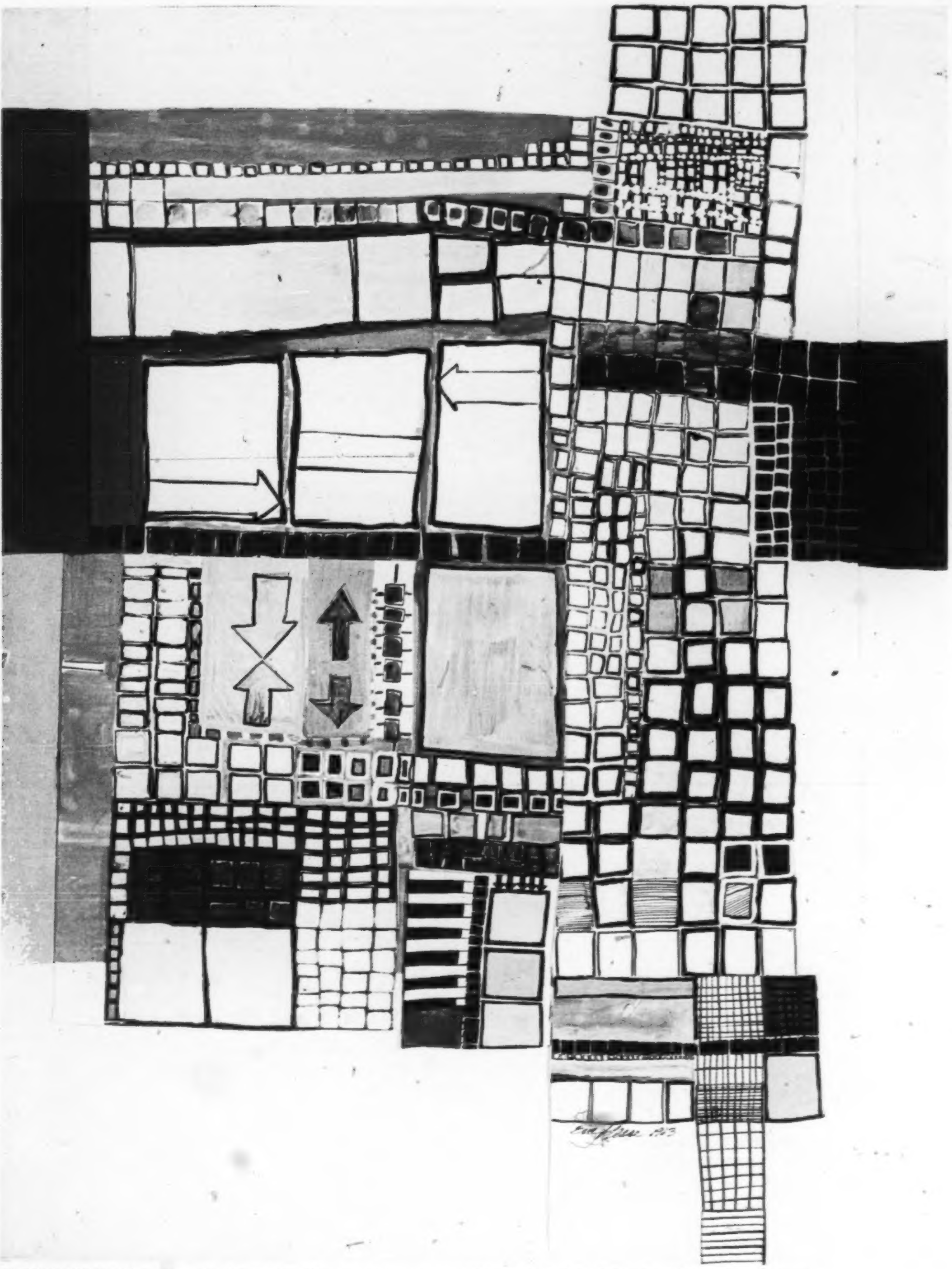


Untitled, 1963, collage, gouache, black ink and watercolor on paper, 36 by 27 ½ inches. Collection Helen Hesse Charash.

Undated, November 1960

Only painting can now see me through and I must see it through. It is totally interdependent with my entire being. It is source of my goals, ambitions, satisfactions and frustrations. It is what I have found through which I can express myself, my growth—and channel my development. It affords the problems which I can think through, form ideas which I can work with and arrive at a statement. Within its scope I can develop strength and conviction.

Undated, December 1960

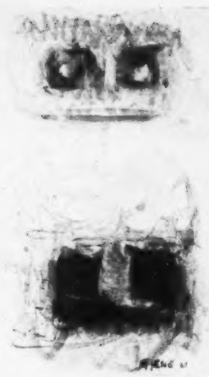
Dubuffet is really good. I enjoy his drawings mainly for his humour—his esthetic is there and is there with ease. He makes no obvious contention with that aspect alone.

January 27, 1961

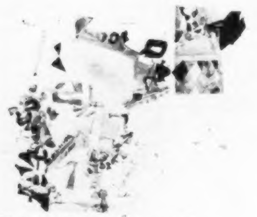
I am beginning to sell and show my work in that order. One gave me the confidence to proceed to the other.

August 3, 1962

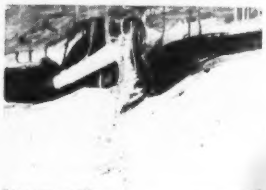
I am working; even though I so often contest the fact, when I work all else seems to hold together much better. [On a separate sheet in the diary.]



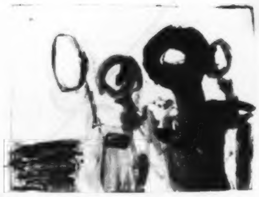
Untitled, 1961, brown and black inks, wash, pencil on paper, 9 by 6 inches. Estate of the artist.



Untitled, 1963, ink, pencil, watercolor on paper, 22 by 28 inches. Wadsworth Atheneum, collection Sol LeWitt.



Ashokan, *1961, casein on paper, 17 ¾ by 24 ¼ inches. Estate of the artist.*



Untitled, 1961, black ink and wash on paper, 9 by 12 inches. Collection Helen Hesse Charash.

August 8, 1962

To sustain the feeling of that last week is still not possible for me. My feelings of inadequacy persist and I am constantly torn in a million directions. I cannot believe enough in myself to make any statement mine. [Same as preceding.]

April 21, 1964

It is as difficult as it is said to be to be an artist's wife and an artist also.

On the early 1960s

That struggle between student and finding oneself . . . I don't think . . . can be avoided, and mine was very difficult and very frustrating . . . but I worked. I never had the trouble of not being able to work . . . . I think there was a time when I met the man that I married [Tom Doyle, 1961], I shouldn't say I went backwards but I did because he was a more mature artist . . . and I would unconsciously be somewhat influenced and he would push me in his direction and of course when I met him I already had a drawing show [1961, John Heller Gallery, New York, "Drawings: Three Young Americans"] which was much, much more me. [From a 1970 interview with Cindy Nemser. This and other passages cited from the interview are taken from the original transcript in the Hesse Archives at Oberlin rather than from the published version in Nemser, *Art Talk: Conversations with 12 Women Artists*, New York, 1975.]

June 13, 1964

Our studio [Kettwig, Germany], top floor with skylight and windows every two feet, is very hot. I sit and hope I will work some. I might just have to believe in *me* more before working will mean something.

June 19, 1964

Started work in oil paint today. That is new since last 1½ years I used magna paints. Did two tiny very expressionistic paintings. Feel rather enthused since I enjoyed them *and they seemed real to me*. Somehow I think that counts. What counts most is involvement and for that to happen one must be able to give lots. Just like with a person. The giving must be very constant and thorough. . . . It just seems to me that the "personal" in art if really pushed is the most valued quality and what I want so much to find in and for myself.

July 1, 1964

I have to do what I have to do. I should by now believe that that is not only what I am, but that what I am shouldn't be fought because it is good. It is good to be what one is. In fact, the more I'm me, the better I would paint as then it can only be mine as no one else is me. . . . I still am agonized about my painting but at least now the agony is in and about work. And if I work that will most probably change into another kind of feeling. And if it remains it is better placed there than back into myself.

July 14, 1964

Am wondering if not my reasons for working are all wrong. The need for recognition, praise, acceptance is so excessive a need it causes an impossible pressure to live with. My feelings of inadequacy are so great that I oppose them with equally extreme need for outside recognition to establish some equilibrium. I think it is so in everything but greatest in art. Tom can achieve both in the right way, that is he can find himself in his work and then and therefore achieve recognition. With this I then compete and find no success.

November 8, 1964

Tom and I went to Folkwang Museum in Essen. Photograph show and Arshile Gorky drawings—great.

November 19, 1964

I refuse to fear any longer. . . . When a problem, just do it then and there, say it, write it and get rid of it. Face all that I fear, to fear it no longer. . . . In my work too. If crazy forms, do them outright. Strong, clear. No more haze; . . . *Risk nothing—nothing gained.*

November 21, 1964

One must take pride in what one is and achieves. I still doubt myself in both myself and my work. In competing with Tom I must unconsciously be competing with my alter ego. In his achievements I see my failures.

December 4, 1964

Started sculpture, lead wire though a huge screen. Shortage of wire forced change to plaster.

December 5, 1964

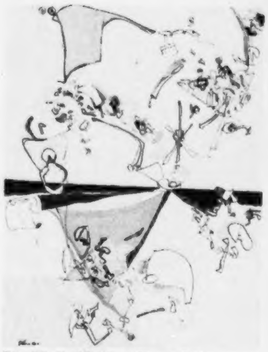
Went to Köln. Opening of Zwirner's Gallery. Stayed at Hans Haacke's house, saw his new work.

December 6, 1964

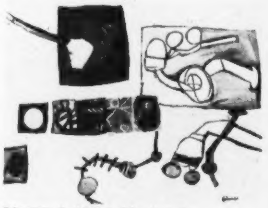
Had worst dream-nightmare, bloody cut-up scene involving self. [Throughout her diaries are lengthy recordings and descriptions of her dreams and nightmares.]

December 10, 1964

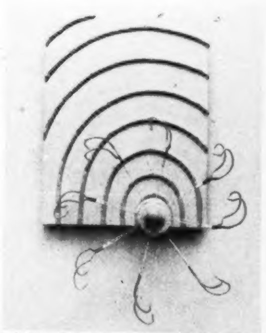
Plaster! I have always loved the material. It is flexible, pliable, easy to handle in that it is light, fast working. Its whiteness is right. I will take those screens. Finish one I began in lead. Then get cloth cut in strips and dip in plaster and bring through screen. I needed a structure that is perfect. . . . For me painting has become that [anti-climactic]. "Making Art"—"painting a painting." The Art, the history, the tradition, is too much there. I want to be surprised. To find something new.



Untitled, 1964, collage, ink, gouache, watercolor, pencil on paper, 25 ¼ by 19 ¼ inches. Estate of the artist.



Untitled, 1964, black ink, gouache, watercolor, pencil on paper, 19 ¼ by 25 ¼ inches. Estate of the artist.



Eighter From Decatur, *1965, paint, cord, metal, masonite, 27 ⅛ by 21 ¼ inches. Courtesy Metro Pictures.*

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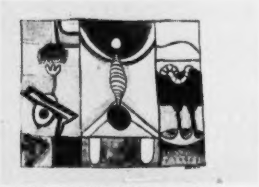
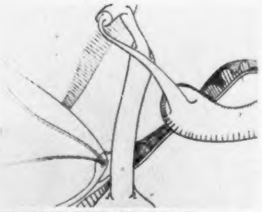
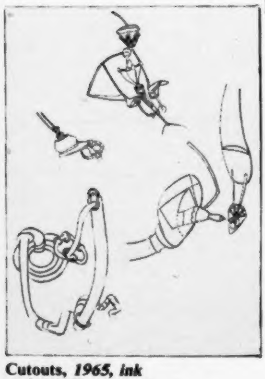


Untitled, 1965, ink, gouache, watercolor, pencil on paper, 11 ¾ by 16 ¼ inches. Estate of the artist.



Untitled, 1965, black and colored inks, wash on paper, 19 ½ by 25 ¼ inches. Estate of the artist.



Cutouts, *1965, ink and pencil on paper. Eva Hesse Archives, Allen Art Museum, Oberlin.*

December 14, 1964

I want to explain what I have been doing. And *although I already question validity, worth, meaning, antecedent etc., I have been enjoying the newness and the work. In the abandoned factory where we work there is lots of junk around.* Tom has used much steel and odds and ends for his sculpture. I have all these months looked over and at much of the junk. *I finally took a screen, heavy mesh which is stretched on a frame like so and taken cord which I cut into smaller pieces. I soak them in plaster and knot each piece through a hole and around wire. It is compulsive work which I enjoy.* If it were really a new idea it would be terrific. But it is not. However I have plans with other structures and working more with plaster. It might work its way to something special. I will try to draw what it looks like. On other side it's the *knots* that are seen. It is all white. [From a letter to Rosie Goldman, quoted in Lucy Lippard, *Eva Hesse*, New York, 1976, pp. 28-29, illustrated p. 36.]

February 5, 1965

If painting is too much for you now, fuck it—quit—if drawing gives some pleasure—some satisfaction do it—go ahead. It also might lead to a way other than painting, or at least painting in oil. First feel sure of idea then the execution will be easier.

Undated, February 1965

I am ultimately convinced that people must first be told that so and so is great and then after a period of given time they come to believe it for themselves.

Undated, February-March, 1965

Do I have a right . . . to womanliness? Can I achieve an artistic endeavour and can they coincide?

Undated, between March 30-April 4, 1965

Dear Sol,

It is to you I want to talk about what is in my mind. It is because I respect and trust you and also in this case you are one who understands somewhat me personally and my art existent or non-existent. . . .

I don't want sympathy but I don't want you to laugh at me. I would only like to be able to show you what I have done here and ask you what you think. That is impossible so I am talking with you.

What drives us to work? It seems to me some kind of recognition which maybe we cannot give ourselves. Mine seems to be disproportionate like I respect myself too little so too much must come from the outside. . . .

I mean to tell you of what sits in front of me. Work.

I have done drawings. Seems like hundreds although much less in numbers. There have been a few stages. First kind of like what was in past—free, crazy forms—well done and so on. They had wild space, not constant, fluctuating and variety of forms etc. Paintings were enlarged versions, attempt at similar space, etc.

2nd Stage—contained forms somewhat harder often in boxes and forms become machine like, real like, and as if to tell a story in that they are contained. Paintings follow similarly.

3rd Stage—Drawings—clean, clear, but crazy like machines, forms larger, bolder, articulately described so it is weird—they become real nonsense.

So I sit now after two days of working on a dumb thing which is 3-dimensional, supposed to be continuity with last drawings. . . . The 3-d. one now actually looks like breast and penis—but that's O.K. and I should go on with it, maybe it or they would make it in another way, but I don't know where I belong and so I give up again. All the time it is like that. . . .

Have really been discovering my weird humor and make-sick or maybe cool but I can only see things that way—experience them also but I can't feel cool. That is my hopelessness . . . . Everything for me personally is glossed with anxiety. . . .

I rewrote this letter to Sol. [From a letter to Sol LeWitt entered into her diary, a practice she often followed, either as a trial or record.]

April 14, 1965

I am working steadily, I will give much effort now, as I might well soon fare on my own.

May 4, 1965

I am working like crazy. . . . Have one completed. I will describe. Am working on masonite which is pressed wood fibers. On this I build forms (glue and paper), on some forms I have glued cord. On one I have a heavy twisted cord which can be moved. [From a letter to Rosie Goldman, Lippard, p. 35, illustrated p. 36.]

May 11, 1965

I have been working harder than ever in my life, and under a lot of pressure.

May 15, 1965

Show. [Her reliefs and drawings and Doyle's sculpture, Kettwig, Scheidt estate.] Went well. I sold two. Tom also maybe two. I will also show Aug. 6 in graphics room in Kunsthalle Düsseldorf.

July 31, 1965

Have 14 objects plus 14 new terrific drawings.

August 2, 1965

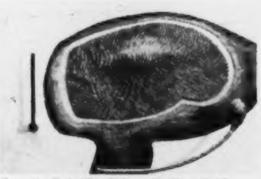
Moved all work to Düsseldorf.

August 3, 1965

Hung show.

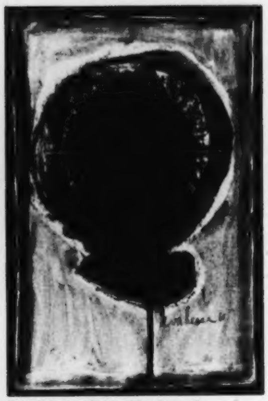
August 4, 1965

Worked like crazy, did five more groovy drawings.

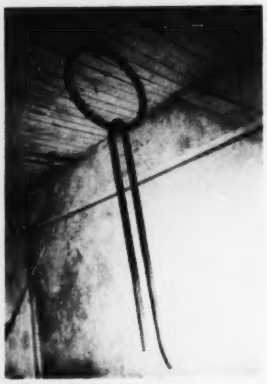


Legs of A Walking Ball, *1965, paint, metal, papier maché, masonite, 17 ¾ by 26 ⅜ inches. Courtesy Metro Pictures.*

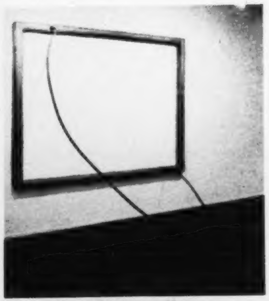
Photograph of Eva Hesse, from the catalogue accompanying her exhibition at the Kunsthalle, Düsseldorf, 1965.



Untitled, 1961, black and brown inks, wash, pencil on paper, 9 by 6 inches. Collection Ellen H. Johnson.



Untitled, 1965-66, paint, cord, mixed mediums; hoop, 32 inches in diameter; hose, 12 feet, four inches long.



Hang-Up, *1966, acrylic on cloth over wood and steel, 6 by 7 by 6 ½ feet. Collection Victor Ganz.*

August 6, 1965

Our opening.

September 30, 1965

Almost one [work] complete in US!

December 12, 1965

I feel I have no where to turn. All my stakes are in my work. I have given up in all else. Like my whole reality is there—I am all there. When then I am rejected it is an entire loss,—like all of me. . . . I do feel I am an artist—and one of the best. I do deeply. . . . I have one person here and one there, artists who know me and think I am good, most others don't know me as an artist and give me no credit at all and I can't take this.

Undated, December 1965

Incredible! Spent evening with Giles and Lee Bontecou. Dinner, they here—we there. I am amazed at what that woman can do. Actually the work involved is what impressed me so. The artistic result I have seen. This was the unveiling to me of what can be done, what I must learn, what there is to do. The complexity of her structures, what is involved absolutely floored me.

On 1965-66

It [*Hang-Up*] was early when I first came back from Europe . . . like the fifth piece I did. And I think the most important early statement I made . . . close to what I feel now I achieve in the best pieces. It was the first time where my absurdity or extreme feeling came through. . . . It has a kind of depth that I don't always achieve. And that is the kind of depth or soul or absurdity or life or meaning or feeling or intellect that I want to get. . . . It is a frame . . . on the wall . . . all tied like a hospital bandage—as if someone broke an arm . . . out of that structure, this little thing comes out about ten or eleven feet. . . . It is the most ridiculous structure I have ever made and that is why it is really good. . . . This ridiculous form is coming out of nothing. . . . It is very surreal, very strange. It is weird . . . like those things that I did in Europe. . . . There was nobody doing anything like this. . . . [It] was totally absurd to everybody at that time . . . the height of minimal and pop. . . .

I started working in sculpture when we lived for 1½ years in . . . Europe. . . . I had a great deal of difficulty with painting and never with drawings. . . . They ranged from linear to complicated washes or collages and the translation or transference on a large scale and in painting was always tedious; it was not natural and I thought to translate it in some other way so I started working in relief and the lines . . . . The ropes that are now so commonly used started by the drawings becoming so linear and I really translated the lines. They weren't ropes because they were done on a small scale, they were cords . . . and I kept the scale in Europe fairly small and when I came back to America, I varied the materials even further and didn't keep the rectangles . . . and then they just grew. They came from the floor, the ceiling, the walls, then it just became whatever it became. [From 1970 Nemser interview transcript, Hesse Archives, Oberlin.]

Undated, spring 1966

I went to help Sol wrap his work. . . . Helping Sol also was Ethlyn [Honig]. Even in wrapping I am competitive, saw this so clearly . . . the extent I have this awful trait in competing with "male" artists, which is to say almost everyone. Then that's not bad enough, I compete then as a "woman" with women in "Female" area.

Undated, spring 1966

Marisol does all [the] work herself. She will try anything. Experiment with any media, incorporating all things. What she does do though is leave too much on the surface. Design, decoration. Mystery is lost. She cannot any longer just attach dime store paraphernalia all over, over everywhere. It sits there and is no longer even humour. Because one can expect it and there it is. A ring, a necklace, a shoe, a glass, a mirror, a piece of lace. When she hides from this, when her pieces hide something from the viewer, we look at it differently. . . .

Undated, spring 1966

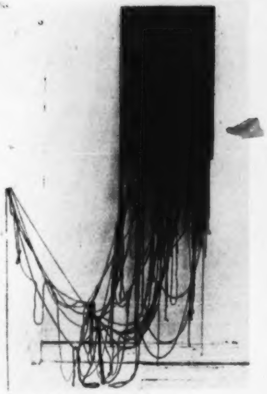
Finished my last two pieces, one today and one the other day: *Laocoön* and titleless so far. Cords everywhere. Will do one that does not come from a form, that is endless, totally encroaching and irrational. With its own rationale, even if it looks chaotic.

Undated, spring 1966

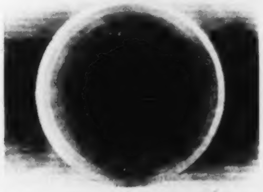
I then met Sol at Whitney. Saw recent acquisitions (Held, Johns, Kelly). And Lipman collection. Lot of mediocrity, along with a few fine pieces. One beautiful Samaras (two inferior ones), a fine Morris, and Judd. The Samaras I loved was a box covered with pins, cover slightly ajar with bird's head forcing its way out from under cover. Old cords and rope dropping out from front. The piece sits in a plexiglas case. Sol went to Dwan. I on to Modern. . . . Saw Kahn architecture, beautiful forms, very related to "primary structures." Turner was crowded and boring after Kahn. Although interesting to note how much abstract expressionism is indebted to 1830 Turners. . . . Also slide talk on Kahn by Vincent Scully (Yale). Met Diana McKown who still lives with Louise Nevelson. We went to Pace to see show. Then to Dwan with Smithson and Mel Bochner. Mel and I went for cokes and then to my studio.

Undated, May 1966

It's wild, I have many critics (writers) believing in me and my work before I have really shown. Lucy, Mel, Gene [Swenson], Smithson, all want to write about it. Wild. Mel said he has heard much talk about my work.



Ennead, *1966, wood, plastic, cord, acrylic, 36 by 22 by 1 ½ inches. Courtesy Metro Pictures.*



Untitled, 1966, brown ink, wash on paper, 13 ¾ by 10 ¾ inches. Collection Marilyn C. Fischbach.

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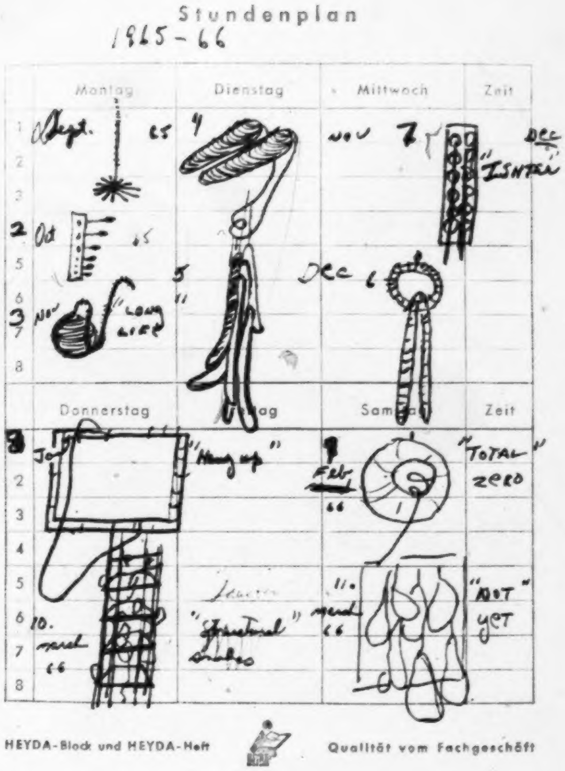
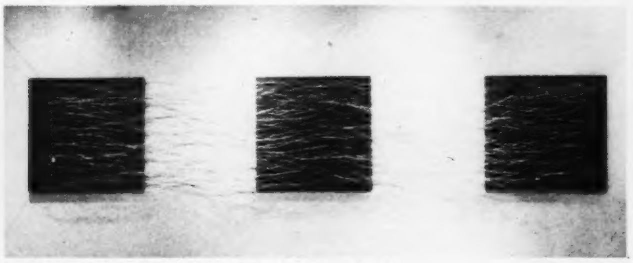


Inside back cover of diary, 1965-66. Allen Art Museum, Oberlin.



Metronomic Irregularity II, *1966, painted wood and cotton-covered wire, 4 by 20 feet. Courtesy Metro Pictures.*

May 25, 1966

Lucy wants me to do a big piece for show ["Eccentric Abstraction," Fischbach Gallery, September, 1966]. It scares me to have it put that way. A finality, also like an *examination.*

Undated, June 1966

We [with Mel Bochner] went to Fischbach, looked at space. Bad for all art, my big piece *Laocoön* will not be right with all the gadgetry above.

July 5, 1966

Thursday will go (against desire) for job interview which I know I will get. Teaching children in Riverdale. Spent morning shopping on Canal St. Sol joined me. Must have spent approximately 25 to 30 dollars. I think I reconsidered job because of that total spent on relatively little supplies. . . . If I get more private students I can quit in January. . . . I bought a lot of small extras for small work. I really should do them as in between main work. Sol will help build sub-armatures (structures). Am still thinking about main summer piece [*Metronomic Irregularity*].

Undated, August 1966

I realize how hung up I am about always feeling what I do is wrong, not good enough. In art, my work. Always that it will break, wear badly, not last, that technically I have failed. It does parallel my life for certain.

Undated, August 1966

I have grown so this year, last August 28 we came back to America. Since then in fact I have lost my husband (through separation) and my father through death.

Undated, September 1966

Some of my work is falling apart. 2 pieces. 2 other pieces are discolored from the varnish. If and when I can repair. If not, so what. They are not wasted. I went further in the work that followed. I take more care technically, I plan and figure out more wisely.

Undated, September 9, 1966

Sol's birthday [September 9]. Doctor. Dan Graham, Sol and Mel met me at 91 St and Park. . . . Went to Avant Garde festival. There we met N.Y. Art Scene 66-67. Smithson and Steiner and Virginia. Smithson hardly knew us. He is solo in Dwan. My whole world is in Dwan. She does not even accept me as an artist. . . . Tonight again, same crew. Dinner at Smithsons. I am again non-artist, amongst Virginia. . . . Dan Graham fine, bright.

October 28, 1966

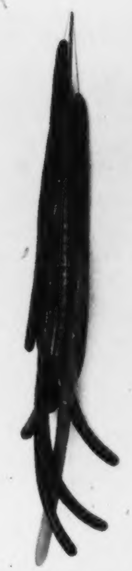
He [Donald Droll] asked to buy *Several.* Earlier this week Florette Lynn asked to buy *Ishtar.* Still earlier this week or late last week I promised *Metronomic Irregularity I* to Smithson as a *trade.*

Undated, December 1966

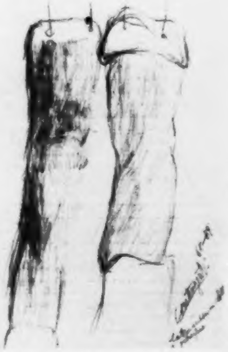
Tonight Visual Arts show opened. Working drawings. I have five drawings, along with Sol, Mel, Smithson, Judd, Andre.

Undated, December 1966

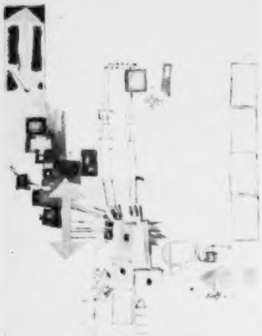
Started to work. Difficult, but I know how important it is for me now, and that it almost alone can again make me stand tall. . . . That in 1967 I will be in Jewish Museum and probably have first one-man sculpture show. "Things Show," "objects." I would call them "objects." What's the difference? Makes none at all. Little [do I] like "Eccentric Art," little like "Abstract inflationism," nor "stuffed expressionism."



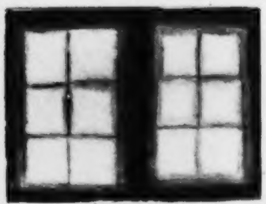
Several, *1965, papier maché, rubber hose, acrylic, 7 feet by 11 inches by 7 inches. Courtesy Metro Pictures.*



Study for Contingent, 1969, pencil on yellow lined paper, 11 by 8 ½ inches. Eva Hesse Archives, Allen Art Museum.



And He Sat in a Box, ***1964, collage, ink, gouache, watercolor on paper, 29 ¾ by 21 ¼ inches. Estate of the artist.***



Untitled, 1968, black and brown inks, wash, gouache on paper, 11 by 15 inches. Neuberger Museum, Purchase.

Contingent ***(prototype), 1969, fiberglass, rubberized cheesecloth, 14 by 3 feet. Courtesy Metro Pictures.***

Undated, December 1966

Took off wedding ring. My progress. I did not want to. Left no longer any alternative. I have been alone one year.

December 24, 1966

Sol gave me this book December 23, 1966. Lots of books. . . . It is a fitting ending for another strange, bewildering, sad and yet strangely productive year. A final abandonment. And daddy's death. And now on to work, and other changes, changes for another start.

January 1, 1967

I am working well and eager to go on. Might even be ready for first one-man by next fall. . . . Tonight we meet at Smithson's; midnight it will be his 28th birthday.

January 2, 1967

Highlight of evening, Nancy [Holt Smithson] read a suburban official Xeroxed Christmas letter; read a Smithson parody of letter. . . . Nancy gave me a drawing she made for me. . . . Went to Whitney annual. As crowded as Macys two weeks before Christmas. Pieces themselves without people hardly had the room they needed. It was depressing, people knowing nothing, just there as a place to go, or the right thing to have seen.

Undated, ca. 1968-69

Solipsism: the theory of belief that *only knowledge of the self is possible* and that for each individual the self itself is the only thing really existent and that therefore reality is subjective . . . . [From a loose sheet.]

November 11, 1969

Titles vivify all to me. *Right After, Tori, Contingent.*

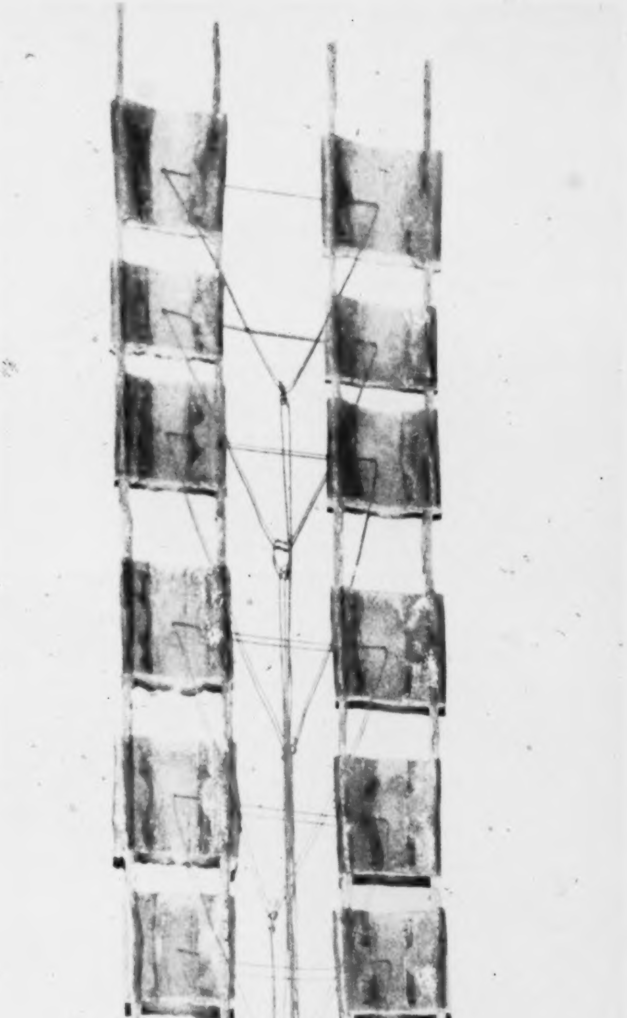
Hanging./Rubberized, loose, open cloth./Fiberglass—reinforced plastic./ Began somewhere in November–December, 1969./Worked./Collapsed April 6, 1969. I have been very ill. . . .

Piece is in many parts./Each in itself is a complete statement,/together am not certain how it will be. . . .

irregular, edges, six to seven feet long./textures coarse, rough, changing,/ see through, non see through, consistent, inconsistent. . . .

they are tight and formal but very ethereal, sensitive, fragile, see through mostly./not painting, not sculpture, it's there though. . . .

today, another step, on two sheets we put on the glass./did the two differently./one was cast—poured over hard, irregular, thick plastic;/one with screening, crumpled, they will all be different./both the rubber sheets and the fiberglass. . . . [From a statement about *Contingent* in catalogue for *Art in Process IV* exhibition, Finch College, New York, Dec. 11, 1969–Jan. 26, 1970. In the Hesse Archives, Oberlin, is a tape recording of Hesse reading it.]



Vinculum I, ***1969, fiberglass, rubber tubing, metal screen, 8 ⅝ by 2 feet. Collection Mr. and Mrs. Victor W. Ganz.***

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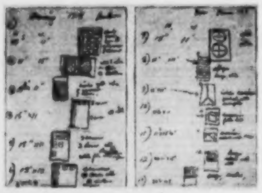
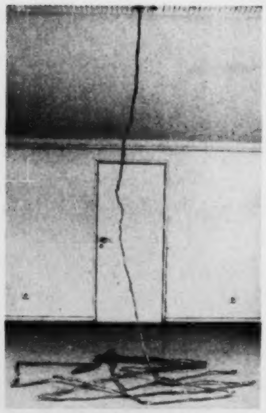


Drawings on notebook pages, 1968, pen, ink, pencil on paper. Eva Hesse Archives, Allen Art Museum, Oberlin.

Assorted small and test pieces, 1967-69, installed at Droll/Kolbert Gallery, 1977. Courtesy Ellen Johnson.

Untitled, 1969, silver paint, watercolor, gouache, pencil on paper, 23 by 17 ½ inches. Collection Murray Charash.



Untitled (Ice Piece), 1969, fiberglass on wire, 62 feet by 1 inch. Courtesy Metro Pictures.

Undated, ca. December 1969

Try to sit up. . . . Build up some energy. Try to stay up. Have a lot of work waiting for me to get done. Other people. Waiting. Exhibitions. I don't mean I feel pressured. I don't. It's kind of nice. Waiting for each thing I do. It is better than doing and no one waiting to see at all.

Undated, ca. December 1969

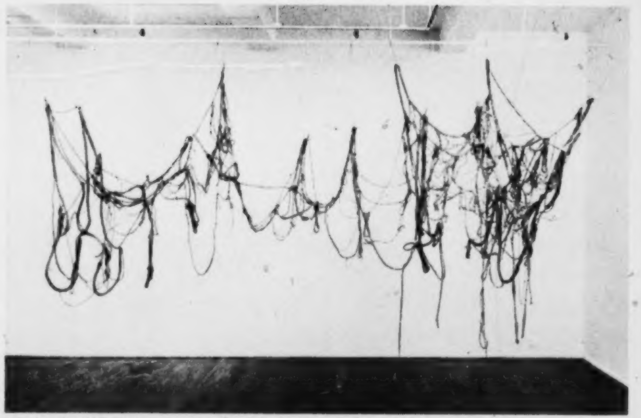
You must begin making small things so that starts cycle going. Doing begins things and it continues. It is always that way, as one piece leads into the next. As it was I never remember working on one thing; it always is in at least pairs and further ahead . . . doing perpetuates doing,—and thinking. It works for me. . . . I have to begin to learn to work and or plan, and supervise others making my pieces. [From a loose sheet.]

Undated, 1969-70

Intentionally two pieces of great contrast in form but similar in their thought and extreme position. [Doubtless refers to *Expanded Expansion* and *Untitled*, 62 feet by 1 inch, both 1969.] Both are endless, if ceiling were higher or space on floor larger it could as well be continued and exaggerate its position more. The rubberized cheese cloth also could continue. Both take a stand on absurdity. Both by means of form as well. One is endless and yet a thin longish substance that is linked together and one feels the infinity to which it could extend. The other is opposite in form, large, looming, powerful yet precarious. Its positioning as a unit or sectional units could take many stands. The flexible and also inflexible quality is there and in contrast. [From a loose sheet.]

1970

Everything for me has always been opposites, nothing has ever been in the middle. . . . My life never had anything normal or in the center. It was always extremes; and in the forms that I use in my work is contradiction . . . even when I was younger or a less mature artist I would take order vs. chaos, huge vs. small, stringy vs. mass. I would try to find the most absurd opposites or extreme opposites and I was always aware of their absurdity and their contradiction formally. . . . The total absurdity of life is where I relate, if I do, to certain artists I feel very close to not so much from having studied their writings or works, but for me there is that total absurdity in their work. I don't know if they intended it, but I read that: Duchamp, Yvonne Rainer, Jasper Johns, Sartre, Ionesco . . . (everyone else might disagree)—Carl Andre . . . . [When asked if she had been influenced by Oldenburg's soft materials]: I like Oldenburg very, very much. I respect him, his writings, his person, his energy, his humor, his art, the whole thing. But I don't think I've studied it or taken or used those materials in any way. . . . Andy Warhol too is high up on my favorite list. . . . He is the most artist that you could be. . . . what I want to be is the most Eva can be as an artist or a person.



Untitled, 1970, latex over rope, string, wire; 3 strands, 12 and 10 ½ and 7 ½ feet. Installation at Droll/Kolbert Gallery, 1977.

Process—that is the mold that I felt I was going to be put in. I don't really understand it. Everything is process and the making of my work is very interesting but I never thought of it as now I am throwing—now I am scraping—now I am putting on the rubber—for any reason other than the process was necessary to get to what I was going to get to. . . .

I never did any traditional sculpture. I don't think I ever did any traditional painting except what you call abstract expressionism. I didn't even do much sculpture in school and once I started on my own, there wasn't anything traditional about any of the pieces. . . .

The drawings could be called painting legitimately and a lot of my sculpture could be called painting. I don't know if that piece I had at Finch [*Contingent*] can be called painting or sculpture. It is really hung paintings . . . hung from the ceiling and hung against the wall . . . more than it is sculpture.

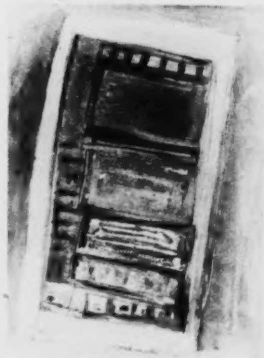
Color is whatever comes out of the material and keeps it what it is. Light I'm not too concerned with because if you use fiberglass clear and thin, light does beautiful things to it . . . it is there—part of its anatomy. [From a transcript of Nemser interview, Hesse Archives, Oberlin.]

1970

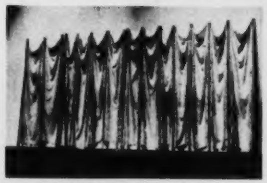
This piece [*Untitled*, "the knot piece" 1970, Victor Ganz collection] is very ordered. Maybe I'll make it more structured, maybe I'll leave it changeable. When it's completed its order could be chaos. Chaos can be structured as non-chaos. That we know from Jackson Pollock. [From "Fling, Dribble and Drip," *Life*, February 1970, p. 66.]

1970

The way to beat discrimination in art is by art. Excellence has no sex. [Inscribed by Hesse on a letter to her from Cindy Nemser asking her views on discrimination against female artists. Hesse Archives, Oberlin.]



For Gioia, *1969, gouache, pencil, colored inks on paper, 14 by 11 inches. Collection Gioia Timpanelli.*



Expanded Expansion, *1969, rubberized cheesecloth, fiberglass, 10 by 15 to 20 feet. Guggenheim Museum.*

"Eva Hesse: A Retrospective of the Drawings," organized by the Allen Memorial Art Museum, Oberlin College, was also shown at the Renaissance Society at the University of Chicago; the Contemporary Arts Museum, Houston; the Grey Art Gallery, New York University; and the Baltimore Museum of Art. "Eva Hesse: Paintings and Reliefs from 1963 to 1966" was exhibited at Metro Pictures in January.

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Precise Implications

Though Ellsworth Kelly's latest sculptures continue to thrive on the tension between paradigmatic geometrical shapes and their own meticulous deviations from those forms, they now exploit a wider range of materials as well as a newly expansive sense of scale.

BY BARBARA KNOWLES DEBS

Ellsworth Kelly's sculpture, as his recent retrospective made abundantly clear, is about a particular way of seeing. Even more than the paintings, drawings and photographs that coexist with it, Kelly's sculpture, especially his most recent work, allows and stimulates us to share in some small measure in the artist's preternatural capacity for distilling visual sensation. The rigor and exhilaration of this encounter more than compensate for the frustrating awareness that our experience of these elegant, enigmatic objects is almost impossible to translate into words.

At the same time, the show itself—beautifully organized and installed, fully documented, chronologically complete[1]—challenged us to try. As has long been his custom, Kelly was intimately involved in the selection and installation of the exhibition, making models for both the Whitney and St. Louis locations.[2] At the Whitney (my remarks about installation focus on that version of the show), both the arrangement of the whole and the juxtapositions of individual objects invited us to think through a larger set of formal problems, and at the same time triggered a series of emotional and visual associations that multiplied our pleasure.

Kelly's sculpture is highly ordered, not by rules but by instinct. This rarefied and disciplined work has the power to evoke in us a complex range of emotional and sensory response. Kelly's sculpture, even more than his painting, brings us face to face with some of the most basic questions about our responses to art, and about perception itself. Why, for instance, do we respond to certain forms and not others? What makes us think something is "just right"? Why do we so often need to invest abstract forms with meaning? Why is there always some lurking anthropomorphism in our response to freestanding vertical shapes? Somehow Kelly's own capacity to translate things seen into another, more abstract, plane of being propels us into a realm of experience we could not reach on our own.[3]

Although it affords our first chronologically complete view of Kelly as a sculptor, the emphasis of this exhibition was properly on his most recent work. It thus accurately reflected the increasing importance of sculpture in his oeuvre. While Kelly has always made sculpture, most of his 140-odd works in that medium have been made since 1973. At present, sculpture is quite clearly much more to him than simply the alternative to painting it was for many years. His latest work, seen in this retrospective for the first time, makes fully apparent the fact that while Kelly continues to deal with certain basic ideas and formal problems in painting, sculpture and drawing, he is also now working on certain problems that can find solution *only* in sculpture. It is on these most recent works that I will focus.[4]

Several new monoliths (all of 1982) were grouped at the Whitney: an untitled standing aluminum slab; *Concorde Angle*, weathering steel; *Curve XXXI* and *Curve XXXII*, both weathering steel; the great oak totem, *Curve XXVII*; and *Standing Curve XXX*, weathering steel. Taken as a group, they reveal all but one of the issues that seem to preoccupy Kelly at present. Some of these issues are old, some new. Refinement of shape, distinctive color and precision of scale have been basic concerns for Kelly from the beginning. New elements here are the variety of materials, the richness of texture, the greatly increased scale. A necessarily more rigorous and sophisticated concern with the problems of physical weight and balance occurs here as well. All of these factors contribute to an increasingly resonant expressive quality.

These large, deceptively simple forms had their origins in Kelly's paintings and reliefs of the 1950s. Indeed, most of the motifs of his recent work can be traced back to smaller versions in his formative years.[5] Then, the motifs were often embedded in the fabric of multiple image works. Now, they have been abstracted from their earlier (already abstract) context, simplified and vastly enlarged to stand alone as single objects. As Kelly himself remarks, "It all just gets larger and simpler."[6]

In the process of making things larger and simpler, Kelly has changed scale and materials and adjusted shape; these changes have expanded the expressive character of the resulting forms. Ranging now from 9 to 11 feet in height, the new sculptures are usually unpainted, and are strange and muted in color; they are often allusive in surface texture, and ample and elegant in shape.

Despite their rigorously abstract vocabulary, they convey a convincing sense of individual personality. Whether in its earlier geometric or biomorphic modes, Kelly's sculpture has always seemed animated by some inner dynamism, but in the recent works this sense of animation is heightened and transmuted into something far more mysterious and compelling. They appear to us, now, as ancient, benign and sentient presences. So pressing is the sense of personality, of presence, in these new works, that it is nearly impossible to think about them—to be in their company, so to speak—without investing them with a range of attributes normally associated with living things.

Much of this feeling of life and personality results from the tensions and ambivalent, unexpected relationships between knowing and seeing that Kelly has built into the sculptures. In dealing with the recent *Curve* and *Angle* pieces,

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we must respond to the animating tensions between the elegant and precisely particularlized forms we see, and our awareness of the basic rectangle that underlies them all—between the perfect stability of the unseen form and dynamic variations from it, between what is in our eye and what is in our head. Like other classical artists before him, Kelly possesses an acute sense of the enlivening power of irregularities injected into geometric conventions. We perceive and enjoy the variations from the norm, interpreting the peculiarities as a kind of shorthand for the infinite variety and movement of nature itself.

Of course, it is Kelly's extraordinary relation to nature that underlies and determines our reaction to his work. All of Kelly's forms start with a thing seen. The artist has spoken eloquently about the way his abstract forms come into being; his drawings and photographs often document this as well. A leaf, a shadow, part of a building, a randomly torn scrap—all of these, and many other specific starting points as well, have served to germinate Kelly's final abstract shapes. The "normal" rectangles that underlie the new sculptures also derive from things seen, rather than an arbitrary, geometric ideal. The artist refers to his process as *translation* of things seen—a process in which, although the original subject is indeed lost in translation, the warmth of his response to the particularities of the original stimulus somehow is not. When the translation is complete, the object is then set free to generate a whole new spectrum of responses and associations.

If references to the natural world persist in the new sculptures, it is on a less specific, far more generalized plane. Here, the sense of nature expands like the scale of the works themselves to encompass suggestions of cosmic space and the infinite reaches of time. Segments of vast circles suggest interplanetary perspectives, enormous distances, "snapshots" of fragments of the universe. These great arc motifs have rightly been related both to Kelly's interest in actual photographs made from outer space, and to more earthbound versions of a curved horizon line.[7] Kelly likes to talk of shifting focus from the telescopically distant to the microscopically near as part of the working process, as if he himself were a kind of living zoom lens.

A different sense of time and change, however, has developed in many of the newer works; its source is primarily in the character of the materials with which Kelly has been working in recent years. Weathering steel, aluminum, stainless steel and wood[8] offer a range of surfaces and textures quite different from those afforded by smoothly painted canvas or steel. Here, new references appear, which encompass the forces of change and decay. According to the artist, the steel for his work is chosen primarily for color rather than texture; though muted, the metal's natural colors and textures are rich and various. The textures of the new pieces, their inherent beauty aside, at once work to underscore the tension between real surface and imagined depth always present in Kelly's work, and to embody the actuality of physical change.

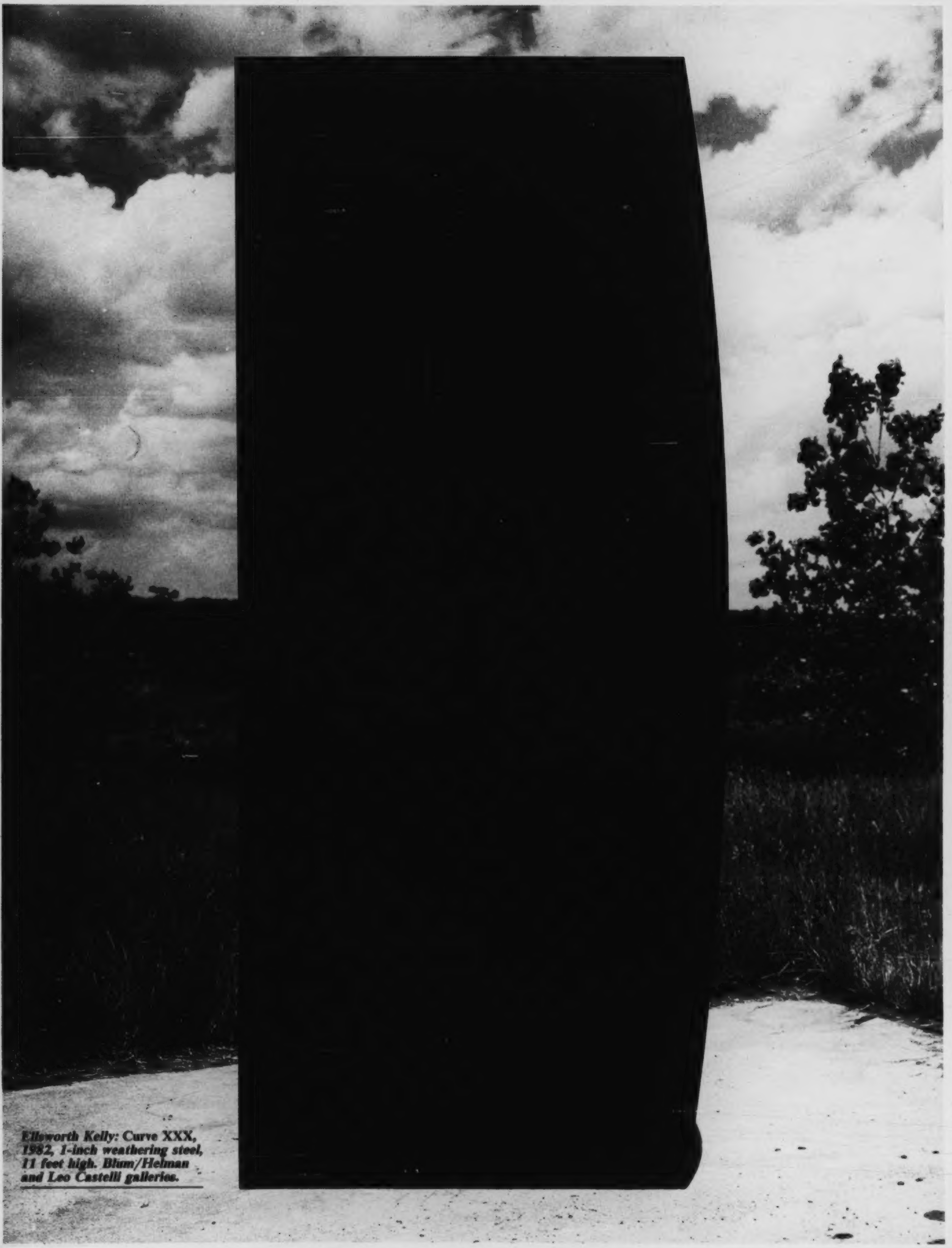
Kelly's sculpture, even more than his painting, brings us face to face with some of the most basic questions about our responses to art, and about perception itself.

Curve XXXI offers a striking example of the increasingly dramatic presence of texture and its effects in Kelly's sculpture. The near-black near-rectangle (present intermittently as a motif from Kelly's earliest years) has a double reading—is it a thin dark surface, or a hole in space? The "window" effect in *Curve XXXI* is intensified by the extraordinary fernlike pattern of the rusted surface, which is strikingly evocative of some primeval, vegetal world, perhaps already fossilized in geological strata. Further, one senses a depth that requires one to look *into* as well as *at* the surface. Thus, this carefully calculated, precisely defined, mechanically derived steel shape that belongs to a modern and orderly world carries within its material substance an overwhelmingly affecting vision of a nonorderly, "natural" and very ancient world. At the same time, we are poignantly aware that the surface must change with time and weather; only the shape will remain the same. In a sense, time itself is trapped within the boundaries of Kelly's geometric form.

Kelly recently discussed these issues in relation to three new wood reliefs, two of them with exceptionally beautiful grain. He said that he never used a finish, even oil, on his wood surfaces because he did not want the viewer to be stopped by a polished surface, but rather to "look into the wood." He speculated about how the aging process would affect the pieces, adding that he didn't care what eventually happened to them; he noted that one of his earliest wood reliefs (*Palm Relief*, 1958) had grown very dark with time. As to his work in untreated metal, he expressed curiosity, interest and pleasure in some (but not all) of the results of time and different degrees of exposure. Although he occasionally alters the rate of surface change by bringing outdoor sculpture indoors, and vice versa, he exhibits no sustained interest in attempting to control the process of their weathering. This interest in—or submission of the work to—the processes of nature can be seen as an aspect of Kelly's early and continuing delight in chance. It is surely also an extension of his often stated wish to dissociate his own personality from his work.

Kelly's breadth of art-historical interest, his sympathetic understanding of artists very unlike himself, is well known.[9] Recently we talked in rapid succession about Guido da Siena, Pollaiuolo, Matisse, Claude, Poussin, Ruysdael, Chardin, Giotto, Piero, the Ravenna mosaics, a host of 20th-century painters—and Donatello. Kelly commented that his own work has "something to to do with Donatello—maybe the line." Maybe so—few sculptors have been as much masters of profile as Donatello. But there may be an even deeper kinship than that—their common interest in the life and independence of the object and the primacy of its character and personality, as opposed to that of the artist.

It may be possible—and this is a notion I advance with caution—that some specific experience of Donatello underlies, probably unconsciously, the most recent, most complex and perhaps most beautiful of Kelly's new sculptures, Untitled, 1982. This three-part aluminum piece is made up of forms that "comment upon and culminate [Kelly's] activity of the previous decade."[10] The ample totem shape at the left, the unaltered rectangle in the center and the ground-based quarter-circle at right are all versions of forms that have dominated Kelly's sculpture since the early '70s, but in purer, more refined and, in the latter two cases, more strictly geometric form. Together they represent the canonical repertory



Ellsworth Kelly: Curve XXX, 1982, 1-inch weathering steel, 11 feet high. Blum/Helman and Leo Castelli galleries.

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of form for Kelly's recent work as a sculptor. Each of these forms could stand alone—indeed, versions of them all have. Here, however, for the first time, the artist has chosen to present them as a composed group of elements. It is the nature of this composition that suggests to me a connection with a historical tradition outside Kelly's art, and at the same time suggests solutions to one of the most difficult problems within it.

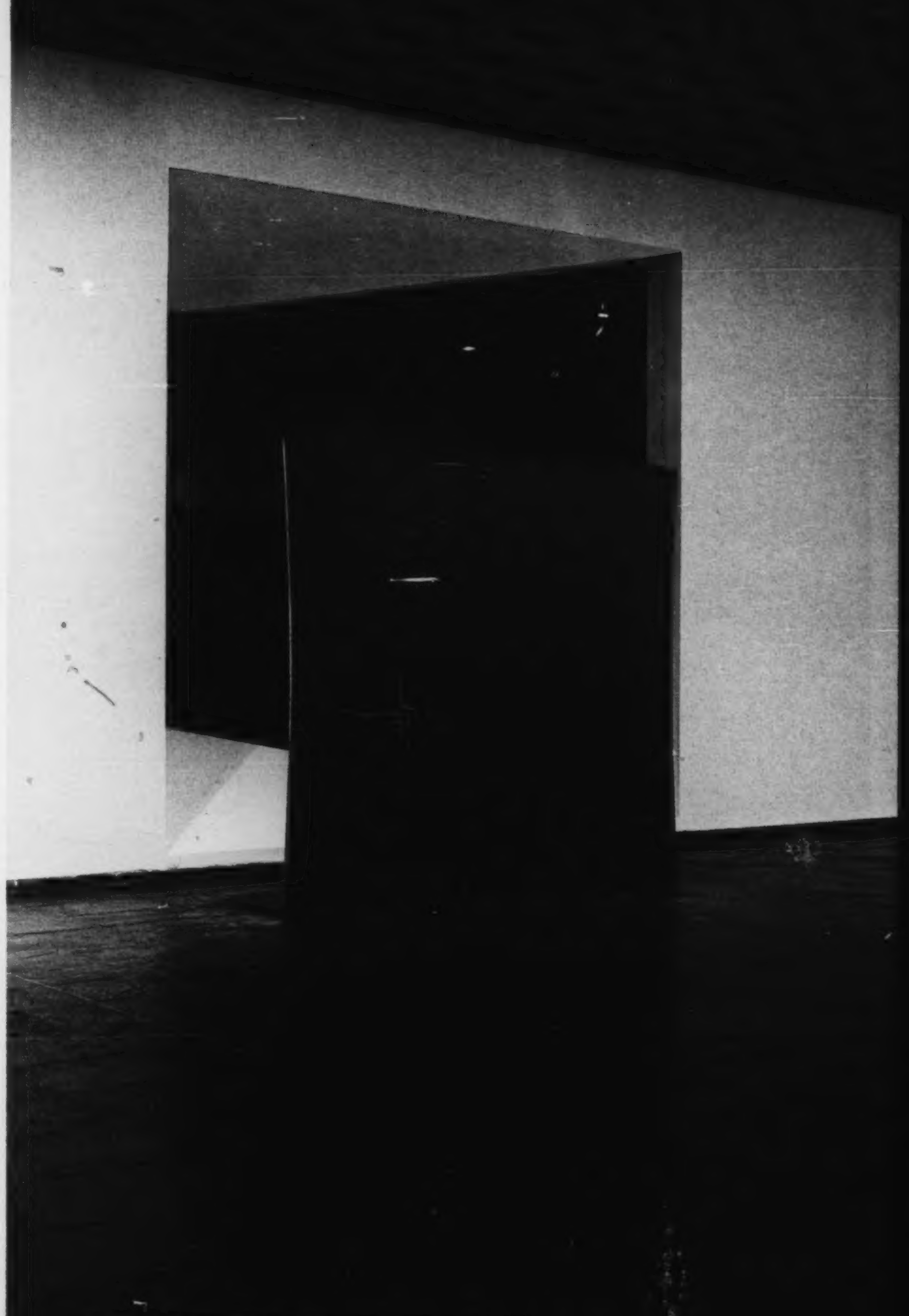
The most striking effect of this work is the odd but satisfying sense that something is going on—that a strange, distilled drama is being played out before our eyes. In this work, the life of the individual elements is absorbed into a dramatic relationship among the forms. This new sense of interaction is expressed primarily through the relationship between forms and space.

Although the individual forms remain frontal and planar, the space they inhabit is volumetric. Each element occupies a markedly different plane, thus establishing a subdued dynamism of spatial interval, charged with potential movement. The sculpture now shares in the three-dimensional realities of our world, and is brought psychologically nearer to us.

The interplay between two-dimensional form and three-dimensional space again has precedents in Kelly's earlier work. A similar relationship between flat plane and volumetric space, as well as the juxtaposition of elements to imply movement, occurred in *Whites*, 1963, where the imagined possibility of the slow movement of flat leaf forms through space was basic to the work.

The central rectangle of Untitled, 1982, also relates to Kelly's past work. There may be some reference in this three-part piece to the multi-image paintings of a couple of decades ago—to the period when Kelly was wrestling with the tyranny of the rectangle imposed by the traditional format of easel painting. Kelly has often stated his dislike for the rectangle as a container for other forms, since he views images thus contained as having no life of their own. As imprisoned forms, they cannot be perceived as self-sufficient. Furthermore, for Kelly the image on a rectangle necessarily carries the stamp of the artist's personality.

The solution to this problem was, of course, the isolation of the image as a shaped canvas—a "real" substitute for the painted image. His adoption of the shaped canvas logically led Kelly to a much greater involvement with sculp-



Installation view, Whitney Museum. From left to right, Curve XXXII, *1982, steel, 9 feet high;* Curve XXXI, *1982 steel, 9 feet high;* Curve XXX, *1982, steel, 11 feet high; and* Curve in Relief IV, *1982, oak, 12 feet long. All works but the last, Blum/Helman and Leo Castelli galleries.*

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ture. Once the rectangular format is gone, the shapes set free from it appear as things that "already" exist on their own. Kelly sees the abandonment of the pictorial rectangle as a crucial step in his work—as a significant liberation. Nevertheless, as an abstract idea, the rectangle persists: it plays a crucial, though camouflaged, underlying role in all his new monoliths. But in Untitled, 1982, the newest piece, the unaltered rectangle suddenly reappears as an independent, perhaps even allegorical element, on an equal footing with the sculpture's two other independent forms. It is as though the two foreground forms are literally—physically—freed from the idea of a rectangle which itself, no longer dominant, can now be relegated to the background. Once separated, however, the form becomes an indispensable, equally weighted presence.

Is it possible to suggest a historical prototype for this three-part work as well? I think so. Certainly we've seen the composition before. Why is it so familiar? Where else does a tripartite arrangement consisting of a tall curved vertical, a segmented form, and a central, rectangular element in the background appear? It is one of the standard compositional types (more common in Italy than elsewhere) for the Annunciation, though with the front elements reversed, left to right. Was this historical association a conscious part of the artist's working process, or simply a fully absorbed element in the rich compost of things seen that forms the basis of all Kelly's work?

The pairing of the two front forms, their relationship to each other, and their individual associations within the gamut of Kelly's work are all of relevance here. The vertical form is placed significantly forward of the segmented element; they thus address each other in three as well as in two dimensions. The standing form is the one often described by Kelly as the "Venus" form; the quarter-circle, on the other hand, in its finlike directional aspect, can be seen as a variation on the *Diagonal with Curve* pieces associated with flight. Here, we see a classic instance of Kelly's capacity to radically change the expressive character—the "meaning"—of one of his forms by changing its context. Seen alone, the fin form seems to be impelled forward by its curve in the direction of its vertical side, which acts as a kind of cutting edge.

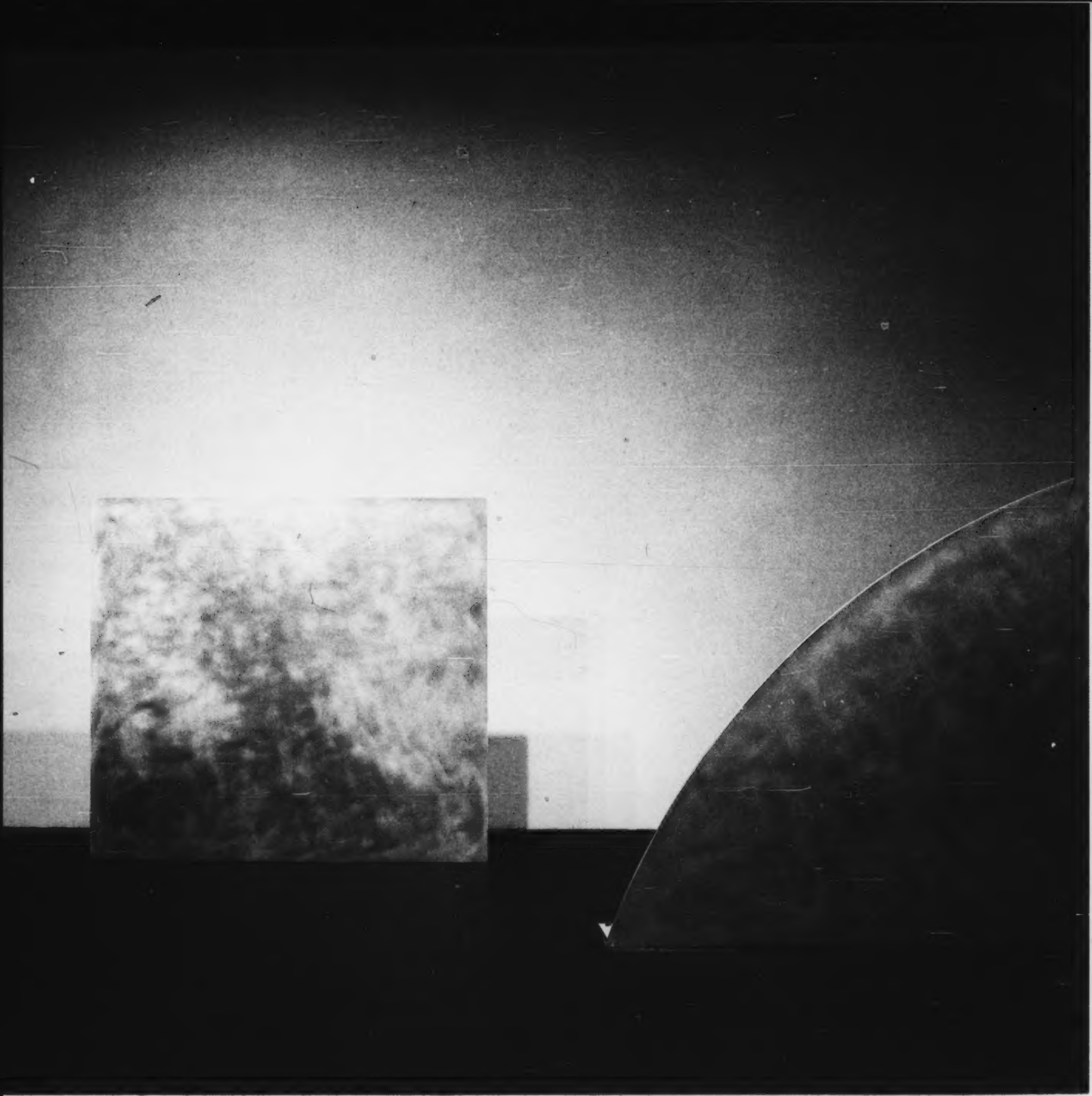
The same form, however, when combined with the other two elements of this work, reverses direction, addresses its "Venus" counterpart and reveals its relationship not only to wing forms, but to all Kelly's recent fan forms with their suggestions of slow opening and closing. So a form that once seemed to describe an aggressive cutting movement now, by virtue of its context, assumes another role entirely. Indeed, it now seems to bend in a downward curve toward the standing "Venus." Without pushing any of this too far, it may be observed that Kelly's composition restates the formal relationships of the time-honored Annunciation type with standing virgin and kneeling (or alighting) angel.

As for the rectangle in this three-part work, we have already seen that this form is often associated with openings in Kelly's work. In Annunciation imagery, a major rectangular element—a door or wall—often appears in the background, iconographically amplifying the role of the Virgin as the *porta clausa*, and compositionally providing a controlling element for an otherwise hard-to-handle arrangement of two unequal elements. Certainly the latter function is filled by the rectangle here. Did Kelly have any of this in mind? Consciously, probably not; but surely in his remarkable visual memory bank are at least two exceptionally beautiful examples of these compositions: Donatello's *Cavalcanti Annunciation* in Sta. Croce, Florence, and Piero's *Annunciation* in Arezzo. Both of these share compositional elements similar to the Kelly work, but they share as well an expressive affinity, an exceptionally lyrical and moving combination of strength, classical restraint and courtly elegance.

> ***Kelly's sculptures always seemed animated by some inner dynamism, but in recent works this sense is heightened. They now seem to be ancient, benign and sentient presences.***

Today, the "new" Kelly, like the early Kelly, is operating somewhat apart from and in opposition to fashionable currents in the visual arts. Is he in some measure finding kinship and sustenance in his connections with history? Is he finding in sculpture the solutions to the major challenges of his art, challenges first posed in painting? And will sculpture, therefore, gradually become his primary means of expression? Is it so already? Or will the discoveries made in his recent sculpture—the explorations of texture and the expressive possibilities of implied and actual three-dimensional space, for instance—be carried over into his painting? All these questions, and more, are raised by Kelly's newest work. They can't of course be answered; only time will tell. Meanwhile, thanks are due to the artist

Untitled, 1982, 1-inch aluminum, three parts: 105 ½



inches high, 85 inches high, and 85 inches high. Private collection.

and to the organizers of this major retrospective for the chance to ask them. □

1. The exhibition was cocurated by Patterson Sims of the Whitney Museum, New York, and Emily Rauh Pulitzer, former curator of the St. Louis Museum, where the exhibition made its second and final appearance (it closed May 29, '83). Their excellent, exhaustive and useful catlogue includes an extensive bibliography on Kelly, to which the reader is referred.

2. Kelly has apparently always made models of his exhibition installations. As he explains it, this level of participation is required by a kind of art in which scale, shape and color are everything.

3. This characteristic of Kelly and his work has been noted from his earliest years. E.C. Goossen, *Ellsworth Kelly*, New York, 1979, p. 20, records Kelly's friend, Ralph Coburn, as making a similar comment about his Breton sojourn with Kelly in 1949.

4. A number of good critical discussions of Kelly's earlier sculpture exist. See especially those by Elizabeth C. Baker, Rosalind Krauss and Barbara Rose.

5. Kelly himself is fond of looking back at his earliest work as a kind of incubator of his whole development. Recently, we looked at some of his student works with an eye to finding some of the shapes characteristic of Kelly's later work. This appears to be kind of act of discovery for the artist.

6. All direct quotations from the artist are drawn from recent conversations. I am deeply grateful to him for his time, patience and understanding of the difficulties of writing about his work.

7. See the excellent discussion by Sims and Pulitzer, p. 27; see also B. Rose, *Ellsworth Kelly, peintures et sculptures*, Paris, 1980, p. 11.

8. Sims and Pulitzer, p. 27. Kelly turned to these materials when it became apparent that painted steel weathered poorly.

9. E.C. Goossen, *Ellsworth Kelly*, New York, 1973.

10. Sims and Pulitzer, p. 111.

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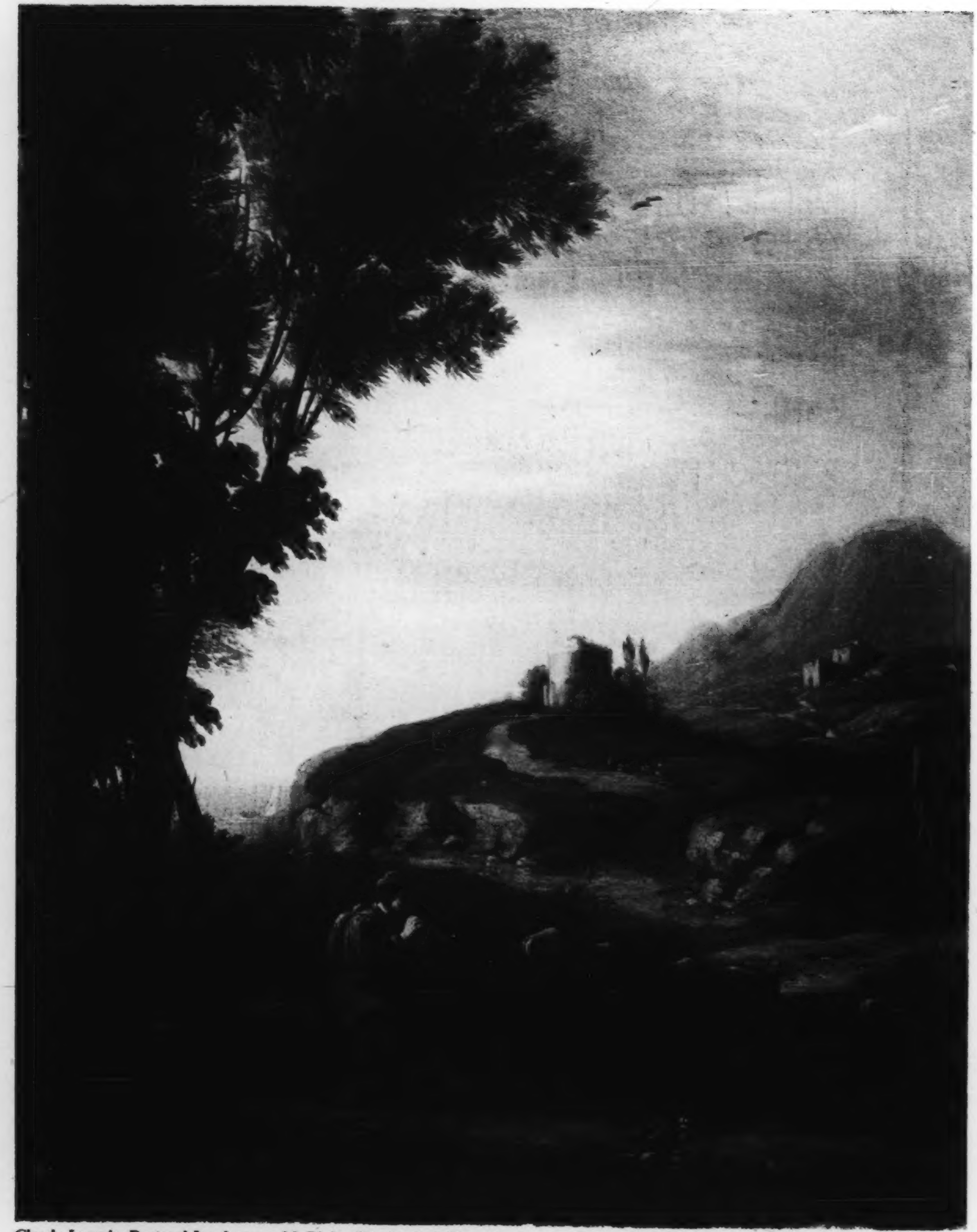

Claude Lorrain: Pastoral Landscape with Piping Shepherd, *1630s, oil on canvas, 19 5/16 by 15 3/8 inches, Musée des Beaux-Arts, Nancy.*

Past Perfect: Claude Lorrain

Visions of an arcadia achieved, the landscapes of Claude Lorrain have generally been seen as irrelevant to the modernist mind. By subordinating landscape to layout, however, Claude's compositions became a model for the ages—even ours. A recent retrospective clarified the Claudian connection.

BY CARTER RATCLIFF

Our curators have been making heroic efforts in recent seasons, and much of their energy has focused on 17th-century painting. Late in 1980, a team of internationally prominent figures put together "Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt," an exhibition valuable for its demonstration that the art in question is not solely a matter of proto-sublime landscapes bathed in shivery North Atlantic light. Mannerists, Caravaggisti, Baroque and classicizing history painters—we've overlooked these Netherlanders in favor of Ruisdael, Hobbema and company, yet the latter gain much when we see them in the vicinity of the Dutch contribution to 17th-century high style. The landscapists look all the more innovative, and the others come into focus as proponents of pan-European culture. (Rembrandt, of course, appears in both camps, a major Northern landscape painter and, by way of his Caravaggism, a leading descendent of the great history painters of the Renaissance.) Then came Seymour Slive's and H. R. Hoetink's Ruisdael show [see *A.i.A.*, April '82] to remind us how very important that painter has been to our sense of the particular and the contingent—our sense, in other words, of the individual immersed in the bleak plenitude of modernity.

Last spring Pierre Rosenberg assembled "France in the Golden Age: Seventeenth-Century French Painting in American Collections"—more Caravaggisti; Poussin, Sebastien Bourdon and that band of classicizers; the Le Nain brothers, national(ist?) heroes; Laurent de La Hyre and Eustache Le Sueur, with their Parisian classicism, both colder and more sensual than the earlier, heroic kind; and the landscapists, Italianate and more or less Flemish. This last group of painters is so dominated by Claude Lorrain that we tend to overlook others, Pierre Patel and Gaspar Dughet among them—brilliant artists, especially Dughet. His painterliness puts the body, the sense of touch, in imaginary contact with every region of space, foreground, middle distance and the far regions articulated by the echoing shapes of mountain and cloud. That 17th-century painters have been storming the ramparts of our museums may only reflect the trends of academia, yet one looks for a livelier reading. I think the shape of art history is in flux; at the very least, there is a half-conscious sense that the 1600s, not the Renaissance, is modern painting's port of embarkment.

No band of scholars are or could be responsible for this shift (if indeed it is taking place). There is nothing earthshaking about it. Piero stands firm on his culture-hero's pedestal. So does Michelangelo. Yet we are not as awed by their formal and stylistic breakthroughs as we once were, perhaps because the breakthroughs of our own modernist period no longer enchant us utterly. The eye looks for something more subtle and much larger than, say, Masaccio's magisterial command of linear perspective.

Ever since the 1840s, when Jules Champfleury launched his polemic in support of Vermeer, there have been Romantics and modernists who found the 17th century more pertinent than the 16th, more fully alive to the possibilities for art in a world with a secular sense of its history (and a class of acquisitive capitalists for patrons). Champfleury's insights were singular in his day. Now they are so general we hardly know we have them. We know much more clearly how strong we find the works of Rembrandt and Ruisdael and the off-handedly fastidious Velásquez. We respond to the grand melodrama of Caravaggio and his followers, the artificial heat of Bernini's spiritual ecstasy, the ironic bravura with which 17th-century history painters preserve and exploit the myths that Renaissance artists still treated as the highest form of history per se. In the Renaissance, the fundamentals of easel painting looked to their inventors like discoveries of natural fact, hence Leonardo's career as artist–naturalist–wizard. 17th-century painters, like those of our era, were artists first and last. If they knew literature, it was for a purpose they shared with Delacroix—to drum up subject matter. If they knew "nature," it was for the sake of the image, not for the furtherance of

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science. They turned art into transcendent artifice and thus invented painting as we know it today.

No painter of the 17th century is more artificial than Claude Lorrain, yet his work seems at first glance a vast body of evidence counter to my claim. Rembrandt seems to have something to do with realist psychology. There are links between Ruisdael and Constable and certain forms of abstract painting. Velázquez's *Las Meninas*, perhaps the canvas most studiously copied by 19th- and 20th-century painters, is also the one most often worried at by critics of the same period. It appears to offer endlessly varied paradigms of self-and-world to an era obsessed with the links (or lack of them) between seeing and what is seen. Yet Claude, one of the most celebrated artists of the 1600s, was thought to offer little more than unbelievable idylls. William Hazlitt said in 1817 that "Claude's landscapes, perfect as they are, want gusto. . . .He saw atmosphere, but he did not feel it." Few critics have quibbled on the matter of Claude's perfection, but as the 19th century wore on more and more felt Hazlitt's impatience with Claude's refinement. John Ruskin gave this feeling a moral tone: Though Claude brought about "a revolution in art" by bringing the sun into the painting and making the effects of its light his primary subject matter, Ruskin concludes that his "capacities were of the most limited kind. . . .He may by such tenderness as he possesses, and by the very fact of his banishing painfulness, exercise considerable influence over certain classes of minds; but this influence is almost exclusively hurtful to them" (1856).

So Claude's art is bad for you. Contemporary opinion trumps this moralism with the judgment that the Claudian vision is neither good nor bad, only irrelevant. But the most recent of the major 17th-century exhibitions—"Claude Lorrain: 1600-1682"—convinced me that the opposite is the case.

H. Diane Russell of the National Gallery in Washington assembled over 50 paintings, 75 drawings and another 50 etchings (with variant states) for a brilliant exhibition. Claude's way with an etcher's plate is suave, tactful, self-assured. He draws with brooding grandeur. He is not a dashing painter. No one would call him fussy, yet he charges his most fluid medium with no Baroque fervor. (Hazlitt was right.) Nonetheless, Claude's paintings are the best portion of his art, and that is saying a great deal, for his prints and drawings offer, in their serene modesty, a challenge to Rembrandt's. His graphic images all point to the unflappable authority of his canvases.

Everyone knows how a Claudian landscape works. His use of the coulisse, the form edging in from the side (as on the stage from which the device is borrowed); the diagonal rhythms that lead the eye from one coulisse to the next, and so into the depths of the image; the slow-moving luminosity that makes these transitions so smooth—the 18th-century picturesque made clichés of all this, and the following century did its best to bring this pictorial apparatus back to life. There would have been no Corot, no Barbizon, without Claude, nor any structure to Impressionism without Barbizon. (Someone ought to look into the Claudianism of Sisley and the early Monet.) In our time, every designer of a fashion magazine layout knows how to manipulate these forms—a knack which does not, of course, entail any knowledge of Claude. And that is my point. Claude's relevance is so great we can't see it.

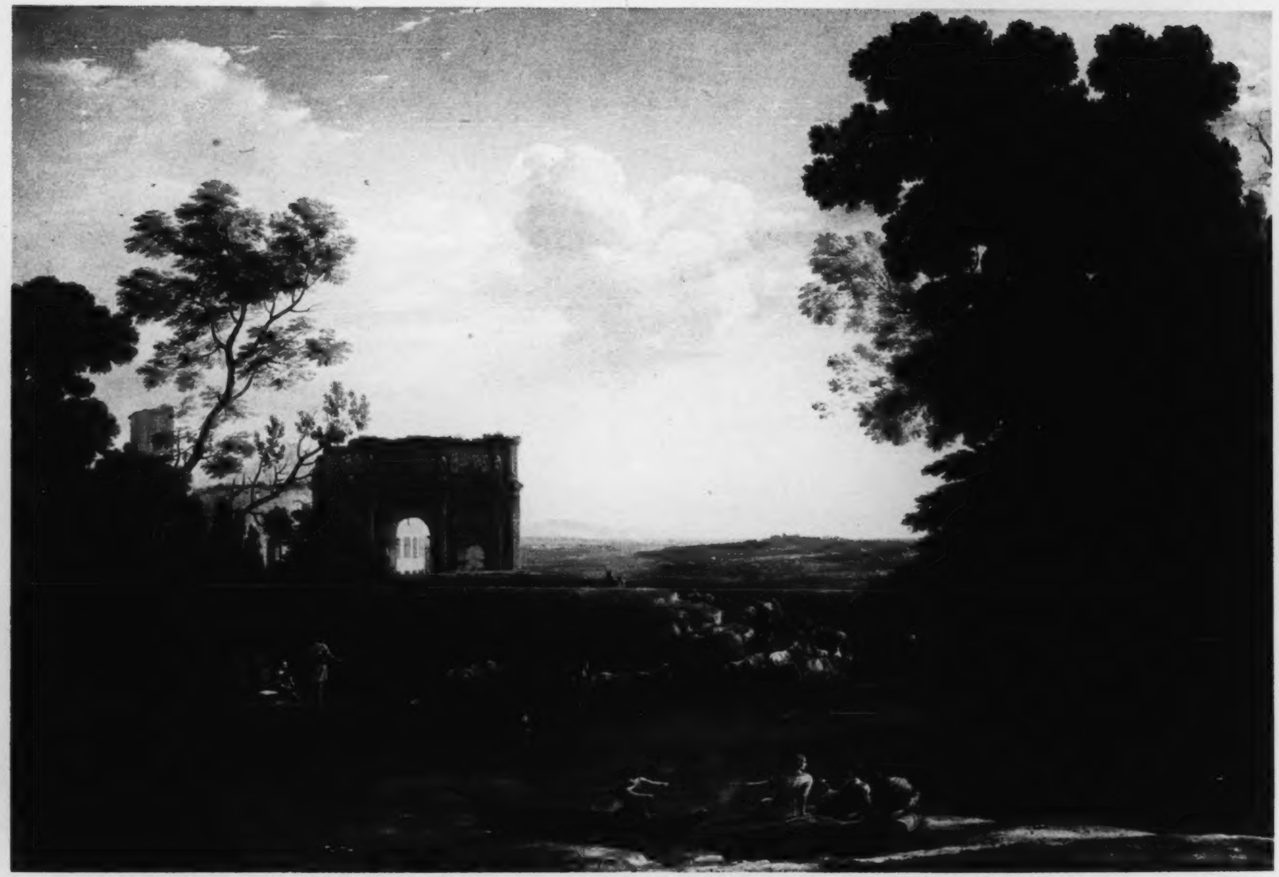
Claude commands the elements of landscape much as a major philosopher lords it over his concepts. His detachment is seignorial.

He is only one artist from a time more obsessed with painting than our own, yet he epitomizes his century's vision of landscape—and he does this with such efficiency that he stands apart. Claude is so much of his times, and ours, that he counts almost as an eccentric. Most of us have more doubts about our allegiance to our culture. Serenely turning art into artifice, Claude was thoroughly detached from the world of ordinary experiences; his eye generalized appearance with an ingenuity so resourceful it counts as genius. Claude commands the elements of landscape much as a major philosopher lords it over his concepts. His detachment is seignorial.

His forms and their arrangements are thoroughly abstract, yet this doesn't mean that his art is empty of values. It is laden with them, and they all rest on his grandest value—abstraction itself, which we happen to prize very highly too. I don't know how to argue that such abstract matters as form and its placement were peculiarly modern for Claude and his major contemporaries, thus deeply familiar to us, yet I believe it is so. Rather than veer off into a tangle of cultural and temporal comparisons (Plato dealt with abstraction too), it would be best simply to say that Claude's landscapes give me the feeling that their order is ultimately reflexive—not in the service of God or history, nor the neo-Platonic ideals to which Bellori and other 17th-century theorists clung in order to keep from slipping off the edge of traditional culture into a thoroughly secular world. A Claudian landscape is an emblem of the mind sufficient to itself, of the consciousness dedicated to the project of defining its own sphere. Hence the importance of the sun in Claude's painting. His light is a metaphor for thought thinking through to a clarified image of its own motions.

But isn't the art of the 17th century sensual? Didn't the Baroque wed its intellectuality to the flesh on one hand, and a passionate religiosity on the other? Two points: Claude isn't Baroque; and much (I'd say most) of the Baroque sacrifices sensuality to an imperious rhetoric of the flesh and the upward aspiring soul. (Bernini's images are as contrived or—what amounts to the same thing in this setting—as abstract as Claude's.) Insofar as the Baroque does touch directly the reflexes of bodily and spiritual feeling, it survived into the early modern period only as the Rococo—a court style, the flirtatious companion of a class whose members tended to be thrown to the embankment as modernity gathered steam. The genuinely modern impulses of 18th-century painting produced the picturesque, whose mechanisms owe everything (save their Lockean, Newtonian rationales) to Claude.

Neoclassical painting intended to rescue the medium for some higher purpose than the connoisseur's detached pleasure. It produced the pleasure of the high-minded picturesque. Neoclassicism is 18th-century Claudianism *moralisé*. But David derives from Poussin, no? Well, no, not exactly. David's heroic, revolutionary version of Poussin (*The Oath of the Horatii* and so on) wouldn't have made much sense to his early modern, bourgeois audience if he hadn't adjusted it to the demands of eyes whose notions of high art rested on visual comforts first devised by



Pastoral Caprice with the Arch of Constantine, *1651, oil on canvas, 38 ⅝ by 57 ⅛ inches. Collection the Duke of Westminster.*

Claude. Not that David would have admitted this. By the end of the 1700s, even an artist of David's astounding acuity could have assimilated Claude without knowing it—without, in fact, having paid much attention to the earlier painter's work. By then, the space of Western painting, its orderliness and its version of the truth about the relationships between objects (including people), was simply Claudian.

In the work of all the painters who have followed Claude, I see very few devices that are not variants on his. And, as I've suggested, his influence carries over into the mass media. I wonder if I've ever seen, at the Museum of Modern Art or in *Vogue*, a photograph that pushes beyond Claude's premises. For photos of that sort, one must turn to the work of low- or no-style documentarians—forensic photographers, for instance, whose only interest is to secure evidence. They are Claudian by accident, if at all, like their counterparts in the laboratory and in the midst of battle. (After the battle, we get Matthew Brady's bloated, blood-stained picturesque, the invocation of a gruesome serenity.) The camera's documents were preceded by prints and drawings intent on recording the look of the naturalist's catch or the botanist's collection. These images are not Claudian, nor are topographical paintings, so long as they seek empirical accuracy about some stretch of terrain. (Most topographers, of course, are also devotees of the picturesque.)

An image-maker steps free of Claude's heritage in pursuit of the truth about a matter of fact. But the moment he tries to ascend to high art or fashionability, he draws on Claude. Certain Dutch paintings of the 17th century offer exceptions—elevated style in a region far from the orderliness of Claude's campagna—but 18th-century Dutch painters are as Claudian as Robert Wilson, a Welshman who seems to have been born with a Claude glass stuck in his eye. Dutch trees of the 1700s may look like Hobbema's but they arrange themselves according to the dictates of Claudian space.

If all this sounds excessive, let me say that I mean "Claude" as an emblem of his century, the one in which our way of seeing was invented. There's lots of talk these days about the media's power to reduce affect to near-zero, to put *effect* in its stead. We're told that photography, movies, television—all the new visual technologies—have given images a detachment, a degree of abstraction, peculiar to our times; and that we ought to be particularly interested in the artists who subject this development to a critique.

Such critiques are a touch limited. 18th-century theorists of the picturesque laid down the rules for manipulating images with a view to producing effects. Their rules still obtain and their exemplar was Claude (or "Claude," used generically to stand for all the forward-looking aspects of 17th-century painting taken together). Manipulative visual images are not the product of the latest mechanical and electronic technologies. Perhaps it is the other way around: the capacity for intellectual detachment signaled by "Claude" may well be a precondition for the develop-

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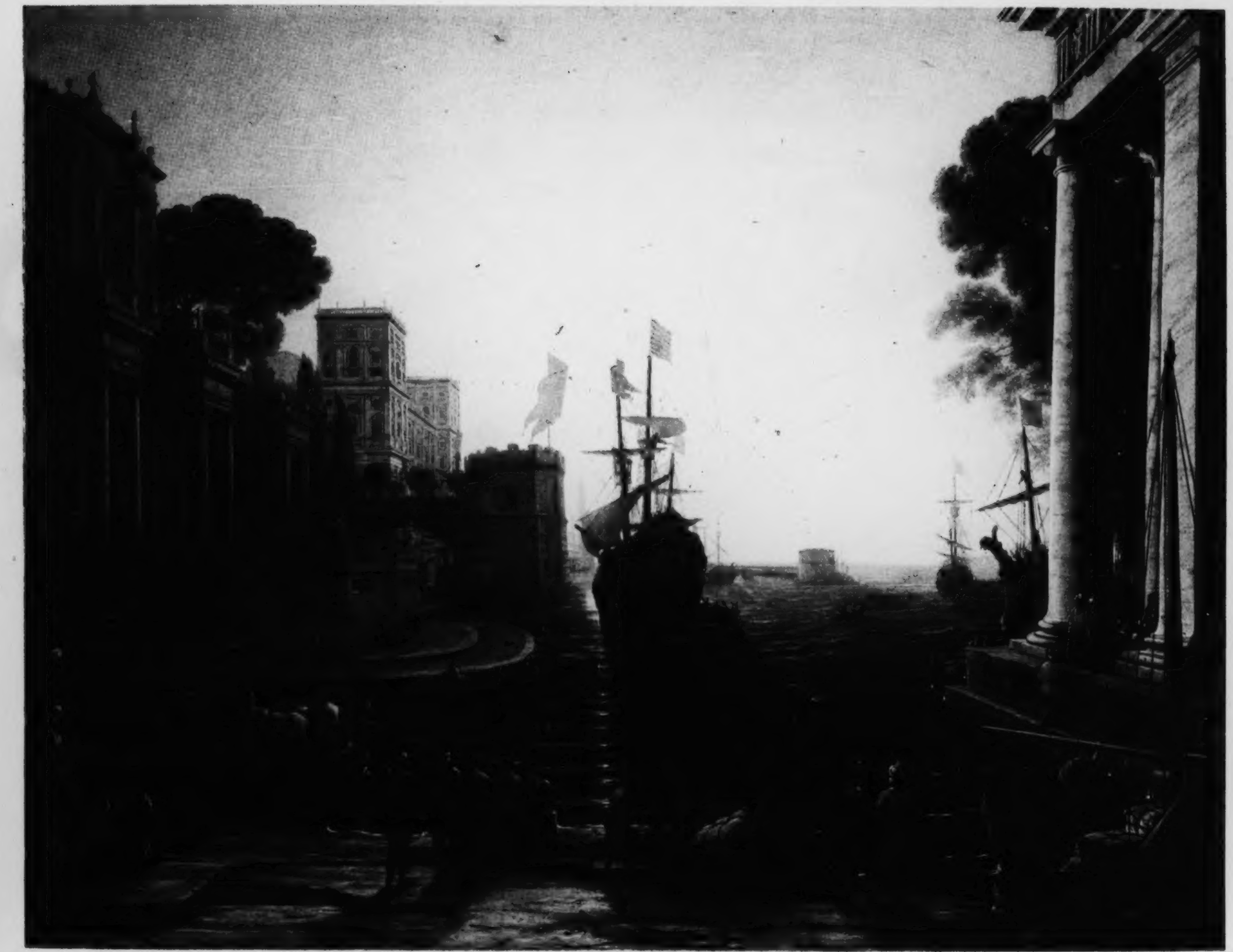

Above*, Seaport with Ulysses Returning Chryseis to Her Father, *ca. 1644, oil on canvas, 46 ¾ by 59 inches. Musée du Louvre. Detail opposite.

ment of modern science and technology.

It's not quite accurate to say, as critics so often do these days, that our world of hyped and artificial images is all effect, no affect. And it's wrong as well to say that Claude's art is merely beautiful, hence empty of feeling. Even Hazlitt was willing to feel enchanted by Claude. And the "affectless" images of our media-soaked world at least give us the dubious pleasure of feeling that we are in control because we are alert to the nuances of manipulation: For the last three centuries or so, the dominant images of our culture have incited in the initiated the emotions associated with detached command, with knowledge. Hazlitt and the rest of the Romantics objected to this sort of pleasure. They found it thin, disembodied. They were not against thought, but they wanted the mind to exercise itself with particulars—mind and the occasion for thought were to be united by the shaping powers of the imagination. The locale for this unification was to be the body. But the pleasures of abstraction proved to be too strong. Major modernist painters (Manet, Picasso and company) play on the seeming impossibility of sustaining the Romantic program, which is to say they have produced dazzlingly ironic commentaries on the individual's dependence on pictorial convention. Minor modernists have simply done variants, more or less outrageous, on the same conventions—which are "Claudian."

In Claude, landscape is an emblem of the self-sufficient mind, of consciousness' project of defining its own sphere. Hence the importance of the sun—Claude's metaphor for thought's self-image.

Claude presents emblematic images of the modern mind at work, detaching itself from the world, turning inward, learning self-sufficiency. Insofar as his images are not emblems, they are pictures of the world as the secular, disengaged mind wants to see it—calm, predictable and yet capable of endlessly varied effect. I don't mean to sound disparaging. Claude implicates us all. We can't, if we are frank with ourselves, help seeing his landscapes as astonishingly beautiful. The reason we can't help it is that these paintings formulate the definition of pictorial beauty accepted by us all, consciously or not.

The reflexive mind imaged forth by

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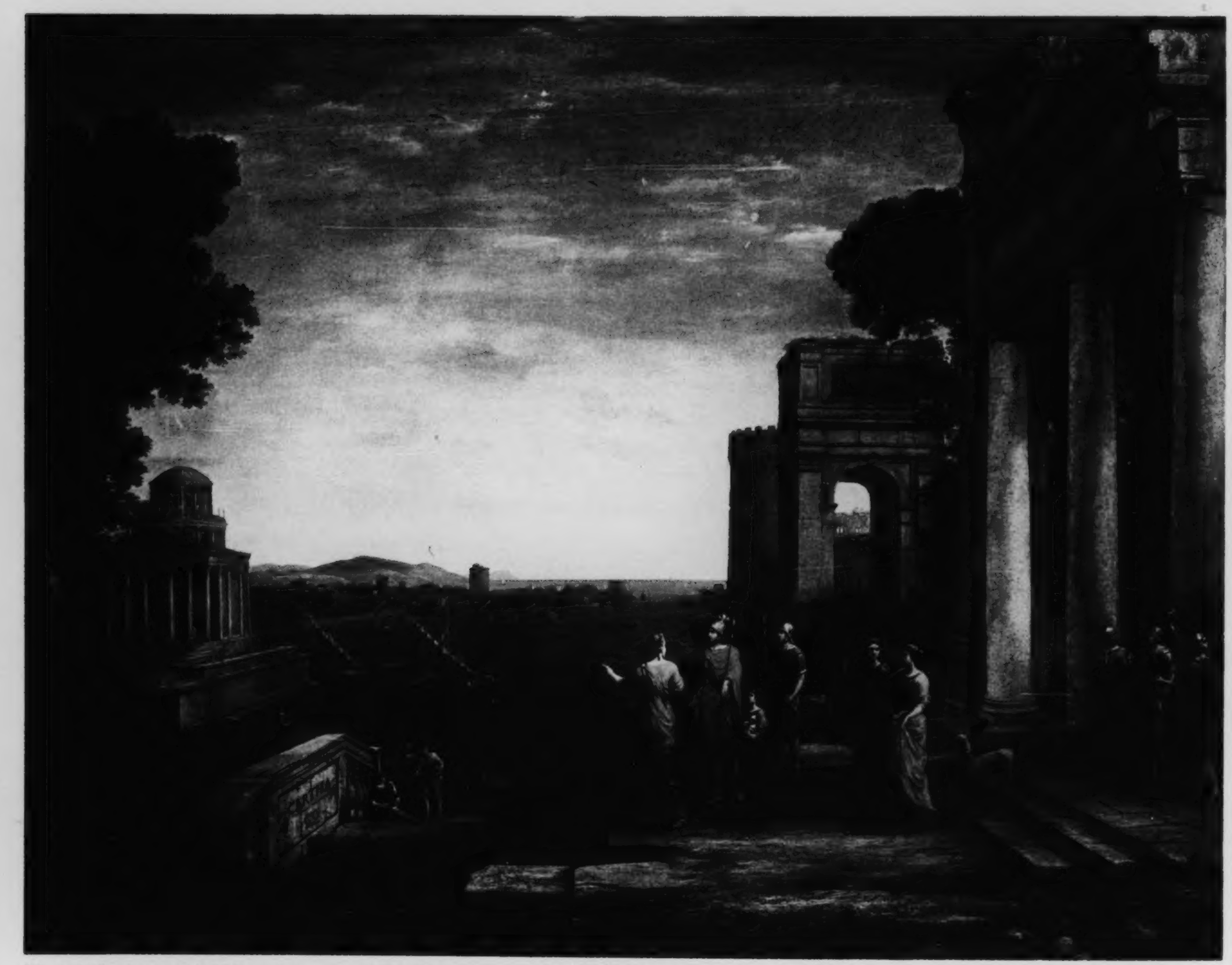


View of Carthage with Dido and Aeneas, *1675, oil on canvas, 47 ¼ by 58 ¾ inches. Hamburger Kunsthalle.*

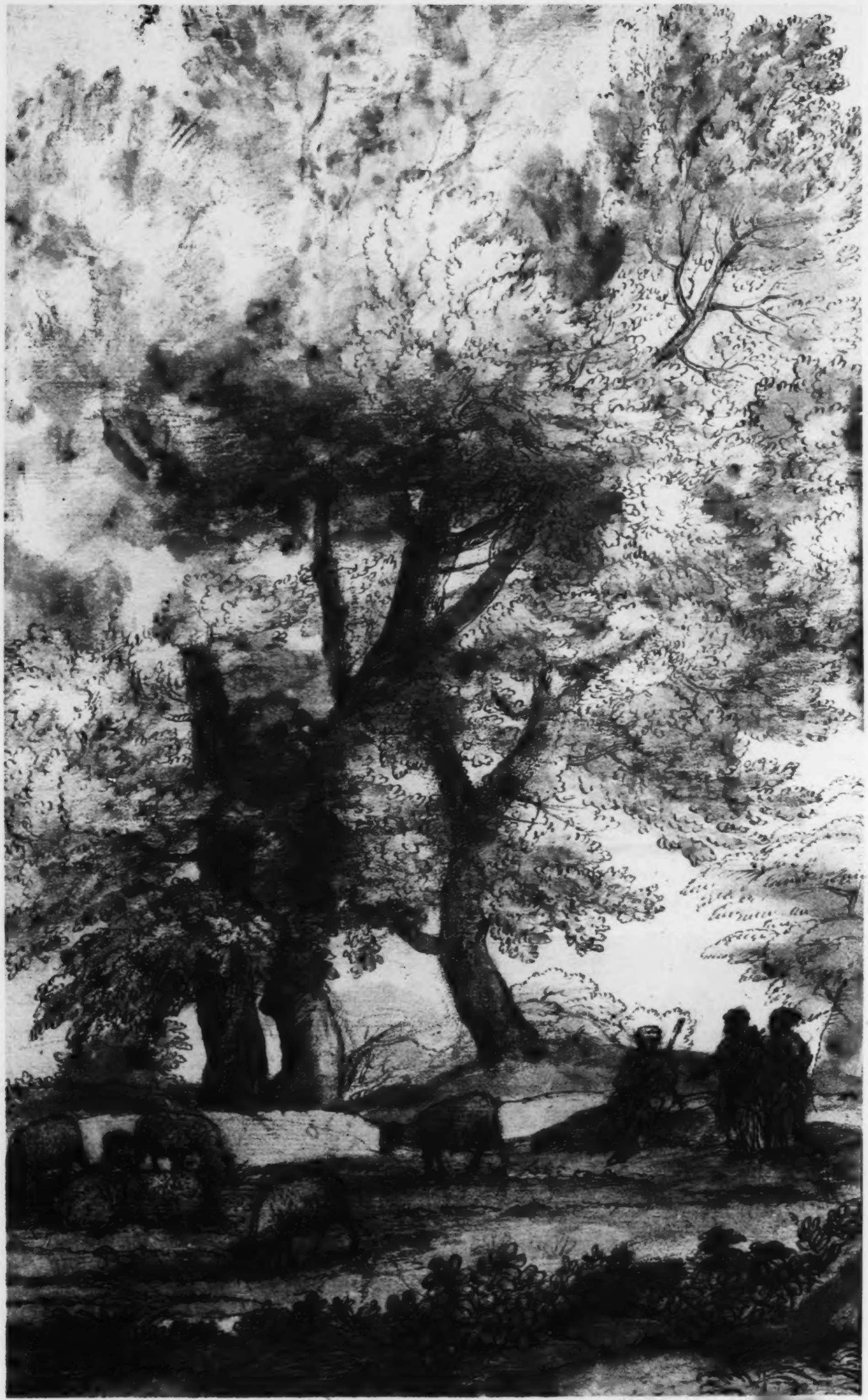
Claude's art is not exactly his, it is the culture's, and thus not very much like the mind of a Romantic like Hazlitt or Turner or Coleridge—which is intent on creating itself, not merely assuming an attitude of command in respect to the world and others. But command (no matter how illusory) is more tempting than the arduous (and perhaps more profoundly illusory) project of self-creation, so modernity has more use for Claudian abstraction than Romantic particularity.

> ***By the end of the 1700s, even an artist of David's acuity could have assimilated Claude without knowing it. By then, the space of Western painting was simply Claudian.***

Claude subjected Renaissance perspective to the pressures of ellipsis. He did this with such calm and authority that his effects came to seem "natural." The 16th-century devices that Claude simplified strike the modern eye as pointlessly diagrammatic. When a 20th-century painter wheels out the complete machinery of Renaissance perspective, the results are likely to look gimmicky, as in Dali's "dream photographs" of the 1930s (or, these days, in the Wagnerian mudscapes of Anselm Kiefer). It comes down to this: Claude taught us composition. He showed us how to see art, the world and our feelings as if they were effortlessly composed. We don't thank him for this the way the 18th and 19th centuries used to do because it's glamorous to imagine that in our media-hyped world nothing so dull as standard pictorial composition is pertinent. But it is. What hot new image, in the art world or the media, refuses to be compositionally "correct"? The 20th century has found only two ways beyond "Claude." One is the unitary image, the other is the allover field. Both are the invention of the New York School (Reinhardt's symmetries in black, Pollock's webs of flung paint). "Claude" finds uses even for anticomposition, but that is another story. ☐

"Claude Lorrain 1600-1682" was seen at the National Gallery of Art, Washington, D.C. [Oct. 17-Jan. 2] and the Grand Palais, Paris [Feb. 16-May 16]. The show was organized by H. Diane Russell, who also wrote the catalogue: softbound $15, hardbound (Braziller) $60.

Author: ***Carter Ratcliff's most recent book is*** **John Singer Sargent** ***(Abbeville).***



Trees, Figures, and Sheep, ***1660-1665, chalk, pen with wash, 15 ¾ by 9 ¾ inches. Teylers Museum, Haarlem.***

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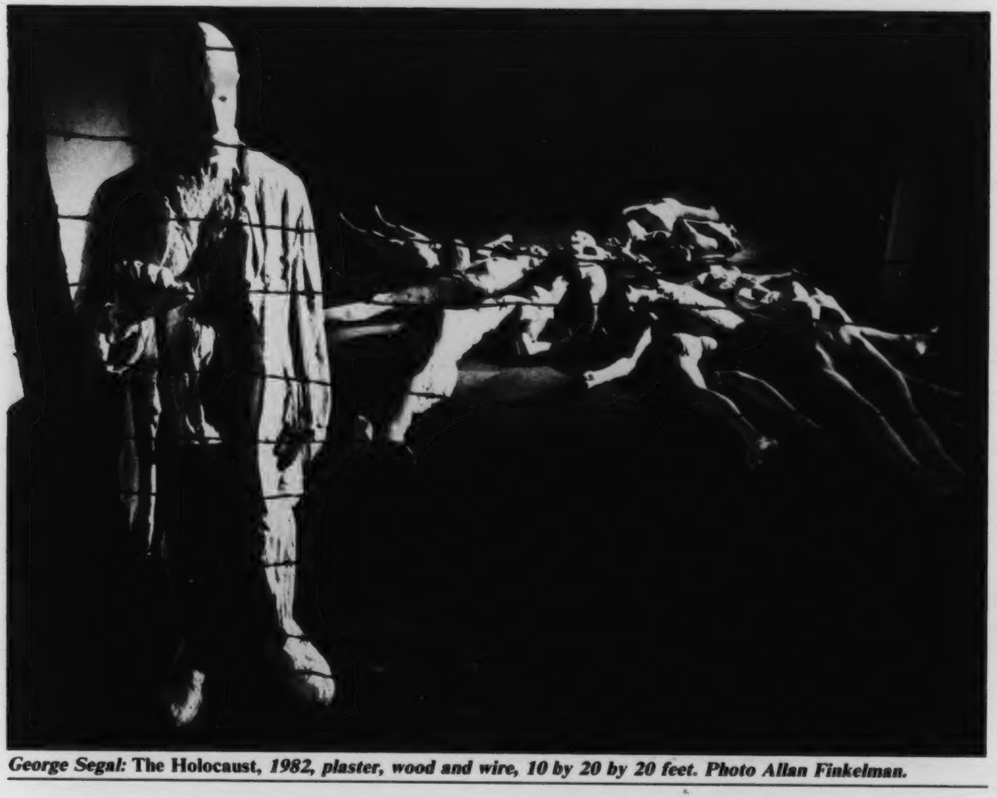


George Segal: **The Holocaust,** *1982, plaster, wood and wire, 10 by 20 by 20 feet. Photo Allan Finkelman.*

Segal's Holocaust Memorial

Explaining his motives in accepting a commission to create a sculpture commemorating the victims of the Nazi death camps, Segal discusses the technical and ideational problems posed by his horrific subject matter.

AN INTERVIEW WITH GEORGE SEGAL BY MATTHEW BAIGELL

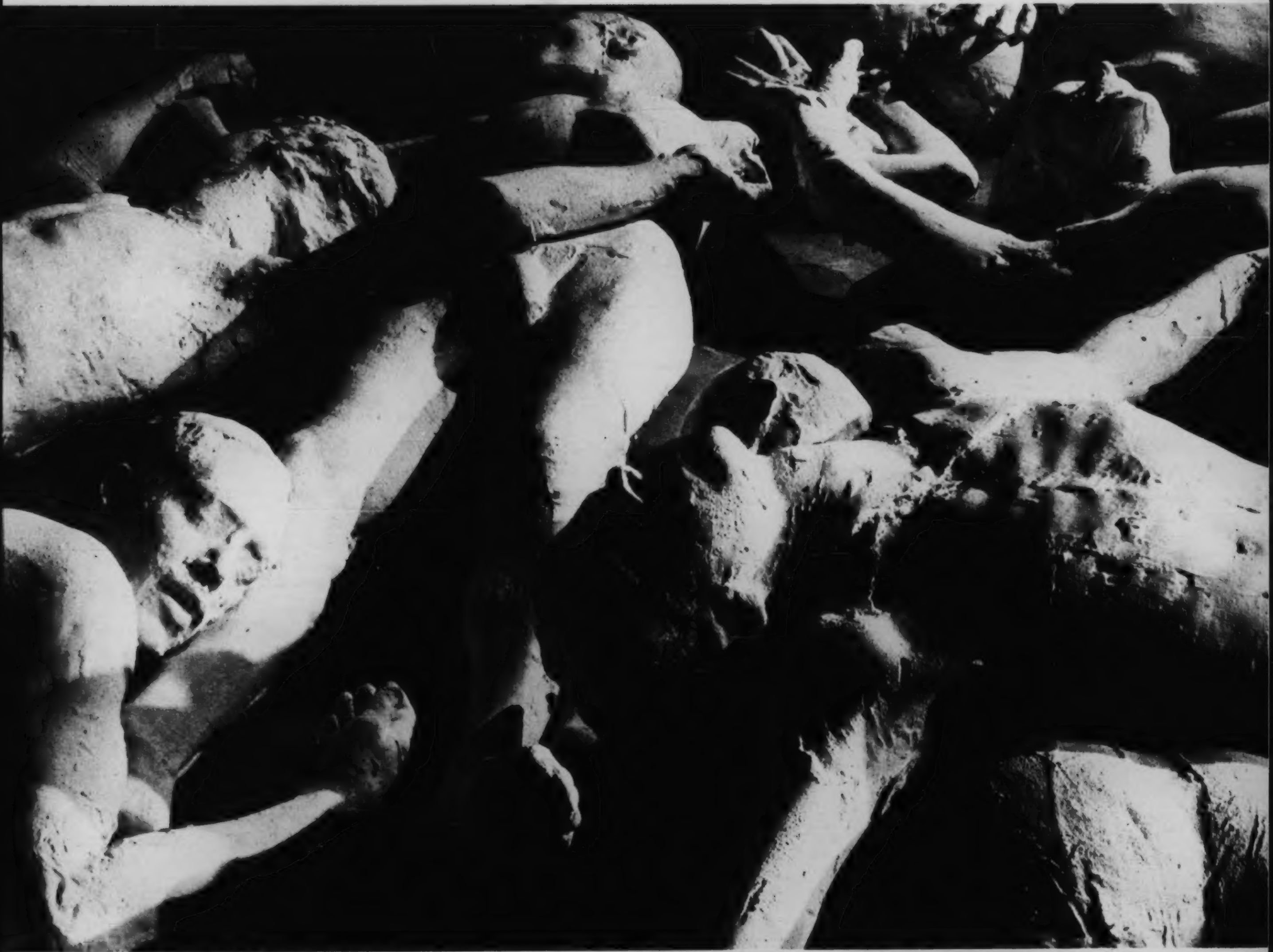
George Segal agreed to let me talk to him about his multifigured The Holocaust, *a memorial to the victims of the Holocaust, on March 18, 1983. His initial remarks were so heartfelt that further discussion seemed unnecessary. With his approval, I then edited the tape minimally.*

The figures, in plaster, were shown at New York's Jewish Museum in April. They are to be cast in whitened bronze and permanently installed in Lincoln Park, San Francisco. The work was commissioned by Mayor Dianne Feinstein's Committee for a Memorial to the Six Million Victims of the Holocaust. —M.B.

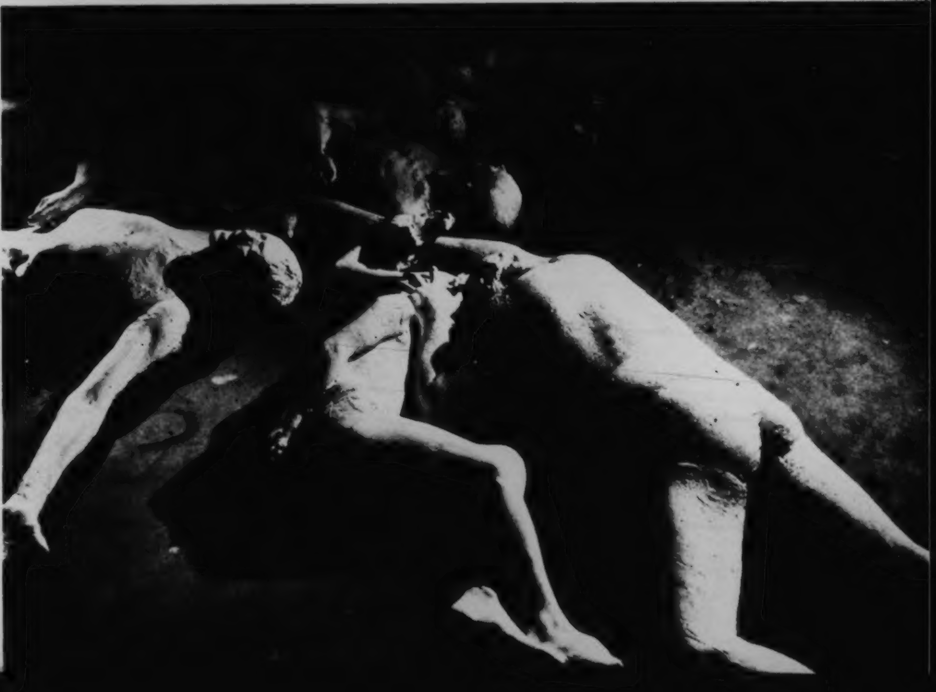
At first, I did not want to make this piece. I was asked months ago, and for half a year I turned it down. I turned down the idea of dwelling with all that death. After all, it happened 40 years ago.

When I was younger, helping my father work on his chicken farm, I remember him sending me over to the farm of a couple that had survived Auschwitz, and my job was to teach them how to use machinery, how to feed the chickens properly and when to collect the eggs. They were fragile people with bad hearts who told me in mild, benign voices of all the awful things that happened—of police dogs trained to leap, to tear a baby out of its mother's arms, to murder the child savagely. I heard these stories firsthand in 1947, but we had heard about these stories during the war. My father came from Russian Poland; he was a Zionist and something of a Socialist. He and his friends made up about 50 percent of the Jewish chicken-farmer community. The other 50 percent were German Jews who had had the brains, insight and nerve to leave Germany early enough, after they had been beaten up in the streets where they had grown up, for simply being Jews. The statistics were horrifying. Every member of my mother's and father's families who had stayed behind in Europe was gone as far as we knew. The Yiddish papers made this news more appallingly clear than the English-language American papers did during the war. In 1945, when the Allied armies swept through Germany and there was the torrent of photographs of the survivors of the German death camps, it was an awful drenching, and the only response for Jews was to work incessantly for the establishment of the state of Israel.

Now, this is very strong subject mat-



Above and below, ***details of*** **The Holocaust.** ***Photos Allan Finkelman.***



ter. I have spent years in the civilian art world, U. S. A., and, I must add, happily—happily—civilian. The history of the New York art world has to do with the applause and celebration of formal invention—the sheer pleasure and sensual delight taken in the quality of a mark, the thickness of a stroke of paint or the drag of a brush through a wash. The pleasures of esthetics and art are somewhat akin to the pleasures of gourmet eating or to the visual delights of architecture, to gorgeous natural landscape and incredibly attractive manmade landscape, and once the disasters of war are put behind us, there is a huge temptation to lose yourself in the joys of the art world. I found myself rejecting the whole idea of dwelling with death, thinking I'd long since left that behind. The people in San Francisco kept call-

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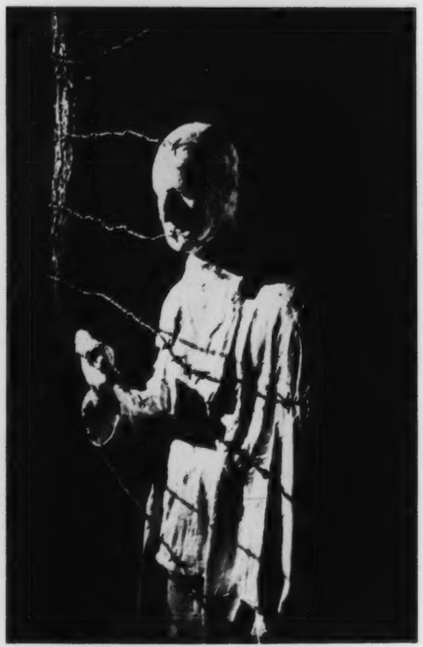
ing me and saying, "At least stop and see the site." I said, "Yes, I would." Helen [Segal] and I were coming back from Tokyo where I had been installing a show—again, the pleasures of the art world—and it was simple to stop off in San Francisco on the way home.

While in Tokyo, we saw on television the reports of the Israeli invasion of Lebanon. We couldn't make out any details. The Japanese knew very little about the invasion and were essentially unconcerned, it being on the other side of the world, and I couldn't blame them. We landed in San Francisco and checked into a hotel. When I turned on the T.V. set, I was horrified for the first time in my life to hear anti-Semitic words tumbling out of the tube. It was a strange, critical reporting of Israeli behavior in Lebanon. I've been to Israel four or five times. I know many Israelis on intimate terms, and I was disturbed at the tone of the reporting because it didn't jibe with what I had heard to be the real behavior of the P.L.O., which was far from innocent—which was brutal and domineering; and the P.L.O. was the hidden government of Lebanon.

In that moment, I decided I had to do the Holocaust piece. It was a multilevel decision. It seemed precisely the wrong moment for me to abandon my support of the state of Israel and my fellow Jews, despite my objections to Begin and Sharon. I didn't like the chauvinism. I didn't like the militarism; yet I'd been there and visited there and was perfectly aware of the Arabs' implacable hatred and resentment of the Israelis. The overwhelming feeling was one of anguish over the inevitability of this increasingly hard standoff. After five wars, the sensation of metallic taste in your mouth when you visit the area increases. For me it is always a relief to leave the area and stop off in civilian Rome for the joys and pleasures of shellfish at ten p.m. in the Trastevere.

I felt I had to make the sculpture. I was introduced to the representatives of a large committee of 40 people, who represented an older, established Jewish-American community whose ancestors, ironically, had come generations ago from Germany, arriving in San Francisco during Sutter's gold rush. They had prospered enormously, become well educated and tended toward complete American identification; but they had also finally acknowledged the presence of a small, vigorous Jewish community made up literally of survivors of the camps. These survivors, ranging from 50 to 70, had themselves been silent about their experiences for years, wanting to bury them; but of late, convinced that they were the last surviving witnesses of this awful occurrence, they were demanding some recognition of it—of the Holocaust.



Detail of **The Holocaust.** ***All photos courtesy Sidney Janis Gallery.***

After I got home, I went to two libraries, but could find none of the pictures I remembered so vividly from 1945. The third library I went to, the Rutgers Library, had a six-foot shelf of books, but again, no pictures. My greatest memory of the Holocaust was my horror at the photographs in *Life* magazine that appeared at the time of the uncovering of the camps. I had to go to a Zionist library in New York, one that's locked up tight with security, to find a cache of these photographs. I must have examined thousands of them. I kept being struck by one single horrifying fact. The German determination to kill the Jews was a determination made by a modern, sophisticated industrial state that had all kinds of sophisticated bureaucracy and power to implement that kind of decision. It meant the careful, precise, Germanic construction of places and buildings, and the teams of men for the systematic eradication of a selected race. The Jews were held arbitrarily to be responsible for Germany's problems. If you were born Jewish, you could be tabbed for murderous wipeout by the insane logic of a modern political leader—any modern political leader. The dissident mentality that we grew up with, "Hell, no, I won't go," served the Jews no protection.

The one visual hook I uncovered was the arrogant contempt displayed by the Germans in their chaotic heaping of corpses. In any culture, if a human being dies, there's an elaborate, orderly ritual that accompanies the burial. The body is laid out in a straight line. Hands are crossed. There's a burial case and a prescribed, almost immovable succession of events that involve the expression of grief of the family, the expression of love, the expression of the religious beliefs in whatever civilization. It's a prescribed order, and if a modern state turns that order topsy-turvy and introduces this kind of chaos, it is an unthinkable obscenity. I determined that I would have to make a heap of bodies that was expressive of this arrogance and disorder.

One member of the committee who was himself a survivor said, "Forget all those intellectual ideas you have, George. A memorial like this has to make you cry." I decided I had to go for my own emotional jugular. This was the central core of the piece. It meant that I had two options. I could deal with skeletal remains or I could ask live friends to pose, which meant that I couldn't get—with modern American nutrition—the super-thin survivors (or nonsurvivors) true to the photographs. I decided, since I had reread the literature, that the trains delivered enormous crowds of Jews who were tricked into the disinfecting showers and were then gassed. There could be bodies, I reasoned, that were of normal size as well as thin. This made it easier. It meant I didn't have to go to New York hospitals and make casts of corpses or Bowery victims. I could simply ask friends of mine to pose and tell them what it was for. That was bad enough, but not quite as bad as it would have been to make castings of corpses. Each person who posed went into a long free association with his or her ideas of death, so I got that from 11 different people. I must have transmitted my own, as well. Not very pleasant, not very exalting. . . .☐

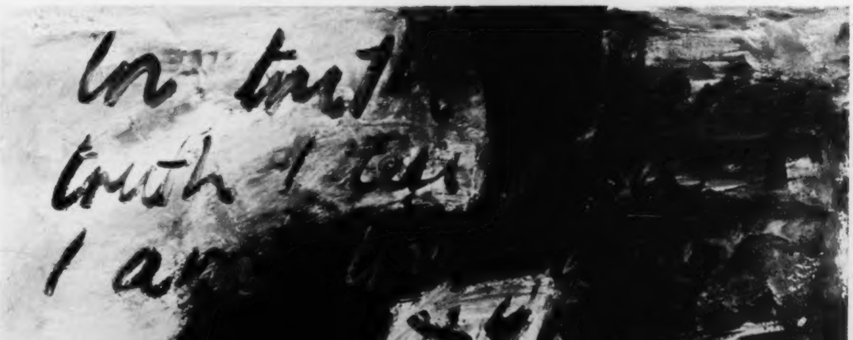
Authors: ***George Segal exhibits regularly in New York and elsewhere. Matthew Baigell teaches art history at Rutgers University.***

John Walker's Multivalent Monolith

John Walker uses a single form — a notched monolith — to stand for all the subjects of the painter. It can be male or female, saint or saviour, a living presence or a tombstone or cenotaph commemorating death.

BY PAUL BRACH

John Walker has been exhibiting regularly in New York since 1971, first at Reese Palley, then at Betty Cuningham. He was born and educated in England, lived in the United States through the '70s and now lives in Australia. Until now, I'd been impressed, but seldom moved, by his paintings. They had seemed tough-minded, well made, muscular, but somehow not fully engaged with their secret subject matter. The new work is earnest, ambitious and far more resolved. It is earnest because it is lacking in any of the coy ironies that abound in today's new figurative art. It is ambitious in that it seems based on an ongoing dialogue with such major artists of the past as Velázquez and Goya as well as Braque, and Motherwell's "Je t'aime" series.



John Walker: **In Truth II,** *1981–82, oil on canvas, 96 ½ by 84 inches. M. Knoedler & Co.*

Walker's principal motif is the image of a notched monolith. It appears singly or in groups in all of these new paintings. It is a symbol of the painter's subject, that thing out there to be confronted and turned into art. For Walker it is a composite of all of the subjects of the painter. It is male or female, the image of saint or saviour in Christian art. It is the upright presence of a living human or the tombstone or cenotaph commemorating death. He uses it over and over, changing its setting and altering its possibilities for revealing meaning and its emotional climate. Since Walker is neither a sculptor nor a set designer, the immanence of these monoliths and the implications of place

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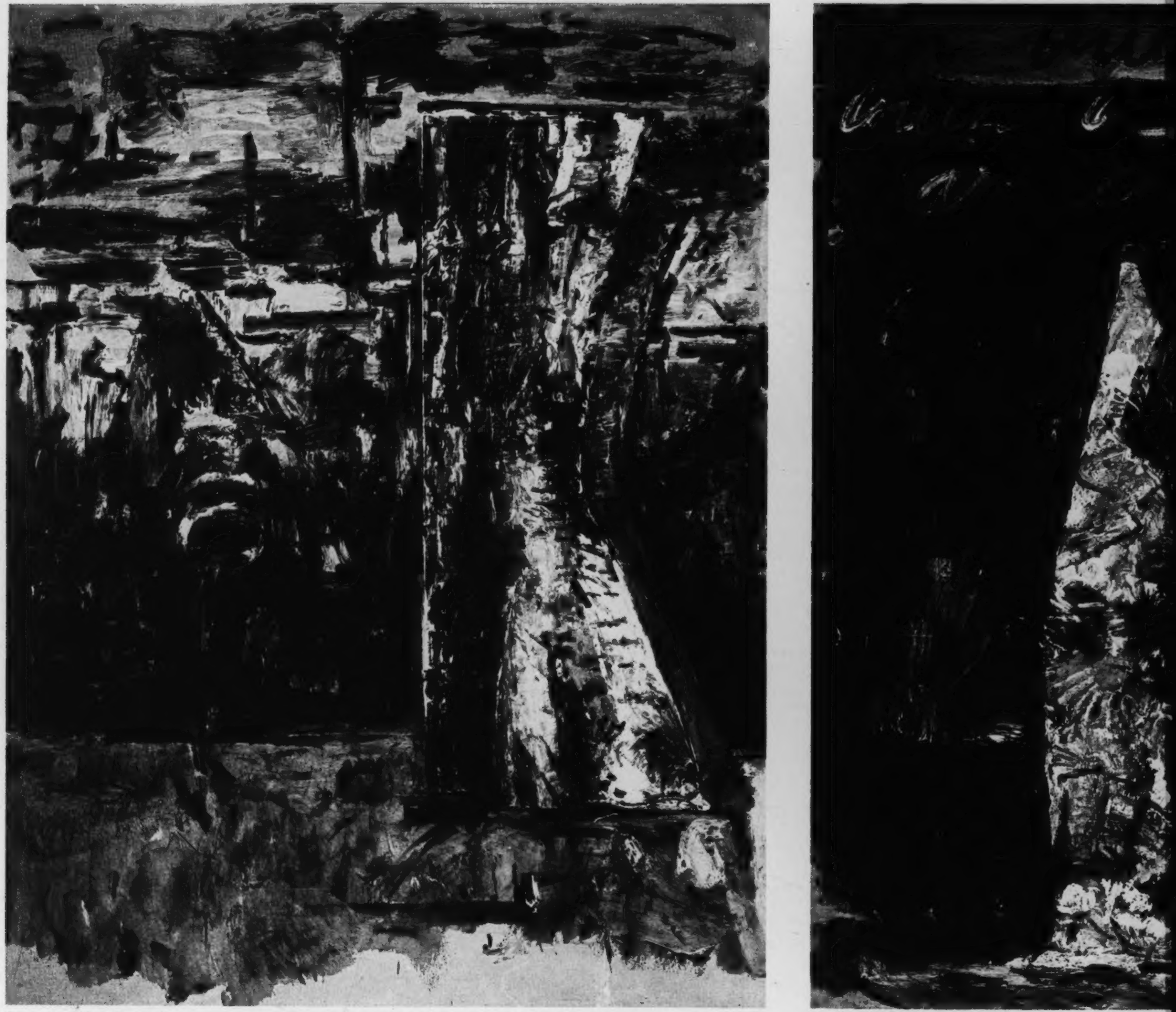


Oceania IV, *1982, oil on canvas, triptych, each panel 84 by 66 inches. Private collection. Photo Robert Mates. John Walker's most recent exhibition at*

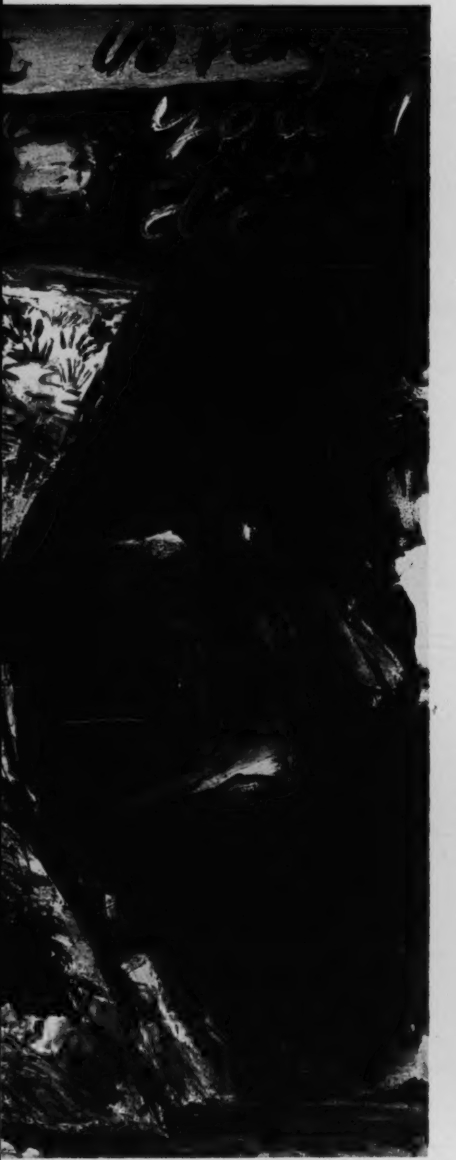
in which they exist can only be conveyed by paint.

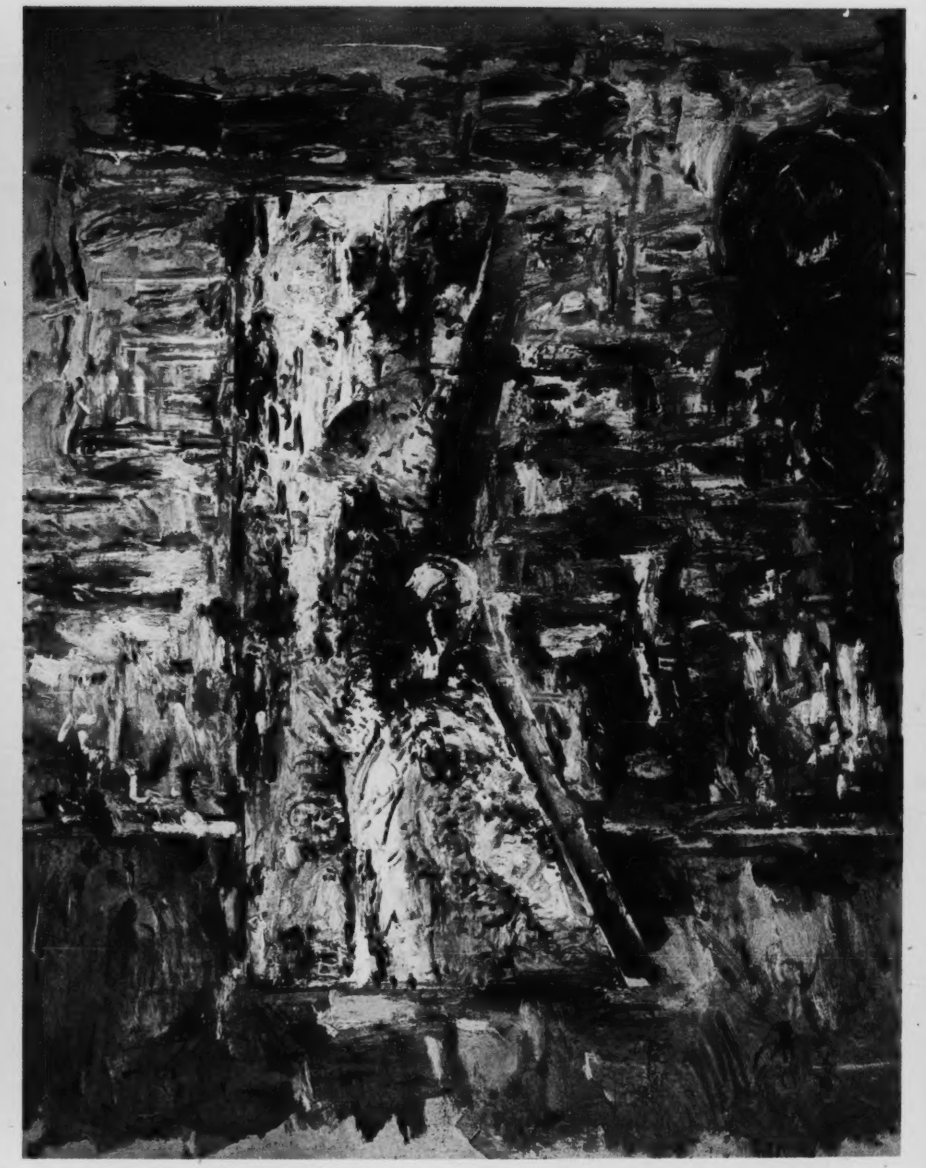
Clement Greenberg once referred to the rich paint surfaces of Abstract Expressionism as "homeless representation." This was pejorative since he felt that thin paint and flat surfaces were the essence of modernism. Fat paint carried a hint of space and of subject contradicting the flatness of modernism. It is precisely the "homeless representation" or almost at-home representation of Walker's painterly process that gives his work its presence.

In Truth II, 1981–82, is one of the earlier works in the exhibition. The quotation from St. Matthew: "In truth, in very truth, I tell you I am the door" is written across the top of the painting. Below, a monolith daubed with paint (wounds, blood?) is pierced by shafts. If all the martyrdoms of the saints are echoes of the primal martyrdom of Christ, then the piercing shafts are St. Sebastian's arrows and they point to Christ's wounds. Walker dares to rephrase the heaviest theme in Western art. In this work the colors are somber, almost monochromatic, suggesting the silvery grays of Velázquez and the dark, hallucinatory visions of the late Goya.

The skull in "Oceania IV"—a memento mori, perhaps, from Golgotha—faces an Oceanic mask, becoming, through this interaction, a memento Maori.

The same quote from St. Matthew is written across the central canvas of the triptych *Oceania IV.* The recurrent monolith image is covered with bright, almost pictographic patches of paint. By bringing together the portentous Christian phrases with the barbaric immediacy of the central image, Walker sets up a cultural collision that sends shock waves of meaning out to the two flanking canvases. In the painting on





Knoedler closed April 21.

the left, the stele is confronted by an impaled head or mask. Background paint passages suggesting the airy geometry of analytical Cubism surround the stark confrontation of the Christian and the pagan with hints of 20th-century classicism. In the canvas on the right a skull is imbedded at the indentation of the notched monolith (at the waist if it is a "personage"). If the skull is Christian, it is a memento mori from Golgotha. Yet it faces an Oceanic mask suspended in the upper right of the canvas, becoming, through this interaction, a memento Maori. Surely Walker's stay in Australia has opened him up to the expressive power of Aboriginal and Oceanic Art.

Perhaps I oversimplify when I speak of confrontation. It is the paint that unifies, only the images contradict. The paint, with its energetic surface, resolves all contradictions of culture, making the image, be it idol or icon, a unitary vision evoking life and death, sacrifice and redemption. The imagery is always imbedded in the tactile field of the paint, never just depicted or alluded to. Sometimes the paint is excessive and the imagery cannot absorb its physicality. Walker's risk is twofold. If the paint is not totally at the service of his imagery, the paintings feel like overwrought Abstract Expressionist canvases with added mythic titillations. If the imagery dominates, then the painterly execution strains to catch up with the power of the symbols. I prefer this risk. At a time (this season in particular) when inflated Neo-Expressionism from Germany and Italy and our homegrown variety dominate the art-publicizing system, it is exhilarating to experience work which takes on the greatest challenge an artist can face. This is the challenge of confronting the dark mythic forces of life and death and, through the ultimate illusion that is a work of art, of cheating death by seeming to stop time. ☐

Author: ***Paul Brach is a New York artist and critic.***

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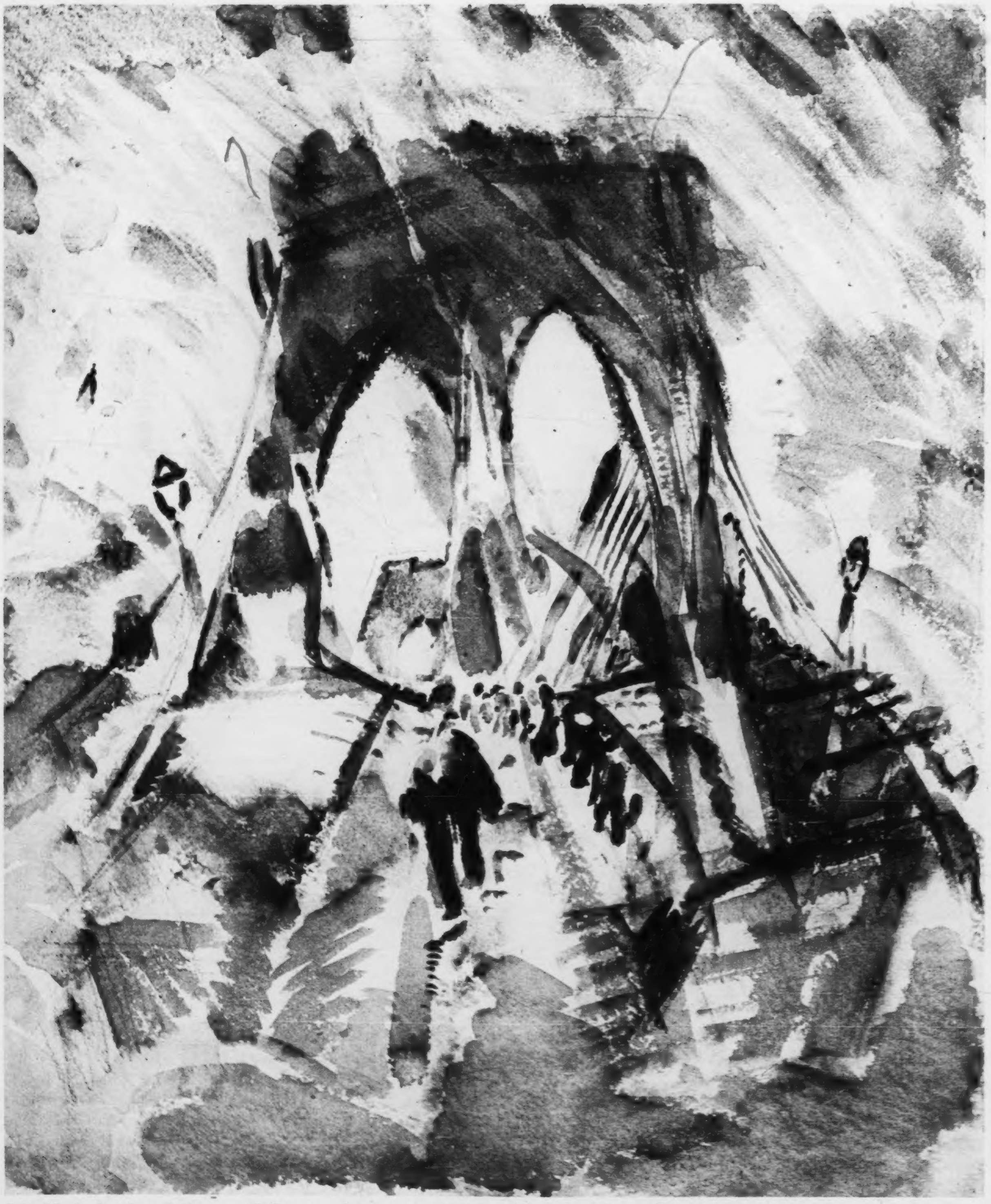
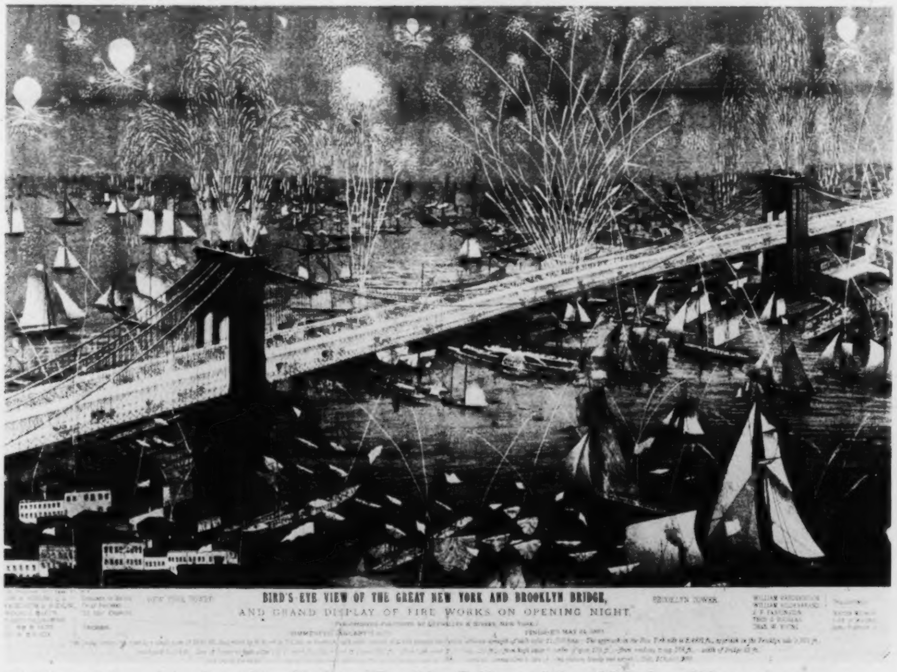


John Marin: **Brooklyn Bridge,** *ca. 1912, watercolor on paper, 18 ½ by 15 ½ inches. Metropolitan Museum of Art.*


BIRD'S EYE VIEW OF THE GREAT NEW YORK AND BROOKLYN BRIDGE,
AND GRAND DISPLAY OF FIRE WORKS ON OPENING NIGHT.

Bird's-eye View of the Great New York and Brooklyn Bridge and Grand Display of Fireworks on Opening Night, ***1883, anonymous photograph published by A. Major. New York Historical Society.***

The Brooklyn Bridge at 100

The centenary of the Brooklyn Bridge, a structure long consigned to a marginal position in the history of modern design, has spurred a revaluation of its function as an urban set-piece and monumental civic symbol.

BY MARTIN FILLER

Even from the vantage point of the postmodern moment, it is still quite easy to understand the enthusiasm with which architects and engineers of the 19th century greeted the technological developments of the Industrial Revolution. More had changed in 50 years than had occurred in the 50 centuries before that. And while few doubted that a new age in building had dawned, it still remained to be proven that man's architectural imagination was equal to the new materials and methods at his command. Two incomparable structures provided the necessary evidence.

The first great popular symbol of the triumph of technology was the Crystal Palace of 1851 in London, the prefabricated iron-and-glass exhibition hall which confirmed that human inventiveness was indeed able to keep pace with the machine. It was of such high significance not so much for its originality of materials; after all, its designer, Sir Joseph Paxton, had built several spectactular iron-and-glass greenhouses before it. Nor was it most important for the new construction techniques devised for its rapid erection and easy dismantling for subsequent reconstruction elsewhere. Rather, it marked a turning point in the public's perception of the new capabilities of mechanization, and it opened the way to fresh thinking that would lead within three decades to the birth of steel-frame construction and, in America, the skyscraper.

The second pivotal project was the Brooklyn Bridge of 1869–83 by John Augustus Roebling and his son, Washington Augustus Roebling. Like the Crystal Palace, it was not so much a singular invention as a synthesis of its designers' earlier, piecemeal advances combined with new elements devised specifically for the stupendous scale of the new work. Likewise, its most pro-

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Bridge Promenade, *ca. 1891, anonymous photograph. Museum of the City of New York.*

found effect was on shaping new attitudes, propagandizing the possibilities of the Machine Age, and underscoring the emergent belief that the new technology would lead to a perfectability of the human spirit—which millennia of religion, philosophy and art had somehow failed to achieve. As symbols of the materialist optimism of the Victorian Age, the Crystal Palace and the Brooklyn Bridge are without peers.

The centennial celebrations in honor of the Brooklyn Bridge this year understandably emphasize its success as urban set-piece and civic symbol, a work that has inspired the public in general and artists in particular for the past 100 years. (A selection of some of the most famous depictions of the Brooklyn Bridge, by such artists as Joseph Stella, John Marin and Walker Evans, as well as works by such contemporary figures as Red Grooms, Kenneth Snelson and David Hockney are the basis of a commemorative exhibition, *The Great East River Bridge, 1883–1983*, at the Brooklyn Museum through June 19.) Yet few of the critical discussions of this admirable structure have focused on the two central reasons behind its continuing fascination for professionals and laymen alike: it is both a revealing (if inadvertent) symbol of the age that created it, and it relates to its users in a way that remains unique among bridges (to say nothing of other structures) of its scale.

The great bridge was never a remote scientific prodigy, but a vital fact of everyday life, an adjunct of livelihood, a trysting place, a source of recreation—proof of the continuing validity of the social contract.

To a certain extent, a precise definition of the special qualities of the Brooklyn Bridge has been difficult to formulate, for as Lewis Mumford observed:

> Like every positive creative work, the Brooklyn Bridge eludes analysis, in that its effect is disproportionate to the visible means, and it triumphs over one's objections even when it falls short of its highest possibilities.[1]

And although that final questioning note seems at odds with the virtually unanimous critical acclaim the Brooklyn Bridge has received—as much upon its centennial as at its completion—Mumford echoes the perceptive evaluation of his great predecessor Montgomery Schuyler, remarkable for his quick grasp of the design's fundamental quality. Published two days after the festive day the bridge was opened to the public, Schuyler's review made an accurate assessment:

> It so happens that the work which is likely to be our most durable monument, and to convey some knowledge of us to the most remote posterity, is a work of bare utility; not a shrine, not a fortress, not a palace, but a bridge. This is in itself a characteristic of our time.[2]

But perhaps even more characteristic of the time was the deep-seated unease that many people had about the truth of Schuyler's observation. It is not farfetched to think that an underlying awareness that the new age lacked the spiritual content of earlier epochs translated itself quite graphically into the element of the bridge's design which Schuyler found most unsatisfactory: the two monumental granite piers. Traditional in material, historicizing in detail and massive in form, they were the antithesis of the bridge's weblike steel cable system, which was modern in conception, innovative in application and ethereal in line. Schuyler was careful to point out that:

> Its defects in design are not misdeeds, but shortcomings. They are the defects of being rudimentary, of not being developed. The anatomy of the towers and of the anchorages is not brought out in their modelling. Their fingers, so to speak, are all thumbs. Their impressiveness is inherent in their mass, and it is what it could not help being.[3]

But what it *could* have avoided, in Schuyler's and Mumford's opinions, was structural "dishonesty," a concern that was to become a virtual obsession among orthodox modernist historians such as Sigfried Giedion and Sir Nikolaus Pevsner, who shared Schuyler's and Mumford's progressive interest in functionalism but who did not possess their animating social impulse.

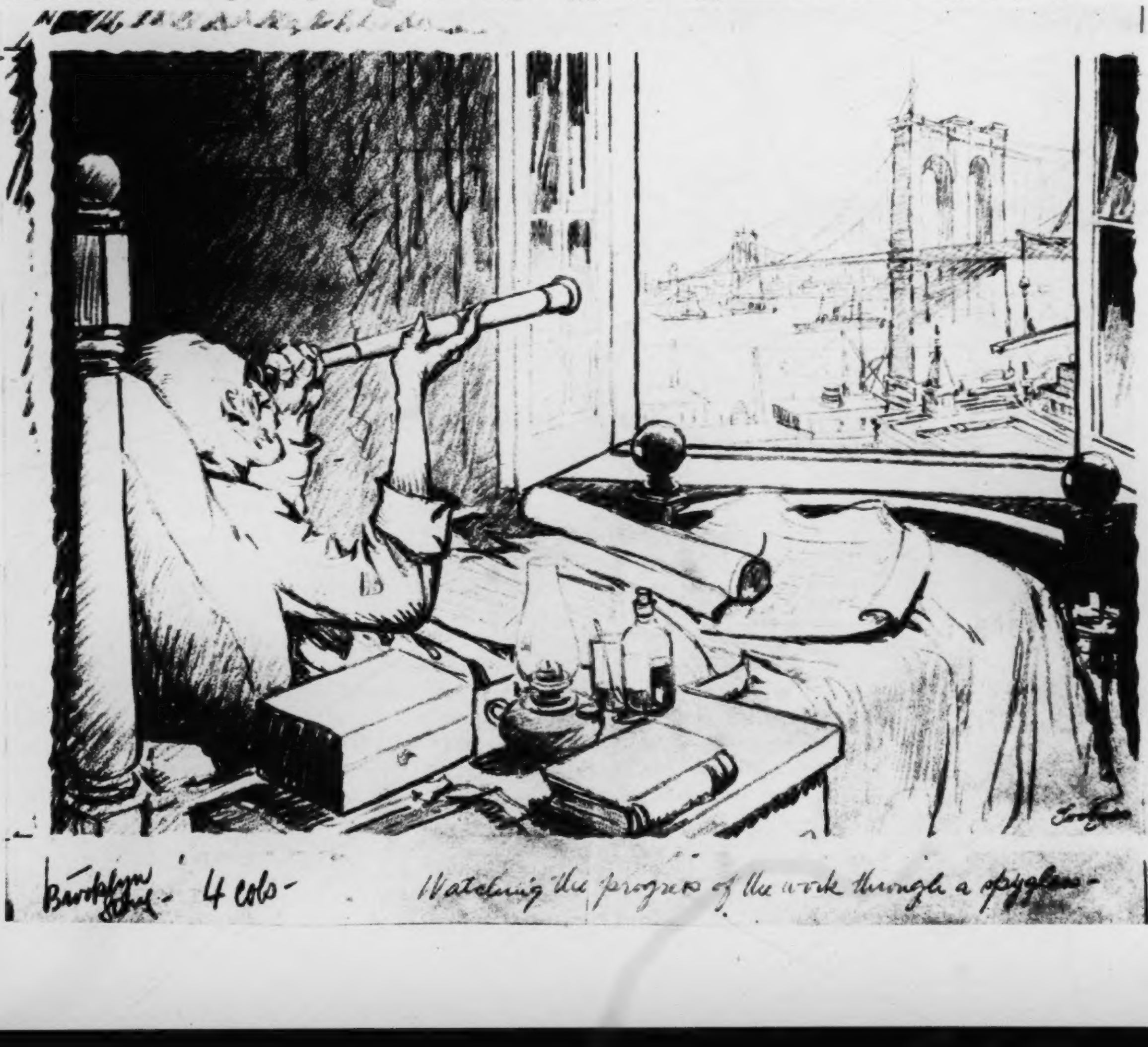
Schuyler faulted in particular the way in which the four great catenary cables of the Brooklyn Bridge meet the tops of the two great stone towers:

> The flatness of the top alone conceals instead of expressing the structure. . . . The cable simply disappears on one side and reappears on the other, as if it were two separate cables, one on each side, instead of one continuous chain. . . . The architecture of this crowning member of the tower has nothing whatever to do with the purpose for which the structure exists. . . . This is architectural barbarism.[4]

Today that detail seems to be not so much barbarism as recidivism, a cautious step backward from the exciting

George Brainard: **New York and Brooklyn Bridge,** *ca. 1882, photograph. Brooklyn Public Library.*

Vincent Svoboda: **Watching the Progress of the Work through a Spyglass,** *drawing published 1948 in the Brooklyn* **Daily Eagle.**


Brooklyn Eagle - 4 cols -
Watching the progress of the work through a spyglass -

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new direction toward which the brilliantly inventive cable system led.

Given Schuyler's early identification of the bridge's anomalous character—at once revolutionary and reactionary—it was not surprising that the leading polemicists of orthodox modernism assigned a relatively insignificant place to the Brooklyn Bridge in their histories. For example, it received only passing mentions in two of the most influential texts on modern architecture, Pevsner's *Pioneers of the Modern Movement* (1936) and Giedion's *Space, Time and Architecture* (1941). What makes their downward assessment all the more noteworthy is the fact that both books (especially Giedion's) devote considerable attention to the design of bridges, although the bridges discussed in those works were primarily those which looked "modern" in the ahistorical, reductivist sense that had come to dominate the definition of the new style. The Brooklyn Bridge, with its Gothic arches, cornices and moldings, by the 1930s seemed to some like a technically advanced but esthetically *retardataire* office machine housed in traditional cabinetry. Thus, it was the George Washington Bridge of 1931, with its fully exposed structure, to which Le Corbusier wrote his famous paean in 1938, not the Brooklyn Bridge.

Lewis Mumford saw the contradictory aspects of the Brooklyn Bridge in terms of transition, believing that:

> In this structure, the architecture of the past, massive and protective, meets the architecture of the future, light, aerial, open to sunlight, an architecture of voids rather than solids.[5]

But while this interpretation is more accommodating than the purist view of Giedion and Pevsner, Mumford's evaluation, like theirs, nonetheless implies the evolution of forms toward a higher truth, rather than the existence of those forms within a perfectly complete truth of their own. For it is precisely the undeniable stylistic schism between the towers and cables of the Brooklyn Bridge that gives the composition its dynamic tension, so characteristic of the times that produced it. The architectural historian Robert Furneaux Jordan was writing of the Crystal Palace, but could have been commenting on the Brooklyn Bridge as well, when he observed that:

> [It] resolved, in a most curious manner, the great Victorian schizophrenia—that dichotomy that split so disastrously what might have been one of the great cultures of history, the dichotomy between romanticism and materialism.
>
> The fascination and failure of the Victorian era is that its quintessence was in itself a conflict. Tennyson's *Idylls of the King* was written for stockbrokers' daughters . . . Rossetti's painting sold in Liverpool and Belfast. The Conway Bridge had on it everything from the Baron's War except a portcullis. . . .
>
> It can never have seemed very likely that those seething, turbulent years of wealth and poverty, cruelty and philanthropy, piety and skepticism, fanaticism and hypocrisy, elegance and squalor, could leave behind them any symbol of their monstrous two-headed nature. In any event they did, and that symbol was the Great Exhibition of 1851.[6]

The stylistic schism between the towers and the cables of the Brooklyn Bridge gives the composition its dynamic tension, so characteristic of the times that produced it.

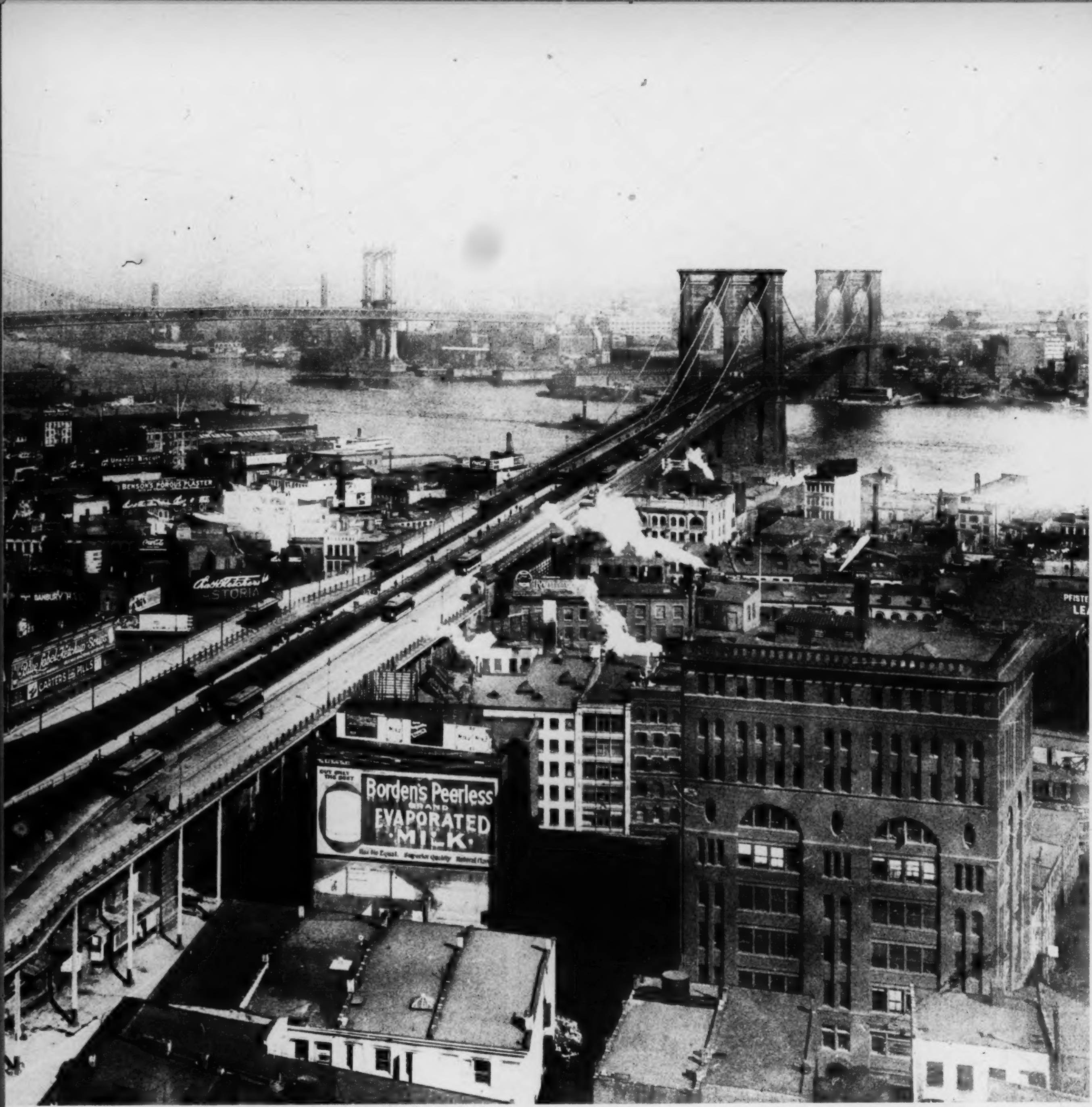
But that fact has become clear only with the passage of time, and cannot account for the great affection the Brooklyn Bridge has inspired among the general public, which has little interest in how well a work of art evokes the spirit of the period that produced it. Of much greater concern to the average citizen is how well a work of architecture relates to one's own life; and this the Brooklyn Bridge has done not just well, but perhaps better than any other major structure of the past 100 years in America.

THE NEW YORK
FAMILY STORY PAPER
GOLDEN HOURS

Brooklyn Bridge and Manhattan Bridge, *anonymous*

The Brooklyn Bridge is first and foremost a potent civic symbol. At the time of its construction, the bridge's two towers, at 276 feet, 6 inches above the East River, were the second tallest structures in New York after Richard Upjohn's Trinity Church of 1839–46, with its 284-foot spire. Like Trinity Church, the towers of the Brooklyn Bridge are in the Gothic Revival style, albeit a greatly simplified version. Its most pronounced Gothic motifs are the pairs of soaring pointed arches on each of the span's two towers. Although highly schematic (especially when compared to the overtly historicizing Conway Bridge cited by Furneaux Jordan), the arches of the Brooklyn Bridge possessed clear spiritual implications. The average New Yorker might never have heard the word "Gothic," but was well aware of the ecclesiastical semiology of the pointed arch, a symbol sufficient to signify even the humblest store-front church as sanctified.

Not that a religious reference had been the intention of the Roeblings; indeed, the early set of plans that John Augustus Roebling drew up for an East River bridge in 1857 presented alternative versions of towers in three distinct historical styles: Egyptian, Roman and



and undated photograph. Museum of the City of New York.

Gothic. Roebling seems to have personally preferred the Egyptian (the mode then in favor for major public works projects in New York City, including the Croton Reservoir and Waterworks and the municipal prison, the Tombs) and vestiges of the characteristic mastaba silhouette can be discerned in the final tower designs, which taper slightly and then flare out at the top like ancient Egyptian prototypes.

But what has continued to affect the users of the bridge most directly is the way in which the design mediates so skillfully between monumental and human scale. The most striking aspect of the Brooklyn Bridge is the placement of the pedestrian at the very center of the structural composition, rivaling the most adept Classical designs in which a similar conciliation of scale occurs without the diminution of the greater elements or the inflation of the smaller. Not only is the Brooklyn Bridge unique in having a central walkway—other great bridges with pedestrian paths invariably place them at the outer edges of the span, with the inner roadways the exclusive domain of vehicular traffic—but the quadripartite cable system of this bridge gives additional linear emphasis to the position of the human figure as the ultimate focus of the structural system. One cannot stand midway between the two towers without almost palpably feeling the great cables and guy wires converge like magnets toward a lodestone. This is the world's one great anthropocentric bridge, and it is no wonder that artists by the score have responded to its ultimately human cynosure.

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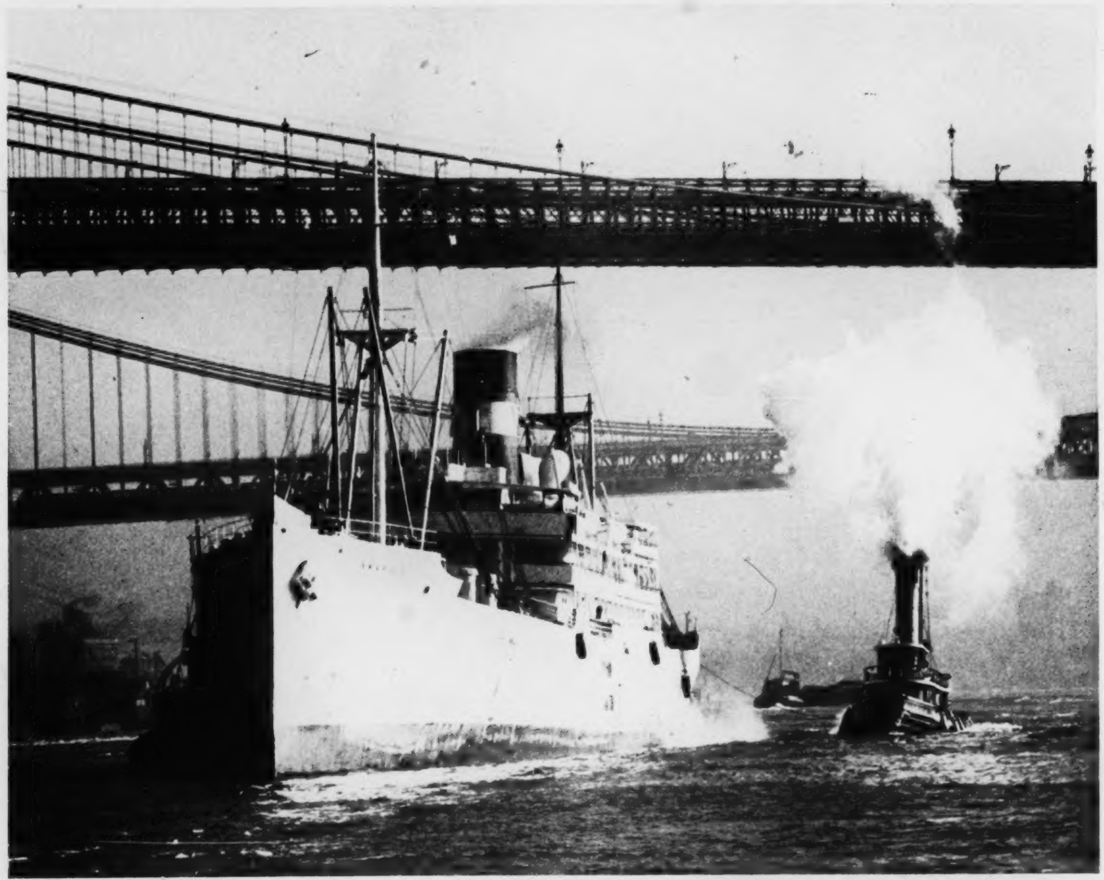
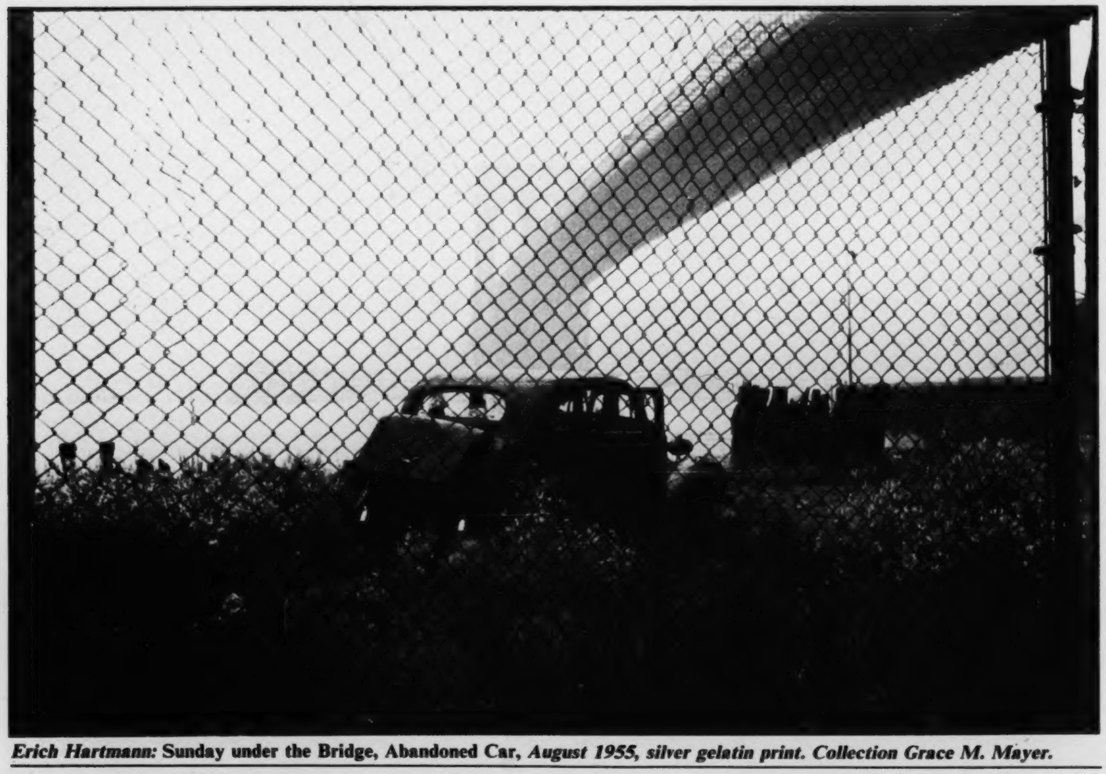
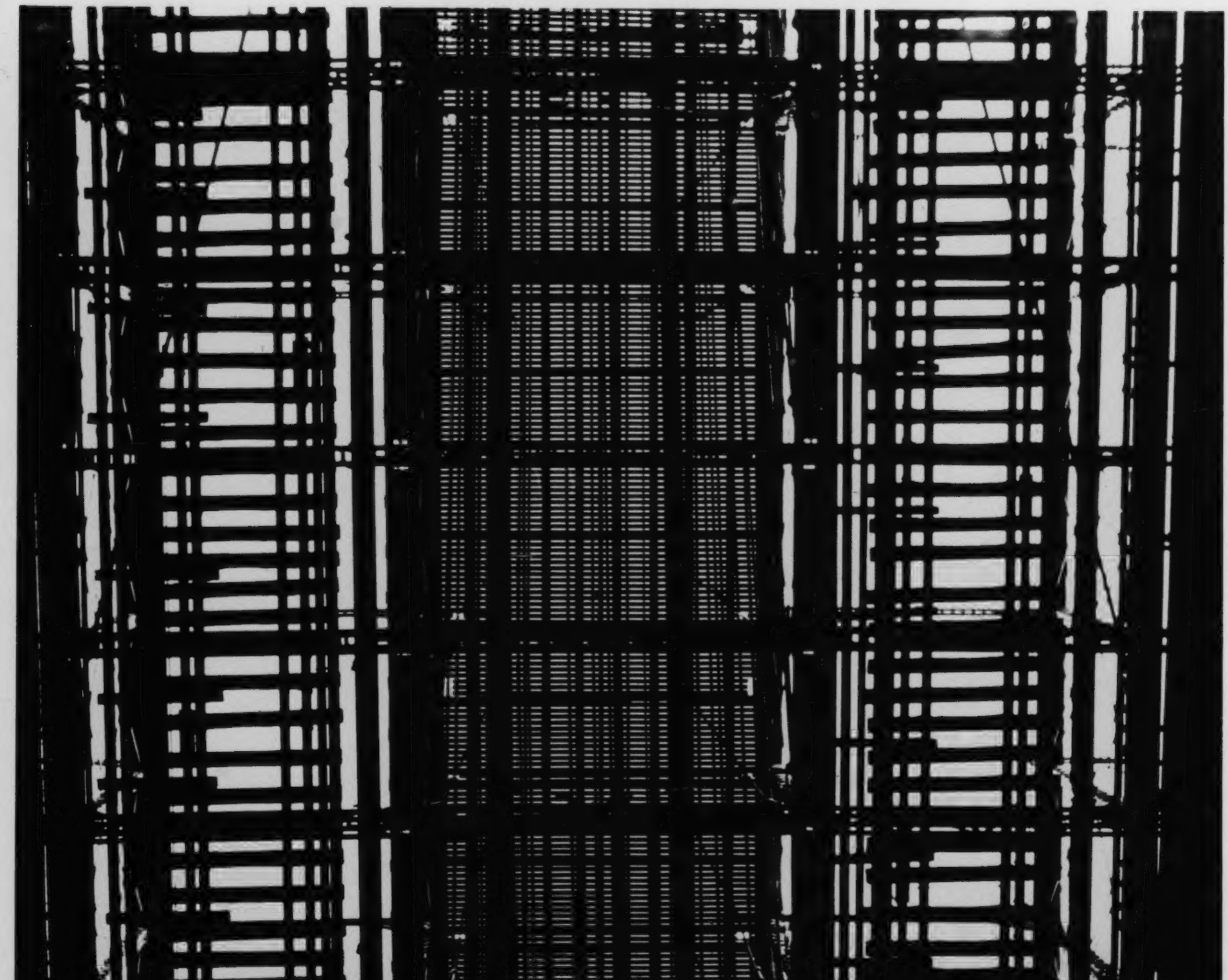


Andreas Feininger: **New York: East River, Brooklyn and Manhattan Bridges,** ***1914, silverprint. Courtesy Daniel Wolf, Inc.***



Erich Hartmann: **Sunday under the Bridge, Abandoned Car,** ***August 1955, silver gelatin print. Collection Grace M. Mayer.***



Andreas Feininger: New York: Underside of the Brooklyn Bridge, *1940, silverprint, 10 by 8 inches. Courtesy Daniel Wolf, Inc.*

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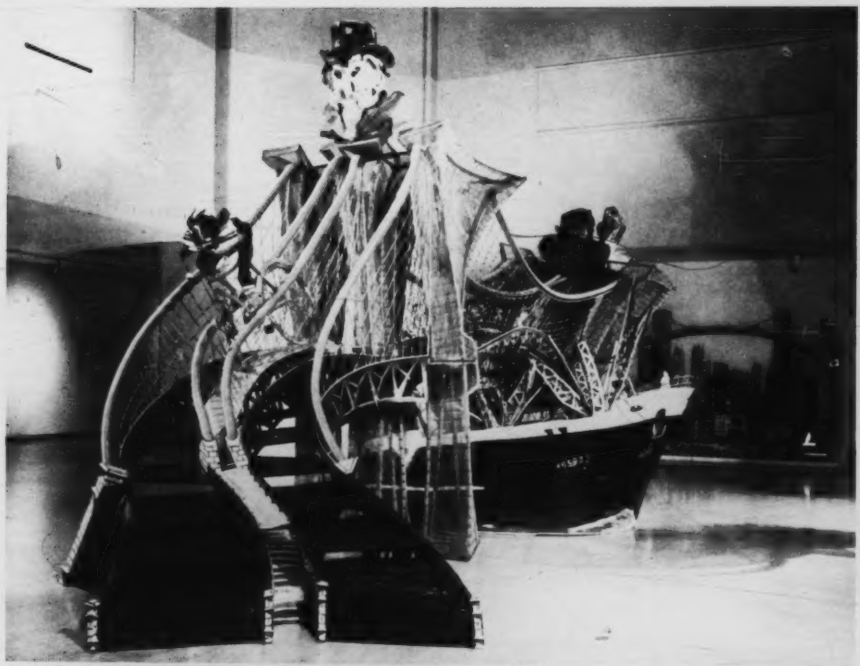
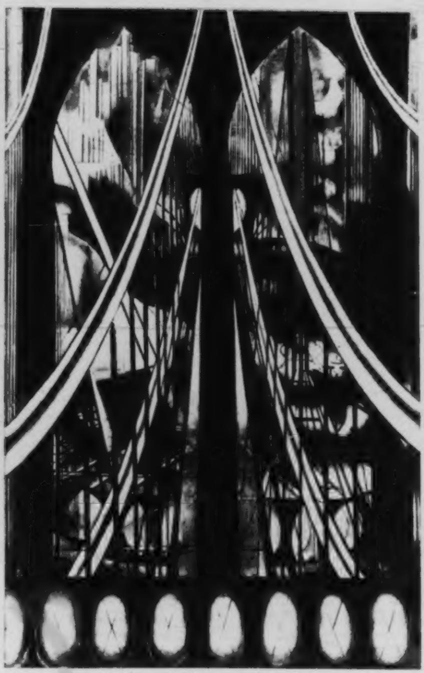
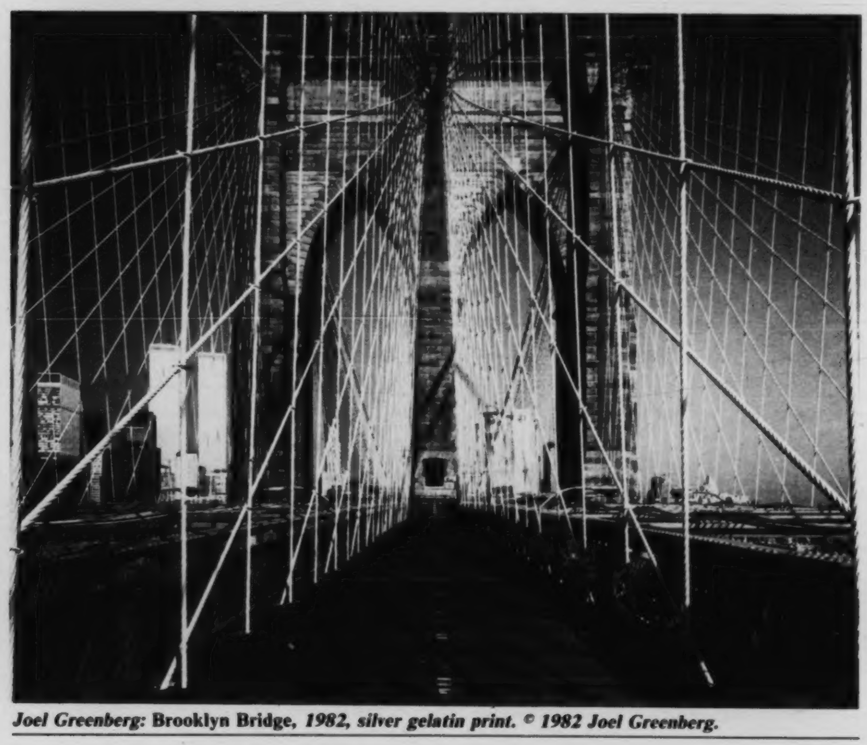


Red Grooms:* Brooklyn Bridge *(from* Ruckus Manhattan*), 1976, polychromed steel, 16 by 12 by 31 feet. Courtesy Marlborough Gallery.



Joseph Stella:* The Bridge, *1920-22, oil and tempera on canvas, 88 ½ by 54 inches.



Joel Greenberg:* Brooklyn Bridge, *1982, silver gelatin print. © 1982 Joel Greenberg.

As confirmed by the Brooklyn Museum show, depictions of the Brooklyn Bridge have tended to be made from one of two primary vantage points: the first, the lateral "picture postcard" view, concentrating on the gracefully bowing arc of the bridge's unprecedented 1595-foot, 6-inch central span; and the second (and more iconic), from the midsection of the pedestrian walkway, generally looking toward Manhattan, the tall buildings of which from the beginning presented a more dramatic backdrop than those on the Brooklyn side. Joseph Stella, John Marin and Georgia O'Keeffe all used the famous symmetrical central perspective, with varying degrees of success: Stella achieved a powerfully hieratic position, Marin a nervously fragmented one, O'Keeffe an uncharacteristically lifeless impression.

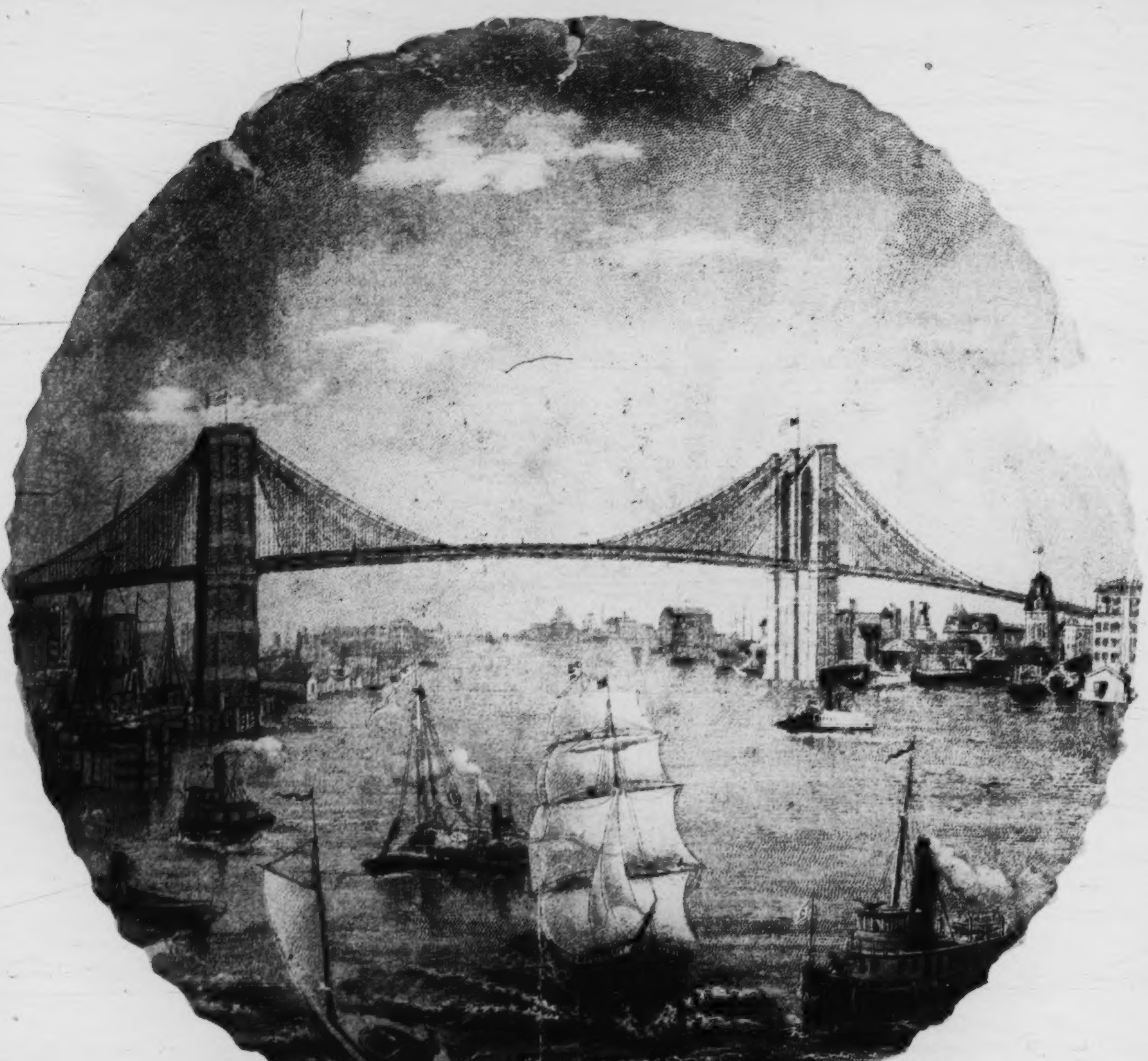
Lewis Mumford was well aware of the physical basis of the younger Roebling's design scheme when he wrote:

> He learned the law that struck its curves, the law that fixed the strength and relation of its parts, and he applied the law . . . in a work in which the lines of forces constitute the structure.[7]

That might serve as a basic definition for all the most simplified structures, or for the abstract sculptural forms of such later artists as Naum Gabo, which Mumford described (in terms that are also true of the Brooklyn Bridge) as resolving

> the old breach between the subjective and the objective, the inner and the outer, the vital and the mechanical . . . in a unified image which restores and re-creates the organic realities that were eliminated in the classic conceptions of mechanics and physics. Here, one of the highest functions of the mind, the capacity for abstraction, realizes in the act of carrying further its own discipline, the perfect symbol of etherealization, released from mechanistic constrictions.[8]

Of course, a utilitarian object such as the Brooklyn Bridge could never fully escape the constraints of function, but



Chromolithograph fan, 1883, 9-inch diameter; made for the Cowperthwait Co. New York Historical Society.

the principle expressed by Mumford is exactly what makes the Roeblings' spatial sculpture no less modern or remarkable than Gabo's.

But it is not as a web, but as a gate, that the Brooklyn Bridge has made its most lasting impact on those who have used it over the past century. The city of New York was already notorious during the 17th century for its haphazard growth, and compared to such carefully planned American cities as William Penn's Philadelphia, James Oglethorpe's Savannah, and Pierre L'Enfant's Washington, it was little more than an accretion of Colonial cowpaths surmounted by the most stultifying of speculative grids.

> ***One cannot stand between the bridge's two towers without feeling the great cables and guy wires converge as though towards a lodestone.***

The Brooklyn Bridge did a great deal to undo that image, imparting a sense of civic grandeur in keeping with the sweeping conceptions of 19th-century city planning in the imperial mode. It provided an impressively monumental entrance to the nation's greatest metropolis, and directed traffic toward New York's governmental center: the minuscule but magnificent early-19th-century City Hall, the mansarded Victorian Post Office building and the Italianate Court House later dubbed with the name of the legendary, corrupt politician William Marcy ("Boss") Tweed who was sent to jail because of his financial chicanery in the early phases of the bridge project.

Despite the vicissitudes that beset this incredible 14-year undertaking, it was able to succeed largely because it was carried out before the very eyes of the inhabitants of two huge cities (Brook-

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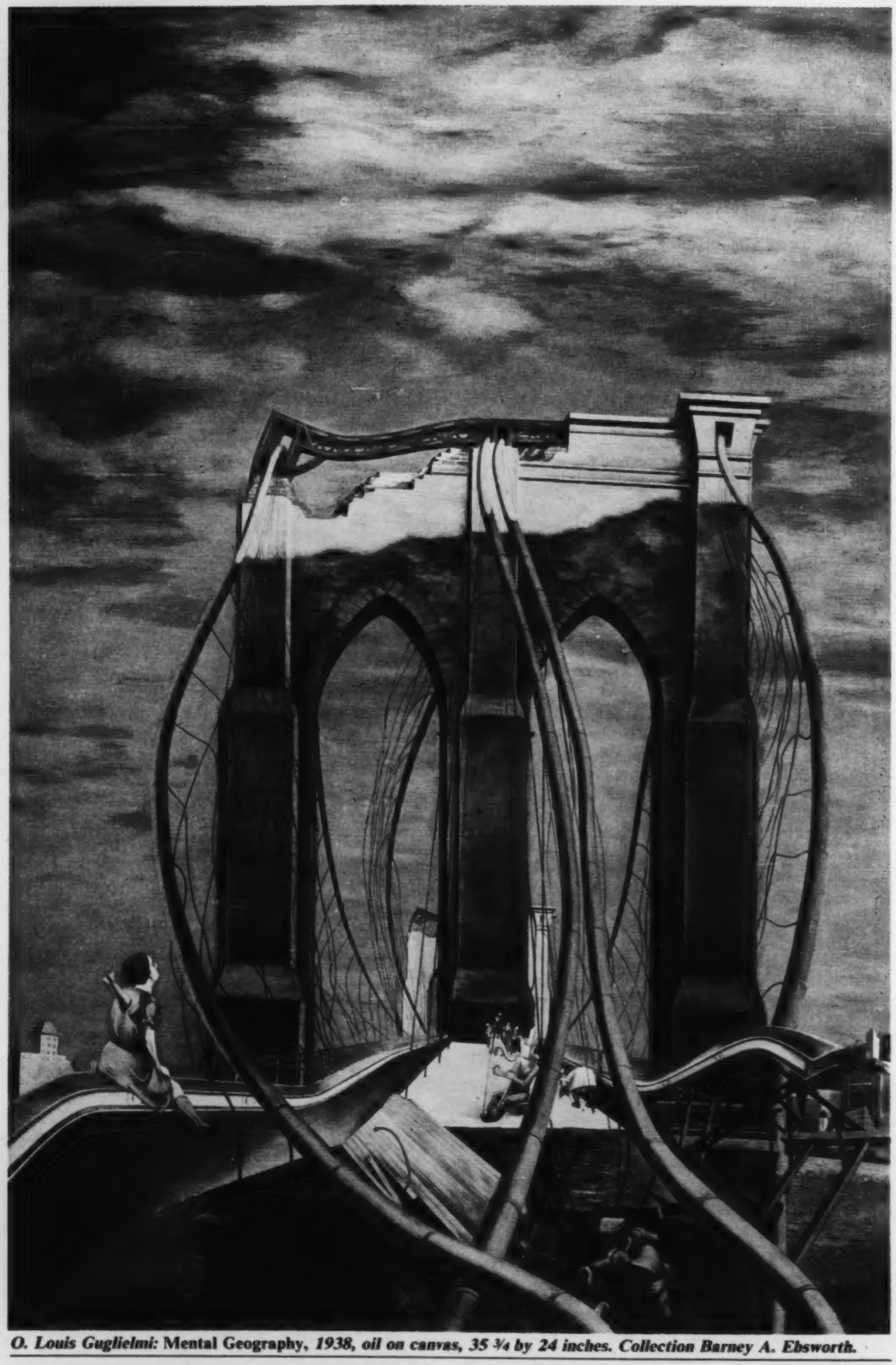


O. Louis Guglielmi: Mental Geography, *1938, oil on canvas, 35 ¾ by 24 inches. Collection Barney A. Ebsworth.*

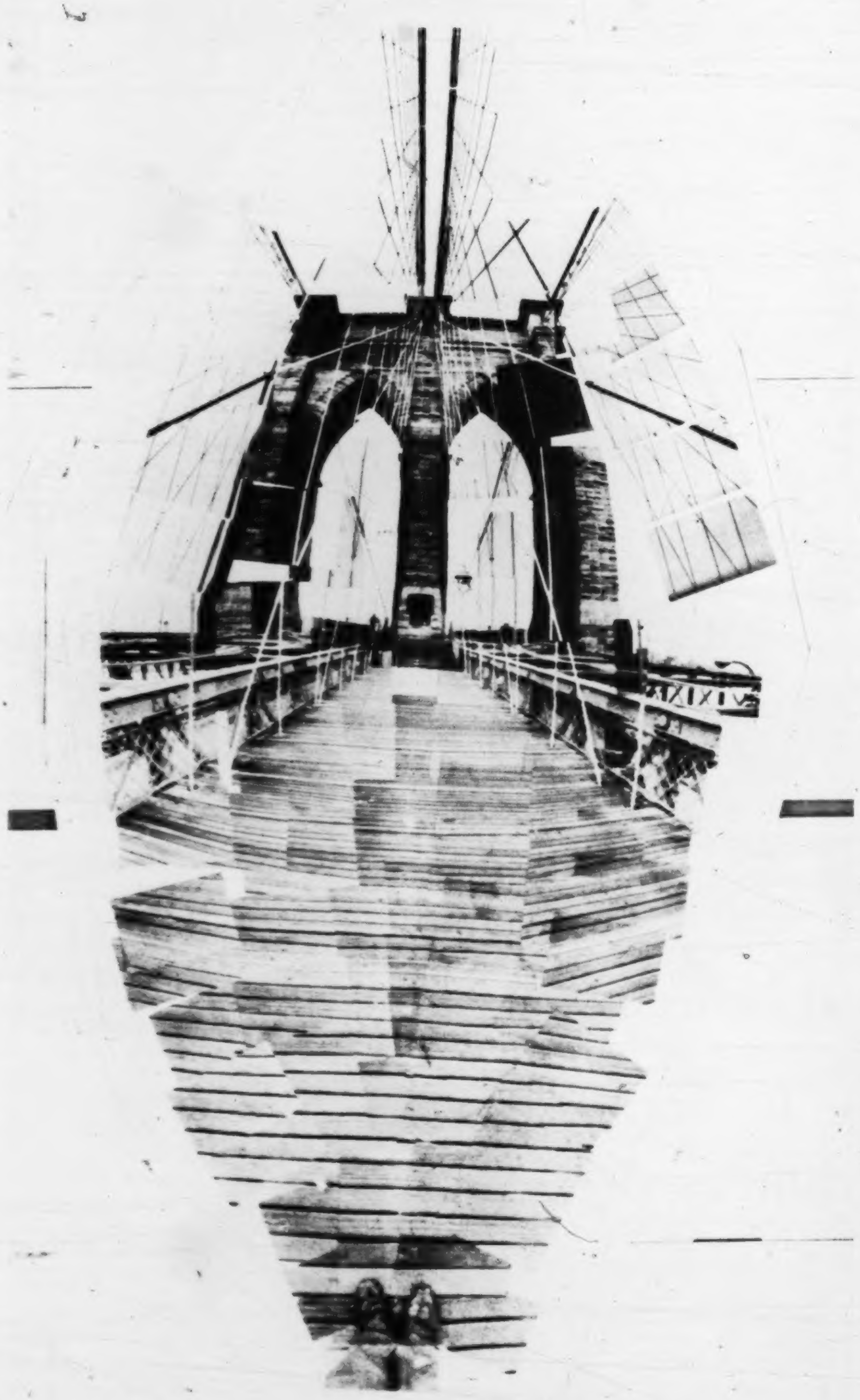
lyn, not yet part of New York, was the fourth largest in America), just as the astonishing rise of the Crystal Palace had given daily refutation to skeptics and naysayers some 30 years before in London. The 19th century's major innovative engineering projects before those two landmark structures were for the most part built far from major centers of population. Thomas Telford's Menai Bridge of 1819–24 in Wales and J.A. Roebling's own Niagara Railway Suspension Bridge (completed in 1855) might have been impressive precursors, but they had not been crossed by anywhere near the more than 1,350,000 persons who had gone over the Brooklyn Bridge in trains alone during its first year. Thus the great bridge was never a remote prodigy of incomprehensible science, but a vital fact of everyday life, an adjunct of livelihood, a trysting place, a source of recreation—proof of the continuing validity of the social contract in an age of unprecedented social and technological upheaval.

That factor, as much as anything, helps to explain the Brooklyn Bridge as an enduring urban masterpiece. Each new period has been able to find its own reflection in some aspect of the bridge's forms. Painters from the American Impressionists to the Ashcan School to the Precisionists were all able to interpret the bridge with convincing contemporaneity. And if architectural modernists looked askance at the nostalgic masonry forms of the Brooklyn Bridge's towers, then the postmodernists can see them as confirmation that a historicist impulse was not lacking even at a seminal moment of the modern movement.

But the uninitiated viewer need know none of this in order fully to appreciate the Brooklyn Bridge, for notwithstanding its esthetic duality, it is easily perceived as a work of surpassing harmony and grace, especially when viewed in the context of the later and vastly less distinguished bridges that also cross the East River. In contrast to them, its span seems as economical and essential as that of an archer's drawn bow, the irreducible expression of forces held in perfect equilibrium.

The equation of machine-made objects with works of fine art was one of the most characteristic propositions of the modern movement. And although that view is now widely discredited—for there is as much difference between art and industrial design as there is between poetry and prose—it still pertains in the case of the Brooklyn Bridge. Montgomery Schuyler felt that the bridge "is a noble work of engineering; it is not a work of architecture."[9] He faulted the design of the towers not so much because he felt they were stylistically inferior to the modern superstructure, but because they were not articulated skillfully enough. But as Lewis Mumford pointed out:

> To say that the masonry might have been better is different from being able to point out a single architect who might have done it better: the Richardson of 1885 might have qualified, but the young romantic architect of 1870 would, I fear, have made a horrible botch of it.[10]



David Hockney: **Brooklyn Bridge,** *1982, photo collage, 74 by 40 inches. Petersburg Press.*

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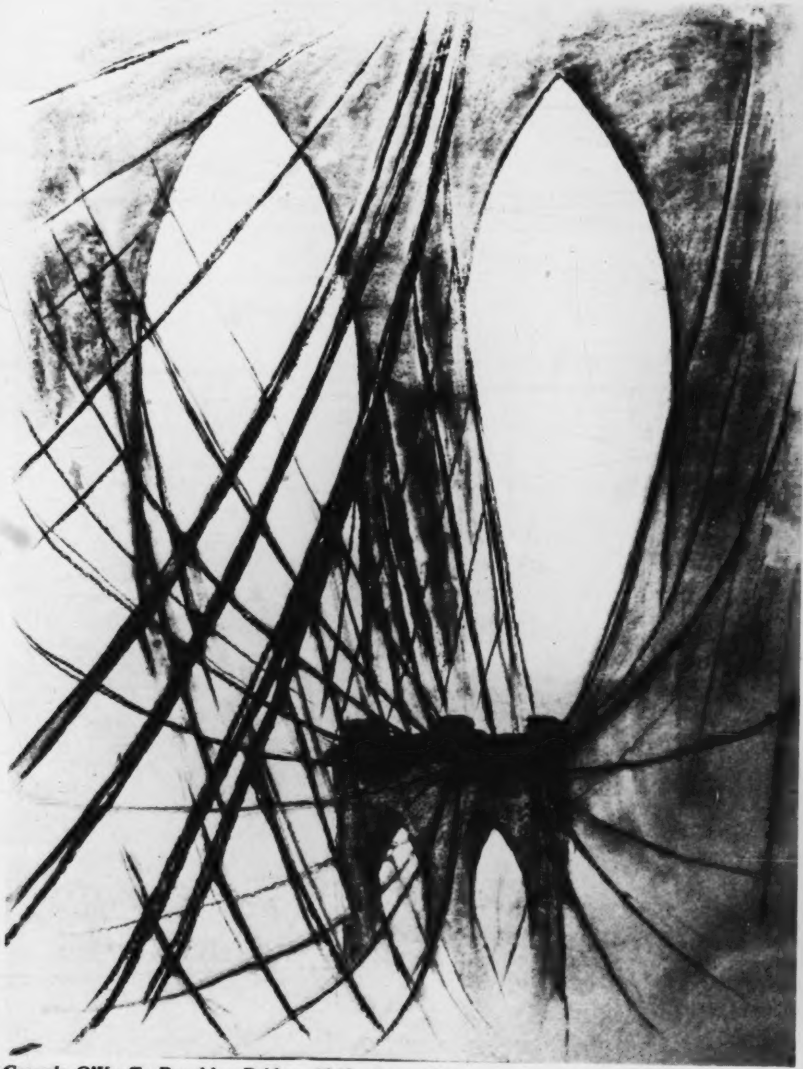
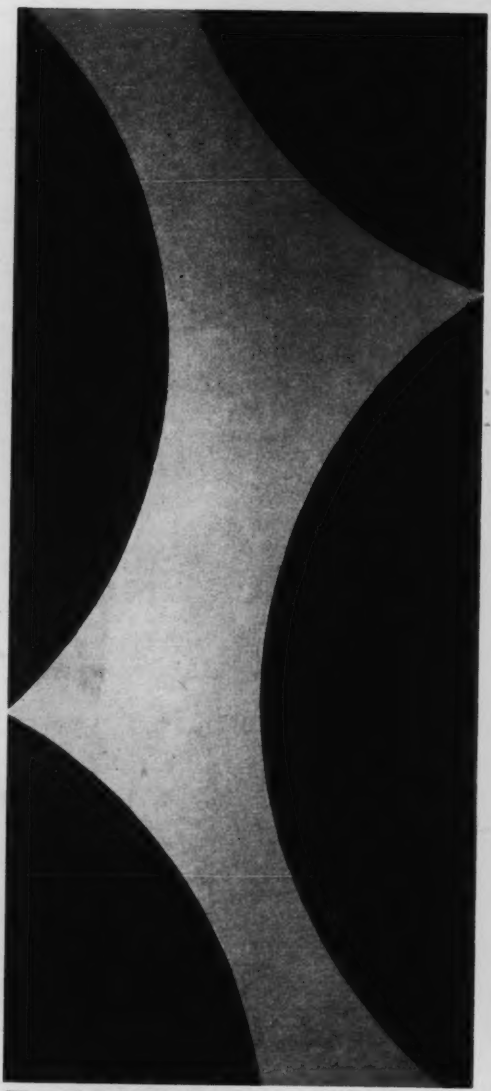


Georgia O'Keeffe: **Brooklyn Bridge,** *1949, charcoal on brown paper, 40 by 29 ½ inches. Collection Doris Bry.*



Ellsworth Kelly: **Brooklyn Bridge IV,** *1956-58. 30 by 13 inches. Collection Sheldon Krasnow.*

More importantly, he wrote:

> This was not the first work of engineering to be a work of art; but it was the first product of the age of coal and iron to achieve this completeness of expression.[11]

The continuing high critical acclaim accorded the Brooklyn Bridge gives further proof that it is, without qualification, among the most exceptional products of its period. It is rare for an artist to predict with complete accuracy the status a work of his will come to have in the estimation of future generations, but John Augustus Roebling presaged (16 years before Schuyler's similar forecast) the ultimate evaluation of the Brooklyn Bridge:

> The completed work, when constructed in accordance with my designs, will not only be the greatest bridge in existence, but it will be the greatest engineering work of the continent, and of the age. . . . As a great work of art, this structure will forever testify to the energy, enterprise and wealth of that community.[12]

Or as one Brooklyn storekeeper expressed it on a sign in his shop window: "Babylon had her hanging gardens, Egypt her pyramid, Athens her Acropolis, Rome her athenaeum; so Brooklyn has her Bridge."[13] We in our own time will be lucky to find as proud a symbol, as concise an emblem. ☐

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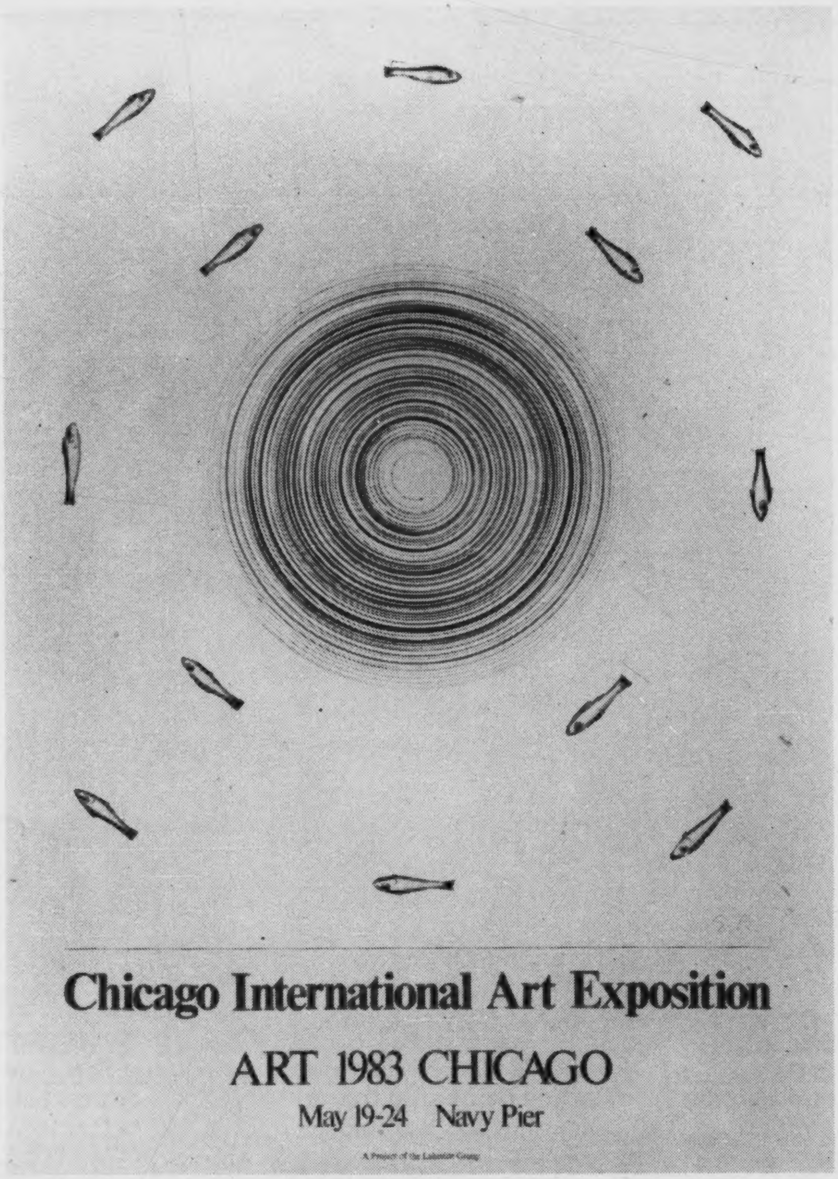
1. Lewis Mumford, *The Brown Decades: A Study of the Arts in America 1865–1895*, New York, 1931, pp.102–3.
2. Montgomery Schuyler, "The Bridge as a Monument," *Harper's Weekly*, May 26, 1883, p. 326.
3. Ibid.
4. Ibid.
5. Mumford, p. 104.
6. Robert Furneaux Jordan, "Sir Joseph Paxton," in *Victorian Architecture*, Peter Ferriday, ed., Philadelphia and New York, 1964, pp. 158–9.
7. Mumford, p. 103.
8. Lewis Mumford, *The Myth of the Machine: The Pentagon of Power*, New York, 1970, plate 32.
9. Schuyler, p. 326.
10. Mumford, *The Brown Decades*, pp. 103–5.
11. Ibid., p. 105.
12. John Augustus Roebling, *Report of John A. Roebling, C.E., to the President and Directors of the New York Bridge Company, on the Proposed East River Bridge*, Brooklyn, 1870. (Originally published in *The Brooklyn Eagle*, Sept. 10, 1867.)
13. David McCullough, *The Great Bridge*, New York, 1972, p. 528.

Author: Martin Filler is editor of **House & Garden** *and frequently writes criticism on architecture and design.*


Chicago International Art Exposition
ART 1983 CHICAGO
May 19-24 Navy Pier
A Project of the Lakeside Group

1983 Poster and Lithograph

The specially commissioned poster representing Chicago International Art Exposition 1983 is by the noted American artist Edward Ruscha. The multi-colored lithograph was designed exclusively for the Exposition in cooperation with Bernard Jacobson Ltd.

The five color poster, a limited edition of 1,500, is printed on Arches Cover paper, is 27¾"×39" with the Exposition title, and is signed in the plate by the artist. Price is $30. Add $5 for postage and handling. Illinois residents add $2.10 tax per poster.

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1983 Catalogue

The Chicago International Art Exposition 1983 Catalogue has 296 pages and is printed in a 9"×9" format. The Catalogue contains an extensive listing of the artists that were represented in the Exposition and each exhibitor has two pages chronicling the work that was shown at the Exposition. Price is $5. Add $3. for postage and handling. Illinois residents add .35 tax.

The Chicago International Art Exposition wishes to thank all who exhibited and attended the Exposition in May for their support.

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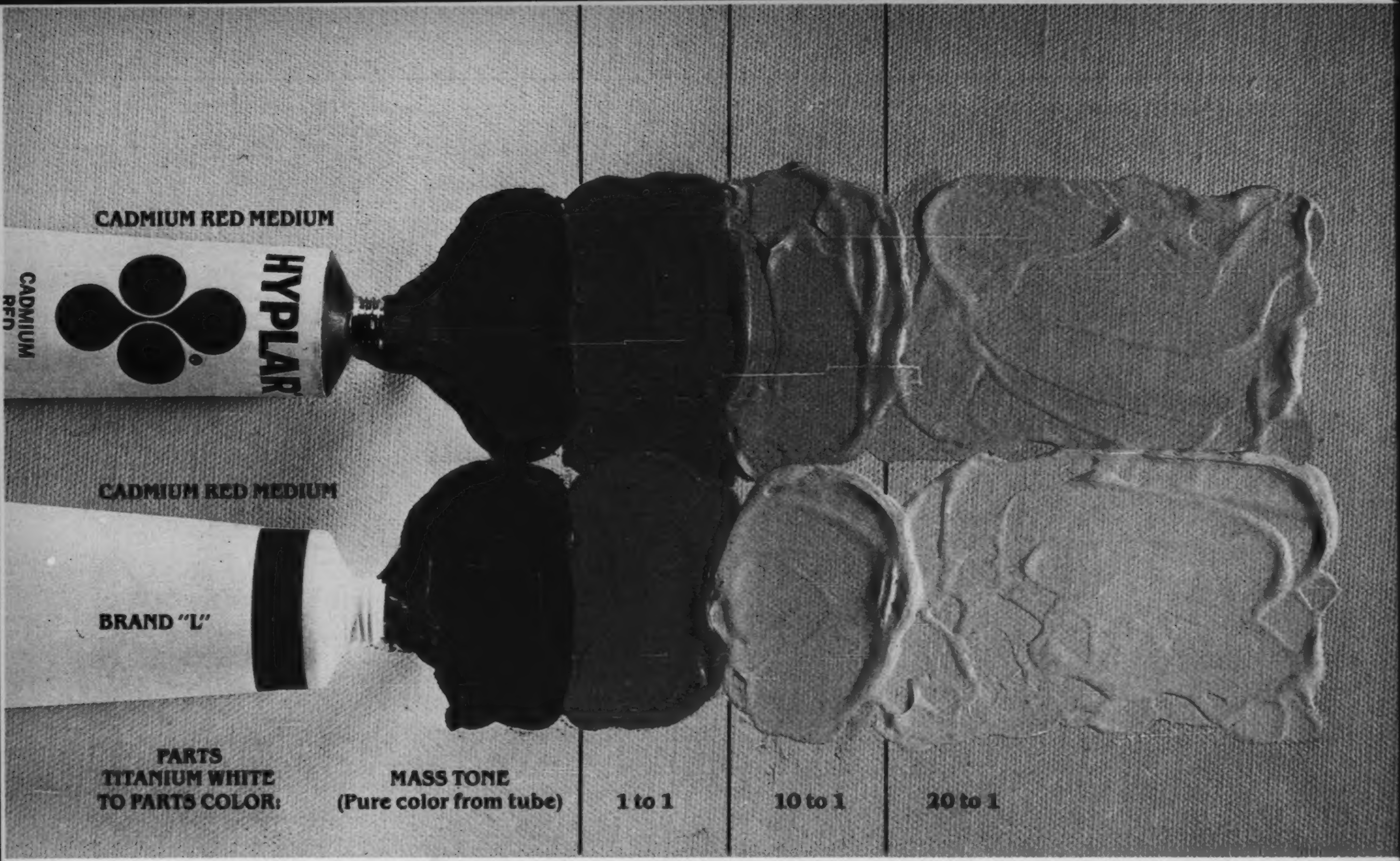
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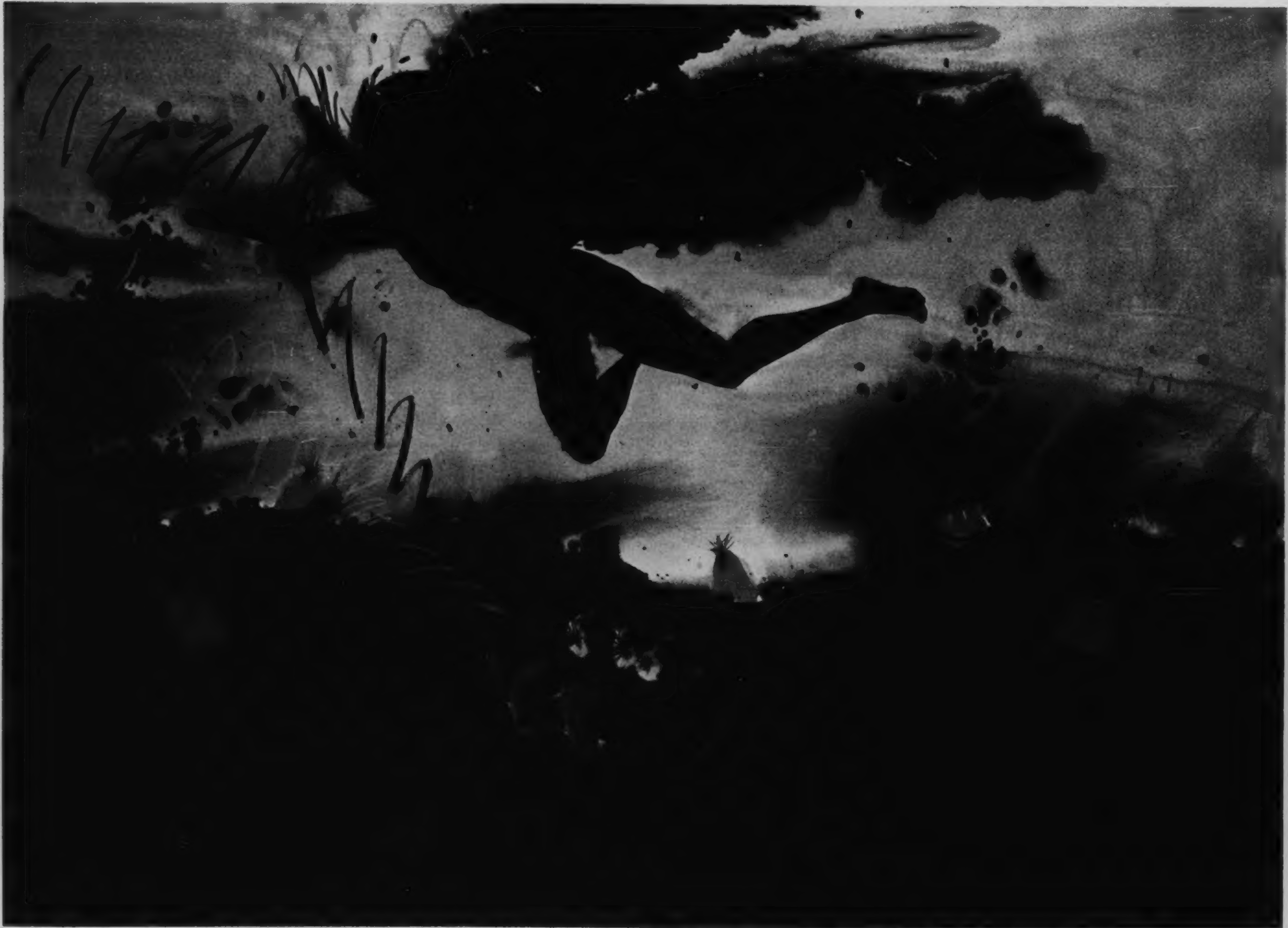
Review of Exhibitions



Jody Pinto: *Henri over an Occupied Sea*, 1983, watercolor gouache, crayon, graphite on paper, 5 by 7 feet; at Hal Bromm.

NEW YORK

Jody Pinto at Hal Bromm

Jody Pinto has an alter ego; his name is Henri. While the viewer might think of Matisse or Rousseau, Pinto has another figure in mind: Henri Lamothe, a character from her childhood who used to fling himself across Central Park's Wollman Memorial Skating Rink on his stomach.

"I decided that Henri would be my flying saint," Pinto has said, and in her latest show there he was flying all over the place—an androgynous silhouette gripping a *Soft Meteor* in one painting, falling into a red sea full of blue tongues with whiskers in another. Henri's adventures are all exceeding strange: in *Henri in Serpentine Flight*, the silhouetted Henri, wings billowing, tangles with a green serpent, while the triptych *Henri in Three Movements* features black tongues in a green sea in the left panel, Henri covered with serpents over a blue, tongue-ridden sea in the center, and, in the right panel, more tongues, more snakes and more Henri. Pinto is nothing if not consistent.

The challenge of this kind of highly personal art, of course, is to make one's obsession meaningful to the viewer. While Pinto leans a little toward the hermetic—mutilated human limbs clinging to a piece of driftwood in a purple sea dotted with waving tongues, for instance—her images can generally be read, if mostly on her own terms. Her purple seas, orange skies and "Saint" Henri might even have a popular religious significance. "I have always felt that the Bible & the story of Christ," writes Pinto, "have an element of drama and magic/sorcery about them." Though obviously surrealist, her paintings reach beyond an exclusively artistic label. Indeed, if the paintings are read as religious works, the question then becomes, Are we in heaven or hell?

Those orange skies are certainly infernal, but whoever heard of a hell with a sea? Heaven is surely a more pacific place, so perhaps this is purgatory, where Henri has gone to cool off after a libidinous life. In any event, Pinto's inner landscapes seem to represent a realm of the psyche where heaven and hell are one and the same. Her obsession with Henri is couched, tellingly, in dreamlike terms—and the unconscious, we know from our dreams, makes no sharp distinction between good and bad. These are concepts of the rational mind; to the unconscious, pain can be pleasure, and the ugly beautiful. Pinto projects these psychic truths onto her alter ego with good-hearted verve and nervy painterliness. Painting where angels fear to tread—out of the subconscious—Pinto achieves her own brand of saintly—i.e., esthetic—purity, alone with her alter ego and snakes in a paradise of fire.

—*Gerrit Henry*

Mel Kendrick at John Weber

Since 1974, Mel Kendrick's sculpture has moved from the mentally to the visually analytic, from being thought out to being seen through. For him ideas have increasingly come forward during the construction of the sculptures, and his new works don't give form to some acquired list of dos and don'ts. Kendrick belongs to the generation of sculptors, generally born after World War II and having exhibited for less than ten years,

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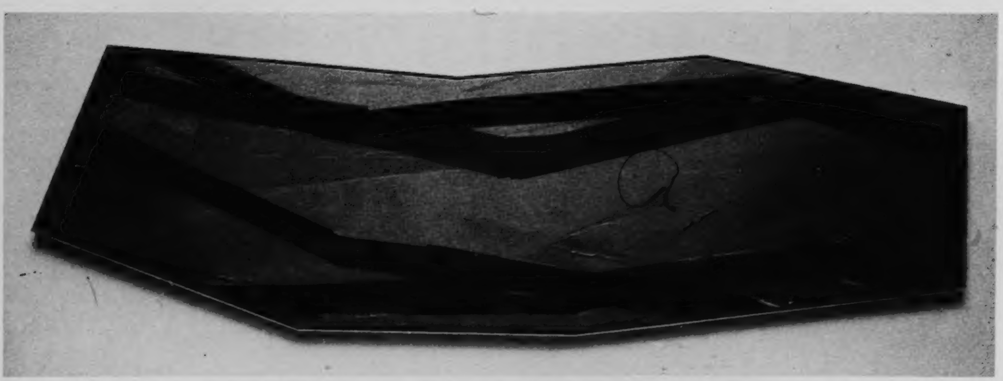
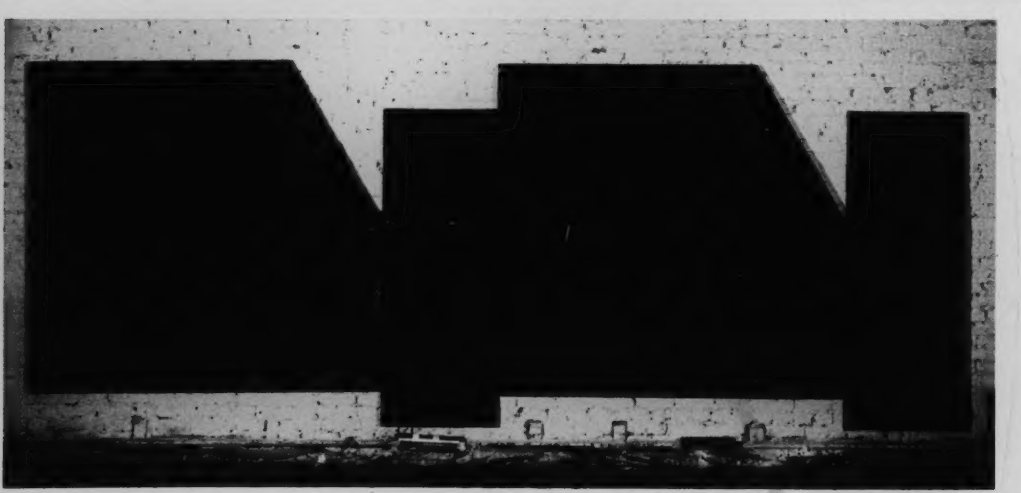


Kenneth Noland: *Seclude*, 1982, acrylic on canvas, 31 by 105 inches; at Andre Emmerich.



Sam Gilliam: *Arc Maker #I & #II*, 1981, acrylic on canvas with collage, 83 by 23 by 3 inches; at Studio Museum (review on p. 161).

who are interested in making objects which emphasize invention and foster touch. These sculptors are as unimpressed by the concepts and rhetoric which propelled '60s sculpture as they are unmoved by the lure of architecture and scale which so controlled '70s practice. The extent of this shift in sculpture has been little remarked: critical interest has recently been directed at painting or has remained stuck on site-connected work.

Kendrick's pieces have grown progressively looser visually as they have become physically more compact. The earliest works (from 1974) were paired rectangles leaned up against the wall; later he canted horizontal planes upon supporting frames; the planes were next thinned to parallel wooden slats while the frames grew into lively, horizontally extensive ribs, yielding an ever more open structure. In these new vertical works the ribbing has seemingly contracted. The previous play of line against plane, or of straight against curved, has given way to the setting off of positive shape or mass against negative shape or void. Compositional rhythm or springiness has progressively replaced generative logic as the motive force in Kendrick's sculptures. Although we can still reconstruct the operations that gave certain works their form, we don't thereby elucidate their effect or meaning.

The sculptures—ranging in height from one to four feet, and in shape from boxlike to columnar—are made in a consistent fashion, partly carved, partly fabricated. Kendrick generally starts with a 4-by-4-inch post of rough-sawn poplar—a soft, close-grained wood, white or greenish white in hue. In the simplest pieces, he bandsaws into the post from the sides and corners to produce a carving whose surfaces—either planes or simple curves—aren't burdened with self-conscious marks. In the more complex sculptures he relocates parts he has cut out, or slides severed pieces partially through the block, creating a cavity on one side matched by an extension opposite. These constructional processes help Kendrick establish patterns: our eyes are led to connect parts with their sources. He sometimes inks cut surfaces (now porous) to distinguish them from original ones. Most of the wood from the posts remains in the finished sculptures.

The sculptures have a particular sort of presence: they are obviously reminiscent of early modern sculpture and painting—Boccioni, Brancusi, Picasso—as well as of African art, but their referentiality seems to be somewhat casual. Though suggestive of Cubist fragmentation, they are not analytically derived from the model. Pieces like *Split Bullet*, *Permission*, and Untitled do suggest portrait busts. In each a headlike mass rises from a sort of shoulder; each couples frontality with four-sidedness.

My favorite pieces in the show were the ones in which Kendrick considered the question of the monolith, even if at what amounted to maquette scale. For various reasons—size, material, context—we tend to perceive monolithic sculpture as compositionally predictable (boring), physically hollow (bombastic), and emotionally suspect (false). Kendrick's monoliths are visually aggressive. He has figured out that diagonals keep things moving, so he tilts parts—such as his staircase forms—or puts wedges under entire pieces to get them going. Since his working method affects opposing sides simultaneously, the pieces exist strongly in the round. Although partially hollow, the pieces convey a pleasing solidity; their surface does not read as a skin. The best sculptures are direct, clear about being three-dimensional objects: color comes from light and shadow, from the reddish glue seeping from the joints, and from pencil lines that didn't lead to bandsaw cuts; mass comes from Kendrick's peculiar and persuasive combination of forming and arranging. They're quick; they jump. —*Wade Saunders*

Steve Gianakos at Barbara Gladstone

The invitations to a benefit for Artists Space went out in late March, and suddenly the art world was inundated with Steve Gianakos's images of penguins. They recalled a happier time—a world of P.S. 1 sock hops, a world in which penguins stood for black tie. Those penguins were tinged with nostalgia for the '70s, for an art world that was just beginning to remember the meaning of "fun."

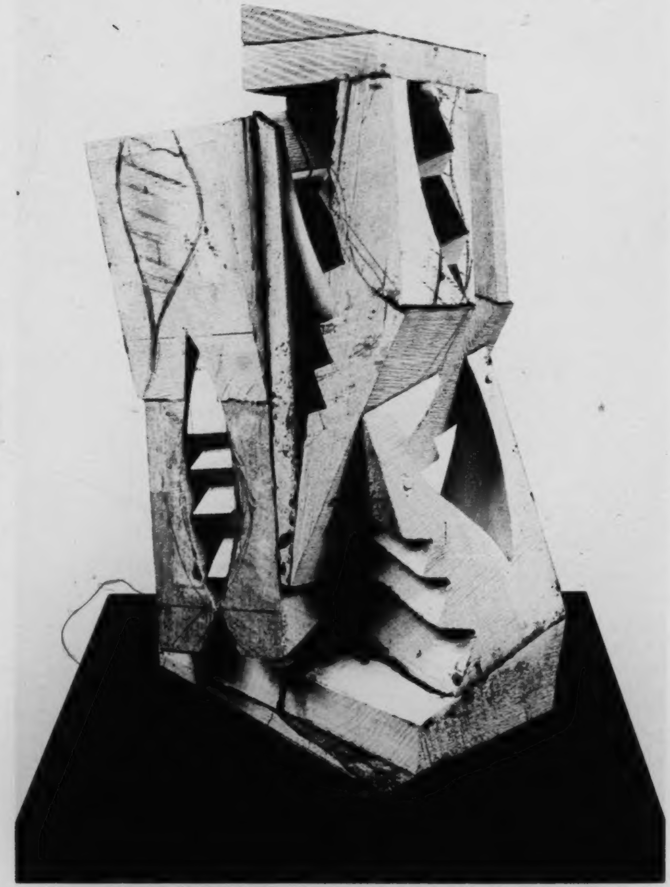
Before the current resurgence of youthquakers, before the fashion wars and endless apocalypses of the early '80s, Steve Gianakos was one of the primordial funsters. Now at 45, he has had his first New York show in almost four years. Don't think he was unheard of during this absence. The appearance of his artist's book in 1981 recapped his greatest hits of the '70s and in a sense educated a new audience that may have missed his original forays. But the book created problems for Gianakos's subsequent paintings and drawings. If his previous works had aspired to the state of cartoons, his images now were in fact cartoons in reproduction. And without that gap between genres his work no longer seemed as novel. The influx of younger artist-cartoonists only added to the pressures attending his debut with a new dealer in new headquarters.

Yet with all this in mind, who would have thought that Gianakos's wild card would turn out to be expressionism? Next to all the endless double shows of heavy-handed, gorilla painting in SoHo, Gianakos's colored pencil-and-ink drawings of gorillas, expanding upon his original idea of doing gorillas in the Hamptons, came off as oddly refreshing. Their easygoing offensiveness, their economical size and essential modesty were among the first signs of summer. Women may be offended by his gorilla girl scouts camping out and his gorilla matrons sipping martinis. Gay men may want to throw rocks at Gianakos's gorillas who live in glass houses. Blacks, especially residents of Bridgehampton (or, as one artist calls it, Lionel Hampton), may not cotton to Gianakos's images of gorilla *schwarze* serving the master. But then again the anecdotal virulence of Gianakos's imagery should be taken personally. If it isn't, you're missing the joke.

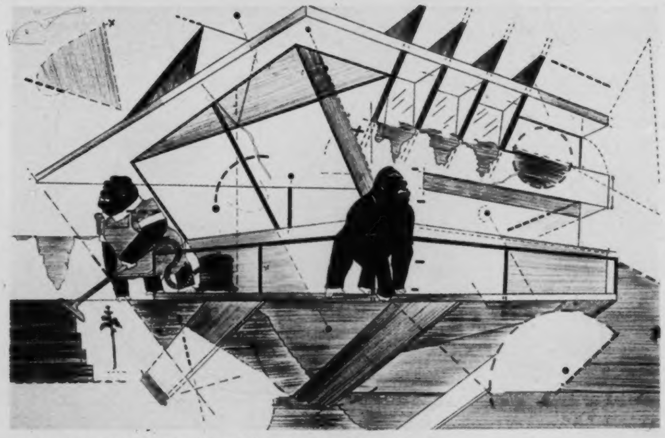
Beyond the subject matter, the style of Gianakos's drawings may prove offensive enough to induce deep belly laughs. His proliferation of meaningless drafting flourishes—the carefully plotted points that occasionally become constellations of stars, but otherwise seem as random as a Barry Le Va; the dotted lines that lead nowhere and look like diagrams of football scrimmages; the mysteriously dissolving walls that could never be built—all seem to lampoon the tricks of the architect's trade as well as the new market for architectural drawings. Moreover, the slight messiness of Gianakos's execution (not so visible in reproduction) causes the spectator to see the artist as a talented but sloppy student, implicitly begging to be corrected, or even as a gorilla who has almost but not quite mastered the human art of drafting.

The gorilla-as-artist belongs to the tradition of *singeries*, or monkey pictures, in which the animal sometimes literally wields a brush. Often as not, this satirical convention has some autobiographical significance. In Gianakos's case, is the graduate with the B.I.D. degree from Pratt alluding to some personal failure as an industrial designer? More generally, the panoramic painting of gorillas called *Class of '83* may be meant to suggest that such near misses and miscreants on the evolutionary ladder shall inherit the earth. On the other hand, they may be no more or less meaningful than the 50th anniversary celebration of King Kong.

Like Chicago imagist Roger Brown (who also has a querulous sense of humor, an early training in industrial design and a slightly sloppy approach to painting-as-mockup), Gianakos chooses 1930s and '40s imagery seemingly to recapture the intensity of his childhood sensations. His "Chubby Girls" series of six paintings (1981) goes through sexist, classist and ethnic jokes to arrive at *Chubby Girl Tidal Wave,* which seems to summon up a boy's appalled response to menstruation. When in the "Chubby Boys" series (1981) we encounter a canvas called *Chubby Boy Shelf Portrait,* we can only wonder if this is not Gianakos's view of himself as a pudge with a slight lisp.



Mel Kendrick: Untitled, 1983, wood, 17 1/4 by 9 by 7 1/2 inches; at John Weber.



Steve Gianakos: *Gorillas #10,* 1983, ink and colored pencil on paper, 40 by 60 inches; at Barbara Gladstone.

The latter image is probably as close as Gianakos comes to outright self-mockery, except that his own ethnicity may be at stake in the group of six paintings collectively called "Greek Mythology" (1983). There, in the recurring motif of two Greek boys dressed in national costume and viewed from the seat down, we may be seeing a kind of serial autobiography. The series seems to move from the artist's beginnings in *Two Greek Boys Stuck in New York* (in which the boys' legs are entwined in a fire hose) through his ambitions to be an artist in *Two Greek Boys Museum Piece* (in which the boys' legs become broken marbles in an exhibition case) through a puerile fixation stage in *Two Greek Boys with Small Cocks* (in which tiny roosters cluster around the boys' pom-pomed slippers) to his deliverance as a playboy in *Two Greek Boys on Water Skis.* So much for machismo, nationalism and ethnic pride: Gianakos has lambasted us all in the course of his comeback.

—Brooks Adams

Kenneth Noland at André Emmerich

The best-known of Kenneth Noland's work comes from an artistic golden age—the 1960s. Think of it: Louis, Kelly, Noland, Held and Stella, all together in the Jewish Museum's 1963 "Toward a New Abstraction," then in all the textbooks, and finally circling the globe with color-field and hard-edge painting—for a while, anyway. Will we look back at the early '80s as the time when Schnabel, Salle, Cucchi, Clemente, and Chia emerged, with sudden brilliance, on the scene? Not quite the way we look at the color-field and hard-edge era perhaps, mainly because Noland, Kelly and Stella all bespeak a classicism—a modern American classicism that, one suspects, we won't soon see again.

Classics or not, painters have to keep painting. Held and Stella certainly have adjusted to changing times. One question on approaching the new Nolands was, has he evolved too?

The answer is a qualified yes. Although Noland is still painting in translucent washes, and his works retain a geometric format, he has introduced subtleties in both. For one thing, he's using shaped canvases that look like big, stillborn rectangles. For another, he no longer has a horror of the painterly. The irregular purple, pink and green stripes of a work like *Push* are still near-transparent acrylics, but the gray mass of thick brushstrokes at the center of the painting can only be described as impasto. There's more impasto in the dark blues and grays of *Flame,* and in *In-Vital* the lime greens are delicious as well as sensual.

Noland can still be submitted to formalist scrutiny and walk away with all the prizes. His brushed stripes, for example, sometimes reinforce, sometimes contradict, the elegant irregularities of the

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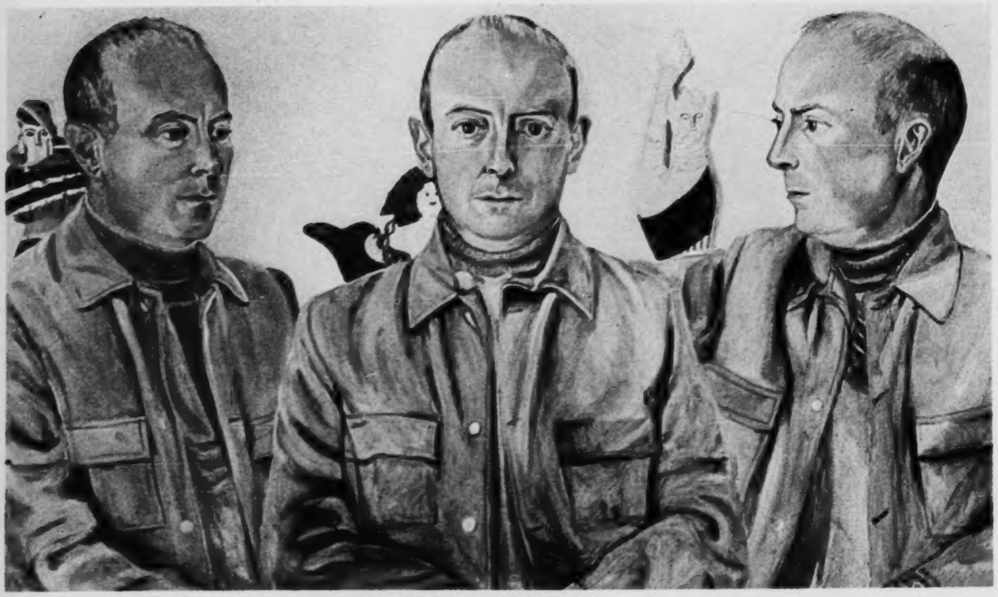


Sylvia Sleigh: *Triple Portrait*, 1969 oil on canvas, 30 by 50 inches; at G.W. Einstein.

shaped canvas, and his acrylic washes still have that '60s "plastic fantastic" look. But there is something new—if not a new expressionism, then a new lyricism, arrived at partly by the subtle ambiguities of the canvas shapes and partly by color. While the Noland reds and oranges remain, there are, in *Solar Salute*, new Eastertide mauves and passages of aqueous green and blue. The raggedy raspberry and purple stripes on a dry gray field in *Ambitend* are similarly engaging.

There's also a trace of the heroic in the relatively mammoth size and gentle-giant brushstroke of these new works. Although they mark no revival of Action Painting for this color-field master, Noland seems to have grown restless with "the aesthetics of boredom" (Sam Hunter's term). It is this very restlessness—dramatized through experimental color and inventive form—that gives these works their appeal. An American classic can't, by definition, stay classic forever. —*Gerrit Henry*

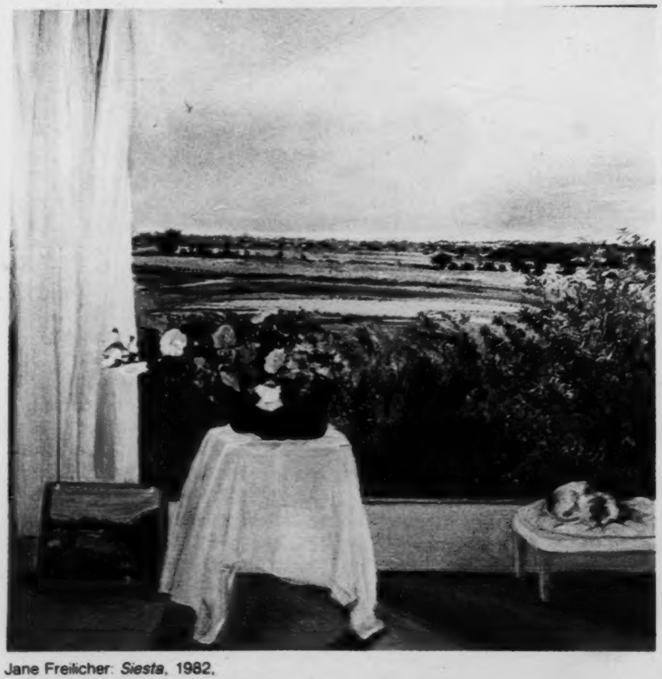
Sylvia Sleigh at G.W. Einstein

Critic Lawrence Alloway must be one of the most painted men in art history. When his wife, painter Sylvia Sleigh, seizes upon a subject she likes—witness also Paul Rosano—she goes all out in using him as a subject. Sleigh *married* Alloway, so we can only imagine how popular he must be with her.

Sleigh has done, by her own count, some 50 renderings of Alloway. A nice selection of them was on view at Einstein, dating from the early years of ther marriage—the late '40s—onward. Beginning with *First Portrait*, 1948, we see a handsome, distinctively British young man with ever-so-slightly pompadoured blond hair and bow-tie—as a young woman, Sleigh remembers in a book she's working on, she was attracted to "Lawrence's great intelligence and sensitivity," not to mention his "touch of arrogance." At the time, he was a poet. In *Ajax and the Poet*, we see Lawrence to the right, profile to us, writing away next to a Wedgewood vase with single flower—Ajax, Sleigh reminds us, slew himself when he lost dead Achilles's armor to Ulysses, and on the spot where his blood sank into the earth a hyacinth sprang up.

In *The Rectory Garden*, 1949, we have a delicious, almost farcical scene of the rector in the foreground talking to a plump parishioner, with Lawrence reading and sunning to the back. Sleigh's style was only developing in those days, but portents of the sexual role-switching she was to make so much of the '70s—a shapely, nude Lawrence on his stomach on a bed; or as the *Bride*, Lawrence decked out in gown and lacy, jeweled headdress—are evident even in the early '50s.

"I married Lawrence for his coloring," Sleigh laughs, and *Lawrence in Bed* from 1959 shows the bare-chested critic resting, staring at the artist, who is, it should be said, at the point where she is attaining her mature style—the fine, painterly rendering of "beautiful people," their faces and their flesh, in their natural surroundings. The style is further evolved in portraits of Lawrence and gallery owner Betty Parsons (her back, oddly, to us) and Lawrence and critic/artist Suzy Gablik, all seen on the beach at Horton's Point, in the '60s.



Jane Freilicher: *Siesta*, 1982, oil on canvas at Fischbach.

The Avocado is a highly formal yet psychologically revealing double portrait of Lawrence standing in suit and Sylvia sitting in dress, the tall, gangly plant between them. Beside them, on a low shelf in their new brownstone in Manhattan's Chelsea, is a Victorian figurine of a Green Mountain boy, a Revolutionary-era soldier, carrying a little American flag—Sleigh says, yes, this just might be a symbolic celebration of their settling down in America. The well-known *Turkish Bath*, 1973, features nude portraits of critics John Perreault and Carter Ratcliff, artist Scott Burton, and a luxuriating Lawrence, reclining on the floor. A *Triple Portrait* shows Lawrence in three facial poses—both profiles and full-face—with three odd, beanbag-type dolls behind him—a Statue of Liberty, a mermaid, and a South American miss. Here, Sleigh's symbolism seems eccentric, but mysteriously so.

A *Tondo* from 1980 brought the show up to chronological date—it shows an older, and obviously wiser, Lawrence than *First Portrait*, but, with age, Alloway has taken on a tantalizing faunlike character that belies his years. Or that's the way Sylvia sees him. Really, this show was not only about Alloway, but about his wife's perceptions of him, which, through her insight and talents and skill, have coincided with his figure and person for many years. Nowhere was this made clearer than in a painting from 1949, *Painter, Poet and Muse*. Here we have a profile of Sleigh on the left, a three-quarter of Lawrence—Expressionistically toned in red and yellows—on the right, and, in the middle, in a little round mirror Lawrence is holding up, a full face of Sleigh, seductive and severe. The woman in the mirror—the archetypal female—is the muse, and Sylvia and Lawrence are in her thrall. Sleigh's symbolism speaks volumes about poet and painter, husband and wife, and the art that, as it literally comes between them, unites and sustains them, sometimes, as in *Avocado*, in grace sometimes, as in Lawrence's burning face in *Muse*, in frenzy. —*Gerrit Henry*

Jane Freilicher at Fischbach

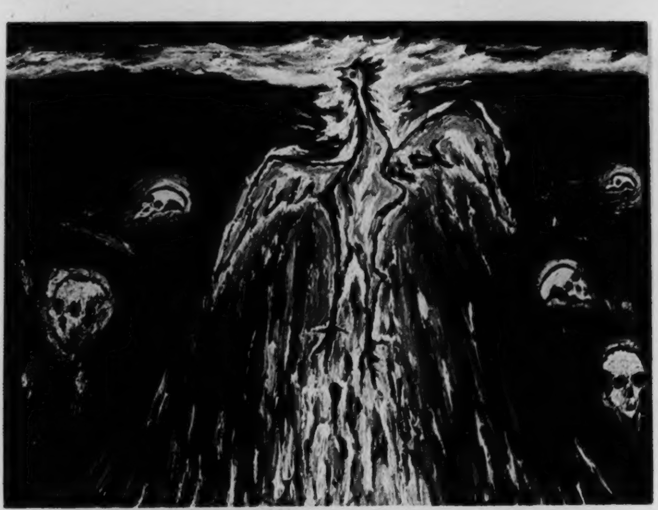
Jane Freilicher's paintings are like self-portraits. I can't recall seeing paintings in which I felt the presence of a painter more strongly. It seems like sacrilege to say it, but I sense more presence in her work than in a van Gogh. Jane Freilicher is stamped on every flower, on every object; her mark is evident in the way she affectionately groups her motifs on a table, or frames in a window a glitter-green view of a seemingly unfading moment. "Rotten with literature," Picasso once said in praise of a painting by Bonnard, and that's the way such painting ought to be.

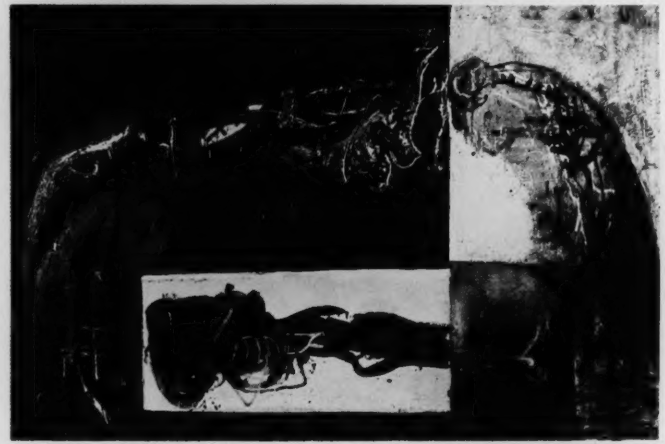
Freilicher's paintings are reconstructions of things *seen* more than simply perceived and represented—like Victor Hugo's remarkable book *Choses Vues* in which the words do not seem to get between the reader and what Hugo is describing. Her paintings are also catalogues of treasured things without monetary value: mussel and oyster shells, sprouting onions, a tomato can, a photograph, various cloths, bottles, flowers and plants—petunias, peonies, poppies, hollyhocks, calendula, marigolds. And then there are the views—the pictures—within her paintings: a salt water pond, fields, a line of distant trees, shrubs and firs—everything quite natural and unrehearsed, just what's out there. But how beautiful the light that seems to radiate from her own vision rather than out of the sky!

It looks as if Freilicher plunges straight into a painting without any advance planning. Thus she is ready for the unexpected, as when her dog curled up asleep on a stool next to a window (a scene which reminded her of Titian's *Venus of Urbino*) while she was at work. The dog remains in the painting, as do two cats who appear as a reflection in a mirror. The same fate befalls some ducks we see splashing in a pond outside—all duly recorded.

A Freilicher sky may be as smooth as a sky by David, but she knows how to adapt her self-effacing brushstrokes when more texture is needed. Although Freilicher improvises a great deal, she does not accept everything (in fact, she alters much more than one might at first suspect). Her paintings have the pervasive light of Impressionism, although there is also a hint of Luminism—as though not even the texture of paint separates the viewer from what she has painted (and this without any attempts at trompe l'oeil).

Sometimes Freilicher's paintings are very unexpected. Her colors are often like the strange chords of modern music—for instance, the savagely red draperies and the dark green, almost black cloth in the superb *Fish, Onions, Flowers and Photo*, or the strange, reddish gray-black cloth in *Still Life: The Opalescent Vase*. In *When it Snowed in April*, sprigs of forsythia—a paradoxical metaphor for the snow outside—explode from a vase of cut glass, and a witheringly blue carafe stands against a window full of the springtime pinks of New York City. What astonishing paintings! For me Freilicher continues to be one of the most deeply satisfying painters. —*Lawrence Campbell*


Enzo Cucchi: *Paesaggio Barbaro*, 1983,
oil on canvas 117 by 156 inches; at Sperone Westwater.


Sam Messer: *Memory is the Invention of Misery for John Donne*,
1982, oil on canvas, 78 1/2 by 114 inches; at Twining (review on p. 160).

Enzo Cucchi at Sperone Westwater

There were five works in this exhibition; all of them are masterpieces. Three of them are heroic in scale, two are more modest in outer if not inner scale. All are made of the same tense substance: a nervous contrast between a living creature and a dead civilization. Rising bird (phoenix?) conflicts with earth-bound skull; both are set in a desolate, charred landscape, with a pulse of its own. (Cucchi has always used anonymous space; now its symbolic meaning is more fully realized. In the same way, the vital meaning in his earlier whimsical, fairy-tale mode is realized by its transformation into a rhetorical "realism.") In *Respiro Misterioso* (1983) a horse serves the same purpose as the bird, and in *Le Case vanno in Discesa* (1983), more subtly, a small horse-drawn gypsy wagon calls the same attention to the moment of life in the void. In this same work, and in *Il Vento dei Galli Neri* (1983), the void is circumscribed—further articulated—through a stylized town, seemingly abandoned. It is out of the containment of this town, which functions like this devil's own halo, that the life-symbol emerges, ambivalent in tone and stance: resurrected yet crucified. If, as Alfred North Whitehead wrote, "it belongs to the depths of the religious spirit to have felt foresaken, even by God," then these paintings issue from the depths of the religious spirit, like many great Italian works. If "the great religious conceptions which haunt the imagination of civilized mankind are scenes of solitariness," then these brooding masterpieces partake of the great religious conceptions of civilized mankind.

It has been pointed out that "Roman literary education . . . consisted largely of rhetoric, the art of making out a case regardless of strict veracity . . . . Originality was not highly valued; the favorite exercise was the re-dressing of commonplace themes." Even subjective poets, L. P. Wilkinson, writing on Horace, notes, "wove traditional themes and situations into the record of their experience." Like many of the new Expressionists, Cucchi offers us rhetorical paintings, re-dressing—and re-addressing—a traditional theme, to record a personal experience of Italian life. The same desolateness that de Chirico experienced is bedrock; the skulls are those of the ancients, the creatures belong to the peasants, the towns are the shells of an old civilization, an old grandeur. Today only the worn out land is grand, with a mysterious power of renewal, for all its apparent barrenness. Like the works of the Futurists, these paintings are about the possibility of regeneration in an unregenerate world, dominated by memory, the past—a world a large part of whose presence is determined by a heroic absence. Only instead of looking to a future determined by technology, like the Futurists, Cucchi looks to the past, or even beyond the past, to a nature which precedes all man-made worlds and man himself. Cucchi's birds are mirages from a golden age that appear in our own dark age, not as pious symbols of faith in life but, like clenched fists, as angry images of the forbidden thought of freedom—freedom from the entire cycle of life and death symbolized by the skulls.

Cucchi's religious rhetoric is completed in the altarpiece look of the works, and confirmed by their hierarchical structure. In *Paesaggio Barbaro* (1983), the raised surface (oil-encrusted cloth), with

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its terraced effect, is explicitly reminiscent of certain Trecento altarpieces showing the divine surface fully embodied, mysteriously corporeal. The *memento moris* are levitated by the barbaric mystery of the erupting landscape as much as the bird, traditional symbol of the Holy Ghost. So desperate has life become that it must sacrifice its ultimate symbol, to ransom us from the recklessness that has led us to death. It is by refusing to harmonize his life and death symbols that Cucchi gives us a glimpse of the abyss between them, the abyss whose bottom we see in the landscape. Next to such an allegory of the abyss—that sublimation of the negative—the narcissistic fumblings of many of the American. Expressionists, where gesture feeds off gesture to give a sense of vibrant subjectivity (rather than of objectively charged content), fades into insignificance.
—*Donald B. Kuspit*

Sam Messer at Twining

This is Sam Messer's first New York show. A graduate of Cooper Union, he was until recently at the Provincetown Fine Arts Work Center. He currently has a studio at P.S. 1. Messer's themes are the still life—a Soutine-like fish recurs—and figure, isolated or as elements in a violently dramatic *mise-en-scene*.

Sam Messer's paintings bring out, with particular vehemence, one of the main points of the new Expressionism: the refusal to live in an anesthetized world of abstraction. They make clear to us the "expressive" point that there is no pristine experience in the world, that everything reeks with obscenity, i.e., has a smelly underside which is the real source of its power. Thus, in *Eating Alone* (1982), Messer's studio becomes an unholy place of expressive possibilities. The stillness is broken by a profane energy, which ripples through the flatness of the surfaces, invades the ordinary objects, disrupting but not dissolving the surroundings, yet declaring the unclear, restless character of our relationship with them. Looking at the unclear, restless character of Messer's paintings, the way they return the definite to the indefinite, the immediate to the half-remembered, reducing all foregrounds into a primitive background, one can't help thinking of Alfred North Whitehead's remark that what makes for the "peculiar originality" of expression is the sense that something "remains unformularized" by it. One sees Messer in pursuit of the unformularizable—not exactly the perfume of the *je ne sais quoi* that dusts the immediate, but rather of something that Whitehead characterizes as more "evil," because it is "neither learned nor imitative." In a world where "most expression is . . . responsive expression . . . which expresses intuition elicited by the expressions of others"—a world where "there is very little firsthand expression"—Messer, like the best of the Expressionists, is in search of the "expressive sign" which is not simply "interpretable" but "creative," in that it "elicits the intuition which interprets it."

This implicitly means a denial of the adequacy of the terms used to create the expression. (It is this inadequacy that modern art is constantly faulting, because it thinks it has discovered adequate terms for art—which is why its art is not expressive.) In Messer one sees a struggle to undo the adequacy of familiar objects so as to recover their expressivity. The point is to undo this adequacy without substituting for it—as Cézanne attempts, however unsuccessfully—a mythical adequacy of sensation, that is, a new myth of perceptual adequacy. Messer, I think, is on the verge of successfully denying the adequacy of his subject matter both as a familiar constituent of every day life—and thus dissolving that artifical scenario, that fake social contract of ordinariness—and as a sign indicating the epistemological adequacy of perception. This opens an intermediate zone between perception and comprehension, a free zone of nonresponsive expression—the critical zone of the firsthand, the unformularizable—in which neither general truths about things nor their supposedly impenetrable particularity makes sense, has relevance. A zone simultaneously free of subjective mystique and absolute objectivity is created—an intermediate zone of sensibility equally free of truth and habit. It is a zone which is superficially established, in Gadamer's words, by "the romantic non-method of presentiment and enthusiasm," but which in fact offers us the logic of a reality de-ritualized, and so freshly intuitable, if inconsistent. The aura of indeterminacy that hangs about it—not just veiling it but giving it its only shape—is an opportunity.

The important thing about Messer's works is that they realize this opportunity is not there by default, not just there for the asking, but must be worked at: the unformularizable must be worked at, is not just there for the asking, like another thing, just out of reach. It is this *distrust* of the unformularizable as much as of known formulas of responsive expression that makes Messer's paintings verge on the visionary, without knowing what they want to envision. Instead, there is that sense of erosion of appearance which is the primary way of declaring the possibility of the unformularizable, without predicting—guaranteeing—its presence. Messer knows it can never be secured; all one can do is be in position to perform it when it occurs. Messer teaches us once again the value of unclarity, with all its seeming barbarism. He shows us that the exaggeration of unclarity and indefiniteness can be the only just way of making art, particularly when clarity threatens to become a sign of sterility.
—*Donald B. Kuspit*

Michael Goldberg at Sonnabend

Architecture has figured principally in Michael Goldberg's painting for the last five years—not as a motif but as an actual rational system of constructing the picture surface. Virtually obsessed with basic post-and-lintel assembly, Goldberg has explored within the terms of painting the implications of real architectural form as determined by gravity, counterpoint, tensile stress, compression—in other words, the physics of structure. Goldberg was equally concerned with the genesis of space, for the space defined by the post-and-lintel is not only the first created by man, but is continually re-addressed by culture—from Vitruvius to Alberti to Le Corbusier—and is at stake in any scenographic, fenestral or mural representation. This space, which is both an opening and a framing, is no less the primitive model of the painting support, and Goldberg has continually brought our attention to this fact by building his stretchers with domed or gabled "roofs" and with edges that are a solid and block-like four inches deep.

Goldberg's paintings are executed on a table, in "flat-bed" style using cut-out shapes and taped edges. This accounts for the mysterious density of the painted fields which paradoxically manage to appear floating and only loosely connected at their joints. This paradox of weightlessness is further reinforced by the uneven and almost trembling edges that Goldberg's cut-out and taping technique lends to his otherwise bold architectural elements, and finally by the magical status given to paint in these canvases as it splashes indifferently upwards and sideways, its metallic surfaces shimmering and reflecting light while at the same time b(e)aring the coarse and regular weave of the cotton canvas.

These paintings were of such overwhelming brilliance and richness, so rife with humor, irony and salubrious philosophical reflection that one cannot help being somewhat astonished at the way their architectonics are laid to ruins in the most recent work. The (Umbrian) landscape, which had already begun invading limited areas of the canvases of the last year and a half, seems now to have risen up "against" the architecture, smashing it apart and scattering it in fragments across the picture surface. What remains are a few stray, irregularly hewn beams, crazily pitched amidst serpentine lightning bolts whose bobbing and weaving only partially relate the detached architectural forms to the tipped-up landscape ground.

Clearly, Goldberg is no longer insisting on a literal reading of painted form. He no longer stacks painted fields like blocks, but allegorically pits landscape against architecture within the disjunctive dynamics of the ruin. What emerges is an entirely new event, but one which cannot be absolutely specified as yet. On the one hand, there is a development of his painting as a cartographic surface which was always implicit in its "flat-bed" origin; the result is a new and remarkable haptic quality due to the patchwork division of the canvas into areas of intense and violent scoring, hatching and shoring up of materials. On the other hand, a new temporality has emerged whose index is those lightning bolts which knit the landscape together but which paradoxically place themselves between the viewer and the earth.

This strange Dantesque image of transcendence is perhaps further underscored by the unresolved hierarchy of separate registers of being: the architectural fragments which carry their own Newtonian space with them; the distant landscape which appears as a map with its own aggravated topography of congealed chalk, pastel and medium; and the rarefied heavens through which the lightning bolts charge, reducing the fathomless depth of a panorama to the rapturous dance of a painted line across a few square feet of canvas.

It is hard to tell whether these paintings are about transcendence and as such merely continue some of the metaphysical propositions implicit in post-and-lintel architectonics (e.g., monumentality, verticality, and separation of elements), or whether they are about an entirely new polyvalent surface that it has been the uncompleted task of our late mod-

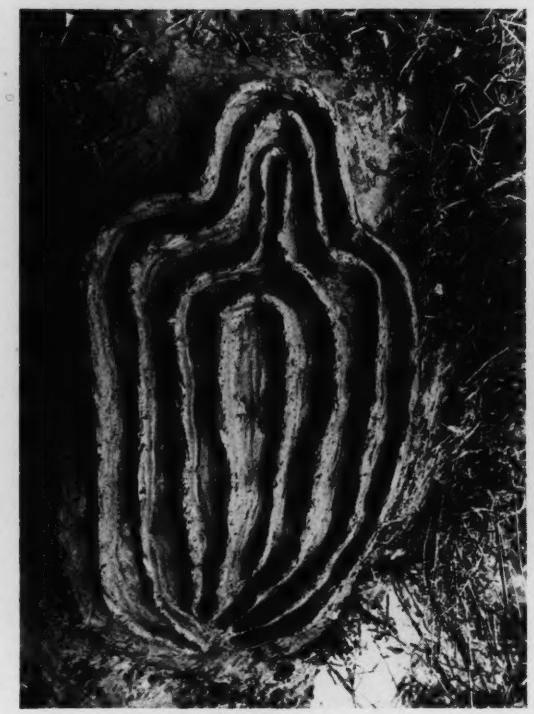
ern period to usher into the world. What is certain is that a new and troubling kind of painting has emerged here which, in its own way, has completely dispensed with the laws of composition, favoring instead an organization of disparate series of elements whose proper relations it is perhaps still too early to apprehend.
—Sanford Kwinter

Ana Mendieta at Yvonne Seguy

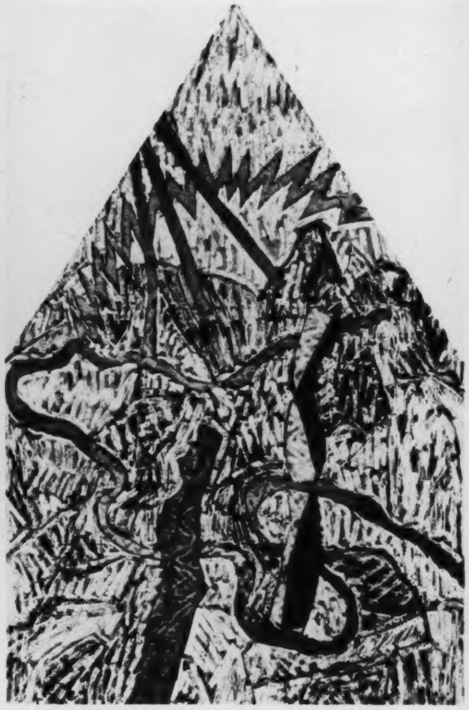
Mendieta's latest show, her first at Seguy, was also her first in which drawings rather than photographs were the focus. In her previous shows at A.I.R., Mendieta exhibited her life-sized, black-and-white photos of sculptures she made by gouging the earth in shapes and sizes corresponding roughly to her own dimensions—making a personal imprint in the landscape. Over the years, these works have evolved from rough cuts to more studied shapes, built up as well as cut out, that more explicitly describe the female form.

Only two photographs of this kind of work were included in this show, and they indicated a further evolution in her earthworks series. For both new works (done in Iowa) Mendieta cleared the site of grass, then built a relief sculpture out of earth on the ground surface. In *Vivification of the Flesh*, 1982, the figure is reduced to a hulking, toothlike form within which are tubular ridges set in concentric ovals. *Venus' Conch* is a less abstract, three-part figure with tubular rings in the body's bottom part. These earthworks, like her previous ones, were created solely as subject matter for her photographs. The sculptures themselves are left to erode or otherwise be destroyed; Mendieta is unconcerned with their fates.

The two series of drawings in this show are based on the same imagery as the photos: female shapes primitively delineated and occasionally combined with spirals that the artist refers to as labyrinths. In one seven-part series, Mendieta draws on the enormous leaves of a tropical succulent while they're still fresh and green, using a thin instrument (like a ballpoint pen with no ink) that releases their juices. When the leaves go brown and thin, her drawings turn an opaque white. Each drawing is of a symmetrical, archetypal female figure drawn around the central vein of the leaf and reduced to extremely basic shapes (e.g., an oval for a head atop two stacked hearts for torso and hips), forms that are echoed by the shapes of the leaves themselves.



Ana Mendieta: *The Vivification of the Flesh*, 1982, black and white photograph; at Yvonne Seguy.



Michael Goldberg: *Codex Caboso—N.Y. #VII*, 1983, oil on canvas, 112 by 80 inches; at Sonnabend.

Mendieta's other series of drawings is done in black acrylic paint squeezed directly out of the tube onto paper made by Mexican Indians from amate tree bark. The paper's texture is sueded, with soft fluid browns and a grain like fur or hide. In one sense, the primitive black drawings exist in contrast to the elegant texture of the paper on which they've been executed. Conceptually speaking, however, Mendieta's drawing is entirely consonant with her materials, as her figures resemble ancient cave or papyrus drawings. Again, the female figure is the subject. These images are so simple and rough, and rendered so summarily, that they resemble figures created for invoking spirits, or for some other ritual. Mendieta regards them as Venus figures, embodying the most basic aspects of femaleness. Indeed, all Mendieta's work has a dark, incantatory power that is mysterious and compelling—basic and primitive without being falsely mythical or superfically feminist. She has created for herself a spare, reduced art with a rich, expressive content.
—Ellen Lubell

Sam Gilliam at the Studio Museum in Harlem

Closely associated with Color Field painting in the '60s and '70s, and the inventor of a distinctive subgenre, the draped stained canvas, Sam Gilliam at 50 has already created for himself a secure niche in the history of contemporary formalism. For those acquainted with the prickly lyricism of his early work, the structural rigidity and strident hues of the new paintings may come as a surprise. But pleasant or not, and successful or not, this exhibition is a clear sign that in mid-career, Gilliam has chosen not to settle into a signature style.

The work in this recent show fell into two groups: the "D" series, so-called because set into a bottom corner of each rectangle is a blocky "D" form, and the "Red & Black" paintings, a suite of shapes, mural-scale modules painted in unforgiving cadmium reds, jet blacks, acid blues and greens. The "D" series pieces are essentially easel works. Manageable in size, they are comparatively relaxed exercises in formal collage in which Gilliam has pieced together heavily impastoed strips and patches of material into a whiz-bang homage to Braque and early modernism. The sculptural quality of the work is emphasized by the use of aluminum enamels, the plaquelike relief of the support, and the metal "D" elements which appear like commas at the bottom right of each variation.

In the larger paintings, the tug-of-war between Gilliam's painterliness and his architectonic sense is far more pronounced. The surfaces of these panels are thickly splattered with Rhoplex and acrylic, and then raked, making high ridges of harsh red and gritty blue-blacks while exposing the fragile, blurred pinks and ultramarines of the underpainting. As with the smaller pieces, most of the actual painting seems to have been done prior to the construction of the final work—thus discrete geometric shapes, arcs, sectors and triangular fragments were carved out of heaped sheets of pigment and then carefully positioned in repeating formats which themselves were then arranged according to the architectual possibilities of the exhibition space.

The link between process and installation has always been crucial to Gilliam's work, but logical as his development seems here, and aggressive as his painting has become, the result is curiously bland. In order that the parts which make up the paintings be interchangeable, he has designed their inner armatures in a cautious and tastefully "Cubist" manner while at the same time making his painterly gesture consistent and predictable. By so doing he saps the work of much of its potential strength; it is as if Gilliam cannot escape one formula without taking refuge in another, and the abiding sense is that he treats painting as though it has no essential insides, only degrees of outside. For a generation of artists of which Gilliam is a part, the idea that painting was a "problem" amenable to systematic solutions was an article of faith, but shedding the con-

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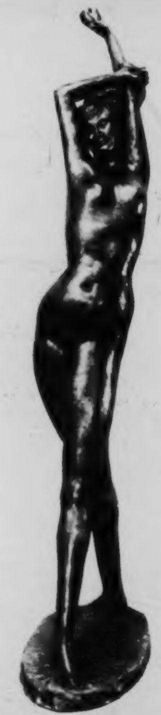

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straints and detachment of '60s formalism involves more than simply jazzing up the format or turning on the heat. Gilliam has done both and done them very well, but one still wants to know what the real import of his work is, and one has still to find out. *—Robert Storr*

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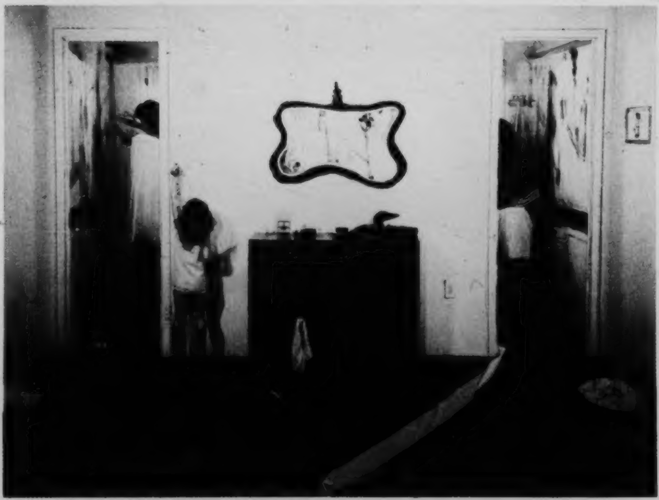
Nic Nicosia at Delahunty



Nic Nicosia: *Domestic Drama 1*, 1982, C-Print, 30 by 40 inches; at Delahunty.

Nic Nicosia turns life into farce through obvious use of artifice and exaggerated gesture. Although many of the artist's subjects derive from common traumatic experiences—the exhibition is dominated by a series titled "Domestic Dramas"—Nicosia's photographs are a witty, comic and ingenuous diversion from the heavy-handed morality of much contemporary Expressionist work.

In *Domestic Drama No. 4* a couple stands bickering on top of an oversized blueprint floorplan of a house. The pair seems oblivious to both the industriousness of the workmen surrounding them and the attentiveness of the small girl (their daughter?) facing them. Despite the painful intensity of the moment, the photo is funny; its serious content is deflected by the excessiveness of the couple's standoff pose (they are clearly overacting) and by the enormous scale of the floorplan. In addition, while the architectural rendering metaphorically represents the material demands regularly placed on relationships, it also creates an effective spatial device: the man appears to be about to fall backwards into the schematic bedroom, making an obvious visual pun on the underlying sexual tension between the couple. It is easy to identify with the scene; the melodrama is just close enough to actual experience to be familiar, though probably in real life the absurdity of the situation would never be quite so obvious. Nicosia's greatest strength seems to lie in his ability to blur the fine line between tragedy and comedy without becoming trite.

In the best work in the show, the artist's message is multifaceted. For example, *Domestic Drama No. 1* shows a small girl scribbling on a bedroom wall. The child's naughtiness is not yet perceived by her parents, who can be seen changing clothes in separate dressing rooms. The primary subject of this work is the destructive scribbling of the unsupervised child, but it is hard not to read this ostensibly domestic incident as a sly commentary on the nature of artistic means and "the expressionist impulse" per se. Nicosia, for his part, incorporates a high degree of premeditation into his working method, constructing all his sets beforehand from a lightweight material called Artcore. Some elements of the props are three-dimensional, others are illusionistically rendered by means of a schematic drawing which highlights their makeshift quality. The bureau in *Domestic Drama No. 1*, for example, is clearly ersatz, and its three-dimensionality is verified only by the decoy, cup and other objects which sit on top of it. Meanwhile, a freehand drawing on the wall imitates a mirror, complete with a scribbled mock-reflection.

Nicosia plays with real and illusionistic images throughout the work. In some cases he even alters "real" objects, but always by way of offering up some specific bit of commentary. In *Domestic Drama No. 1*, for instance, the doll in the foreground has been painted gray to match the floor. The bizarre hue of this neglected plaything suggests that the artist is poking fun at the classic restraint of black-and-white photography by confining his palette to black, white and gray, an effect interrupted only by the flesh tones of the actors.

Nicosia's desire to parody black-and-white photography might stem from his own background as a "straight" photographer. Even now, his work is always formulated in terms of the photographic medium: the peculiarly distorted vision of the camera lens defines the perspectival drawing and design of all of his theatrical sets. Seen on their own, the props would appear oddly misshapen, and as such they are never intended to be self-sufficient art works. (In this respect they differ radically from, say, Sandy Skoglund's sets.) Nicosia utilizes manipulative techniques common to commercial photography but relatively new to art photography. Like the work of William Wegman and Cindy Sherman, his photographs shun the traditional documentary and voyeuristic idioms of photography by working in a controlled studio situation. All of the figures in Nicosia's works are actors (friends of the artist) whom he directs in every detail. Unlike Wegman and Sherman, however, Nicosia appears to have little interest in the psychological substructure of his photographs; instead he presents his figures quite explicitly as caricatures, the better to highlight the artificiality and illusionistic nature of the medium as he employs it. Nicosia irreverently undermines Cartier-Bresson's notion of the decisive moment, since the nature of his process itself predetermines that moment in every detail.

—Susan Freudenheim

Contributors

Brooks Adams, **Gerrit Henry** and **Ellen Lubell** are free-lance critic living in New York . . . **Lawrence Campbell**, **Wade Saunders** and **Robert Storr** are artists who also write on art . . . **Susan Freudenheim** is a free-lance critic writing on art from Fort Worth . . . **Sanford Kwinter** is a doctoral candidate at Columbia University . . . **Donald B. Kuspit** received the College Art Association 1982 award for art criticism.

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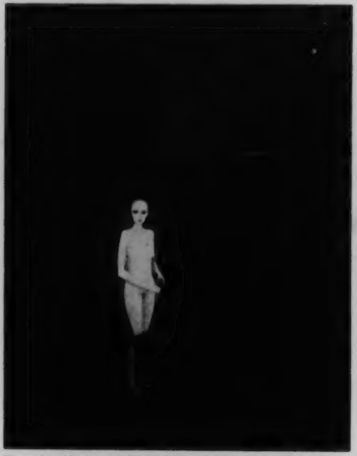
Paintings and Drawings/June 1 - June 26



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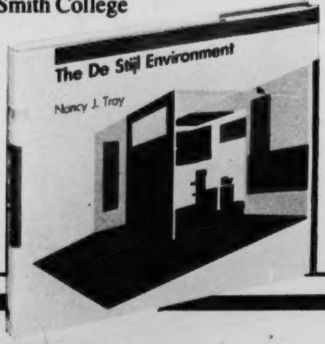

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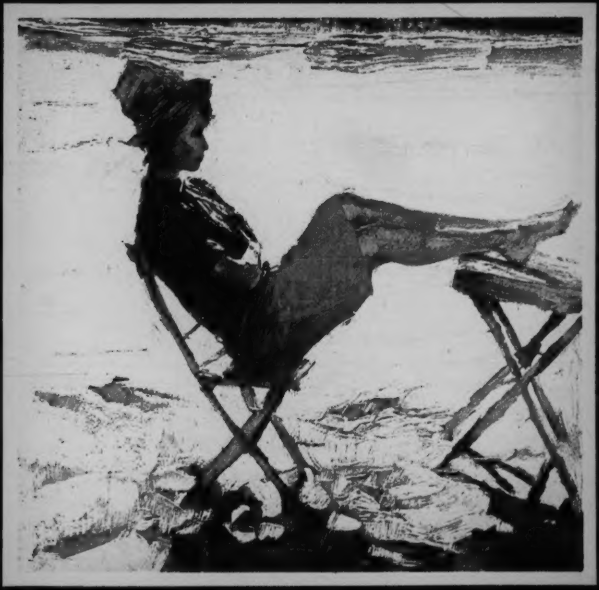

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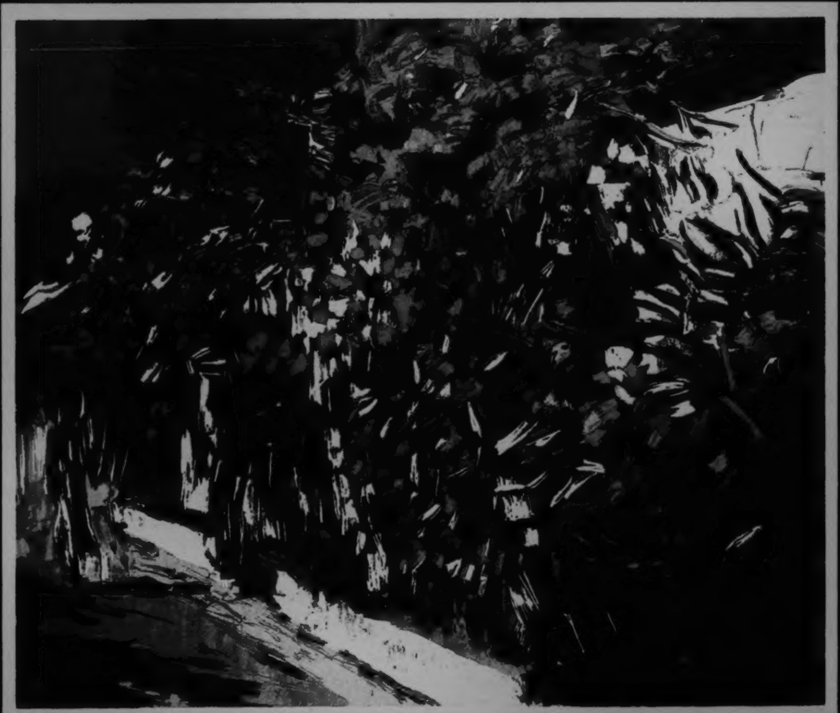

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We were pleased to nominate, we are proud to applaud, this year's winner of the Pulitzer Prize for Criticism:

Manuela Hoelterhoff, The Wall Street Journal's Arts Editor.

On April 18, the 1983 Pulitzer Prize Board announced its selections for the most coveted awards in American journalism.

Manuela Hoelterhoff, The Journal's Arts Editor, won the Pulitzer for her "wide-ranging criticism on the arts and other subjects."

This is the ninth Pulitzer Prize awarded to Journal reporters and writers.

As The Journal's six million readers know so well, Ms. Hoelterhoff's keen and critical eye—and distinctive, lively style—is turned on topics as disparate as Disney World and the opera, television and the quality of life in a police state, art and the buildings in which it is displayed.

Whatever the subject, Ms. Hoelterhoff leaves no doubt as to where she stands—as these excerpts from her columns confirm:

On opera:

> "Fierce and fickle are those who wield the pen in the land of opera. Consider Luciano Pavarotti. Only yesterday he was settling into his comfortable throne overlooking musical America and already he's being nudged to the jester's stool in favor of tenor Placido Domingo, now 'King of the opera,' according to a recent Newsweek cover..." *(March 19, 1982)*

On Prague:

> "After the first aesthetic rush, you get the disturbing feeling that what you're admiring is a neatly maintained, lovely looking comatose patient. Prague is without the bustling people that make cities come alive. There's no pulse here, no heartbeat, only the pallid blip-blip emitted by a planned economy..." *(October 15, 1982)*

On freedom, affluence and art:

> "...Part of the Spanish Empire, hopelessly heretical but attractively affluent, the Netherlands was one of the Low Countries Philip II terrorized with his armies, tax deputies and inquisitors. But in 1609, the Netherlands secured its independence and became, as the catalog points out, 'a safe place where people were free to think, say and print what they chose.' And, one should add, paint as they pleased." *(August 20, 1982)*

On Germany:

> "Who are the Germans and why do they so frequently behave in ways beyond the comprehension of rational minds? Arranged like bricks, the books and articles probing every nip and tuck of the German psyche...could produce a secondary wall around West Berlin. Over the past two centuries, Germany has inspired great music, great literature, great hate. The only flattering entries under 'Germany' in an old great quotations book I own are penned by Hitler and his henchmen." *(March 3, 1982)*

On new Italian art:

> "It's admittedly a wildly uneven show. A painter like Sandro Chia seems to have a style change and a tantrum every time he sees an empty canvas. But looking back on the show after a week, I find several works still spinning in my memory and that—given the fact most new stuff I see has an afterlife of 10 seconds—is about as good a measure of good art as any." *(April 23, 1982)*

On Disney World:

> "I didn't have a great time. I ate food no self-respecting mouse would eat, stayed in a hotel that could have been designed by the Moscow corps of engineers and suffered through entertainment by smiling, uniformed young people who looked like they had their hair arranged at a lobotomy clinic. Somehow the plastic heart of Disney didn't beat for me..." *(July 2, 1982)*

On television:

> "I am watching David Attenborough's 'Life on Earth' carried over PBS...while I am not ready to venture forth and call the worm my sister, as Charles Darwin once demanded, I am becoming pleasurably acquainted with the worlds of squids, moths, lemurs and gorillas, only some of the creatures in Mr. Attenborough's extraordinary series..." *(January 29, 1982)*

On museum architecture:

> "The (Boston) Museum of Fine Arts is a noble building designed in 1909 by Guy Lowell in the neo-classical style... you feel you are in a special place. Your spirits are lifted and you lower your voice. Such sentiments fled speedily as I recently visited the museum's new west wing...so undistinguished as to be beyond controversy. The granite for the facade comes from the same quarry Lowell used. But, oh boy, what a difference a little time and a little talent make." *(April 2, 1982)*

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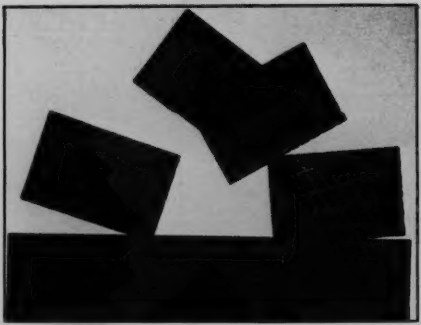

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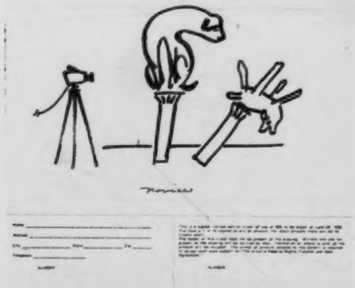

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The raffle will be held at a private party for ticket holders from 7 to 10 p.m. at the Ronald Feldman Gallery, 31-33 Mercer, NYC on Wednesday, June 29, 1983. Absent winners will be notified.

For further information, call Barbara Quinn, Benefit Coordinator at (212)-925-4671. This benefit drawing is void wherever prohibited or restricted by federal, state, or local law.

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A copy of Franklin Furnace's latest annual report filed with the New York Department of State is available upon request from Franklin Furnace or Department of State.

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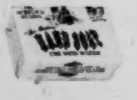

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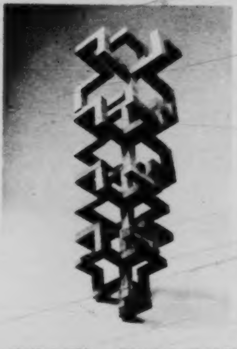

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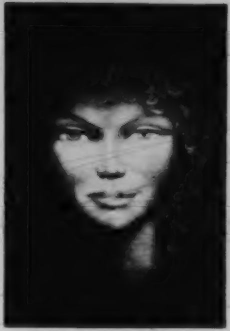

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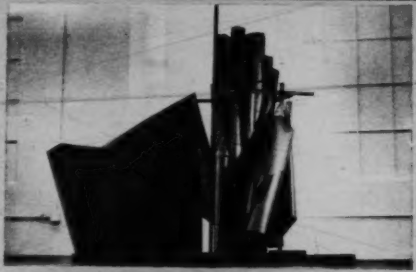

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INNSBRUCK ☎ 43 (522)

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KLAGENFURT ☎ 43 (4222)

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June 8-July 2, **Andrew Hudson**; July 6-Aug. 6, **Jože Cluha**; From Aug. 8, gallery artists; at Stift Ossiach: **Valentin Oman**; from July 30, **Hoke**

VIENNA ☎ 43 (222)

ARIADNE
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Until June 25, **Juan Navarro-Baldeveg**, oil paintings

GRITA INSAM
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Until June 15, **Peter Hujar**, photos; Until June 25, **Berty Skuber**, drawings; **Cherif and Sylvie Defraoui**, "Conversations on a Raft"; *Humanic artists*

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ANTWERP ☎ 32 (31)

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BRUSSELS ☎ 32 (2)

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BRUSSELS (CONT'D) ☎ 32 (2)

ISY BRACHOT 62a, Avenue Louise • Tel. 511.05.25	**Felix Labisse**
CAMOMILLE 30, Rue Vilain XIV • Tel. 649.23.68	**François Martin** **Jean-Louis Vila**
FABIEN DE CUGNAC 55, Rue de Livourne • Tel. 537.14.15	
PALAIS DES BEAUX ARTS 10, Rue Royale • Tel. 512.04.03	*"Ferne Volker, Frühe Zeiten,"* exhibition from Stuttgart Museum **Karel Appel**
POST-SCRIPTUM 37, Rue des Eperonniers • Tel. 511.96.43	Books and catalogues on contemporary art and photography, records.

GHENT ☎ 32 (91)

BARONIAN/LAMBERT Oudburg 22 • Tel. 254.057	**Volker Tannert**
RICHARD FONCKE 18 St. Janvest • Tel. 23.81.28	Closed for the summer
GEWAD 23 Gewad • Tel. 25.56.16	**Kounellis**
MUSEUM HEDENDAAGSE K'NST. Citadelpark • Tel. 21.17.03	Events relating to the German week (**Vostell**, **Knaack**, concerts)

KNOKKE ☎ 32 (50)

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ENGLAND

CAMBRIDGE ☎ 44 (223)

KETTLE'S YARD GALLERY Northampton Street • Tel. 352.124	Until July 3, **Joseph Beuys**, "Drawings 1941-1983"

LONDON ☎ 44 (1)

ANNE BERTHOUD GALLERY 1 Langley Court • Tel. 836.73.57	Through June 30, **Michael Upton**, paintings
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ANTHONY d'OFFAY 23 Dering Street • Tel. 499.4695	Through June, **Anselm Kiefer**, paintings and watercolors
12 DUKE STREET GALLERY Duke Street, St. James • Tel. 930.62.47	Until June 10, **William Wilkins**, recent paintings From June 13 through June, **Janet Leroy**, drawings
FISCHER FINE ART 30 King Street, SW1 • Tel. 839.3942	Until June 3, "American Photo Realists" June 9-July 19, **Hannah Hoch**
GIMPEL FILS 30 Davies Street • Tel. 493.2488	Until June 18, 10 Swiss Artists from Gimpel & Hanover, Zurich
NIGEL GREENWOOD, INC. 41 Sloane Gardens • Tel. 730.8824	Until June 25, new paintings by **Lebrun, Walker, McKeever, Setch**, & others

LONDON (CONT'D) ☎ 44 (1)

I.C.A. The Mall, SW1. • Tel. 930.3647	Until June 26, **Carole Conde** and **Karl Beveridge**, "Union Works"; **Richard Prince**
NICOLA JACOBS 9 Cork Street • Tel. 437.3868	Until June 18, **Jeffe Lowe**, sculpture; **John McLean**, paintings
BERNARD JACOBSON, LTD. 2A Cork Street • Tel. 439.8355	Through July, **William Tillyer**, new paintings
LEWIS JOHNSTONE GALLERY 7 Bolton Gardens (Old Brompton Rd.) • Tel. 373.1192	Until June 18, **Amikam Toren**
ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews • Tel. 637.5517/8	Through June, **Arp, Exter, Lissitzky, Rodchenko, Schwitters**, etc. Until July 1, **Gottfried Honegger**, recent paintings; **Phillip King**, sculpture
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street • Tel. 439.1096	June 3-July 2, **Helen Frankenthaler**, paintings 1959-1963
LEINSTER FINE ART 9 Hereford Road • Tel. 229.99.85	
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street • Tel. 262.1539	Through June 4, **Jenny Holzer** June 7-July 9, **Jack Goldstein**
MAYOR GALLERY 22A Cork Street • Tel. 734.3558	Through June 18, **Jim Nutt**, recent work
PETERSBURG PRESS 59A Portobello Road • Tel. 229.0105	June, **Roy Lichtenstein**, "7 Apple Woodcuts"; **Howard Hodgkin**, 5 lithographs; **Frank Stella**, "Shards." Graphics, art books. Also **Hockney, Johns**
PICCADILLY GALLERY 16 Cork Street • Tel. 499.4632	Through June 25, **David Suff**, watercolors and drawings: "Gardens of London"
REDFERN GALLERY 20 Cork Street • Tel. 734.17.32 734.05.78	June 9-July 14, **Ascher**, textiles: panels, squares and designs June 9-July 14, **Adrian Ryan**, paintings and watercolors
EDWARD TOTAH GALLERY 39 Floral Street • Tel. 379.6241	June 1-July 16, **Fernand Léger**, "Paintings, gouaches, drawings and prints 1918-1955"
WADDINGTON GALLERIES 2, 4 & 34 Cork St. • Tel. 439.1866	Until June 18, **Adrian Berg** (4 Cork St.), **Milton Avery** (34 Cork St.) June 23-July 16, **Allen Jones** (4 & 34 Cork St.)

SOUTHAMPTON ☎ 44 (703)

JOHN HANSARD GALLERY The University. Southampton • Tel. 559.122	Through June 11, **Maggie Hambling**, Max Wall pictures; **David Ward**, portraits June 16-July 16, **Nigel Henderson**, "Heads Eye Wyn"; **Cindy Sherman**

FRANCE

BORDEAUX ☎ 33 (56)

C.A.P.C. ENTREPOT LAINE Rue Ferrère • Tel. 44.16.35	Until August 27, **Sol LeWitt**, structures and wall drawings **Richard Long**, "Postcards 1968-1982"; *Exposition-dossier:* **Mondrian**

CANNES ☎ 33 (9)

GALERIE HERBAGE 17, Rue des Etats-Unis • Tel. 39.19.15	En permanence: **Calder, Max Ernst, Matisse, Miró, Picasso, Chadwick, Hepworth, Moore, Nicholson, Sutherland**

LYONS ☎ 33 (7)

LE NOUVEAU MUSEE 11, r. Dr. Dolard-69100 Villeurbanne • Tel. 884.55.10	Until July 3, **Anish Kapoor, Gerard Collin-Thiebaut** From July 7, **Salvo**

NICE ☎ 33 (93)

GALERIE PAUL HERVIEU 26, Rue Pastorelli • Tel. 80.02.10	Paintings and gouaches by **Atlan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart** and **Key Sato.**

PARIS ☎ 33 (1)

BAMA 40, Rue Quincampoix • Tel. 277.38.87	June 3-July 9, **Tom Phillips** Closed mid-July until mid-September
BEAUBOURG 23, Rue du Renard • Tel. 271.20.50	June 15, through July, recent acquisitions and gallery artists: **Arman, Bettencourt, César, Degottex, Mathieu, Pignon, Soulages, Schneider, Warhol**
GALERIE CAROLINE CORRE 14, Rue Guenegaud 75006 • Tel. 354-5767	Until June 18, **Christopher Harmon Cheung** As of June 21, group show
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • Tel. 326.9707	Until June 18, **Gérard Barthlemy**, paintings and drawings June 22 through July, **Guccione**, paintings
ISY BRACHOT 35, Rue Guénégaud • Tel. 354.22.40	Until July 9, **Sandorfi**

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PARIS (CONT'D)	☎ 33 (1)
GALERIE JEANNE BUCHER 53, Rue de Seine • Tel: 326.22.32. 326.75.23	Through July, accrochage of gallery artists: **Amado, Aguayo, Bissière, Flechemuller, Nallard, Reichel, Stael, Szenes, Tobey**
FARIDEH CADOT 77, Rue des Archives • Tel. 278.0836	From June 4, **Daniel Trembley**
LOUIS CARRE ET CIE. 10, Avenue de Messine • Tel. 562.57.07	*Accrochage*
JEAN CHAUVELIN 147, Rue St. Martin • Tel. 887.77.76	Russian and European Constructivists, gallery artists.
CREATIS ESPACE ALTERNATIF 50, Rue du Temple • Tel. 887.28.56	Through June 16, **Francis Dumoulin, François Maurige**; June 16-30, 25 artists' paintings of David Bowie; July, **Charles Sirouya, Carmelo Carra**
CHANTAL CROUSEL 80, Rue Quincampoix • Tel. 887.6081	Through June 27, **Sophie Calle** From June 29, **Boyd Webb**
JACQUES DAMASE Galerie de Varenne, 61 Rue de Varenne, • Tel. 705.55.04	June, **Jean Cocteau, Man Ray**: graphics July, **Sonia Delaunay**; group show
DURAND-DESSERT 3, Rue des Haudriettes • Tel. 277.6360	June 10-July 22, **Jannis Kounellis** Until July 22, **Patrick Tosani**
LE DESSIN 27, Rue Guenegaud • Tel. 633.04.66	June 2-July 15, **Velickovic**, drawings 1982-83 Closed July 16-September 8
ERIC FABRE 6, Rue du Pont de Lodi • Tel. 325.42.63	June 16-July 9, **Côme Mosta-Heirt; Nicole Stenger**
PAUL FACCHETTI 20, Avenue de Friedland • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • Tel. 325.18.73	**Jean Hélion**, recent work
GALERIE FARIS 50, Rue de l'Université • Tel. 544.29.48	Through August, **Adam Henein, Malek Salah, Farid Haddad**
JEAN FOURNIER 44, Rue Quincampoix • Tel. 277.3231	**Sam Francis**
GALERIE DE FRANCE 50-52, Rue de la Verrerie • Tel. 274.38.00	**Velickovic**, paintings
LILIANE FRANCOIS 15, Rue de Seine • Tel. 326.94.32	Until June 30, **De Biasis**, paintings July 1-20, group show of gallery artists
MAURICE GARNIER 6, Avenue Matignon • Tel. 225.61.65.	**Bernard Buffet**, permanently.
DANIEL GERVIS GALLERY 34, Rue du Bac • Tel. 261.11.73	**Benrath, Constant, Dubuffet, Eterovic, Gerzo, Ghertman, Malaval, Montyn, Mutal, Nevelson, Olson, Pan, Pasotti, Toledo,** others.
GILLESPIE/LAAGE/SALOMON 24, Rue Beaubourg • Tel. 278.1171	June 11-July 14, **David Ryan**, paintings
GALERIE MARWAN HOSS 12, Rue D'Alger • Tel. 296.39.45	"Important Works: Masters of the 19th and 20th Centuries," paintings, drawings and sculpture; Through June, **Gargallo**, one-man show
SAMY KINGE 54, Rue de Verneuil • Tel. 261.1907	Until July 14, **Victor Brauner**, paintings, drawings and ceramics
LAHUMIERE 88, Bd de Courcelles • Tel. 763.03.95	June 15-20, "Art 14'83" Basel July, gallery artists (Constructivist)
LA HUNE GALERIE EDITIONS 14, Rue de l'Abbaye • Tel. 325.54.06	Original prints by **Bacon, S. Delaunay, Ernst, Fassianos, Folon, Friedlaender, Hartung, Kozo, Marcoussis** and others
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion.
YVON LAMBERT 5, Rue de Grenier St. Lazare • Tel. 271.09.33	As of June 4, **Lea Lublin**
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • Tel. 633.5602	June 27 through July, **Mélois**, sculpture; August, gallery closed
BAUDOIN LEBON 36, Rue des Archives • Tel. 272.09.10	June 9-July 16, *"L'Egypte sort des archives,"* 19th-century photographs
ADRIEN MAEGHT 46, Rue du Bac • Tel. 222.12.59	June, **Miró** July, gallery artists

PARIS (CONT'D) ☎ 33 (1)

GALERIE MAEGHT 13 & 14, Rue de Téhéran • Tel. 563.13.19	As of May 26, **Valerio Adami, Emilio Tadini**, paintings
DENISE RENE 196, Blvd. St. Germain • Tel. 222.77.57	June-July, Kinetic art: **Agam, Boto, Le Parc, Morellet, Schoffer, Soto, Tinguely, Tomasello, Tsai, Vasarely, Vardanega**
DARTHEA SPEYER 6, Rue Jacques Callot • Tel. 354.78.41	Through June 11, **Granet**
STADLER 51, Rue de Seine • Tel. 326.91.10	June 2-July 9, **Antonio Saura**
NANE STERN 25, Ave. de Tourville • Tel. 705.08.46	Until June 11, **Jean Pierre Guiot**, recent paintings June 14-July 9, **Zenzo Sakamoto**, paintings
DANIEL TEMPLON 30, Rue Beaubourg • Tel. 272.14.10	June 14-July 13, **Alain Kirili**
TEXBRAUN 12, Rue Mazarine • Tel. 633.47.84/633.14.57	A permanent collection of XIXth Century French photography
TRANS/FORM 22, Ave de la Bourdonnais • Tel. 550.40.32	Basel Art Fair: **Beuys, de Dominicis, de Maria, Dicrola, Kounellis, Lista, Montesano, Salvo**
PATRICE TRIGANO 4 bis Rue des Beaux-Arts • Tel. 634.15.01	Through August, gallery artists, **Arman, Brauner, Carrière, César, Léger, Masson, Mathieu, Mimiague, Picasso, Richier, Schlosser**
GALERIE VALLOIS 41, Rue de Seine • Tel. 329.50.84/85	**Csaky, Blegas, Rodin, Dunand, Ruhlman, Franck, Cheret.** Fine furniture of the Thirties.
ZABRISKIE 37, Rue Quincampoix • Tel. 272.35.47	From July 5, *"Quatre Américains"*: **Lester Johnson, Alex Katz, Max Kozloff and Tim Woodman**

LES SABLES D'OLONNE ☎ 33 (51)

MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • Tel. 32.01.16	**Bernard Pagès**, sculpture, recent work; **Jean Launois** "Lithography at the turn of the century: *Donation Sorlier*"

ST. PAUL DE VENCE ☎ 33 (93)

FONDATION MAEGHT Saint Paul de Vence • Tel. 32.81.63	Until June 20, **Louis Cane**, paintings From July 5, **Max Ernst**, retrospecitive: 120 paintings, sculptures and drawings
GALERIE CATHERINE ISSERT Saint Paul de Vence • Tel. 32.96.92	July and August, **Jean Charles Blais**, recent work

TOULON ☎ 33 (94)

MUSEE DE TOULON 20, Boulevard Leclerc • Tel. 93.15.54	Until June 30, *"Carte Blanche à* **Francois Bazzoli"** **Malllet, Ruquet, Letournelle, De Leusse, Bartolani; Tissier.** As of July 16, **Chacallis, Lamouroux**

TOULOUSE ☎ 33 (61)

AXE-SUD 11, Place de la Daurade • Tel. 25.37.17	Until June 16, **Patrick Reynaud** June 16 through June, **Batlle, Gaspari, Venzac**

GERMANY

BERLIN ☎ 49 (30)

GALERIE AKMAK Hohenzollerndamm 7 • Tel. 883.53.12	Until June 11, **Kevin Red Star**, Crow Indian portraits June 24-30, **Armond Lara**, paintings, constructions
GALERIE LEITZOW Knesebeckstrasse 32 • Tel. 881.28.95	Until June 25, **Robert Mapplethorpe**, recent photos
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • Tel. 882.77.18	Until June 11, **William Copley**, "Post-Raphaelite" paintings (1966-1981) June 15-August 27, **Gianni Piacentino**
GALERIE POLL Lützowplatz 7 • Tel. 261.70.91	Through June, *"Zum Theme: Neue Bilde"* **G.L. Gabriel, Thomas Lange** (catalogue available). Closed July and August
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • Tel. 881.8280	June 7-July 10, **Jannis Kounellis**

BONN ☎ 49 (228)

GALERIE LINSSEN Prinz-Albert-Strasse 47 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg and Jan Voss.**

COLOGNE ☎ 49 (221)

ERVEN'S ART SERVICE Machaerstrasse 1 • Te.12.34.36	We hang the shows
GALERIE GMURZYNSKA Obenmarspforten 21 • Tel. 23.66.21/2	**Robert Delaunay**
GALERIE KARSTEN GREVE Wallrafplatz 3 • Tel. 21.39.21	**Fontana**, sculptures

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COLOGNE (CONT'D) ☎ 49 (221)

GALERIE HOLTMANN Richartzstr. 10 • Tel. 21.51.50	Young French Artists: **Blais, Blanchard, Boisrond, Combas, DiRosa**
GALERIE JOLLENBECK Lindenstrasse 20 • Tel. 24.67.59	
RUDOLF KICKEN Albertusstrasse 47/49 • Tel. 21.02.34	**Paul Outerbridge Jr.**, "Platinum Prints"
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • Tel. 21.70.21/221.3740	Artothek Artists, **John Cage**
PAUL MAENZ Schaafenstrasse 25 • Tel. 21.81.02	Until June 21, **Peter Bömmels** From June 25, **Salvo**
GALERIE ORANGERIE REINZ Helenstrasse 2 • Tel. 23.46.84	**Eduard Bargheer**
GALERIE RECKERMANN Albertusstr. 16 • Tel. 21.20.64	**Alf Lechner**, "*Neue Ordnungen*": massive steel sculptures 1980-83
GALERIE ROLF RICKE Volksgartenstrasse 10 • Tel. 31.57.17	"Art means absolutely nothing, if it ain't new" - from **Artschwager** to **Wolf**
GALERIE WENTZEL St. Apernstrasse 26 • Tel. 24.24.00	**Milton Avery**, paintings; **Alexander Archipenko**, sculpture; **Jules Olitski**, sculpture
MICHAEL WERNER Gertrudenstrasse. 24/28 • Tel. 21.06.81	Through July, **Markus Lüpertz**, bronze sculptures As of August, **Baselitz, Byars, Immendorff, Kirkeby, Lüpertz, A.R. Penck**
GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • Tel. 23.58.37/8	**Kippenberger**

DUSSELDORF ☎ 49 (211)

KONRAD FISCHER Platanenstrasse 7 • Tel. 685.908	**Jannis Kounellis**
GALERIE GMYREK Mutter-Ey-Strasse 5. • Tel. 32.77.70	June, **Koberling**; July, **Chevalier, Finkeldei, Hödicke, Klinkan, Koberling, Lanneau, Middendorf, Sandoz, Szczesny, Tadeusz, Tannert, Zimmer**
DENISE RENE HANS MAYER Grabbeplatz 2 • Tel. 13.21.35	June, **Takashi Naraha**
KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • Tel. 327.023	**Harry Szeeman**: *Der Hang zum Gesamtkunstwerk*

HAMBURG ☎ 49 (40)

ASCAN CRONE Isestrasse 121 • Tel. 040/47.42.94	Until June 23, **Bernd Koberling** (catalogue available) From June 23, **Imi Knoebel**
THOMAS LEVY GALERIE Tesdorpfstrasse 18 • Tel. 45.91.88.	Until June 26, **Domenico Gnoli**, paintings, drawings, sculptures, graphics (catalogue and poster available)
GALERIE MUNRO Barmbeker Str. 138 • Tel. 48.45.52.	**Helmut Middendorf**, paintings, works on paper

MUNICH ☎ 49 (89)

GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.84.45	**Anna Recker**, paintings and drawings
GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • Tel. 29.50.21 & 29.61.10	**Gerard Kever**
TANIT Maximilianstr. 38 • Tel. 29.22.33	June 23 through July, **Michael von Biel**, drawings, paintings

NUREMBERG ☎ 49 (911)

GALERIE JOHANNA RICARD Königstrasse 33/37 • Tel. 22.50.20	**Russian Avant-Garde**

STUTTGART ☎ 49 (711)

MAX-ULRICH HETZLER GmbH Schwabstrasse 2 • Tel. 62.15.38	**Donald Judd**, objects and graphics **Meuser**, sculpture

GREECE

ATHENS ☎ 30 (1)

KAREN & JEAN BERNIER Marasli 51 • Tel. 723.5657	Until June 24, **Martin Silverman**, sculpture

HOLLAND

AMSTERDAM ☎ 31 (20)

GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	**Appel, Brande, Constant, Corneille, Cottavoz, Henning-Pedersen, Lindstrom, Seura, Sonderlinque** and others.
STEDELIJK MUSEUM Paulus Potterstraat 13 • Tel. 73 21 66	Until June 20, **Martin Disler**, drawings; **Kurt Naef**, toys

EINDHOVEN ☎ 31 (40)

STEDELIJK VAN ABBEMUSEUM Bilderdijklaan 10 • Tel. 44.85.55	Until June 19, Sculpture: **Andre, Baselitz, Chamberlain, Fabro, Flanagan, Long, Lüpertz, Nauman, Penck, Rückriem**

ITALY

BARI ☎ 39 (80)

MARILENA BONOMO Via Nicolò dell' Arca 19 • Tel. 21.01.45	**Pat Steir**

BOLOGNA ☎ 39 (51)

DE FOSCHERARI Via Goidanich 1 • Tel. 27.52.26.	**Giosetta Fioroni**, paintings 1963-1983
GALLERIA FORNI Via Farini 26 • Tel. 27.07.60	Group show
STUDIO G7, G. GRIGOLO Via Val d'Aposa 7C • Tel. 26.64.97.	**Pinuccia Bernardoni**

BRESCIA ☎ 39 (30)

PIERO CAVELLINI F.lli Bandiera 18A • Tel. 57.401	**Franco Guerzoni**
MASSIMO MININI Via Apollonio, 68 • Tel. 56.275	Basel Art Fair Stand 15/215

FLORENCE ☎ 39 (55)

GALLERIA SCHEMA Via della vigna nuova 17. • Tel. 28.40.90.	By appointment, American Contemporary Art, **Acconci, Baldessari, Bochner, Burden, Fox, Graham, Huebler, Kaprow, Kosuth, Levine, Oppenheim, Rippe, Rockburne**

MILAN ☎ 39 (2)

SALVATORE ALA Via Mameli 3 • Tel. 716-500	
ARIETE GRAFICA Via S. Andrea, 5 • Tel. 79.55.73	
ARTRA/STUDIO Via Fiori Chiari 8 • Tel. 861.190	*"La poetica dell'immagine tra azione e seduzione, opportunità di un incontro."* Curated by **Marisa Vescovo**
STUDIO CANNAVIELLO Piazza Beccaria 10 • Tel. 837.6368	**Sigmar Polke**, *tele;* **Jorg Immendorff**, works on paper
DIAGRAMMA (Luciano Inga Pin) Via Pontaccio 12a • Tel. 874.237	**Enzo Preda**, "Three Arabian Rooms"
DISEGNI DI ARCHITETTURA Antonia Jannone Via del Carmine 5 • Tel. 878.384	**Arduino Cantafora**, *"Quindici stanze per una casa"*
STUDIO CARLO GROSSETTI Via dei Piatti 9 • Tel. 837.5594	**Helmut Schober**, "Expansion: canvases and drawings in *black and white*"
FRANCOISE LAMBERT Bastioni di Porta Nuova 11 • Tel. 650.087	**Robert Barry** Basel Art Fair Stand 15/313
STUDIO MARCONI Via Tadino 15 • Tel. 225.543	**Sam Francis**
GALLERIA DEL MILIONE Via Bigli 21 • Tel. 780.879	
MASSIMO MININI Via Cavalieri des S. Sepolcro • Tel. 86.71.30	**Shirazeh Houshiary**, new sculptures Basel Art Fair Stand 15/215
GALLERIA SENO Via Ciovasso 11 • Tel. 805.80.64	**Riccardo Licata**
GALLERIA STENDHAL Via Santo Spirito 10 • Tel. 781.825	"Sculpture in the Urban Space": **Bill, Karavan, Gio Pomodoro, Legnaghi, Somaini, Noguchi** and others
FRANCO TOSELLI Via del Carmine 9 • Tel. 805.0434	**Tony Cragg**

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MODENA ☎ 39 (59)

GALLERIA EMILIO MAZZOLI Via Nazario Sauro 58a • Tel. 357.605/243.455	Agnetti, Boetti, Calzolari, Chia, Clemente, Cucchi, de Maria, Germanà, Paladino, Schifano, Turcato.

NAPLES ☎ 39 (81)

LUCIO AMELIO Piazza dei Martiri 58. • Tel. 42.20.23/769.0521	Markus Lüpertz Maurizio Cannavacciuolo

ROME ☎ 39 (6)

IL COLLEZIONISTA Via Gregoriana 36 • Tel. 678.45.85	Burri, di Kooning, Afro
GALLERIA ANNA D'ASCANIO Via del Babuino, 29 • Tel. 678.5920	Balla, Broodthaers, Burri, Carrá, Cucchi, Guttuso, Manzu, Melotti, Turcato
UGO FERRANTI Via di Tor Millina 26 • Tel. 654.2146	Richard Tuttle
L'ISOLA Via Gregoriana 5 • Tel. 679.00.29./678.54.77	Carlo Battaglia
GALLERIA IL PONTE Via S. Ignazio 6 • Tel. 679.6114	Through June 18, **José d'Alpice**, works on paper From June 21, **Francesco Maselli**, photographs
PRIMO PIANO Via Panisperna 203. • Tel. 460.309	**Alberto Moretti**; Bookstore specializing in European catalogues and books by artists
IL SEGNO Via Capolecase • Tel. 679.1387	**Ilse Bernheimer**, works from 1910-1983; International contemporary graphics permanently
SPROVIERI 3 Piazzi del Popolo • Tel. 360.8918/361.0975	Futurism Dada Surrealism.
TONINELLI 86 Piazza di Spagna • Tel. 679.34.88	Important sculpture by: **Bodini, Fontana, Marini, Arturo Martini, Melotti, Moore, Medardo Rosso, Schmettau, Vangi.**

TURIN ☎ 39 (11)

GIORGIO PERSANO Via dei Mille 29 • Tel. 835.527	**Renato Messtri**, sculpture
TUCCI RUSSO Corso Tassoni 56 • Tel. 779.304	Richard Long
CHRISTIAN STEIN Piazza San Carlo 206 • Tel. 535.574	Kounellis

VERONA ☎ 39 (45)

STUDIO LA CITTA Via Samaritana 10 • Tel. 25.728	**Mario Schifano**, recent works

JAPAN

TOKYO ☎ 170

RYU INTERNATIONAL GALLERY P.O.B. 1383 Sunshine-City, Toshima-Ku • Tel. 987.6160	Contemporary Japanese and Chinese (Mainland) original prints. Catalogue upon request. U.S. $10 sea mail postage included

SPAIN

BARCELONA ☎ 34 (3)

GALERIA CIENTO Consejo de Ciento 347 • Tel. 215.63 65	Patricio Velez
SALA GASPAR Consejo de Ciento, 323 • Tel. 318.87.401.318.87.36	Alfaro, Arranz Bravo, Bartolozzi, Clavé, Fenosa, Gudiol, Ibarz, Llové, Miró, Picasso, Riera Rojas, Tharrats, Torralba, Vila-Casas, Viladecans, Villelia
GALERIA MAEGHT Calle Montcada 25 • Tel. 310.42.45	**Miró**, recent sculpture
LA CAJA DE PENSIONES (Centro Cultural) Passeig Sant Joan 108 • Tel. 258.89.07	Amadeo Modigliani
GALERIA JOAN PRATS Rambla Catalunya 54 • Tel. 216.02.84	June, **Noland, Secunda, Jim Bird** July, group show

IBIZA BALEARES ☎ 34 (71)

GALERIA ES MOLI Carretera San Miguel Sta Gertrudis	Azocar, Bechtold, Calbet, Faber, Galbraith, Hedrich, Kugler, Monreal, Segal, Tomlin, Villanueva, Zush.

	MADRID	☎ 34 (1)
	LA CAJA DE PENSIONES (Centro Cultural) Paseo Castellana 51 • Tel. 419.0440	**Amadeo Modigliani**
	GALERIA KREISLER DOS Hermosilla 8 • Tel. 431.42.64	Until June 11, **Agueda de la Pisa** As of June 14, **Monica Rubio**
	EGAM Villanueva 29 • Tel. 435 3161	**Jaime Barrutia, Marina G. Olivares, Carmen Peña, Jose Carlos Ramos**
	GALERIA HEINRICH EHRHARDT Barquillo 44 • Tel. 419.52.86	**Hans-Peter Adamski**
	GALERIA JUANA MORDO Villanueva 7 • Tel. 435.84.42	Until June 30, **Miguel Zapata**, recent work
	GALERIA DE ARTE MUN Hermosilla 26 • Tel. 401.01.92	Gallery Artists
	GALERIA THEO Marqués de la Ensenada, 2 • Tel. 410.26.51	*"Quince años de Galeria Theo"*
	TORCULO GRAPHICS & BOOKS Claudio Coello 17 • Tel. 275 86 86	**Eusebio Sempere**, *"Cántico Espiritual de S. Juan de la Cruz"* **Estampa Rusa**, *"Grabado soviético actual"*
	GALERIA FERNANDO VIJANDE Nuñez de Balboa 65 • Tel. 435 8025	**Ian Brackwell**
	GALERIA YNGUANZO Antonio Maura 12 • Tel. 231 54 10	Japanese Contemporary Painters
	SEVILLE	☎ 34 (54)
	GALERIA JUANA DE AIZPURU Calle Canalejaz, 10 • Tel. 22.85.01	**Diaz Padilla**
SWEDEN	**MALMO**	☎ 46 (40)
	GALERIE NORDENHAKE Ostra Ronneholmsvagen 5 • Tel. 23.15.33	June, **Alan Uglow** July-August, gallery artists
	STOCKHOLM	☎ 46 (8)
	KONSTRUKTIV TENDENS Nybrogatan 69 • Tel. 61.16.65/61.50.65	June-July, gallery will be closed
SWITZERLAND	**BASEL**	☎ 41 (61)
	KUNSTHALLE BASEL Steinenberg 7 • Tel. 23.48.33	Until June 19, **Philip Guston** (1930-1980) Until June 19, **Balthasar Burkhard**, *"Fotowerke"*
	GALERIE BEYELER Baumleingasse 9 • Tel. 23.54.12	**Cézanne**, paintings and watercolors "Art 14'83" Basel, Stand 13.225: "Expressionist paintings beyond **Picasso**"
	FELIX HANDSCHIN GALERIE Petersgraben 18 • Tel. 25.59.85	
	BERNE	☎ 41 (31)
	MARBACH Wasserwerkgasse 37 • Tel. 22.42.05/22.38.25	Contemporary art. By appointment only.
	GENEVA	☎ 41 (22)
	GALERIE BONNIER 4, Rue Saint-Laurent • Tel. 35.87.35	Accrochage of contemporary artists, **Arman, Fautrier, Klein, Spoerri, Tinguely**
	CENTRE D'ART CONTEMPORAIN Bd. du Pont d'Arve et Bd Karl Vogt • Tel. 28.88.03	(Former Palais des Expositions) **Sol LeWitt**
	GALERIE ERIC FRANCK 15 Route de Florissant • Tel. 47.08.09	**Shirley Goldfarb**, retrospective
	CLAUDE GIVAUDAN 3, Rue du Soleil-Levant • Tel. 29.91.61.	XXth Century drawings and prints Paper Tablecloths, collected by **Georges Hugnet**
	MARIE-LOUISE JEANNERET 59, Avenue de Champel • Tel. 46.34.57	
	DANIEL VARENNE Galerie Clos de Sierne 15, Chemin de Sierne • 84.15.93	Impressionist and 20th Century masters. By appointment only

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GENEVA (CONT'D) ☎ 41 (22)

WEBER 13, Rue de Monthoux • Tel. 32.64.50	June, **Francisco Zuñiga**, lithographs; **Peter Takal**, drawings (Hilton Hotel) July, *peintres Suisses naïfs;* August, **William Papas**, watercolors

ZURICH ☎ 41 (1)

THOMAS AMMANN FINE ART Restelbergstrasse 97 • Tel. 362.62.31	Impressionists & 20th Century Masters—by appointment only.
GALERIE BISCHOFBERGER Utoquai 29 • Tel. 910.43.62	June 11-July 7, **Sandro Chia**, new works
KONRAD FISCHER Ackerstrasse 44 • Tel. 42.71.61	June-July, **Richard Brintzenhofe**
GIMPEL•HANOVER•EMMERICH Tödistrasse 40 • Tel. 202.03.00	June 11-July 16, **Raffael Benazzi**, bronze sculpture new gallery: June 11-July 16, **Ruedi Bechtler**, "Papercuts". Closed until mid-Aug.
M. KNOEDLER Kirchgasse 24 • Tel. 69 35 00	June 11-July 16, **Calder** From July 23, **Franz Gertsch**
GALERIE MAEGHT Predigerplatz 10-12 • Tel. 251.11.20	June-July, **Markus Lüpertz**, paintings August, gallery closed
MAURER Münstergasse 14-18 • Tel. 47.85.00	June, **Stefan Wewerka** July, gallery closed
PETER NOSER St. Jakobstrasse 11 • Tel. 242.55.16	June-July, **Jean Mauboulès**, sculptures, drawings, paintings
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Artworld

BBC Rothko Program Sued

"The Rothko Conspiracy," a **TV docudrama based on the much publicized Rothko trial** [see "Artworld," Jan., Feb. '83] and the events that led up to it, is under fire on legal as well as artistic grounds. Described in various press reviews as ragged, outrageous, tasteless and shocking, it is also **allegedly defamatory to some of the protagonists.** Produced for the BBC and aired here on May 3 as part of PBS's "American Playhouse" series, the film is billed as "a distillation of the events as perceived by the filmmakers." Their principal sources were the public prosecutor, Gustave Harrow, who provided technical advice and trial transcripts, and Lee Seldes's book, *The Legacy of Mark Rothko.* Both Harrow and Seldes have disavowed any artistic involvement with the production.

That the program entailed considreable distortion was acknowledged by the BBC and American Playhouse, which together, prior to public viewing in the U.S., deleted sections from the film that had been separately objected to by **painter Theodore Stamos** and **attorney Edward J. Ross,** who was chief counsel to Kate Rothko. Each contends he is falsely characterized in the film. Though satisfied that the portions he found personally defamatory have been expurgated, Ross maintains that the film is still inaccurate in portraying his role in the trial as subsidiary to Harrow's, and he asserts that the unauthorized use of his name in such fictitious context is illegal. He also points out, and the Rothko Foundation concurs, that the film violates copyright law by showing reproductions of Rothko's paintings.

Stamos, a former executor of the Rothko estate who was convicted of negligence and conflict of interest, is not content with the cut version of the film. Stamos's most general complaint is that he is portrayed in a degrading manner throughout. Based on damages sustained from the film's previews alone (these were uncut, and were reportedly attended by film and art critics, dealers and other art-world figures), Stamos initiated a $10-million suit against New York's Channel 13, one of PBS's member stations. According to Stamos's lawyer, Robert G. Cucinell, the actual compensation sought in the pending lawsuit will undoubtedly be much higher, since the program has subsequently been broadcast nationally and repeated in certain regions.

More Rothko Damages

On May 12, **seven of nine Rothko paintings on 18-month loan from the Rothko Foundation to the San Francisco Museum of Modern Art** [see "Artworld," May '83], were **vandalized** while the museum was open to the public. The damage, reported by a guard in the late afternoon, consists of a single, z-shaped scratch, about 2½ inches square, in the center of each painting. The marks, some of which are detectable only under raking light, do not penetrate the canvases and appear to have been made with a small, blunt instrument. According to Rothko Foundation conservator Dana Cranmer, the **works are "not wholly compromised" and are most likely repairable.** Four of the damaged paintings are mural-size, roughly 89 by 65 inches.

All of the works in the show are from 1949 and were hanging in a small, individually guarded gallery. No assessment of financial damages had been announced as this issue went to press.

The Rothko Foundation says the occurrence will not curtail the foundation's newly instituted program of lending works for public exhibition, but that extra security precautions will be taken in future.

Artist Demographics

According to statistics from the most recent (1980) national census, **the U.S. artist population has increased 81 percent since 1970** (the year of the last census), with 1,085,693 artists comprising 1.4 percent of the total civilian labor force. **California has overtaken New York as the state with the largest artist population** (176,321 versus New York's 138,424). Texas is number three, with 61,802 artists, followed by Illinois (50,467), Florida (48,302), Pennsylvania (43,363), and Ohio (39,768). Wyoming comes last, with a mere 1,602.

For the purposes of the census, artists are identified as authors, designers, musicians, composers, actors, directors, painters, sculptors, craftspersons, printmakers, photographers, dancers, radio and TV announcers, art teachers and architects—employed and unemployed.

People

Joan Simon, managing editor of *Art in America,* has been named director of the new **Broida Museum of Contemporary Art,** New York [see *Artworld,* April '83]. Art critic and cofounder of the literary publishing company, Full Court Press, she was an editor at Praeger before joining *Art in America* nine years ago.

I.M. Pei is recipient of the 1983 **$100,000 Pritzker Architecture Prize.**

Presidential Awards

The **President's Committee on the Arts and Humanities** honored six artists and six patrons for their contributions to the arts. Among them: **Frank Stella, Philip Johnson, Philip Morris Inc.,** the **Dayton Hudson Foundation** of Minneapolis, and **Elma Lewis,** founder of Boston's Elma Lewis School of the Arts and the National Center of Afro-American Arts. These awards by the presidential committee, which was formed in 1982 to encourage private-sector arts support, are hoped to be the forerunners of an annual national medal in the arts.

Obituaries

James Van Der Zee, 96, photographer best known for his 1920s and '30s portraits of celebrities of the "Harlem Renaissance." Van Der Zee began as a studio photographer in Harlem in 1916, making formally posed, often retouched portraits of members of the local community. He also chronicled the street life, photographing parades, funeral processions and other events for nearly 50 years.

Van Der Zee's first recognition by the art world came in 1969, when he was 82 and had a selection of his work included in the Metropolitan Museum's exhibition "Harlem on My Mind." He was subsequently shown at galleries and museums across the country, with numerous exhibitions at the Studio Museum in Harlem, to which he donated his archives in 1981, and where a small permanent exhibition is on view.

Museum Preview of the Month

"Expressions: New Art from Germany" at the **St. Louis Art Museum** [June 24–Aug. 21] will present the work of five major proponents of the current figurative painting in Germany: Georg Baselitz, Jörg Immendorff, Anselm Kiefer, Markus Lüpertz and A.R. Penck. The show will include paintings, sculpture and drawings dating back as far as the mid-'60s. Approximately half of the 112 works—including all of the drawings—have never before been seen in this country; about 70 percent are loans from European collections.

Jack Cowart, the St. Louis Museum's curator of 19th- and 20th-century art and organizer of the show, considers the five artists under examination the principal catalysts of the resurgence of German art over the past two decades.

After leaving St. Louis, the show travels to P.S. 1, Long Island City, N.Y. [Oct.–Nov.]; the Institute of Contemporary Art, Philadelphia [Dec. 3–Jan. '84] and the Contemporary Arts Center, Cincinnati [Dec. 8–Jan. 21, '84], which will divide the show between them; the Museum of Contemporary Art, Chicago [Feb. 3–Apr. 1]; Newport Harbor Art Museum [Apr. 19–June 10]; Corcoran Gallery, Washington, D.C. [July–Sept. '84]. A soft-cover catalogue [$17] with essays by Cowart, Siegfried Gohr, director of Cologne's Kunsthalle, and Donald Kuspit is being published by Prestel-Verlag, Munich, in association with the St. Louis Art Museum.

Michael B. (Mickey) Ruskin, 50, an owner of Chinese Chance restaurant at One University Place in Manhattan, died in New York in May. As proprietor of or partner in a series of artists' bars and a generous friend to untold numbers of New York artists, he was a conspicuous figure in avant garde art circles for many years. Ruskin filled his bars with art works in return for which he extended food and drink—on a more or less unlimited basis for many artists during hard times.

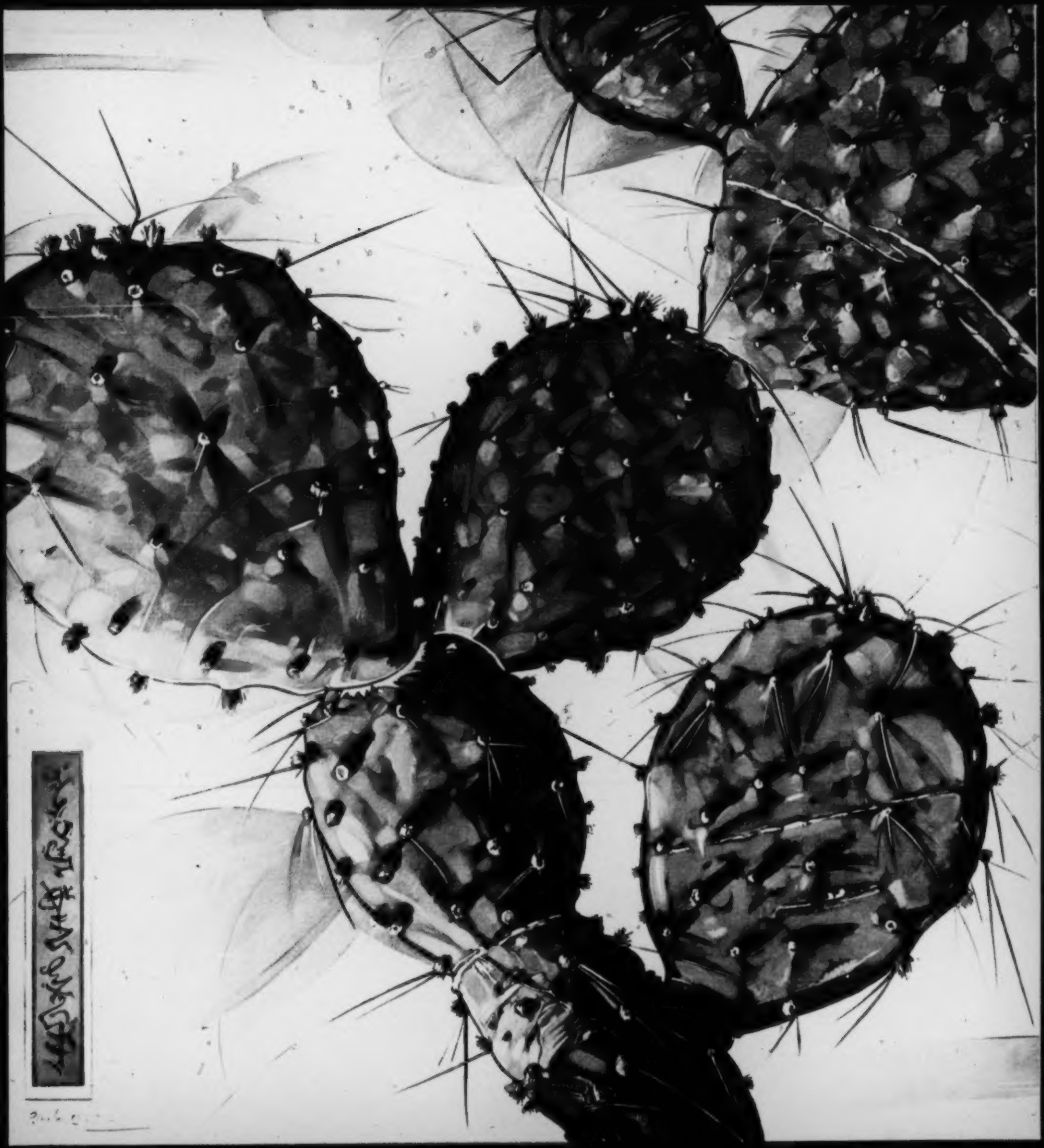
Best known was the famous Max's Kansas City (1965-74) on Lower Park Ave., a social/intellectual hangout for those who made the '60s scene in New York what it was. His artist clientele drew a much larger cast of characters ranging from the intelligentsia to the fashionable to the outrageous.

Michael Ruskin, 1982. Photo (detail) Gerard Malanga.

More serious devotees will also remember (in chronological order) the Tenth Street Coffee House (which held poetry readings), Deux Magots, the Ninth Circle (where the artist connection began and which preceded Max's), the Annex, the Longview Country Club, Max's Terre Haute (an art world refuge on the upper East Side), the LoCal on Waverly Place, the Lower Manhattan Ocean Club on Chambers Street, and of course Chinese Chance, open since 1978, which a couple of years ago celebrated its third birthday with an exhibition of 30 works by its artist customers [see *A.i.A.,* Jan '82].

—Elizabeth C. Baker

JOHN FINCHER



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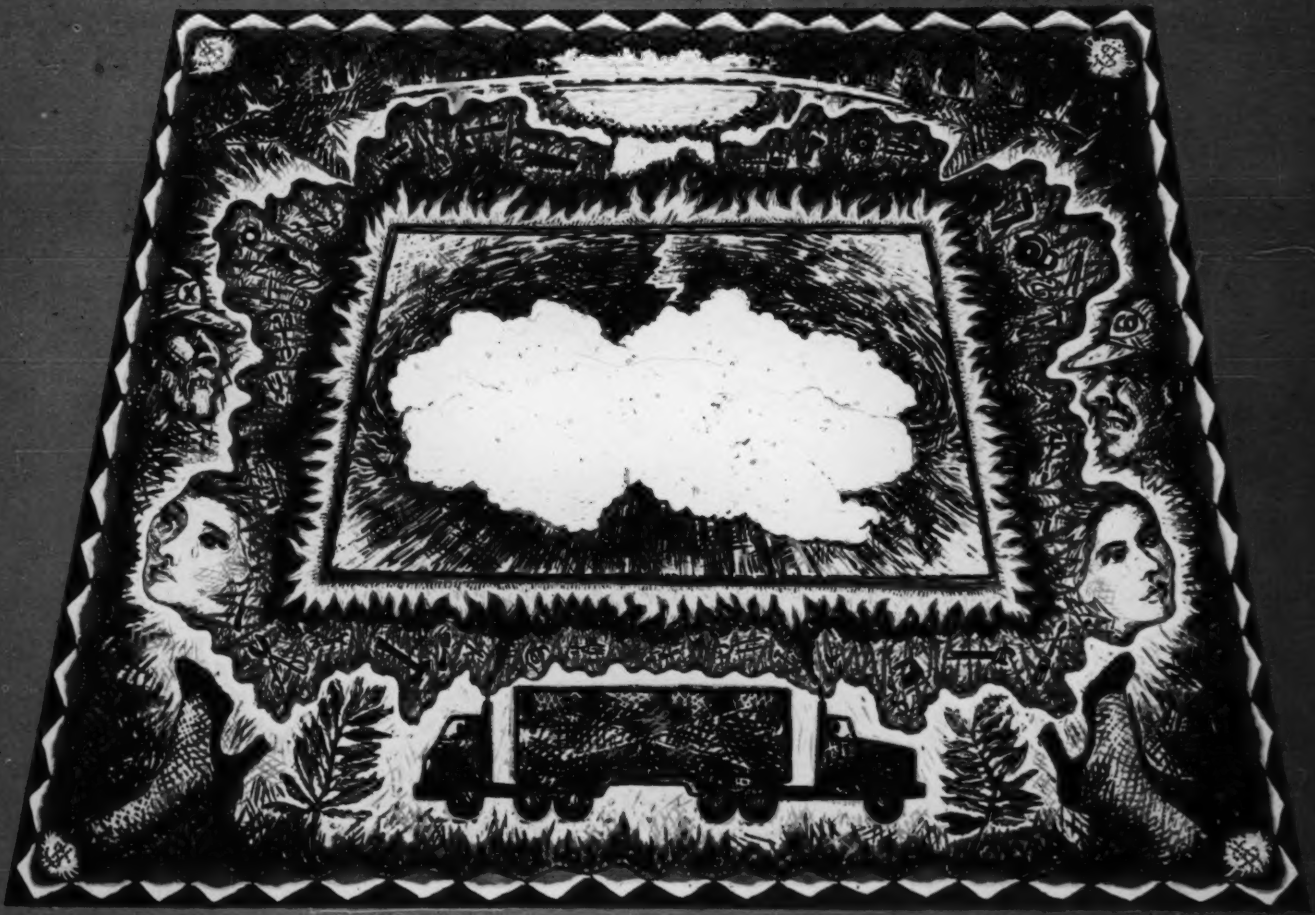

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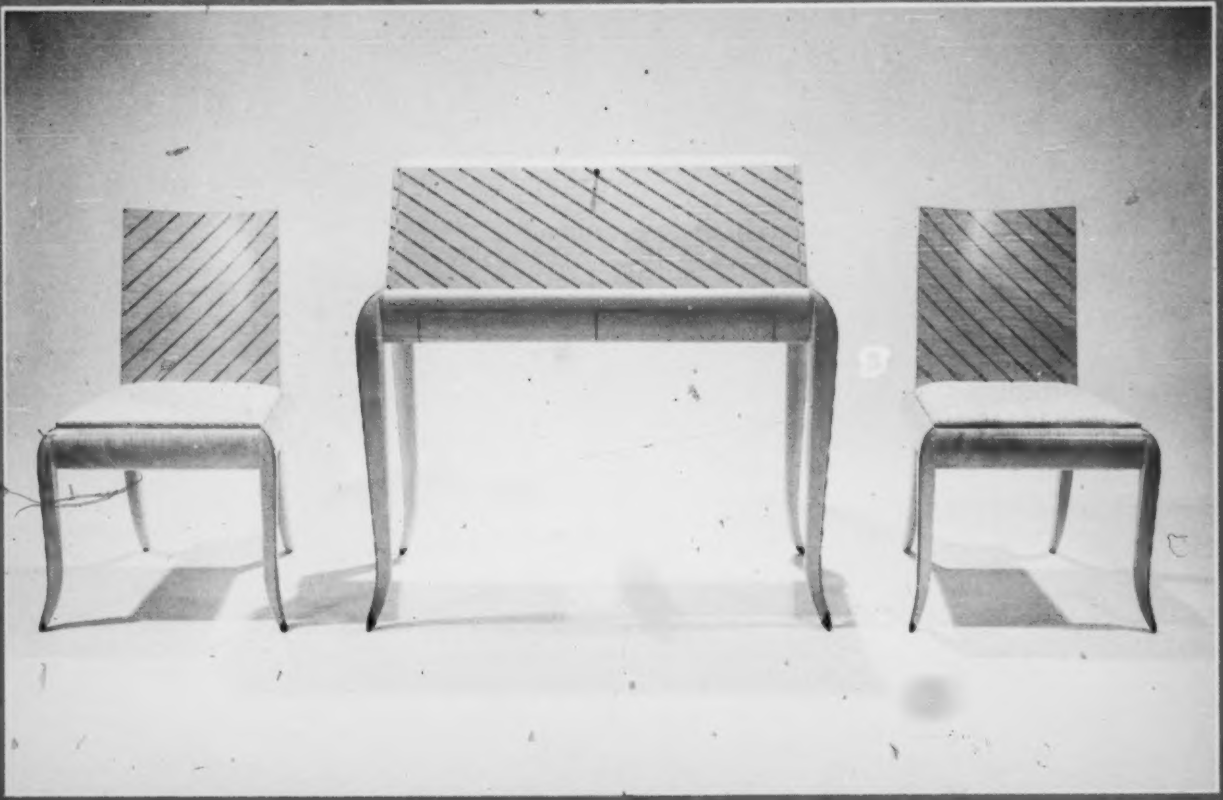

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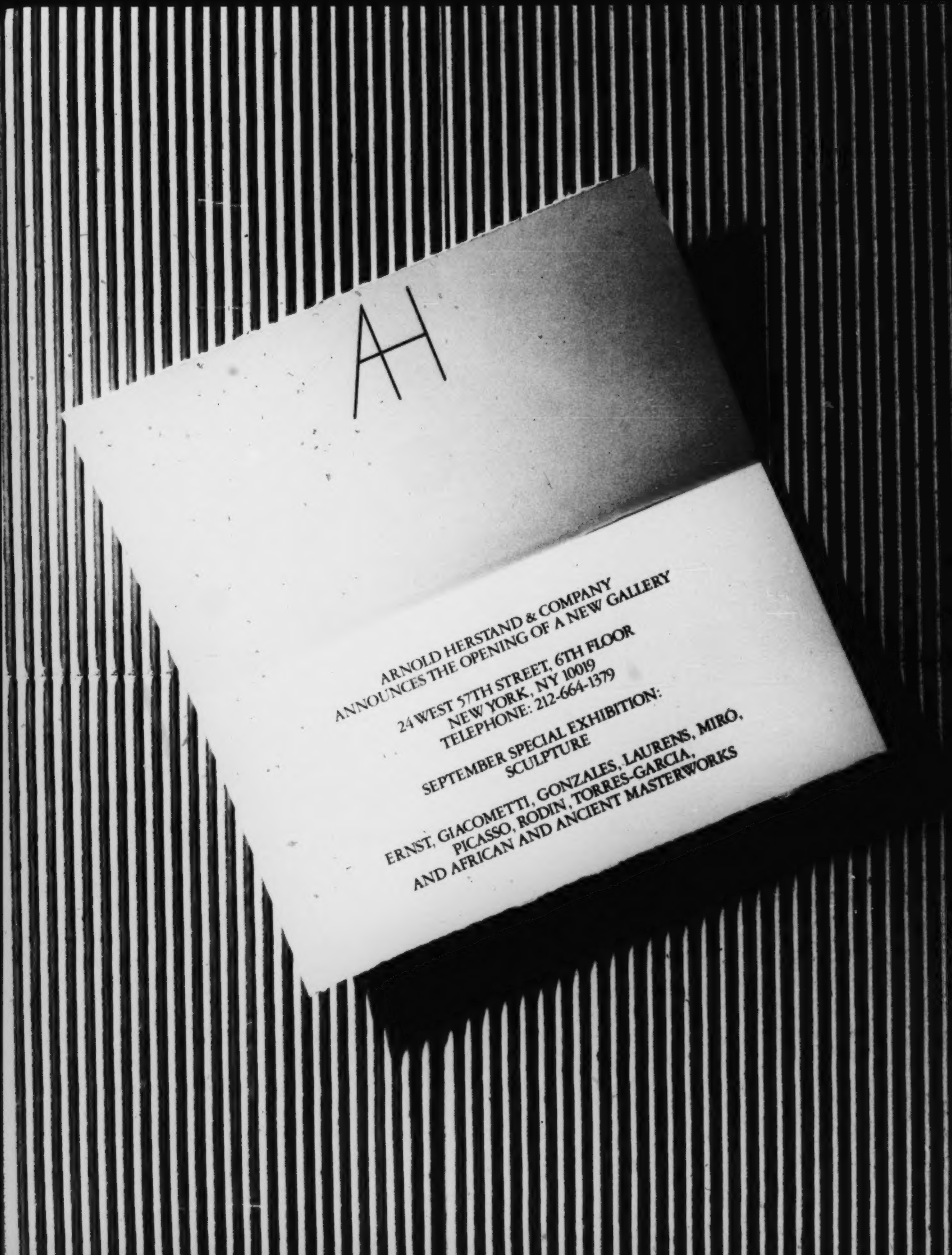

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THE GUIDE

The Guide is a comprehensive alphabetical listing, arranged by state and city, of U.S. museums, galleries and alternative spaces. Included are addresses, phone numbers, business hours, key staff members and a short description of the type of art shown. Artists given solo shows in 1982 are listed; an asterisk after the artist's name indicates a catalog was produced for the show (see catalog index). Other artists represented exclusively or in affiliation with another gallery are also listed. Each institution is assigned a key number, used for cross-referencing in all indexes.

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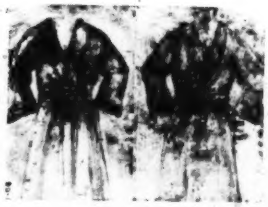

Contemporary Prints

Extensive selection of prints published during the last 20 years by important contemporary American and European artists including Albers, Close, Dine, Dubuffet, Held, Hockney, Johns, Kelley, Lichtenstein, Marden, Motherwell, Nevelson, Oldenburg, Rauschenberg, Steinberg, Trova and Warhol.

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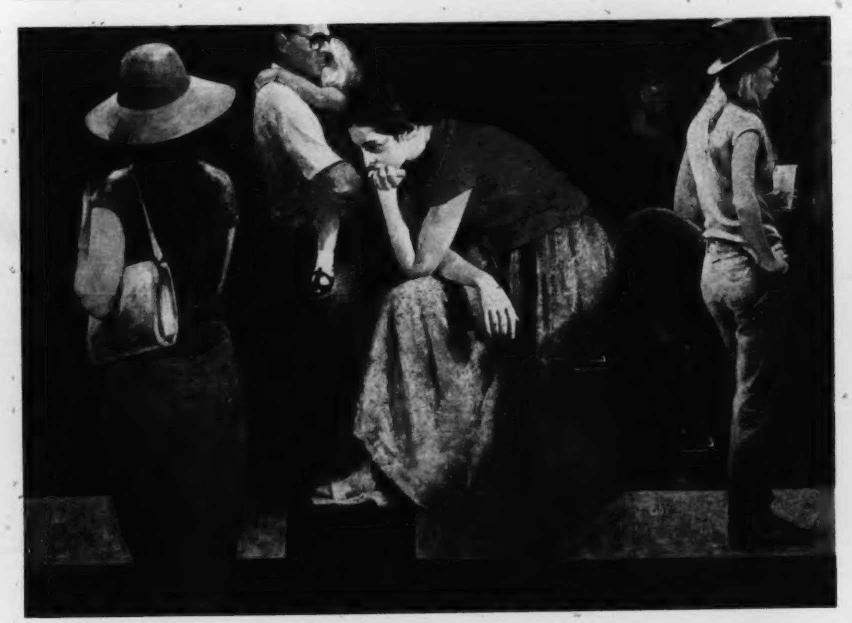

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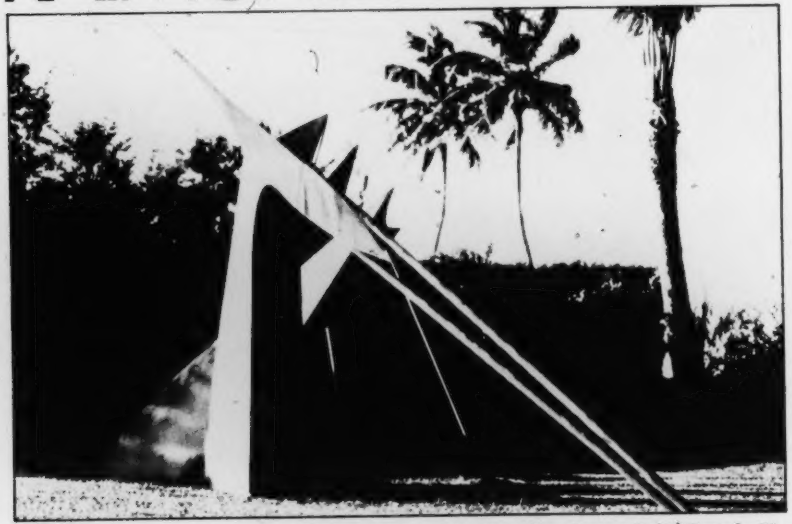

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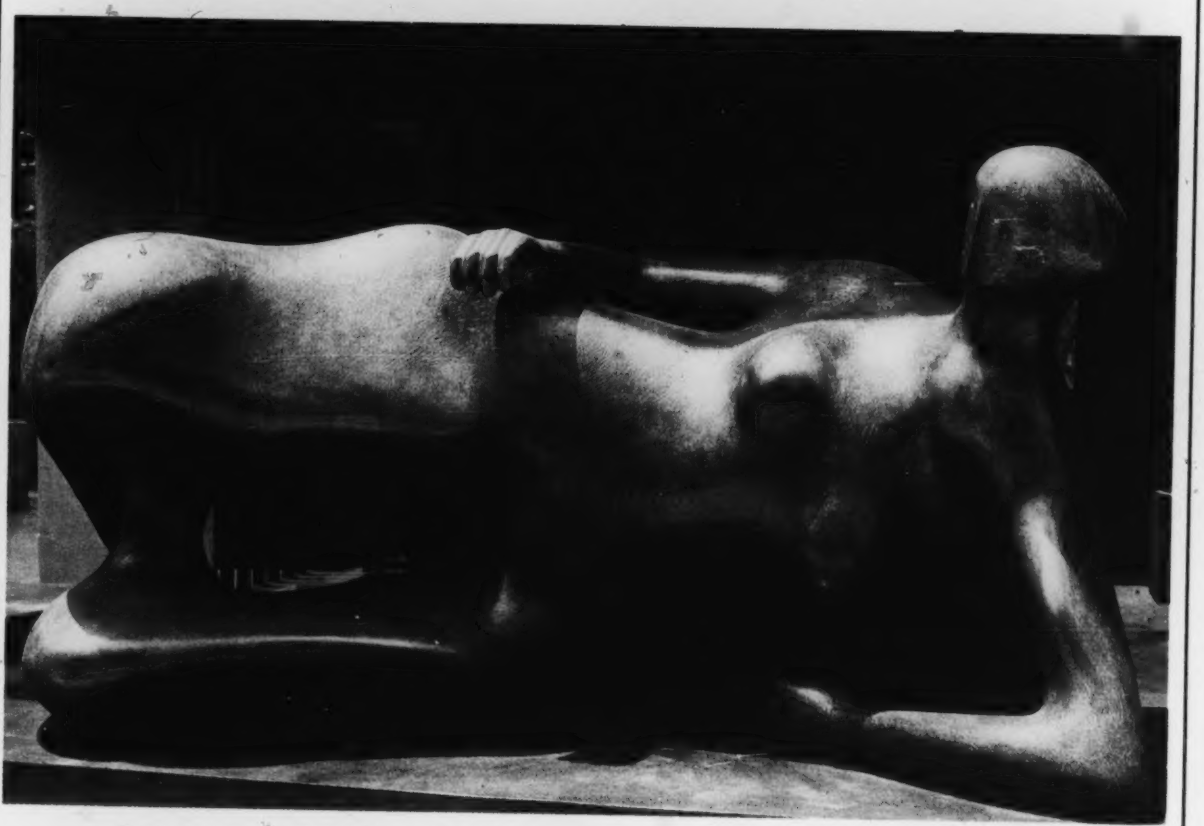

Reclining Woman, 1982, Bronze, 87 inches long

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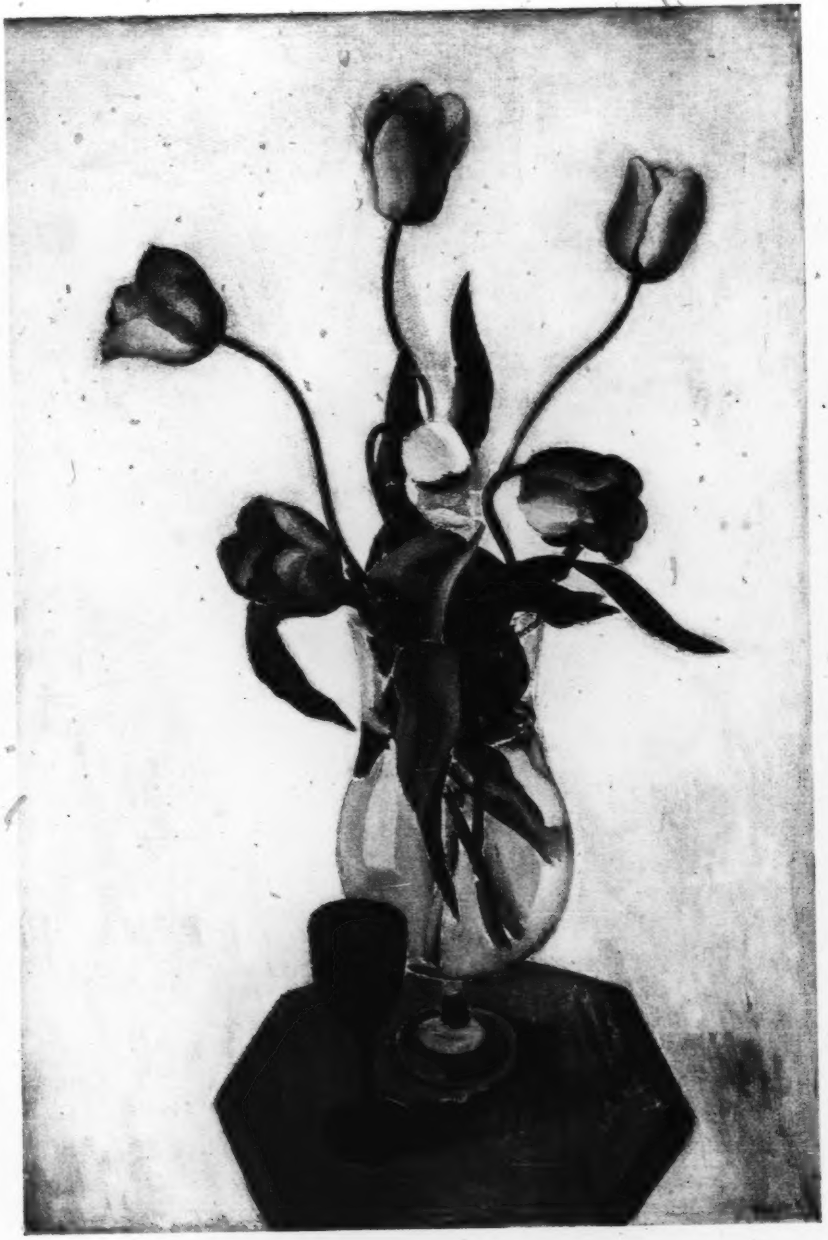

Charles Sheeler
Red Tulips
Oil on canvas, 30 x 20 inches
Painted circa 1926
Signed *Sheeler*, lower right

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Preview 1983-84

An advance look at highlights of the forthcoming museum season.

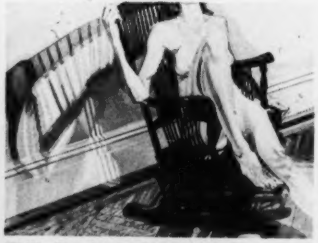
SEPTEMBER '83

***Tang Dynasty (618–907 A.D.):* Female Rider in Foreign Attire.**

Treasures from the Shanghai Museum: 6,000 Years of Chinese Art at the Asian Art Museum, San Francisco, opened this summer and runs through Sept. 30; the show features 232 ceramics, bronzes, sculptures, jades and paintings, selected by Yuon d'Argencé, director of the Asian Art Museum, and Shen Zhiyu, director of the Shanghai Museum. Itinerary: Field Museum of Natural History, Chicago, Nov. 1, '83–Feb. 14, '84; Houston Museum of Fine Arts, Mar. 16–July 9, '84; National Museum of Natural History/National Museum of Man, Aug. 11–Nov. 30, '84.

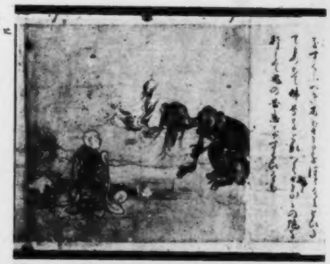
Cymon: Syracusan Decadrachm, ca. 400 B.C.

Wealth of the Ancient World: The Nelson Bunker Hunt and William Herbert Hunt Collections at the Kimbell Art Museum, Ft. Worth (to Sept. 18), features 38 bronzes, 15 painted vases and 112 coins from the eighth century B.C. to the fifth century A.D., drawn from the collections of the Hunt brothers of Dallas. The show travels to the Virginia Museum, Oct. 18–Dec. 11, '83; the Detroit Institute, Feb. 1–Mar. 24, '84; and the Dallas Museum, Apr. 25–June 10, '84.



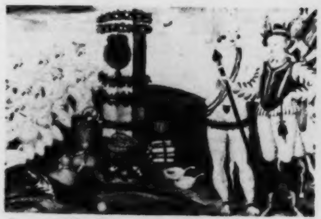
Philip Pearlstein:* Female Model on Platform Rocker, *1977–78.

Philip Pearlstein: A Retrospective is on view at the Brooklyn Museum to Sept. 18; it features more than 100 paintings, drawings and watercolors, and was organized by Russell Bowman for the Milwaukee Art Museum (where it premiered, Apr. 15–June 19, '83). It travels to the Pennsylvania Academy, Dec. 15–Feb. 26, '84, the Toledo Museum, Mar. 18–Apr. 29, '84, and Carnegie Institute, May 19–July 15.



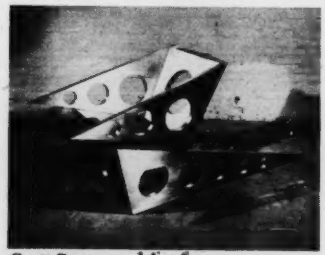
Hungry Ghosts Scroll, *12th century.*

Emaki: Narrative Scrolls from Japan at the Asia Society, Sept. 22–Nov. 6, '83, curated by Miyeko Murase of Columbia U., will present 35 works never before shown in the U.S.; dating from the 8th century to the 20th, these long, horizontal scrolls combine rich illustrations with calligraphic texts and tell classic tales of court life, miraculous religious stories, or sagas of battles and journeys. This is its only U.S. stop.



Jacques Le Moyne de Morgues:* Rene de Laudonniere and the Indian chief Athore Visit Ribaut's Column, *1564.

Painting in the South: 1564–1980 at the Virginia Museum (Sept. 14–Nov. 27) features ca. 150 works by professional and folk artists of the south, as well as European and northern artists who worked there, in the first comprehensive study of painting in the southern U.S. Included is a small watercolor on vellum of an explorer and an Indian chief painted in 1564 and thought to be the earliest work executed on the North American continent. The show travels to the Birmingham Museum of Art (Jan. 8–Mar. 4, '84), the National Academy of Design (Apr. 6–May 27, '84), the Mississippi Museum (June 24–Aug. 26, '84), the J.B. Speed Art Museum, Louisville (Sept. 16–Nov. 11, '84), and the New Orleans Museum (Dec. 9–Feb. 3, '85).

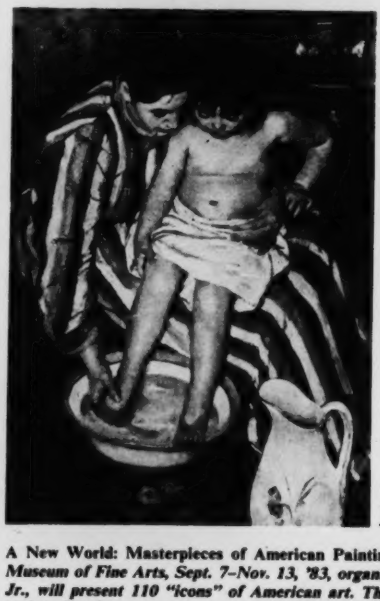


Scott Burton:* Aluminum Chair, *1980–81.

Scott Burton Chairs at the Ft. Worth Art Museum, (Sept. 24–Nov. 6), includes 11 chair designs, dating from the early '70s to the present, in the first museum show covering the full range of the artist's formal vocabulary. Jointly organized by Marge Goldwater of the Ft. Worth Art Museum and Robert Stearns of the Cincinnati Contemporary Art Center (where it premiered this spring), the exhibition traveled to the Walker Art Center (through Aug. 21) and goes on to the Contemporary Art Museum, Houston (Nov. 12–Jan. 9, '84).

The Inside Story: Intimate Fashions Then and Now at the Denver Art Museum, Sept. 3, '83–Jan. 15, '84, curated by Imelda Degraw, will focus on fanciful and practical underclothing, from bustles to long johns, largely drawn from the museum's own costumes and textiles collection. About 140 exhibits dating from ca. 1850 to the present will be complemented with illustrations of earlier items as well as period costumes demonstrating the silhouettes that resulted from the undergarments.

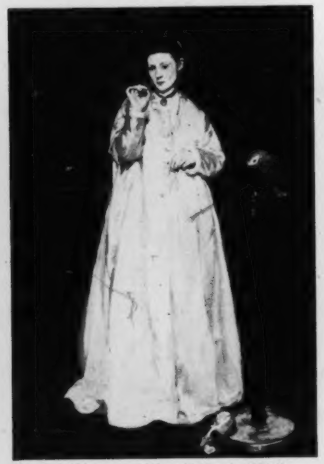
Art of Aztec Mexico: Treasures of Tenochtitlan at the National Gallery, Sept. 28–Jan. 8, '84, is the first major international show of objects from the *Templo Mayor* of Tenochtitlan, capital of the Aztec Empire, and features ca. 90 items, including monumental stone sculptures, gold jewelry, feather work, polychrome



Mary Cassatt:* The Bath, *1891.

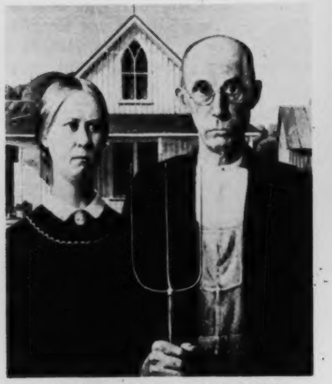
A New World: Masterpieces of American Painting, 1760–1910 ***at the Boston Museum of Fine Arts, Sept. 7–Nov. 13, '83, organized by Theodore E. Stebbins, Jr., will present 110 "icons" of American art. The show includes works by 49 artists, but focuses on ten major painters—Copley, Cole, Church, Heade, Lane, Bingham, Mount, Harnett, Homer and Eakins. The exhibition travels to the Corcoran, Dec. 6–Feb. 12, '84 and the Grand Palais in Paris, Mar. 16–June 11, '84.***

ceramics and small sculpture of semi-precious stone. The exhibition is curated by Elizabeth Boone and is a joint undertaking of the NGA and Dumbarton Oaks in Washington, D.C. This is the show's only stop.



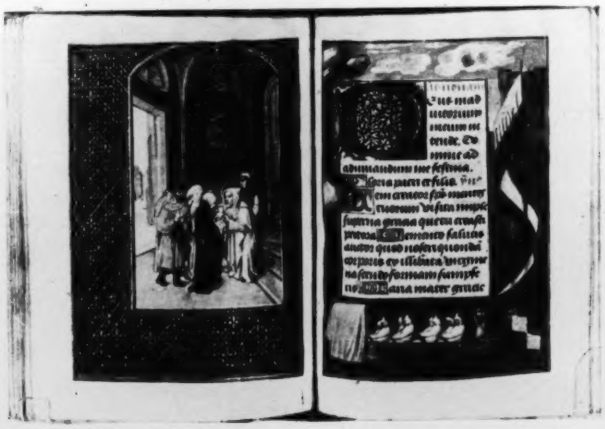
Manet: **Woman with a Parrot,** ***1866.***

Manet at the Metropolitan Museum, Sept. 10–Nov. 27, '83, jointly organized by Françoise Cachin of the Louvre (where the show premiered Apr. 22–Aug. 1, '83) and Charles S. Moffett of the Met, will include 80 paintings, 45 drawings and watercolors and 33 prints in the most extensive Manet show since the memorial exhibition in 1884. The Met is its second and final stop.



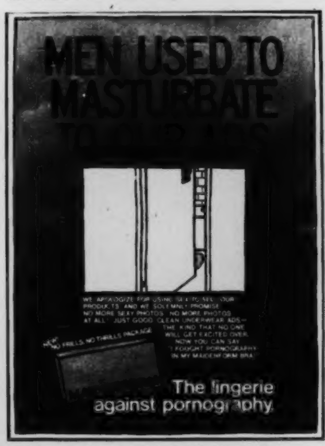
Grant Wood: **American Gothic,** ***1930.***

Grant Wood: The Regionalist Vision arrives at the Minneapolis Institute of Arts, Sept. 25–Jan. 1, '84, after a summer-long run at New York's Whitney (to Sept. 4). Curated for Minneapolis by Wanda M. Corn of Stanford U., it contains more than 80 paintings, drawings and lithographs and traces Wood's development from early Impressionist works through mature American Scene paintings of 1930–42; the show also includes documentary sections on Regionalism and on selected caricatures of American Gothic. It travels to the Art Institute of Chicago (Jan. 21–Apr. 25, '84) and San Francisco's de Young Museum (May 12–July 15, '84).



The Presentation in the Temple,
from The Hours of William Lord Hasting, before 1483.

Renaissance Painting in Manuscripts: Treasures from the British Library ***at the J. Paul Getty Museum, Malibu, Oct. 6–Jan. 8, '84, comprising 48 exhibits from 24 of the library's finest French, Flemish and Italian Renaissance manuscripts. For all but five of the manuscripts, this will be their first trip outside the British Library. Organized by Thomas Kren of the Getty and Derek Turner and Janet Blackhouse of the British Library, the show travels to the Morgan Library, New York, Jan. 20–Apr. 29, '84, and the British Library, May 20–Sept. 30, '84.***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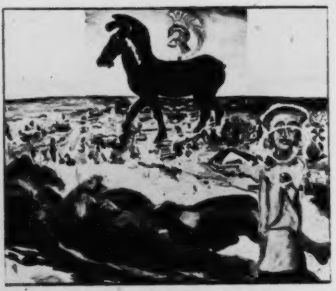
The lingerie against pornography

Erika Rothenberg: **Morally Superior Products: Feminist Underwear,** ***1982.***

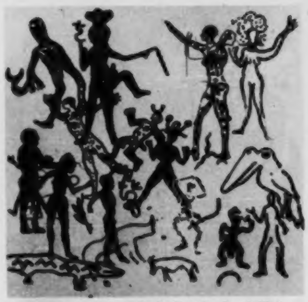
Language, Drama, Source and Vision at the New Museum, Sept. 23–Nov. 9, '83, will be the inaugural show at the museum's new SoHo space (at 583 Broadway), and will include work by ca. 50 artists, including Nicholas Africano, John Baldessari, Elizabeth Murray, Al Souza and others. The show will address what the museum curators, Marcia Tucker, Ned Rifkin and Lynn Gumpert, see as some of the most important issues in contemporary art since 1977.

New Perspectives in American Art: 1983 Exxon National Exhibition at the Guggenheim Museum, Sept. 30–Nov. 27, '83, is organized by Diane Waldman and will present the work of 11 as-yet unnamed artists from across the U.S. This will be the fifth in the series of such shows sponsored by Exxon, which also provides the museum with funds to purchase one work of earch artist for its permanent collection. Does not travel.



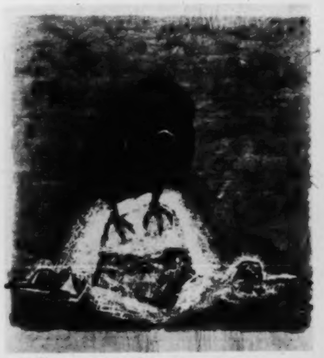
Morley: **Cradle of Civilization,** ***1982.***

Malcolm Morley at the Corcoran (Sept. 9–Nov. 6) includes 55 works dating from his early loaded-brush Photo-Realist work of 1964 (ships, landscapes, racetracks) to his recent lyrical landscapes and symbolic figure paintings. Organized by Nick Serota of London's Whitechapel Gallery, the show toured in Europe and goes on to the Chicago Museum of Contemporary Art (Nov. 19–Jan. 22, '84) and the Brooklyn Museum (Feb. 18–Apr. 15, '84).



A.R. Penck: **Untitled (Festival),** ***1974.***

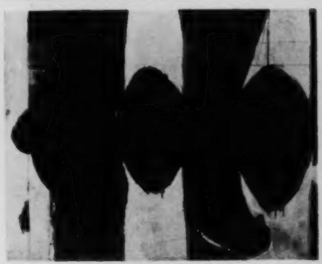
Expressions: New Art from Germany, organized by Jack Cowart of the St. Louis Art Museum (where it opened in June), arrives Sept. 25 at P.S. 1, Queens (to Nov. 20). Featuring about 10 paintings each from Baselitz, Immendorff, Kiefer, Lüpertz and Penck, it is the first museum show of this generation of German Neo-Expressionists. Further itinerary: the show splits into two parts for December, at the Philadelphia ICA, Dec. 3–Jan. 21, '84 and the Cincinnati CAC, Dec. 8–Jan. 21, '84; reassembled, it continues to the Museum of Contemporary Art, Chicago, Feb. 3–Apr. 1, '84; Newport Harbor Art Museum, Apr. 19–June 10, '84; Corcoran, June–Aug. '84.



Morris Graves: **Blind Bird,** ***1940.***

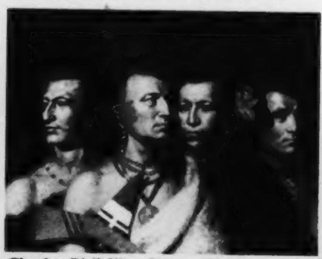
Morris Graves: Vision of the Inner Eye, organized by Ray Kass for the Phillips Collection, includes 140 works of this Northwest coast artist known for his fluid, calligraphic style; it arrives in New York's Whitney Museum Sept 16–Nov. 27. The show covers the range of his mystical images, from the Message series (1937) to the Tantra Yantra series (1982). The show opened at the Phillips in April, '83 and is at the Greenville County Museum of Art, Greenville, S.C. to Aug. 28; after the Whitney, it travels to the Oakland Museum, Jan. 18–Mar. 25, '84; Seattle Art Museum, Apr. 19–July 8; San Diego Museum, July 24–Sept. 4.

OCTOBER '83



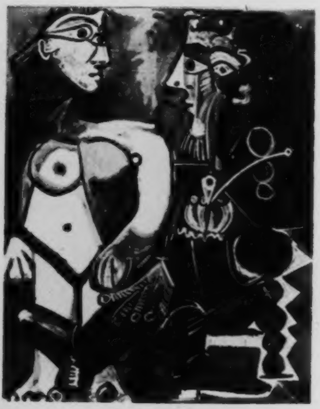
Robert Motherwell: **Elegy to the Spanish Republic No. 34,** ***1953–54.***

Robert Motherwell at the Albright-Knox Art Gallery, Oct. 1–Nov. 27, curated by Douglas Schultz, is a retrospective including 74 paintings and 18 collages spanning 1941–1982. Itinerary: L.A. County Museum, Jan. 5–Mar. 4, '84; San Francisco MOMA, Apr. 12–June 3, '84; Seattle Art Museum, June 22–Aug. 5, '84; Corcoran, Sept. 15–Nov. 4, '84; Guggenheim, Dec. 7–Feb. 3, '85.



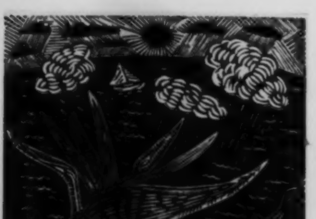
Charles Bird King: **Young Omaha, War Eagle, Little Missouri and Pawnees,** ***1821.***

The Capital Image: Painters in Washington 1800–1915 at the National Museum of American Art, Oct. 19–Jan. 22, '84, guest-curated by Andrew Cosentino, will include ca. 200 paintings, 25 prints, 50 photographs and a reconstruction of a late-19th-century artist's studio; the capital's unique cultural position particularly encouraged portraiture of national leaders, history painting embodying American ideals, political cartooning, and scientific illustration engendered by the presence of the Smithsonian.



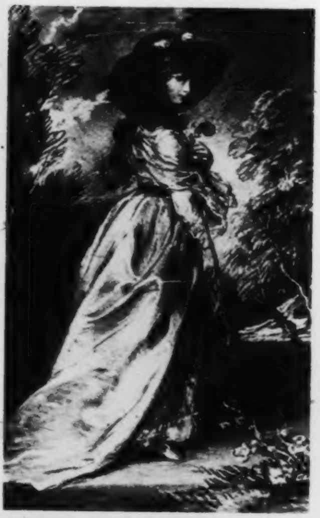
Pablo Picasso: **Nude and Smoker,** ***1968.***

Picasso: The Last Decade at N.Y.U.'s Grey Art Gallery, Oct. 26–Dec. 10, curated by Gert Schiff of N.Y.U.'s Institute of Fine Arts, includes ca. 40 paintings, 40 drawings and 70 graphics from Picasso's last ten years and will argue that this period contains some of his greatest works. The possibility of a tour to Japan is being negotiated.



Richard Mock:
Bird of Paradise, ***1979–83.***

The American Artist as Printmaker at the Brooklyn Museum, Oct. 27–Jan. 1, '84, curated by Barry Walker, is the museum's 23rd print national, held every other year, and features more than 100 prints by 90 artists.



Thomas Gainsborough: **Study of a Lady for "The Richmond Water-Walk,"** ***1780s.***

Gainsborough Drawings at the National Gallery, Oct. 2–Dec. 4, '83, organized by John Hayes, director of London's National Portrait Gallery and Lindsay Stainton of the British Museum, features 91 works—landscapes, figure studies, costume sketches—in the first U.S. show of his drawings. Itinerary: Kimbell Art Museum, Ft. Worth, Dec. 17–Feb. 19, '84; Yale Center for British Art, Mar. 7–Apr. 29.

Marcello Nizzoli: Lexicon 80 standard typewriter, 1946.

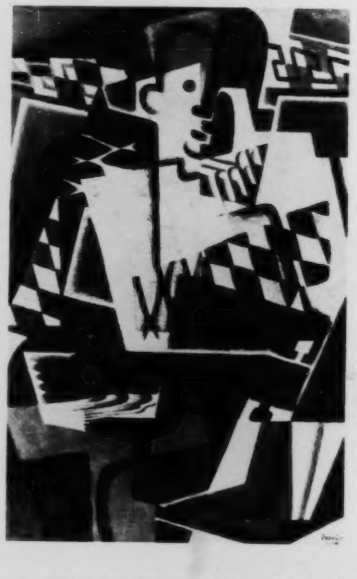
Design Since 1945 ***at the Philadelphia Museum, Oct. 16–Jan. 8, '84, curated by Katherine B. Hiesinger and installed by designer and architect George Nelson, will include ca. 450 items in a survey of mass-produced contemporary decorative art and designs. The show will not travel.***

Rembrandt in 18th-Century England at the Yale Center for British Art, Oct. 19–Dec. 30, '83, presents 167 items, largely mezzotints, in an examination of Rembrandt's reputation through etchings by his followers (James McArdell, Richard Houston, Richard Earlom, William Pether and Johann Gottfried Haid). The show was curated by Christopher White of the Paul Mellon Center for Studies in British Art, London, David Alexander of Oxford and Ellen D'Oench of Wesleyan. The show will not travel.

Lee Krasner: A Retrospective at the Houston Museum of Fine Arts, Oct. 28–Jan. 8, '84, curated by Barbara Rose, will include 70–80 paintings and 30–40 works on paper made from 1937 to 1982; the show tours to the San Francisco MOMA, Feb. 16–Apr. 5, '84, the Corcoran Gallery, June–Aug. '84 (exact dates not yet set), and New York's Museum of Modern Art, Dec. 19, '84–Feb. 12, '85.

Eugene Atget: **Saint-Cloud,** ***1926.***

The Work of Atget: The Ancien Regime, opening at the Houston Museum of Fine Arts, Oct. 14–Dec. 18, is the third installment of a four-part Atget show organized by John Szarkowski and Maria Morris Hambourg for MOMA, and will concentrate on photos of the gardens of Versailles, St. Cloud and Sceaux made in the first quarter of the 20th century. After a nine-month break, the show opens at Minneapolis Institute of Arts, Sept. 15–Nov. 11, '84; and appears at Detroit Art Institute, Dec. 4–Jan. 13, '85; Cleveland Museum, Jan. 23–Mar. 3, '85; MOMA, Mar. 14–May 14, '85; St. Louis Art



Juan Gris: **Harlequin with a Guitar,** ***1917.***

Juan Gris at the National Gallery, Oct. 15–Dec. 21, '83, will include 90 works in the first Gris retrospective in 25 years. The show was organized by Mark Rosenthal for the University Art Museum, Berkeley, where it opens Feb. 1–Apr. 14, '84; it travels to the Guggenheim, May 14–July 30, '84.

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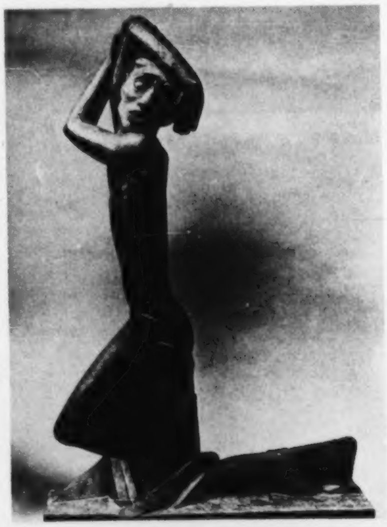
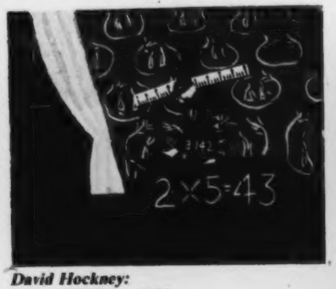


Milly Steger: Youth Rising from the Dead, *ca. 1919-20.*

German Expressionist Sculpture *at the L.A. County Museum of Art, Nov. 1–Jan. 22, '84, organized by Stephanie Barron, will include more than 120 sculptures in bronze, wood, plaster, stone and porcelain made by 33 artists in the '20s. Travels to the Hirshhorn, Apr. 4–June 17, '84, and the Josef-Haubrich-Kunsthalle, Cologne, July 7–Aug. 26, '84.*

Museum, June 6–July 21, '85; Montreal Museum of Fine Arts, Aug. 29–Oct. 27, '85.

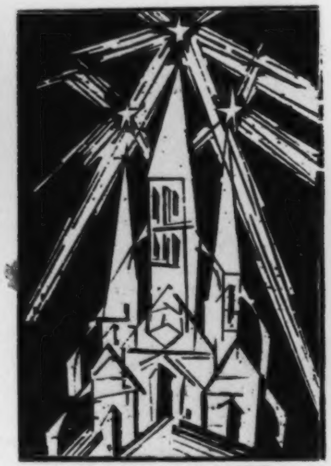
NOVEMBER '83



David Hockney: Mr. Arithmetic, *1980.*

Hockney Paints the Stage at the Walker Art Center, Nov. 20–Jan. 22, '84, will include ca. 250 drawings, paintings, models and reconstructions relating to his designs for eight operatic works, including Stravinsky's *The Rake's Progress,* Mozart's *The Magic Flute,* Satie's *Parade* and works by Poulenc and Ravel. Organized by Walker director Martin Friedman, the show travels to the Art Gallery of Ontario, Toronto, June 9–Aug. 12, '84, the Museum of Contemporary Art, Chicago, Sept. 16–Nov. 11, '84, the Ft. Worth Art Museum, Dec. 16–Feb. 17, '85, and the San Francisco MOMA, Mar. 24–May 26, '85.

Abstract Painting and Sculpture in America 1927–1944 at Pittsburgh's Carnegie Institute, Nov. 5–Dec. 31, curated by John R. Lane and Susan C. Larsen, will deal primarily with the second generation of American modernist painters and sculptors, including Albers, Bolotowsky, Calder, Davis, Diller, Gorky, Greene, Roszak, D. Smith and Storrs. The show travels to the San Francisco MOMA, Jan. 26–Mar. 25, '84, the Minneapolis Institute of Arts, Apr. 15–June 3, '84, and the Whitney Museum, June 28–Sept. 9, '84.



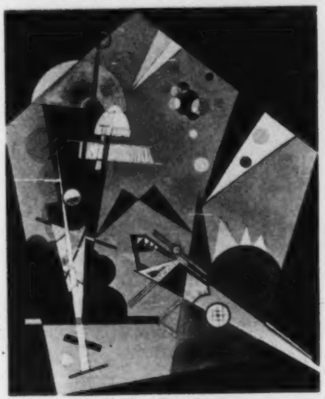
Lionel Feininger: Cathedral, *1919.*

End of the World: Visions of Apocalypse at the New Museum, Nov. 18–Jan. 11, '84, curated by Lynn Gumpert, will investigate the impact of themes of cataclysmic and nuclear disaster in contemporary art.

Giovanni Battista Piazzetta: A Tercentenary Exhibition at the National Gallery, Nov. 20–Feb. 26, '84, will feature drawings, prints and illustrated books by this 18th-century Venetian artist; George Knox of the U. of British Columbia is guest curator and Diane Russell of the NGA is coordinating the show.

DECEMBER '83

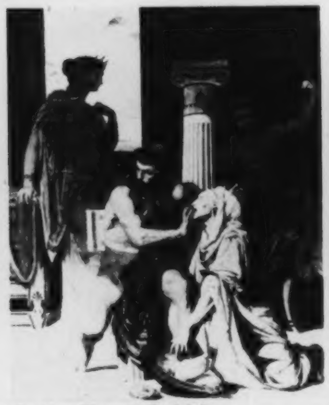
Dreams and Nightmares: Utopian Visions in Modern Art at the Hirshhorn, Dec. 8-Feb. 12, '84, curated by Valerie Fletcher "with a sidelong glance at George Orwell," will present both optimistic and pessimistic views through 135 paintings, sculptures, architectural projects and drawings by ca. 60 artists.



Vassily Kandinsky: Tension in Red (No. 326), *1926.*

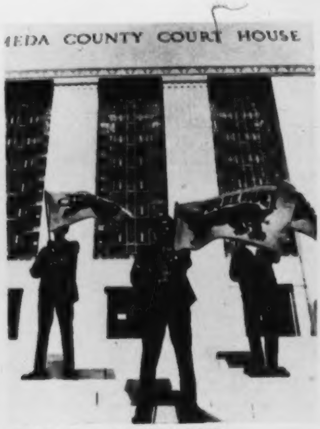
Kandinsky: Russian and Bauhaus Years, 1915-1933 at the Guggenheim, Dec. 9, '83–Feb. 12, '84, curated by Clark Poling of Atlanta's Emory University, is the second of a series of three Kandinsky exhibitions; it will also include work from other Russian avant-gardists and Kandinsky's Bauhaus colleagues.

JANUARY '84



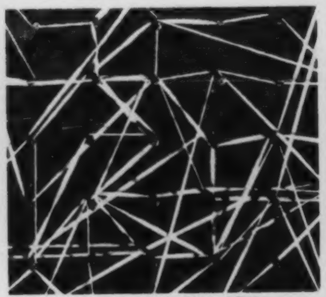
Gustave-Clarence-Rodolphe Boulanger: Ulysses Recognized by Euryclein, *1849.*

Grand Prix de Rome Paintings: 1797–1863 at the National Academy of Design, N.Y.C., Jan. 10–Feb. 26, '84, will feature ca. 100 prize-winning paintings from the Grand Prix de Rome competition of the Ecole Nationale Supérieure des Beaux-Arts and about 40 related works. Organized by the International Exhibition Foundation and curated by John Dobkin and Philippe Grunchec, the exhibition travels to the Virginia Museum (Apr. 3-May 27, '84), the Indianapolis Museum (June 24-Aug. 20, '84), the Walters Art Gallery, Baltimore (Sept. 9-Nov. 4, '84), the Phoenix Art Museum (Nov. 18, '84-Jan. 13, '85) and three other cities.



Pirkle Jones: Untitled, 1968.

Pushing the Boundaries: Photography in California, 1945–80 at the San Francisco Museum of Modern Art, Jan. 12–Mar. 11, '84, curated by Louise Katzman, will present ca. 250 photographs by 50 photographers, including Lewis Baltz, Judy Dater, Judith Golden, Jack Welpott and Minor White. Itinerary: Akron Art Museum, Apr. 6–June 10, '84; Corcoran Gallery, June 28–Aug. 19, '84; L.A. Municipal Art Gallery, Sept. 7-Oct. 21, '84; Johnson Museum, Ithaca, Nov. 9-Dec. 30, '84; High Museum, Atlanta, Feb. 15-Apr. 14, '85; Folkwang Museum, Essen, West Germany, June 7-Aug. 4, '85; Centre Georges Pompidou, Paris, Sept. 6–Nov. 3, 1985.



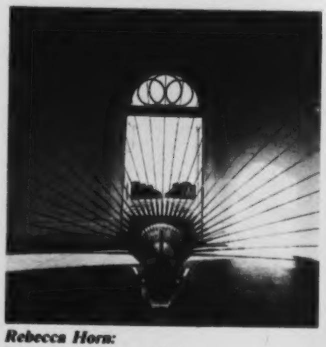
Dieter Rot: Gummibandbild, *1961.*

Dieter Rot at the Museum of Contemporary Art, Chicago, Jan. 14-Apr. 1, '84, curated by Mary Jane Jacob, will present more than 200 objects, from Rot's early-'60s chocolate paintings to numerous postcards, graphics, and a complete survey of his books. Rot will also make a new installation at the museum. The show will not travel.

Art and Politics: Six Points of View at the New Museum, Jan. 20–Mar. 20, '84, will survey recent developments in "political art"; two artists will be selected by each of five guest curators: Jack Agueros, Donald Kuspit, Benjamin Buchloh, Lucy Lippard and Lowry Sims.

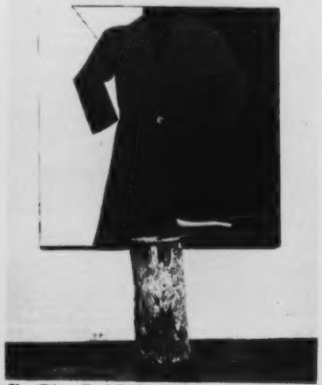
FEBRUARY '84

Rebecca Horn at the Museum of Contemporary Art, Chicago, Feb. 3-Apr. 1, '84, will feature about eight major objects, including Horn's *Peacock Machine* from Documenta 7, as well as showings of film and video. The show was organized by the MCA's Mary Jane Jacob in conjunction with Tony Stooss of the Kunsthaus, Zurich (where it opened June 10, '83); it travels to two cities in England prior to its appearance in Chicago, its only U.S. stop.



Rebecca Horn:
Peacock Machine, *1982.*

Jim Dine: Five Themes at the Walker Art Center, Minneapolis, Feb. 12-Apr. 8, '84, curated by Graham Beal, will include 75 works and span the period from 1964 to the present, focusing on five major motifs: hearts, robes, tools, gates, trees. Itinerary: Phoenix Art Museum, May 13-June 24, '84; St. Louis Art Museum, July 22-Sept. 3, '84; Akron Art Museum, Sept. 30-Nov. 11, '84; Albright-Knox, Dec. 9, '84-Jan. 20, '85; Hirshhorn, Feb. 20-Apr. 29, '85.



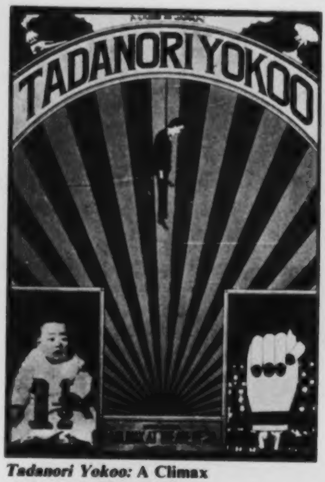
Jim Dine:* Red Robe with Hatchet (Self Portrait), *1964.

Reflections of Nature: Flowers in American Art at the Whitney Museum, Feb. 29-May 20, '84, curated by Ella Foshay, will include about 100 drawings and paintings spanning three centuries and tracing the development of flower imagery in American art; among the artists will be the Peales, Audubon, La Farge, Burchfield, O'Keeffe, Sheeler, Demuth, Kelly. The show will not travel.

MARCH '84

Light of Asia: Buddha Sakyamuni in Asian Art at the Los Angeles County Museum of Art, Mar. 6-May 27, '84, organized by Pratapaditya Pal, will be a major loan show examining the broad impact of Buddhism in Asian art; the exhibition will include over 170 works, ranging from the 1st century A.D. to the 19th century, in more than 10 different mediums from all over Southeast Asia. Travels to the Art Institute of Chicago (June 30-Aug. 26, '84) and the Brooklyn Museum (Nov. 1, '84-Feb. 10, '85).

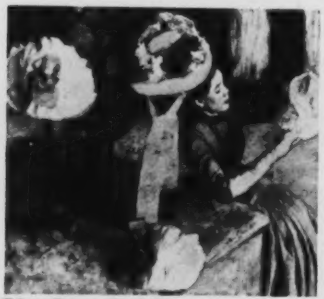
APRIL '84



Tadanori Yokoo:* A Climax at the Age of 29, *1965.

The 20th-Century Poster at the Walker Art Center, Minneapolis, Apr. 29-June 24, '84, will feature ca. 150-200 works by more than 35 graphic designers, curated by Mildred Friedman. Itinerary available so far: Baltimore Museum, Sept. 8-Oct. 20, '84; Los Angeles County Museum of Art, Apr. 6-May 18, '85; other stops to be scheduled.

MAY '84

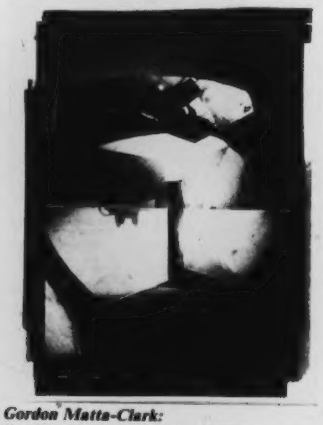


Edgar Degas:* The Millinery Shop, *ca. 1882.

Degas in the Art Institute of Chicago at the Art Institute of Chicago, May 23-Aug. 12, '84, curated by Richard Brettell and Suzanne McCullagh, will include ca. 100 paintings, drawings and prints from the collection in a monographic show that will not travel.

An International Survey of Recent Painting and Sculpture at the Museum of Modern Art is tentatively scheduled to open in May, '84. It will include works by ca. 120 artists selected by Kynaston McShine, seniorcuratorofMOMA'sdepartment of painting and sculpture. Limited to art made in the last five years, MOMA's first major contemporary survey since 1970 will analyze and evaluate the "individualism" now prevalent in contemporary art.

JUNE '84

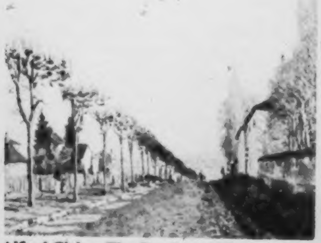


Gordon Matta-Clark:
Carribbean Orange Series, *1978.*

Gordon Matta-Clark at the Chicago Museum of Contemporary Art, June 22-Aug. 26, '84, curated by Mary Jane Jacob in conjunction with Richard Armstrong, will include 120 works—photo-pieces, documentation of "anarchitecture" and some sculpture. Tour to be announced.

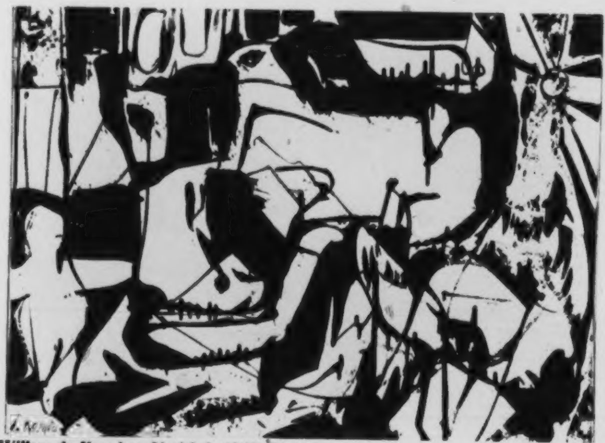
Artistic Collaboration in the Twentieth Century at the Hirshhorn Museum, June 9-Aug. 19, '84, organized by Cynthia Jaffee McCabe, will focus on ca. 90 visual art works that two or more individuals conceived and executed together. Some of the artist teams: Ernst/Arp; Malevich/Matiushin; Arp/Tauber-Arp/Delaunay/Magnelli; Picasso/Dali; Rauschenberg/Susan Weil. Itinerary: Milwaukee Art Center, Nov. 18, '84-Jan. 15, '85; J.B. Speed Art Museum, Louisville, Feb. 28-Apr. 21, '85.

JULY '84



Alfred Sisley:* The Road, seen from the chemin de Sèvres, Louveciennes, *1873.

A Day in the Country: Impressionism and the French Landscape at the L.A. County Museum of Art, July 3-Sept. 16, '84, will include ca. 120 works and demonstrate the geography of Impressionism. The show was jointly organized with the Art Institute of Chicago and will appear there (Oct. 18, '84-Jan. 6, '85) and at the Louvre (Feb. 8-Apr. 22, '85).



Willem de Kooning: Untitled, 1949–50.

Willem de Kooning Retrospective Exhibition 1938-1983 *opens at the Whitney Museum, Dec. 15–Feb. 26, '84, with ca. 100 paintings and 25 sculptures ranging from the '30s to the present. After traveling to its organizing institution, the Akadamie der Kunste, Berlin, Mar. 10–Apr. 28, '84, the show continues to the Pompidou Center, Paris, May 30–Sept. 3, '84. On view concurrently with the retrospective at all three institutions will be a retrospective of de Kooning drawings curated by Paul Cummings of the Whitney.*

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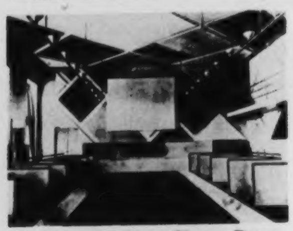
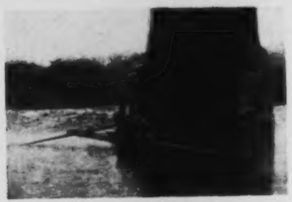
1982 in Review:

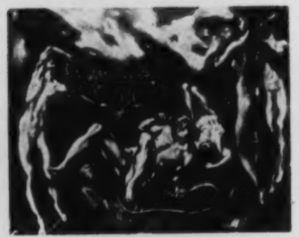
Major museum events, from in-depth treatments of important



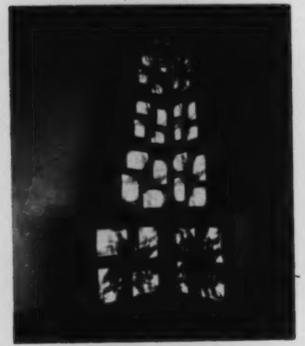
Theo Van Doesburg: Cinema-Dance Hall, Café Aubette, Strasbourg, 1928.



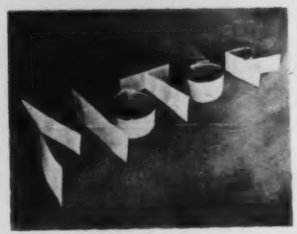
Thomas Eakins: The Pair-Oared Shell, *1872.*



El Greco: Laocoön, *ca. 1610–14.*



Nam June Paik: V-ramid, *1982.*



Edward Ruscha: Motor, *1970.*

De Stijl: 1917–1931, Visions of Utopia

This selection of more than 275 items, including furniture, stained glass and room reconstructions, was curated by Mildred Friedman for the Walker Art Center (Jan. 31–Mar. 28, 1982). The show traveled to the Hirshhorn Museum (Apr. 20–June 27, 1982) and then to the Netherlands. The first exhibition to survey de Stijl in three decades, it was widely reviewed, and its catalogue was called by the *New Yorker* "the year's outstanding exhibition catalogue." Funding: NEA, NEH, Champion International, government of the Netherlands.

Thomas Eakins: Artist of Philadelphia

Organized by Darrel Sewell, the Philadelphia Museum's curator of American art, the show included 150 drawings, paintings, photographs and some sculpture; it opened at the Philadelphia Museum of Art (May 29–Aug. 1, 1982), and traveled to the Boston Museum of Fine Arts (Sept. 22–Nov. 28). Funding: Pew Memorial Trust, IBM.

El Greco of Toledo: An International Exhibition

One of the season's major art historical exhibitions, this show was organized by Toledo (Ohio) Art Museum director Roger Mandle and featured some 60 paintings. Itinerary: National Gallery of Art (July 2–Sept. 6, 1982), Toledo Museum (Sept. 26–Nov. 21, 1982), Dallas Museum of Fine Arts (Dec. 12, 1982–Feb. 6, 1983). Funding: American Express Foundation, NEH, NEA.

Nam June Paik

John Hanhardt curated this show for the Whitney Museum (Apr. 30–June 27, 1982), after which it traveled to the Chicago Museum of Contemporary Art (Sept. 11–Oct. 24). It featured more than 60 works, including a number of major installations and several performances by Charlotte Moorman. Funding in New York: NYSCA, Rockefeller Foundation, Mr. and Mrs. Howard Wise, Sony; in Chicago: NEA, the Contemporary Art Circle of the MCA.

The Works of Edward Ruscha

Curated by Anne Livet, this show opened at the San Francisco Museum of Modern Art (Mar. 25–May 23, 1982) and traveled to the Whitney Museum (July 8–Sept. 5, 1982), the Vancouver Art Gallery (Oct. 4–Nov. 28, 1982) and the Los Angeles County Museum of Art (Mar. 17–May 15, 1983). Included were 140 paintings, works on paper and books. Funding: Phillip Morris, NEA.

The Great Age of Japanese Buddhist Sculpture AD 600–1300

Largely consisting of wood sculptures on loan from active temples, this show premiered at the Kimbell Museum, Ft. Worth (Sept. 8–Oct. 31, 1982) and traveled to Japan House Gallery, NYC (Nov. 23, 1982–Jan. 16, 1983). The 52 objects in the show were chosen by Kyotaro Nishikawa of Japan's Agency for Cultural Affairs; U.S. organizer was Emily Sano, curator of Asian Art at the Kimbell. Funding: Tandy Foundation and Tandy Corp.-Radio Shack.

Giorgio de Chirico

The first large-scale exhibition of de Chirico's early "Metaphysical" work opened at the Museum of Modern Art (Apr. 3–June 29, 1982) and traveled to the Tate Gallery, London (Aug. 4–Oct. 3, 1982), Munich's Haus der Kunst (Nov. 10, 1982–Jan. 16, 1983), and Paris's Musée Nationale d'Art Moderne (Feb. 10–Apr. 17, 1983). The selection of ca. 75 paintings and 20 drawings was organized by William Rubin, MOMA's director of painting and sculpture. The Munich and Paris versions of the show were expanded to include later phases of de Chirico's career as well. Funding: Martini & Rossi.

Claude Lorrain: A Tercentenary Exhibition

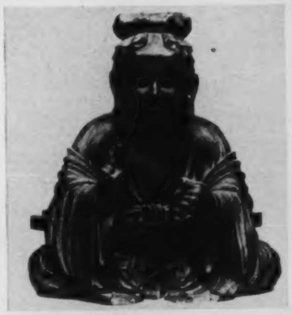
The first U.S. survey of this 17th-century artist's work was organized by H. Diane Russell for the National Gallery (Oct. 17, 1982–Jan. 2, 1983) and included 53 paintings, 75 drawings and 68 etchings—the total known graphic oeuvre. The exhibition traveled to the Grand Palais, Paris (Feb. 15–May 16, 1983).

Joel Shapiro

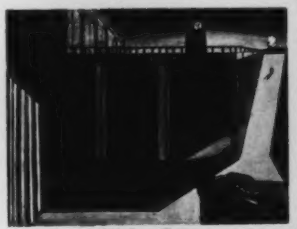
This exhibition, curated by Richard Marshall, surveyed 12 years of Shapiro's work—40 sculptures and 16 drawings. It opened at the Whitney (Oct. 21, 1982–Jan. 2, 1983); other stops: the Dallas Museum of Fine Arts (Mar. 13–May 8, 1983), the Art Gallery of Ontario (Aug. 13–Sept. 25, 1983), and the La Jolla Museum of Contemporary Art (Dec. 3–Jan. 15, 1984). Funding: NEA.

David Smith

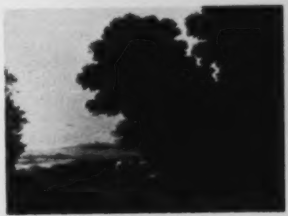
About 70 large works from seven major series from 1951 to 1964—"Agricola," "Sentinel," "Circle," "Zig," "Wagons," the "Boltri Boltons" and "Cubi"—made up this important overview of Smith's work, organized for the National Gallery of Art (Nov. 7, 1982–Apr. 24, 1983) by curator E.A. Carmean, Jr. Funding: American Medical Association.



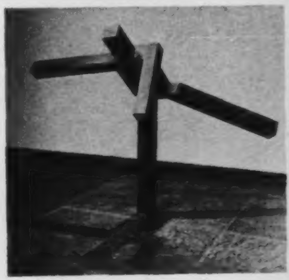
Yuima Koji, ***Heian Period, ninth century.***



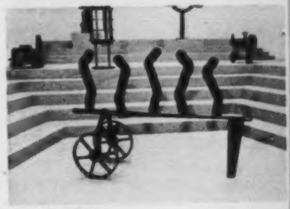
Giorgio de Chirico: Gare Montparnasse, 1914.



Claude Lorrain: Cephalus and Procris Reunited by Diana, *1664.*



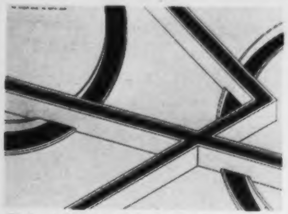
Joel Shapiro: Untitled, 1980–81.

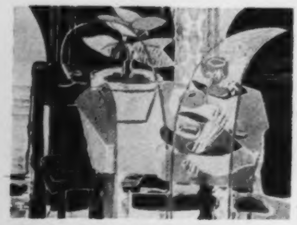


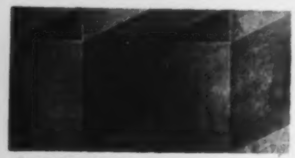
David Smith: Voltri VIII, *1962.*

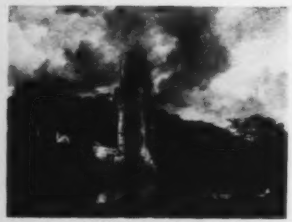
The Museums

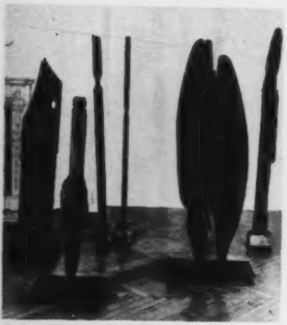
careers to far-ranging surveys of the arts of other continents.


Robert Morris: **In the Realm of the Carceral,** ***1978.***


Georges Braque: **Large Interior with Palette,** ***1942.***


Jack Tworkov: **Diptych II,** ***1972.***


Jacob van Ruisdael: **Landscape with Ruins of Egmond Castle,** ***1650.***


Louise Bourgeois: **Wood Figures,** ***ca. 1947–53.***

The Drawings of Robert Morris

This drawing retrospective included 124 works on paper ranging from Abstract-Expressionist work of the '50s to the Minimalist and Conceptual pieces of the '60s and '70s. Organized by Thomas Krens for the Sterling and Francine Clark Art Institute in Williamstown, Mass. (May 1–June 27, 1982), the show traveled to the Boston ICA (July 6–Aug. 29, 1982), the Seattle Art Museum (Nov. 27–Jan. 15, 1983), the Laguna Gloria Art Museum, Austin (Apr. 1–May 8, 1983) and the Grand Rapids Art Museum (May 29–July 10, 1983). Funding: NEA.

Georges Braque: The Late Paintings (1940–1963)

The first museum exhibition in the U.S. of the final phase of Braque's work included ca. 50 paintings and was organized by Robert C. Cafritz, adjunct curator at the Phillips Collection, where the show opened Oct. 9–Dec. 12, 1982. Other stops: Fine Arts Museum of San Francisco (Jan. 1–Mar. 15, 1983); Walker Art Center (Apr. 14–June 14); Museum of Fine Arts, Houston (July 7–Sept. 14, 1983). Funding: NEA, Banque Paribas, Philip L. Graham Fund. [Covered in *A.i.A.*, Feb. '83.]

Jack Tworkov: 15 Years of Painting

A major exhibition of the post-Abstract-Expressionist phase of the late Jack Tworkov's long career presented 47 paintings and works on paper. It was his first solo museum show in the U.S. Guest-curated by Linda Shearer at the Guggenheim Museum (Apr. 6–June 20, 1982.) Funding: NEA.

Jacob van Ruisdael

The first retrospective of Ruisdael featured 50 paintings, 30 drawings and 13 etchings and commemorated the 300th anniversary of his death. After opening at the Mauritshuis, The Hague, it traveled to the Fogg Art Museum, Cambridge (Jan. 18–Apr. 11, 1982), where it was organized by Seymour Slive. Funding: NEA, United Technologies, KLM Royal Dutch Airlines.

Louise Bourgeois

The first retrospective of this artist presented some 100 works dating from the early '40s to the present. Organized by Deborah Wye and Alicia Legg at the Museum of Modern Art (Nov. 6, 1982–Feb. 8, 1983), the show also included a selection of paintings, drawings and prints. Itinerary: Houston CAM, Mar. 12–May 8, 1983; Chicago MCA, Sept. 3–Oct. 30, '83; Akron Art Museum, Nov. 20–Jan. 15, 1984. Funding: NEA.

Northern Light: Realism and Symbolism in Scandinavian Painting, 1880–1910

Co-organized for the Brooklyn Museum by Sarah Faunce, curator of painting and sculpture, and Kirk Varnedoe, professor at N.Y.U., this show featured 94 paintings by 36 artists, and was part of the extensive "Scandinavia Today" festival. Itinerary: Corcoran Gallery (Sept. 10–Oct. 17, 1982); Brooklyn Museum (Nov. 10, 1982–Jan. 6, 1983); Minneapolis Institute of Arts (Feb. 6–Apr. 5, 1983). Funding: Robert Wood Johnson Jr. Charitable Trust, and numerous additional sources.

Fernand Léger

The first major Léger show in the U.S. in 20 years presented 76 paintings from 1905 to 1954 in a major retrospective co-organized by Robert T. Buck and Charlotta Kotik of the Albright-Knox Art Gallery, Buffalo (Jan. 15–Feb. 28, 1982). The show traveled to the Museum of Fine Art, Montreal (Mar. 11–Apr. 18, 1982) and the Dallas Museum of Fine Arts (May 12–July 5, 1982). Funding: NEA, Members Council of the Albright-Knox.

20 American Artists: Sculpture '82

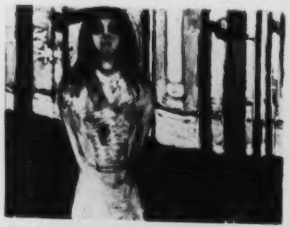
A contemporary sculpture survey of broad stylistic diversity was organized by George Neubert at the San Francisco Museum of Modern Art (July 22–Sept. 19, 1982) and funded by the museum's Collector's Forum. Among the artists: O'Keeffe, Noguchi, Bourgeois, Burton, Nauman, Graham, Wiley.

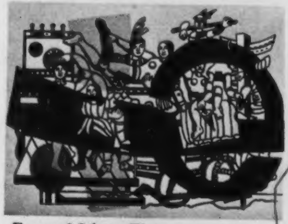
The Last Flowering: French Painting in Manuscripts, 1420–1530

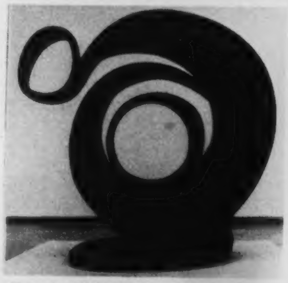
Approximately 130 manuscripts selected from U.S. collections by John Plummer for a survey of medieval painting opened at the Morgan Library (Nov. 18, 1982–Jan. 30, 1983). Funding: NEA, Banque Nationale de Paris, French American Banking Corp., French-American Chamber of Commerce.

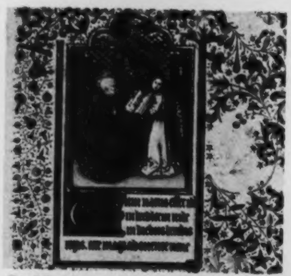
Body Language: Figurative Aspects of Recent Art

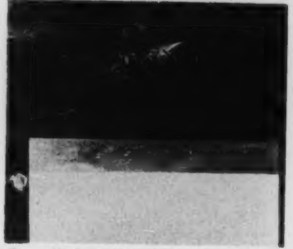
Curated by critic Roberta Smith for MIT's Hayden Gallery (Oct. 2–Dec. 24, 1981), this selection of photography, painting and sculpture included 20 artists, from Armajani to Schnabel, and toured to the Ft. Worth Art Museum (Sept. 12–Oct. 24, 1982), the University of South Florida, Tampa (Nov. 12–Dec. 17, 1982), and, in reduced form, the Contemporary Art Center, Cincinnati (Jan. 13–Feb. 27, 1983).


Edvard Munch: **Summer Night's Dream (The Voice),** ***1893.***


Fernand Léger: **The Great Parade,** ***1954.***


Georgia O'Keeffe: **Abstraction,** ***1945–80.***


St. Matthew with Angel, ***from Book of Hours, ca. 1440–50.***


Dona Nelson: **Weather in a Yard,** ***1981.***

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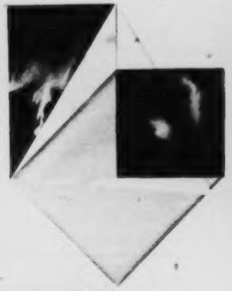
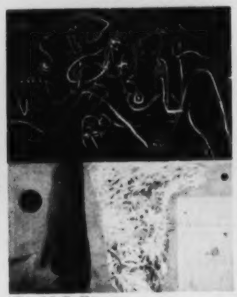
1982 in Review:

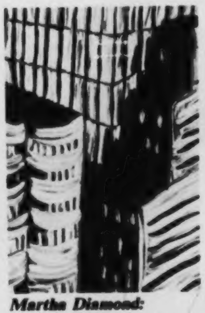
A retrospective glance at some highlights of the New York gallery season:

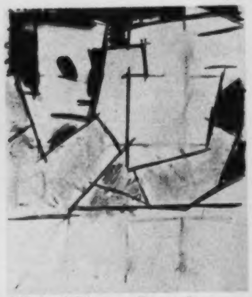
OUTSTANDING SOLOS: A CROSS SECTION

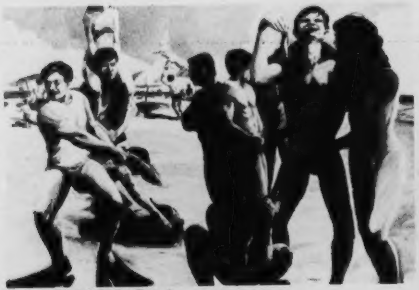

Dorothea Rockburne:
Dark Angel: Memory;
at Xavier Fourcade.

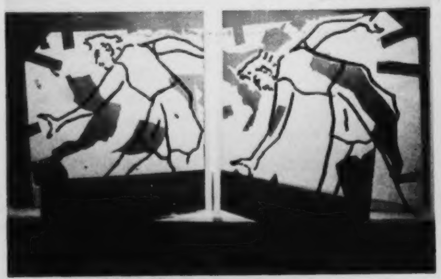

David Salle:
Zeitgeist Painting #3;
at Mary Boone.

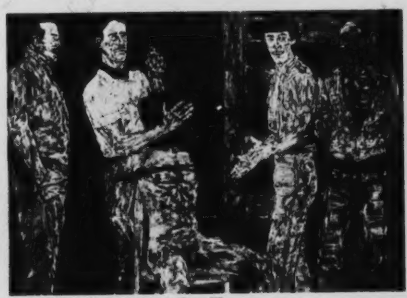
Mia Westerlund Roosen:
installation view;
at Castelli Greene Street.


Martha Diamond:
Hudson Group;
at Brooke Alexander.

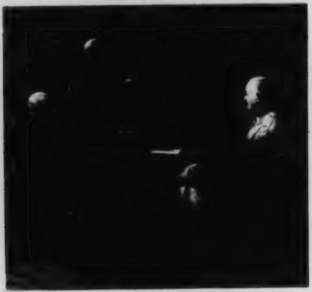

Michael Hurson: Portrait
of Robert Pincus-Witten;
at Paula Cooper.

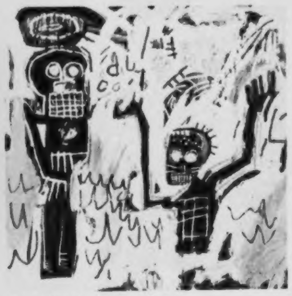

Eric Fischl: The Catch;
at Edward Thorp.

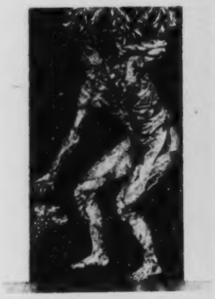

Judy Rifka: Clitter Clatter;
at Brooke Alexander.

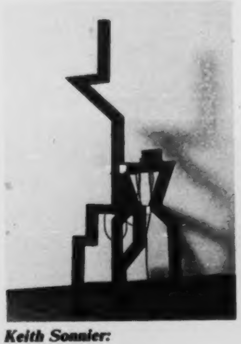

Leon Golub: Interrogation II;
at Susan Caldwell.

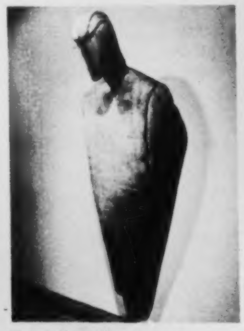
Richard Prince:
Untitled;
at Metro Pictures.

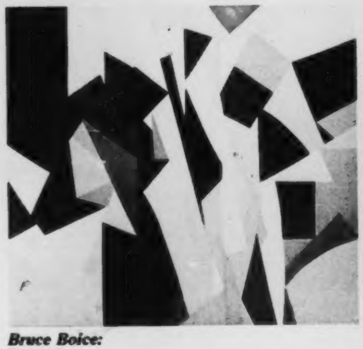

Komar & Melamid: Khrushchev's
Plot Against Beria; *at*
Ronald Feldman.

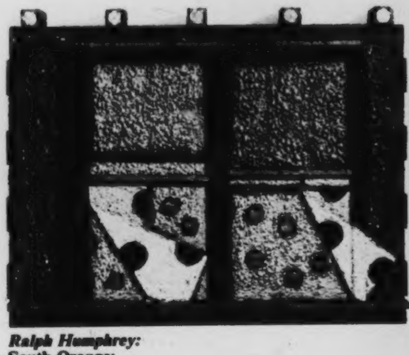

Jean Michel Basquiat:
Baptism;
at Annina Nosei.


Ned Smyth:
Judgment Standing;
at Holly Solomon.


Keith Sonnier:
Quadruped;
at Leo Castelli.


Terry Rosenberg:
Untitled, 1981–1982;
at Hal Bromm.

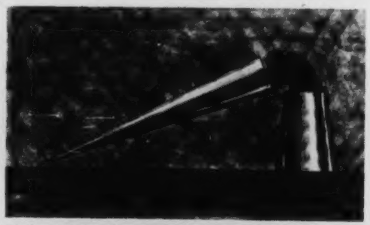

Bruce Boice:
Portrait;
at John Weber.


Ralph Humphrey:
South Orange;
at Willard.

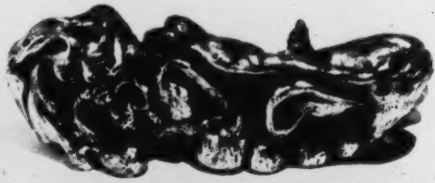
The Galleries

works by well-known contemporaries and some new faces.

Jennifer Bartlett: installation view of **Up the Creek;** ***at Paula Cooper.***

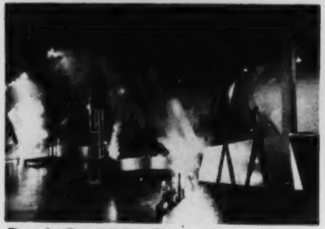


Robert Cumming: **Inhabitant of Polished Cone;** ***at Castelli Graphics.***

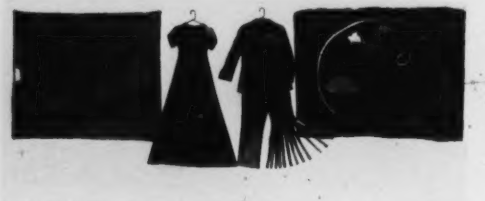


Lucas Samaras: **Reclining Curvaceous VIII;** ***at Pace.***

Sarah Charlesworth: installation view of **Tabula Rasa;** ***at 421 Broadway.***

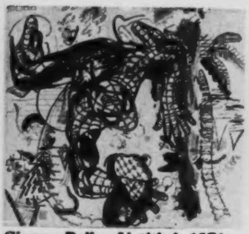


Dennis Oppenheim: **Launching Structure #2;** ***at Bonlow.***

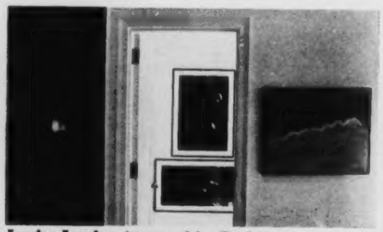


Conrad Atkinson: **North South Dialogue;** ***at Ronald Feldman.***

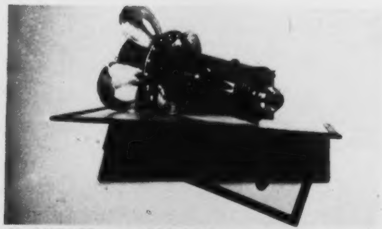
SOME PROMISING FIRST APPEARANCES



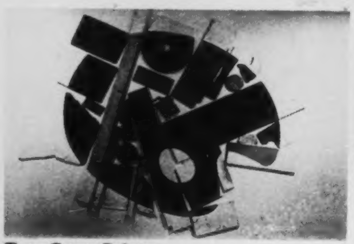
Sigmar Polke: Untitled, 1971; at Holly Solomon.



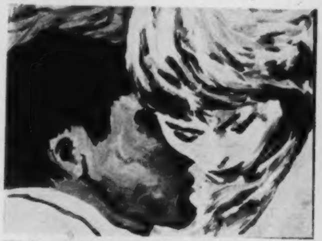
Louise Lawler: **Arranged by Barbara and Eugene Schwartz;** ***at Metro Pictures.***



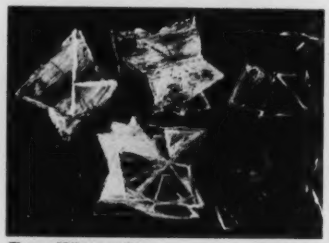
Kathleen Thomas: **SMBG81;** ***at Barbara Gladstone.***



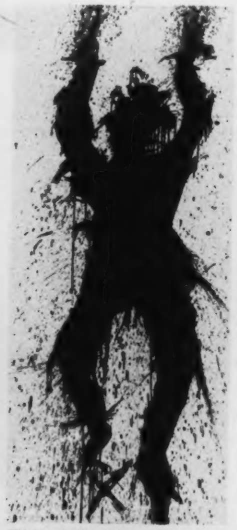
Tony Cragg: **Palette;** ***at Marian Goodman.***



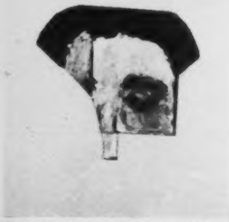
Walter Robinson: **A Secret Place;** ***at Metro Pictures.***



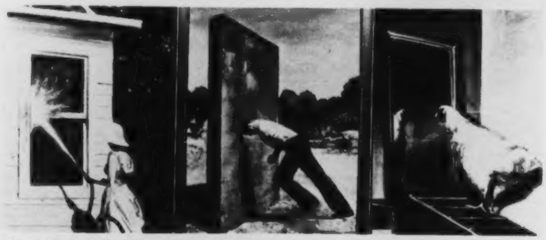
Terry Winters: **Star;** ***at Sonnabend.***



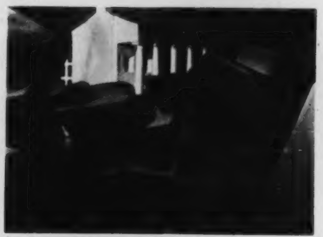
Richard Hambleton: **Fountain of Youth;** ***at Milliken.***



Emo Verkerk: **Portrait of Netje Fernhout;** ***at Marian Goodman.***



Mark Tansey: **A Short History of Modern Painting;** ***at Grace Borgenicht.***



James Casebere: **Sutpen's Cave;** ***at Sonnabend.***

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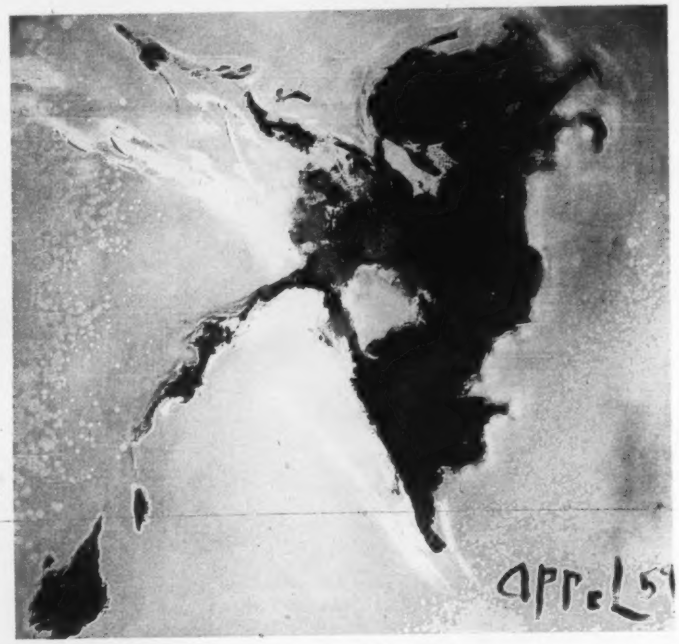

KAREL APPEL

(1921-   )

COMPOSITION

oil on canvas: 32 x 36 inches
signed, dated "Appel '59": LR

R. H. LOVE 20th CENTURY GALLERY

100 EAST OHIO STREET CHICAGO ILLINOIS 60611 312/664-9620

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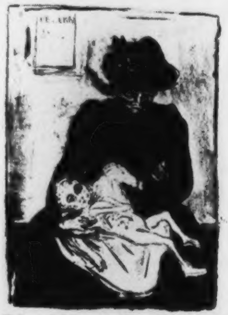
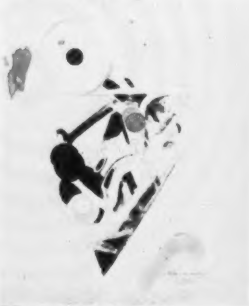
The Galleries

FOCUS ON THE PAST: HISTORICAL SHOWS

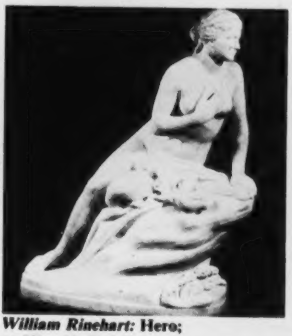
"Brancusi/Mondrian"; at Sidney Janis.



Edvard Munch: **The Heritage;** ***at Galleri Bellman.***

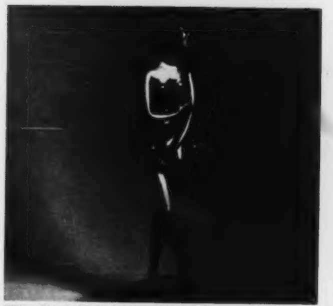


Morton Schamberg: **Camera Flashlight;** ***at Salander O'Reilly.***

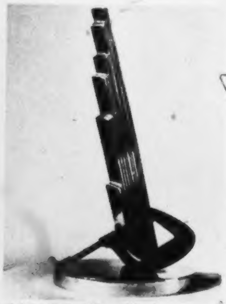


William Rinehart: **Hero;** ***at Hirschl & Adler.***

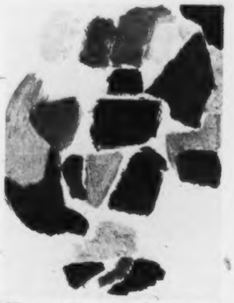
"The Sculpture of Picasso"; at Pace.



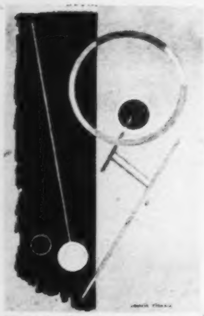
Elie Nadelman: **Standing Woman;** ***at Hirschl & Adler.***



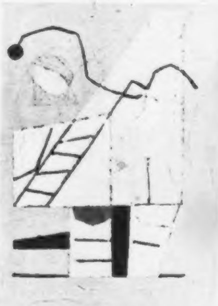
Man Ray: **New York;** ***at Zabriskie.***



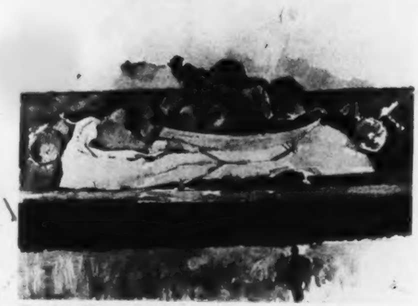
Thomas Hart Benton: **No. 3;** ***at Salander O'Reilly.***



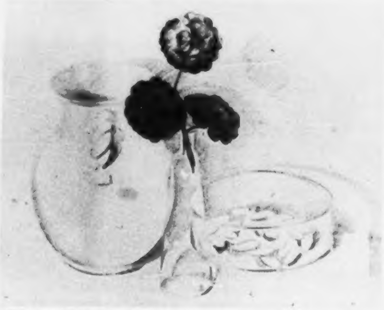
Francis Picabia: **Novia;** ***at Adler/Castillo.***



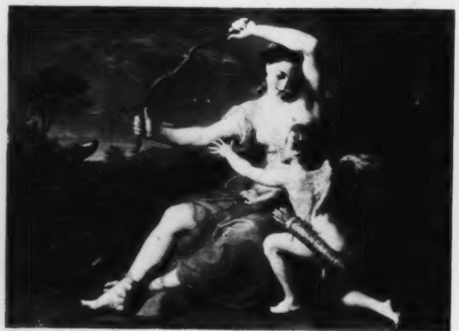
Stuart Davis: **Abstraction;** ***at Grace Borgenicht.***



Patrick Henry Bruce: **Still Life;** ***at Washburn.***



Charles Sheeler: **Still Life;** ***at Barbara Mathes.***



Pompeo Batoni: **Diana Breaking Cupid's Bow;** ***at Colnaghi.***

"A Curator's Choice 1942-1963: A Tribute to Dorothy Miller"; at Rosa Esman.

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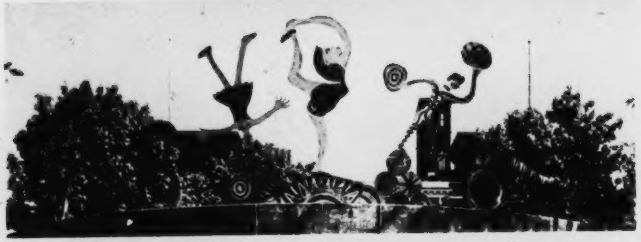
1982 in Review:

At diverse sites across the country, an impressive variety of large-scale

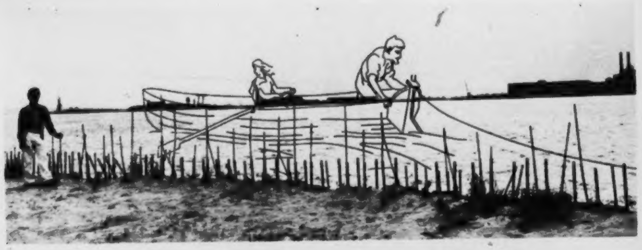
John Chamberlain: **Deliquescence.** ***A 17-ft.-high amalgam of sheet metal, chrome-plate and other found parts sited at the McNamara Federal building in downtown Detroit. Funding: $70,000 from GSA; $30,000 private sources.***

George Segal: **Next Departure.** ***A $100,000 percent-for-art commission in cast bronze with a white patina, installed in the waiting room of Manhattan's new Port Authority bus terminal.***

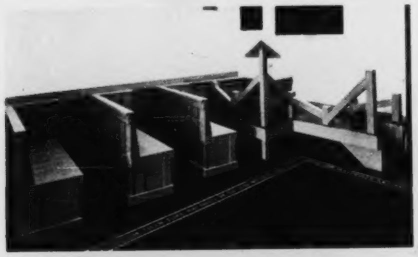
Michael Heizer: **Levitated Mass.** ***Heizer's first permanent public work in N.Y.C., an 11-ton horizontal slab of honed, wire-cut granite with a continuous sheet of water flowing beneath it, was commissioned by IBM for its E.L. Barnes-designed office building in Manhattan.***



Rafael Ferrer: **El Gran Teatro de la Luna.** ***Measuring some 60 feet long and sited on the roof of a lavatory in Fairhill Square, a park in a Philadelphia Hispanic Neighborhood. Sponsor: Fairmont Park Art Association; commission: $40,000.***



David Saunders: **Lizzie and Gaffer Hexam.** ***Taken from a story by Dickens, these two characters stretch 50 feet in welded steel bars at the edge of Battery Park Landfill. Creative Time sponsored the installation, and gave the artist a $1,000 honorarium, as part of its "Art on the Beach" show.***



Siah Armajani: **The Louis Kahn Lecture Room.** ***The Fairmont Park Art Association commissioned this $35,000 interior installation that doubles as a community meeting room and gallery for shows of Kahn's architectural drawings at the Samuel S. Fleisher Art Memorial, a free school in Philadelphia.***

Luis Jimenez: **Sodbuster.** ***Sited in Fargo, North Dakota, this sculpture measures 18 feet long and 6 feet high, and commemorates the hardworking virtue of the plains farmer. Commission: $50,000, half from NEA and half from the city.***

Richard Serra: **Missouri Junction.** ***This work consists of eight large steel plates, 40 to 50 feet long and 10 feet high, arrayed in an irregular polygon and separated by 2 ½-foot spaces that line up with street corners or gaps between the surrounding buildings. Funding: $50,000 NEA; $200,000 private sources.***

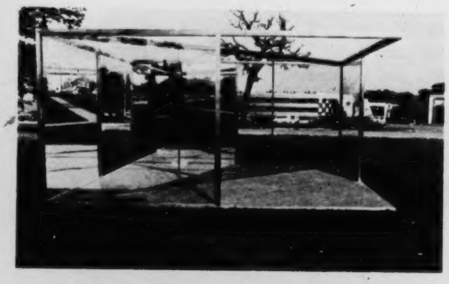
Maya Lin: **The Vietnam Veterans Memorial.** ***Built in Washington, D.C.'s Constitution Gardens and dedicated on Veterans Day, 1982, the polished black granite monument's two walls each measure 250 feet long and gradually rise from the earth to a height of 10 feet at the apex. The Vietnam Veterans Memorial Fund, headed by Jan Scruggs, raised more than $7 million from private sources for its construction.***

Isamu Noguchi: **California Scenario.** ***Materials and flora indigenous to Southern California were used in this 1.6-acre courtyard commissioned by developer Henry Segerstrom and Prudential Insurance for an office complex in Costa Mesa, Calif. The plaza and garden include plantings of redwood, cacti, grasses and wildflowers, two fountains and a 28-ton, 9-foot-high stone sculpture,*** **Spirit of the Lima Bean.**

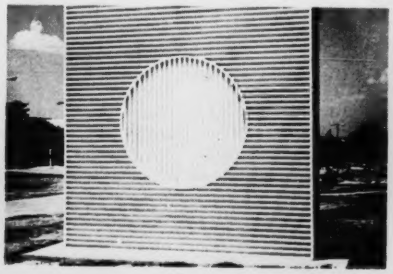
John Willenbecher: Untitled. An $8,000 GSA commission located in the main lobby of a new courthouse in Providence, Rhode Island and measuring approximately 9 by 12 feet, this draped garland of 8-inch hollow wood cones and tetrahedrons painted in green faux marbre is set against an arch-shaped backdrop in silver leaf.

Public Art

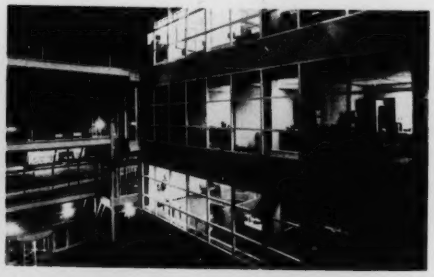
public projects that reshape the lived environment.



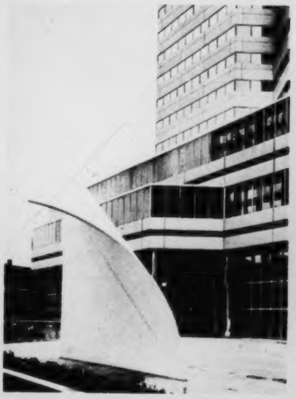
Dan Graham: **Pavilion/Sculpture for Argonne.** ***Private donors supplied $42,800 and NEA $36,000 of the cost of this 15-foot-square pavilion of mirrored and clear glass sited in the center of the University of Chicago's Argonne National Laboratory complex.***

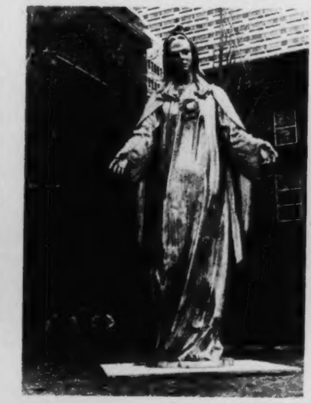


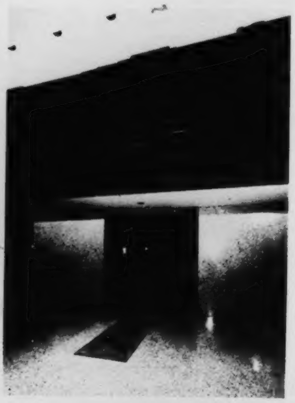
Sol LeWitt: Untitled. LeWitt's first public commission is a cast-concrete sculpture at New Mexico State University, Las Cruces. Funding: $30,000 from NEA; $60,000 from the school's percent-for-art program.



Larry Bell: Untitled. This atrium environment was created by coating existing rows of windows with three densities of gray, reading from light to dark and back again. A $55,000 GSA commission, for the new federal courthouse in Springfield, Mass.



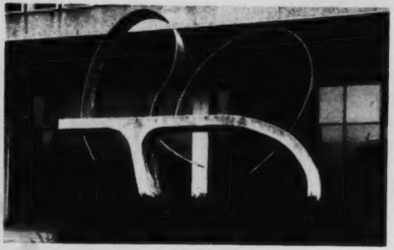




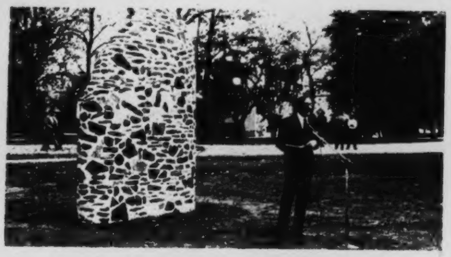
David Von Schlegell: **North Light.** ***A 20-foot-high, white-painted aluminum sculpture commissioned by the Oxford Development Corp. for a new office complex in Pittsburgh. Total commission cost is unavailable.***

Charles Cropper Parks: **Our Lady of Peace. Commissioned by the Our Lady of Peace Parish in Santa Clara, Calif. for $340,000, this 32-foot-high stainless-steel Madonna was originally unveiled in Philadelphia, the sculptor's home, and is due to be installed in Santa Clara this month.**

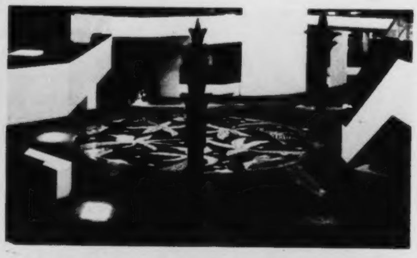
Louise Nevelson: **AMA Commissioned Sculpture.** ***About 9 by 24 by 1 feet, this interior relief in black painted wood is installed in the lobby of the American Medical Association's new office building in Washington, D.C.***



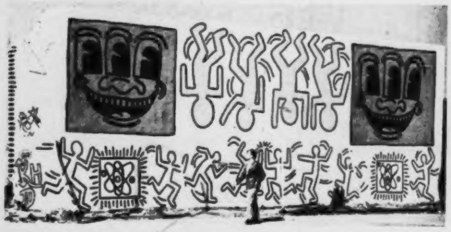
Lila Katzen: **Floten-Escort.** ***A $62,000 GSA commission in poured concrete and aluminum, measuring 14 by 18½ by 3 feet, for the Rodino Federal Building in Newark, N.J.***



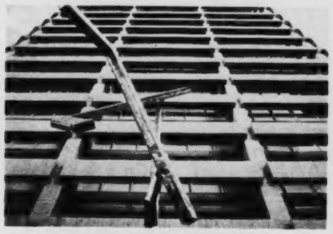
Martin Puryear: **Sentinel.** ***Pennsylvania's Gettysburg College commissioned this work, which incorporates stone from an early campus building, to commemorate its sesquicentennial. Funding: NEA, $22,000; the college, $28,000.***



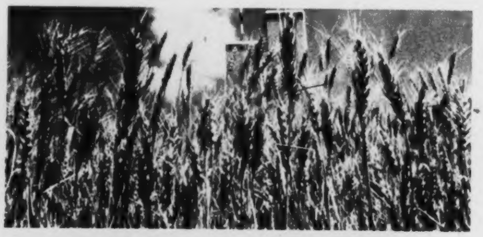
Ned Smyth: **A Part of the Whole.** ***A mosaic and terrazzo floor, 35 feet in diameter, with two 20-foot-tall glass and mosaic columns, for the atrium of the Westlake, Calif. office of Prudential Life Insurance.***



Keith Haring (with Juan Dubose): **Mural.** ***Appearing suddenly one morning in eye-catching fluorescent paint, this anti-nuke mural, on a 15-by-50 foot concrete wall on N.Y.C.'s Bowery, was created graffiti-style, without official permits or funding. After a number of anonymous defacements, the mural was painted out by the artists.***



George Rickey: **L's: One Up, One Down, Excentric.** ***A 20-foot-tall burnished stainless-steel kinetic sculpture commissioned by the National Steel Corp. and the Oliver Tyrone Corp. for the National Steel Center in Pittsburgh.***



Agnes Denes: **Wheatfield: A Confrontation.** ***Spring wheat, donated by farmers of North Dakota, was sown and harvested on 1.8 acres of Battery Park landfill. Funds or equipment were provided by the Public Art Fund, NYSCA, NEA, New York State Urban Development Corp., Battery Park City Authority, and American Cyanamid.***

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1982 in Review:

Some exceptional unconventional shows mounted

"Illegal America" at Franklin Furnace

Franklin Furnace, N.Y.C.

Illegal America (Feb. 10–Mar. 6, 1982) featured documentation of artists' actions that risked police intervention, focusing on "the manipulation of illegality as a discourse in art," according to curator Jeanette Ingberman. Some of the crimes: drug smuggling, graffiti writing, illegal U.S. residency, public indecency. Some of the 32 participants: Vito Acconci, Gunther Brus, Chris Burden, Abbie Hoffman, the Guerrilla Art Action Group, the People's Flag Show, the Real Estate Show, Charlotte Moorman. Special funding: NYSCA.

HARLEM
CAN YOU
STAND SUCH
BEAUTY ?

David Hammons from "Messages to the Public"; Public Art Fund.

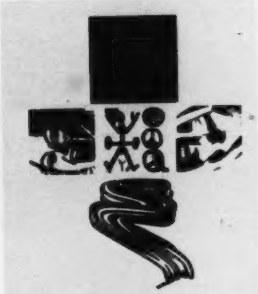
Public Art Fund, N.Y.C.

Messages to the Public consisted of six 30-second animations on the Spectacolor electronic billboard in Times Square, repeated every 20 minutes during the last two weeks of every month of 1982. Eleven artists took part, one per month (plus a recap in May), in a series of works that showed an impressive facility in adopting a very public, cinematic format. Artists: Jane Dickson, Matthew Geller, David Hammons, Keith Haring, Edgar Heap-of-Birds, Jenny Holzer, Christof Kohlhofer, Johnny "Crash" Matos, Bill Sullivan, John Torreano, Ed Towles. Funding: NYSCA, NEA, Public Art Fund, Spectacolor, Inc.

"The James Bay Project" at LAICA

Los Angeles Institute of Contemporary Art (LAICA)

The James Bay Project (May 18-June 19, 1982), conceived and mounted by two Germans, artist Rainer Wittenborn and writer Claus Biegert, was a multimedia display telling the story of the displacement of Canadian Cree Indian culture to make way for a hydroelectric plant, using videotapes, maps, blueprints, photographs, drawings, animal pelts, dead birds, plants and moccasins. The show also appeared at the San Francisco Museum of Modern Art, the Montreal Museum of Fine Arts, and the Center for Contemporary Education in Banff, Alberta. Funding: several German foundations and the Goethe Institute, New York.



Gretchen Bender in "Public Vision," White Columns.

White Columns, N.Y.C.

Public Vision (July 2-24, 1982) included painting, photography and sculpture by 12 women artists in an important grouping of artworld feminists whose work deals with cultural definitions of sexuality. The artists were Gretchen Bender, Nancy Dwyer and Cindy Sherman (who jointly curated the show), Jennifer Bolande, Diane Buckler, Ellen Carey, Barbara Kruger, Louise Lawler, Sherrie Levine, Diane Shea, Laurie Simmons and Peggy Yunque.

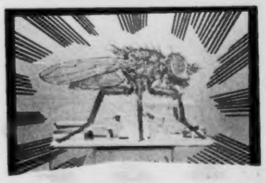
Gowanus Memorial Artyard, Brooklyn

The Monument Redefined, organized by Pamela Biondo, R. Scott Lloyd, Scott Siken and Frank Shifreen, took place at three Brooklyn sites with more than 200 artists participating—and shouldering their own expenses. The show included proposals, drawings, photos, video and performance as well as sculpture in a spirited exploration of the concept of the monument within a matrix of art, society and government.

Scott Pfaffman: Equestrian Monument; *Gowanus Artyard.*

80 Langton Street, San Francisco

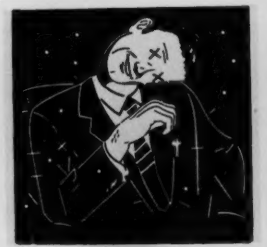
Painted Installations, a three-part exhibition (May 11-Oct. 15, 1982) of painted environments, demonstrated that not all painters have returned to the easel for their investigations of perception, scale and allusion. Participants: Justen Ladda, Esme Thompson, Stephen Davis, Peter Lodato, Valerie Reichert, Rita Yokoi. Special funding: Pioneer Fund; NEA museum program.



Justen Ladda: Fly, *at 80 Langton Street*

New Museum, N.Y.C.

Not Just for Laughs: The Art of Subversion (Nov. 21, 1981–Jan. 21, 1982), curated by Marcia Tucker, surveyed the use of paradox, false logic, visual puns, irony, sarcasm, comedies of manner, outrageousness, etc., in contemporary art. Artists: Terry Allen, Glen Baxter, Robert Colescott, Steven Cortright, Steve Gianakos, Louis Grenier, J.P. Hutto, Jeff, Pamela Kelly, John Malpede, Linda Montano, Tony Oursler, Richard Ross, Erika Rothenberg, Nina Salerno, Michael Smith, Terry Sullivan, Mark Tansey, David Troy, William Wegman.



Steve Gianakos: Dead Pop with Car Keys, *at the New Museum.*

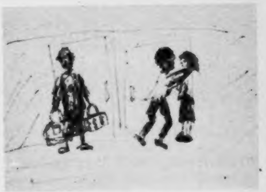
Contemporary Arts Center, New Orleans

The Human Figure in American Contemporary Art (Mar. 6–Apr. 4, 1982), curated by Alexandra Monett, surveyed work by 44 figurative artists, including Jack Beal, Red Grooms, Alex Katz, Thomas Lawson, Alfred Leslie, Alice Neel, Tom Wesselmann, plus New Orleans's own Robert Gordy, George Dureau, Adrian Deckbar, Jesse Poimboeuf and Robert Warrens. Special funding: NEA, Louisiana State Arts Council.

"The Human Figure" at the CAC, New Orleans.

ABC No Rio, N.Y.C.

Unforgettable Moments: Drawings by Non-Artists (Mar. 5–31, 1982), curated by Marc Miller and Bettie Ringma, presented drawings and narratives by 33 ordinary people—largely Vietnam vets and rape or mugging victims—of the kinds of mental and physical trauma that make for disturbingly powerful stories and images.



A subway mugging from "Unforgettable Moments," at ABC No Rio.

Alternative Spaces

by noncommercial galleries and artists' organizations.

"Primer (for Raymond Williams)" at Artists Space.

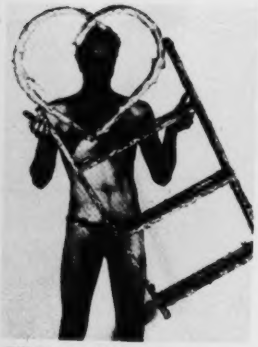
Artists Space, N.Y.C.

Primer (for Raymond Williams) (May 29-July 17, 1982) was a collaborative installation presenting over 30 individual responses to the political and social content of ordinary words (building, check, map, table) alphabetically arranged in a red-painted room, in a show assembled by Group Material, a collective of artists founded in 1979 and dedicated to formally and politically innovative contemporary art. Among the participants: James Brown; Sharon Hunt; Dorothea Kohn; F.S.L.N. of Nicaragua; Futura 2000; Tim Rollins and six children from the Bronx.

Gary Leonard: Natalie Wood in "L.A. Portrait" at LACE.

Los Angeles Contemporary Exhibitions (LACE)

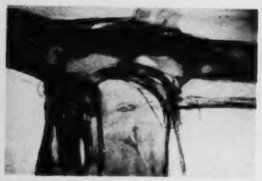
L.A. Portrait: Eleven Views (Sept. 1–Oct. 2, 1982), coordinated by Sheila Pinkel, was an immensely popular show featuring documentary photos of the people of Los Angeles—celebrities and average joes, barrio gangs and weightlifters—by 11 local shutterbugs, mostly photojournalists or commercial photographers: Don Farber, Gil Garner, Mark Greenberg, Tom Kasser, Gary Krueger, Jilly Lauren, Gary Leonard, Jeffrey Scales, Jimmy Townes, John Valadez, Ricardo Valverde.



Bill Norton: Valentine for Cynthia at Just Above Midtown/Downtown.

Just Above Midtown/ Downtown, N.Y.C.

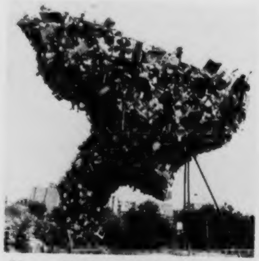
What I Do For Art (June 5-July 3, 1982), curated by JAM's Kathleen Goncharov, focused on an elementary dilemma of most artists: making a living in some non-art occupation. Some participants, and their part-time trades: Kenneth Aptekar, locksmith; Reverend Howard Finster, preacher; Michael Hoskins, hairdresser; Bill Norton, stripper; Steve Miller, commodity training advisor; Patti Paige, baker; Sandra Payne, librarian; Hank Rondina, policeman; Angela Venuto, art therapist.



Eunice Golden: Crucifixion #1 at Westbeth.

Westbeth Gallery, N.Y.C.

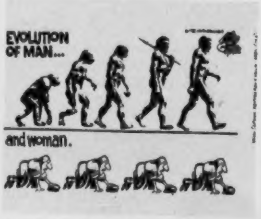
Sexuality in Art: Two Decades from a Feminist Perspective (Feb. 14–Mar. 7, 1982), curated by Eunice Golden, was one of 16 shows called "Views by Women Artists," sponsored by the Women's Caucus for Art, the Coalition of Women's Art Organizations and the College Art Association. Work in the exhibition ranged from the metaphorical to the explicit, and traced the reclamation of sexual imagery that emerged as part of the women's movement in the '60s and '70s. Among the 30-plus participants: Suzanne Benton, Joan Brown, Sandro DeSando, Martha Edelheit, Alice Neel, Carolee Schneemann, Nancy Spero, Hannah Wilke.



Nancy Rubins: World's Apart sponsored by WPA.

Washington Projects for the Arts (WPA)

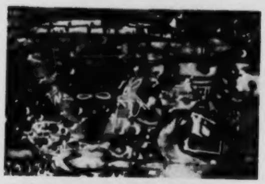
The Washington Art Site Project has presented over 50 temporary installations or site-specific events since 1979, most of them in the downtown area, from Allan Kaprow's *The Shortest Parade in the World*, a performance piece, to the recent *Ritz Show*, an open exhibition in an abandoned four-story hotel. Of particular note in 1982 was Nancy Rubins's *World's Apart*, a 40-foot-high, tornado-shaped collection of discarded household appliances temporarily—and controversially—sited near D.C.'s Watergate Hotel.


EVOLUTION OF MAN...
and woman.

Mike Peters in "Pork Roasts" at Artemisia.

Artemisia, Chicago

Pork Roasts: 250 Feminist Cartoons (Sept. 7–Oct. 2, 1982), curated by Avis Lang Rosenberg, included cartoons by over 100 artists (one quarter were men), divided into eight thematic subdivisions ("life in the phallocracy," "motherhood and homework," etc.). The show originated at the Fine Arts Gallery, U. of British Columbia, and toured 10 cities in the U.S. and Canada with support from NEA and the Canada Council.



A-One in "Iconoclast Panzerism," at Fashion/Moda.

Fashion/Moda, Bronx, N.Y.

Iconoclast Panzerism (Dec. 10, '82–Jan. 14, 1983) was the first gallery show of a graffiti offshoot originated by Rammellzee and given a theoretical underpinning that involves "arming the letter to fight the battle against language." According to the artists—Tony "A-One" Clark, Tory "Toxic" Ablack and Charles "Koor" Hargrove—the new style is not graffiti but "gothic futurism."

"Energism" room in "Critical Perspectives" at P.S. 1.

Project Studios One (P.S.1), Queens, N.Y.

Critical Perspectives (Jan. 17–Mar. 14, 1982) was a bi-coastal group show of group shows, with eight art critics encouraged "to show their biases and passions." Sections included: formalist abstraction curated by Joseph Masheck (Gilbert-Rolfe, Hennessy, Lieb, Scully, Willis, others); visual work from the New Wave night-club scene selected by Edit deAk (Futura 2000, Yoko Ono, Alan Vega, others); "Real Life" artists chosen by Tom Lawson (Goldstein, Salomé, Zwack, others); "Energism" selected by Ronnie Cohen (22 artists, including Arlen, Benglis, Kitchen, E. Murray, Takao Saito); visual art by performance artists chosen by John Howell (Ericka Beckman, Julia Heyward, Robin Winters, others); a selection by Marcia Tucker of work on the subject of violence; a selection by Linda Burnham on the theme of self-indulgence; and a dissimilar group chosen by Peter Plagens.

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Zabriskie Gallery

People

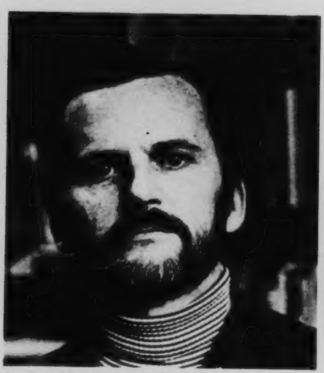
New appointments and awards in recognition of outstanding achievement.

Jean Sutherland Boggs, *formerly director of the Philadelphia Museum, was chosen to oversee the building of a new National Gallery of Canada in Ottawa.*

Hilton Kramer, *chief art critic for the* New York Times *since 1973, resigned to found and edit* The New Criterion, *a critical journal of art and culture.*

Anne d'Harnoncourt, *curator of 20th-century art at the Philadelphia Museum since 1972, became its director in July.*

Kevin Roche, *who designed the Oakland Museum and several wings at the Metropolitan, won the 1982 Pritzker Architecture Prize of $100,000.*

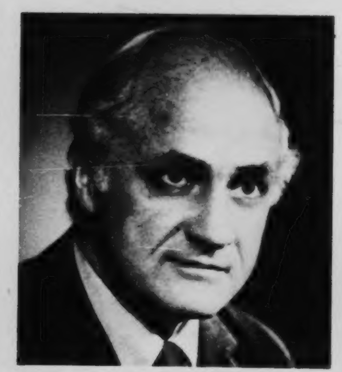


Robert Herbert, *professor of art history at Yale, received the College Art Association's 1982 citation for distinguished teaching of art history.*

Maya Ying Lin *saw her design for the Vietnam Veterans Memorial realized amid controversy, resolved by a plan to add a sculpture by Frederick Hart.*

Robert Hughes, *art critic for Time magazine, received the College Art Association's Frank Jewett Mather Award for distinction in art criticism.*

Peter Marzio, *director of the Corcoran Gallery and School of Art since 1978, was chosen to become the new director of the Houston Museum of Fine Arts.*



Sherman Lee, *director of the Cleveland Museum since 1958, received the Art Dealers Association of America Award for outstanding achievement in art history.*

Michael Botwinick, *previously director of the Brooklyn Museum, was appointed director of Washington, D.C.'s Corcoran Gallery and School of Art.*

Sylvia H. Williams, *formerly curator of African, Oceanic and New World Cultures at the Brooklyn Museum, was named director of the National Museum of African Art, Washington, D.C.*

Evan Turner, *director of the Ackland Art Museum, University of North Carolina, was appointed director of the Cleveland Museum of Art, effective July 1, 1983.*

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Obituaries

Horst W. Janson, *68, professor emeritus of art history at NYU, where he had taught since 1949, and author of the fundamental art text, "History of Art," which has been translated into 14 languages.*

Tatyana Grosman, *78, founder of Universal Limited Art Editions, the Long Island lithographic studio famed for its painstaking craftsmanship as well as for introducing many contemporary artists to lithography.*

John Hay Whitney, *77, investor, philanthropist, sportsman, ambassador and art collector active on museum boards, and publisher of newspapers and magazines, including the* International Herald Tribune *and* Art in America.

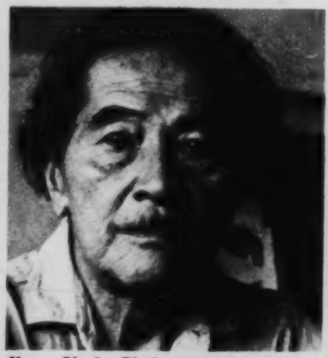
Betty Parsons, *82, art dealer who was an early champion of Abstract Expressionism and Minimalist painting; an artist herself, she painted high-key abstractions and later turned to colorful constructions of painted wood.*

Alice Baber, *54, lyrical abstract painter known for canvases in which clear, prismatic hues are systematically arrayed in ameboid shapes; she taught at the New School and elsewhere.*

Jack Tworkov, *82, Polish-born Abstract-Expressionist painter whose work shifted in the mid-'60s to a more subdued, systemic geometrical style; from 1963 to 1969 he was head of the Yale art department.*

Ruth Vollmer, *79, sculptor of mathematically inspired geometric constructions, often executed in transparent or reflective materials, that attracted the interest of many younger Minimal and Conceptual artists.*

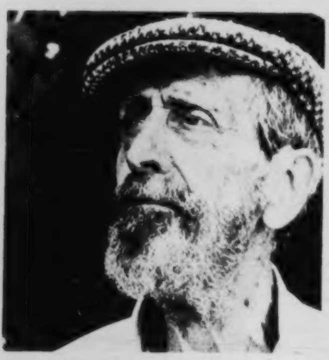
John Button, *52, San Francisco-born painter and art teacher (at Cornell and Skowhegan) known for serene cityscapes, landscapes and interiors emphasizing balances of color and composition.*



Kenzo Okada, *79, Japanese-American painter of subtle abstractions fusing Eastern and New York School ideas; in 1953 he organized the first exhibition of the New York School to appear in Japan.*

Wifredo Lam, *80, Cuban-born painter and member of the original Surrealists, known for densely packed paintings suggestive of a primitivistic "other world" of jungle and demonic, horned figures.*

Samuel M. Kootz, *83, New York art dealer and proponent of American modernism who also wrote books and collected art; he opened a gallery in 1949 and was an early supporter of the Abstract Expressionists.*



José de Creeft, *97, Spanish-born figurative sculptor who was a proponent of sculpting directly in whatever medium he chose; he taught for 46 years at the New School and the Art Students League.*

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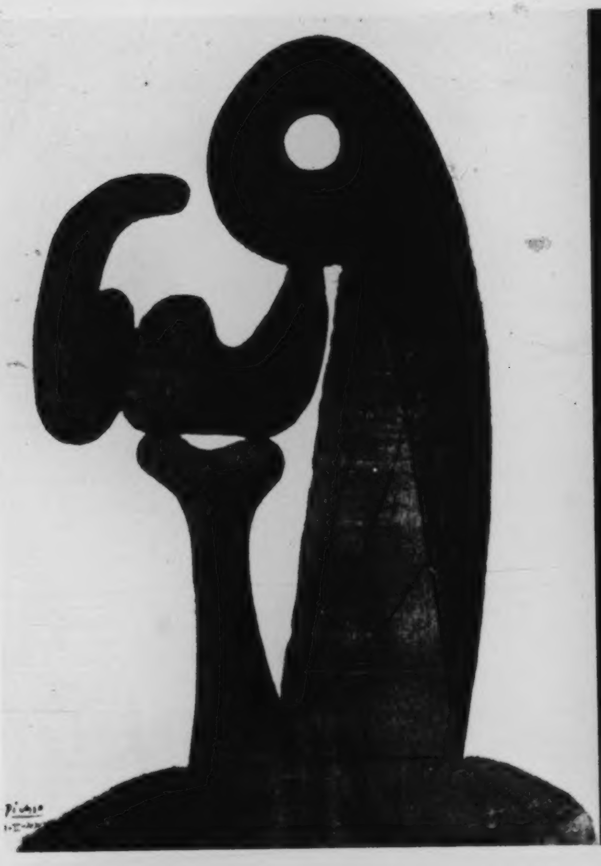

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Picasso, *Etude pour un Monument*, 1930
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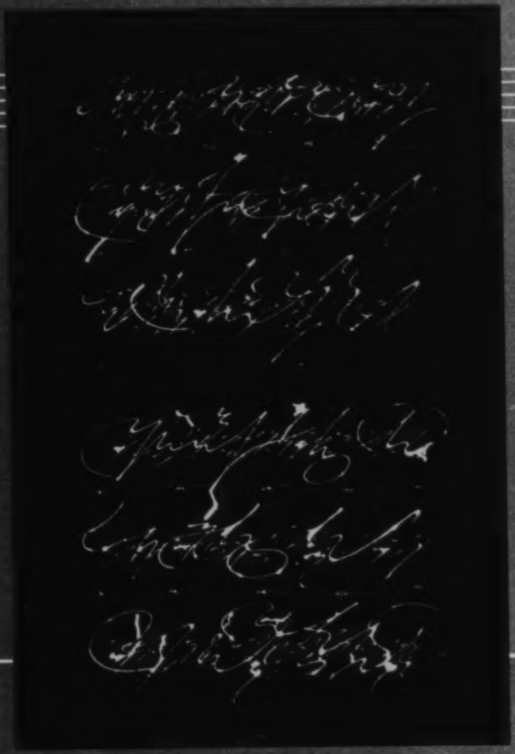

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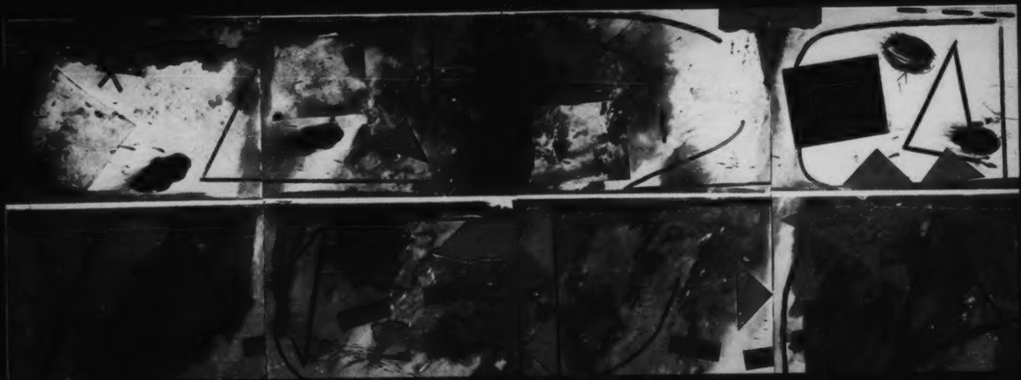

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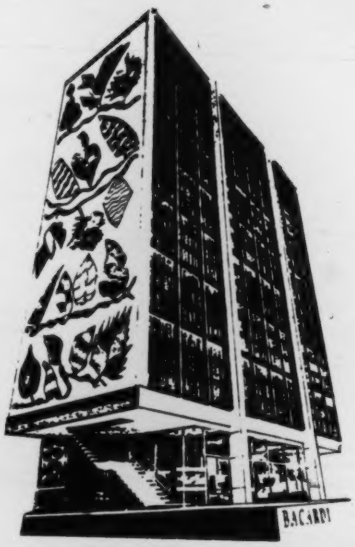

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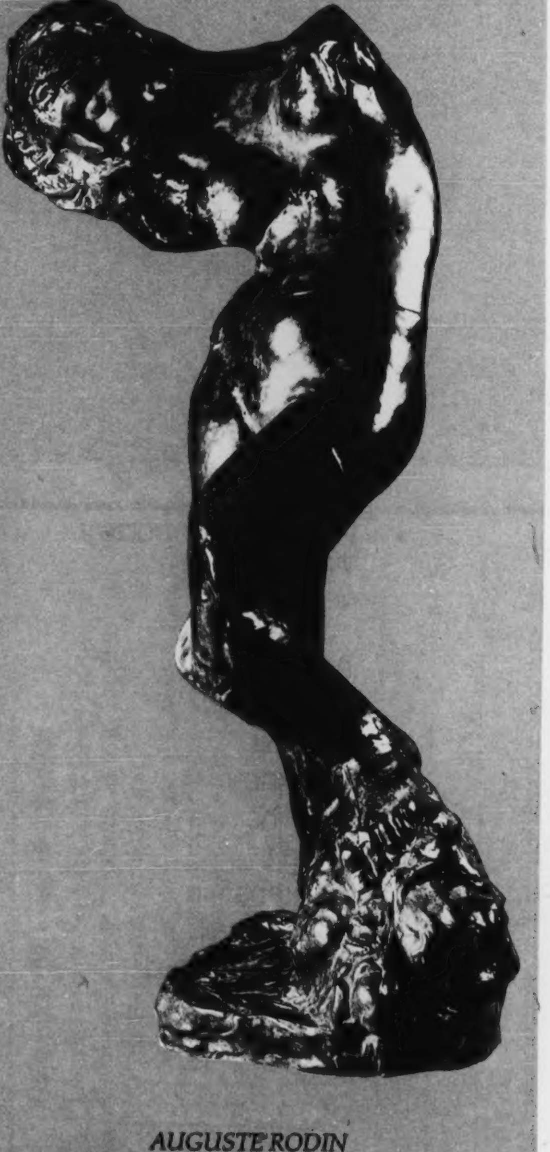

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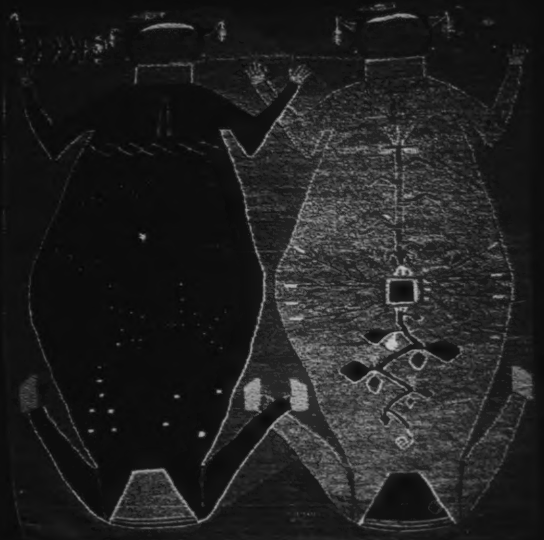

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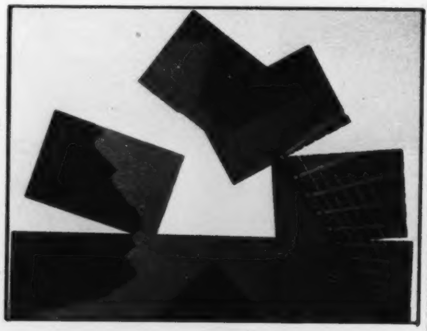

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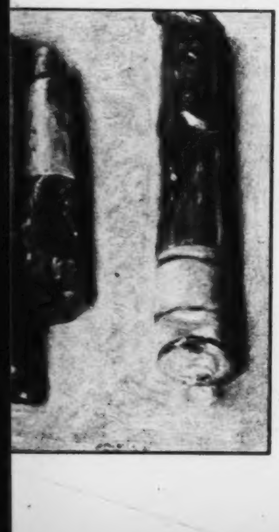

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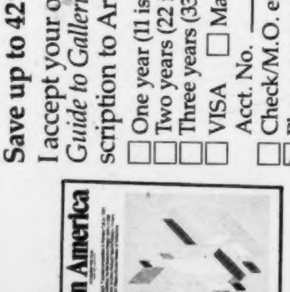

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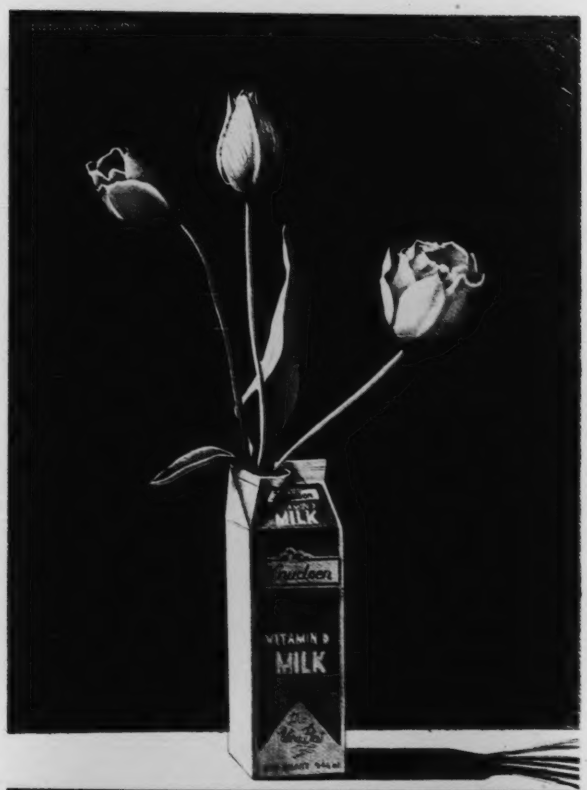

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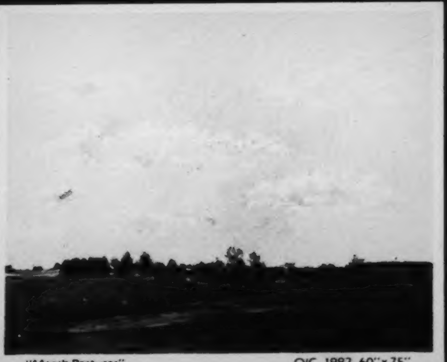

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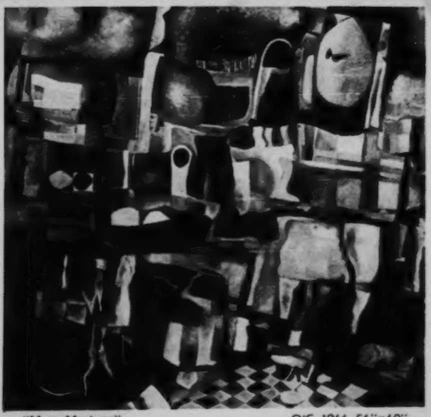

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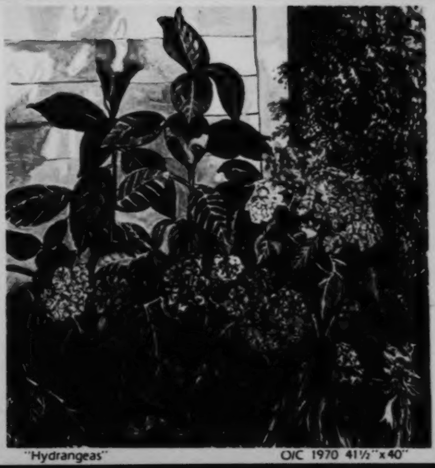

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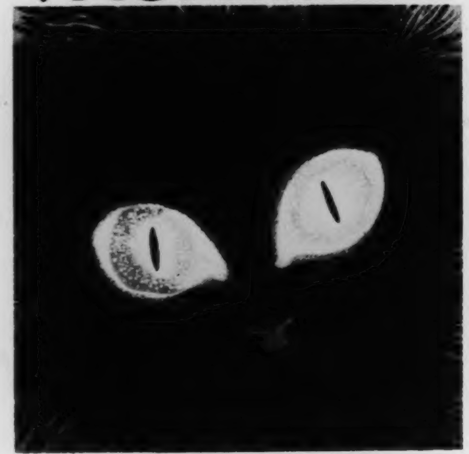

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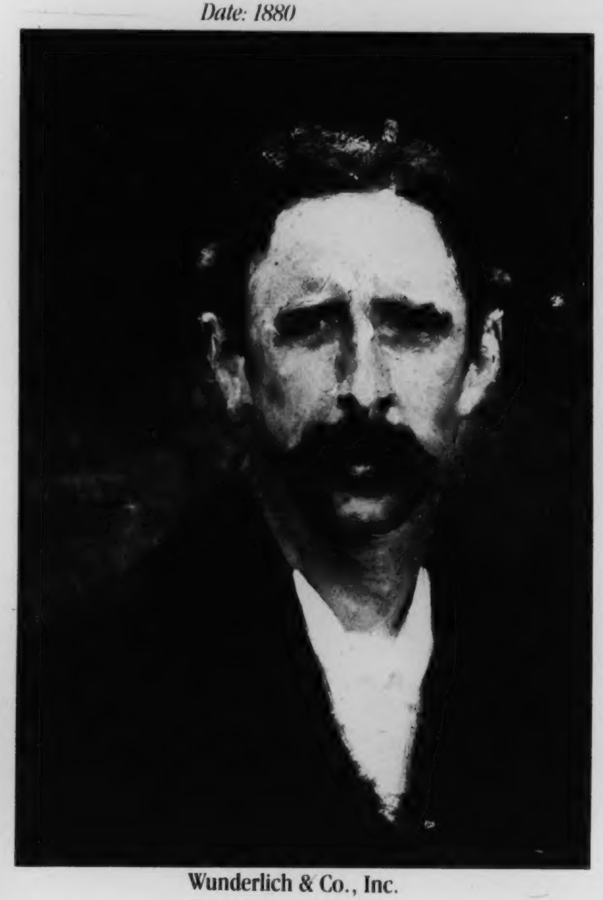

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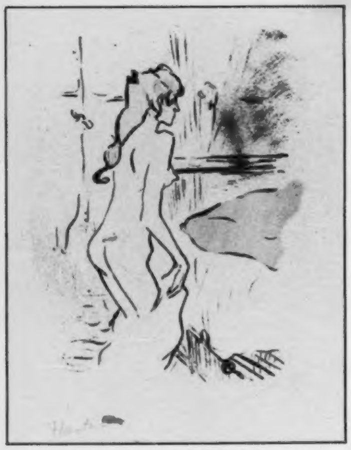

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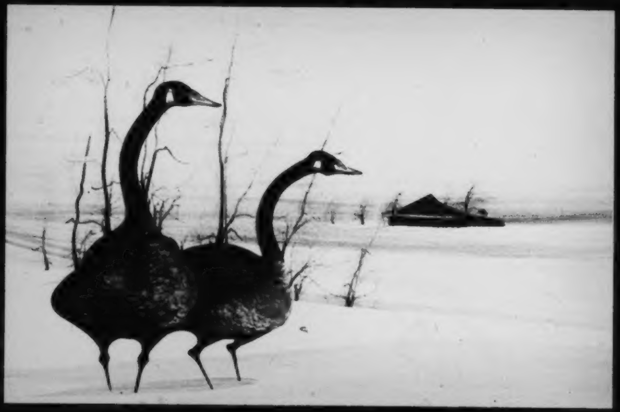

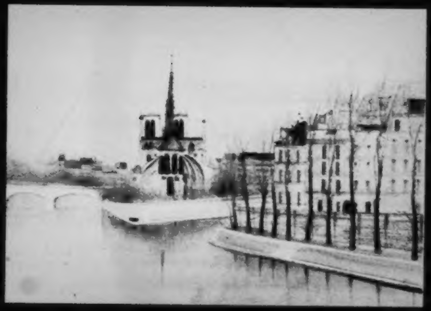

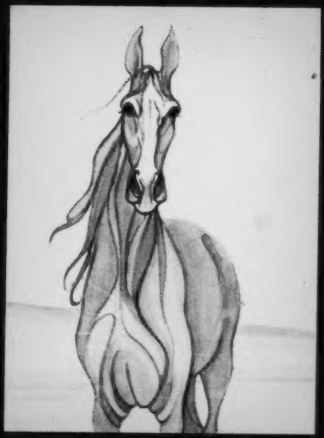

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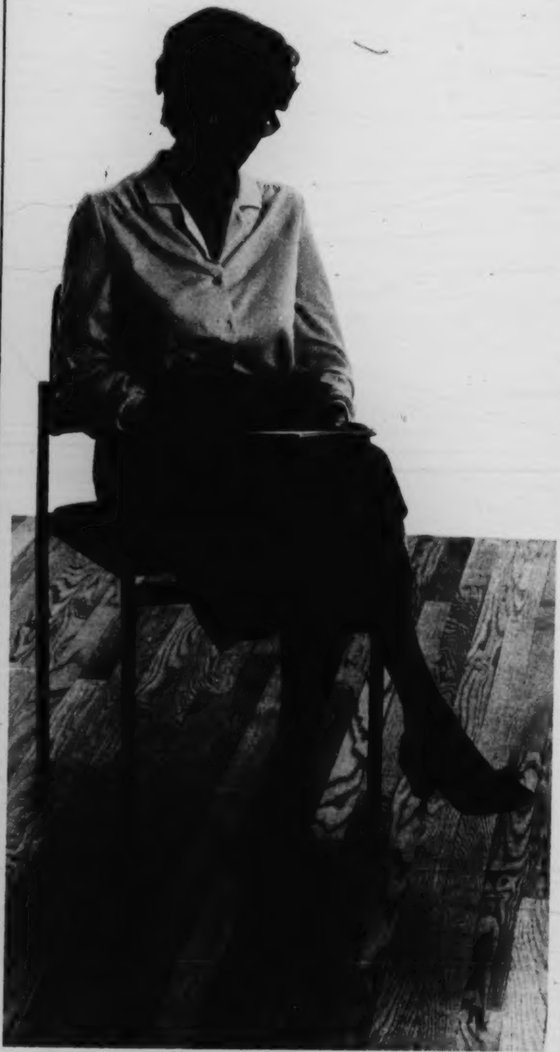

Duane Hanson, SECRETARY, 1972. Lifesize, fiberglas, oilpainted

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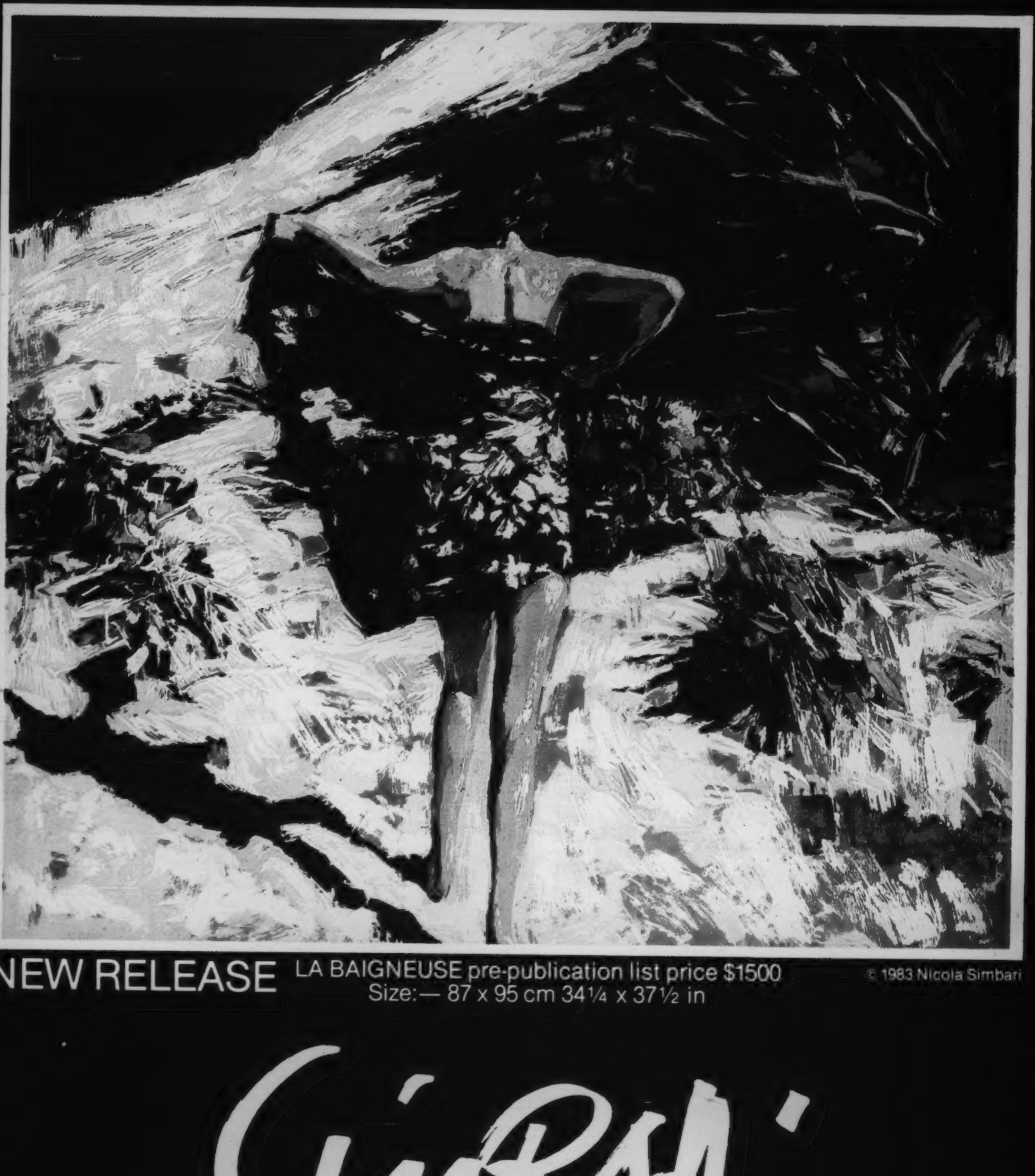

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October **DON EDDY**
November **PHILIP WOFFORD**
December **HOWARD BUCHWALD**
January **FRANK OWEN**
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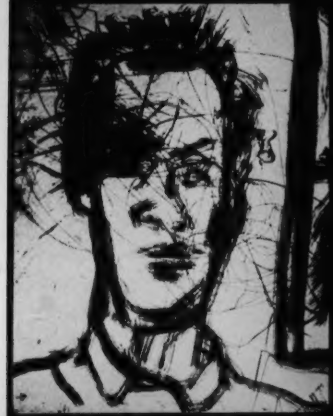

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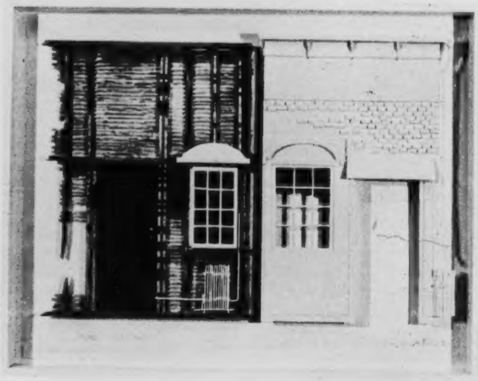

Inside, Outside
Guenther Riess
Acrylic, Construction

The Bather
James Butler R.A.
Bronze

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Summer Show

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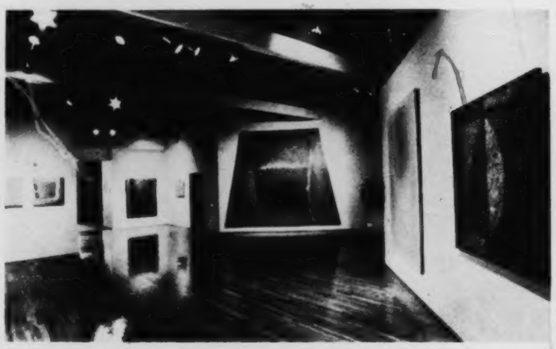

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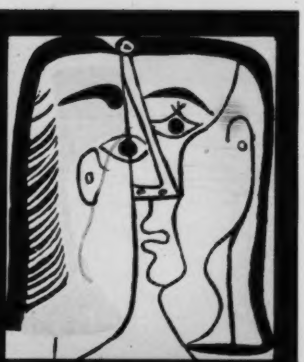

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MATT MULLICAN DECEMBER
GARY STEPHAN JANUARY
DAVID SALLE FEBRUARY
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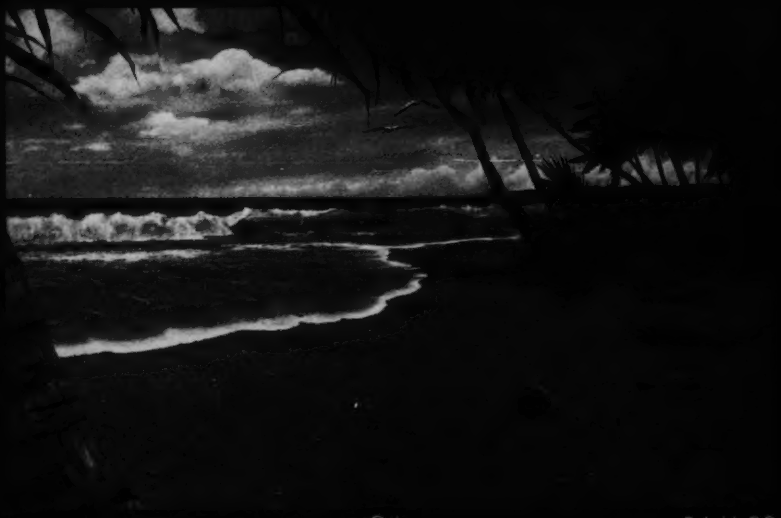

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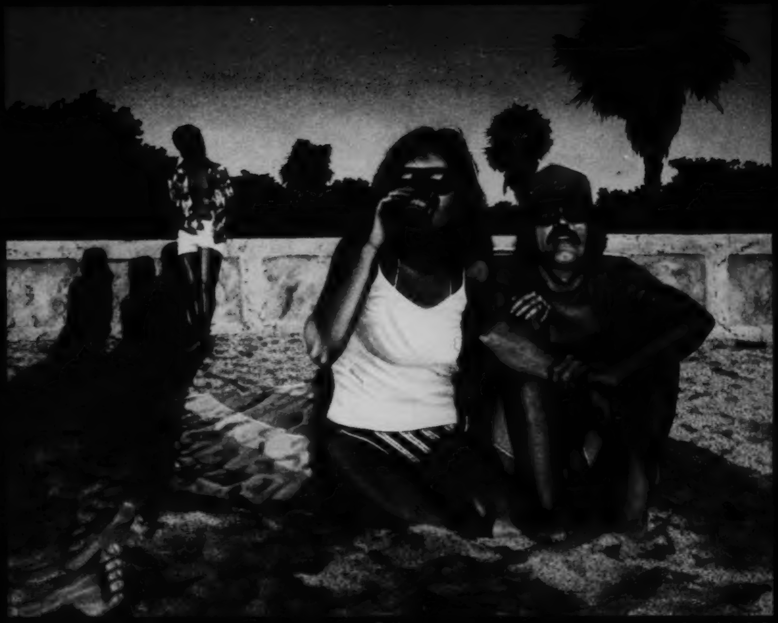

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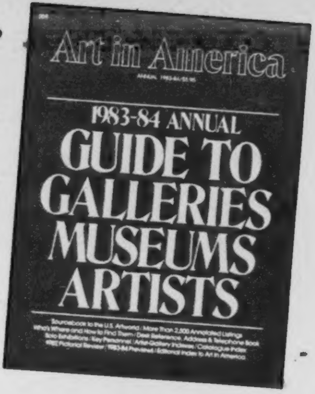

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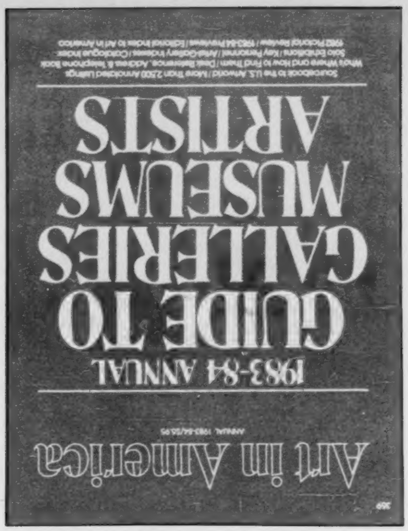
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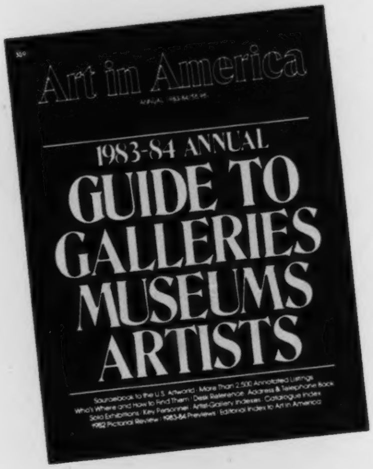

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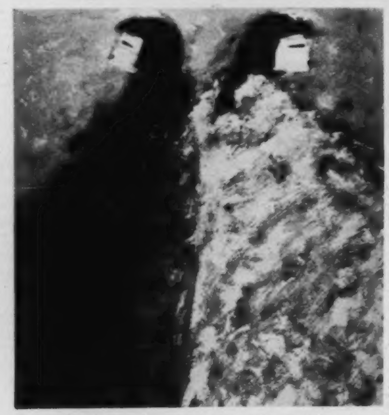
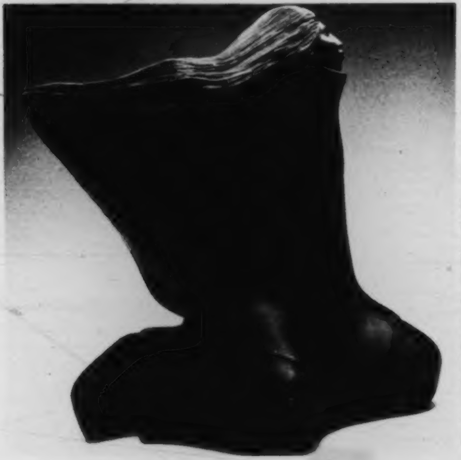


'Maiden Chanters' Acrylic on Canvas 60" x 46" · Dan Namingha

Allan Houser
Sculpture in stone and bronze



'Thinking of Him' Bronze Ed 10. 19½" x 8" x 13" © Allan Houser

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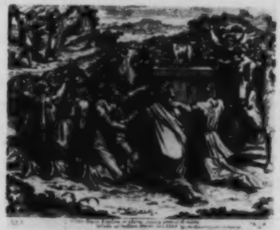

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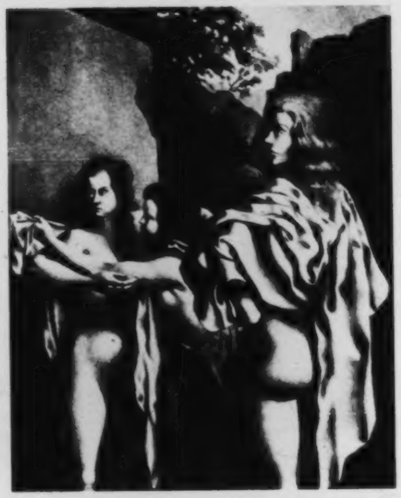

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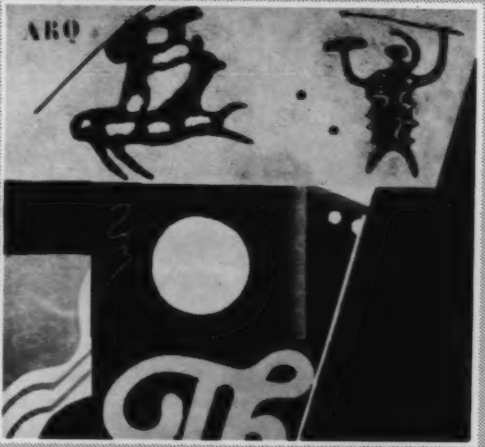

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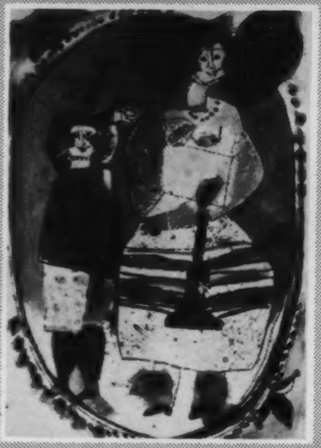

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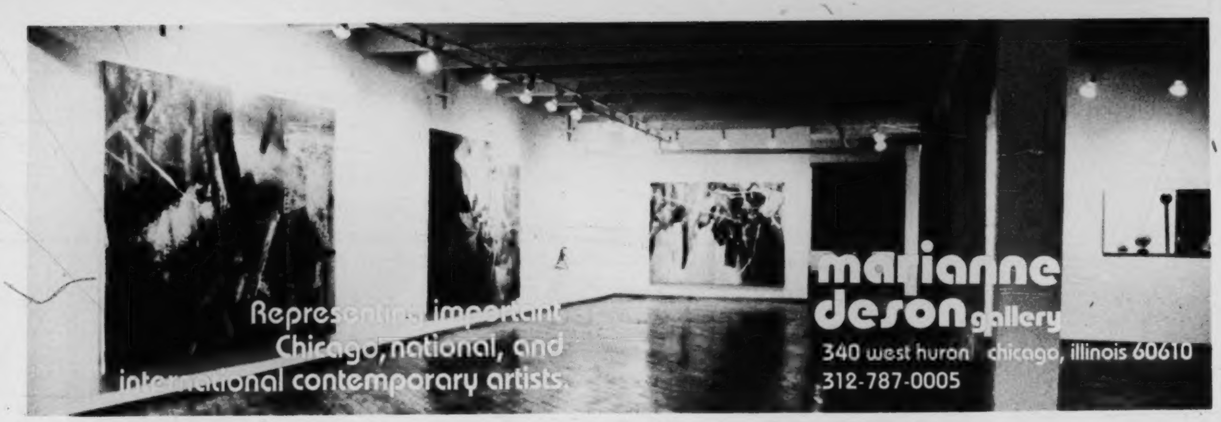

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During the past nine years, the Gallery has maintained extensive archives which have become a major resource for museums and universities. Through exhibitions and lectures the Gallery activities also encourage scholarship, critical analysis and the development of private and public collections.

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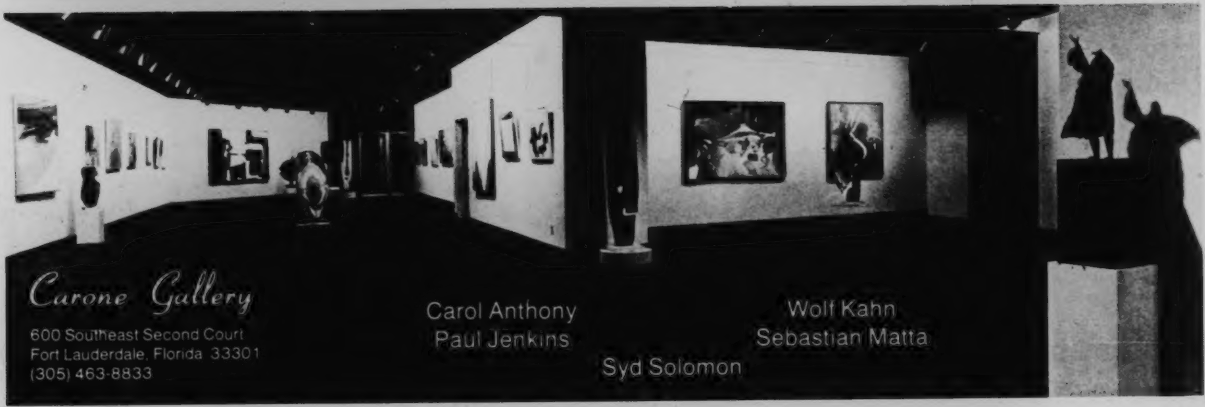

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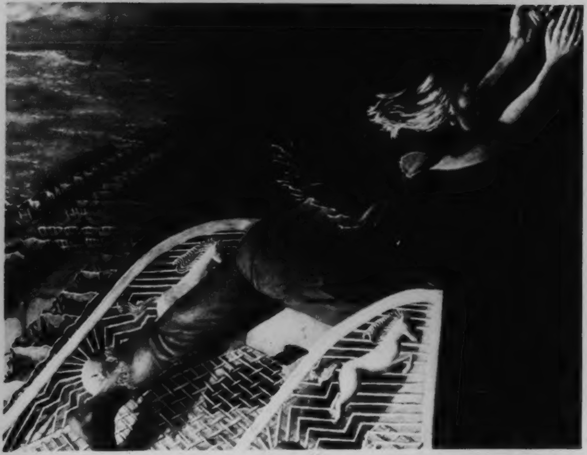

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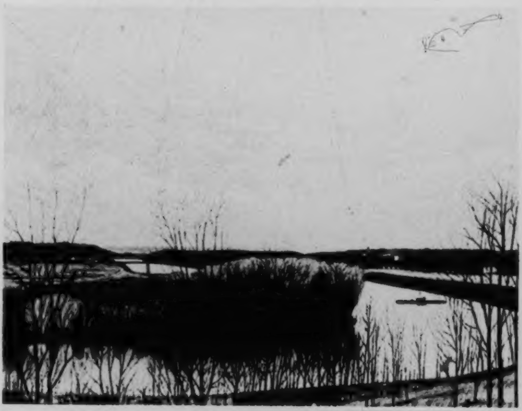

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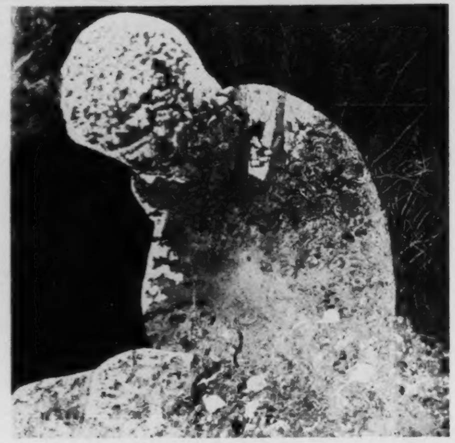

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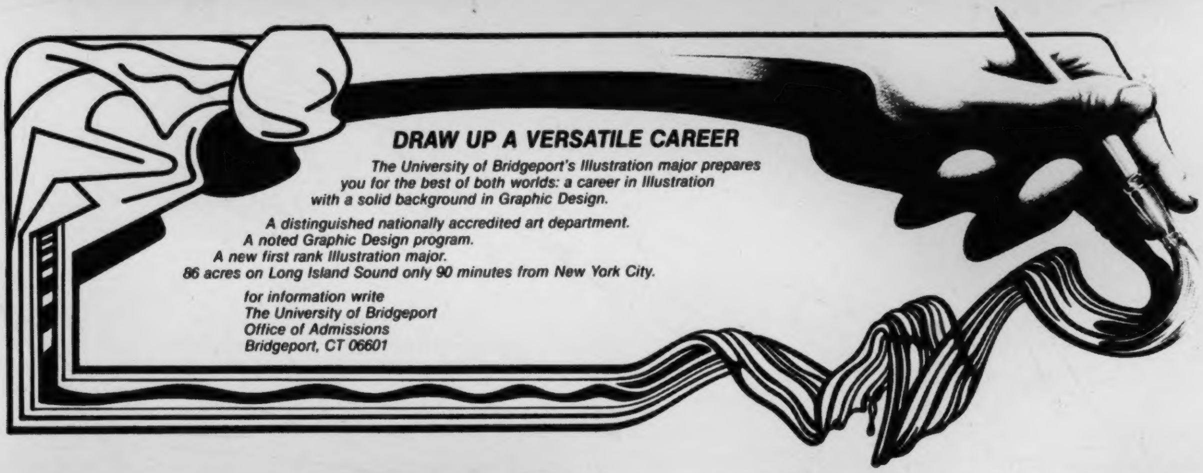

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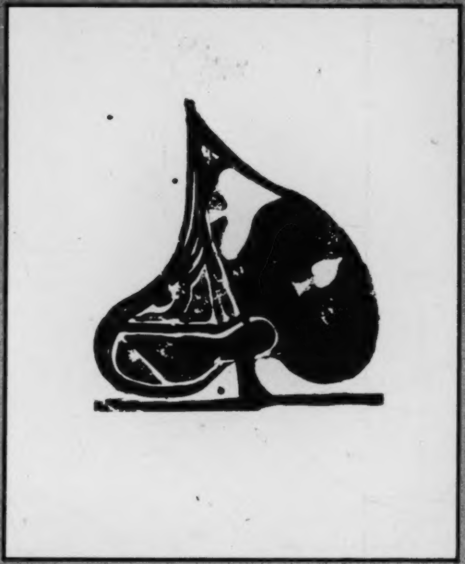

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GUIDE TO

Galleries Museums Artists

Alabama

Birmingham

1001. BIRMINGHAM MUSEUM OF ART
2000 8th Ave N 35203
(205) 254-2565 Tue-Sat 10-5, Thu 10-9, Sun 2-6
Dir: Richard Murray
European and American paintings; classical and Oriental arts; graphics; Wedgwood; Pre-Columbian; Old West art.

One person exhibitions in 1982:
Romare Bearden*, Frank Fleming*, Dick Jemison*, Rosalie Price*, Roger Shimomura*, Arthur Stewart*.

1002. BIRMINGHAM SOUTHERN COLLEGE
Doris Wainwright Kennedy Art Center
Box A21 35254
(205) 328-5250 Mon-Fri 8:30-5
Dir: Bob Tucker
Faculty and student, local and regional works in all mediums.

One person exhibitions in 1982:
Linda Burgess, Robert Hagarty, Robert Marchiony, Jim Neel.

Fairhope

1003. WHITING ART CENTER
401 Oak St 36532
(205) 928-2228 Tue-Sat 10-12, 2-4; Sun 2-5
Dir: James L. Whitehead
Exhibitions of local and regional artists.

One person exhibitions in 1982:
Bill Annan, Herman Bischoff, Peter Bryant, Howard Neil Cannon, Mary Lou Carpenter, Carol Connely, Eloise Cook, Adele Davis, Paul Dix, Charles Gatewood, Wilda Gilbert, Casey Ginn, Joe Latil, Joe Elen Macon, Betty Magee, Charles Miltenberger, Annetta Nichols, David Nichols, Marcia Nichols, Jo Patton, Jessie Pettie, Gene Pollock, Everett Rogers, Rick Rolston, Jean Schulman, Sonja Sellers, Harriet Slaughter, Barrie Van Osdell, John Voosen, Roscoe Wallace, Charlotte Woods.

Fayette

1004. FAYETTE ART MUSEUM
City Hall 35555
(205) 932-3300 Daily 7:30-4
Dir: Ned Nichols
Permanent collection of works by Lois Wilson and other artists.

Gadsden

1005. GADSDEN MUSEUM OF FINE ARTS
2829 W Meighan Blvd 35902
(205) 546-7365 Mon, Wed, Fri 11-5; Tue, Thu 10-4
Dir: Linda McAdams
Paintings, lithographs, Indian artifacts, decorative arts.

Huntsville

1006. HUNTSVILLE MUSEUM OF ART
700 Monroe St SW 35801
(205) 534-4566
Dir: Donald Knaub
19th- and 20th-century American prints.

One person exhibitions in 1982:
Thomas Hart Benton*, Sally Cleveland, Harold Christopher Davies*, Philippe Halsman*, Elena Karina, Albert Lane, Walter Hollis Stevens*

1007. UNIVERSITY OF ALABAMA
Gallery of Art
Department of Art and Art History 35899
(205) 895-6114
Dir: Anthony Clark Argo
Print collection and contemporary work.

One person exhibitions in 1982:
Tom Francis, Paul Martyka, Donna Pinter.

Mobile

1008. BOLAND-BETHEA GALLERY
212 Saint Francis St 36602
(205) 432-6952
Dir: Lois Eastman
Contemporary American paintings, graphics, and sculpture.

One person exhibitions in 1982:
Jan Dorer, Derald Eastman, Jo Myer.

Other artists represented:
Arthello Beck, T. De Jong, L. Hoffman, F. Lawyer, R. Sabree, William Street, Arie Van Selm, Inge Wright.

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1009. FINE ARTS MUSEUM OF THE SOUTH
Museum Dr 36608
(205) 343-2667
Dir: Mary O'Neill Victor
Southern furniture, decorative arts, paintings; contemporary American crafts; 19th- and 20th-century European and American art.

One person exhibitions in 1982:
Jim Gray, Henry Wo Yue Kee, Lee Loring, Romanos Rizk, Charles Shannon.

1010. MUSEUM OF THE CITY OF MOBILE
355 Government St 36602
(205) 438-7569 Tue-Sat 10-5, Sun 1-5
Dir: Caldwell Delaney
Exhibitions relating to the history of Mobile; local art; Fenollosa Collection of Oriental art.

One person exhibitions in 1982:
Edmond Carl deCelle, Sharon Perna.

Montgomery

1011. GREEN GARDEN GALLERY
611 S Lawrence St 36104
(205) 262-0775
Dir: Allan Swafford
Works by regional and local painters.

Other artists represented:
Dwayne Alford, Juan Carchache, Edward Carlos, Ann Copeland, John Foust, Barbara Gallagher, Marilyn Head, Helen Keller, Judith Krause, John Lapsley, Fran K. Loeb, John McDonald, J. Sabel, David Savler, Joel Stephens, Muir Stewart, Miss Takako, John Wagnon, C. B. Whitehead, Sharon Yavis.

1012. MONTGOMERY MUSEUM OF FINE ARTS
440 S McDonough St 36104
(205) 834-3490 Tue-Sat 10-5, Thu 10-9, Sun 1-6
19th-20th-century American painting, graphics, and drawings; European works on paper.

One person exhibitions in 1982:
Wayne Brown*, Anne Goldthwaite*, Chris Kakas*, Tom Moore*, Mose Tolliver*, Bill Traylor*.

University

1013. UNIVERSITY OF ALABAMA
Moody Gallery of Art
Box F Garland Hall 35486
(205) 348-5967 Mon-Fri 8-5, Sun 2-5
Dir: Angelo J. Granata
Contemporary drawings, paintings, photography, prints.

One person exhibitions in 1982:
Alice Baber*, Mauricio Lasansky.

Alaska

Anchorage

1014. ANCHORAGE HISTORICAL AND FINE ARTS MUSEUM
121 W 7th Ave 99501
(907) 264-4326 Tue-Sat 9-6, Sun 1-5
Dir: R. L. Shalkop
Alaskan art, artifacts of all periods.

1015. ARTIQUE
314 G St 99501
(907) 277-1663
Dir: Jean Shadrach/Tennys Owens
Artists of Alaska, Canada, and Japan.

One person exhibitions in 1982:
Fred Machetauz.

Other artists represented:
Byron Birdsall, Dale De Armond, Yasu Eguchi, Susan Pennewell Ellis, Gretchen Hancock, Teri Jo Hedman, John Pitcher, Jean Shadrach, Paul Steucke.

1016. GALLERY 20
800 E Diamond Blvd 99504
(907) 344-2712 Mon-Fri 10-9
Dir: Juanita Smith
Painting, jewelry, ceramics.

1017. STEPHAN FINE ARTS
440 W 3rd Ave 99501
(907) 276-4651 Daily 10-10
Dir: Dawn M. Kelly
Primitive, Western and Alaskan art.

One person exhibitions in 1982:
Aldo Luongo.

Other artists represented:
Charles Gause, Leroy Neiman, Frank Rademacher, Norman Rockwell.

1018. STEPHAN FINE ARTS GALLERY
600 W 6th Ave 99501
(907) 278-9555 Mon-Sat 10-6
Dir: Dawn Kelly
Contemporary realist Western and Alaskan painting, sculpture, ivory, native baskets.

Other artists represented:
James Bama, Robert Bateman, Sue Ellen Ross, Morton Solberg.

1019. VISUAL ARTS CENTER OF ALASKA
615 Warehouse Ave 99501
(907) 274-9641 Mon 9-7; Tue-Fri 9-5, Sat 12-5
Dir: Patricia Lombard
Regional and national; metals, sculpture, fiber, printmaking.

One person exhibitions in 1982:
Jim Bachman, Julie Baugnet, Lee Clapsaddle, David Edelfsen, Dave Felker, Mitchell Gaul, Denis Keogh, Robert Pfitzenmeier, Tony Rubey, Tim Ryan.

Fairbanks

1020. UNIVERSITY OF ALASKA
907 Yukon Dr 99701
(907) 474-7505 May-Sep, Daily 9-5; Oct-Apr, Daily 12-5
Dir: Basil C. Hedrick
Center for the collection, preservation, and dissemination of information pertaining to the natural and cultural history of Alaska.

Ketchikan

1021. GATHERING, A COLLECTOR'S GALLERY
28 Creek St 99901
(907) 225-5987 Daily 10-5:30
Dir: Kathleen Johnson-Kuhn
Paintings, prints, sculpture, fiber, jewelry, primarily by Alaskan artists.

One person exhibitions in 1982:
Keith Appel, Jennifer Bellinger, Kate Boesser, Ken De Roux, Dale DeArmond, Catherine Doss, Claire Fejes, JoAnn George, Huong, David Mollett, Ernest Robertson, Sue Ellen Ross, Jim Schoppert, Ron Senungetuk, Turid Senungetuk, Alfred Skondovitch, R. T. Wallen, Marianne Wieland, Kesler Woodward, Craig Zweiffel.

Other artists represented:
Dot Bardarson, Jim Belcher, Bill Brody, Jim Fowler, Mary Ida Henrikson, Linda Larsen, Karen Olanna, Melvin Olanna, Elizabeth Rose, Randy Rutherford, Sharon Scramstad.

1022. TONGASS HISTORICAL SOCIETY MUSEUM
629 Dock St 99901
(907) 225-5600 Mon-Fri 1-5, Sat, Sun 1-4
Dir: Virginia McGillvray
Northwest Coast Indian and local history; photography.

Nome

1023. CARRIE M. MCLAIN MEMORIAL MUSEUM
200 Front St 99762
(907) 443-2566 Summer Tue-Fri 10-6; Sat
Dir: Roy D. Iutzi Johnson
Prehistoric, historic, and contemporary Eskimo art; non-native artists of the Bering Strait region.

One person exhibitions in 1982:
Mary Jane Litchard.

Arizona

Bisbee

1024. COCHISE FINE ARTS
21 Subway St, PO Box 1783 85603
(602) 432-2692
Dir: James Cervantes
Alternative space; local, regional, national artists; annual poetry festival.

One person exhibitions in 1982:
Ray Levra, Sirkka-Liisa Phillips.

Other artists represented:
Michail Codieux, Howard Conant, Betsy Easterday, Ann Farrell, Herb Gilbert, Yohai Givon, Chuck Hitner, Gil Lutz, Manny Martnen, Dave Pennington, Judy Perry, Lisa Phillips, Ron Pippin, Dik Preston, Raphael Ropek, Toni Sodersten, Robert Wick.

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*see catalog index

Flagstaff

1025. MUSEUM OF NORTHERN ARIZONA
Route 4, Box 720 86001
(602) 774-5211 Daily 9-5
Art of the Colorado Plateau; Native American art, Southwest painters; crafts.

1026. NORTHERN ARIZONA UNIVERSITY ART GALLERY
Box 6021 86011
(602) 523-3471 Mon-Fri 9-5; Wed eve 6:30-8:30; Sun 3-5
Dir: Joel S. Eide
Collection of graphics, paintings, ceramics, sculpture; workshops, lectures, performances.

One person exhibitions in 1982:
Susan Aurand, Don Bendel, Donald Bjorkman, David Goines, Bruce Howdle, David Johns, Lois M. Johnson, Ken Kerslake, Janus Kozikowski, Nancy Kozikowski, Sherry Leedy, Jim O'Hara, Seth Seiderman, Todd Walker.

Phoenix

1027. JOHN DOUGLAS CLINE GALLERY
424 N Central 85004
(602) 252-7213 Tue-Fri 9-5; Sat 11-3
Dir: Susan Hanch
Contemporary regional paintings, sculpture, ceramics, monotypes.

Other artists represented:
Richard Bauer, Norene Berry, Christine Dawson, Laura Elliott, Tom Ferguson, Ka Graves, George Judson, Nancy Kittredge, Lyle London, Patrick Palmer, Mark Pasek, Christopher Pelley, Carol Sherwood, Charles Strong, Alan Weaver, Suzan Woodruff, Joseph Young.

1028. GALLERY 3
3819 N 3rd St 85012
(602) 277-9540 Mon-Fri 8:30-5:30; Sat 10-4
Dir: Sherry Manoukian
Contemporary paintings, sculpture, graphics of Southwestern artists.

Other artists represented:
Carol Colburn, Gus Kniffin, Harold Mason, Lew Wilson.

1029. GALLERY WALL
7122 N 7th St 85020
(602) 943-8183 Mon-Sat 8-5
Dir: Glenn Green/Sandy Green
Contemporary Southwestern Native American art.

1030. HEARD MUSEUM
22 E Monte Vista Rd 85004
(602) 252-8840 Mon-Sat 10-5; Sun 1-5
Dir: Michael J. Fox
Anthropology and primitive art; Native American paintings, graphics, sculpture; Kachina Collection; works of African, Asian, Amazonian, Oceanic cultures.

One person exhibitions in 1982:
Joe Baker, Oscar Howe*, Dennis Numkena.

1031. IANUZZI GALLERY
2650 E Camelback Rd 85016
(602) 956-4522 Mon-Sat eves
Dir: Mara Ianuzzi
20th-century art; sculpture.

Other artists represented:
Harry Bertoia, Fred Borcherdt, Fernando Botero, Laddie John Dill, Benjamin Kaiser, Bill Kane, Lyman Kipp, Conrad Marca-Relli, Deborah Remington, George Rickey, Kenneth Snelson, Paul Wunderlich, Jack Zajac.

1032. JUDAICA MUSEUM OF THE TEMPLE BETH ISRAEL
3310 N 10th Ave 85013
(602) 264-4428
Dir: Mrs. Albert Plotkin
Judaic arts and ceremonials, 1600-present; archeaology.

1033. MARS GALLERY
1201 S 1st Ave/PO Box 20431 85036
(602) 253-3541 By appt
Dir: Robert Buitrón
Movimiento Artistico del Rio Salado; co-op alternative gallery; Chicano artists.

One person exhibitions in 1982:
Robert Buitrón, Andrés Girón.

Other artists represented:
Ralph Córdova, Ramón Delgadillo, Ed Diaz, Lennee Eller, Marta de Leon, Elizabeth Lerma Bowerman, Susi Lerma, Annie López, Jose Rodríguez, Reyes Ruiz, Joseph Sánchez, Antonio Tocora, Francisco Zuniga.

1034. PHOENIX ART MUSEUM
1625 N Central Ave 85004
(602) 257-1880 Tue-Sat 10-5, Wed 10-9, Sun 1-5
Dir: James Ballinger
American, European, contemporary, and Oriental paintings; sculpture; graphics; decorative arts; Mexican and Western art; photography.

One person exhibitions in 1982:
Pierre Balmain, Dale Chihuly, Gustave Cimiotti, Phillip Curtis, Jay Dusard, Donald Evans, William Harper, Edward Hopper, Robert Rauschenberg, Helen Rose, Charles Simonds, John Sloan.

1035. TRAILSIDE GALLERIES
Sky Harbor International Airport 85034
(602) 275-3848 Mon-Sat 8-5
Dir: Ted Mollring/Christine Mollring
19th-20th-century American art.

Other artists represented:
Clyde Aspevig, Rogers Aston, Wayne Baize, Mitch Billis, Joseph Bohler, James Boren, Don Briddell, Reynold Brown, Mike Desatnick, Frank Divita, Francis Donald, Mario Fernandez, Nicholas Firfires, Bill Freeman, Debbie Gessner, Joseph Giordano, Nancy Glazier, Dawn Goodall, Evelyn Haines, K.M. Hendricks, Joanne Hennes, Jack Hines, Wilson Hurley, Marshall Joyce, Buffalo Kaplinski, Mort Kunstler, Ron Lawson, Gary R. Lords, Ray McCarty, Gerald Merfeld, John L. Myrup, Lad Odell, Don Polland, William F. Reese, Cynthia Rigden, Julian Robles, Sherry Sander, John Paul Strain, Jean Pierre Trevor, Nicolas Wilson, Gene Zesch.

1036. WEST SIDE GALLERY
4411 N 19th Ave 85015
(602) 265-8940 Mon-Sat 10-5
Dir: Gary Zodrow
American painting, sculpture, porcelain, glass.

One person exhibitions in 1982:
Thomas Bollinger, Betty Braig, Jacqueline Schulz.

Other artists represented:
Jasu Alagia, Alan Alexander, Norma Andraud, Douglas Pentleton Bennion, Brian Brandenburg, Charles Byrn, Denny Carley, Barbara Coburn, Kay Danforth, Gary Davis, Joan Dunkle, Jim Eder, Ruth Oseid Johnson, Diane Maxey, Ann McEachron, Rex Newell, Francis Wagner, Donald Ward, Owen Williams, Blair Williamson, Margery Young.

Scottsdale

1037. AUSTIN GALLERY
7103 Main St 85251
(602) 947-0686 Mon-Sat 10-5
Dir: Jo-Anne Austin
Contemporary fine art.

One person exhibitions in 1982:
Robert Frame, Anne Goetzman, Ken Harbaugh, Ree Kinz, Dick Phillips, Colleen Ross, Larry Toschik.

Other artists represented:
William Aiken, Yasu Eguchi, Fremont Ellis, Robert Kipniss, Jack Pardue, Michael Raburn, Raffaela Schirmer, Drake Seaman, Helen Sowa, Helen Winslow.

1038. BISHOP GALLERY
7164 Main St 85251
(602) 949-9062 Mon-Sat 10-5
Dir: W. P. Bishop
Contemporary art; paintings, bronzes, prints.

One person exhibitions in 1982:
George Carlson, Judy Graese, W.P. Hill, Sam Vann.

Other artists represented:
Ken Bunn, Len Chmiel, Ned Jacob, Gene Kloss, Diane O'Leary, Sheridan Oman, Gay Patterson, Fritz Scholder, Jon Zahourek.

1039. SUZANNE BROWN GALLERY
7160 Main St 85251
(602) 945-8475 Mon-Sat 9:30-5:30
Dir: Suzanne Brown
Contemporary Southwestern art.

Other artists represented:
Alvin Amason, Doug Ayers, Clifford Beck, Martha Jane Bradford, Richard Bunkall, Anne Coe, Brian Cook, Karl Dowhie, Katalin Ehling, Patricia Tobacco Forrester, Sal Guastella, John Hogan, Daryl Howard, Elizabeth Massie, Ed Mell, Alexander Nepote, Wilma Parker, Gabor Peterdi, Alice Phillips, Walter Piehl, Howard Post, Antonio Sereix, Robert Sherman, Barbara Smith, Sari Staggs, Veloy Vigil.

1040. MARILYN BUTLER FINE ART
7157 Main St 85251
(602) 994-9550 Mon-Sat 10-5
Dir: Marilyn Butler
Contemporary American art.

One person exhibitions in 1982:
Roy DeForest, Earl Linderman, Mark McDowell, Holly Roberts, Fritz Scholder.

Other artists represented:
Lamar Briggs, David Dornan, Harmony Hammond, Ann Lacy, Leonard Lehrer, Jack Reilly, Dan Rice, Jaune Quick-To-See Smith, Emmi Whitehorse, Donald Roller Wilson.

1041. FAGEN-PETERSON FINE ART
7077 Main St 85251
(602) 941-0089 Mon-Sat 10-10, Sun 12-5
Dir: G. Fagen/E. Fagen/J. Kofed
Emerging artists; representational.

Other artists represented:
Dagne, Gabriel Ferrer, Antonio Grass, Debbie Hiatt, Kirk Hughey, Ray Jacobsen, Eric Jensen, Janet Lippincott, Mike Prepsky, Kee Rash, Kim Rawdin, James Rome, Lee Seebach, Soshana, Patty Valdez, Kerry Vesper, Bruno Zupan.

1042. GALLERY WALL
7051 5th Ave 85251
(602) 990-9110 Tue-Sat 9-5
Dir: Glenn Green/Sandy Green
Contemporary Southwestern Native American art.

1043. HAND AND THE SPIRIT CRAFTS GALLERY
4222 N Marshall Way 85251
(602) 949-1262 Tue-Sat 10:30-5
Dir: Joanne Rapp/Star Sacks
Contemporary American crafts in all mediums.

One person exhibitions in 1982:
Glen Brill, Andrea Gill, Diane Itter, Enid Kaplan, Richard Landis, Ed Moulthrop.

Other artists represented:
Laura Andreson, Bennett Bean, Gary Bennett, Claude Conover, Rick Dillingham, Avra Leodas, Tom McGlauchlin, George Nakashima, Ed Nesteruk, Jeanne Otis, Ann Pixley, Tom Turnner, Clare Yares, Anne Heiberger Young.

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1044. ELAINE HORWITCH GALLERIES ANNEX

4222 N Marshall Way 85251
(602) 941-5290 Mon-Sat 9:30-5:30
Dir: Julie Sasse
Contemporary abstract, pop, photorealist graphics by Southwestern artists.

Other artists represented:
Joe Baker, Brian Blount, David Bradley, John Dawson, Otto Duecker, Rudy Fernandez, John Fincher, Harry Fonseca, Dick Jemison, David T. Kessler, Suzanne Klotz-Reilly, Bruce Lowney, Michael Maglich, Merrill Mahaffey, Tom Palmore, Bill Schenck, Skynear, Beth Ames Swartz, Suzanne Tilger, Nancy Tokar-Miller, R. Lee White, Janelle Wicht, Masoud Yasami.

1045. ELAINE HORWITCH GALLERIES

4211 N Marshall Way 85251
(602) 945-0791 Mon-Sat 9:30-5:30
Dir: Julie Sasse
Southwestern and contemporary art.

Other artists represented:
Joe Baker, Brian Blount, David Bradley, John Dawson, Otto Duecker, Millie Ehrlich, Rudy Fernandez, John Fincher, Dick Jemison, David Kessler, Suzanne Klotz-Reilly, Ida Kohlmeyer, Jeff Low, Michael Maglich, Merrill Mahaffey, Virginia Maitland, Tom Palmore, Bill Schenck, Roger Shimomura, Skynear, Beth Ames Swartz, Suzanne Tilger, Nancy Tokar-Miller, R. Lee White, Masoud Yasami.

1046. LAMBERT-MILLER GALLERY

6137 N Scottsdale Rd #114 85253
(602) 998-0024 Mon-Sat 11-5
Dir: Aline Lambert
Contemporary art with emphasis on the Southwest; sculpture, painting, and prints.

Other artists represented:
Joey Baker, Clariebel Cone, Gayle Gash, Ron Gasowski, Maurice K. Grossman, Russell Hamilton, Richard Johnston, Sandy Kinnee, Vera Kopecek, Michael McCleve, Bruce McGrew, Sam Scott, Don Sorenson, Barbara Spring, William B. Van Nimwegen, James White, David Winston.

1047. LESLIE LEVY GALLERY

7141 Main St 85251
(602) 947-0937 Sep-May Mon-Sat 9:30-5; Jun-Aug Tue-Sat 9:30-5
Dir: Leslie Levy
Contemporary painting and sculpture.

One person exhibitions in 1982:
Nick Abdalla, John Bayalis, James Harrill, Robert Jessup, Aaron Karp, Kirk Pedersen.

Other artists represented:
Tom Berg, Eileen Bryce, Allen Garns, Steve Hanks, John Kleber, Caryl Pettit, Linda K. Smith, Andrew W. Taylor.

1048. MAIN TRAIL GALLERIES

7169 Main St 85251
(602) 949-9312
Dir: Pat Harper
Contemporary and historic art of the American West.

One person exhibitions in 1982:
Louis DeMayo, Daro Flood, John Sherrill Houser, Gary Kapp, Robert Knudson, Jeffery Lunge, Donald Putman, Bill Schenck, Grant Speed, Ross Stefan.

1049. MAMMEN GALLERY II

4151 N Marshall Way 85251
(602) 949-5311 Mon-Sat 10-5, Thu eve 7-10
Dir: Betty Mammen
Contemporary and traditional Western art; paintings, batiks, bronzes, marble carvings.

One person exhibitions in 1982:
Philomena Clarke, Jasper D'Ambrosi, Ed Davieau, Mary De Loyht-Arendt, Del Decil, Dave Flitner, Carol Theroux.

Other artists represented:
Dwayne Brech, Ed Burns, Esther Burns, Betty Cauthen, James Colt, RoseAnn Day, Kenneth Freeman, Gloria Gemmill, Hugo Grieco, Cam Harris, Missy Hunter-Layton, Theron Imlay, King Kuka, Robert Landry, Jack Osmer, Jinni Thomas, Larry Weston.

1050. MISSAL GALLERY

7373 Scottsdale Mall 85251
(602) 946-9612 Mon-Sat 10-5
Dir: Joshua Missal/Pegge Missal
American paintings of Barbizon, Tonalist, Impressionist periods; prints by major artists world-wide.

One person exhibitions in 1982:
Stephen Missal.

1051. MONTGOMERY-TAYLOR

7100 Main St 85018
(602) 945-0111 Daily 10-5
Dir: Claude D. Peters
19th-20th-century American, British, European painting.

Other artists represented:
Francois Brunery, Montague Dawson, Thomas C. Dibdin, Peter C. Dommersen, Rudolph Ernst, Leon Gerome, Roland Hilder, Harold Hitchcock, J. M. Ince, H. J. Yend King, Robert Braithwaite Martineau, Andrew Nichol, Sidney Richard Percy, James Baker Pyne, Herman Schafer, Franz Richard Unterberger, Frederick Water (Williams) Watts, James Webb, Theodore Weber, Edwin Lord Weeks.

1052. O'BRIEN'S ART EMPORIUM

7122 Stetson Dr 85251
(602) 945-1082 Mon-Sat 9:30-5
Dir: Mr. and Mrs. William J. Dickerson
Contemporary representational paintings, watercolors and sculpture.

Other artists represented:
Karl Albert, Kang Yon Cho, Frank de Matteis, Jack Dudley, Stan Ekman, Glenna Goodacre, Joseph Henninger, Tom Hill, Robert Johanningmeier, George Lundeen, Robert Maguire, Clarence McGrath, R. Brownell McGrew, Claudine Morrow, Pete Nisbet, William Sharer, Jim Simmons, Laurence Sisson, Jonathan Sobol, Stanislaus Sowinski, Hahn Vidal, Mortimer Wilson.

1053. O.K. HARRIS WEST

4200 N Marshall Way 85251
(602) 941-1284 Mon-Sat 10-5, Thu eve 7-9
Dir: Robert Harper
Contemporary art.

One person exhibitions in 1982:
Roland Baladi, Cynthia Bennett, Allen Brandenburg, Daniel Chard, Edward Evans, Carole Jean Feuerman, Aris Koutroulis, Dana Loomis, Frederick D. Nichols, Joseph Richards, Maasaki Sato, Al Souza.

Other artists represented:
Raymon Elozua, Arie Galles, Robert Gniewek, Edward Hendricks.

1054. OVERLAND TRAIL GALLERIES

7155 Main St 85251
(602) 947-1934 Oct-May, Mon-Sat 10-5
Dir: A. DiTommaso/J. DiTommaso
Western art in all mediums.

1055. PHOTOGRAPHY SOUTHWEST GALLERY

7130 Stetson Dr 85251
(602) 994-5541 Tue-Sat 10-5
Dir: Susan Drummond
19th-20th-century American and European photography; workshops, lectures.

Other artists represented:
Dick Arentz, Henri Cartier-Bresson, Edward Sheriff Curtis, Judy Dater, A.A. Dutton, Randy Efros, Susan Felter, Brett Weston, Cole Weston, Kim Weston, Don Worth.

1056. C.G. REIN GALLERIES

4235 N Marshall Way 85251
(602) 941-0900 Mon-Sat 10-5
Dir: Jane Bainter
Contemporary Southwestern painting, sculpture, graphics; Mexican muralists.

One person exhibitions in 1982:
James Asher, William Atkins, James Conaway, Maxine Masterfield, Woodward Payne, Ann Taylor.

Other artists represented:
Nanci Blair Closson, Chester Comstock, Eichengreen/Gensburg, Nicholas Livaich, James McCain, Genevieve Reckling, Ray Vinella, C.J. Wells, Bruce Wynne, Francisco Zuniga.

1057. SAVAGE GALLERIES

7112 Main St 85251
(602) 945-7114 Mon-Sat 9:30-5:30
Dir: Lynne S. Trobaugh
Contemporary Southwest and East Coast paintings, sculpture.

Other artists represented:
Gilbert DiCicco, Lincoln Fox, Kenneth M. Freeman, George Gach, Philip Hicken, Bernadette Thomas Hughes, Bill Hughes, William Scott Jennings, Manes Lichtenberg, Edith Maskey, John Maskey, Carole Matwood, Dean Packer, Ken Payne, Phil Prentice, Lee Rommel, Betty Saarni, Jim Schaeffing, George Dee Smith, Roy Lee Ward, Robert Winter, Patrick A. Woodman.

1058. SCOTTSDALE CENTER FOR THE ARTS

7383 Scottsdale Mall 85251
(602) 994-2301 Tue-Fri 10-5; Sat, Sun 12-5
Dir: Ronald F. Caya
Municipal art center; contemporary and Southwestern art; performing arts; cinema.

One person exhibitions in 1982:
Pegan Brooke, Kunito Nagaoka, Paul Pletka, Bill Schenck*, Barbara Spring, Naomi Weissman.

Other artists represented:
Linda Bryant, Bruce Davidson, David Ebner, Tom Eckert, Ed Epping, Serene Flax, George Goyer, Chuck Hitner, Bill Kane, Robert McCall, Douglas Muir, Susan Newell, Fritz Scholder, Robert Wick, Claudia Wolz.

1059. JOY TASH GALLERY

7236 E 1st Ave 85251
(602) 945-0195 Mon-Sat 10-5; Oct-Mar Thu 10-9
Dir: Joy A. Tash
Contemporary and Southwestern artists.

Other artists represented:
Bert Carpenter, Leszek Forczek, Jenny Kilb, Lawrence Lee, Bernique Longely, Franciscus Maas, Amado Peña, Stephen Reyes, Ed Singer, Alex Thorleifson.

1060. GALLERY 10

7045 3rd Ave 85251
(602) 994-0405 Mon-Sat 10-5:30
Dir: Lee Cohen
Pre-historic to contemporary American Indian art.

One person exhibitions in 1982:
Sadie Curtis, Nancy Youngblood Cutler, Jody Folwell, Bob Haozous, Charles Loloma, Charles Lovato, Grace Medicine Flower, Paul Pletka, Al Qoyawama, Philomena Yazzi, Nathan Youngblood.

1061. TRAILSIDE GALLERIES

7330 Scottsdale Mall 85251
(602) 949-0133 Mon-Sat 9:30-6
Dir: Ted Mollring/Christine Mollring
See Trailside Galleries, Phoenix, Arizona.

Other artists represented:
Robert Bateman, Joe Beeler, Ken Carlson, John Clymer, Robert Daughters, Thomas Dickson, Robert Duncan, Charlie Dye, Rod Goebel, Walt Gonske, Veryl Goodnight, Jack Hines, Harry Jackson, Robert Lougheed, R. B. McGrew, William Moyers, Bill Nebeker, Maynard Reece, Robert "Shoofly" Shufelt, Kent Ullberg, Curt Walters, William Whitaker.

1062. UDINOTTI GALLERY

4215 N Marshall Way 85251
(602) 946-7056 Tue-Sat 10-5, Thu 7-9
Dir: Agnese Udinotti
Contemporary art.

One person exhibitions in 1982:
Steve Crain, Leonel Gongora, Maurice Grossman, Jessica Jackson, Jim Pruner, Sally Roy, Sue Roy, Rudy Turk, Agnese Udinotti*.

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*see catalog index

1063. VON GRABILL GALLERY
6166 N Scottsdale 85253
(602) 998-3836 Daily 10-5:30
Dir: Sharon Rene Miller
Works by contemporary artists living in the West.

Other artists represented:
Lawrence Ahvakana, David Boles, Bob Boomer, Maria Del Carmen Calvo, Mario Cespedes, Dane Clark, Stephen jon Clements, Ed Dwight, John Hays, Robert Krantz, Brenda Morrison, Dennis Numkena, Randolph Polk, John Soderberg, James Verdugo.

1064. YARES GALLERY
3625 Bishop Lane 85251
(602) 947-3251 Mon-Sat 10-5
Dir: Riva Yares
Modern and contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
Milton Avery*, Ilya Bolotowsky, Byron Browne, Fox Joy McGrew, Beverly Pepper, Richard Saba, Miriam Schapiro, Jim Waid.

Other artists represented:
James G. Davis, Helen Frankenthaler, Philip Guston, Hans Hofmann, Morris Louis, James McGarrell, Kenneth Noland, Jules Olitski, Alfonso Ossorio, Jerry Peart, Paul Reed, Frank Anthony Smith, Kenji Umeda, Esteban Vicente.

Second Mesa

1065. HOPI CULTURAL CENTER MUSEUM
Box 38 86043
(602) 734-2411 Daily 8-6
Dir: Terrance Talaswaima
Hopi arts and crafts: pre-historic, historic pottery; weavings; wood carvings; silver; paintings.

Sedona

1066. ELAINE HORWITCH GALLERY
Schneblay Hill Rd & Highway 179 86336
(602) 282-6290 Mon-Fri 9:30-5:30
Dir: James Ratliff
Contemporary and Southwestern art in all mediums.

One person exhibitions in 1982:
Cynthia Bennett, Sky Near.

Other artists represented:
James Havard, Paul Jenkins, Ida Kohlmeyer, Merrill Mahaffey, Bill Schenck, Beth Ames Swartz, R. Lee White.

Tempe

1067. ARIZONA STATE UNIVERSITY
University Art Collections 85287
(602) 965-2874 Mon-Fri 8-5, Sun 1-5
Dir: Rudy Turk
American art, colonial to contemporary; sculpture, prints, watercolors, ceramics; European and Latin American collections.

One person exhibitions in 1982:
Costa Antonakis*, Karel Appel, Agnes Hahn Brodie, Max Ernst*, Viola Frey*, Joseph Hilton, Maria Martinez, Thomas Nast, Rembrandt van Rijn, Raymond Saunders.

Tubac

1068. TUBAC CENTER OF THE ARTS
PO Box 2731 85640
(602) 398-2371 Tue-Sat 10-4:30, Sun 12-4:30
Dir: Doris A. Fouch
Non-profit art association; exhibitions and instructional programs.

Other artists represented:
Jerrold Bishop, Dale Boatman, Howard Conant, Katalin Ehling, Trudi Fletcher, Jeanne Garland, R.C. Gorman, Mel Kishner, Pat Marohn, Barbara McDonald, Michael Stack, Tom Talbot.

Tucson

1069. CREATIVE DIRECTIONS
4960 Calle Jabali 85711
(602) 748-0162 By appt
Dir: Karin Demorest
Contemporary American art.

Other artists represented:
Judith Harper, Dave Pennington, Raphael Ropek.

1070. EL PRESIDIO GALLERY
201 N Court Ave 85701
(602) 884-7379 Mon-Sat 10-5, Sun 1-4
Dir: H. Rentschler
Contemporary and historic art of the West and Southwest.

One person exhibitions in 1982:
Olaf Palm.

Other artists represented:
Gil Bolduc, Peggy Butler, Richard Chase, Leighton Fossum, Nancy Fuller, Marcia Gaiter, Ken Hansen, Carl Hoerman, Nellie Knopf, Richard Kozlow, King Kuka, Jon Lightfoot, Mark Ogle, Chuck Pabst, Jim Prindiville, Francisco Rodriguez-Maruca, Charles Ulrich.

1071. GEKAS-NICHOLAS GALLERY
6538 E Tanque Verde Rd 85715
(602) 886-5295 Tue-Sat 10-5
Dir: Genie Nicholas
Contemporary paintings, sculpture, graphics, posters.

One person exhibitions in 1982:
John Dawson*.

Other artists represented:
David Barbero, Tom Barringer, James Byrd, Katie Crown, Joy McGrew, Amado Maurillo Pena, Sari Staggs, Robert Tobias, Tom Weisser, George Welch.

1072. TUCSON MUSEUM OF ART
140 N Main 85705
(602) 624-2333 Tue-Sat 10-5, Sun 1-5
Dir: R. Andrew Maass
Art of the Americas: Pre-Columbian, Spanish Colonial, Western; 19th-20th-century American art; European painting, sculpture; Oriental art.

1073. UNIVERSITY OF ARIZONA
Center for Creative Photography
843 E University Blvd 85719
(602) 626-4636 Mon-Fri 9-5, Sun 12-5
Dir: James Enyeart
20th-century photography; exhibitions, archives.

1074. UNIVERSITY OF ARIZONA MUSEUM OF ART
Speedway & Olive 85721
(602) 626-2173 Mon-Sat 9-5, Sun 12-5
Dir: Peter Bermingham
Renaissance painting; American art of the 20s-40s; 20th-century painting and sculpture.

Mineko Grimmer at the Arco Center for Visual Art, L.A. (Nov. 16-Dec. 31, 1982).

One person exhibitions in 1982:
Arakawa*, Keith Crown, Jose Luis Cuevas*, Max Ernst*, Sam Scott, Aaron Siskind, Beth Ames Swartz, James McNeill Whistler*.

Yuma

1075. YUMA ART CENTER
281 Gila St 85365
(602) 783-2314 Tue-Sat 10-5, Sun 1-5
Dir: James Nelson
Community gallery showing contemporary and historic works.

One person exhibitions in 1982:
Victor Curran, Frieda Golding, Hal Painter, Glen Peterson, Fritz Scholder, Sam Scott.

Arkansas

El Dorado

1076. SOUTH ARKANSAS ARTS CENTER
110 E 5th St 71730
(501) 862-5474 Mon-Fri 10-5, Sun 2-5
Dir: Pam Bosanko
Performing arts center; exhibitions; Japanese prints; regional art.

One person exhibitions in 1982:
Judy Betts, Paul Hurd, Melinda Antoon McFillian.

Fayetteville

1077. OZARK BAZAAR
2217 N College 72701
(501) 442-9230 Mon-Sat 9-6
Dir: Rex Benham
Ozark region art and crafts.

Other artists represented:
Lowell Baker, Ruth Ann Baker, Keith Black.

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1078. UNIVERSITY OF ARKANSAS
Fine Arts Center Gallery 72701
(501) 575-5202 Mon-Fri 9-4, Thu, Fri eves
Dir: Robert Ross
Teaching gallery; visiting artists.

One person exhibitions in 1982:
Richard Ash, Ed Bernstein, Neppie Conner, Angelo Garzio, Jacki Golden, Subrata Lahiri, Joyce Neimanas, Rubin Reif, Darney Willis.

Fort Smith

1079. FORT SMITH ART CENTER
423 N 6th St 72901
(501) 782-6371 Tue-Sat 9:30-4:30, Sun 2-4
Dir: Polly Crews
Non-profit; contemporary art; Ming collection.

One person exhibitions in 1982:
Tim Andrews, Debbie Barns, Ted Barns, Richard Lee Barton, Violet Blair, Alice Boatright, Buck Cheavens, Neppie Conner, Rod Fleming, Robin Garret, Steve Hathcock, Ralph Irwin, Larry Jenkins, Elva Johnson, Donna Jones, Sandy Jones, Drew Kilgore, Kathy Korn, Gwyn LaCrone, Sarah McMichaels, F. Wendel Norton, Mildred O'Bannon, Edith O'Kelley, Shelia Parsons, Steven Payne, Pat Wofford Reith, Ada Waelder, Bertha White, Vircy Williams, Ed Wong-Ligdz.

1080. MOULTON GALLERY
501 Garrison and Old Town 72901
(501) 783-5351 Mon-Fri 10:30-4:30
Dir: Bettye Moulton
Artists of Arkansas, Texas, Oklahoma, Kansas, New Mexico.

Other artists represented:
Jill Bush, Sherna Cockrill, Benham Dangers, Lee Ethel, Lincoln Fox, James Hoyle, William McNamara, Judy Pelt, O. Gail Poole, Jean Richardson, Casimer Rutkowski, Bert Seabourn, Emily Guthrie Smith, Tony Van Hassalt, Uwe Werner.

Little Rock

1081. ARKANSAS ARTS CENTER
Box 2137 72203
(501) 372-4000 Mon-Sat 10-5, Sun 12-5
Dir: Townsend D. Wolfe, III
Works on paper, drawings; decorative arts; European works; regional art.

One person exhibitions in 1982:
Thomas Hart Benton*, Saul Steinberg, Robert Vickrey*

Pine Bluff

1082. SOUTHEAST ARKANSAS ARTS AND SCIENCES CENTER
200 E 8th Ave 71601
(501) 536-3375 Mon-Fri 10-5, Sat 10-4
Dir: Joseph Kagle, Jr.
Fine arts; Indonesian art; Art Nouveau, Art Deco bronzes; contemporary prints; regional artists.

One person exhibitions in 1982:
Lou Alderman, Benny Andrews, Andrew Kilgore, Bob Sherman, Jack White.

Springdale

1083. ARTS CENTER OF THE OZARKS GALLERY
216 W Grove 72764
(501) 751-5441 Mon-Fri 9-4
Dir: Kathi Blundell
Non-profit community organization; state and regional art and crafts.

One person exhibitions in 1982:
Gayle Batson, Keith Black, Genevieve Fancher, Bob Shub.

State University

1084. ARKANSAS STATE UNIVERSITY FINE ARTS GALLERY
Box 278 72467
(501) 972-3050 Mon-Fri 8-4
Dir: Charlott Jones
Permanent fine arts collection.

Van Buren

1085. ART GALLERY AND STUDIO
423 N 12th 72956
(501) 474-7767 Mon-Sat 9:30-4:30
Dir: Carolyn Holmes
Non-profit organization; local artists.

Other artists represented:
Tim Andrews, Ethel Ashley, Bradly Ball, Josh Bear, Sylvia Bell, Alice Boatright, Jan Bruce, Betty Campbell, Ann Carrico, J.R. Denton, Lola Doom, Doris Echols, Rod Fleming, Lenice Gordon, Helen Hallum, Tonia Holleman, Judy Howard, Alice Hyman, Arba Landers, Bonnie Marrs, Val McKinney, Bell Cain Morrow, Kay Moss, Georgia O'Kelley, Patsy O'Kelley, Rema Pence, Joyce Poole.

California

Aptos

1086. CABRILLO COLLEGE GALLERY
6500 Soquel Dr 95003
(408) 425-6308 Mon-Fri 9-5; Mon, Tue 7-9
Dir: Jane Gregorius/Dan Martinez
Contemporary art, and crafts with major emphasis on working artists.

One person exhibitions in 1982:
J.J. Aason, Jamie Bennett, David Keens.

Bakersfield

1087. CUNNINGHAM MEMORIAL ART GALLERY
1930 R St 93301
(805) 323-7219 Tue-Sun 12-3:30
Dir: Ann Brown
Museum; painting, sculpture, graphics; Japanese and American decorative arts.

One person exhibitions in 1982:
Robert Brockman, Clifford Johnson.

Berkeley

1088. JUDAH L. MAGNES MUSEUM
2911 Russell St 94705
(415) 849-2710 Sun-Fri 10-4
Dir: Seymour Fromer
Collection of fine arts; ceremonial and historical artifacts of Judaic culture.

One person exhibitions in 1982:
Morri Camhi, Adolph Kohn, Jakob Nussbaum*.

1089. PACIFIC BASIN SCHOOL OF TEXTILE ARTS
1659 San Pablo Ave 94702
(415) 526-9836 Mon-Fri 9-4, Sat 1-4
Dir: Mary Gould
Textile and fine arts—contemporary drawing and sculpture, weaving, fabric printing, basketry, felt, paper, and applique.

One person exhibitions in 1982:
Carole Beadle, Mary Gould.

1090. UNIVERSITY ART MUSEUM
2626 Bancroft Way 94720
(415) 642-1207 Wed-Sun 11-5
Dir: James Elliott
20th-century American and European paintings, sculpture, drawings, prints; Oriental paintings and prints; Pacific Film Archive; pre-20th-century art.

One person exhibitions in 1982:
Elmer Bischoff, Alexander Calder, Chuck Close, Maynard Dixon, Howard Fried, Hamish Fulton, Dorothy Reid, Julian Schnabel.

Beverly Hills

1091. ASHKENAZY GALLERIES
224 N Canon Dr 90210
(213) 271-7777 Mon-Tue, Thu-Sat 10-6; Wed, Sun By appt
Dir: Arnold Ashkenazy
19th- and 20th-century originals.

Other artists represented:
Maurice de Vlaminck, Narcisse Virgile Diaz de la Pena, Raoul Dufy, Gustave-Achille Guillaumet, Henri Joseph Harpignies, Bela Kadar, Moise Kisling, Stanton MacDonald-Wright, Mane-Katz.

1092. B. LEWIN GALLERIES
266 N Beverly Dr 90210
(213) 550-1852 Tue-Fri 10-5
Dir: Bernard Lewin
Paintings, sculptures, graphics by Mexican artists.

Other artists represented:
Felipe Castaneda, Rafael Coronel, Carlos Merida, Gustavo Montoya, Leonardo Nierman, Rufino Tamayo.

1093. LOUIS NEWMAN
322 N Beverly Dr 90210
(213) 278-6311
Dir: Louis Newman
Contemporary American painting, sculpture, prints.

One person exhibitions in 1982:
David Aronson, Gerald Brommer, Martin Green, Doug Hyde, Katherine Liu, Harrison McIntosh, Otto Natzler, Kevin Red Star, Wade Reynolds, Lee Weiss.

1094. PETERSEN GALLERIES
270 N Rodeo Dr 90210
(213) 274-6705 Mon-Fri 10-6, Sat 11-5
Dir: Jean Stern
American Impressionism; Western and early California art.

*see catalog index

One person exhibitions in 1982:
Franz A. Bischoff*, Sam Hyde Harris*.

Other artists represented:
Alson Skinner Clark, Christian von Schneidau.

1095. SUMMA GALLERIES
342 N Rodeo Dr 90212
(213) 278-4434 Mon-Fri 10-5
Dir: Janice Firth Tompkins
Greek, Roman, and Etruscan antiquities.

Canoga Park

1096. RANDI'S ART GALLERY
23630 Baltar St 91304
(213) 716-8232 By appt
Dir: Randi K. Hayutin
Contemporary art.

Other artists represented:
Yaacov Agam, Thomas Hart Benton, Alexander Calder, Salvador Dali, Brian Halsey, Diana Hansen, Renee Lubarow, Joan Miró, Leonardo Nierman, Cuca Romley.

Carmel

1097. FRIENDS OF PHOTOGRAPHY
San Carlos St and Eighth Ave 93921
(408) 624-6330 Daily 1-5
Dir: James Alinder
Non-profit; historic and contemporary photography.

One person exhibitions in 1982:
Ansel Adams, Thomas Barrow, William Christenberry, Avery Danziger, Emmet Gowin, Terry Husebye, Brett Weston.

1098. PASQUALE IANNETTI ART GALLERIES
6th and Mission Sts 93921
(408) 625-2923 Mon-Sat 10-6
Dir: Carrie Curtis
16th-20th-century prints, paintings, sculpture.

Other artists represented:
Jacques Callot, Albrecht Dürer, Francisco Goya, Paul Cesar Helleau, Edouard Manet, Camille Pissarro, Rembrandt van Rijn, Pierre Auguste Renoir, James Tissot, James McNeill Whistler.

1099. LAKY INCORPORATED
PO Box 835 93921
(408) 624-8174 By appt
Dir: Les Laky
Estate of Emile Lahner (1893-1980); 20th-century paintings; French School.

Other artists represented:
Emile Lahner.

1100. WESTON GALLERY
PO Box 655 6th Ave 93921
(408) 624-4453 Tue-Sun 1-5
Dir: Margaret W. Weston
Photography.

One person exhibitions in 1982:
Ansel Adams, Tom Millea*, Olivia Parker*, Edward Weston*.

Other artists represented:
Eugene Atget, Bill Brandt, Imogen Cunningham, Robert Doisneau, Frederich Evans, Roger Fenton, Yousef Karsh, Man Ray, Edward Steichen, Paul Strand, Fox Talbot, Jerry Uelsmann, Brett Weston, Minor White, Don Worth.

Carmichael

1101. MICHAEL HIMOVITZ GALLERY
1828 Walnut Ave 95608
(916) 486-9335 Mon-Fri 12-5
Dir: Michael Himovitz
Northern California artists.

One person exhibitions in 1982:
Kurt Fishback, Alguilar Maria, Gary Pruner, Kim Scott, Leslie Toms.

Other artists represented:
Kevin Adams, Daniel DiPierro, Kip Hall, Michael Kenna, Jack Ogden, Thomas Philippe, Lori Rase, Shoshannah, John Smith, Cathy Stone, David E. Stone, Gerald Walburg.

Chico

1102. CALIFORNIA STATE UNIVERSITY, CHICO
University Art Gallery 95929
(916) 895-5331 Mon-Fri 10-4, Tue-Thu eve 7-10, Sun 1-5
Dir: James W. McManus
Changing exhibitions: professional, faculty, student works.

One person exhibitions in 1982:
Marianne Boers, Roy De Forest, Alice Hutchins*, Bob Kapatof, Sherry Karver, Mike Monatian, Ken Morrow, Steve Wilson.

Claremont

1103. CLAREMONT COLLEGE
Galleries of the Claremont Colleges
College and Bonita Sts 91711
(714) 621-8000 ext 2241 Daily 1-5
Dir: Marjorie Harth Beebe
American painting; Kress Renaissance paintings; old master and contemporary graphics; photography; Oriental and African art.

Cupertino

1104. DE ANZA COLLEGE
Euphrat Gallery
21250 Stevens Creek Blvd 95014
(408) 996-4836 Tue-Thu 11-4; Wed, Thu 7-9; Sun 1-4
Dir: Jan Rindfleisch
Contemporary work in various mediums focusing on political, social, and historical issues.

Davis

1105. UNIVERSITY OF CALIFORNIA, DAVIS
Richard L. Nelson Gallery 95616
(916) 752-8500 Mon-Fri 12-5, Sun 2-5
Dir: Price Amerson
Contemporary and historical American and Northern California art.

One person exhibitions in 1982:
Hanno Ahrens, Patricia Altschul, Robert Arneson*, Scott Donahue, Joan Jonas, Alan Kukuchi-Yngojo, Helen Oji, Dan Rice, Riene River, Stephanie Weber.

Fresno

1106. FRESNO ARTS CENTER
2233 N First St 93703
(209) 485-4810 Mon-Sun 10-5
Dir: Robert Barrett
Oriental, Pre-Columbian, Mexican, California art; graphics.

Fullerton

1107. CALIFORNIA STATE UNIVERSITY, FULLERTON
Art Gallery
800 N State College Blvd 92634
(714) 773-3262 Mon-Fri 12-4, Sun 1-4
Dir: Dextra Frankel
Exhibitions of contemporary art; new and established artists.

One person exhibitions in 1982:
John Buck, Viola Frey, Emerson Woelffer*.

Hayward

1108. CALIFORNIA STATE UNIVERSITY, HAYWARD
University Galleries 94542
(415) 881-3111 Mon-Fri 12-4, Sun 1-4
Dir: Sally E. Parker
Primarily work by California artists in all mediums.

Irvine

1109. UNIVERSITY OF CALIFORNIA, IRVINE
Fine Art Gallery 92717
(714) 833-6610 Tue-Sat 12-5
Dir: Melinda Wortz
Exhibitions by contemporary artists and graduate students.

One person exhibitions in 1982:
Bruria, Max Cole, Gilah Hirsch, Robert Kushner, Ann McCoy, Beth Ames Swartz, Hap Tivey, William Wegman, Sam Wiener, Michele Zackheim, Elyn Zimmerman.

Laguna Beach

1110. COLLECTOR'S CHOICE
1029 Glenneyre St 92651
(714) 494-4515 By appt
Dir: Beverly Inskeep
Contemporary painting, sculpture, photography, video, performance.

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Other artists represented:
Grover Bonham, Luther Broome, Larry Gill, Len Glasser, Doug Hinckle, Ray Howlett, Pat Klotz, Tom Kress, Ken Perdomo, Sally Roberts, David Sabaroff, Myrna Shiras, Pat Sparuhl, Craig Stecyk, Joan Swanson.

1111. LAGUNA BEACH MUSEUM OF ART
307 Cliff Dr 92651
(714) 494-6531 Tue–Sun 11:30–4:30
Dir: William G. Otten
Early and contemporary California art.

One person exhibitions in 1982:
Martha Alf, Al Belson, Phyllis Green, Paul Landacre*, Scott Moore, Gwynn Murrill, R. Bret Price, Jane Sinclair, Linda Stevens, Jon Swihart, Nick Vaughn, Steve Zoller*.

La Jolla

1112. THOMAS BABEOR GALLERY
7470 Girard Ave 92037
(714) 454-0345 Mon–Sat 10:30–5:30
Dir: Thomas L. Babeor
Contemporary painting, sculpture, works on paper.

One person exhibitions in 1982:
Peter Alexander, Martha Alf, Billy Al Bengston, Chris Fox, Inez Storer, Ann Thornycroft, De Wain Valentine, Barbara Weldon.

Other artists represented:
Charles Arnoldi, Joel Bass, Marilyn Baum, Robin Bright, Ron Cooper, Laddie John Dill, Jud Fine, Richard Francisco, Nancy Louise Jones, Christopher Lee, Sydney Littenberg, Charles Moore, Gwynn Murrill, Kiki Sammarcelli.

1113. DEICAS ART GALLERY
1224 Prospect St 92037
(714) 456-1555 Mon–Sat 10–6; Sun 12–5
Dir: Leon Deicas
Contemporary fine arts and graphics; Mexican art.

Other artists represented:
George Chemeche, Robert Dash, Max DeMoss, Betty Gold, Nancy Kittredge, Leo Rabkin, Dan Reisinger, George Segal, Vera Simons, David A. Siqueiros, Harry Sternberg, Rufino Tamayo.

1114. GALLERY EIGHT
7464 Girard Ave 92037
(619) 454-9781 Mon–Sat 10–5
Dir: Ruth Newmark
Contemporary crafts—local, national, international.

Other artists represented:
Laura Andreson, Steven Brixner, Florence Cohen, Dora DeLarios, Ruenelle Foy-Temps, Fern Jacobs, Mia Kodani, Sana Krusoe, Richard Marquis, Steven Maslach, Kazuko Matthews, Stephen Paulsen, Hap Sakwa, Smyers, Erika Torri, Lynn Turner, Vivien Vaughn.

1115. JONES GALLERY
1264 Prospect St 92037
(714) 459-1370 Mon–Sat 10–5
Dir: Douglas M. Jones
19th- and 20th-century American painting and sculpture; realists; California Impressionists.

Other artists represented:
J. Chester Armstrong, Stanley Bleifeld, Laura Craig, Tom Darro, Chet Engle, Betty Davenport Ford, William George, Walt Gonske, Glenna Goodacre, Thomas Kinkade, Robert Krantz, Richard Luney, Anthony Melendy, Claire Ruby, Craig Smith, Ross Stefan, Thornton Utz, James Verdugo, Franco Vianello, Robert Watson, Robert Wee, Fritz White.

1116. KNOWLES GALLERY
7420 Girard Ave 92037
(619) 454-0106 Mon–Sat 10–5; Sun 1–5
Dir: Mary Knowles
Paintings and sculpture by regional artists.

One person exhibitions in 1982:
John Applegate, B. J. Franklin, Ruth Gewalt, Evelyn Hester, Robert Landry, Joan McKasson, Merri Mechanick-Pattinian, Carl Provder, Maurjo Reser, Jim Saw.

Other artists represented:
Virginia Bendixen, Eleanor Blangsted, Kathryn Brockhagen, Barry Bunker, Thierry Chatelain, Frances Crowell, Don de Llamas, Helen Dowd, Vera Felts, Robert Goldman, Malcolm Jones, Elizabeth King, Tania Kleid, Shirley Lichtman, Georgeanna Lipe, Alison Miner, Fredrick O'Hara, Mavis K. Parker, Betty Riis, Kay Whitcomb, Nancy Wostrel.

1117. LA JOLLA MUSEUM OF CONTEMPORARY ART
700 Prospect St 92037
(619) 454-3541 Tue–Fri 10–5; Sat, Sun 12:30–5
Dir: Sebastian J. Adler
Contemporary art and design, primarily since 1950s; paintings, sculpture, drawings, photography.

One person exhibitions in 1982:
Christo*, Zandra Rhoades, Mies van der Rohe*, Joe Zucker.

1118. MINGEI-INTERNATIONAL MUSEUM OF WORLD FOLK ART
Box 553 92038
(619) 453-5300 Tue–Sat 11–5; Fri eve 5:30–9; Sun 2–5
Dir: Martha Longnecker
International folk art.

One person exhibitions in 1982:
Laura Andreson*, Eve Gulick*, Keisuke Serizawa*.

1119. PHOTOGRAPHY GALLERY
7468 Girard Ave 92037
(619) 459-1800 Mon–Sat 11–6
Dir: Holly Howell
Photography; fine art.

One person exhibitions in 1982:
Joel Sternfeld.

1120. TASENDE GALLERY
820 Prospect St 92037
(619) 454-3691 Tue–Sat 10–6
Dir: Jose M. Tasende
Modern painting, drawing, sculpture.

One person exhibitions in 1982:
Jose Luis Cuevas*.

Other artists represented:
Lynn Chadwick, Eduardo Chillida, Giacomo Manzu, Marino Marini, Roberto Matta, Henry Moore.

1121. TUNG YAH
1122 Wall St 92037
(619) 456-0455 Mon–Fri 10–5, Sat 9–4
Dir: Robert Osborne
Antiques, fine arts, and gifts.

One person exhibitions in 1982:
Tak-Kwong Chan.

Other artists represented:
Hiroyuki Fukuda, Donna Li, Ku-Hung Ng, Hiroe Suto, Man-Tat Wong, Wei Yeh, Qi-Han Zhu.

1122. UNIVERSITY OF CALIFORNIA, SAN DIEGO
Mandeville Art Gallery
UC San Diego B-027 92093
(619) 452-2864 Tue–Sat 12–5
Dir: Gerry McAllister
Changing exhibitions of contemporary art during the academic year.

One person exhibitions in 1982:
John Buck.

Larkspur

1123. ALLPORT ASSOCIATES GALLERY
1000 Magnolia Ave 94939
(415) 461-2522 Tue–Sat 10–5
Dir: Ardys Allport
Figurative works, prints, drawings, works on paper and canvas.

One person exhibitions in 1982:
Marilyn Baum, Charles Greer, DeWitt Hardy, Donna McGinnis, Jacqueline Rochester, Susan Van Campen, Don Williams.

Other artists represented:
Jean Decker, Pat Hardy, Norman Lundin, Frederick Lynch, Alan Magee, Kit Opal, Connie Siegel-Smith, Barbara Winkelstein.

Long Beach

1124. CALIFORNIA STATE UNIVERSITY, LONG BEACH
University Art Museum
1250 Bellflower Blvd 90840
(213) 498-5761 Mon–Thu 12–4, Fri 12–4, Sun 1–5
Dir: Constance W. Glenn
Changing exhibitions of contemporary and historical works; collections include contemporary works on paper and monumental sculpture.

One person exhibitions in 1982:
Sidney Grossman, Ellen Land-Weber, Dan Rice, Terry Schoonhoven*.

1125. LONG BEACH MUSEUM OF ART
2300 E Ocean Blvd 90803
(213) 439-2119 Wed–Sun 12–5
Dir: Russell J. Moore
Contemporary paintings, drawings, sculpture, prints, photographs, and videotapes; modern German art, southern California art.

One person exhibitions in 1982:
Abraham Walkowitz*.

Los Angeles

1126. ADLER GALLERY
667 N La Cienega Blvd 90069
(213) 659-3637 Tue–Sat 11–5
Dir: Abe Adler
Contemporary art; American masters.

1127. JACQUELINE ANHALT GALLERY
748 ½ N La Cienega Blvd 90069
(213) 657-4038 Tue–Sat 1–5
Dir: Jacqueline Anhalt
Contemporary California artists, emphasizing ceramics.

One person exhibitions in 1982:
Annette Bird, Bruria, Tom Foolery, Richard Haden, June Harwood, Michael Levee.

Other artists represented:
Noma Copley, David Furman, Sandra Jackman, Alan Wolfson.

1128. ANKRUM GALLERY
657 N La Cienega 90069
(213) 657-1549 Tue–Sat 10–5:30
Dir: Joan Ankrum/Bill Challee
Contemporary art.

One person exhibitions in 1982:
Enrico Donati, Shirl Goedike, Susan Hertel, Jessie Homer, Harry Lieberman, Gene Logan, Andy Nelson, Terry Stringer.

*see catalog index

Other artists represented:
Warren Anderson, F.L. Bettencourt, Irving Block, Morris Broderson, Naomi Caryl, Bernie Casey, Ken Goldman, Philip Gronau, Gus Heinze, Suzanne Jackson, Buffie Johnson, Bob Kane, David Kreitzer, Leza Lidow, Marilyn Lowe, Phyllis Manley, David Remfry, Jean Rose, Jan Sawka, Melvin Schuler, Emily Steele, Duane Wakeham.

1129. ARCO CENTER FOR VISUAL ART
505 S Flower 90071
(213) 488–0038 Mon–Fri 9:30–5:30, Sat 11–5
Dir: Fritz Frauchiger
Non-profit; contemporary sculpture, painting, crafts, photography, prints.

One person exhibitions in 1982:
Carlos Almaraz, Ruffin Cooper Jr, John Doe Co, Joe Goode, Terry Husebye, Len Jenshel, Linda G. Rich, Iline Segalove, Stephen Shore, Eugene Sturman, Robert A. Widdicombe, Tom Wudl.

1130. ART SPACE
10550 Santa Monica Blvd 90025
(213) 474–9813 Tue–Sat 1–5
Dir: Lucy Adelman
Contemporary art, primarily of Los Angeles area.

Other artists represented:
Tracy Colvill, Jack Kleinberg, Janice Lowry, Barbara Magnus, Herb Rabbin, Kent Rush.

1131. ALEXANDER GALLERY
8406 Melrose Ave 90069
(213) 852–1859 Wed–Sat 11:30–5
Dir: Jill Kitnick
Contemporary art.

1132. ASHER/FAURE
612 N Almont Dr 90069
(213) 271–3665 Tue–Sat 11–5
Dir: Betty Asher/Patricia Faure
Contemporary painting, drawings, and sculpture.

One person exhibitions in 1982:
Deborah Butterfield, Elaine Carhartt, Ronald Davis, Philip Guston, Li-Lan, Michael McMillen, Robert Wilhite, Robert S. Zakanitch.

Other artists represented:
Nicholas Africano, John Buck, Bruce Cohen, Paul Dillon, Llyn Foulkes, Robert Graham, Kathryn Halbower, Craig Kauffman, Robert Kushner, Masashi Matsumoto, John McIntosh, Gwynn Murrill, Natasha Nicholson, Margaret Nielsen, John Okulick, Marcia Roberts.

1133. MOLLY BARNES GALLERY
750 N La Cienega Blvd 90069
(213) 854–1966 Tue–Sat 11–5
Dir: Molly Barnes
Los Angeles artists; photorealists.

Other artists represented:
Daniel Cytron, Lowell Darling, Bill Eckert, Phil Garner, Bruce Houston, Mike Kelley, Mark Kostabi, Lisa Lombardi, Mo McDermott, Susan Meyers, Martin Mull, Nancy Reese, Jack Reilly, Judy Stabile, Doug Webb, Joan Worth.

1134. JAN BAUM GALLERY
170 S La Brea 90036
(213) 932–0170 Tue–Sat 11–5
Dir: Jan Baum
Emerging California artists.

One person exhibitions in 1982:
Carole Caroompas, Herb Elsky, Dennis Farber, Lorser Feitelson, Betty Gold, Joanne Julian, Claude Kent, Pierre Picot, Laurie Pincus, Mel Rubin, Alison Saar, Reesey Shaw, Guy Williams.

Other artists represented:
Stephen Grossman, Steve Heino, Milano Kazanjian, Charles Kessler, Peter Liashkov, Scott Miller, Robin Mitchell, Peter Plagens, Betye Saar, John White, Takako Yamaguchi.

1135. ROY BOYD GALLERY
170 S La Brea Ave 90036
(213) 938–2328 Tue–Sat 11–5:30
Dir: Daniel Stearns
Los Angeles, Chicago, and New York painting and sculpture.

One person exhibitions in 1982:
David Bottini, Carol Burch-Brown, Michael Davis, Joe Fay, Alice Fellows, Jay Phillips, Dan Ramirez, Ernest Silva, Don Sorenson, Bruce White, Mark Williams.

Other artists represented:
Keith Achepohl, David Bower, Stephanie Chiacos, John Dilg, Roy Dowell, Ned Evans, Sarah Krepp, Peter Levinson, Robert McCauley, Joel Perlman, Gordon Powell, Susan Sensemann, Buzz Spector, Barry Tinsley.

1136. CIRRUS GALLERY
542 S Alameda St 90013
(213) 680–3473 Tue–Sat 11–5
Dir: Jean R. Milant
Contemporary California art; print publishers.

One person exhibitions in 1982:
Jay Willis*.

Other artists represented:
Peter Alexander, Billy Bengston, Michael Farber, Joe Goode, Charles Christopher Hill, Craig Kauffman, Ted Kerrie, Jim Lawrence, Jay McCafferty, Bruce Nauman, Edward Ruscha, Eve Sonneman, Judith Vogt.

1137. GARTH CLARK GALLERY
5820 Wilshire Blvd 90036
(213) 939–2189 Tue–Fri 11–5, Sat 12–4
Dir: Garth Clark
19th- and 20th-century ceramic art.

One person exhibitions in 1982:
Rudy Autio, Magdelena Frimkess, Michael Frimkess, Jerry Rothman, Adrian Saxe, Kurt Weiser, Betty Woodman.

Other artists represented:
Jane Ford Aebersold, Ralph Bacerra, Lidya Buzio, Jim Caswell, Phil Cornelius, Ken Ferguson, Suzanne Stephenson, Akio Takamori, Beatrice Wood.

1138. JAMES CORCORAN GALLERY
8223 Santa Monica Blvd 90046
(213) 656–0662
Dir: Barbara Whiting
Contemporary paintings and sculpture.

Other artists represented:
Peter Alexander, Charles Arnoldi, Billy Al Bengston, John Chamberlain, Sandro Chia, Joseph Cornell, Laddie John Dill, Sam Francis, Joseph Goldyne, Tom Holland, Valerie Jaudon, Kim MacConnel, Ken Price, Paul Wonner.

1139. CRAFT AND FOLK ART MUSEUM
5814 Wilshire Blvd 90036
(213) 937–5544 Tue–Sun 11–5
Dir: Edith Wyle/Patrick Ela
International contemporary crafts and folk art.

One person exhibitions in 1982:
Robert Brady*.

1140. WILLIAM & VICTORIA DAILEY
8216 Melrose Ave 90046
(213) 658–8515 Tue–Fri 10–6, Sat 11–5
Dir: Victoria Dailey
19th-early-20th-century prints; California art, Japanese woodblock prints.

Other artists represented:
Joby Baker, Frances Butler, Terry DeLapp.

1141. DE VILLE GALLERIES
8751 Melrose Ave 90069
(213) 652–0525 Mon–Fri 10–6, Sat 10–4
Dir: Christian Title
19th- and 20th-century American Impressionist paintings.

Other artists represented:
Arthur Beaumont, Aurelia Caloenesco, A. C. Goodwin, J. Barry Greene, Bernhard Gutmann, Alfred Hayward, Phillipe Marchand, Marguerite Pearson, Carl Peters, Henri Plisson, John Powell, Jane Wooster Scott.

1142. KIRK DEGOOYER GALLERY
1308 Factory Place 90013
(213) 623–8333 Tue–Sat 10:30–5:30
Dir: Kirk deGooyer
Contemporary art.

One person exhibitions in 1982:
Jacqueline Dreager, Michael Dvortcsak, Susan Elias, Thom Glabman, Lois Graham, Hampton Hall, Robert Hernandez, David Kraisler, Tom Lieber, Richard Phipps, Scott Reeds, Terry Schutte, Stanley Somers, Robert Walker.

Other artists represented:
Tom Bianchi, Cheryl Bowers, Johannes Lacher, Gary Lang, Jack Scott.

1143. DEVORZON GALLERY
8687 Melrose Ave 90069
(213) 659–0555 Mon–Fri 10–5:30
Dir: Meri Ellins
Contemporary graphics.

One person exhibitions in 1982:
John Fox, John Harris, Nancy Louise Jones, David Oxtoby.

Other artists represented:
James Coignard, Joe Goode, Francisco Zuniga.

1144. DUBINS GALLERY
11948 San Vicente Blvd 90049
(213) 820–1409 Tue–Sat 10–5
Dir: Lisa Dubins
Contemporary American paintings.

One person exhibitions in 1982:
David Andres, Gary Bukovnik, James Byrd, Daniel Goldstein, Philip Michelson, Geer Morton, Philip Mullen, Jim Waid.

Other artists represented:
Glenn Brill, Jon Carsman, Yasuhiro Esaki, Robert Frame, Trudi Frank, Carson Gladson, Daryl Ann Howard, Peter Kitchell, Aris Koutroulis, Stephen Lorber, Gene Matthews, David Patterson, Alice Phillips, David Sharpe, James Torlakson, Anne Youkeles.

1145. FEINGARTEN GALLERIES
8380 Melrose Ave 90069
(213) 655–4840 Tue–Sat 11–5
Dir: Gail Feingarten
Sculpture of the 20th century.

One person exhibitions in 1982:
Yves de la Tour D'Auvergne.

Other artists represented:
Alexander Archipenko, Jean Arp, Alberto Giacometti, Barbara Hepworth, Ervand Kotchar, Guston Lachaise, Howard Newman, Auguste Rodin.

1146. ROSAMUND FELSEN GALLERY
669 N La Cienega Blvd 90069
(213) 652–9172 Tue–Sat 10–5:30
Dir: Rosamund Felsen
Contemporary painting, sculpture, drawings, photographs.

One person exhibitions in 1982:
Chris Burden, Karen Carson, Peter Lodato, Robert Rauschenberg, Steve Rogers, Alexis Smith, Keith Sonnier.

Other artists represented:
Dan Burkhart, Richard Jackson, Mike Kelley, Grant Mudford, Maria Nordman, Lari Pittman, Leland Rice, Jeffrey Vallance.

1147. FLOW ACE GALLERY
8373 Melrose Ave 90069
(213) 658–6980 Tue–Sat 10–5
Dir: Douglas Chrismas
American and European contemporary art.

One person exhibitions in 1982:
Anthony Caro, Guy Dill, Dominique Gauthier, Michael Heizer, Robert Rauschenberg, Edward Ruscha, Robert Therrien.

1148. LARRY GAGOSIAN GALLERY
510 N Robertson Blvd 90048
(213) 276–6051 Tue–Sat 10–6
Dir: Larry Gagosian
American and European contemporary art.

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One person exhibitions in 1982:
Jean-Michel Basquiat, Jack Goldstein, Donald Judd, Steven Keister, Barbara Kruger, Sol LeWitt, Robert Mapplethorpe, Cindy Sherman.

Other artists represented:
Richard Artschwager, James Brown, Vija Celmins, Jedd Garet, Brian Hunt, Neil Jenney, Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg, David Salle, Joel Shapiro, Philip Smith, Frank Stella, Cy Twombly, Andy Warhol, Zadik Zadikian.

1149. GALERIE MICHAEL
10250 Santa Monica Blvd 90067
(213) 556-2762 Mon, Wed, Thu, Fri 10–9; Tue, Sat 10–6, Sun 12–5
Dir: Robert Berman
Contemporary California and American paintings, old masters; French posters.

One person exhibitions in 1982:
Richard Frooman, Andreas Nottebohm, Marcus Uzilevski.

Other artists represented:
Sharon Carol, Kay Lipton, Augusto Ranocchi, Larry Seewack, Peter Tkacheff.

1150. GALLERY K
8406 Melrose Ave 90069
(213) 651-5282 Wed–Sat 11:30–5
Dir: Barry Kitnick
African and primitive art.

1151. GALLERY WEST
107 S Robertson Blvd 90048
(213) 271-1145 Tue–Sat 10:30–5
Dir: Roberta Feuerstein
Contemporary paintings, drawings, and sculpture.

One person exhibitions in 1982:
Eugene Jardin, Andre Miripolsky, Dora Navon, Susan Nininger, Kamol Tassananchales, Charles Villiers, Roger Weik, Stuart Williams.

Other artists represented:
Yaacov Agam, Richard Amend, Larry Flukinger, Clark Harrah, John Keppleman, Alberto Magnani, Sandra Miller, Suthat Pinruethai, Vasa.

1152. GEMINI G.E.L.
8365 Melrose Ave 90069
(213) 651-0513 Mon–Fri 9:30–5:30
Dir: Sidney Felsen/Stanley Grinstein
Exhibits and publishes contemporary graphic and sculpture editions.

Other artists represented:
Josef Albers, Jonathan Borofsky, Vija Celmins, Ronald Davis, Willem de Kooning, Mark di Suvero, Sam Francis, Joe Goode, Robert Graham, Philip Guston, Michael Heizer, David Hockney, Jasper Johns, Ellsworth Kelly, Edward Kienholz, Roy Lichtenstein, Man Ray, Bruce Nauman, Isamu Noguchi, Claes Oldenburg, Kenneth Price, Robert Rauschenberg, Dorothea Rockburne, James Rosenquist, Edward Ruscha, Richard Serra, Keith Sonnier, Frank Stella.

1153. SUSAN GERSH GALLERY
8426 Melrose Ave 90069
(213) 653-4181 Tue–Sat 11–5
Dir: Susan Gersh
Modern and contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
David Hockney.

Other artists represented:
Sam Francis, Frank Stella.

1154. GOLDFIELD GALLERIES
8400 Melrose Ave 90069
(213) 651-1122 Mon–Fri 11–4, Sat 11–3
Dir: Alan Goldfield
19th- and 20th-century American art; American Impressionists, Ash Can School, Western.

1155. G. RAY HAWKINS GALLERY
7224 Melrose Ave 90046
(213) 550-1504 Tue 11–9, Wed–Sat 11–5
Dir: David Fahey
Photography.

Other artists represented:
Jo Ann Collis, Eileen Cowin, Edward Curtis, Robert Doisneau, Jerry McMillan, Helmut Newton, Paul Outerbridge, Alice Steinhardt.

1156. HERITAGE GALLERY
718 N La Cienega Blvd 90069
(213) 652-7738 Tue–Sat 11–5
Dir: Benjamin Horowitz
20th-century American art; international prints.

Other artists represented:
William Gropper, Milton Hebald, Robert Russin, Charlotte Sherman, Moses Soyer, Charles White, Richard Wyatt.

1157. HUNSAKER-SCHLESINGER
812 N La Cienega Blvd 90069
(213) 657-2557 Tue–Sat 11–5
Dir: Joyce Hunsaker/Lora Schlesinger
Contemporary art.

One person exhibitions in 1982:
Neda Al-Hilali, Jerrold Burchman.

Other artists represented:
Milton Avery, Jerry Byrd, Gael Crimmins, Raymond Saunders.

1158. BERNARD JACOBSON
8364 Melrose Ave 90069
(213) 655-5719
Dir: Kimberly Davis
Contemporary British and American painting, sculpture, drawings, and prints.

One person exhibitions in 1982:
Ivor Abrahams, Robyn Denny, Michael Heindorff, John Hoyland, Man Ray, Henry Moore, William Tucker.

Other artists represented:
Frank Auerbach, Howard Hodgkin, Peter Kinley, Edward Moses, Edward Ruscha, Richard Smith, William Tillyer, Victor Willing.

1159. JANUS GALLERY
8000 Melrose Ave 90046
(213) 658-6084 Tue–Sat 11–5:30
Dir: Candace Lee
West and East Coast contemporary paintings, drawings, sculpture, ceramics.

One person exhibitions in 1982:
Lita Albuquerque, Carlos Almaraz, David Bungay, Elaine Lustig Cohen, John Frame, Vivian Kerstein, Michael Mazur*, Ed Moses, Judith Murray, Margit Omar, Peter Shire*.

Other artists represented:
Herbert Bayer, Mary Corse, Tony DeLap, Jackie Ferrara, Denise Gale, Gary Hall, Juan Hamilton, Mineo Mizuno, Paul Mogensen, Jules Olitski, Elsa Rady, Michelle Stuart.

1160. ULRIKE KANTOR GALLERY
800 N La Cienega Blvd 90069
(213) 273-5650, Tue–Sat 11–5
Dir: Ulrike Kantor
20th-century art.

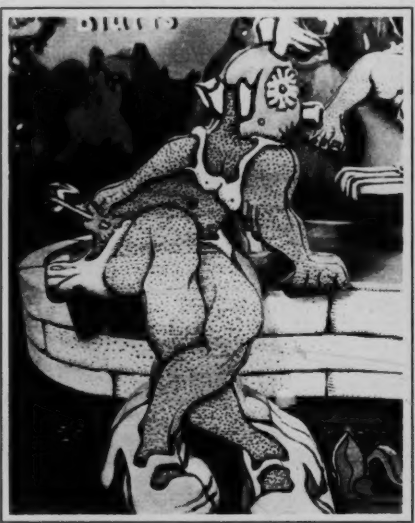
One person exhibitions in 1982:
Ralph Bakshi, Roger Herman, Milan Kunc, Gary Lloyd, Martin Myers, George Rodart, Coleen Sterritt.

Other artists represented:
David Amico, George Condo, Victor Henderson, Manuel Luna, Marc Pally.

1161. KOPLIN
8225½ Santa Monica Blvd 90046
(213) 656-3378 Tue–Sat 11–5
Dir: Marti Koplin
Contemporary American and Southern California art.

One person exhibitions in 1982:
Roger Boyce, Joan Brown, Greg S. Card, Giselle Freund, Connie Jenkins, Nancy Monk, Terry Schoonhoven, Elena Mary Siff, Eugene Sturman, Robert Yasuda.

Other artists represented:
Ida Applebroog, Joseph Clower, Franklyn Liegel, David Ligare, John Mandel, George Miller, John Nava, Carl Fredrik Reuterswärd, Dan Rice, Rick Ripley.



Amundsen: *Ottumwa Rotary Massacre*, 1976; Colo. State Univ. (Jan. 19-Feb. 19, 1982).

1162. RICHARD KUHLENSCHMIDT GALLERY
4121 Wilshire Blvd 90010
(213) 385-8649 Sat 12–5; By appt
Dir: R. Kuhlenschmidt
Contemporary works by Los Angeles and New York artists.

One person exhibitions in 1982:
Kim Hubbard, Jim Isermann, William Leavitt, Christopher Williams, Robin Winters.

Other artists represented:
David Askevold, Louise Lawler, Lori Leckman, Sherrie Levine, Richard Prince, Morgan Thomas.

1163. IVOR KURLAND/SUMMERS
8742-A Melrose 90069
(213) 659-7098 Tue–Sat 11–6; Jun–Aug, Tue–Fri 11–5, Sat 12–4
Dir: Ruth T. Summers

One person exhibitions in 1982:
Dan Dailey, David R. Huchthausen, William Morris, John Nygren, Colin Reid, Susan Stinsmuehlen.

Other artists represented:
Dale Chihuly, Sidney Hutter, Margie Jervis, Joey Kirkpatrick, Susie Krasnican, Robert Levin, Harvey Littleton, John Luebtow, Flora Mace, Linda MacNeil, Ann Warff.

1164. L.A. ARTCORE CENTER
652 Mateo St 90021
(213) 617-3274 Wed–Sun 11–4:30
Dir: Lydia Takeshita
Non-profit corporation; contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
Hoon Kwak.

Other artists represented:
Karen Akashi, Julie Belnick, Cathy Bennaton, Tom Canny, Paul Carmichael, Hyun-Sook Cho, Julie Chu, Ed Dougherty, Janice Edlund, James Ellen, Tony Fly, Eugene Greenland, Roy Herweck, Marius Johnston, Robert Kroese, Robert Lerner, Mitsuko Namiki, Elizabeth Richardson, Hye Sook.

1165. LACE (LOS ANGELES CONTEMPORARY EXHIBITIONS)
240 S Broadway 90012
(213) 620-0104 Wed–Sat 11–5
Dir: Marc Pally
Non-profit "art space" with performances, exhibitions, installations.

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*see catalog index

One person exhibitions in 1982:
Eleanor Antin, Eric Bogosian, Barry Campion, Dorit Cypis, Mark Kroening, Jill Kroesen, Joan LaBarbara, Gary Macheel, Paul McCarthy, Jim Morris, Jeffrey O'Connell, Al Payne, Rudy Perez, Lari Pittman, Sally Roberts, Craig Roose, Nina Sobell, Benjamin Weissman, Bruce Yonemoto, Norman Yonemoto.

1166. MARTIN LAWRENCE GALLERIES
313 N Robertson Blvd 90048
(213) 272-1251 Mon-Fri 10-8; Sat, Sun 11-5
Modern and contemporary graphics.

Other artists represented:
Valerio Adami, Yaacov Agam, Salvador Dali, Yankel Ginzburg, Aldo Luongo, Hiro Yamagata.

1167. MARGO LEAVIN GALLERY
812 N Robertson Blvd 90069
(213) 273-0603 Tue-Sat 11-5
Dir: Margo Leavin
Contemporary paintings, drawings, sculpture, and prints.

One person exhibitions in 1982:
Arakawa, Lynda Benglis, Ellsworth Kelly, Dorothea Rockburne, Julian Schnabel, Alexis Smith, Tom Wesselman.

Other artists represented:
Jennifer Bartlett, John Duff, Jud Fine, Charles Gaines, Jill Giegerich, Bryan Hunt, Jasper Johns, Andrew Lord, Robert Moskowitz, Claes Oldenburg, Edda Renouf, Gary Stephan.

1168. LOS ANGELES COUNTY MUSEUM OF ART
5905 Wilshire Blvd 90036
(213) 857-6111 Tue-Fri 10-5; Sat, Sun 10-6
Dir: Earl A. Powell, III
Art of most major civilizations—prehistoric to contemporary.

1169. LOS ANGELES INSTITUTE OF CONTEMPORARY ART
2020 S Robertson Blvd 90034
(213) 559-5033 Tue-Fri 12-6, Sat 12-5
Dir: Robert L. Smith
Contemporary painting, sculpture, video, performance, artists' registry.

One person exhibitions in 1982:
Kevin Boyle, Bruce Everett, Patricia Ferris, Steve Galloway, Allen Harrison, Ronald In't Hout, James Kenney, Renee Petropoulos, Astrid Preston, Al Ruppersberg, Tom Wolf.

Other artists represented:
Eleanor Antin, Carole Caroompas, Lois Colette, Vida Freeman, Douglas Hall, Laddie John Dill, Gilbert Johnquest, Laura Lasworth, Marc Pally, Anne Scott Plummer, Nancy Reese, Paul Tzanetopolis.

1170. LOS ANGELES MUNICIPAL ART GALLERY
4804 Hollywood Blvd 90027
(213) 485-4581 Tue-Sun 12:30-5
Dir: Josine Ianco Starrels
American contemporary art; primarily work by local artists.

One person exhibitions in 1982:
Robert Flick*, Russell Gordon, Marvin Harden*, Dennis Hilger, Panos Koulermos*, Franklin Liegel, Gwynn Murrill, Gifford Myers, Guy Williams*, Paul Wonner.

1171. MEKLER GALLERY
651 N La Cienega Blvd 90069
(213) 659-0583 Tue-Sat 11-5
Dir: Adam Mekler
Contemporary sculpture, painting; 20th-century works on paper.

One person exhibitions in 1982:
Robert Cremean.

Other artists represented:
George Baker, William Dole, Corda Eby, Sorel Etrog, Alberto Giacometti, Bon Gordon, Dimitri Hadzi, Hardy Hanson, Ynez Johnston, Susana Lago, Rico Lebrun, Henri Matisse, Karen Nelson, Pablo Picasso, Carol Rader, David Smith, Paul Suttman, Ulfert Wilke, Jack Zajac.

1172. MELROSE PLACE GALLERY
8467 Melrose Ave 90046
(213) 653-0541
Dir: Paul Henderson
Contemporary art in a variety of mediums.

One person exhibitions in 1982:
Susan Fuller, G. W. Mitchell, Rochelle Nicholas, Robert Sanchez, Petrina L. Walker.

Other artists represented:
Daniel Babior, Richard Bauer, Dennis Cigler, Benjamin Kaiser, James Reinke, Rand Schiltz.

1173. METRO
1308 Factory Pl 90013
(213) 680-9850 Tue-Sat 10:30-5:30; By appt
Dir: Kathleen R. Davies
Contemporary painting, photography, prints, sculpture.

Other artists represented:
Philip Canady, Sue Llewellyn, Scott Lockwood, Tom Post, Charles Villiers, Terry Wier.

1174. TOBEY C. MOSS GALLERY
7321 Beverly Blvd 90036
(213) 933-5523 Tue-Fri 11-4; By appt
Dir: Tobey C. Moss
Paintings; sculpture, drawings, and prints.

One person exhibitions in 1982:
Elizabeth Catlett, Sorel Etrog, Lorser Feitelson*, Oskar Fischinger*, Helen Lundeberg, Jay Rivkin, Palmer Schoppe, Alfred Stieglitz.

Other artists represented:
Stephen Anaya, Ben Berlin, Nicholas P. Brigante, Werner Drewes, Ejnar Hansen, Miriam Karoly, Oskar Kokoschka, Knud Merrild, Letta Valeska.

1175. MOUNT ST. MARY'S COLLEGE
Fine Arts Gallery
12001 Chalon Rd 90049
(213) 476-2237 Tue-Sun 12-5
Dir: Jim Murray
Contemporary art.

1176. NEWSPACE
5241 Melrose Ave 90038
(213) 469-9353 Tue-Sat 11-4
Dir: Joni Gordon
Contemporary Los Angeles paintings, sculpture, drawings.

Other artists represented:
Martha Alf, Bob Bates, Judy Fiskin, Christopher Georgesco, Sidney Gordin, Heidi Hardin, Tom Holste, Anne Marie Karlsen, Paul Knotter, Dan McCleary, Barney O'Brien, Betty Parsons, Patricia Patterson, Astrid Preston, Michael Roberts, Wade Saunders, John Sosini, Frederick Wight.

1177. ORANGES/SARDINES GALLERY
320 S Omar Ave 90013
(213) 687-4716 Fri-Sat 12-5; By appt
Dir: Carol Colin/Ted Waltz
Contemporary art.

One person exhibitions in 1982:
Stuart Arends, Robert Hansen, Robert Lerner, Mary Margret, Ivan Morrison, Orleonok Pitkin, Frank Romero, Lyn Roylance, Jack Shear, Brian Skelton, Matthew Thomas, Fred Tomaselli.

Other artists represented:
David Authier, Marlene Bauer, Carol Colin, John Honor, Kathleen McCuistion, Ted Waltz.

1178. OTIS ART INSTITUTE OF PARSONS SCHOOL OF DESIGN
2401 Wilshire Blvd 90057
(213) 387-5288 Mon-Sat 9-5
Dir: Al Nodal
Contemporary art in all mediums.

1179. NEIL G. OVSEY GALLERY
705 E Third St 90013
(213) 617-1351 Tue-Sat 11-5; By appt
Dir: Alice Ovsey/Neil Ovsey
Contemporary American painting, sculpture, drawing, and installations.

One person exhibitions in 1982:
Elizabeth Bain, Susan Hall, Mary Jones, Donal Lumbert, Stephan McKeown, Eric Orr, Ron Rizk, Judith Simonian.

Other artists represented:
Ron Cooper, Constance Mallinson, Leonard Skuro.

1180. PAIDEIA GALLERY
765 N La Cienega Blvd 90069
(213) 652-8224 Tue-Sat 11-4:30
Dir: Stevan Kissel
19th-early-20th-century American and European paintings.

Other artists represented:
Albert Bierstadt, Maurice Braun, Bruce Crane, Anton Fischer, William Keith, Martin Rico y Ortega, Edgar Payne, Hanson D. Puthuff, Granville Redmond, Guy Rose.

1181. HERBERT PALMER GALLERY
802 N La Cienega Blvd 90069
(213) 854-0096 Tue-Fri 10-6, Sat 11-5
Dir: Herbert Palmer/Meredith Palmer
20th-century American and European painting, sculpture, and drawings; art of the theater.

One person exhibitions in 1982:
David Banks, Russell Forester.

Other artists represented:
Eugene Berman, Max Bill, Raoul Dufy, Sam Francis, Albert E. Gallatin, Charles Gesmar, Ronna Harris, Gary Komarin, Jacques Lipchitz, Man Ray, Henry Moore, Lee Mullican, Edward Ruscha, Kay Sage, Suzanne Valadon, Louis Valtat, Abraham Walkowitz.

1182. MARILYN PINK/MASTER PRINTS & DRAWINGS
817 N La Cienega Blvd 90069
(213) 657-5810 Mon-Fri 12-5, Sat 11-5
Dir: Marilyn Pink
15th-20th-century American and European works on paper; works of American Moderns.

One person exhibitions in 1982:
Ralph Gilbert.

Other artists represented:
Paul Kelpe, Gabe Kohn.

1183. STELLA POLARIS GALLERY
303 Boyd St 90013
(213) 617-2846 Tue-Sat 11-5
Dir: Peter Nelson/Margareta Schock
Contemporary American and European art.

One person exhibitions in 1982:
Craig Antrim, Karl Benjamin, Charlotte Cain, Sue Dirksen, Sheila Elias, Curt Kallman, Helen Pashgian.

Other artists represented:
Nick Boskovich, Michael Peter Cain, Carl Cheng, Ford Crull, Nancy Kay, Jerome Kirk, Alexander Kritselis, Yuko Nii, Jack Reilly, Kjell Ringi, Phillip Tarlow.

1184. JACK RUTBERG FINE ARTS
357 N La Brea Ave 90036
(213) 938-5222 Tue-Fri 11-6, Sat 11-5
Dir: Jack Rutberg
European and American 19th- and 20th-century paintings, drawings, prints, and sculpture.

One person exhibitions in 1982:
Hans Burkhardt, Arshile Gorky, Antoni Tapies.

Other artists represented:
Pierre Alechinsky, Thomas Hart Benton, Pierre Bonnard, Georges Braque, Charles Burchfield, Marc Chagall, Salvador Dali, Maurice Denis, Raoul Dufy, Henri Fantin-Latour, Edward Glauder, Francisco Goya, Paul Jenkins, Wassily Kandinsky, Käthe Kollwitz, Andre Masson, Henri Matisse, Roberto Matta, Joan Miro, Pablo Picasso, Pierre Auguste Renoir, Auguste Rodin, George Rouault, T. A. Steinlen, Mark Tobey, Henri de Toulouse-Lautrec, Ruth Weisberg, James McNeill Whistler.

1185. M.M. SHINNO GALLERY
5820 Wilshire Blvd 90036
(213) 935–1010 Tue–Sat 11–5
Dir: M.M. Shinno
Contemporary Asian art in all mediums.

Other artists represented:
Chung Ray Fong, Kunito Nagaoka, Tanaka Ryohei, Kuo Sung Liu, Masaaki Tanaka, Diana Shiu-iu Wong.

1186. SOUTHERN CALIFORNIA CONTEMPORARY ART GALLERIES
Los Angeles Art Association
825 La Cienaga Blvd 90069
(213) 652–8272 Tue–Fri 12–5, Sat 12–4, Sun 2–4
Dir: Helen Wurdemann
Contemporary art of Southern California.

One person exhibitions in 1982:
Rose Cooper, Jan Hoowij, Shan Bai Qin.

1187. SOUTHWEST MUSEUM
Box 128, Highland Park 90042
(213) 221–2163 Tue–Sat 11–5, Sun 1–5
Dir: Patrick Houlihan
Native American art and artifacts of western North America; collections: Plains, Southwest, California, and Northwest Coast materials.

1188. SPACE GALLERY
6015 Santa Monica Blvd 90038
(213) 461–8166 Tue–Sat 11–5
Dir: Edward Den Lau
Works in all mediums by contemporary artists.

One person exhibitions in 1982:
Russell Baldwin, Seiji Kunishima, Norman Lundin, Ann Page, Tom Stanton, Masami Teraoka, Boyd Wright.

Other artists represented:
Bob Alderette, Robert Anderson, Sandy Bleifer, Ralph Corners, Steven Cortright, Phyllis Davidson, Stephen Geldman, Laurie Green, Kazuo Kadonaga, Sam Lemly, Takashi Naraha, Carlos Padilla, Karl Petrunak, Pepo Pichler, Randye Sandel, Judy Sohigian, Richard Thompson, Maureen O'Hara Ure, Doug Young.

1189. DAVID STUART GALLERIES
748 N La Cienega Blvd 90069
(213) 652–7422 Tue–Sat 1–5
Dir: David Stuart/Jacqueline Stuart
Pre-Columbian, African, ancient arts; 19th- and 20th-century painting and sculpture.

1190. SWOPE GALLERY
170 S La Brea 90036
(213) 938–2234 Tue–Sat 11–5
Dir: Topo Swope
Emerging abstract, figurative, construction artists; humorous art.

One person exhibitions in 1982:
Michael Ansell, Bart Arnold, Rima Goodman, Naomi Seigmann, Nini Swift, Marian Winsryg.

Other artists represented:
Doug Edge, Henry Fonda, Hudson Marquez, Steve Nowlin, Mark Swope, Mary Woronov.

1191. UNIVERSITY OF CALIFORNIA, LOS ANGELES
Frederick S Wight Art Gallery
405 Hilgard Ave 90024
(213) 825–1461
Dir: Edith Tonelli
Fine art, ethnic arts, and design; 20th-century sculpture garden.

One person exhibitions in 1982:
Alexandre Lunois, Lou Stoumen, June Wayne.

1192. UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES
University Art Galleries
823 Exposition Blvd 90007
(213) 743–2799 Tue–Sat 12–5
Dir: Selma Holo
Contemporary and Dutch, Flemish, 19th-century American art; Armand Hammer and Elizabeth Holmes Fisher collections: 15th-20th-century paintings.

One person exhibitions in 1982:
Leonardo Da Vinci*, Honore Daumier*, Edvard Munch*.

1193. DANIEL WEINBERG GALLERY
619 N Almont Dr 90069
(213) 271–7101 Tue–Sat 11–5
Dir: Andrew Fabricant
Contemporary art.

One person exhibitions in 1982:
Scott Burton, Robert Irwin, Barry LeVa, Elizabeth Murray, Alan Saret.

Other artists represented:
Richard Artschwager, James Bishop, Mel Bochner, Ralph Humphrey, Robert Mangold, Bruce Nauman, Judy Pfaff, Harry Roseman, Robert Ryman, Richard Tuttle, Terry Winters.

1195. STEPHEN WHITE GALLERY OF PHOTOGRAPHY
752 N La Cienega Blvd 90069
(213) 657–6995 Fri, Sat 11–5
Dir: Stephen White
19th- and 20th-century and contemporary photographs; rare photography books.

Other artists represented:
Bruce Branbaum, Hans Hammarskiold, Karl Struss, Reed Thomas, Otmar Thormann, Albert Watson.

1196. ART STORE GALLERY
7200 W Beverly Blvd 90036
(213) 933–9284 Mon–Sat 9–5:30
Dir: Bobbie Greenfield
Non-profit; contemporary art exhibition space located within art store.

Other artists represented:
Laddie John Dill, Peter Shire.

Malibu

1197. J. PAUL GETTY MUSEUM
17985 Pacific Coast Hwy 90265
(213) 459–2306 Sep–May Tue–Sat 10–5; Jun–Aug Mon–Fri 10–5
Dir: Stephen Garrett
Greek and Roman antiquities; 18th-century European decorative arts; Western European paintings, 13th–19th century.

Monterey

1198. MONTEREY PENINSULA MUSEUM OF ART
559 Pacific St 93940
(408) 372–7591 Tue–Fri 10–4; Sat, Sun 1–4
Dir: Thomas J. Logan
Western and California art and photography; folk and Oriental art.

One person exhibitions in 1982:
Ansel Adams*, George De Groat, Claudette Dibert, Genevieve Edwards, Myron Oliver, Philip Pearlstein.

Moraga

1199. ST. MARY'S COLLEGE OF CALIFORNIA
Hearst Art Gallery
St Mary's Road PO Box AE 94575
(415) 376–4411 Wed–Sun 11–4
Dir: Anne Harlow
International works of art; icons.

Newport Beach

1200. FREIDENRICH CONTEMPORARY ART
177-F Riverside Dr 92663
(714) 631–5499 Tue–Fri 11–5
Dir: Doree Freidenrich
Contemporary paintings, drawings and prints.

1201. NEWPORT HARBOR ART MUSEUM
850 San Clemente Dr 92660
(714) 759–1122 Tue–Sun 11–5
Dir: Cathleen S. Gallander
Contemporary art; American and Californian artists.

One person exhibitions in 1982:
David Amico*, Milton Avery, Larry Bell*, Robert Cremean, Edward Kienholz, Nancy Kienholz, Gary Martin, Lari Pittman, Alan Saret*, Jon Serl*.

1202. OCEAN WORKS
2811 Villa Way 92663
(714) 673–3804 Wed–Sat 11–5
Dir: Conrad Schwable
Lithography workshop and gallery.

Other artists represented:
Bob Alderette, David Amico, Raul Anguiano, Paul Darrow, Tony Delap, Christian Heckscher, Don Karwells, Kay Mortenson, Conrad Schwable, Sam Scott, Jeffrey Sipple, Veloy Vigil.

1203. SUSAN SPIRITUS GALLERY
522 Old Newport Blvd 92663
(714) 631–6405 Tue–Sat 10–5
Dir: Susan Spiritus
Contemporary photography.

One person exhibitions in 1982:
Eikoh Hosoe*.

Other artists represented:
Marsha Burns, Robert Doisneau, Benno Friedman, Betty Hahn, Andre Kertesz, Joan Myers, John Sexton.

Northridge

1204. CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
Art Gallery
18111 Nordhoff St 91330
(213) 885–2226 Mon 12–4, Tue–Fri 10–4
Dir: Louise Lewis
Exhibitions of historical and contemporary art; no permanent collection.

*see catalog index

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Oakland

1205. CALIFORNIA COLLEGE OF ARTS AND CRAFTS
Artists' Gallery
5251 Broadway 94618
(415) 653-8118 Mon-Sat 10-6
Dir: Harry X. Ford
Works by student artists; gallery run by the College's Gallery Management Class.

1206. CALIFORNIA COLLEGE OF ARTS AND CRAFTS
Isabelle Percy West Gallery
5212 Broadway 94618
(415) 653-8118 Mon-Fri 8-4:30
Non-juried shows by alumni, faculty, students.

1207. CROWN POINT GALLERY
1551 San Pablo Ave 94612
(415) 835-5121 Tue-Fri 10-5
Dir: Kathan Brown
Etchings and woodblock prints from Crown Point Press artists.

Other artists represented:
Vito Acconci, Robert Barry, Iain Baxter, Robert Bechtle, Chris Burden, Daniel Buren, John Cage, Francesco Clemente, Richard Diebenkorn, Joel Fisher, Dan Flavin, Terry Fox, Hamish Fulton, Hans Haacke, Joan Jonas, Jannis Kounellis, Joyce Kozloff, Robert Kushner, Sol LeWitt, Robert Mangold, Brice Marden, Tom Marioni, Steve Reich, Ed Ruscha, Italo Scanga, Pat Steir, Wayne Thiebaud, David True, William T. Wiley.

1208. MILLS COLLEGE ART GALLERY
5000 MacArthur Blvd 94613
(415) 430-2164 Tue-Sun 10-4
Dir: Phil Linhares
16th-20th-century works on paper; 19th-20th-century American and European paintings; Asian and South and Central American textiles and ceramics.

1209. OAKLAND MUSEUM, ART DIVISION
1000 Oak St 94607
(415) 273-3005 Wed-Sat 10-5, Sun 12-7
Dir: Julian T. Euell
California art and artists; photography; natural science.

One person exhibitions in 1982:
Squeak Carnwath, Oliver Jackson, Pat Klein, John Roloff, Hunter Wallof, Daniel Wiener.

1210. LILLIAN PALEY CENTER FOR THE VISUAL ARTS
1515 Webster St 94612
(415) 451-6300 Mon-Fri 9-5
Dir: Evelyn Keilson
Slide library of contemporary visual arts; public exhibitions and permanent archives.

1211. SIERRA CLUB NATURE PHOTOGRAPHY PROJECT
1570 Excelsior Ave 94602
(415) 974-6666
Dir: Nancy Ann Hansen
Nature photography.

Other artists represented:
Ed Cooper, Philip Hyde, Wendell Metzen, John Senser.

Orange

1212. CHAPMAN COLLEGE
Guggenheim Gallery
333 N Glassell 92666
(714) 997-6729 Mon-Fri 1-5
Dir: Richard Turner
Contemporary California artists.

One person exhibitions in 1982:
Keith Crown, Norm Hines.

Orinda

1213. BROOK HOUSE
40 Mariposa Lane 94563
(415) 254-1525 Wed-Sun 11-5
Dir: Victor L. Fischer
Contemporary outdoor and indoor sculpture, paintings, and prints.

One person exhibitions in 1982:
Richard Bauer, Michael Beck, Robert Hartman, Clay Jensen, Ricki Kimball, George Neubert, Arthur Silverman, Terry St. John.

Other artists represented:
Roger Barr, Kati Casida, Bella Feldman, Andrew Harader, Jessel, Helen Ann Licht, Richard Mayer, Roslyn Mazzilli, Richard O'Hanlon, Leta Ramos, Joan Savo, Jacques Schnier, Vicki Scuri, Joseph Slusky, Manuel Villamor, Gale Wagner, Gerald Walburg, William Wareham.

Palm Springs

1215. B. LEWIN GALLERIES
210 S Palm Canyon Dr 92262
(619) 325-7611 Daily 10-5
Dir: Bernard Lewin
Paintings, sculptures, graphics by Mexican artists.

One person exhibitions in 1982:
Felipe Castaneda, Rafael Cronel, Carlos Merida, Rufino Tamayo.

Other artists represented:
Jean Charlot, Jose Luis Cuevas, Ricardo Martinez, Gustavo Montoya, Leonardo Nierman, Jose Clemente Orozco, Diego Rivera, Francisco Zuniga.

1216. PALM SPRINGS DESERT MUSEUM
101 Museum Dr 92263
(714) 325-7186 Tue-Fri 10-4; Sat, Sun 10-5
Dir: Morton J. Golden
Painting, sculpture, graphics, ethnology; 20th-century sculpture collection; African primitive art.

One person exhibitions in 1982:
Alberto Burri*, Francoise Gilot*, Gaston Lachaise*, Tim Nordin*.

1217. PALO ALTO CULTURAL CENTER
1313 Newell Rd 94303
(415) 329-2366 Tue-Sat 10-5, Sun 1-5, Wed eve 7-9
Dir: Laurie Eason
Exhibitions of local and emerging artists.

One person exhibitions in 1982:
Edward Holland, Bruce Johnson, Jane Lidz, Ted Odza, Janice Rowell, Gale Wagner, Ruth Zacherle.

1218. SMITH ANDERSEN GALLERY
200 Homer Ave 94301
(415) 327-7762 Tue-Sat 10:30-4:30
Dir: Paula Kirkeby/Dede Evans
Contemporary art in various mediums including painting, sculpture, ceramics, works on paper.

One person exhibitions in 1982:
Leo Holub, Fred Martin, Ed Moses, Jay Phillips, Matt Phillips, Joseph Zirker*.

Other artists represented:
Claire Falkenstein, Sam Francis, Charles Ginnever, Joseph Goldyne, Charles Hilger, Tom Holland, Jack Jefferson, Frank Lobdell, Michael Mazur, Tom Millea, Ann Page, George Page, Miklos Pogony, Barbara Rees, Linda Rosenus, Marguerite Saegesser, Ann Sperry, George Sugarman, Gerald Walburg, Adja Yunkers.

Pasadena

1219. CALIFORNIA INSTITUTE OF TECHNOLOGY
Baxter Art Gallery
Chester Ave and Del Mar Blvd 91125
(213) 356-4371 Daily 12-5
Dir: Jay Belloli
Contemporary American art exhibitions; lectures, talks with artists.

1220. PACIFIC ASIA MUSEUM
46 N Los Robles Ave 91101
(213) 449-2742 Wed-Sun 12-5
Dir: David Kamansky
Traditional and contemporary arts of Asia and the Pacific in historic Chinese palace style building with courtyard garden.

One person exhibitions in 1982:
Paul Jacoulet*.

1221. PASADENA HISTORICAL SOCIETY
470 W Walnut St 91103
(213) 577-1660
Dir: Sue Schechter

1222. NORTON SIMON MUSEUM
411 W Colorado Blvd 91105
(213) 449-6840 Thu-Sun 12-6
Renaissance-mid-20th-century European painting; Asian sculpture; tapestries; contemporary art.

Redding

1223. REDDING MUSEUM AND ART CENTER
PO Box 427 96099
(916) 243-4994
Dir: Carolyn Bond
Archeaological, historical and fine arts collections; paintings, sculpture, graphics, photography, ceramics, and crafts by contemporary artists.

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One person exhibitions in 1982:
Catherine Gibson, Mark Hartman, Robert Hartman, Timothy Hearsum, Howard Ikemoto, David Kuraoka, Therese May, Bob Nugent, Sylvia Seventy, Robert Strini.

Richmond

1224. RICHMOND ART GALLERY
Civic Center Plaza, 25th at Barrett 94804
(415) 231-2163 Tue-Thu 10-4:30, Sat and Sun 12-4:30
Dir: Lynda Guthrie
Non-profit organization; contemporary artists; invitationals.

One person exhibitions in 1982:
Elio Benvenuto*.

Riverside

1225. RIVERSIDE ART CENTER AND MUSEUM
3425 7th St 92501
(714) 684-7111 Tue-Sat 10-5
Dir: H. Ray Miller
Painting, sculpture, porcelain, graphics.

1226. ROBERTSON GALLERY
3643 Main St 92501
(714) 684-6450 Mon-Sat 10-5:30, Sun 11-4
Dir: Patricia Capsavage
Specializing in contemporary American painting, sculpture, graphics and photography.

One person exhibitions in 1982:
Martin Green, Sister Adele, Liz Wilkinson.

Other artists represented:
R. C. Gorman, Harry Jackson, Gloria Jacobson, Maggie Kendis, Roger Medearis, Florence Putterman, Arthur Secunda.

1227. UNIVERSITY OF CALIFORNIA
California Museum of Photography 92521
(714) 787-4787 Mon-Sat 10-5, Thu 10-7
Dir: Charles Desmarais
Photography and photography-related artifacts.

One person exhibitions in 1982:
Chuck Close, Mario Giacomelli, Anthony Hernandez, Mary Ellen Mark, David Plowden, Joel Sternfeld.

Rohnert Park

1228. SONOMA STATE UNIVERSITY
University Art Gallery
1801 E Cotati Ave 94928
(707) 664-2295 Tue-Fri 10-4, Sat, Sun 12-4
Dir: Bob L. Nugent
Changing contemporary exhibitions in a variety of mediums.

Sacramento

1229. ARTISTS CONTEMPORARY GALLERY
542 Downtown Plaza 95814
(916) 446-3694 Tue-Sat 11-4
Dir: Betty D. Mast
Works by contemporary Northern California artists.

One person exhibitions in 1982:
Fred Ball, Patrick Dullanty, Gregory Kondos, Irving Marcus, Ruth Rippon, Roger Vail, Barbara Zook.

Other artists represented:
Fredric Dalkey, Darrell Forney, Boyd Gavin, Sharon Harper, Ralph Johnson, Laureen Landau, Philip Menard, Gary Miller, Jack Ogden, Roland Petersen, Jerald Silva, Sheila Sullivan, Harry Troughton, Ken Waterstreet, Larry Welden.

1230. CHAN-ELLIOTT GALLERIES
727½ J St 95814
(916) 446-3806
Dir: Merrill Grove

Other artists represented:
Roger Campbell, Jim Devore, Claude Duplat, Mark Emerson, Tom Frank, Michele Leconte, Jack Mielsen, Jack Ogden, Steve Vanoni, Gerald Walburg.

1231. CROCKER ART MUSEUM
216 O St 95814
(916) 446-4677 Tue 2-10; Wed-Fri 10-5; Sat, Sun 12-5
Dir: Roger D. Clisby
Renaissance-20th-century European painting, drawing; California painting, sculpture; furniture; Oriental art; photography.

One person exhibitions in 1982:
Dan Connally, Tom Frank, Boyd Gavin, William Geis III, Marilyn Halevi, Mike Henderson, Georgianna Holden, Ata Kando, Tarmo Pasto*, Helen Post, June Wayne.

1232. FIDO GALLERY
1014½ 10th St 95814
(916) 448-5480 Tue-Fri 11-3
Dir: Brian J. Gorman
Emerging and area artists.

One person exhibitions in 1982:
Doren Garcia, Phil Savage, Harold Wegener.

Other artists represented:
Robert Charland, Dave Dave, Gary Dinnen, David Estrada, Jean Kouklis, James Nelson, Adrian Sargo, Trixie, Steven Vanoni.

Salinas

1233. HARTNELL COLLEGE
Art Gallery
156 Homestead Ave 93901
(408) 758-8211 ext 261 Mon-Thu 10-1, 6-9
Dir: Gary Smith
Varied exhibitions in all mediums; special collection of works on paper by WPA artists from the Bay Area.

One person exhibitions in 1982:
Jose Luis Cuevas*.

Other artists represented:
Penny Schuchman Arntz.

San Diego

1234. A.R.T./BEASLEY GALLERY
2802 Juan St, Suite 16 92110
(714) 295-0075 Mon-Fri 10-5:30, Sat 11-5, Sun 1-5
Contemporary American art in all mediums.

Other artists represented:
Norma Andraud, Richard Bagguley, Lau Chun, Merilyn Beyrer Dean, Chick Hayashi, Sandy Kinnee, Gita Landwehr, Hiroshi Miyazaki, Fritz Morrison, Jens Morrison, Diane O'Leary, T. F. Poduska, Chris Ranes, Sherri Schrut, Beth Ames Swartz, Ann Taylor, Marshall Davis Taylor, Thép Thavonsouk, Cathy Woo, Masoud Yasami.

1235. QUINT GALLERY
664 9th Ave 92101
(619) 239-8592 Tue-Sat 10:30-5:30
Dir: Mark Quint
West Coast contemporary painting and sculpture.

One person exhibitions in 1982:
Kenneth Capps, Joseph Clower, Raul Guerrero, Gary Lang, Tony Raczka, Maura Sheehan, Ernest Silva.

Other artists represented:
Reesey Shaw, Peter Stearns, Coleen Sterritt.

1236. SAN DIEGO ART INSTITUTE
1449 El Prado, Balboa Park 92101
(714) 234-5946 Tue-Sat 10-5; Sun 12:30-5
Dir: Shirley Viennese
Contemporary painting, drawing, prints, photography, sculpture by San Diego County artists.

One person exhibitions in 1982:
David Allen, Robert Fritsch, Steve Goldstein, Marylee Johnson, Nicholas King, George Lykos, Alexia Markarian, Sue McNary, Allan Morrow, Ben Sager, Roberta Sumner, Charles Turner, Uwe Werner, W. Hasse Wojtyla.

1237. SAN DIEGO MUSEUM OF ART
Balboa Park 92112
(619) 232-7931 Tue-Sun 10-5
Dir: Steve Brezzo
European painting; old master Spanish, Renaissance, Baroque, Asian collections; American paintings, and decorative arts; Indian, Persian miniatures.

1238. SAN DIEGO STATE UNIVERSITY
Art Gallery 92182
(619) 265-6511 Tue-Sat 12-4
Dir: Dennis Komac
Contemporary American art; some historical and international shows.

One person exhibitions in 1982:
Vito Acconci*, Mary Miss.

1239. TIMKEN ART GALLERY
1500 El Prado 92101
(619) 239-5548 Tue-Sat 10-4:30; Sun 1:30-4:30
Dir: Nancy Ames Petersen
Russian icons; European old masters, American paintings; tapestries.

1240. WENGER GALLERY
4683 Cass St 92109
(619) 454-4414 Mon-Sat 9-5
Dir: Muriel Wenger
Contemporary American and European painting, sculpture, drawings, prints.

One person exhibitions in 1982:
Nixson Borah, Hugo Duchateau, Judith Foosaner, Poi Mara, Joan Moment, David Provan, Jan Vanriet*, Kay Walking Stick.

Other artists represented:
Richard Anuskiewicz, George Baker, Regina Bogat, Cynthia Carlson, Guy John Cavalli, Francisco Farreras, Alfred Jensen, Antonio Rodriguez Luna, Bruce Richards, George Rickey, Elizabeth Sher, Dan Snyder, VASA.

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*see catalog index

San Francisco

1241. ALLRICH GALLERY
251 Post St 94108
(415) 398-8896 Tue-Sat 11-5
Dir: Louise Allrich
Contemporary paintings, sculpture, works on paper, textile constructions.

One person exhibitions in 1982:
Lia Cook, Robert Gonzales, Lynn Klein, Nance O'Banion, Dan Snyder, Geoffrey Williams, Adja Yunkers.

Other artists represented:
Neda Al Hilali, Roger Bolomey, Glenn Brill, Ellen Brody, Jerry Concha, Kris Dey, Thomasin Grim, Mary Heebner, Peter Kitchell, Masakazu Kobayashi, Bruce Lowney, Sylvia Seventy, Sharon Shepherd, Angelita Stover, Stephanie Weber.

1242. ASIAN ART MUSEUM OF SAN FRANCISCO, THE AVERY BRUNDAGE COLLECTION
Golden Gate Park 94118
(415) 558-2993 Daily 10-5
Dir: Yvon d'Argencé
Asian art: sculptures, paintings, bronzes, ceramics, jades, lacquers, architectural elements, decorative objects.

1243. BANK OF AMERICA WORLD HEADQUARTERS GALLERIES
555 California St 94104
(415) 622-1265 Mon-Fri 8-5:30
Dir: Bonnie Earls-Solari
Three gallery spaces; exhibitions of BankAmerica Corporation collection and borrowed works.

One person exhibitions in 1982:
Jonathan Bayer, Ruffin Cooper, Robert Hernandez, Gayle Luchessa, Mel Pekarsky, Gerald Walburg.

1244. BAUM GALLERY
2140 Bush St 94115
(415) 921-7677 Mon-Fri 11-5; Sat by appt
Dir: Hank Baum
Contemporary painting, sculpture, watercolors, drawings, collages, prints.

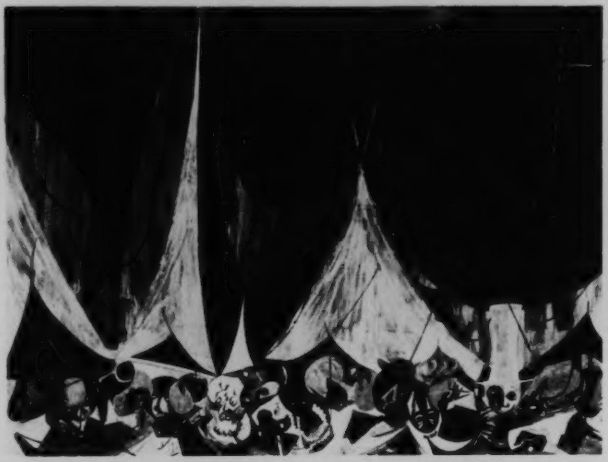
One person exhibitions in 1982:
Guy Diehl, Bruce Kortebein, Robert McGill, Joel Oas, John Ploeger, Richard Wilson.

Other artists represented:
Ay-o, Jon Beckley, James Bolton, Martin Camarata, Lew Carson, Rolando Castellon, Harold Gregor, Barbara Hanson, Georg Heimdal, Ynez Johnston, Dick Kakuda, David King, Laureen Landau, Don Reich, Sherry Schrut, Emerson Woelffer, Don Woodford.

1245. GEORGE BELCHER GALLERY
500 Sutter St 94102
(415) 981-3178 Tue-Sat 12-5
Dir: George Belcher
19th-20th-century Mexican and Latin American paintings.

Other artists represented:
Marcelo Bonevardi, Fernando Botero, Jean Charlot, Gunther Gerzso, Wifredo Lam, Carlos Merida, Jose Clemente Orozco, Diego Rivera, Rufino Tamayo, Francisco Toledo.

1246. JOHN BERGGRUEN GALLERY
228 Grant Ave 94108
(415) 781-4629 Mon-Fri 9:30-5:15; Sat 10:30-5
Dir: John Berggruen
20th-century paintings, drawings, sculpture, and prints.



Jacob Lawrence: *Marionettes*, 1952; in "Recent Acquisitions: 1980-1982," at The High Museum of Art, Atlanta (Nov. 19 1982-Jan. 2, 1983).

Other artists represented:
Mark Adams, Robert Bechtle, Billy Al Bengston, Fletcher Benton, Tony Berlant, Elmer Bischoff, Marianne Boers, Fernando Botero, Bruce Cohen, Larry Cohen, Ron Davis, Stephen De Staebler, Tony Delap, Richard Diebenkorn, Friedel Dzubas, Sam Francis, Helen Frankenthaler, Joseph Goldyne, Hans Hofmann, Robert Motherwell, Manuel Neri, John Okulick, Nathan Oliveira, Joseph Raffael, George Rickey, Laurent Sarlatte, Saul Steinberg, Wayne Thiebaud, James Torlakson, Beth Van Hoesen, Brian Wall, Paul Wonner.

1247. BLUXOME GALLERY
173 Bluxome St 94107
(415) 546-0449 Tue-Fri 11-4:30; Sat 12-4
Dir: Morley Schreiber Clark
Contemporary paintings, sculpture, graphics, and drawings, especially California artists.

One person exhibitions in 1982:
Roger Berry, Jim Growden, Edith Hillinger, Joseph Hughes, Larry Hurst, Richard Putz, Bruce Richards, Kent Rush, Jean St. Pierre.

Other artists represented:
Ian Banks, Marcia Hafif, Robert Hartman, Patsy Krebs, David Mackenzie, Phil Sims, Larry Thomas.

1248. PHILIPPE BONNAFONT GALLERY
2200 Mason St 94133
(415) 781-8896 Tue-Sat 10:30-5:30
Dir: Philippe Bonnafont
Art related to architecture.

Other artists represented:
Roger Bailey, Lawrence Halprin, Arata Isozaki, Ulisse Pagliari, Keith Wilson.

1249. BRAUNSTEIN GALLERY
254 Sutter St 94108
(415) 392-5532 Tue-Sat 11-6
Dir: Ruth Braunstein
Contemporary California artists.

One person exhibitions in 1982:
David Anderson, Dale Chihuly, Elin Elisofon, Ted Gordon, Hanna Hannah, Edward Kienholz, Nancy Kienholz, Arthur Okamura, Mary Snowden, Michael Stevens, Peter Voulkos, Franklin Williams.

Other artists represented:
John Altoon, Jeremy Anderson, Robert Brady, Karen Breschi, Tony Costanzo, Mark Dorrance, Rev. Howard Finster, Russell T. Gordon, Julie Huette, Paul Pratchenko, Richard Shaw, Neil Sinton.

1250. CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park 94121
(415) 558-2881 Wed-Sun 10-5
Dir: Ian McKibbin White
French art from the Middle Ages to the early 20th-century: tapestries, paintings, furniture, and room interiors; Achenbach Foundation for Graphic Arts.

1251. CHARLES CAMPBELL GALLERY
647 Chestnut St 94133
(415) 441-4680 Tue-Fri 11-5:30; Sat 12-4
Dir: Mrs. Charles Campbell
Figurative work, paintings, and drawings by San Francisco area artists.

One person exhibitions in 1982:
Gordon Cook, Charles Eckart, Charles Griffin Farr, Morris Graves, Keith Jacobshagen, Charles Mattox, Geer Morton, Giovanni Ragusa, Stephanie Sanchez.

Other artists represented:
Michael Barnes, Harry Bowden, James N. Johnson, Walter Kuhlman, Ann Morency, Louis Siegriest, Edna Stoddart, Wayne Thiebaud, Stan Washburn, James Weeks, Donald Weygandt.

1252. CHEVRON GALLERY
555 Market St 94105
(415) 552-1734 Mon-Fri 9-4
Dir: Linda E. Evans
Rotating exhibitions in corporate environments.

1253. JOSEPH CHOWNING GALLERY
1717 17th St 94103
(415) 626-7496 Tue-Fri 11-6, Sat 2-4
Dir: Joseph Chowning
Contemporary American art.

One person exhibitions in 1982:
John Battenberg, Eduardo Carrillo, Bill Geis, Howard Hack*, Stanton MacDonald-Wright.

Other artists represented:
Thomas Akawie, Clayton Bailey, Richard Berger, Michael Bishop, Michael Brennan, Joe Draegert, Richard Frank, Irving Marcus, Bill Martin, Morgan Russell, Diane Sloan, Bill Snyder, Gage Taylor, Ken Waterstreet.

1254. CONACHER GALLERIES
134 Maiden La 94108
(415) 392-5447 Mon-Sat 10:30-5
Dir: Don Conacher
Contemporary and traditional American art.

Other artists represented:
Gunnar Anderson, Ralph Anderson, Elizabeth Charleston, Eyvand Earle, Peter Ellenshaw, Gerome Grummer, Dong Kungman, Alan Maley, Dale Peché, Della Roberts, Stan Stokes, Thornton Utz, Charles Wossocki.

1255. M.H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park 94118
(415) 558-2887 Wed-Sun 10-5
Dir: Ian McKibbin White
Western art to early 20th-century, traditional arts of Africa, Oceania, and the Americas; European and American painting.

1256. ERNEST DESOTO WORKSHOP

319 11th St 94103
(415) 863-3232
Dir: Ernest F. deSoto
Work by Latin American and Bay Area artists.

Other artists represented:
Edmundo Aquino, Alejandro Colunga, Jerry Concha, Roy DeForest, Gustavo Rivera.

1257. EATON/SHOEN GALLERY

500 Paul Ave 94124
(415) 467-2210 Tue-Sun 10-5
Dir: Timothy A. Eaton/Mary Anna Shoen
Contemporary paintings, sculpture, prints, photographs.

One person exhibitions in 1982:
Rosemarie Castoro, Susan Dannefelser, Kate Delos, Beatrice Hablig, Bernard Plossu*, Wolf von dem Bussche*.

Other artists represented:
Kevin Bubriski, Nassos Daphnis, Nat Dean, Clarice Dreyer, John Edwards, Timothy Ely, Harry Fritzius, Roger Herman, Josef Koudelka, Donald Lipski, Pier Mahiam, Max Pam, Livio Saganic, Phillipe Salaun, Mark Van Proyen, Frank Young, James Zunk.

1258. EDITIONS LIMITED WEST

1 Market Plaza 94105
(415) 777-5711 Mon-Fri 9:30-5:30
Dir: Joanne C. Chappell
Corporate art consultants; original print and poster publishers; tapestries.

One person exhibitions in 1982:
Steve McMillan, Joe Price, Charles Wolters.

Other artists represented:
Harold Altman, Will Barnet, Karen Davidson, Phyllis Fannin, Peter Kitchell, Bill McWhorter, David Meyers, Peter Milton, Gabor Peterdi, Jurgen Peters, Bruce Weinberg.

1259. 80 LANGTON STREET

80 Langton St 94103
(415) 626-5416 Tue-Sat 11-5
Dir: Judy Moran/Renny Pritikin
Site-specific installations, performance art; new music.

One person exhibitions in 1982:
Jo Harvey Allen, Bruce Chao, Stephen Davis, Paul Dresher, John Driscoll, Esmerelda, Ed Friedman, Diamonda Galas, Malcolm Goldstein, Dan Graham, Ted Greenwald, Jana Haimson, Robert Kaputof, Jill Kroesen, Joan La Barbara, Tony Labat, Justen Ladda, Peter Ladota, Philip Loarie, Glen Moriwaki, Mark Pauline, Jim Pomeroy, Richard Posner, Valerie Reichert, Jill Scott, Fiona Templeton, Esme Thompson, Blue Gene Tyranny, Rita Yokoi, Walter Zimmerman.

1260. FOCUS GALLERY

2146 Union St 94123
(415) 921-1565 Tue-Sat 11-5
Dir: Helen Johnston
Bay Area and international photographers.

1261. FOSTER GOLDSTROM FINE ARTS

257 Grant Ave/228 Grant Ave 6th Floor 94108
(415) 788-5060 Tue-Sat 11-5
Dir: Richard Polsky
Works by international and California artists.

One person exhibitions in 1982:
John DeAndrea*, Bill Kane*.

Other artists represented:
Joe Doyle, Sam Francis, Ben Kaiser, Stuart Lehrman, David Maxim, Jack Reilly, Raymond Waydelich.

1262. FRAENKEL GALLERY

55 Grant Ave 94108
(415) 981-2661
Dir: Jeffrey Fraenkel
19th- and 20th-century photography.

Other artists represented:
Robert Adams, Bill Dane, Lee Friedlander, John Gutmann, Helen Levitt, Robert Mapplethorpe, Eadweard Muybridge, Nicholas Nixon, Timothy O'Sullivan, Leo Rubinfien, Stephen Shore, Lew Thomas, Carleton E. Watkins, Garry Winogrand.

1263. FULLER GOLDEEN GALLERY

228 Grant Ave 94108
(415) 982-6177 Mon-Fri 10:30-5:30, Sat 10-5
Dir: Diana Fuller Dorot/Dorothy Goldeen
Contemporary painting, sculpture.

One person exhibitions in 1982:
Robert Arneson, Lynda Benglis, Harry Bowers, Joan Brown, Squeak Carnwath, Roy De Forest, Tom Holland, Robert Hudson*, Dennis Leon.

Other artists represented:
William Allan, Terry Allen, Charles Arnoldi, Pegan Brooke, John Buck, Deborah Butterfield, Mark Di Suvero, Laddie John Dill, Linda Fleming, Craig Kauffman, Marilyn Levine, Jim Melchert, Janis Provisor, Sam Richardson, Kent Roberts, Barbara Rogers, John Roloff, Cornelia Schulz, Paul Staiger, William T. Wiley.

1264. GALLERY PAULE ANGLIM

14 Geary St 94111
(415) 433-2710 Tue-Fri 10:30-5:30, Sat 11-5
Dir: Paule Anglim
Contemporary California and American art.

One person exhibitions in 1982:
Milton Avery, Jay Defeo, David Hering, Jack Jefferson, Hassel Smith, Michael Todd.

Other artists represented:
Allan Adams, David Bottini, Christopher Brown, Dan Connally, Sidney Gordin, Susan Hall, Julius Hatofsky, Judith Linhares, Jack Portland.

1265. GREGORY GHENT FINE ARTS

420 Sutter St 94108
(415) 956-0626 Tue-Sat 11-5:30
Dir: Gregory Ghent
Contemporary art; primitive sculpture and artifacts.

One person exhibitions in 1982:
Richard Bauer, Al Farrow, Barbara Kennedy, Rand Schiltz.

1266. GRAPESTAKE GALLERY

2876 California St 94115
(415) 931-0779 Tue-Fri 11-6, Sat 12-5
Dir: Tom Meyer/Ursula Gropper
Contemporary painting and sculpture, 20th-century photography.

One person exhibitions in 1982:
Herbert Bayer, Marsha Burns, Jay McCafferty, Richard Misrach, Basilious Poulos, Joel Sternfeld, Takako Yamaguchi.

Other artists represented:
Lewis Baltz, Harry Callahan, Rick Grafton, Wade Hoefer, Claude Kent, Joel Meyerowitz, Bob Nugent, Arthur Ollman, Gregg Renfrow, Eugene Sturman.

1267. GRAPHICS GALLERY

2140 Bush St 94115
(415) 921-7677 Mon-Fri 11-5, Sat by appt
Dir: R. Strauss
Prints and works on paper by contemporary artists.

Other artists represented:
Richard Anuskiewicz, Ay-O, Jose Luis Cuevas, Sam Francis, Masuo Ikeda, Claes Oldenburg, Philip Pearlstein, Arnaldo Pomodoro, Mel Ramos, Frank Stella, William T. Wiley.

1268. GUMP'S GALLERY

250 Post St 94108
(415) 982-1616 Mon-Sat 9:30-5:30
Dir: Helen F. Heninger
Contemporary West Coast painting, sculpture, ceramics; Indian miniatures.

One person exhibitions in 1982:
Ron Bosc, Barry Clinton, Richard Deutsch, Glynn Gomez, Jim Howell, Eli Karpel, Louis Macouillard, Melvin Schuler, Melissa Zink.

Other artists represented:
Ann Arnold, Martha Borge, Michael Bradley, S. Riba Burch, Kris Cox, Ralph Du Casse, Carol Fremlin, Robert Harvey, Katherine Jernberg, Marlon Malcom, Conger Metcalf, Hans Peeters, Jason Schoener, Walter Snelgrove, Bryan Wilson.

1269. HARCOURTS CONTEMPORARY

550 Powell St 94108
(415) 421-5590 Mon-Sat 9-6
Dir: Robert H. Ballard
Contemporary paintings, drawings, prints and sculpture.

One person exhibitions in 1982:
Marshall Arisman*.

Other artists represented:
Alfredo A. Arreguin, Nickolas Boisvert, Jeanick Buoys, Felix De Recondo, Luis Filcer, Nick Hyde, Martin Kreloff, Carlos Loarca, Alan Munro, Leroy Parker, Woodward Payne, William Sigfried, R. Lee White.

1270. HARCOURTS GALLERY

535 Powell St 94108
(415) 421-3428 Mon-Sat 9-6
Dir: Fred Banks
19th-20th-century European, Latin American, American paintings, sculpture, prints.

One person exhibitions in 1982:
Arik Brauer, Marc Chagall, Guillermo Granizo, Friedensreich Hundertwasser, Henri Matisse, Joan Miró, Pablo Picasso.

1271. HOOVER GALLERY

1681 Folsom St 94103
(415) 558-8944 Mon-Fri 10-5
Dir: Herbert Hoover
Art of Harold Christopher Davies; American art.

Other artists represented:
Henrietta Berk, Harold Christopher Davies, Vincent Perez, Michael Von Meyer.

1272. PASQUALE IANNETTI ART GALLERIES

575 Sutter St 94102
(415) 433-2771 Mon-Sat 10-6
Dir: Maureen Wong
16th-20th-century prints, paintings, sculpture.

One person exhibitions in 1982:
Honore Daumier, Francisco Goya, William Hogarth.

Other artists represented:
Marc Chagall, Albrecht Dürer, Paul Cesar Helleu, Joan Miró, Pierre Auguste Renoir, Theopole Steinlen, Jacques Tissot, Henri Toulouse-Lautrec, Rembrandt Van Rijn, James McNeill Whistler.

1273. IVORY/KIMPTON GALLERY

55 Grant Ave 94108
(415) 956-6661 Tue-Fri 10:30-5:30, Sat 12-5:30
Dir: Jane Ivory/Kay Kimpton
Contemporary paintings on canvas and paper, prints, and sculpture.

One person exhibitions in 1982:
Tom Bianchi, Cheryl Bowers, Jerry Byrd, Dan Christensen, Robert Natkin, Richard Phipps, Chris Ranes, Barbara Weldon.

Other artists represented:
Lynn Bostick, Stanley Boxer, Sigrid Burton, Gary Craig, Susan Crile, Cheryl Doering, Martin Facey, Don Fels, William Gatewood, Nancy Genn, Suzanne Hanson, Richard Hennessy, Craig Henry, Linda Kallan, Jeff Long, Beverly Mayeri, Patrick Palmer, Marcea Rundquist, Harriet Shorr, Linda K. Smith, Gerald Walburg, Gary Willoughby, Steve Zoller, Larry Zox.

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*see catalog index

1274. LA MAMELLE
PO Box 3123 Rincon Annex 94119
(415) 431-7524
Dir: Carl E. Loeffler
Presentation and documentation of video and performance art; art video collection.

1275. LAWSON GALLERIES
56 Kissling St 94103
(415) 626-1159 Tue-Sat 11-5
Dir: Peggy Gotthold
Painting, sculpture, photography; installations by contemporary California artists.

One person exhibitions in 1982:
Frank Alliger, Michael Carey, William De Koornbolt, James Patrick Finnegan, Mary Pacios Humphrey, Bob Laney, Judy Moran, Greg Reeder, Gerald Sisco, Andrew Steinhauer, James Vogel.

Other artists represented:
Nelda Barchers, Marcia Dalva, Ralph DuCasse, Louis Juliano, Margeaux Klein, Al Payne, Jan Siegel, Vickie Jo Sowell, Sherry Stewart, Jane Terry.

1276. LEAH LEVY GALLERY
140 20th Ave 94121
(415) 386-7962 By appt
Dir: Leah Levy
Contemporary painting, sculpture, works on paper.

One person exhibitions in 1982:
Marilyn Baum, Jim Huntington.

Other artists represented:
Marie Brumund, Rosemarie Castoro, Porfirio DiDonna, Toni Dove, Jean Glassman, Sidney Guberman, David Ireland, Karen Moss, Connie Nelson, Richard Overfield, Erik Saxon, Christopher Sproat, Nina Yankowitz.

1277. STEVEN LIEBER GALLERY
228 Grant Ave, 6th floor 94108
(415) 982-7333 Tue-Fri 10:30-5:30, Sat 12-5
Dir: Steven Lieber
19th-20th-century prints, paintings, sculpture, photography.

1278. MARSHALL-MYERS GALLERY
1177 California St 94108
(415) 922-7577 Daily 10-10
Dir: J. Weinshel/P. Myers

One person exhibitions in 1982:
Anton Gintner, Kent S. Marshall.

Other artists represented:
Peter Baczek, Eleanore Bender, Helen Breger, David Gallegos, Karl Kasten, Juan Majdrakoff, Jennifer Myers, Peggy Myers, Kenjilo Nanao, Eleanor Rappe, Phyllis Taplitz, Jenny Weinshel.

1280. MAXWELL GALLERIES
551 Sutter St 94102
(415) 421-5193 Mon-Fri 9:30-5:15, Sat 11-5
Dir: Mark Hoffman/Penny Perlmutter
Turn-of-the-century European art; American art; sculpture; Western art.

One person exhibitions in 1982:
Frederick Frieseke*.

Other artists represented:
Martin Johnson Heade, Thomas Hill, Leon L'Hermitte, Edward Potthast, Diego Rivera, Joseph Sharp, Maurice de Vlaminck.

1281. MEXICAN MUSEUM
Laguna and Marina Blvd 94123
(415) 441-0404 Tue-Sun 12-5, Thu 5-8
Dir: Peter Rodriguez
Mexican and Mexican-American fine arts; colonial, Pre-Hispanic, folk art.

One person exhibitions in 1982:
Alfredo Arreguin, Gunther Gerzo, David Guerrero, George Lopez, Roberto Munguia, Rufino Tamayo.

Other artists represented:
Richard Rios, Daniel Salazar.

1282. MEYER BREIER WEISS
Fort Mason Building A 94123
(415) 928-2119 Tue-Sat 11-5
Dir: Virginia Breier/Dorothy Weiss
Non-profit; clay, glass, and fiber.

One person exhibitions in 1982:
Philip Cornelius, David Gilhooly, Margie Hughto.

Other artists represented:
Harvey Brody, Scott Chamberlin, Richard Deutsch, Piero Fenci, Andrew Magdanz, Jay Musler, Juta Savage.

1283. MODERNISM
236 8th St 94103
(415) 552-2286 Tue-Sat 11-6
Dir: Martin Muller
Work of modern movements: Russian Avant Garde; Bauhaus; de Stijl; Vorticism; Pop.

One person exhibitions in 1982:
Max Gimblett*, Martin Myers*.

Other artists represented:
James Hayward, Cork Marcheschi, Ken Price, Mel Ramos, Erik Saxon, Peter Shire, David Simpson, Robert Slutzky, Leo Valledor, Alan Wayne.

1284. MOSS GALLERY
310 Sutter St 94108
(415) 433-7224 Tue-Sat 10-6
Dir: Marvin Moss
Contemporary art by Latin American artists.

Other artists represented:
Rodolfo Abularach, Julio Alpuy, Felix Angel, Fernando Botero, Julio Larraz, Carlos Merida, Antonio Segui, Rufino Tamayo.

1285. MUSEO ITALO AMERICANO
678 Green St 94133
(415) 398-2660
Dir: Giuliana N. Haight
Art by Italians and Italian-Americans.

One person exhibitions in 1982:
Vito Acconci, Elio Benvenuto*, John Di Paolo, Jannis Kounellis, Tom Marioni, Giacomo Patri, Domenico Purificato, Italo Scanga.

1286. JOHN PENCE GALLERY
550 Sutter St 94102
(415) 986-3937 Mon-Sat 10-5
Dir: John Pence
American realists, paintings, pastels, ceramics, and sculptures.

Other artists represented:
Maria Alquilar, Michael Bergt, Donald Davis, Robert Devoe, Judith Godwin, Robert Gove, Donald Jurney, J. F. Koenig, Robert Maione, Jacques Maroger, Frank Mason, Melvin Miller, Lionel Picker, Kirk St. Mauf, Edward D. Walker, Douglas Fenn Wilson, Paul Wilson, Will Wilson.

1287. QUAY GALLERY
254 Sutter St 94108
(415) 421-1958 Tue-Sat 11-6
Dir: Rena Branstein
Contemporary art emphasizing clay sculpture and Bay Area artists.

One person exhibitions in 1982:
Joy Broom, Dennis Gallagher, Oliver Jackson*, Joan Moment, Ron Nagle, Narcissus Quagliata, Elsa Rady, Betye Saar, Peter Vandenberge.

Other artists represented:
Jim Adamson, Ed Blackburn, Viola Frey, Judith Golden, Sam Hernandez, Ken Little, Fred Martin, Michael Peed, Tom Rippon, Joanne Rruff, M. Louise Stanley, Chris Unterseher.

1288. DANA REICH GALLERY
278 Post St 94108
(415) 433-2525 Tue-Sat 10-5
Dir: Dana Reich
Emerging California painters and sculptors.

Other artists represented:
Von Eisenhardt, James Elaine, June Felter, Barbara Friedman, Vicki Goorman, Keith Hendricks, Patrick Humble, George Lloyd, Michael Mastrogiacomo, Mark McCloud, William Morehouse, Bob Murray, John Parmer, Margaret Rinkovsky, Lyn Rose.

1289. SAN FRANCISCO ART INSTITUTE
Atholl McBean Gallery
800 Chestnut St 94133
(415) 771-7020 Tue-Sat 10-5
Contemporary art, paintings, works on paper, sculpture, film, video, installations, photography.

One person exhibitions in 1982:
Vito Acconci, Pinchas Cohen Gan*, Sam Tchakalian, Al Wong.

1290. SAN FRANCISCO ART INSTITUTE
Emanuel Walter Gallery
800 Chestnut St 94133
(415) 771-7020 Tue-Sat 10-5
Contemporary art in static and non-static mediums; painting, works on paper, sculpture, film, video, installations, photography.

One person exhibitions in 1982:
Vito Acconci, Pinchas Cohen Gan*, Phillip Galgiani, John Roloff, Sam Tchakalian.

1291. SAN FRANCISCO MUSEUM OF MODERN ART
Van Ness Ave at McAllister St 94102
(415) 863-8800
Dir: Henry T. Hopkins
Contemporary American painting, sculpture, ceramics; California artists; Avant-Garde German and other photography.

One person exhibitions in 1982:
Ansel Adams*, Mark Boyle, Alberto Burri, Henri Cartier-Bresson*, Robert Graham*, John Hagemeyer*, Nicholas Hondrogen, Wasilly Kandinsky*, Christopher Lane.

1292. SAN FRANCISCO MUSEUM OF MODERN ART
Rental Gallery
Fort Mason 94123
(415) 441-4777 Tue-Sat 11:30-5:30
Dir: Sally Lilienthal/Marian Parmenter
Changing exhibitions of Bay Area and California emerging artists; painting, sculpture.

1293. WILLIAM SAWYER GALLERY
3045 Clay St 94115
(415) 921-1600 Tue-Sat 11-6
Dir: William Sawyer
Contemporary painting, sculpture, works on paper.

One person exhibitions in 1982:
Michael Dailey, William Dole, Christopher Gerlach, Jeff Griffeath, Bryan Harrington, Ann Hogle, Setsko Karasuda, Robert Kehlmann, Louise McGinley, Thomas Pomatti, John Rise, Barbara Spring, Lynne Woods Turner.

Other artists represented:
Suzanne Newman Anderson, Guy John Cavalli, Willard Dixon, George Dombek, Tom Foolery, Patricia Tobacco Forrester, Marilyn Halevi, Allen Harrison, Gus Heinze, David Izu, Ida Kohlmeyer, Gary Kuroda, Peter Loftus, Michael S. Moore, Richard Schloss, Connie Smith Siegel.

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1294. SELMA FINE ART
78 1st St 94105
(415) 495–7997 By appt
Dir: Sara Henderson
Limited fine art editions; contemporary art.

Other artists represented:
Gary Lichtenstein.

1295. SOKER-KASEMAN GALLERY
1457 Grant Ave 94133
(415) 989–6452 Tue–Sat 12–6
Dir: Don Soker
Works on paper, graphics; Japanese artists.

One person exhibitions in 1982:
Michi Itami, Kunito Nagaoka*, Kaoru Ogura.

Other artists represented:
Shoichi Ida, Shigeki Kuroda, Helmtrud Nystrom, Shane Weare.

1296. SOURCE GALLERY
1099 Folsom St 94103
(415) 621–0545 Mon–Fri 9–5:30, Sat 11–4:30; By appt
Dir: Toni Danzig
Contemporary paintings, sculpture, drawings and graphics, primarily by West Coast artists.

One person exhibitions in 1982:
Judy Sohigian, Jeff Whyman.

Other artists represented:
Bertha Bonart, Frank Carmelitano, Mark Erickson, Amy Goldman, Phyllis Hammond, John Keppleman, Jerome Kirk, David Kraisler, Phillip Levine, Ken Morrow, Michael Phleger, Joan Savo, Marko Spalatin, Lou Storey, Anita Tortorici, Thomas Wooldridge.

1297. WILL STONE COLLECTION
560 Sutter St 94102
(415) 956–2133 Tue–Sat 11–6
Dir: Will Stone
Fantastic realism, surrealism, figurative, California visionary art.

1298. JEREMY STONE GALLERY
126 Post St 94108
(415) 398–6535 Tue–Sat 10:30–5:30
Dir: Jeremy Stone
20th-century art.

One person exhibitions in 1982:
Richard Sheehan.

Other artists represented:
Chris Van Allsburg, Carlos Almaraz, Victor A. Cohen-Stuart, Richard Estes, Judith Foosaner, James Grashow, Susan Hauptman, Jeff Hull, Alan Hunter, Deborah Kamy, Kevin Kearney, Suzanne Klotz-Reilly, Sylvia Lark, Rooney O'Neil, Heidi Siebel, Wayne Thiebaud, James Watkinson.

1299. THACKREY AND ROBERTSON
2266 Union St 94123
(415) 567–4842 Tue–Sat 11–6
Dir: Sean H. Thackrey/Sally Robertson
19th- and 20th-century photography, prints, and drawings; Japonisme.

Other artists represented:
Julia Margaret Cameron, Peter Henry Emerson, Hamish Fulton, David Goines.

1300. TRANSAMERICA PYRAMID GALLERY
600 Montgomery St 94111
(415) 552–1734 Mon–Fri 9–5
Dir: Linda E. Evans
Lobby of Transamerica Pyramid building; exhibitions organized by Art Programs, Inc.

1301. TRIANGLE GALLERY
95 Minna St 94105
(415) 777–2710 Tue–Sat 11–5
Dir: Jack Van Hiele
Contemporary American, Japanese, Chinese, Mexican artists.

One person exhibitions in 1982:
Joel Barletta, Douglas Holmes, Michael Kennedy, Kek Tee Lim, John E. McCormick, Jim Ochman, Gustavo Rivera, Joseph Romano, Louis Siegriest, Nancy Steele, Kaoru Ueda.

Other artists represented:
Masaki Asaoka, Jack Carrigg, Helen Coleman, John Cook, Chung-ray Fong, Steve Gillman, Taro Ichihashi, Ban Kajitani, Masando Kito, Tatsuo Kondo, Richard Lacroix, Carl Morris, Hilda Morris, Toshiyasu Oi, James Prestini, Soichiro Tomioka.

1302. VORPAL GALLERY
393 Grove St 94102
(415) 397–9200 Daily 11–6
Dir: Muldoon Elder
Contemporary paintings, drawings, prints; primitive art.

Other artists represented:
Jesse Allen, Bijan Bahar, Krista Collins, John Denning, Warren Dreher, M.C. Escher, Reimund Franke, Katherine Hagstrum, Yozo Hamaguchi, Robert Holmes, Jack Hooper, Carlie Jimenez, Ivan Kustura, H.G. Pavlata, Gary Smith, Luis Solari, Andy Wing.

1303. WALTON - GILBERT GALLERIES
420 Sutter St 94108
(415) 891–8185 Mon–Fri 10–6, Sat 10–5
Dir: Harris Stewart
19th- and 20th-century graphics, sculpture; 19th-century French posters.

Other artists represented:
Erwin Binder, Marc Chagall, R.C. Gorman, John Mills, Pablo Picasso, Jean-Louis Vergne.

1304. DANIEL WEINBERG GALLERY
2140 Bush St 94115
(415) 563–1620 Wed–Sat 11–5
Dir: Gary Carson
Contemporary American artists.

One person exhibitions in 1982:
Ralph Humphrey, Bryan Hunt, Barry Le Va, Judy Rifka, Harry Roseman, Julian Schnabel, Gary Stephan.

Other artists represented:
Richard Artschwager, James Bishop, Mel Bochner, Scott Burton, R. M. Fischer, Donald Judd, Sol LeWitt, Robert Mangold, Robert Moskowitz, Italo Scanga, Joel Shapiro, Donald Sultan, James Surls.

1305. JAMES WILLIS GALLERY
109 Geary 94108
(415) 989–4485 Tue–Sat 11–6
Dir: James Willis/Jean De Tevis
African, Oceanic, and Indonesian art.

1306. STEPHEN WIRTZ GALLERY
345 Sutter St 94108
(415) 433–6879 Tue–Sat 10:30–5:30
Dir: Stephen Wirtz
Post-1945 West Coast and European painting, sculpture, photography.

One person exhibitions in 1982:
George Miyasaki, Gianfranco Pardi, Jock/Suzanne Reynolds/Hellmuth, Raymond Saunders, Sandra Shannonhouse, Alan Shepp*, Daniel Wiener, Robert Wilhite.

Other artists represented:
Richard Avedon, Harold Edgerton, Marc Katano, Michael Kenna, Gyorgy Kepes, Pat Klein, Scott Newkirk, Ira Nowinski, Arnaldo Pomodoro, Antoni Tapies, Sam Tchakalian.

San Jose

1307. SAN JOSE MUSEUM OF ART
110 S Market St 95113
(408) 294–2787 Tue–Sat 10–4:30, Sun 12–4
Dir: Russel Moore
American painting and prints; California artists; Dorothy Liebes textile collection.

One person exhibitions in 1982:
Paul Beattie, George Bellows, Fletcher Benton, Sheila Elias, Bella Feldman, Rick Grafton, Eric Hoffman, Alan Magee, Barry Masteller, Barbara Rees, Sam Richardson, E. Voelker, Don Williams.

1308. SAN JOSE STATE UNIVERSITY
Gallery I
Washington Square 95192
(408) 277–2579 Mon–Fri 11–4
Dir: Erica Kubic
Exhibitions related to academic programs; works by local and national artists.

One person exhibitions in 1982:
Maryan Clayton, Joyce Treman.

1309. WORKS SAN JOSE
248 Auzerais Ave 95110
(408) 295–8378 Tue–Sat 12–4
Dir: Anna Koster
Non-profit; visual arts, performance art, films, music, poetry.

One person exhibitions in 1982:
David Hatch, Martha McDaniels, Bill Quin, Brian Tripp.

San Marino

1310. THE HUNTINGTON LIBRARY, ART GALLERY AND BOTANICAL GARDENS
1151 Oxford Rd 91108
(213) 792–6141 Tue–Sat 1–4:30, Sun By appt
Dir: James Thorpe
British and European 18th-century and early-19th-century paintings; 18th-century French sculpture, tapestries, furniture, porcelain, and decorative objects.

Santa Ana

1311. BOWERS MUSEUM
2002 N Main St 92706
(714) 972–1900 Tue–Sat 10–5, Sun 12–5
Dir: William B. Lee
Pre-Columbian art of the Americas; African, Oceanic, North American Indian art; early California painting, prints; Orange County history; baskets.

Santa Barbara

1312. CONTEMPORARY ARTS FORUM
7 W De La Guerra St 93101
(805) 966–5373 Wed–Sun 12–5
Dir: Mona W. Kwan
Non-profit. Contemporary painting, sculpture, drawing, installation, performance, video, music, film, and photography.

One person exhibitions in 1982:
Victor Cohen-Stuart, Raul Guerrero, John Okulick, Peter Shelton, Susan Vogel, William T. Wiley.

1313. ELIZABETH FORTNER
1114 State St 93101
(805) 966–2613 Mon–Sat 10:30–5:30, Sun 1–4
Dir: Elizabeth Fortner
Contemporary crafts.

Other artists represented:
Jim Danisch, Fritz Dreisbach, Polly Frizzell, David Gilhooly, Coille Hooven, Steve Howell, Fritzi Huber-Morrison, Janet Lever, John Lewis, Steve Maslach, Bradley Miller, William Morris, Jens Morrison, Jay Musler, Richard Royal, Juta Savage, Anne Shattuck, Brenda Wrigley, Brent Young.

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*see catalog index

1314. JAMES M. HANSEN
27 E De La Guerra 93101
(805) 963-6827 Mon-Fri 10-5
Dir: Alexander Harmer
19th- and early-20th-century American paintings; 18th-century furniture.

One person exhibitions in 1982:
Alexander Harmer*, Ralph Holmes*.

Other artists represented:
Carl Oscar Borg, Colin Campbell Cooper, Gordon Coutts, John Gamble, Henry Percy Gray, Thomas Bush Hardy, Phillip Little, Thomas Luny, Walter Launt Palmer, Henry Ward Ranger.

1315. MEREDITH NILES GALLERY
1114 State St, Studio 24 93101
(805) 962-0922 Tue-Sat 11-5
Dir: Meredith A. Niles
Contemporary sculpture and paintings.

One person exhibitions in 1982:
Bruria, Donald Davis, George Goyer, Hank Pitcher, Richard Schloss, Robert Thomas, Theodore B. Villa.

Other artists represented:
Kate Delos, M. Hiroko Eejima, Chui Faising, Thekla Hathaway Hammond, Jack Hanley, Helen Noble, Reuben Ramot, Myrna Schiras, Michael Schmitt, Laura Wilkinson.

1316. SANTA BARBARA MUSEUM OF ART
1130 State St 93101
(805) 963-4364 Tue-Sat 11-5, Sun 12-5
Dir: Richard V. West
Collections of American art, classical antiquities, European paintings and graphic arts, and Oriental art.

One person exhibitions in 1982:
Manuel Alvarez Bravo, Michael Ederman, Ken Hendrickson*, Katherine Kimball, Kenneth Price, Rufino Tamayo, Henri de Toulouse-Lautrec*, Elizabeth Voelker, Terry Wild.

1317. RUTH S. SCHAFFNER GALLERY
128 W Ortega St 93101
(805) 966-7577 Tue-Sat 11-5
Dir: Ruth S. Schaffner
Contemporary California and New York artists.

Other artists represented:
Herbert Bayer, Cheryl Bowers, Sam Francis, Charles Garabedian, Ken Hendrickson, George Hermes, John McCracken, Clement Meadmore, James Risser, Rick Stich, Thomas Stokes, Joan Tanner, Robert Therrien, Tom Wudl.

1318. UNIVERSITY OF CALIFORNIA, SANTA BARBARA
University Art Museum 93106
(805) 961-3013 Tue-Sat 10-4, Sun 1-5
Dir: J. David Farmer
American and European art; Renaissance medals; Luristan bronzes; Southern California Architectural Archives.

Santa Clara

1319. TRITON MUSEUM OF ART
1505 Warburton Ave 95050
(408) 248-4585 Tue-Fri 12-4; Sat, Sun 5
Dir: Joanne Farb Hernandez
Exhibitions focus on contemporary American and international folk and primitive art; American paintings and prints; majolica collection.

One person exhibitions in 1982:
Robert Arneson, Clayton Bailey*, Gratia Dolph, Willy Dull, Ralph Johnson, Kathe Keller, Alan Kikuchi-Yugojo, Donald Lipski, Jack Nielsen, Dan Rice, Stephanie Sanchez.

1320. UNIVERSITY OF SANTA CLARA
De Saisset Museum 95053
(408) 984-4528 Tue-Fri 10-5; Sat, Sun 1-5
Dir: Brigid S. Barton
Contemporary California art; prints.

One person exhibitions in 1982:
Ruth Bernhard, Theodare Fontaine, Janis Crystal Lipzin.

Santa Cruz

1321. UNIVERSITY OF CALIFORNIA, SANTA CRUZ
Sesnon Gallery, Porter College 95064
(408) 429-2314 Tue-Sun 11-5
Dir: Philip Brookman
Exhibitions used for educational purposes.

One person exhibitions in 1982:
Doyle Foreman, Mary Ellen Mark, Raymond Saunders, Aileen M. Smith, W. Eugene Smith.

Santa Monica

1322. BOLEN GALLERY
2904 Main St 90405
(213) 399-9128 Sun-Thu 10-6; Fri, Sat 10-11
Dir: John Bolen/Lynne Bolen
19th- and 20th-century American painting, sculpture, and drawing; print publisher.

One person exhibitions in 1982:
Roger Medearis, Florence Putterman, Arthur Secunda.

Other artists represented:
Kalman Aron, Thomas Hart Benton, John Stewart Curry, Susan Logan, William Wolfson, Grant Wood.

1323. INDIA INK GALLERY
1231 4th St 90401
(213) 393-2392 Tue-Sat 10:30-5:30
Dir: Joan P. Miller/Marvin Walowitz
Contemporary works on paper.

One person exhibitions in 1982:
Henry Evans, David Lance Goines, John Phelan.

Other artists represented:
Ed Baynard, Richard Crawford, Art Curtis, Gene Holtan, Dan May, David Mekelburg, Peter Milton, Sharleen Pederson, Paul Rangell, Masha Schweitzer, Ross Van Dusen, Beth Van Hoesen, Stan Washburn, Zarina.

1324. MIRAGE/KARL BORNSTEIN GALLERY
1662 12th St 90404
(213) 450-1129 Tue-Sat 11-5
Dir: Lucinda Barnes
West Coast contemporary artists.

Other artists represented:
Kim Abeles, Jeffrey Bishop, Joan Ross Bloedel, Bruce Dean, Jean Edelstein, Merion Estes, Walter Gabrielson, William Gatewood, Candace Gawne, George Geyer, Larry Gray, Christian Heckscher, Laurel Huggins, Tom Jenkins, Leonard Koscianski, Michael Levine, Jack Lillis, Arnold Mesches, Ellen Tuchman.

1325. TORTUE GALLERY
2917 Santa Monica Blvd 90404
(213) 828-8878 Tue-Sat 11-5:30
Dir: Mallory Freeman
Contemporary art.

One person exhibitions in 1982:
John Altoon, Stephen DeStaebler, Martin Facey, Robbert Flick, Allen Harrison, Patsy Krebs, Richard Pettibone, Gregg Renfrow, Peter Saari, David Schirm, Stephen Seemayer, Michael Todd, Joyce Treiman.

Other artists represented:
Daniel Douke, Edie Ellis, Claire Falkenstein, Patrick Hogan, Alden Mason, Jim Morphesis, Robert Natkin, Shirley Pettibone.

Sherman Oaks

1326. MARTIN LAWRENCE GALLERIES
15301 Ventura Blvd 91403
(213) 783-2410 Mon-Fri 10-9, Sat 10-6, Sun 12-5
Dir: Dennis Weiss
Contemporary art; graphics.

Other artists represented:
Valerio Adami, Yaacov Agam, Salvador Dali, Yankel Ginzburg, Aldo Luongo, Serrier, Hiro Yamagata.

1327. ORLANDO GALLERY
14553 Ventura Blvd 91403
(213) 789-6012 Tue-Sat 10-4
Dir: Philip Orlando/Robert Gino R.
Contemporary painting, drawing, sculpture, photography; primitive art.

Other artists represented:
Richard Adkins, Lucy Anderson, Susan Clover, Ted Echt, Kyoko Asana Foley, Marilyn Groch, Bob Haas, Bezhad Haghiri, Pat Helmuth, Kathy Howe, Walt Impert, George James, Bill Jehle, Laura Josephson, Caroline Kent, Steve Kingman, Gabe Kreiswirth, Don Lagerberg, Michael Lloyd, John Millei, Philip Orlando, Terrence Osmond, Bob Partin, Leo Robinson, Richard Ralph Roehl, Susan Santiago, Linda Stevens, Bonese Turner, Ernest Velardi, Jose Vaz Vieira, Lynne Westmore, David Whalen, Joyce Wisdom.

Solvang

1328. COPENHAGEN GALLERIA
1618 Copenhagen Dr 93463
(805) 688-4422 Tue-Sat 10-5, Sun 11-5
Dir: Tina Sadovsky
19th-century European old master; contemporary American and Western painting, sculpture.

One person exhibitions in 1982:
Andre Andreoli, Chuck Dehaan, Yasu Eguchi*, Nicholas Firfires, Ahmet Nurai*, Harrison Rucker.

Other artists represented:
Peter Ellenshaw, Manes Lichtenberg, William F. Reece, Oscar Van Young.

South Pasadena

1329. ANNETTE COUCH FINE ARTS
355 Camino Verde 91030
(213) 258-5462 By appt
Dir: Annette Couch
19th-20th-century European, American, and Mexican art.

Other artists represented:
Marc Chagall, Friedensreich Hundertwasser, Joan Miró, Georgia O'Keeffe, Pablo Picasso, Fritz Scholder, Frank Stella, Rufino Tamayo, R. Lee White, Francisco Zuniga.

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Stanford

1330. STANFORD UNIVERSITY
Museum of Art
Lomita Dr and Museum Way 94305
(415) 497-4177 Tue-Fri 10-5; Sat, Sun 1-5
Dir: Lorenz Eitner
Ancient-20th-century art including Oriental, African, and Pre-Columbian; post-Renaissance European paintings, drawing, prints, and photographs; Rodin; Stanford family memorabilia.

One person exhibitions in 1982:
Kristina Branch, Harry Callahan, Paul Harris, Gwen John, Joel Leivick, Katherine Porter, Rex Slinkard, Laura Volkerding.

Stinson Beach

1331. ANNA GARDNER GALLERY
3445 Shoreline Hwy 94970
(415) 868-0414 Fri-Sun 1-5
Dir: Anna Gardner
Ceramics, paintings, sculpture, and mixed mediums by Bay Area artists.

Other artists represented:
Maria Alquilar, Clayton Bailey, David Best, Joanne Burstein, Carl Dern, Robert Dix, Diane Flyr, Lucy Hamilton, Jack Hanley, Karen Jean Jenkins, Clay Jensen, Margaret Keelan, Susan Keizer, John La Francesca, Art Nelson, Jon Nelson, Deborah Oropallo, Paula Pence, Maggie Roth, Inez Storer, Stan Welsh, Ruth Zacherle.

Tahoe City

1332. LAKE GALLERY
PO Box 7470 95730
(916) 583-1002 Daily 10-5
Dir: M. J. Marshman
Contemporary graphics, paintings, and sculpture.

Other artists represented:
Guillaume Azoulay, Enrico Embroli, Jim Gale, Jean Guay, David Herschler, William Jahnke, Aldo Luongo, Joe Pausek, Amado Pena, Chris Ranes, Alice Valdez.

Thousand Oaks

1333. CONEJO VALLEY ART MUSEUM
197 N Moorpark Rd 91360
(805) 495-3253 Wed-Sun 12-5
Dir: Loretta Rubin
Contemporary and folk art.

Van Nuys

1334. LOS ANGELES VALLEY COLLEGE
Art Gallery
5800 Fulton Ave 91401
(213) 781-1200 ext 400 Sep-May Mon-Thu 1-3, 7-9
Dir: Dennis Reed
Contemporary, historical, and ethnic art in all mediums; faculty and student exhibitions.

One person exhibitions in 1982:
Carol Caroompas, Don Knaack, Rachel Rosenthal, Gustav Stickley, Judy Von Euer, John White.

Venice

1335. FLOW ACE GALLERY
185 Windward Ave 90291
(213) 392-4931 Tue-Sat 10-5
Dir: Douglas Chrismas
American and European contemporary art.

One person exhibitions in 1982:
Guy Dill, Sam Francis, Dominique Gauthier, Michael Heizer, Richard Long, Mario Merz, Robert Rauschenberg, Klaus Rinke, Edward Ruscha, Robert Therrien, Claude Viallat.

Other artists represented:
Carl Andre, Joseph Beuys, Jonathan Borofsky, Mark di Suvero, Dan Flavin, Jene Highstein, David Hockney, Jasper Johns, Cletus Johnson, Donald Judd, Ellsworth Kelly, Robert Mangold, Bruce Nauman, Claes Oldenburg, Mimmo Paladino, Roland Reiss, George Segal, Richard Serra, Michael Snow, Jean Tinguely, Cy Twombly.

1336. LONNY GANS
21 Market St 90291
(213) 392-8686 Mon-Fri 9:30-5
Dir: Lonny Gans
Corpotate and private collections; acquisitions, investments.

1337. L. A. LOUVER GALLERIES
55 N Venice Blvd 90291
(213) 392-8695 Tue-Sat 11-5
Dir: P. Goulds/J. McCarron
Contemporary original graphic works by American and European artists.

One person exhibitions in 1982:
Tony Berlant, George Herms, David Hockney, K. H. Hödicke, Robert Janz, Leon Kossoff, Sandra Mendelsohn Rubin, Rick Stich, Don Suggs.

Other artists represented:
Larry Bell, Wallace Berman, William Brice, Max Cole, Charles Garabedian, Michael Goldberg, Fredrick Hammersley, Jene Highstein, Edward Kienholz, Nancy Reddin Kienholz, Loren Madsen, Richard Shaffer, Tom Wudl.

1338. L. A. LOUVER GALLERY
77 Market St 90291
(213) 392-8695 Tue-Sat 11-5
Dir: P. Goulds/J. McCarron
Painting and sculpture by American and European contemporary artists.

One person exhibitions in 1982:
Tony Berlant, George Herms, David Hockney, K. H. Hödicke, Robert Janz, Leon Kossoff, Sandra Mendelsohn Rubin, Rick Stich, Don Suggs.

Other artists represented:
Larry Bell, Wallace Berman, William Brice, Max Cole, Charles Garabedian, Michael Goldberg, Fredrick Hammersley, Jene Highstein, Edward Kienholz, Nancy Reddin Kienholz, Loren Madsen, Richard Shaffer, Tom Wudl.

1339. MALINDA WYATT GALLERY
76 Market St 90291
(213) 399-9188 Tue-Sat 10-5:30
Dir: Malinda Wyatt
Environmental installations.

One person exhibitions in 1982:
Jo Harvey Allen, Lisa Ferrante, Susan Kaiser Vogel, DeWain Valentine.

Other artists represented:
Stephen Davis, Channa Horwitz, Robert Irwin, Peter Shelton, Bernar Venet.

Dirck de Horne: *Still Life*; in the permanent collection of The High Museum of Art, Atlanta.

Walnut Creek

1340. WALNUT CREEK CIVIC ARTS GALLERY
1641 Locust St 94596
(415) 943-5866 Tue-Sun 12-5; Fri, Sat 7:30-9:30
Dir: Carl Worth
Contemporary art in all mediums; regional emphasis.

One person exhibitions in 1982:
Clayton Bailey, Stephanie Weber.

Other artists represented:
David Bottini, Michael Carey, Richard Feese, Bella Feldman, Kathy Goodell, Dorothy Reed, Louis Siegriest, Lundy Siegriest, Terry St. John, Michael Stevens, Hunter Wallof, Boyd Wright, Jack Zajack.

Colorado

Applewood

1341. APPLEWOOD ART GALLERY
12975 W 24 Pl 80401
(303) 237-0033 Tue-Fri 10-5; Sat, Sun 1-4
Dir: Janet Welch/Wayne Welch
American and Colorado artists.

Aspen

1342. ASPEN CENTER FOR THE VISUAL ARTS
590 N Mill St 81611
(303) 925-8050 Tue-Sun 12-6, Thu 12-8
Dir: Laurel Jones
National and regional art in all mediums.

One person exhibitions in 1982:
Caleb Bach, John DeAndrea, Peter Lodato, Paul Sarkisian, Sam Weiner, Bill Westheimer.

*see catalog index

Aurora

1343. JAMES ROBISCHON CONTEMPORARY ART
13570 E Quincy Ave 80015
(303) 695–0123/690–2754 By appt
Dir: James Robischon
Contemporary art in all mediums by regional and American artists.

Other artists represented:
Dan Allison, Garo Antreasian, Lee Bergwall, Jill Englebardt, Russell Hamilton, Charles Bill Hayes, Christi Honigman, Diane Huntress, Luis Jimenez, Sandy Kinnee, Clinton Kline, Linda Foster Leonhard, Earl Linderman, Lindy Lyman, Betsy Margolius, Ron McClure, Mark McIntyre, Fran Metzger, G. E. Moore, Michael Pedziwiatr, Georgia Sartoris, Linda Stein, Mary Sweet.

Boulder

1344. BOULDER CENTER FOR THE VISUAL ARTS
1750 13th St 80302
(303) 443–2122 Tue–Sat 11–5, Sun 1–5
Dir: Karen Hodge
Non-profit; contemporary art, performances, educational programs.

One person exhibitions in 1982:
Clark Richert.

1345. ECLIPSE PHOTOGRAPHICS
2012 10th St 80302
(303) 443–9790 Tue–Sat 9–5:30
Dir: Martin Sugg
20th-century photography.

Other artists represented:
Paul Caponigro, William Clift, Marc Allen Feldman, Eliot Porter, Meridel Rubenstein, John Ward.

1346. PIVAN GALLERY
1911 11th St 80302
Tue–Sat 11–6
Dir: Jan Pivan Sturgeon
Contemporary Southwestern art.

Other artists represented:
Lenore Beran, Joyce Coca, Betty DeMaree, Tom Dickson, JoAnn Dufty, Serene Flax, Loreta Greenfield, Ken Harbaugh, Eli Karpel, Alfred Lee, Lee Shapiro, Suzanne St. John, Zoltan Szabo, Jason Williamson.

1347. UNIVERSITY OF COLORADO
University Memorial Center Gallery
Box 204 80309
(303) 492–7465 Mon–Thu 9–9, Fri 9–5
Dir: Judith Thorpe
Contemporary photography, painting, sculpture, printmaking, and drawing with emphasis on regional artists.

One person exhibitions in 1982:
Holly Arrow, Susan Brenner, Robbi Hart, Evalyn Hickman, Lou Marcus, Janau Noerdlinger, Larry Sultan.

1348. UNIVERSITY OF COLORADO ART GALLERIES
Sibell-Wolle Fine Arts Building, Box 318 80309
(303) 492–8300 Daily 10–4
Dir: Jean-Edith Weiffenbach
Contemporary art.

One person exhibitions in 1982:
Eric Fischl, April Gornik, Robert Kushner, Ed McGowin, Jody Pinto.

Breckenridge

1349. BRECKENRIDGE GALLERIES
121 S Main St 80424
(303) 453–2592 Daily 10–5
Dir: Gary Freese
Contemporary Southwestern art.

One person exhibitions in 1982:
John Axton, Dane Clark, Katalin Ehling, Frank Howell, Richard D. Thomas, Veloy Vigil.

Colorado Springs

1350. COLORADO SPRINGS FINE ART CENTER
30 W Dale 80903
(303) 634–5581 Tue–Sat 10–5, Sun 1:30–5
Dir: Paul Piazza
Southwestern Spanish colonial, Native American art; Western American painting, sculpture, graphics, drawing.

Denver

1351. ARCTIC ART GALLERY
2817 E Third Ave 80206
(303) 320–0469 Mon–Sat 10–5:30
Dir: Brigitte Schluger
Antique and contemporary Eskimo sculpture; graphics; masks, baskets, and dolls.

1352. ART RESOURCES
1825 Blake St 80202
(303) 297–0424 Mon–Fri 9–5
Dir: Lori Youngquist/Carol Levin
Colorado, New Mexico, Arizona, and California artists; all mediums.

One person exhibitions in 1982:
Ed Mell.

Other artists represented:
Beth Ames-Swartz, Douglas Dawson, John Doyle, Larry Gray, Merrill Mahaffey, Frank McCulloch, Carol Pettit, Joy Rushfelt, Tim Saska, Mary Jane Schmidt, Gary Slater, Robert Smith, Veloy Vigil, Susan West, Janell Wicht, Masmoud Yasami.

1353. AURARIA HIGHER EDUCATION CENTER
Emmanuel Gallery/Library Gallery
10th & Lawrence Sts 80204
(303) 629–8337/629–3291 Mon–Fri 11–4
Dir: Carol Keller
Faculty and student work from several area colleges; loan exhibitions.

One person exhibitions in 1982:
Mel Carter, Sally Elliott, Deborah Jang, Steve Kaltenbach.

1354. BRENA GALLERY
313 Detroit St 80206
(303) 388–1498 Tue–Sat 10–5
Dir: Rena B. Lifton
Contemporary painting, sculpture, drawing, fiber, and ceramics.

Other artists represented:
Gene Bauinger, Les Bruning, Ken Goehring, Janet Lippincott, Barbara Locketz, John Mansfield, Gene Matthews, Wanda Miller Matthews, Frank Sampson, Iren Schio, Annalee Schorr, Vasa, Peter Vought.

1355. CAMERA OBSCURA GALLERY
1309 Bannock St 80204
(303) 623–4059 Mon–Sat 10–6, Sun 1–5
Dir: Hal Gould
Contemporary and vintage photography.

One person exhibitions in 1982:
Mark Chester, Beaumont Newhall, Eva Rubinstein, Willard Van Dyke.

Other artists represented:
Howard Bond, Judy Dater, Ernest Knee.

1356. CARSON GALLERY OF WESTERN AMERICAN ART
730 17th St 80202
(303) 573–5938 Mon–Fri 10–5, Sat 10–3
Dir: Thomas J. Carson
Traditional American art.

Other artists represented:
James Disney, Bev Doolittle, Peter Fillerup, Una Hanbury, Paul Mattson, Caroline Norton, Susan Grant Raymond, Clifford Sanderson, John Schoenherr, Tucker Smith, Mort Solberg, Daniel Sprick, Kent Ullberg, Rygh Westby, Hollis Williford, Charles Wysocki.

1357. CARSON-SAPIRO GALLERY AND ART CONSULTANTS
2601 Blake St 80205
(303) 297–8585 Mon–Fri 9–5
Dir: Tina Scatuorchio
Contemporary regional and national painting, sculpture, photography, fiber, glass.

One person exhibitions in 1982:
Dorothea Cheney.

Other artists represented:
Doug Atwill, Javan Bayer, Richard Carter, Dale Chihuly, Dan Christensen, Ruffin Cooper, Susan Crile, Anne Currier, Luis Eades, Carl Gliko, Robert Gratiot, Dick Jemison, Armond Lara, Michelle Lester, Bonny Lhotka, Elaine Lustig-Cohen, Alden Mason, Fran Metzger, Forrest Moses, Flora Natapoff, Ed Oppenheimer, Jim Pink, Steven Rand, Bill Shepherd, Mary Warner.

1358. COLORADO INSTITUTE OF ART GALLERY
200 E 9th Ave 80203
(303) 837–0825 Mon–Fri 8–5
Group shows of fine and applied art.

1359. COLORADO PHOTOGRAPHIC ARTS CENTER
1730 Gaylord St 80206
(303) 321–4163
Dir: Glenn Cuerden
Photography.

1360. DE COLORES ART GALLERY
2817 E 3rd Ave 80206
(303) 388–1621 Mon–Sat 10–5
Dir: Marsha Getto
Works in all mediums.

Other artists represented:
Ron Barsano, Bob Certo, Gayle Crites, Tom Dickson, Stan Eckman, Jay Eighmy, Fred Fellows, Gerald Fritzler, Gene Hamby, Don Hamilton, Doug Higgins, William Hoelzer, Kent Lemon, Leon Loughridge, Joan Marron, Len McCann, Gerald Merfeld, Brian Niebauer, Dan Ostermiller, Dennis Pendleton, Dora Perry, Allen Polt, Kevin Red Star, Kurt Schoelzel, Mick Shimoneck, Tim Stortz, Tom Talbot, Jim Taylor, Dee Toscano, Bob Vaughn.

1361. DENVER ART MUSEUM
100 W 14th Ave Pkwy 80204
(303) 575–2794 Tue–Sat 10–4:30, Wed 10–8, Sun 1–5
Dir: Thomas N. Maytham
Native arts of the Americas; Spanish Colonial, European, Asian, contemporary art; textiles, costumes.

1362. DRISCOL GALLERY
555 17th St 80202
(303) 623–5520 Daily 10–5:30
Dir: Pam Driscol/Deane Knox
Art of the Southwest; bronze sculptures.

Other artists represented:
Gerald Balciar, Rick Brogan, Dane Clark, Robert Daughters, Glenna Goodacre, Veryl Goodnight, George Lundeen, Sandy Scott, Dee Toscano, Fritz White.

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1363. GALLERY CJS
3133 E 3rd Ave 80206
(303) 333-1559 Tue-Sat 10-5
Dir: C. Wagner/J. Oberfield/S. Polger
International contemporary art in all mediums.

Other artists represented:
James Coignard, Sue Rusk, Skynear.

1364. GALLERY 609
609 E Speer Blvd 80203
(303) 733-3432 Tue-Fri 10-2, Sat 10-12
Dir: Donna Tuskind
Late 19th- and early-20th-century artists; Pre-Columbian art.

One person exhibitions in 1982:
Oskar Fischinger*.

Other artists represented:
Fernand Leger, Pablo Picasso, Yves Tanguy, J. M. W. Turner.

1365. GROVER GALLERY
250 Fillmore St 80206
(303) 377-0095 Daily 10-5
Dir: Margaret Grover
American and European prints.

Other artists represented:
Marsha Immerman, Audrey Grendahl Kuhn, Lee Milmon, James Rizzi.

1366. GRYPHON GALLERIES
2440 E 3rd Ave 80206
(303) 322-0863 Mon-Tue 10-6, Thu-Sat 10-6
Dir: Skip Natzmer
Contemporary paintings, drawings, prints, Egyptian tapestries, and ceramics.

Other artists represented:
Harold Altman, Charley Brown, Robert Ellis, Mark Kiryluk, Mel Kishner, Weyman Lew, Deborah Remington.

1367. HILLS GALLERY
3113 E 3rd Ave 80206
(303) 320-0729 Tue-Sat 10-5:30
Dir: David K. Hills
Contemporary photography.

Other artists represented:
William Abronowicz, David Avison, Jim Bones, Manuel Alvarez Bravo, Rusty Culp, Frank Hunter, George Krause, Bank Langmore, David Rathbun, Charles Roitz, Karen Strom, Steve Strom, George Tice, John Ward, Brett Weston, Cole Weston, Ray Whiting, Harry Wilks, Ron Wohlauer, Myron Wood.

1368. INKFISH GALLERY
1810 Market St 80202
(303) 297-0122 Mon-Sat 11-5
Dir: Paul Hughes/Nancy Hughes
Contemporary painting, sculpture, prints; Colorado artists.

Other artists represented:
Robert Behrens, John Berland, Don Coen, Susan Cooper, James Day, Mark Dickson, Virginia DuBrucq, Elissa Greisz, Sqndra Kaplan, Jeffrey Keith, Vance Kirkland, Stanley Marcus, Charles Parson, Lee Simpson, Joe Snyder, Susan West, Dave Yust.

1369. C. G. REIN GALLERIES
2827 E 3rd Ave 80206
(303) 399-1942 Mon-Sat 9:30-5:30
Dir: Suzanne Koski
See C. G. Rein Galleries: Scottsdale, AZ and Edina, MN.

1370. ROSENSTOCK ARTS
1228 E Colfax Ave 80218
(303) 832-7190 Mon-Sat 10-5
Dir: Stephen L. Good
Paintings by Taos Society; older Western and Southwestern artists.

Other artists represented:
Bob Barlow, Kang Cho.

1371. SEBASTIAN-MOORE GALLERY
1411 Market St 80202
(303) 534-5659 Tue-Fri 9-5, Sat 11-5
Dir: Christy Sebastian/Mimi Moore
Contemporary regional and national art.

Other artists represented:
Joe Baker, Larry Bell, Robert Bourdon, Carol Kapelow Brown, Herb Elsky, Linda Fleming, Patricia Tobacco Forrester, Bill Hayes, Carolyn Hoyle, Luis Jimenez, Aaron Karp, Sandy Kinnee, Jerry Kunkel, Elaine Langerman, Reg Loving, Virginia Maitland, Gordon Mansell, Elizabeth McKinne, Mary Obering, Patrick Palmer, Joseph Piccillo, Zachariah Rieke, Meridel Rubenstein, Sam Scott, Roger Shimomura, Frank Anthony Smith, Andrew Taylor, Jerry West, George Woodman.

1372. SPARK GALLERY
3300 Osage 80211
(303) 477-6782 Sat-Sun 12-5
Dir: Suzy Roesler
Cooperative gallery; exhibitions curated by members; performance, video, audio, film.

Other artists represented:
Barbara Baer, Paula Crane, Marilyn Duke, Sally Elliott, John Fudge, Paul Gillis, Erick Johnson, Ron Judish, June Julian, Andy Libertone, Marcia Marfia, Marilyn Nelson, Margret Neuman, Patricia Ortiz, Clark Richert, Suzy Roesler, Jerry Rosenthal, Ted Thomas, Carol Weil, George Woodman.

1373. TURNER MUSEUM
773 Downing St 80218
(303) 832-0924 Sun 1-6 and by appt
Dir: Douglas J. M. Graham
Works of J.M.W. Turner and Thomas Moran exclusively.

1374. UNIVERSITY OF DENVER
School of Art Gallery
2121 E Asbury 80208
(303) 753-2846 Daily 1-4
Dir: Mel Strawn
Contemporary sculpture, photography, paintings, prints, ceramics. Student and faculty shows.

One person exhibitions in 1982:
Brian Dreith, R. Edward Lowe, Gordon Mansell, Michael Meyers, Richard Miles, Pauline Praud, Carmon Slater, Cal Sparks.

Fort Collins

1375. COLORADO STATE UNIVERSITY
Center Gallery 80523
(303) 491-6626 Variable hours
Dir: Miriam B. Harris
Faculty, student and guest artists.

One person exhibitions in 1982:
John Garretson, Roy Lichtenstein*, James Rosenquist*, Randy Wassel.

1376. COLORADO STATE UNIVERSITY
Hatton Gallery
Visual Arts Building 80523
(303) 491-7634 Mon-Fri 8:30-4:30
Dir: Peter Jacobs
Educational exhibitions; contemporary works.

One person exhibitions in 1982:
Roy Lichtenstein*, James Rosenquist*.

Georgetown

1377. SAXON MOUNTAIN GALLERY
406 6th Ave 80444
(303) 569-3186/674-0353 Daily 10-6
Dir: Rick Adams
Painting and sculpture.

Other artists represented:
Rick Adams, Bill Alexander, Bob Barber, Carole Barnes, Rick Brogan, Joe Campbell, Chester Comstock, Carl Dalio, Pat Denton, Stan Dudek, Neva Fischer, Arlette Gosieski, David Gregory, Michael Gress, Mary Hoeksema, Mary Ellen Honsaker, Patrick Howe, Sharon Hults, Joe Kinkel, Bonnie L'Hotka, Pat Morse, John Neff, Jean O'Brien, Rob O'Dell, Walter Parke, Judith Pierce, Linda Roberts, Judy Snow, Alan Snyder, Carole Snyder, B.J. Stych, Dorothy Talbott, Sue Wise, Susan Zabinski.

Golden

1378. FOOTHILLS ART CENTER
809 15th St 80401
(303) 279-3922 Mon-Sat 9-4, Sun 1-4
Dir: Marian Metsopoulos
Non-profit; shows, classes, juried exhibitions of regional and national work.

One person exhibitions in 1982:
Virginia Burwell, Sue Daniel, Linda Elinoff, Randy Galloway, Liz Johnson, Darlis Lamb, Liz Louis, Toby Meyer, Leigh Ann Sappey, Rakel Sayre, Jay Seale, Nancy Smith, Diane Totten, Jane Troyer, Cynthia Tolka Weinberg, Paula Chandler Wells, Gene Youngmann.

Grand Junction

1379. FRAMEWORKS
309 Main St 81501
(303) 243-7074 Mon-Fri 9:30-5:30; Sat 10-4:30
Dir: Michael Gibbs
Contemporary local and national artists.

One person exhibitions in 1982:
Dave Davis, Charles Hardy, Jac Kephart.

Other artists represented:
Michael Gibbs, L. H. Pye.

Littleton

1380. ARAPAHOE COMMUNITY COLLEGE
Colorado Gallery of the Arts
5900 S Santa Fe 80120
(303) 797-5650 Mon, Wed, Fri 1-5; Thu 5-9, Sat 10-2
Dir: Sally L. Perisho
Traveling exhibitions; regional and national arts.

Loveland

1381. ANDERSON & ANDERSON/MASTER PRINTS & DRAWINGS
525 N Garfield Ave 80537
(303) 669-2122 Mon-Sat 10-5:30
Dir: Hugo Anderson
19th- and 20th-century prints and drawings.

One person exhibitions in 1982:
Auguste Brouet*, George Carlson*, Jay Eighmy, Conrad Obrien-ffrench*, Chauncey Foster Ryder*.

Other artists represented:
Sigmund Abeles, Federico Castellon, Robert Ecker, Anna Gola, Wanda Miller Mathews.

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*see catalog index

Mt. Crested Butte

1382. JAMES MARKS GALLERY
The Mall at Crested Mountain 81225
(303) 349-2121 Mon-Sat 10-5
Dir: James Marks
Contemporary American art.

Other artists represented:
Steve Allely, Greg Beecham, Tom Beecham, Betty Billups, Chris Blossom, Dave Blossom, Mike Curtis, John Duillo, Geoffrey Geary, Charles Gehm, Robert Heindel, Simonne Hulett, Milt Kobayashi, Skip Liepke, Mara McAfee, James N. Muir, Al Ponte, Jim Pugh, Ed Reilly, Harrison Rucker, Don Spaulding, Walt Spitzmiller, Tom Talbot, Jim Triggs, Don Troiani, Ron Tunison, Ed Valigursky, Leonard Wren.

Pueblo

1383. UNIVERSITY OF SOUTHERN COLORADO
University Gallery 81001
(303) 549-2109 Mon-Fri 1-4
Dir: Robert Hench
Cultural center; Southwest textiles, ceramics, baskets; collection: prints, drawings, Huichol Indian works.

One person exhibitions in 1982:
Edward Sajbel.

Vail

1384. DRISCOL GALLERY
100 E Meadow Drive 81657
(303) 476-5171 Daily 11-9
Dir: Deane Knox/Chuck Whitehouse
Art of the Southwest; bronze sculptures.

Other artists represented:
Gerald Balciar, Rick Brogan, Dane Clark, Robert Daughters, Glenna Goodacre, Veryl Goodnight, George Lundeen, Sandy Scott, Dee Toscano, Fritz White.

Connecticut

Avon

1385. FARMINGTON VALLEY ARTS CENTER
Fisher Gallery
Avon Park N 06001
(203) 678-1867 Tue-Sat 11-4, Sun 1-4
Dir: Betty Friedman
Contemporary art and crafts in all mediums.

Other artists represented:
Leslye Alexander, Susan Crawford, Susan Hoffman Fishman, Betty Gerich, Ann Kresge, Michael Mastranardi, Virginia Murray, Gary Paul, Barbara Staepelaere, Marianne Swittlinger.

Bridgeport

1386. HOUSATONIC COMMUNITY COLLEGE
Housatonic Museum of Art
510 Barnum Ave 06608
(203) 579-6727 Mon-Thu 8-10, Fri 8-4
Dir: Burt Chernow
19th-20th-century American and European art; ethnography.

1387. MUSEUM OF ART, SCIENCE & INDUSTRY
4450 Park Ave 06604
(203) 372-3521 Tue-Thu 2-5, Fri 10-5; Sat, Sun 2-5
Dir: Christine Stiassni
European and American paintings; colonial furnishings; circus memorabilia; Kress Collection of Italian paintings.

One person exhibitions in 1982:
Daniele Brescacin, Mario Dal Fabbro, Michael Elias, Pamela Eschauzier, Claude Furones, Gian Paulo Giacomini, Dirk Holger, Freda Howling, Constance Kiermaier, Omera Lenna, Joyce Moore, Irving Sabo, Robert Vickrey.

1388. RENAISSANCE INTERNATIONAL ARTS
250 Smith St 06607
(203) 384-6363 Mon-Sat 9-5
Dir: Ronald J. Cavalier
Contemporary sculpture.

Other artists represented:
Paul Attard, Doris Caesar, Harry Caesar, Harold Castor, Hertzel Emanuel, Steffi Friedman, Roberta Irving, David Kintzler, George Reiley, Katherine van Noorden.

1389. UNIVERSITY OF BRIDGEPORT
Carlson Gallery
84 Iranistan Ave 06602
(203) 576-4402 Mon-Fri 11-5; Sat, Sun 1-5
Dir: Pam Bramble
Contemporary art.

Brookfield

1390. BROOKFIELD CRAFT CENTER: GALLERY
286 Whiconier Rd 06804
(203) 775-4526 Mon-Fri 10-4; Sat, Sun 2-5
Dir: John I. Russell
Contemporary crafts in all mediums; classes.

Brooklyn

1391. NEW ENGLAND CENTER FOR CONTEMPORARY ART
Rt 169 06234
(203) 774-8899 Apr-Dec Mon-Sat 10-5, Sun 12-5
Dir: Henry Riseman
Contemporary painting and sculpture; Russian and Chinese prints.

Other artists represented:
Francois Gilot, Al Hirschfeld, Mao C. Lee, Chien-Wing Mei, Marion Riseman, Sigmund Rothschild.

Danbury

1392. PRINT CABINET
Spruce Mountain Trail 06810
(203) 797-0814 By appt
Dir: Patricia Wilson
Five centuries of original prints.

Essex

1393. CHAMBERLAIN GARDENS ESSEX
69 S Main St 06426
(203) 767-2040 May-Oct, Thu, Sat 11-5; By appt
Dir: Lorraine Chamberlain
Outdoor sculpture garden sponsored by Dia Art Foundation.

Other artists represented:
John Chamberlain.

Farmington

1394. ZARICK ART GALLERIES
768 Farmington Ave 06032
(203) 674-8225 Tue-Fri 12-6; By appt
Dir: W. Rappaport
Contemporary art in all mediums; special emphasis on artists of the Northeast.

One person exhibitions in 1982:
Thomas McKnight, Cary Smith.

Other artists represented:
Michael Cipriano, John Craig, Terry Feder, Jonathan Frechette, William Gunderman, Elizabeth MacDonald, Larysa Martyniuk, Elisa Tenenbaum, Martin Trehub, Gary Wilson.

Greenwich

1395. THE ELEMENTS
14 Liberty Way 06830
(203) 661-0014 Tue-Sat 10-5
Dir: Barbara Wood
Contemporary American crafts.

1396. LUBLIN GRAPHICS
95 E Putnam Ave 06830
(203) 622-8777

Other artists represented:
Graciela Rodo Boulanger, Michel Charpentier, Michel Delacroix, David Lee, Kaiko Moti, Leonardo Nierman, Teige O'Donohue, Charlotte Reine.

Guilford

1397. GREENE ART GALLERY
29 Whitfield St (Rear) 06437
(203) 453-5995 Mon-Fri 11-4, Sat 11-5, Sun 1-5
Dir: Richard Greene
Regional art in all mediums.

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Hartford

1398. OLD STATE HOUSE
800 Main St 06103
(203) 522-6766 Mon-Sat 10-5, Sun 12-5
Dir: Joseph S. MacLaughlin III
Regional artists; American painting collection.

One person exhibitions in 1982:
Ken Hogle, Toshio Odate, Jorge Pizzaro, Richard Welling.

1399. REAL ART WAYS (RAW)
40 State St 06103
(203) 525-5521 Mon-Fri 9-5
Dir: Joseph Celli
Contemporary art in all mediums, video, film, performance, music, and poetry.

One person exhibitions in 1982:
Vito Acconci, Eric Bogosian, Stan Brakhage, Kim Cheselka, Robert Cumming, Doreen Gayer, Hilary Gwynn, Siegfried Halus, Harmony Hammond, Tim Keating, Mary Kenealy, Victor Leger, Les Levine, Ana Mendieta, Linda Montano, Judy Moran, Stan Nishimura, Lorenzo Pace, Lucas Samaras, Cindy Sherman, John Woodruff.

1400. WADSWORTH ATHENEUM
600 Main St 06103
(203) 278-2670 Tue-Sun 11-5
Dir: Tracy Atkinson
Ancient to contemporary works; Greek, Roman, Christian bronzes; medieval arts; 19th-century French painting; American fine and decorative arts.

Middletown

1401. WESLEYAN UNIVERSITY
Davison Art Center
301 High St 06457
(203) 347-9411 Tue-Fri 12-4; Sat, Sun 2-5
Dir: Ellen G. D'Oench
Collection of 15th-20th-century prints; furnishings; exhibitions of art in all mediums.

New Britain

1402. NEW BRITAIN MUSEUM OF AMERICAN ART
56 Lexington St 06052
(203) 229-0257 Tue-Sun 1-5
Dir: Charles B. Ferguson
American art from 1740 to the present; paintings, sculpture, graphics.

New Canaan

1403. PHOTO GRAPHICS WORKSHOP
212 Elm St 06840
(203) 966-8711 Mon-Fri 10-5; Sat, Sun 10-3
Dir: Beth Shepherd
Contemporary and historic photography.

One person exhibitions in 1982:
Lou Bernstein, Larry Colwell, Liliana DeCock, Michael DiBrace, Keith Johnson, Fran Riche, Stan Strembicki, Wes Thomas.

Other artists represented:
Barbara Tuozzoli.

1404. SILVERMINE GUILD CENTER FOR THE ARTS
1037 Silvermine Rd 06840
(203) 966-5617 Tue-Sun 12:30-5
Dir: Grace Shanley
Contemporary art.

One person exhibitions in 1982:
Stephanie Adam, Anni Albers, Joan Bloom, Mary Eastman, Philip Gibson, Maria Hall, Elaine Huyer, Alyce Chaikin Kleinman, Belle Manes, Margaret McKinnickinnick, Enid Munroe, Gay Schempp, Ann Toulmin-Rothe, Patricia Warfield.

1405. WEBB & PARSONS
134 Elm St 06840
(203) 966-1400 Tue-Sat 10-5
Dir: Pat Parsons/Carol Webb/Bill Webb
Contemporary American art and crafts.

Other artists represented:
Beverly Blair, Bruce Brooks, Rush Brown, Nellie Cooper, David Dunlop, Doreen Gallo, Susan Gardner, Woody Jackson, Jack Moment, Cliff Petterson, Roger Sandes, B.K. Scharbach, Diana Wege.

New Haven

1406. MONA BERMAN GALLERY
168 York St 06510
(203) 562-4720 Tue-Sat 10-5, Sun 2-5
Dir: Mona Berman
Contemporary and ethnographic art.

One person exhibitions in 1982:
Pierre Dardignac, Robert Reed.

Other artists represented:
Lynn Duer, Andrew Forge, Eric Goldberg, Juliet Holland, Richard Hricko, Tom Hricko, James Jackson, Nancy Ketchman, Tony Kosloski, Nancy Lasar, Thom Maltbie, Fethi Meghelli, John Morariu, Edward O'Brien, Dan Rice, Gil Scullion, Mary Teichman, Debra Weier, Rudolph Zallinger, Jeff Zigulis.

1407. GALLERY ONE
1 Whitney Ave 06510
(203) 773-0801 Wed-Sat 12-5
Dir: Paul Alpert
New England artists.

Other artists represented:
Robert Alberetti, William Bracken, Cynthia Eckstrom, Helene Glass, David Hayes, Leo Jensen, Paul Marra, Natalie Melbardis, John Neff, John Noble, Ken Paul, Dalia Ramanauskas, Nick Scalise, William Strosahl.

1408. MUNSON GALLERY
33 Whitney Ave 06511
(203) 865-2121 Mon-Fri 10-5:30, Sat 11-5
Dir: Judy Birke
Contemporary art in all mediums; regional work, international artists.

One person exhibitions in 1982:
S. Adam, George Chaplin, Pamela Holeman, Richard Lytle, Joanne Williams.

Other artists represented:
Anna Held Audette, Ann Chernow, Howard Fussiner, Roger Van Damme.

1409. YALE CENTER FOR BRITISH ART
1080 Chapel St 06520
(203) 432-4594 Tue-Sat 10-5, Sun 2-5
Dir: Duncan Robinson
16th-19th-century British paintings, drawings, prints, books.

One person exhibitions in 1982:
William Blake*.

1410. YALE UNIVERSITY ART GALLERY
1111 Chapel St 06520
(203) 432-4200 Tue-Sat 10-5, Sun 2-5
Dir: Alan Shestack
American painting, drawing, photography, prints; 17th-20th century Near and Far Eastern art; Pre-Columbian art; African sculpture; European painting from 1300-present.

New London

1411. LYMAN ALLYN MUSEUM
625 Williams St 06320
(203) 443-2545 Tue-Sat 1-5, Sun 2-5
Dir: Edgar deN. Mayhew
Egyptian, Greek, and Roman antiquities; medieval and Renaissance art, primitive art; American and European paintings; decorative arts.

One person exhibitions in 1982:
Richard Gipstein, Ted Hendrickson, Louise McCagg, Charles Moser, Daniel Truth.

Norwich

1412. SLATER MEMORIAL MUSEUM AND CONVERSE ART GALLERY
108 Crescent St 06360
(203) 887-2506 Sep-May, Mon-Fri 9-4, Sat-Sun 1-4; Jun-Aug, Tue-Sun 1-4
Dir: Joseph P. Gualtieri
17th-20th-century American art and furniture; American Indian artifacts; Egyptian, European, Oriental, and African art; gun collection; textiles.

One person exhibitions in 1982:
Robert Johnston, Hilary Lasak, Janet Morgan Mol, Mary Nopper, Frank T. Novack, Jack Tennant, Carmela Venti, Ann Wandell, Nathan Wise.

Old Lyme

1413. LYME HISTORICAL SOCIETY
Florence Griswold Museum
96 Lyme St 06371
(203) 434-5542 Sep-Jun, Wed-Sun 1-5; Jun-Sep, Tue-Sat 10-5, Sun 1-5
Dir: Jeffrey W. Andersen
Late 19th-early-20th-century American art; New England decorative arts and local history collections.

Ridgefield

1414. ALDRICH MUSEUM OF CONTEMPORARY ART
258 Main St 06877
(203) 438-4519 Wed, Sat, Sun 1-5
Dir: Dorothy Mayhall
Permanent and loan exhibitions: contemporary paintings, sculpture.

1415. BRANCHVILLE SOHO GALLERY
Branchville Railroad Station 06829
(203) 544-8636 Tue-Sat 1-4
Dir: Paula Reens
Emerging contemporary artists.

One person exhibitions in 1982:
Ben Benn*, Albert Cifolleli, Belle Manes, Lynn Sweat, Harvey Weiss.

Other artists represented:
Stephanie Adam, Suzanne Benton, Karen Butler, Corneille, Dolly Curtis, Jill Disque, Rita Edelman, Seymour Fogel, Shirley Kraus, Margaret McKinnickinnick, John Murray, William H. O'Neill, Gunther Reiss, Barbara Rothenberg, Linda Swick, Dale Zheutlin.

*see catalog index

Stamford

1416. SMITH-GIRARD
One Strawberry Hill Ave 06902
(203) 325-2979 By appt
Dir: Jerry Jackson
Paintings and graphics.

Other artists represented:
Theresa Bernstein, William Meyerowitz, Fred Terna.

1417. WHITNEY MUSEUM OF AMERICAN ART, FAIRFIELD COUNTY
1 Champion Plaza 06921
(203) 358-7630 Tue-Sat 11-5
Dir: Pamela Gruninger
20th-century American painting, sculpture, drawing, prints; performances, lectures, educational programs.

One person exhibitions in 1982:
Milton Avery*.

Storrs

1418. UNIVERSITY OF CONNECTICUT
William Benton Museum of Art 06268
(203) 486-4520 Mon-Sat 10-4:30, Sun 1-5
Dir: Paul F. Rovetti
Works from 15th century to present; 20th-century American painting; Kathe Kollwitz prints.

One person exhibitions in 1982:
Paul Cadmus*, Alexander Cozens, Reginald Marsh, Graham Nickson*, Robert Osborn, Frank Stella.

Waterbury

1419. MATTATUCK MUSEUM
119 W Main St 06702
(203) 753-0381 Tue-Sat 12-5, Sun 2-5
Dir: Ann Y. Smith
Paintings of Connecticut artists; decorative arts, history.

Westport

1420. CONNECTICUT FINE ARTS
2 Gorham Ave 06880
(203) 227-8016 By appt
Dir: Burt Chernow
19th-20th-century American and European art; African, Japanese, and Indian art.

One person exhibitions in 1982:
Milton Avery, Ann Chernow, Gabor Peterdi.

Other artists represented:
Christo.

1421. SAVOY ART INVESTMENT
2 Manitou Court 06880
(203) 227-8200 By appt
Dir: Arie van Harwegen den Breems
European paintings by Dutch, Barbizon and School of Paris artists.

Delaware

Dover

1422. BRUSH AND PALETTE GALLERY
59 S Governors Ave 19901
(302) 674-9070 Tue-Sat 10-5
Dir: Jean Francis
Contemporary regional artists.

Other artists represented:
Pat Carter, George Cramer, Jean Francis, Peggy Kane, Margaret Smith.

Greenville

1423. GALLERY AT GREENVILLE
Greenville Center, Suite E129 19807
(302) 652-0271 Mon-Sat 10-5
Dir: Vicki Manning
20th-century paintings, graphics, crafts and jewelry.

Other artists represented:
Allen Bryan, John Hull, Ann Krupp, Ned Mayne, P. Buckley Moss, Jeffrey Moulton, Deborah Remington, Jerry Schurr, Peter Sculthorpe, Everett Sturgeon, Reynolds Thomas, Jamie Wyeth.

1424. STATION GALLERY
3922 Kennett Pike 19807
(302) 654-8638 Mon-Fri 9-5, Sat 10-2
Dir: Nancy Bercaw
Contemporary regional artists.

Other artists represented:
James Anderson, Patrick Carter, Jacquie Cotter, Mary Page Evans, Linda Ford, Mitch Lyons, John Matassa, William Radebaugh, William Renzulli.

Newark

1425. UNIVERSITY OF DELAWARE, OLD COLLEGE
University Gallery 19711
(302) 738-1251 Mon-Fri 10-5, Sun 12-5
Dir: Barbara H. Butler
Theme exhibitions organized by students; works on paper; photography; student and faculty works.

Rehoboth Beach

1426. REHOBOTH ART LEAGUE
Dodds Lane, Henlopen Acres 19971
(302) 227-8408 Apr-Sep, Daily 10-4
Dir: Mary Pearce
Exhibitions by member and invited artists.

Wilmington

1427. CARSPECKEN-SCOTT GALLERY
1707 N Lincoln St 19806
(302) 655-7173 Mon-Fri 9-5, Sat 10-3
Dir: Fred Carspecken
Contemporary American painting; regional artists.

One person exhibitions in 1982:
Ronnell Douglass, Bill Radebaugh.

Other artists represented:
Carolyn Anderson, Mary Page Evans, Scott Woolever.

M. Staf Brandl: "+ Art 3," an installation at the ARC Gallery/Raw Space, Chicago (Oct. 1982).

1428. DELAWARE ART MUSEUM
2301 Kentmere Pkwy 19806
(302) 571-9590 Mon-Sat 10-5, Sun 1-5
Dir: Robert H. Frankel
American art 1840-present; English Pre-Raphaelite paintings; works of Howard Pyle, John Sloan, Wyeth family.

1429. DELAWARE ART MUSEUM DOWNTOWN GALLERY
901 Market St Mall 19801
(302) 658-4825 Mon-Fri 10:30-3
Dir: Lial Jones
Changing exhibitions of contemporary American artists.

Winterthur

1430. WINTERTHUR MUSEUM AND GARDENS
Rt 52 19735
(302) 656-8591 Tue-Sat 10-4, Sun 12-4
Dir: James Morton Smith
American decorative arts, 1640-1849: furniture, metalwork, ceramics, glass, textiles, paintings, Chinese export porcelain, Oriental carpets.

District of Columbia

Washington

1431. ADAMS DAVIDSON
3233 P St NW 20007
(202) 965-3800 Tue-Fri 10-5, Sat 12-6
Dir: Theodore Cooper
19th-20th-century American painting, sculpture.

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1432. DAVID ADAMSON GALLERY
406 Seventh St NW 20004
(202) 628-0257
Dir: David Adamson
Graphics by contemporary artists.

One person exhibitions in 1982:
David Hockney, Claes Oldenburg.

Other artists represented:
Gene Davis, Jim Dine, Richard Hamilton, Alex Katz, Robert Motherwell, Philip Pearlstein, James Rosenquist, Jeanette Pasin Sloan, Andy Warhol, William T. Wiley.

1433. AMERICAN HAND
2906 M St NW 20007
(202) 965-3273 Tue-Sat 11-6
Dir: Ken Deavers
Contemporary American ceramics.

One person exhibitions in 1982:
Rick Dillingham, Jim Makins, Don Pilcher.

Other artists represented:
Ralph Bacerra, Harriet Bellows, Mary Bowron, David Crane, Robert Forbes, Rick Hensley, Susan Loftin, Wally Mason, Mineo Mizuno, David Nelson, Charles Olson, Donna Polseno, Ralph Rankin, Judith Salomon, Adrian Saxe, Tom Spleth.

1434. FRANZ BADER GALLERY
2001 Eye St NW 20006
(202) 337-5440
Dir: Franz Bader
Contemporary art; emphasizing Washington, D.C. artists; Canadian Eskimo art.

One person exhibitions in 1982:
Agass Baumgartner, Anita Bucherer-Godeffroy, Gunter Gumpert, Robert Marx, Peter Milton.

Other artists represented:
Paul Arlt, David Becker, David Bigelow, Richard Dempsey, Clare Ferriter, Zeki Findikoglu, Arthur Hall-Smith, Mitchell Jamieson, Charles Klabunde, Pietro Lazzari, Carol Sue Lebbin, Herman Maril, Alfred McAdams, Otto Natzler, Paul Pollaro, Joan Root, Berthold Schmutzhart, Evan Summer, Ben Summerford, Prentiss Taylor, Stan Washburn, Lee Weiss.

1435. BAUMGARTNER GALLERIES
2016 R St NW 20009
(202) 232-6320 Tue-Sat 11-6
Dir: Manfred Baumgartner
Contemporary American and European paintings, drawings, prints.

One person exhibitions in 1982:
Arik Brauer, Rene Bro, Friedensreich Hündertwasser, James Kline, Craig Rubadoux.

Other artists represented:
Gottfried Helnwein, Sherry Zvares Kasten, Yoshi Takahashi, R. Lee White.

1436. ROBERT BROWN CONTEMPORARY ART
1005 New Hampshire Ave NW 20037
(202) 822-8737 Wed-Sat 12-6
Dir: Robert Brown
Contemporary European works of art.

One person exhibitions in 1982:
Alfredo Halegua, Oleg Kudryashov, Ladislav Novak, Fifo Stricker.

Other artists represented:
Gérald Ducimetiere.

1437. JACKIE CHALKLEY GALLERY
3301 New Mexico Ave NW 20016
(202) 686-8882 Mon-Sat 10-5:30
Dir: Jackie Chalkley
Contemporary American artists working in clay, glass, fiber, wood, metal.

Other artists represented:
Ron Bower, Sylvia Bower, Peter Bramhall, Tom Buechner, Leslie Correll, Molly Cowgill, Randall Darwell, Claudia Ebling, Stephen Dale Edwards, Nancy Freeman, Andrea Gill, Jan Gilmor, John Gilmor, Bob Green, Susan Green, Ana Lisa Hedstrom, Thomas Hoadley, Jerry Hovanec, Jody Klein, Mia Kodani, Toni Lowenthal, Nancee Meeker, Susan Neal, Mary Nyburg, Mary Lynn O'Shea, Linda Read, Marion Schoettle, Julie Shaw, Josh Simpson, Mary White.

1438. CORCORAN GALLERY OF ART
17th St and New York Ave NW 20006
(202) 638-3211 Tue-Sun 10-4:30, Thu 10-9
Dir: Michael Botwinick
300 years of American art; European art—Renaissance through Impressionism; photography.

One person exhibitions in 1982:
William Eggleston, Andrew Hudson, Blaine Larson.

1439. DUMBARTON OAKS RESEARCH COLLECTION AND LIBRARY
1703 32nd St NW 20007
(202) 342-3200 Tue-Sun 2-5
Dir: Giles Constable
Byzantine and Pre-Columbian art; rare books; formal gardens; affiliated with Harvard University.

1440. EVANS-TIBBS COLLECTION
1910 Vermont Ave NW 20001
(202) 234-8164 Sat, Sun 2-5; By appt
Dir: Thurlow E. Tibbs, Jr.
19th-20th-century African-American painting and sculpture.

One person exhibitions in 1982:
Margaret Burroughs*, Marion Perkins*.

1441. KATHLEEN EWING GALLERY
3243 P St NW 20007
(202) 342-8101 Wed-Sat 11-6
Dir: Kathleen Ewing
Photography.

One person exhibitions in 1982:
Judy Dater.

Other artists represented:
Allen Appel, Bruce Barnbaum, A. Aubrey Bodine, Frank DiPerna, George Krause, Denny Moers, Steve Szabo.

1442. FENDRICK GALLERY
3059 M St NW 20007
(202) 338-4544 Mon-Sat 9:30-5:30
Dir: Julia Fendrick
Contemporary American painting, sculpture, drawings, prints, decorative arts.

One person exhibitions in 1982:
Robert Birmelin, Buckminster Fuller, Tatyana Grossman, Albert Paley*, Genna Watson, Donald Roller Wilson, William Woodward.

Other artists represented:
Robert Arneson, William Bailey, Barton Lidice Benes, Daniel Brush, Wendell Castle, Robert Cottingham, Maria de Conceicao, Roy De Forest, Frank Fleming, Patricia Forrester, Helen Frankenthaler, Sam Gilliam, Caroline Greenwald, Ed McGowin, Robert Motherwell, Thomas Patti, James Pernotto, Joseph Raffael, Robert Rauschenberg, Paul Sarkisian, Steven Sorman, A. Brockie Stevenson, James Valerio.

1443. FREER GALLERY OF ART
Jefferson Dr and 12th St SW 20560
(202) 357-2104 Daily 10-5:30
Dir: Thomas Lawton
Oriental art; works by turn-of-the-century American artists, including James McNeill Whistler.

1444. GAGE GALLERY
3019 M St NW 20007
(202) 338-0034 Tue-Sat 11-7, Sun 1-5
Contemporary prints.

Other artists represented:
Annapia Antonini, Mario Avati, Rene Carcan, Erik Desmazieres, Bertrand Dorny, Johnny Friedlaender, Robert Kipniss, Philippe Mohlitz, Kunito Nagaoka, Mary Teichman.

1445. GALLERY K
2032 P St NW 20036
(202) 223-6955 Tue-Sat 11-6
Dir: Komei Wachi
Contemporary paintings and sculpture.

One person exhibitions in 1982:
Roy De Forest, Fred Folsom, Tom Graffagnino, Andrew Krieger, Maureen McCabe, William Newman, Wayne Page, Lolo Sarnoff*, Ken Saville, William Shirley, Eve Watts.

Other artists represented:
Edwin Ahlstrom, Lisa Brotman, James Bumgardner, James Crable, Georgia Deal, Olivier Debre, Durwood Dommisse, Christian Gardair, Barbara Godwin, Mary Grigoriadis, Lani Irwin, Steve Kruvant, Bernard Martin, Michael Murabito, Jody Mussoff, Jacques Poli, George Rose, Julius Schmidt, Alan Sonneman, Sara Tuft, Alan Weatherley, Kenneth Young.

1446. GALLERY NEW WORLD
3415 Wisconsin Ave NW 20016
(202) 966-7397 Tue-Sat 11-6, Sun 2-5; By appt
Dir: Lucia Chen
Paintings, graphics, drawings; publishers of contemporary art.

One person exhibitions in 1982:
Tsing-fang Chen*.

1447. GALLERY 10
1519 Connecticut Ave NW 20036
(202) 232-3326 Tue-Sat 11-5
Dir: Noche Crist
Contemporary paintings, drawings, prints, mixed mediums, environments.

Other artists represented:
Maxine Cable, Noche Crist, Ruth Gancie, Sarah Stout Gooding, Margaret Kressley, Percy Martin, Emily Rose, Bella Schwartz, Lila Snow, Gail Watkins.

1448. GEORGE WASHINGTON UNIVERSITY
Dimock Gallery
730 21st St NW 20052
(202) 676-7091 Mon-Fri 10-5
Dir: Lenore D. Miller
Student, faculty, historical shows; 19th-20th-century American paintings, prints, Pre-Columbian artifacts; African sculpture.

One person exhibitions in 1982:
Max Klinger*.

1449. GUARISCO GALLERY
2828 Pennsylvania Ave NW 20007
(202) 333-8533 Mon-Fri 10-5:30, Sat 12-5
Dir: Jane Studabaker/Elizabeth Guarisco
19th-century European, American painting.

1450. SHELLY GUGGENHEIM GALLERY

(202) 488-1320 By appt
Dir: Shelly Guggenheim
Fine art in clay, glass, wood, fiber, metal, and jewelry.

Other artists represented:
Kim Bass, Whitney Boin, Marylyn Dintenfass, Mollie Fletcher, Pat Flynn, Thomas Gentille, Douglas Hoppa, Victoria Howe, Margie Jarvis, Susan Krasnican, Marc Levine, Joan Levinson, Robert McGowan, Robert Piepenburg, Ivy Ross, Ann Scott, Thermon Staton, Cary Stefani, Joan Sterrenburg, Rachelle Thiewes, Howard Ben Tre.

1451. JANE HASLEM GALLERY
2121 P St NW 20037
(202) 785-2707 Tue-Sat 11-6
Dir: Jane Haslem
20th-century American paintings; prints and works on paper; original political cartoons.

One person exhibitions in 1982:
Jacques Hnidovski, Jeri Metz, John Winslow.

Other artists represented:
Tony Auth, Antonio Frasconi, Hayes Friedman, Billy Morrow Jackson, Misch Kohn, Leonardo Lasansky, Mauricio Lasansky, Jeff MacNelly, Wanda Miller Matthews, Michael Nushawg, Pat Oliphant, Elizabeth Peak, Mike Peters, Michael Ponce De Leon, Richard Ziemann.

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*see catalog index

1452. JANE HASLEM GALLERY

406 7th St NW 20037
(202) 638-6162 Tue-Sat 11-6
Dir: Jane Haslem

20th-century American paintings, prints and works on paper; original political cartoons.

One person exhibitions in 1982:
Stephen Tanis, Garry Trudeau.

1453. HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Independence Ave at 8th St SW 20560
(202) 357-1300 Daily 10-5:30
Dir: Abram Lerner

Smithsonian Institution; 19th-20th-century European and American painting and sculpture.

One person exhibitions in 1982:
Vito Acconci, Siah Armajani, Alice Aycock, Ilya Bolotowsky, James Brooks, Willem de Kooning, Lauren Ewing, Red Grooms, Ibram Lassaw, Robert Morris, Samuel Murray*, Alice Neel, Dennis Oppenheim, Raphael Sawyer*, David Smith*.

1454. HOM GALLERY

2103 O St NW 20037
(202) 466-4076 Tue-Sat 11-5
Dir: Jem Hom

19th-20th-century American and European artists.

Other artists represented:
Robert Bates, Leonard Cave, Jacob Kainen, Mark Leithauser, Richard Maury.

1455. HULL GALLERY

3301 New Mexico NW 20016
(202) 362-0507 Mon 1-5, Tue-Sat 10-5
Dir: Anne D. Hull

19th- and 20th-century American paintings, drawings, and prints.

1456. INTERNATIONAL SCULPTURE CENTER

1050 Potomac St NW, PO Box 19709 20007
(202) 965-6066 Mon-Fri 9-5
Dir: David Furchgott

Non-profit service organization for sculptors.

1457. B.R. KORNBLATT GALLERY

406 7th St NW 20004
(202) 638-7657 Tue-Sat 10:30-5:30
Dir: Barbara R. Kornblatt

Post-1945 American art: paintings, sculpture, works on paper.

One person exhibitions in 1982:
Marshall Borris, Ronnie Landfield, Susan Middleman, Roger Laux Nelson, Jerry Noe, Kenneth Noland, Vincent Peranio.

Other artists represented:
John Ferguson, Michael Todd, James Voshell.

1458. MICKELSON GALLERY

707 G St NW 20001
(202) 628-1735 Mon-Fri 9:30-5, Sat 9:30-3
Dir: Jean E. Danielson

Paintings, sculpture, graphics; realism.

Other artists represented:
Dorothy Abbott, Norman Ackroyd, George Bellows, David Bombeck, James Butler, M.C. Escher, Anthony Gross, Ralph Hurst, W.T. Kinkade, John Loeper, Michael Palmer, William Preston, Florence Putterman, Gary Shankman, Claire Van Vliet.

1459. MIDDENDORF/LANE

2009 Columbia Rd NW 20009
(202) 462-2009
Dir: Christopher Middendorf

Contemporary American art, particularly by Washington artists.

One person exhibitions in 1982:
Robin Rose*.

Other artists represented:
Leon Berkowitz, William Christenberry, Gene Davis, Tom Dineen, William Eggleston, Elizabeth Falk, Jo Ferrugia, Sam Gilliam, Edward Kienholz, Stephen Ludlum, Robert Stackhouse, Joseph White.

1460. MONUMENTAL SCULPTURES

2601 30 St NW 20008
(202) 332-7460 By appt
Dir: Raquel Halegua

One person exhibitions in 1982:
Alfredo Halegua.

1461. MUSEUM OF MODERN ART OF LATIN AMERICA

201 18th St NW 20006
(202) 789-6016 Tue-Sat 10-5
Dir: Jose Gomez-Sicre

Contemporary Latin American paintings, sculpture, prints, drawings.

1462. NATIONAL GALLERY OF ART

Constitution Ave at 4th St NW 20565
(202) 737-4215 Mon-Sat 10-5, Sun 12-9
Dir: J. Carter Brown

European art from Renaissance to the 20th century; sculpture, bronzes, porcelains.

One person exhibitions in 1982:
George Bellows, Georges Braque, Claude Lorrain, Edouard Manet, David Smith.

1463. NATIONAL MUSEUM OF AMERICAN ART

8th and G Sts 20560
(202) 357-3176 Daily 10-5:30
Dir: Charles C. Eldredge

American paintings, sculpture, and works on paper from the 18th century to the present.

One person exhibitions in 1982:
Berenice Abbott*, Keith Achepohl, Joseph Cornell*, Joseph Goldyne*, William H. Johnson, Louis Lozowick*, Elihu Vedder.

1464. NATIONAL MUSEUM OF AMERICAN ART

Barney Studio House
2306 Massachusetts Ave NW 20560
(202) 357-2247 By appt
Dir: Charles Eldredge

1902 showplace illustrating Alice Pike Barney's influence on the cultural life of Washington D.C. in the early 1900's.

1465. NATIONAL MUSEUM OF AMERICAN ART

Renwick Gallery
Pennsylvania Ave and 17th St NW 20560
(202) 357-2700 Daily 10-5:30
Dir: Lloyd Herman

Smithsonian Institution; American design and crafts.

1466. NATIONAL PORTRAIT GALLERY

8th and F St NW 20560
(202) 357-2866 Daily 10-5:30
Dir: Alan Fern

Portraits of Americans who have made a significant contribution to the historical, intellectual, political, and cultural life of the country.

One person exhibitions in 1982:
Charles Willson Peale*.

1467. NYANGOMA'S GALLERY

2335 18th St NW 20009
(202) 234-2500 Tue-Sat 12-6; By appt
Dir: Lusetha Rolle

Paintings and sculpture by African-American artists and other third world artists.

Other artists represented:
Benny Andrews, Ed Love, Keith Morrison, James Phillips, Al Smith, Hale Woodruff.

1468. OSUNA GALLERY

406 7th St NW 20004
(202) 296-1963 Tue-Sat 11-6
Dir: Josephine G. Greco

20th-century American art, 17th-19th-century Latin American, European art.

One person exhibitions in 1982:
Emilie Benes, Charles Bessant, Robert Bourdon, Jan Magaret Dow, Carol Goldberg, Mary Ann Harman, Lynn Hurst, Margarida Kendall, Elaine Kurtz, Frederick Nichols, Paul Pratchenko, Ann Purcell, John Sanders, Frank A. Smith, Stanley Sporny, John Stewart.

1469. PHILLIPS COLLECTION

1600 21st St NW 20009
(202) 387-2151 Tue-Sat 10-5, Sun 2-7
Dir: Laughlin Phillips

19th-20th-century American and European painting and sculpture.

One person exhibitions in 1982:
Georges Braque, Margaret Olney McBride, Cita Scott, Ben Summerford, John Walker*.

1470. PHOENIX II

1875 Eye St NW 20006
(202) 293-2421 Mon, Sat 11-4; Tue-Fri 11-6
Dir: Arlene Bujese

Contemporary American painting, drawing, sculpture, prints.

One person exhibitions in 1982:
Calvin Albert, Alice Baber, Priscilla Bowden, Elaine de Kooning, Lee Hall, Elwood Howell, Sheila Isham, Fay Lansner, Ibram Lassaw, John Little, Conrad Marca-Relli, A.C. Mim, Hans Namuth, V.V. Rankine, Syd Solomon.

Other artists represented:
Warren Brandt, Ronnie Chalif, Jimmy Ernst, Perle Fine, Claus Hoie, Helen Hoie, David Porter, Alexander Russo, Jo Anne Schneider, Arline Wingate.

1471. SPECTRUM GALLERY

1132 29th St NW 20007
(202) 333-0954 Tue-Sat 10-5, Fri 7-11, Sun 2-5
Dir: Millie Shott

Cooperative; Washington area artists.

One person exhibitions in 1982:
John Bledsoe, John Bryans, Elaine Burch, Edythe Cardon, Mike Donner, Norma Eskenazi, Dorothy Hunter, Ingrid Leeds, Peter Stoliaroff.

Other artists represented:
Selma Cohen, Leolla Glick, Maggie Judycki, Wilma King, Margaret Kranking, Marija McCarthy, Nevia (Joseph Sheppard Rogers), David Norton, Harry Richardson, Doris Rief, Joseph Sheppard Rogers, Nancy Sanford, Vera Vandendries, Sandra Walker, Dana Winslow, Peggy Zee, Joyce Zipperer.

1472. TEXTILE MUSEUM

2320 S St NW 20008
(202) 667-0441 Tue-Sat 10-5, Sun 1-5
Dir: Patricia Fiske

Near and Far Eastern, Pre-Columbian textiles, carpets, costumes; educational programs.

1473. TOUCHSTONE GALLERY

2130 P St NW 20037
(202) 223-6683 Tue-Sat 11-5, Sun 12-5
Dir: Luba Dreyer

Fine arts; 2- and 3-dimensional clay, marble, bronze, oil, acrylic; photography.

One person exhibitions in 1982:
Altina, Susan Clifford, Gretchen Friend-Jones, Ellen Glasgow, Nancy Hammond, Jo Harrop, MaryLou Hartmann, Lynne Kagan, Kit-Keung Kan, Anne Marchand, Harriet Rosenbaum, Cora Rupp, Rima Schulkind, Judith Turim, Frank Van Riper, Zinnia.

Other artists represented:
Ann Barbieri, Lois Beatty, Brenda Belfield, Mirella Belshe, Pat Fox, Jean Morgan George, Patsy Gilbert, Brian Kirk, Leni Liftin, Vinton Pickens, Charles Sawchenko, Janice Sayles, Frances Seeger, Michael Stover-Carr, Maria Tourou, F.L. Wall.

1474. WASHINGTON PROJECT FOR THE ARTS

400 7th St NW 20004
(202) 347-8304 Tue-Sat 11-5
Dir: Al Nodal

Contemporary works by local and international artists; artists' books; performance; video; photography.

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Other artists represented:
H. Terry Braunstein, Allen Carter, Helen Harrison, Newton Harrison, Suzanne Helmuth, Brian Kavanagh, Robert McCurdy, Antonio Muntadas, Kevin Osborn, Jock Reynolds, Lyle Rosbotham, Nancy Rubins, Keith Smith.

1475. WASHINGTON WOMEN'S ARTS CENTER
1821 Q St NW 20009
(202) 332-2121 Tue-Sat 11-5
Dir: Helen Levine
Non-profit; women's art cooperative; educational center.

Florida

Bay Harbor Islands

1476. GALERIE 99
1088 Kane Concourse 33154
(305) 865-5823 Tue-Sat 10-5
Dir: Ann Jaffe/Ann Rachlin
Contemporary paintings and sculpture.

One person exhibitions in 1982:
Jack Roth.

Other artists represented:
Ronni Bogaev, Joan Brams, Lynn Chadwick, Friedel Dzubas, Carole Jeane Feuerman, Gordon Hart, Darryl Hughto, Menashe Kadishman, Terence La Noue, Henry Moretti, Frank Owen, Susan Roth, Kikuo Saito, Ben Schonzeit, Alan Siegel, Michael Steiner, Francisco Zuniga.

1477. HOKIN GALLERY
1086 Kane Concourse 33154
(305) 861-5700 Tue-Fri 10:30-5
Dir: Grace Hokin/Dorothy Berenson Blau
Contemporary painting, sculpture, drawing.

One person exhibitions in 1982:
Gene Davis, Stephen Edlich, George Green, William King, Pablo Picasso, Lucas Samaras, Larry Zox.

Other artists represented:
Stanley Boxer, Michael Gallagher, Alex Katz, Alexander Liberman, Rupert Jason Smith, Barry Tinsley, Andy Warhol, Tom Wesselmann.

1478. GLORIA LURIA GALLERY
1033 Kane Concourse 33154
(305) 865-3060 Tue-Sat 10-5
Dir: Gloria Luria
Contemporary paintings, sculpture, and graphics.

One person exhibitions in 1982:
Jennifer Bartlett, Lynne Golub Gelfman, Robert Goodnough, Nancy Graves, Robert Rauschenberg, Larry Rivers, Bruce Robbins, James Rosenquist, Debbie Schneider, Mindy Shrago.

Other artists represented:
S. Arakawa, Natvar Bhavsar, Enrique Castro-Cid, Dan Christensen, Elaine Lustig Cohen, Jim Jacobs, Andrew Jansons, Clement Meadmore, Doug Moran, Robert Natkin, Joel Perlman, George Segal, David Shapiro, Pat Steir, De Wain Valentine, Andy Warhol.

1479. MEDICI-BERENSON GALLERY
1052 Kane Concourse 33154
(305) 864-5355 Tue-Sat 10-5
Dir: Lois Cutler/Margo Finn
Contemporary American painting and sculpture.

One person exhibitions in 1982:
Helen Bershad, Richard Saba, Vasa.

Other artists represented:
Tom Garboski, Dorothy Gillespie, Charles Hinman, Ronnie Landfield, Alberto Magnani, Stefanie Peckins, Alice Phillips, Peter Reginato.

1480. RAUCHBACH GALLERIES
1007 Kane Concourse 33154
(305) 861-9992 Tue-Sat 11-5
Dir: Shirlee Rauchbach
Contemporary realism; painting and sculpture.

Other artists represented:
Bunny Adelman, Roger Bansemer, Joseph Brun, Jeanne Norman Chase, Paul Freeman, Norman Gardner, Arthur Glickman, Stuart Kaufman, Bruno Lucchesi, Sandra Raphaelson, Michael Schreck, Antonio Sereix, Robert Sherman, Milt Surrey, James Tormey, Esther Wertheimer.

1481. ANA SKLAR GALLERY
1019 Kane Concourse 33154
(305) 868-2008 Mon-Fri 9-5:30, Sat by appt
Dir: Ana Sklar
Contemporary Latin American art.

Other artists represented:
Herbert Bayer, Luis Caballero, Margaret Cheeseman, Lamis Feldman, Lola Fernandez, Murray Gaby, Theodora Gavenchak, Victor Gomez, Enrique Grau, Nenad Jakesevic, Hal Kaye, Harriet Kittay, Sonja Lamut, Rolando Lopez-Dirube, Jerry Lubensky, Antonio Maro, Julio Matilla, Milena Pribis, Jorge Noceda Sanchez, Jan Sawka, Dee Shapiro, Subirachs, Enzo Torcoletti.

Belleair

1482. FLORIDA GULF COAST ART CENTER
222 Ponce De Leon Blvd 33516
(813) 584-8634 Tue-Sat 10-4, Sun 2-5
Dir: Judith Boodon Powers
Exhibitions of national and regional artists; American painting, 1940-1955.

Boca Raton

1483. BOCA RATON CENTER FOR THE ARTS
801 W Palmetto Park Rd 33432
(305) 392-2500 Tue-Fri 10-4; Sat, Sun 1-4
Dir: Maria Lawton
Non-profit; exhibitions, classes.

1484. BRENNER GALLERY
75 Royal Palm Plaza 33432
(305) 392-3200 Mon-Fri 10-5
Dir: Nili Brenner
International contemporary art.

Other artists represented:
Yaacov Agam, Lamar Briggs, Salvador Dali, Paul Jenkins, M. Kravjansky, Morio Matsui, Dominic Mingolla, Joan Miró, Pablo Picasso, Nicola Simbari.

1485. GALLERIA BERENSON
470 NW 20th St, Suite 1056 33431
(305) 395-0333 By appt
Dir: Felice Berenson
Italian artists; catalogs available.

Other artists represented:
Riccardo Benvenuti, Sergio Benvenuti, Gianpaolo Bianchi, Roberto Ciabani, Antonia Fontana, Stefano Rogai, Cesare Ronchi, Manfred Schwartz, Franco Scuderi, Angelo Vadalá.

1486. PATRICIA JUDITH ART GALLERY
720 E Palmetto Park Rd 33432
(305) 368-3316 Mon-Sat 10-6
Dir: Patricia Cohn

One person exhibitions in 1982:
Franz Joseph Bollinger, Anne Harris, Al Hollingsworth, Felix Mas, David Grant Roth, Willi Tobias.

Other artists represented:
Sara Leighton, Bernard Stern.

Coconut Grove

1487. GALLERY AT GROVE ISLE
4 Grove Isle Dr 33133
(305) 858-1522 Tue-Sat 10-6
Dir: Lyder Johnson/Lilliana M. Capuzzo
Modern art; Oriental antiques; Ifugao basketry.

Other artists represented:
Miguel Cubiles, Albert Donat, Arcadio Gonzalez, Erika King, David Shankman, Anthony Sikich.

1488. VIRGINIA MILLER GALLERIES
3112 Commodore Plaza 33133
(305) 444-9844 Tue-Sat 10-6
Dir: Virginia Miller
Contemporary art.

One person exhibitions in 1982:
Harriet Bell, Dee Ann Devine, Fernando Luis.

Other artists represented:
Robert Beach, Leon Berkowitz, Martin Bernstein, Ramon Carulla, Claudia De Monte, Yasu Hiro Esaki, Jose Fors, Tom Graboski, Ernst Haas, Larry Harmon, Shirley Henderson, Timothy High, Kyra, Nino Maggio, Tom McCarthy, Betty Parsons, Elliot Porter, Penny Rakoff, David Salley, Lawrence Salzmann, Ila Seltzer, Ken Weaver, Jean Weinbaum.

Coral Gables

1489. ARTSPACE/VIRGINIA MILLER GALLERIES
169 Madeira Ave 33134
(305) 444-4493 Mon-Sat 10-6
Dir: Virginia Miller
Contemporary and ethnic art.

One person exhibitions in 1982:
Trevor Bell, Sam Gilliam, Byron Sletten*, Patricia Taplin, Jerry Uelsmann, Donald Roller Wilson.

Other artists represented:
Richard Carter, Gilberto Ceron, Jim Couper, Luis Hernandez Cruz, Lanny de Vuono, Fernando Devis, Richard Frank, Masume Hayashi, Jim Kusmierski, Ed McGowin, Alice Neel, John Raimondi, Annette Rawlings, Jack Reilly, Carla Steiger-Meister, Jewel Stern, Timothy Van Laar, John Visser, Jean Welch.

1490. FORMA GALLERY
305 Alcazar Ave 33134
(305) 442-9430 Mon-Fri 10:30-5:30, Sat 10:30-2:30
Dir: Dora Valdes-Fauli
Contemporary painting, sculpture, Pre-Columbian ceramics; art books; consultants.

One person exhibitions in 1982:
Ramiro Arango, Mario Bencomo, Humberto Calzada, Fernando De Szyszlo, Paquita Parobi, Rogelio Polesello, Elmar Rojas, Lewis Wilson.

Other artists represented:
Félix Angel, Cundo Bermudez, Mario Carreño, Margarita Lozano.

1491. RUDOLPH GALLERIES
338 Sevilla Ave 33134
(305) 443-6005 Daily 10-4
Dir: Lillian Frederick-Fiolic
Contemporary painting and sculpture.

Other artists represented:
Milton Avery, Wolf Kahn, Sidney Laufman.

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*see catalog index

1492. UNIVERSITY OF MIAMI
Lowe Art Museum
1301 Stanford Dr 33146
(305) 284-3535 Tue-Fri 12-5, Sat 10-5, Sun 2-5
Dir: Ira Licht
Renaissance, Baroque, Rococo art; Southwest Indian and Latin American art; Washington Allston Trust; American painting and prints.

One person exhibitions in 1982:
Carl Andre, Cynthia Carlson, Jean Dubuffet, Alfred Eisenstaedt, Jackie Ferrara, Jacob Kass*, Jacob Lawrence, Sol LeWitt, Ana Mendieta, Lucas Samaras.

Daytona Beach

1493. MUSEUM OF ARTS AND SCIENCES, CUBAN MUSEUM
1040 Museum Blvd 32014
(904) 255-0285 Tue-Fri 9-4, Sat 1-5
Dir: Gary Libby
American and European fine and decorative arts; Cuban, Caribbean, African arts; contemporary Florida paintings.

One person exhibitions in 1982:
Steve Lotz*, Daniel Serra-Badué*.

Deland

1494. FIRST FEDERAL MID-FLORIDA (EMPIRE AMERICA, FSA-DIVISION OF)
345 N Woodland Blvd 32720
(904) 734-2551

One person exhibitions in 1982:
Benini, Mari Conneen, Hollis Holbrook.

Dunedin

1495. DUNEDIN FINE ARTS AND CULTURAL CENTER
1143 Michigan Blvd 33528
(813) 736-6731 Mon-Fri 8:30-4, Sun 1-4
Dir: Deborah K. Eckstein
Exhibitions by national and regional artists.

One person exhibitions in 1982:
Lucinda Carlstrom, Susan Harlan, John Krieger, Daniel Pons, Michele Tuegel.

Fort Lauderdale

1496. CARONE GALLERY
600 SE 2nd Ct 33301
(305) 463-8833 Mon-Sat 10-5
Dir: Matthew Carone/Jodie Carone
20th-century and contemporary art.

Other artists represented:
Carol Anthony, Agostino Bonalumi, Claude Carone, Nicolas Carone, Paul Jenkins, Edward Kinney, Leon Kroll, Sebastian Matta, Henry Moretti, Norma Penchansky, Syd Solomon.

1497. MUSEUM OF ART, FORT LAUDERDALE
426 E Las Olas Blvd 33301
(305) 463-5184 Sep-Jun Tue-Sat 10-4:30, Sun 12-5
Dir: George S. Bolge
19th-20th-century American and European graphics, paintings, sculpture; COBRA Collection; Pre-Columbian, American Indian, Oceanic art.

One person exhibitions in 1982:
Mogens Balle, Christian Dotremont, Dorothy Gillespie*, William Gropper, Duane Hanson, Asger Jorn, Michael Klezmer, George McNeil*.

Fort Myers

1498. EDISON COMMUNITY COLLEGE
Gallery of Fine Art
College Pkwy 33907
(813) 489-9313 Tue-Fri 10-4, Thu 5-9
Dir: Lantz Caldwell
Teaching and community gallery; art in all mediums; Pre-Columbian collection.

One person exhibitions in 1982:
Daniel Chauche, Tony Eitharong, Robert Rauschenberg, Jeff Whipple.

Gainesville

1499. DEPARTMENT OF CULTURAL AFFAIRS
Thomas Center Galleries
302 NE 6th Ave 32601
(904) 374-2197 Mon-Fri 9-5
Dir: Lemuel B. Moore III
Four galleries featuring regional and local artists and natural science and history.

One person exhibitions in 1982:
Benini, William Conklin, Michael Goody, Nancy Haliday, Byron Harman.

1500. JOAN LING GALLERY
15 SE 1st Ave 32601
(904) 375-8158 Mon-Fri 10-6, Sat 10-5
Dir: Joan Ling
Contemporary American painting, sculpture, prints.

One person exhibitions in 1982:
Jean Dean*, Kerri Silvernell*.

Other artists represented:
Roger Bansemer, Jill Branham-East, Lucinda Carlstrom, Marti Cowie, Nancy Crawford, Cookie Davis, Nofa Dixon, Rolf Holmquist, Georgina Holt, David Hunter, S. P. Kupperman, Francis Lynn Martin, Maggie Milono, Connie Nelson, Fritzi Olson, Jane Prescott, Bonnie Christina Randall, Bill Renc, James Rome, Edwin Sammet, Stormy Anne Sandquist, William Schaaf, Ruth Andress Stone, Susie Stovall, Kay Sullivan, Martha Swanger, Scott Young.

1501. QUINLIN ART CENTER
514 Green St 30501
(904) 536-2575 Mon-Fri 10-12, 2-4; Sun 2-4
Dir: Barbara Severens
Contemporary regional art and crafts; classes.

One person exhibitions in 1982:
Nancy Boedecker, Brenda Connor, John Kollock, Bill McColloch, Cecil Neal, Meredith Rambo, William Thompson.

1502. UNIVERSITY OF FLORIDA
University Gallery 32611
(904) 392-0201 Mon-Fri 9-5, Sun 1-5
Dir: Roy C. Craven, Jr.
East Indian painting and sculpture, African art, Pre-Columbian ceramics; photography, painting, graphics.

Hallandale

1503. GRAPHIC ART COLLECTION
133 NE First Ave 33009
(305) 454-8806 Mon-Sat 10-5
Dir: Bruce Sher/Dorothy Schaffer
Limited edition graphics.

One person exhibitions in 1982:
Edna Hibel.

Other artists represented:
LeRoy Neiman, Nicola Simbari.

Hobe Sound

1504. HOBE SOUND GALLERIES
PO Box 682, 11900 SE Dixie Highway 33455
(305) 546-6600
Dir: Nancy L. Payson

One person exhibitions in 1982:
Michael Cook, Betsy Fuller, Sandra Rubel, John Soullière.

Other artists represented:
Diana Kan, Bernard Langlais, Laurence Sisson.

Jacksonville

1505. CUMMER GALLERY OF ART
829 Riverside Ave 32204
(904) 356-6857 Tue-Fri 10-4, Sat 12-5, Sun 2-5
Dir: Robert Schlageter
Museum; antiquity through 20th century.

One person exhibitions in 1982:
Peter Carl Faberge*, Hiram Williams*, Theodore Wores*.

1506. JACKSONVILLE ART MUSEUM
4160 Boulevard Center Dr 32207
(904) 398-8336 Tue-Fri 10-4, Thu 10-10; Sat, Sun 1-5
Dir: Bruce H. Dempsey
Contemporary art, Koger Collection of Oriental Porcelains, Pre-Columbian art.

One person exhibitions in 1982:
Arakawa, Chuck Close, Jim Dine, Joseph Raffael*, George Segal, Peter Voulkos.

1507. JACKSONVILLE UNIVERSITY COLLEGE OF FINE ART
Alexander Brest Museum
University Blvd N 32211
(904) 744-3950 Mon-Fri 9-4:30
Dir: Debra Murphy
Permanent collection: Pre-Columbian art, Steuben glass, Danish porcelain, Oriental decorative arts.

One person exhibitions in 1982:
Steve Lotz.

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Lakeland

1508. POLK PUBLIC MUSEUM
800 E Palmetto St 33801
(813) 688-7743 Tue–Fri 9–5, Sat 10–4;
Sun 1–4
Dir: Ken Rollins
Changing art exhibitions; permanent display of Pre-Columbian works; 15th-19th-century European ceramics.

Melbourne

1509. BREVARD ART CENTER AND MUSEUM
PO Box EG782 32935
(305) 254-7782 Tue–Sat 10–5, Sun 1–5
Dir: Robert Gabriel

One person exhibitions in 1982:
Benini*, Spence Guerin*, Timothy Greenfield Sanders*.

Miami

1510. FLORIDA INTERNATIONAL UNIVERSITY
Visual Arts Gallery
Tamiami Trail 33199
(305) 555–2890 Mon–Fri 9–1
Dir: Dahlia Morgan
Contemporary art.

One person exhibitions in 1982:
James Couper*, Manuel Neri.

1511. MARVIN ROSS FRIEDMAN & CO
15451 SW 67th Court 33157
(305) 233–4281 By appt
Dir: Marvin Ross Friedman
Modern and contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
Roy Lichtenstein, James Rosenquist.

Other artists represented:
Alexander Calder, Christo, Willem de Kooning, Henry Moore, Claes Oldenburg, Robert Rauschenberg, Cy Twombly, Andy Warhol.

1512. GALLERY AT 24
2399 NE 2nd Ave 33137
(305) 576–6424 Mon–Sat 11–5
Dir: Robert J. Sindelir
Contemporary American and European paintings, drawings, sculpture, prints; African, Oceanic, Indonesian art.

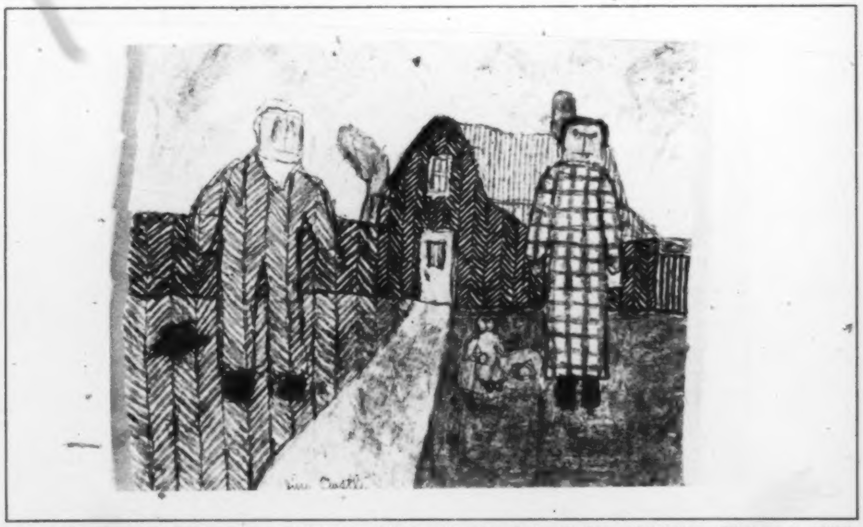
One person exhibitions in 1982:
Werner Bargsten, Maria Brito-Avellana, Jill Cannady, Grail Douglas, Christine Federighi, David Goldhagen, Judith Greavu, Edith Landowne, Susana Sori.

Other artists represented:
Ron Fondaw, Fung-Lin Hall, Rhoda Hepner, David Hockney, Robert Huff, Horst Kohlem, Elena Presser, Craig Rubadoux, Claire Satin, Alice Terry, Susan Zukowsky.

1513. CAROL GETZ GALLERY
4970 S W 80th St 33143
(305) 661–8413 By appt
Dir: Carol Getz
Limited edition prints; contemporary paintings, sculpture.

One person exhibitions in 1982:
Per Arnoldi.

Other artists represented:
Ed Baynard, Alan Turner.



James Castle: Untitled Drawing; in "Voices of Silence," at the Boise Gallery of Art (Apr. 30-June 6, 1982).

1514. BARBARA GILLMAN GALLERY
3886 Biscayne Blvd 33137
(305) 573–4898 Mon–Fri 10–6, Sat 11–4
Dir: Barbara Gillman
Contemporary painting, sculpture, drawing, graphics, photography.

One person exhibitions in 1982:
Emery Clark, Elyse Littenberg, James Rosenquist*.

Other artists represented:
Pat Hammerman, Erika King, Lisa Klausner, Suzanne Klotz-Reilly, Joyce Kozloff, Martin Kreloff, Salvatore La Rosa, Geoffrey Lardiere, Sylvia Lizama, Stacey Mancuso, Marjatta, Jim Richard, Ruth Romoser, Val Rossman, Miriam Schapiro, Phillip Warner, M. J. Wilson, Tom Wyroba.

1515. BARBARA GILLMAN GALLERY
270 NE 39th St 33137
(305) 573–4898 Mon–Fri 10–6, Sat 11–4
Dir: Barbara Gillman
Contemporary painting, sculpture, drawing, graphics, photography.

One person exhibitions in 1982:
Bill Burke, Kenneth Shaw, Beryl Solla, Rosalie Wognum.

Other artists represented:
Mario Algaze, Ron Bennett, Stephen Bird, John Bledsoe, Phillip Brooker, Jorge Castaño, Rosemarie Chiarlone, Jeffrey Christ, Carol Cornelison, Bernice D'Vorzon, Joe Davoli, Joyce de Guatemala, Murray Dessner, Susan E. Eisenberg, Del Geist, Alan Gerson, Shirley Green, Sal Guastella, Dan Gunderson, Janice Hartwell, Barbara Kohl, Pete Kuentzel, Connie Lloveras, Carlos Macia, Oscar Melendez, Joe Moss, Barbara Neijna, Mary Nomecos, Janet Paparelli, Adolph Rutkin, Baruj Salinas, Alicia Schmidt, Beau Siegel, Ric Snead, Rafael Soriano, Kate Steiger, Ludwig Stein, Allison Stewart, Anne Tanner, Jean Ward.

1516. LANVIN GALLERY
50 NE 40th St 33137
(305) 576–0108 Mon–Fri 10:30–5
Dir: Robin Lanvin
Contemporary South Florida artists; all mediums.

One person exhibitions in 1982:
Eunice Allen Groff, Marc Berlet, R. F. Buckley, Carol Chanin, Dina Knapp, Ward Shelley, Elliott Wennet.

Other artists represented:
Michael Flick, Enrique Riveron, Ann Sams.

1517. MOOSART GALLERY AT STUDIO 38
3800 NE 2nd Ave 33137
(305) 576–0225 Mon–Fri 9–5, Sat by appt
Dir: Joy Moos
20th-century American, Canadian, and Latin artists.

Other artists represented:
Anjal, Pat Berger, Joan Brams, R. S. Buckley, Fabino, Ted Fairhurst, Ilise Greenstein, Jane Greer, Robert Helsmoortel, Ghitta Kaiserman-Roth, Norman Laliberté, Hal Larsen, Joy Moos, Jeanne Pelligrino, Ted Powers, Rogelio Pretto, Barbara Schaefer, Tewi, Wayne Timm.

1518. BARBARA MORRIS GALLERY
3601 Biscayne Blvd 33137
(305) 576–9107 Daily 11–5
Dir: Barbara Morris
Contemporary paintings, sculpture, drawings, photography.

Other artists represented:
Allan D'Arcangelo, David Lund, George Rickey, Francisco Zuñiga.

1519. VILLA VIZCAYA MUSEUM AND GARDENS
3251 S Miami Ave 33129
(305) 579–4626 Daily 9:30–5
Dir: Carl J. Weinhardt, Jr.
European decorative and fine art; European-style formal gardens.

One person exhibitions in 1982:
Sandro Chia, Francesco Clemente, Grover Cole, James Hewson, Burrall F. Hoffman, Mimmo Paladino, James Seaman, Walter Stein, Ernesto Tatafiore.

Miami Beach

1520. BASS MUSEUM OF ART
2100 Collins Ave 33139
(305) 673–7530 Tue–Sat 10–5, Sun 1–5
Dir: Diane W. Camber
Medieval, Rococo, Renaissance painting and sculpture; 19th-20th-century art and vestments; Oriental bronzes.

One person exhibitions in 1982:
Chaim Gross*, Charmion Von Wiegand*.

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*see catalog index

Miami Lakes

1521. PHYLLIS POWERS ART GALLERY
7351-A Miami Lakes Dr 33014
(305) 556-6725 Tue-Sat 12-6
Dir: Phyllis Powers
Contemporary and 19th-century art.

Naples

1522. HARMON-MEEK GALLERY
1258 3rd St S 33940
(813) 261-2637 Oct-May Mon-Sat 10-5
Dir: J. William Meek III
20th-century American art.

One person exhibitions in 1982:
Milton Avery*, Eugene Babochenko, Byron Browne*, Adolf Dehn*, Balcomb Greene*, Ralph Hurst, Frank Kleinholz, Eliot O'Hara*, Richard Segalman, Robert Vickrey.

Other artists represented:
Darrel Austin, Aaron Bohrod, Clarence Carter, Jimmy Ernst, Richard Florsheim, Milton Hebald, Ibram Lassaw, Conrad Marca-Relli, Walter Meigs, Don Powers.

1523. NAPLES ART GALLERY
275 Broad Ave S 33940
(813) 262-4551 Mon-Sat 9:30-5
Dir: Warren C. Nelson/William B. Spink
American painting, pencil drawings, sculpture; American and Scandinavian glass.

Other artists represented:
Francesco Acitelli, Jack Baker, Belva Ball, Michael Barkin, Alfred Buell, Huberto Calzada, Wah Ming Chang, Norman Neal Deaton, Gisson, Winifred Godfrey, Sidney Herschleb, Chi-Chung Hu, David Lind, Bernique Longley, Michael Martin, Hal McIntosh, Nancy Miller, David Grant Roth, Michael Schreck, Albert Schroder, Nicola Simbari, Laurence Sisson, John Soulliere, Gerald Stinski, Mou-Sien Tseng, Robert Watson.

1524. VALAND ART GALLERY
363 12th Ave S 33940
(813) 263-1010 Mon-Fri 10-6, Sat 10-5
Dir: Peggy V. Lustig
Contemporary graphics, painting, sculpture.

One person exhibitions in 1982:
Lamarr Briggs, Gilberte Brilliante, Arnold Eiger, Mark King, Marco Sassone, Nicola Simbari, Alice Terry.

Other artists represented:
Alvar, Marc Chagall, Nancy Denison, Donald Hazen, Jacques Lalande, Henry Moore, Charlotte Reine, E.D. Upham, Victor Vasarely.

North Miami

1525. OSCAR DIOR ART GALLERY
581 NE 125th St 33161
(305) 693-4518
Dir: Edward Pezzi
Oil paintings.

One person exhibitions in 1982:
Joseph Amador, Oscar Dior, Vilma Lopez, Julio Mesa, Ruby Pacheco, Alex Penalver, Edward Penalver, Edward Pezzi.

Orlando

1526. LOCH HAVEN ART CENTER
2416 N Mills Ave 32803
(305) 896-4231 Tue-Fri 10-5, Sat 12-5, Sun 2-5
Dir: Marena Grant Morrisey
African, Pre-Columbian, 20th-century American art.

Ormond Beach

1527. ORMOND BEACH WAR MEMORIAL ART GALLERY AND GARDEN
78 E Granada 32047
(904) 677-1857 Oct-Aug Thu-Tue 12-5
Dir: Kitty Tarelis
Changing exhibits of period and contemporary art; permanent collection of symbolic paintings by Malcolm Fraser.

One person exhibitions in 1982:
Benini, Rev. Edward Shillito.

Palm Beach

1528. PETER DREW GALLERY
125 Worth Ave 33480
(305) 659-5554 Mon-Sat 11-6:30; By appt
Dir: Carolyn Krebs
Works by contemporary artists in all mediums.

Other artists represented:
John Martino, Clarence Measelle, Daniel Meyer, Mary Louise O'Sullivan.

1529. GALLERY 151
151 Worth Ave 33480
(305) 655-6765 Mon-Sat 10:30-5:30
Dir: Paul Catani
Contemporary painting and sculpture.

Other artists represented:
Luca Alinari, Agostino Bonalumi, Antonio Bueno, Louisa Chase, Louise Nevelson, Robert S. Zakanitch.

1530. GALLERY GEMINI
245 Worth Ave 33480
(305) 655-5924 Mon-Sat 10-5:30
Dir: Lisa Goldman
19th-20th-century painting, sculpture, photography.

Other artists represented:
Milton Avery, Ilya Bolotowsky, Joan Brams, Alex Caro, Jack Culiner, John Day, Andrea Hahn, Fred House, Frank Litto, Else Martinus, Tom McCartney.

1531. HOKIN GALLERY
245 Worth Ave 33480
(305) 655-5177 Mon-Sat 10-5
Dir: Grace Hokin/Doris Ellenbogen
Contemporary American painting, sculpture, drawings.

Other artists represented:
Fernando Botero, Stanley Boxer, Gene Davis, Sorel Etrog, George Green, James Havard, Louise Nevelson, Ernest Trova.

1532. HOLLY DALY HERMAN PALM BEACH ART GALLERY
240 Worth Ave 33480
(305) 655-9364 Wed-Mon 11-4
Dir: Charles F. Daly
Contemporary art.

One person exhibitions in 1982:
David Anderson, Dorothe M. Chilcutt, Joseph Ciccarelli, Leonard Froio, Jamie Spilman.

1533. HOLSTEN GALLERIES
206 Worth Ave 33480
(305) 833-3403 Mon-Sat 10:30-5:30
Dir: Chandra Holsten/Kenn Holsten
Contemporary American art; glass, ceramics.

One person exhibitions in 1982:
Patrick Crabb, Frank Fleming, Grace A. Kraft, Stephanie Ladoff, Harvey Littleton, Tom Patti, Michael Pavlik, Don Reitz, Harvey Sadow.

Other artists represented:
Bennett Bean, Joel Philip Myers.

1534. IRVING GALLERIES
332 Worth Ave 33480
(305) 659-6221 Mon-Sat 10-5
Dir: Irving Luntz
Contemporary American and European painting, sculpture, photography.

Other artists represented:
Guy Bourdin, Bill Branot, Henri Cartier-Bresson, Jim Dine, Jean Dubuffet, Helen Frankenthaler, Edward Giobbi, Nancy Graves, Cleve Gray, Charles Hinman, Robert Motherwell, Arnaldo Pomodoro, Larry Rivers, Richard Smith, Frank Stella.

1535. ROYAL PALM GALLERY
125 Worth Ave 33480
(305) 659-1711
Dir: Bruce Helander
Contemporary American paintings, drawings, sculpture, photographs, and glass.

One person exhibitions in 1982:
Harry Anderson, Dale Chihuly, Seymour Chwast, Elizabeth Jackson, Robert Natkin, Robert Rauschenberg, Italo Scanga, Aaron Siskind, Chris Van Allsburg.

Other artists represented:
John Baeder, Trent Burleson, Claus Bury, Judy Dolnick, Bill Drew, Gilbert Franklin, Joseph Goto, Dimitri Hadzi, James Harmone, Hardu Keck, Gary Komarin, Constance Leslie, Steve Lewis, David Macaulay, Elsie Manville, Jack Massey, Richard Merkin, Sloan Rankin, Miriam Sharlin, Prince Jurgen Van Anhalt.

1536. SOCIETY OF THE FOUR ARTS
Four Arts Plaza 33480
(305) 655-7226 Mon-Sat 10-5, Sun 2-5
Dir: James M. Brown
Cultural center; art, music, and dance programs; lectures, films.

1537. JOHN H. SUROVEK FINE ARTS
337-A Worth Ave 33480
(305) 832-0422 Mon-Fri 9:30-5:30
Dir: John H. Surovek
19th-20th-century American art: impressionism, genre, Ashcan School works.

Pensacola

1538. PENSACOLA MUSEUM OF ART
407 S Jefferson St 32501
(904) 432-6247
Dir: Mary H. Takach
Paintings, graphics, contemporary American art; traveling exhibitions.

One person exhibitions in 1982:
Emil Holzhauer*, Terry Ravey.

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Safety Harbor

1539. SOHO SOUTH CONTEMPORARY GALLERY OF ART
108 4th Ave S 33572
(813) 725-1116 Mon-Sat 10-5
Dir: Lois Berghoff
Contemporary art in all mediums.

One person exhibitions in 1982:
Ben Ami Braun, Florence Putterman, Helen Romeike-Wisniewski, Jeff Whipple.

Other artists represented:
Zelda Burdick, Peter Chapin, Dorothy Cochren, Betsy Creed, Marguerite Doernbach, Jane Eccles, Michael Lasuchin, Stefen Martin, Pat Feeney Murrell, Marie Sturken, Laura Wortzel.

Sanibel Island

1540. PHOTOGRAPHERS' GALLERY
PO Box 361 33957
(813) 472-6697 By appt
Dir: Renee Twombly
Non-profit; photography; regional, national, international works.

Other artists represented:
Ansel Adams, Leslie Allan Burch, Paul Caponigro, Daniel Chauche, Frances M. Cox, Robert Frank, Yousuf Karsh, Robert Rauschenberg, Peter Woodard.

Sarasota

1541. ADLEY GALLERY
1620 Main St 33577
(813) 366-4059 By appt
Dir: Joan Adley
Works by national artists.

1542. BRUBAKER GALLERY
300 John Ringling 33577
(813) 388-2992 Mon-Sat 10-5
Dir: Don L. Brubaker
Contemporary painting and sculpture.

One person exhibitions in 1982:
Lubi Brugnoni, Francois Cloutier, Roger Sandes, Thornton Utz.

Other artists represented:
Melissa Barry, Ljubo Biro, Deborah Dart, John Dineen, John English, Eli Karpel, Charles Levier, Phyllis Manley, James Myford, Roland Peterson, Julian Stanczak, Raimonds Staprans, James Twitty.

1543. I. IRVING FELDMAN GALLERIES
205 N Orange Ave 33577
(813) 955-0657
Dir: Karen Feldman
Contemporary paintings, sculpture, drawings, and graphics.

Other artists represented:
Gene Davis, Jim Dine, Charles Hinman, Paul Jenkins, Joan Miró, Henry Moore, Robert Motherwell, Louise Nevelson, Robert Rauschenberg, James Rosenquist, Donald Saff, Richard Smith, Rufino Tamayo.

1544. FOSTER HARMON GALLERIES OF AMERICAN ART
1415 Main St 33577
(813) 955-1002 Mon-Sat 10-5
Dir: Foster Harmon
20th-century American paintings, drawings, and sculpture.

One person exhibitions in 1982:
Darrel Austin, Will Barnet, Elena Borstein, Byron Browne, James Dean, Burhan Dogancay, Balcomb Greene, Sidney Laufman, William S. Schwartz, Sue Wall, Robert Watson, Karl Zerbe.

Other artists represented:
Jane Armstrong, Milton Avery, Alexander Calder, Clarence Carter, Harrison Covington, Adolph Dehn, Lamar Dodd, Lloyd S. Gilmour, Milton Hebald, Ralph Hurst, Gyorgy Kepes, Frank Kleinholz, Nat Krate, Doris Leeper, Stanton MacDonald-Wright, Eugene Massin, Walter Meigs, LeRoy Neiman, Eliot O'Hara, Baruj Salinas, Hiram Williams, Thomas Williams.

1545. IMAGE OF SARASOTA
1323 Main St 33577
(813) 366-5097 Oct-May Mon-Sat 10-5
Dir: Ruth Katzman
Contemporary crafts: glass, fiber, metal, clay, leather.

Other artists represented:
Shari Brush, Jaclyn Davidson, Neil Duman, Ruth Frank, Barbara Joiner, Richard Jolley, Mark Lindquist, Lee McKeown, Yaffa Sikorsky, Bill Slade.

1546. JOAN HODGELL GALLERY
46 S Palm Ave 33577
(813) 336-1146 Mon-Fri 10-5, Sat 11-4
Dir: Joan Hodgell
Contemporary paintings, graphics, crafts, sculpture; emphasis on Southeastern artists.

One person exhibitions in 1982:
Joseph Raffael, Craig Rubadoux.

Other artists represented:
Gene Babochenko, Roger Bansemer, John Catterall, Jeffrey Christ, Willem de Looper, Patricia Tobacco Forrester, Robert Hodgell, W. Louis Jones, Robert Larsen, William Ludwig, Bruce Marsh, Evelyn Marx, Tatianna McKinney, Philip Pearlstein, Michele Tuegel, Vernon Voelz, James Yohe, Susan Zukowsky.

1547. OEHLSCHLAEGER GALLERIES
28 S Blvd Presidents 33577
(813) 388-3312 Mon-Sat 10-5
Dir: Frank J. Oehlschlaeger
Painting and sculpture; primarily 20th-century.

Other artists represented:
Eugene Berman, Aaron Bohrod, Louis Bosa, Al Buell, Jon Corbino, Fiore Custode, Julio de Diego, Suzanne Eisendieck, Richard Florsheim, Adam Grant, Claude Harrison, Sydney Hauser, Edna Hibel, Pierre Lavarenne, Fletcher Martin, Harry McVay, Eliot O'Hara, Robert Osborne, Edwin Sammet.

1548. JOHN AND MABLE RINGLING MUSEUM OF ART
PO Box 1838 33578
(813) 355-5101 Mon-Fri 9-7, Sat 9-5, Sun 11-6
Dir: Richard S. Carroll
Venetian Gothic building houses collections from 3000 B.C.-present; Baroque art; Rubens; contemporary works; circus memorabilia.

South Miami

1549. NETSKY GALLERY
5759 Sunset Dr 33143
(305) 662-2453 Mon-Sat 10-5
Dir: Harriet Netsky
Contemporary crafts.

Other artists represented:
Kris Cox, Susan Eisen, Susana Espinosa, Fran Kraynek, William LeQuier, Bob Nugent, Stephen Paulsen, Neil Prince, Steven Schrepferman, Helen Shatz, Jamie Suarez, Coleen Barry Wilson.

1550. OPHELIA-ART TO WEAR
5794 Sunset Dr 33143
(305) 665-3986 Mon-Sat 10-5
Dir: L. Rosenthal/A. Zakarin
Handcrafted wearable art.

Other artists represented:
São-Maria Da Conceicão, Randall Darwell, Richard De Quatro, Gibberson Glass, Marv Graff, Julia Hill, Linda Mendelson, Norma Minkowitz, Yvonne Porcella, Jo Ellen Trilling.

St Petersburg

1551. SALVADOR DALI MUSEUM
1000 3rd St S 33701
(813) 823-3767 Tue-Sat 10-4, Sun 1-4
Dir: Joan Kropf
Works by Salvador Dali: paintings, drawings, graphics, objets d'art.

1552. MUSEUM OF FINE ARTS
255 Beach Drive NE 33701
(813) 896-2667 Tue-Sat 10-5, Sun 1-5
Dir: Michael Milkovich
American, European, Pre-Columbian art; French, American, Indian, Oriental sculpture.

One person exhibitions in 1982:
Leonardo da Vinci*, Arthur Rothstein.

Tallahassee

1553. FOUR ARTS GALLERY
1500 Apalachee Pkwy 32301
(904) 644-1554 Tue-Sat 10-4, 7-9; Sun 1-5
Dir: Allys Palladino-Craig
Contemporary painting, prints, sculpture, photography, clay; exhibitions of illustration, theater design, student work.

One person exhibitions in 1982:
Maria Brito-Avellena, William J. Burke, Charles Hook, Geoffrey Lardiere, David Partelow, Mary Lou Stewart, Don Wright.

1554. LEMOYNE: CENTER FOR THE VISUAL ARTS
125 N Gadsden St 32301
(904) 222-8800 Tue-Sat 10-5, Sun 2-5
Dir: Ron Yrabedra
Contemporary American painting, sculpture, prints, photography, crafts.

One person exhibitions in 1982:
Joseph Albers, Ray Burggraf, Janet Mauney-Lipner, George Milton, Jo Ann Plachy, Terry Slade, Nadeshda Stahovich, Linda Van Beck.

Tampa

1555. MILLER/TOPAZ GALLERY
2009 15th St 33605
(813) 247-5173 Tue, Thu, Sat 2-5
Dir: Margaret Miller
Work in all mediums by Florida artists; prints by New York artists.

One person exhibitions in 1982:
Oscar Bailey.

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*see catalog index

1556. TAMPA MUSEUM
601 Doyle Carlton Dr 33602
(813) 223-8130 Tue, Thu, Fri 10-6; Wed 10-9; Sat 9-5; Sun 1-5
Dir: John H. Nozynski
Pre-Columbian sculpture; Seminole Indian artifacts, French Impressionists; modern paintings, prints, sculpture.

1557. TATE GALLERIES
309 S Fielding Ave 33606
(813) 259-1000 Mon-Fri 9-6, Sat 9-2
Dir: Gayle Tate
19th-early-20th-century European and American painting, drawing, sculpture.

One person exhibitions in 1982:
Karen Phillips.

Other artists represented:
Kermit O'Steen.

1558. UNIVERSITY OF SOUTH FLORIDA
USF Galleries, College of Fine Arts
4202 E Fowler Ave 33620
(813) 974-2848 Mon-Fri 10-5, Wed eve 5-8, Sat 1-4
Dir: Margaret A. Miller
Exhibitions of contemporary local and national artists.

1559. UNIVERSITY OF TAMPA
Lee Scarfone Gallery
401 W Kennedy Blvd 33606
(813) 253-8861 ext 217 Sep-Apr Mon-Fri 9-5
Dir: Dorothy Cowden
Sculpture, prints, paintings, drawings, ceramics; student and faculty work.

One person exhibitions in 1982:
John Murray, Jane Nieves Murray, O. V. Shaffer, Harry Zimmerman.

Winter Park

1560. MORSE GALLERY OF ART
133 E Welbourne Ave 32789
(305) 644-3686 Tue-Sat 9:30-4, Sun 1-4
Dir: Hugh F. McKean
Leaded windows, lamps, vases, pottery, metalwares, paintings of Louis Comfort Tiffany and his contemporaries.

W Palm Beach

1561. NORTON GALLERY AND SCHOOL OF ART
1451 S Olive Ave 33401
(305) 832-5194 Tue-Fri 10-5; Sat, Sun 1-5
Dir: Richard A. Madigan
French Impressionist and Post-Impressionist paintings; American art, 1900-present; Chinese bronzes; jades; Buddhist sculpture; ceramics.

One person exhibitions in 1982:
J. James Akston*, Dottie Attie, Harry Beethoven, Natalie Bieser, Honore Daumier*, Edwin Dickinson, Jean-Louis Forain, Robert Graham, Joseph Raffael, Michael A. Smith.

Georgia

Athens

1563. GEORGIA MUSEUM OF ART
University of Georgia 30602
(404) 542-3280
Dir: R. Schneiderman
Renaissance, 19th- and 20th-century paintings; prints; Oriental prints and scroll paintings.

One person exhibitions in 1982:
J.M.V. Turner*.

Atlanta

1564. ABSTEIN GALLERY OF ART AND FRAMING
1139 Spring St NW 30309
(404) 872-8020
Dir: Paul Abstein
Contemporary American art; emerging artists.

One person exhibitions in 1982:
Charles Taylor.

Other artists represented:
Lily Chen, Michael Crouse, Jim Dodd, Dale Hill, William Legg, Betty Barnes Loehle, Paul Newman, Cher Thompson, Leila Yarbrough.

1565. AMERICAN ART
56 Andrews Dr NW 30305
(404) 231-0535
Dir: Robert W. Farrar
Contemporary art and crafts.

Other artists represented:
Wendell Castle, C. Andree Davit, Mishael Green, Harvey Littleton, George Mason, Karen Stoller, Katrina Weslien.

1566. ARONSON GALLERY
56 E Andrews Dr 30305
(404) 262-7331 Tue-Sat 10-5
Dir: Frances Aronson
19th- and 20th-century European and American paintings, sculpture, prints, drawings.

One person exhibitions in 1982:
Stanley Boxer, James Rosenquist, Tom Wesselmann.

Other artists represented:
Alice Baber, James Butler, Eduardo Chillida, Ed Dwight, Betty Gold, Otello Guarducci, Henri Guibal, Harry Hansen, Vadim Kosmachov, Conrad Marca-Relli, Marcia Marx, Seymour Meyer, Robert Natkin, Alexander Ney, John O'Neil, Charles Schmidt, Rodney Shaw, Jean Solombre, Harry Somers, Mark Tobey, Michael Tyzack.

1567. ARTISTS ASSOCIATES, INC.
3261 Roswell Rd NE 30305
(404) 261-4969 Tue-Sat 10-5, Sun 1-5
Dir: Chris Riley
Georgia and Southeast artists.

One person exhibitions in 1982:
Thomas Dewberry, Dorothy Hoeschen, Lonnie Leonard, Thomson Salter.

Other artists represented:
Connie Alexander, Lulu Burns, M. Hill Burton, Constantin Chatov, Roman Chatov, Marjorie Elder, Pat Herrington, Joan Hilliard, Laurie Lea, Betty Loehle, Jack Mason, Joe McKibben, Martha Nix, Marie Norton, Mary Passailaigue, Wilmot Phillips, Whit Harris Robbins, Alan Tiegreen, Leila Yarbrough.

1568. ATLANTA GALLERY OF PHOTOGRAPHY
3205 Paces Ferry Place 30305
(404) 233-1462 Fri-Sat 11-5
20th-century photography.

1569. JANE BICKERTON FINE ARTS
1440 High Point Pl 30306
(404) 874-4750 Mon-Sat 11-5; By appt
Dir: Jane Bickerton
Contemporary European and American prints.

One person exhibitions in 1982:
Richard Smith, Pat Steir.

Other artists represented:
Peter Blake, Richard Bosman, Enzo Cucchi, Jim Dine, Red Grooms, David Hockney, Howard Hodgkin, Mimmo Paladino.

1570. CRYSTAL BRITTON GALLERY
262 E Paces Ferry Rd NE 30305
(404) 231-9448 Tue-Sat 10-6; By appt
Dir: Crystal A. Britton
Contemporary painting and sculpture by American and Afro-American artists.

One person exhibitions in 1982:
Paula Henderson, Jacob Lawrence.

Other artists represented:
Jerome Brown, Elizabeth Catlett, Richard Hunt, Ana Martinez, Cecil Ramsey, Betye Saar, Freddie Styles, Joan Templer, Richard Yarde.

1571. FORM & FUNCTION GALLERY
1 Rhodes Center N at Peachtree 30309
(404) 874-9718 Tue-Thu 10-6, Fri 10-9, Sat 10-6
Dir: Tom Drum
Contemporary art; clay, canvas, and works on paper.

One person exhibitions in 1982:
Dan Gunderson, Barbara Nelson, Rina Peleg.

Other artists represented:
Chris Christafaro, Ken Ferguson, Michael Flick, John Garrett, Anne Harris, David Barry Lewis, Hiromi Oda, Rio Snead.

1572. FORUM GALLERY
134 E Andrews Dr NW 30305
(404) 262-9294 Tue-Sat, 10-6
Dir: Diana Molina
Latin American and local artists.

One person exhibitions in 1982:
Tabo Toral*.

Other artists represented:
Mario Bencomo, Kathryn Burke, Ricardo Cinalli, Comer Jennings, Cecilia Mattos, Naul Ojeda, Elmar Rojas, Rufino Tamayo.

1573. SHIRLEY FOX GALLERIES
1586-90 Piedmont Ave NE 30324
(404) 874-7294 Mon-Wed, Fri-Sat 10-6; Thu, Fri 6-10
Dir: John White
19th- and 20th-century prints, graphics, paintings.

One person exhibitions in 1982:
Wayland Moore, David A. Sampson, Edward Sokol, Susan Stubbs-Robert.

1574. GEORGIA STATE UNIVERSITY
Art Gallery
University Plaza 30303
(404) 658-2257 Mon-Fri 8-8
Dir: Louise E. Shaw
Contemporary painting, drawing, sculpture, prints, photography, crafts; national and regional in scope; art historical exhibitions.

One person exhibitions in 1982:
Richard Nonas.

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1575. FAY GOLD GALLERY
3221 Cains Hill Place 30305
(404) 233-3843 Tue-Sat 10-5:30; Mon by appt
Dir: Fay Gold
20th century art and photography.

One person exhibitions in 1982:
Eugene Atget, Milton Avery, Robert Beauchamp, Jim Dow, Tom Francis, Sidney Guberman, Robert Jessup, Paul Kwilecki, Jacques Henri Lartigue, Jacques Lipchitz, Kim MacConnel, Robert Mapplethorpe, Louise Nevelson, Cindy Sherman, Bill Turner, Joe Zucker.

Other artists represented:
Georg Baselitz, Jean Michel Basquiat, Louisa Chase, Keith Haring, Jorg Immendorf, Per Kirkeby, Marcus Lüpertz, A. R. Penck, Frank Stella.

1576. GREAT AMERICAN GALLERY
1925 Peachtree Rd NE 30309
(404) 351-8210
Dir: Dean Gillette/Jere Frutchey
Fine American crafts.

Other artists represented:
David Ellsworth, Gene Koss, Jon Kuhn, Bruce Mitchell, Earl Pardon, Robert Pietruszewski, Sally Bowen Prange, Don Reitz, Harvey Sadow, Hap Sakwa, June Schwarcz, Robert Shay, Paul Soldner, Roy Superior, Shaun Weisbach, Brent Young.

1577. GREGGIE FINE ART
32 Forrest 30328
(404) 256-9417 Tue-Fri 10-5
Dir: Peggy Ellen Gregory
19th-, 20th-century graphics, and paintings.

One person exhibitions in 1982:
Doré Benny, Karas.

1578. HEATH GALLERY
416 East Paces Ferry Road N E 30305
(404) 262-6407 Tue-Sat 11-5
Dir: Annette Cone-Skelton/David C. Heath
American art of the 1960s, 1970s, and 1980s; painting, sculpture, and graphics.

Other artists represented:
Carl Andre, Judy Barber, Jennifer Bartlett, Lynda Benglis, Dorothy Berge, Joseph Beuys, Beverly Buchanan, Annette Cone-Skelton, Herbert Creecy, Peter Dean, Carlyn Fisher, Frank Fleming, Jim Frazer, Jim Furr, Maud Gatewood, Cheryl Goldsleger, Nancy Grossman, Margie Hughto, John Koegel, Ida Kohlmeyer, Ruth Laxson, Alexander Liberman, Kenneth Noland, Betty Parsons, Howardena Pindell, Basilios Poulos, Alan Shields, Andy Warhol.

1579. HIGH MUSEUM OF ART
1280 Peachtree St NE 30309
(404) 892-3600 Tue-Sat 10-5, Sun 12-5
Dir: Gudmund Vigtel
19th- and 20th-century American painting, decorative arts, photography, African art, and prints.

One person exhibitions in 1982:
John Riddle, Stan Sharshal.

1580. IMAGE SOUTH GALLERY
1931 Peachtree Rd NE 30309
(404) 351-3179
Dir: Dean Gillette/Jere Frutchey
Contemporary sculpture, prints, photography; unique works.

Other artists represented:
Robert Brewer, James Byrd, Richard Carter, Angelyn Chandler, Roger Dorset, Robert Eginton, Horace Farlowe, Jere Frutchey, Bruce Little, William Morningstar, Philip Mullen, Jan Myers, Pat Preble, Henry Sinn, James Stevens, Raymond Tomasso, Stan Townsend, Anne Vacaro.

1581. ANN JACOB GALLERY
3500 Peachtree St 30326
(404) 262-3399
Dir: Ann Jacob
Contemporary international painting and sculpture.

One person exhibitions in 1982:
Sallie Whistler Marcucci, Julie Warren Martin, Umberto Mastroiani, James Norman, Greta Schelke.

Other artists represented:
Per Arnoldi, Carlo Battaglia, Ted Chatham, William Ludwig, Peter Polites, Arnaldo Pomodoro, Ferdinard Warren.

1582. JACOBSON/HOCHMAN
1197 Peachtree St NE 30361
(404) 875-1438 Mon-Fri 10-5
Dir: Irene Morgan
Contemporary painting, sculpture, drawings, and prints.

Other artists represented:
Robyn Denny, Howard Hodgkin, Henry Moore, William Tillyer.

1583. RAY KETCHAM GALLERY
3232 Roswell Rd 30305
(404) 237-0770 Tue-Sat 10-5
Dir: Ray Ketcham, Jr.
19th- and early-20th-century American and European paintings.

1584. LAGERQUIST GALLERY
3235 Paces Ferry Place NW 30305
(404) 261-8273 Tue-Sat 10:30-5
Dir: Evelyn J. Lagerquist
Contemporary paintings, sculpture, drawings, and etchings.

One person exhibitions in 1982:
Mary Lou Carpenter, Rossie Clark, Carole Connely, Richard Crichton, Lane Duncan, Jack Ramsey, Dale Rayburn.

Other artists represented:
Larry Anderson, June Ball, Sidney Butches, Constantine Chatov, Mark Chatov, Roman Chatov, Linda Fouts, Mariane Hornbuckle, Steve Jepson, Myrtle Jones, Richard Loehle, Caroline Montague, Daga Ramsey, Mamie Joe Rayburn, Jean Sauls.

1585. EVE MANNES GALLERY
288 E Paces Ferry Rd NE 30305
(404) 237-8477
Dir: Evelyn Herold
Contemporary art: clay, fiber, glass, sculpture, painting.

1586. MCINTOSH GALLERY
1122 Peachtree St 30309
(404) 892-4023
Dir: Louisa McIntosh

One person exhibitions in 1982:
Romare Bearden, Deborah Lee Buchanan.

Other artists represented:
Hans Erni, Cathleen Girdler, Uri Grachev, Sylvia Grogan, Gabrielle Loire, Alexander Ney, Vitali Stesin.

1587. NEXUS GALLERIES
360 Fortune St 30312
(404) 688-1970 Tue-Fri 1-6, Sat 1-5, Thu eve 6-9
Dir: Amy Landesberg/Kiyoaki Kato
Contemporary art in all mediums.

Other artists represented:
Jere Brookshire, Harry Callahan, Romnie Landfield, Harriet Liebowitz, Mary Carolyn Pindar, Richard Reep, Robert Simone, Roger Vail.

1588. OLYMPIA GALLERIES
267 E Paces Ferry Rd 30385
(404) 237-5660
Dir: Jack Titleman
Vintage photographs, Japanese woodblock prints, 20th-century painting.

Other artists represented:
Mary Dillwyn, Thomas Eakins.

1589. DAVID S. RAMUS GALLERY
273 E Paces Ferry Rd 30305
(404) 266-0044

Other artists represented:
J. J. Audubon, Mary Cassatt, Mark Catesby, Edgar Degas, Childe Hassam, Winslow Homer, Maurice Prendergast, Constant Troyon, Alexander Wyant.

1590. STANLEY AND SCHENCK
229 Peachtree St 30303
(404) 525-4728
Dir: Charles Stanley
American art of the Southeast.

Other artists represented:
Benny Andrews, Bronislaw Bak, Clayton Bass, O. J. Bergeron, Edward Carlos, Dale Cochran, Ran Coney, Christopher Cramer, Betty Duncan, Brent Funderburk, Michael Goettee, Richard Hagerty, Phillippe Halsman, John Hardy, Greg Johnson, Charles Keiger, James Lloyd, Jane McCord, Miriam Newman, Peter Nishanian, Henry Ransom, Anthony Rice, Zdislaw Sikora, Mark Smith.

Augusta

1592. GERTRUDE HERBERT MEMORIAL INSTITUTE OF ART
506 Telfair St 30901
(404) 722-5495 Tue-Fri 10-5; Sat, Sun By appt
Dir: Kay Allen
Art institute; traditional and contemporary exhibitions; paintings and graphics.

One person exhibitions in 1982:
Thompson Salter.

Columbus

1593. COLUMBUS MUSEUM OF ARTS AND SCIENCES
1251 Wynnton Rd 31906
(404) 323-3617 Mon-Sat 10-5, Sun 2-5
Dir: William E. Scheele
American and European paintings; American Impressionists; Indian, archeological, and local history exhibitions.

One person exhibitions in 1982:
Walter Anderson, Bo Bartlett*, James Joseph Haverty, Edward Hopper, Robert Hyde, Donna Maddox, Arthur Stewart*, Alma Thomas*.

Macon

1594. MUSEUM OF ARTS AND SCIENCES
4182 Forsyth Rd 31210
(912) 477-3232 Mon-Thu 9-5, Fri 9-9, Sat 11-5, Sun 1-5
Dir: Nancy Anderson
Arts and crafts of Georgia and the Southwest; 20th-century American and European works; contemporary prints.

Savannah

1595. SAVANNAH COLLEGE OF ART AND DESIGN
Exhibit A Gallery
342 Bull St 31401
(912) 236-7458
Dir: Norman Blackwell
Non-profit; contemporary American art.

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*see catalog index

One person exhibitions in 1982:
Benny Andrews, Phoebe Beasley, Butler Brown, Bernie Casey, Larry Connatser, Mark Flowers, Myrtle Jones King.

1596. TELFAIR ACADEMY OF ARTS & SCIENCE
121 Barnard St 31401
(912) 232-1177 Tue-Sat 10-5, Sun 2-5
Dir: Alexander Gaudieri
Late 19th- and early-20th-century American impressionist paintings; early-19th-century furnishings; Regency period works.

Hawaii

Hilo

1597. WAILOA CENTER
PO Box 936 96720
(808) 961-7360 Mon-Sat 8:30-4
Dir: Tadao Okimoto
Historical, contemporary, and Hawaiian art.

One person exhibitions in 1982:
Wayne Miyamoto.

Holualoa

1598. HALE O'KULA GALLERY
Box 416 96725
(808) 324-1688 Mon 10-4
Dir: Sam Rosen/Robbin Rosen
Local painting, blown glass, sculpture, wood, poetry, jewelry.

1599. STUDIO 7 AND GALLERY
PO Box 416 96725
(808) 324-1688
Dir: Sam Rosen/Robbin Rosen
Local painting, blown glass, sculpture, wood, poetry, jewelry.

Other artists represented:
Hiroki Morinoue.

Honolulu

1600. ARTS COUNCIL OF HAWAII
PO Box 50225 96850
(808) 524-7120 Mon-Fri 9:30-4
Dir: Karl Ichida
Arts advocacy organization.

One person exhibitions in 1982:
Gladys Crampton, Robert Fung, Marianna Piñeda, Doug Simonson.

1601. CENTER ART GALLERIES—HAWAII
PO Box 15577 96815
(808) 926-2727 Daily 9-11
Dir: Marvin L. Wiseman
Eight galleries; graphics, paintings, sculpture.

One person exhibitions in 1982:
Anthony Quinn*

Other artists represented:
Lenore Beran, William DeShazo, Margaret Keane, Walter Lantz, David Lee, Robert Nelson, James Scoppettone, Red Skelton.

1602. CONTEMPORARY ARTS CENTER
605 Kapiolani Blvd 96813
(808) 525-8047 Mon-Fri 8:30-5, Sat 8:30-12
Dir: Laila B. Roster
Museum for experimental, performing, video, film and other visual arts, featuring regional contemporary art.

One person exhibitions in 1982:
Satoru Abe, Robert B. Bush, Steven V. Correia, Douglas M. Doi, Harve McVay, John Takami Morita, Marianna Piñeda.

1603. GALLERY EAS
1426 Makaloa St 96814
(808) 947-1426 Mon-Sat 10-5
Dir: Charlene A. Tashima
Contemporary Japanese and Ukiyo-e prints, works by contemporary Island artists.

One person exhibitions in 1982:
Clayton Amemiya, James Hoyle, Dorothy Mandel, Yukio Ozaki, Frank Salmoiraghi, John Thomas.

Other artists represented:
Satoru Abe, Mary Bonic, Jean Charlot, Kauka de Silva, Ed Higa, Joichi Hoshi, Roy Ihara, Sally Kunstadter, Yoshitoshi Mori, Hiroki Morinoue, John Morita, Shirley Russell, Seikichi Takara, Stan Tomita, Joanne Trotter.

1604. GIMA'S ART GALLERY
Ala Moana Center 96814
(808) 949-7526 Mon-Fri 9:30-9; Sat, Sun 10-5
Dir: Susan Gima
Contemporary Hawaiian artists.

1605. HONOLULU ACADEMY OF ARTS
900 S Beretania St 96814
(808) 538-3693 Tue, Wed, Fri, Sat 10-4:30; Thu 11-8; Sun 2-5
Dir: George R. Ellis
Asian, Western, graphic art; Italian Renaissance paintings, Ukiyo-e prints.

One person exhibitions in 1982:
Bernard Childs, Barbara Engle, Joseph Feher, Frank Gillette, Genichiro Inokuma, Sally Shapiro, Kazu Wakita, Andy Warhol, John Young, Francisco Zuniga.

1606. IMAGES INTERNATIONAL OF HAWAII
Hyatt Regency Hotel—Waikiki 2nd Floor 96815
(808) 926-5081 Daily 9-11
Dir: Andrew P. Fisher
Oriental and Hawaiian contemporary paintings and prints.

Other artists represented:
Elba Alvarez, Tatsuo Ito, Peter Jacka, David Lee, Hisashi Otsuka, Joyce Patti, Andrew Weyth.

1607. INTERNATIONAL CONNOISSEURS
1515 Laukahi St 96816
(808) 235-5775 By appt
Dir: Larry V. LeDoux
Paintings and prints by Makk family.

Other artists represented:
A. B. Makk, Americo Makk, Eva Makk.

1608. KOKO HEAD GALLERY
7192 Kalanianaole Hwy 96825
(808) 395-3911 Mon-Fri 10-8, Sat 10-6, Sun 11-4
Dir: Kathryn J. Frey
Contemporary paintings, prints, sculpture, pottery and jewelry.

One person exhibitions in 1982:
Joan Allen.

Other artists represented:
John Bade, Linda Bade, Nereo Bicarme, Rodney Chang, Donald Hallock, Shirley Hasenjager, Anne Irons, Claryca Loring, Robert H. McWilliams, Joel Mochida, Arthur Nelander, Deanne Pitluck, Rosalie Prussing, Helene Romayne, Lenora Suga, John Whyland, Jinja Kim Woolard, George Woollard.

Ken Goodman: *Thinker II*, 1982; Herron School of Art, Indiana Univ. (Nov. 5-Dec. 18. 1982).

1609. QUEEN EMMA GALLERY
1301 Punchbowl St 96813
(808) 547-4397 Daily 9-4
Dir: Masa Taira
Alternative space specializing in works by Hawaiian artists.

One person exhibitions in 1982:
Ann Asakura-Kimura, Linda Bade, Leilani Fox, Sally French, Clarence Lee, Leroy Lehano, Grace Lew, Mayumi Oda, Dorothy Saxon, Sybil.

Other artists represented:
Peter Almeida, Ruthadell Anderson, Allyn Bromley, Winifred Hudson, Marcia Morse, Shigeru Narikawa, Sonchai Nisayaphantha, Elizabeth Train, Dietrich Varez.

1610. UNIVERSITY OF HAWAII
Art Gallery
2535 The Mall 96822
(808) 948-6888 Mon-Fri 10-4, Sun 12-4
Dir: Tom Klobe
Exhibitions of faculty and student work; historical and contemporary art.

Kailua

1611. PLAZA GALLERY
970 N Kalaheo Ave 96734
(808) 254-4201 Mon-Fri 11-5
Dir: Ann Beeson
Contemporary art works by members of the Windward Artist Guild.

Kailua-Kona

1612. KONA-MINI GALLERY
Box 1134 96740
(808) 329-3757
Dir: Gayle Anderson
Miniature works by Hawaiian artists.

Other artists represented:
Dale Addelsberger, Gayle Anderson, Marian Berger, Benjamin Diama, Pegge Hopper, Mac Johnson, Vicki Serva.

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1613. SHOWCASE GALLERY
Box 4895 96740
(808) 329-3090 Daily 9-9
Dir: Jean A. Josepho
Fine art and crafts by Hawaiian artists.

Kaneohe

1614. HART & TAGAMI GALLERY
47-754 Lamaula Rd 96744
(808) 239-8146 By appt
Dir: Richard Hart/Hiroshi Tagami
Stoneware pottery; paintings.

Other artists represented:
Richard Hart, Hiroshi Tagami.

Kapalua

1615. KAPALUA GALLERY
123 Bay Dr 96761
(808) 669-5047 Daily 9-6
Dir: Gary Smith
Hawaiian and international art in all mediums.

Other artists represented:
Guy Buffet, Bill Christian, A. B. Makk, Americo Makk, Eva Makk, Robert L. Nelson, Andrea Smith.

Lahaina

1616. CASAY GALLERY
658 Front St 96761
(808) 667-9023
Dir: Jim Killett
Seascapes.

Other artists represented:
Anthony Casay, Art Long, Robert Wood.

1617. LAHAINA GALLERY
117 Lahainaluna Rd 96761
(808) 661-0839
Dir: Jim Killett
Local and West Coast artists.

Other artists represented:
Guy Buffet, Anthony Casay, David Lee, Art Long, Americo Makk, Eva Makk, Robert Nelson, Andrea Smith.

1618. PICTURES OF PARADISE
Lahaina Shopping Center 96761
(808) 661-8196 Mon-Fri 8-6
Dir: Marlene Chock
19th-20th-century prints; Hawaiiana.

Other artists represented:
David Hockney, Robert Motherwell, Frank Stella, Andy Warhol.

1619. VILLAGE GALLERIES
1287 Front St 96761
(808) 661-3280 Daily 10-6
Dir: Lynn Shue
Three galleries; works in all mediums by Hawaiian artists.

One person exhibitions in 1982:
George Allan, Nel Cary, Lau Chun, Joyce Clark, Curtis Wilson Cost, Anne Fawcett, Gloria Foss, Betty Hay Freeland, Pamela Hayes, Peter Hayward, G. S. Hill, Pegge Hopper, Frederick Kenknight, Kristin Kuhns, Wayne La Com, Keith Lindberg, Lowell Mapes, Macario Pascual, Bernhard Peterson, Cecelia Rodriguez, Ian Tremewen, David Warren.

Other artists represented:
Bill Bagley, Wong Ching, Marian Freeman, Richard Nelson, Barbara Nickels, Hajime Okuda, Louis Pohl, Shirley Shepherd, Hiroshi Tagami, Michele Taylor, Shige Yamada.

Lihue

1620. KAUAI MUSEUM
4428 Rice St 96766
(808) 245-6931 Mon-Fri 9:30-4:30; Nov, Dec Sat 9-1
Dir: David Penhallow
Art exhibitions; history and culture of Kauai.

1621. STONES GALLERY
2042 Kukui Grove Center 96766
(808) 245-6653 Mon-Sat 10-5
Dir: Carol Adams
Fine art and craft work by Hawaiian artists.

One person exhibitions in 1982:
Carol Bennett, Pegge Hopper, James Kay.

Other artists represented:
Guy Buffet, James Hoyle, Rebecca Hyland, Tambi Larsen, H. M. Luquiens, Richard Moore, Hiroki Morinoue, Boone Morrison, Muriel Parfitt, John Thomas, Elizabeth Train, William Twibell, White-Smith, Wilfred Yamazawa.

Pearl City

1622. LEEWARD COMMUNITY COLLEGE
Foyer Art Gallery
96-045 Ala Ike 96782
(808) 455-0230 Daily 8-4:30
Dir: Pikake Wahilani
Fine arts and crafts by local artists; curriculum-related programs.

One person exhibitions in 1982:
Manuel Cabral, Patrick Ching, Kaoru Higa, Kenneth Kwan, Federito Vinluan.

Poipu Beach, Kauai

1623. A THING OF BEAUTY—GALLERY AT WAIOHAI
Waiohai Hotel 96766
(808) 742-9211 Mon-Sat 9-9, Sun 9-6
Dir: Elizabeth Habermann
Fine art and crafts by Hawaiian artists.

One person exhibitions in 1982:
Mary Gregg Byrne, Glenn Habermann, David Kuraoka, A. T. Lyon, John Wisnosky, Wilfred Yamazawa.

Other artists represented:
Carol Bennett, John Burton, Lau Chun, Dane Clark, Steve Davis, Russ Graff, Pat Griffin, Leonard Herbert, Kelley Family, Alice Knight, Pattie Miyashiro, Hiroki Morinoue, Laka Morton, Kelly Mulford, Richard L. Nelson, Louis Pohl, Nancy Smith, Hiroshi Tagami, Reuben Tam, Mark White.

Volcano

1624. VOLCANO ART CENTER
Box 189 96785
(808) 967-7511 Daily 9:30-4:30
Dir: Marsha Morrison
Contemporary Hawaiian fine art and crafts; non-profit.

One person exhibitions in 1982:
S. E. Coleman, Bill Irwin.

Idaho

Boise

1625. BOISE GALLERY OF ART
670 S Julia Davis Dr 83702
(208) 345-8330 Tue-Fri 10-5; Sat, Sun 12-5
Dir: Dennis O'Leary
Municipal visual arts center to promote local and state art.

One person exhibitions in 1982:
David Airhart, Alfredo Arreguin, Marsha Barney, John Bashor*, Deborah Butterfield*, James Castle*, John Mason, Duane Schnabel, Richard Shaw*, Frank Anthony Smith.

Sun Valley

1626. SUN VALLEY CENTER GALLERY
4th and Leadville PO Box 656 83353
(208) 726-9491 Mon-Sat 11-5
Dir: Greer Markle
Exhibitions by artists affiliated with the Sun Valley Center for Arts and Humanities.

Other artists represented:
Terry Allen, David Bradley, Peter de Lory, Stephen De Staebler, Dan Doak, Reed Estabrook, Jo Harvey-Allen, Mike Henderson, James Henkel, Suzanne Klotz-Reilly, Annie Leibovitz, Mark McFadden, N. Scott Momady, Fran Noel, Jim Pomeroy, Gayle Prunhuber, Jim Romberg, Jaune Quick-To-See Smith, Darren Vigil, William Wegman, D. W. Wharton, Randy Lee Whitehorse, William Wiley, John Will, Larry Williams, Bob Winokur, Paula Winokur.

Illinois

Bloomington

1627. ILLINOIS WESLEYAN UNIVERSITY
Merwin and Wakeley Galleries 61701
(309) 556-3077 Sep-May, Mon-Sun 1-4, Tue eve 7-9
Dir: Anna Calluori-Holcombe
Exhibitions related to academic programs, the University, and the community; ceramics, painting, photography, drawing, printmaking, and sculpture.

One person exhibitions in 1982:
Ron Geibert, Sandra Perlow.

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*see catalog index

Carbondale

1628. SOUTHERN ILLINOIS UNIVERSITY
University Museum 62901
(618) 453-5388 Mon-Fri 10-4, Sun 1:30-4:30
Dir: John J. Whitlock
13th- to 20th-century European and American paintings, drawings, prints, photography, sculpture; Oceanic, Asiatic, and decorative arts; archeology; Southern Illinois history.

One person exhibitions in 1982:
Aldon Addington, Harry Callahan*, Rudy Pozzatti, Ernest Trova.

Carlinville

1629. BLACKBURN COLLEGE
Renner Art Gallery 62626
(217) 854-3231 ext 235
Dir: Peter J. Slavish
Works by contemporary regional artists.

One person exhibitions in 1982:
Laurence Buxbaum, Linda King, Lisa Lloyd, Brent Sparlin, Stella Tripp, Cathy Waymeyer.

Champaign

1630. UNIVERSITY OF ILLINOIS
Krannert Art Museum
500 E Peabody 61820
(217) 333-1860 Tue-Sat 9-5, Sun 2-5
Dir: Stephen Prokopoff
Old Master paintings, European and American 20th-century, decorative, ancient, medieval, Pre-Columbian, African, Oriental arts.

One person exhibitions in 1982:
Edward Weston.

Chicago

1631. ALICE ADAM
PO Box 11616 60611
(312) 787-7295 By appt
Dir: Alice Adam
19th- and 20th-century prints and drawings; German Expressionism.

Other artists represented:
Max Beckmann, Lyonel Feininger, George Grosz, Erich Heckel, Wassily Kandinsky, Eili Kirchner, Paul Klee, Gustav Klimt, Oscar Kokoschka, Kaethe Kollwitz, Moholy-Nagy, Edvard Munch, Emil Nolde, Egon Schiele, Karl Schmidt-Rottluff.

1632. ALBANY BANK & TRUST CO SCULPTURE GARDEN
3400 W Lawrence Ave 60625
(312) 267-7300 Mon-Thu 9-3, Fri 9-7, Sat 9-1
Dir: Martin L. Gecht
Sculpture by Chicago and vicinity artists in public outdoor setting; permanent and new works.

Other artists represented:
Alice A. Culbert, Jerald Jacquard, Terrence Karpowicz, Brian Edward Monaghan, Paul Slepak.

1633. ARC GALLERY
6 W Hubbard St 60610
(312) 266-7607 Tue-Sat 11-5
Dir: Gail Simpson
Not-for-profit cooperative art gallery; 24 Chicago-area women members.

Other artists represented:
Carol Austin, Nancy Boswell-Mayer, Jan Calek, Michele Corazzo, Sue Gertz, Margot Gottfried, Donna Hapac, Thelma Heagstedt, Melinda Hunt, Mary Jones, Carol Kaplan, Judith Kasen, Ursala Kavanagh, Joan Lyon, Mary Min, Katherine Pappas-Parks, Sharron Porter, Joyce Rebora, Fern Samuels, Charlotte Segal, Gail Simpson, Marilyn Sward, Justine Wantz.

1634. ARCHICENTER GALLERY
330 S Dearborn 60604
(312) 782-1776 Tue-Fri 11-5, Sat 9-4:30
Dir: Jane Lucas
Cooperative specializing in architectural exhibitions.

1635. ART INSTITUTE OF CHICAGO
Michigan Ave at Adams St 60603
(312) 443-3600 Mon-Fri 10:30-4:30, Thu 10:30-8, Sat 10-5, Sun 12-5
Dir: James N. Wood
European and American Impressionist and Post-Impressionist paintings; Japanese prints; 18th- and 19th-century French prints and drawings.

One person exhibitions in 1982:
Eugene Atget, Giuseppe Bandirali, Edward H. Bennett, Joseph Cornell, Mariano Fortuny, Nagasaki-e, Eiichi Sakurai.

1636. ARTEMISIA GALLERY
9 W Hubbard St 60610
(312) 751-2016 Tue-Sat 11-5
Dir: Nicole Ferentz
Painting, photography, graphics, installation, sculpture.

One person exhibitions in 1982:
Jane Calvin, Barbara Ciurej, Mimi Dolnick, Nicole Ferentz, Judy Geitchman, Judy Hartle, Margaret Lanterman, Lindsay Lochman, Ann O'Malley, Nancy Plotkin, Heidi Seidelhuber, Toby Zallman.

Other artists represented:
Anita David, Michelle Fire, Diana Foster, Olivia Petrides, Alice Shaddle, Fern Shaffer, Maureen Warren.

1637. ARTS CLUB OF CHICAGO
109 E Ontario St 60611
(312) 787-3997
Dir: Patricia M. Scheidt
Contemporary paintings, sculpture, prints, drawings; one-person and group exhibitions.

One person exhibitions in 1982:
Harry Bowers*, Mies van der Rohe*.

1638. BALZEKAS MUSEUM OF LITHUANIAN CULTURE
4012 Archer Ave 60632
(312) 847-2441 Daily 1-4
Dir: Stanley Balzekas, Jr.
Lithuanian antiquities, artifacts, memorabilia, and literature spanning 800 years; textiles, weapons, and armor, wooden folk art, art gallery, research library, archives.

One person exhibitions in 1982:
Rimvydas Lapšys, Eleanora Marciulionis.

1639. BARBARA BALKIN GALLERY
425 N Clark St 60610
(312) 321-9010 Tue-Fri 9-5, Sat 11:30-5, Mon by appt
Dir: Kathy Kishner
Contemporary paintings, sculpture, and photography; new and master printmakers.

One person exhibitions in 1982:
Stephen Hartman, John Himmelfarb, Donald Newman, Michael Steiner, Michael Tropea.

Other artists represented:
Ida Applebroog, David Deutsch, Richard Deutsch, Art Kleinman, Suzan Kunz, Stuart Nielsen, Alison Ruttan, Italo Scanga, Steven Sorman, Scott Stack.

1640. JACQUES BARUCH GALLERY
900 N Michigan Ave 60611
(312) 944-3377 Tue-Sat 10-5:30
Dir: Jacques Z. Baruch/Anne Baruch
Graphics, photographs, tapestries, paintings from Czechoslovakia, Poland, and Yugoslavia.

One person exhibitions in 1982:
Jiří Anderle, Jan Saudek, Josef Sudek.

Other artists represented:
Magdalena Abakanowicz, Jiří Balcar, Albín Brunovský, Zofia Butrymowicz, Hanna Czajkowska, Juraj Dobrovic, Vladimír Gažovič, Jerzy Grabowski, Francoise Grossen, Jiri John, Cestmir Kafka, Libby Kowalski, Jan Krejčí, Jan Kubicek, Alena Kučerová, Oldřich Kulhánek, Lilla Kulka, Karel Vítěslav Mašek, Jolanta Owidzka, Gabor Peterdi, Andrzej Pietsch, Charles B. Reynolds, Adriena Simotova, Sherri Smith, Judith Steinhauser, Vladimir Suchanek, Han-Lien Wu.

1641. MARY BELL GALLERIES
361 W Superior St 60610
(312) 642-0202 Mon-Fri 9-5, Sat 1-5
Dir: Mary Bell
Abstract work by contemporary American artists.

Other artists represented:
Esther Brenner, Mark Dickson, Burhan Dogancay, Phyllis Fannin, Tom Gathman, Jeffrey Gelick, Lee Goldstrom, James Knowles, Barbara Kowalski, Audrey Leamon, Patricia Moore, Heidi Schroeder, Liane Sebastian, Marko Spalatin, Edvins Strautmanis, Yvonne Tofthagen, Alice Welton.

1642. BENJAMIN-BEATTIE
1000 Lake Shore Dr 60611
(312) 337-1343 By appt
Dir: Orville C. Beattie
American scene prints, contemporary American graphics; sculpture.

Other artists represented:
George Bellows, Thomas Hart Benton, Armin Landeck, Martin Lewis, Reginald Marsh, John Sloan, Grant Wood.

1643. BERNAL GALLERY
612 N Michigan Ave 60611
(312) 943-1147 Fri, Sat 12-5
Dir: Lucrecia A. Bernal-Schneider
Primarily Chicago artists.

One person exhibitions in 1982:
Peter Flatzek, William Herman, David Johnson, Tom Kenny, Sam Marts, David Shipman.

Other artists represented:
Sherry Healy, Joel Sheesley, Ann Slavick, William Soltis, Jay Zerbe.

1644. ROY BOYD GALLERY
215 W Superior St 60610
(312) 642-1606 Tue-Sat 10-5:30
Dir: Roy Boyd/Ann Boyd
Contemporary sculpture, paintings, drawings, watercolors.

One person exhibitions in 1982:
David Bower, Jeff Colby, Michael Davis, Joe Fay, Peter Feldstein, Sarah Krepp, Robert McCauley, Bob Nugent, Richard Overstreet, Gordon Powell, Dan Ramirez, Susan Sensemann, Don Sorenson, Buzz Spector, Barry Tinsley.

Other artists represented:
Keith Achepohl, David Bottini, Carol Burch-Brown, Rodney Carswell, John Dilg, Herbert Ferber, Steve Heino, Vera Klement, Tom Levine, Stephen Luecking, Clement Meadmore, Jay Phillips, Charlotte Rollman, Ed Shay, Ernest Silva, Ted Stamm, Bruce White, Mark Williams, Dan Ziembo.

1645. CAMPANILE GALLERIES
200 S Michigan Ave 60604
(312) 663-3885 Mon-Fri 9-5:30, Sat 9:30-4
Dir: Howard B. Capponi
19th- and early-20th-century American, French, and Italian masters.

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One person exhibitions in 1982:
Larry Elliott, A. J. Obara, Clemente Spampinato*, Paul Strayer*.

1646. CARL HAMMER GALLERY

620 N Michigan Ave 60611
(312) 266–8512 Tue–Sat 11–5:30
Dir: Ken Hodorowski

Sculptural and figurative folk art: naive, visionary painting; woodcarvings; whirligigs.

Other artists represented:
Eddie Arning, Will Edmondson, Inez Nathaniel-Walker, Nellie Mae Rowe, Edgar Tolson, Bill Traylor, Joseph Yoakum, Albert Zahn.

1647. MERRILL CHASE GALLERIES

Water Tower Place, 835 N Michigan Ave 60611
(312) 337–6600
Dir: Dale Litt

19th- and 20th-century American and European paintings, sculpture, prints, tapestries.

One person exhibitions in 1982:
Robert Addison*.

Other artists represented:
Marc Chagall, Salvador Dali, Frederick Hart, Robert Kipniss, Thomas Locker, Harry McCormick, Leonardo Nierman, Pablo Picasso, Manuel Robbe.

1648. CHICAGO CENTER FOR THE PRINT

1509-13 W Fullerton Ave 60614
(312) 477–1585 Tue–Sat 12–8, Sun 12–5
Dir: Susan Hunt-Wulkowicz/Dennis McWilliams

Work of Chicago and Midwest printmakers; printshop; educational displays.

1649. CHICAGO HISTORICAL SOCIETY

Clark St at North Ave 60614
(312) 642–4600
Dir: Ellsworth H. Brown

Local, regional, and American history.

1650. CHICAGO PUBLIC LIBRARY CULTURAL CENTER

78 E Washington St 60602
(312) 744–6630 Mon–Thu 9–7, Fri 9–6, Sat 9–5
Dir: Janet Carl Smith

Exhibitions administered by Chicago Council on Fine Arts; permanent art and history collections; public programs.

One person exhibitions in 1982:
Magdalena Abakanowicz, Deborah Bright, Clark Dean, Stephen Deutch, Don DuBroff, Katherine Dunham, Joyce Fernandes, Gretchen Garner, Mary Hatch, John Kimmich, Linda Kramer, Robert McCauley, Joan Moss, Scott Mutter, Melissa Pinney, Peter Ratner, Maya Romanoff, August Sandor, Terry Tepper.

1651. JAN CICERO GALLERY

437 N Clark 60610
(312) 644–5374 Tue–Sat 11:30–5
Dir: Jan Cicero

Contemporary painting, sculpture, drawings, and prints; many Chicago-area artists.

One person exhibitions in 1982:
Barbara Blades, Sydney Drum, Theodore Halkin, David McCullough, Susan Michod.

1652. CIVIC CENTER

66 W Washington St 60602
(312) 744–6630 Mon–Fri 9–5
Dir: Marie Cummings

Public space exhibiting photographs, small paintings, graphics, drawings, folk arts, sculpture; a program of Chicago Council on Fine Arts.

1653. COLLECTORS GALLERY

620 N Michigan Ave 60611
(312) 649–0468 Tue–Sat 10–6
Dir: Robert H. Mason

19th-century American and English sporting prints.

1655. COLUMBIA COLLEGE GALLERIES

600 S Michigan Ave 60605
(312) 663–1600 Mon–Thu 10–9; Fri, Sat 10–5
Dir: Steven Klindt

All areas of contemporary art with an emphasis on photography; permanent collection of American photographs since 1960.

One person exhibitions in 1982:
Marsha Burns, Harry Callahan, Vernon Cheek, Van Deren Coke, Linda Gammell, Gretchen Garner, Betty Hahn, Martin Hurtig, Jay King, Linda Kramer, Barbara Morgan, Helmut Newton, Tom Petrillo, David Plowden, Ruth Thorne-Thomsen.

1656. CONSTRUCT

101 N Wacker Dr 60606
(312) 853–1125 Mon–Fri 9–5, Sat by appt
Dir: Elizabeth Wangler

Artist-owned gallery/agency for large- and small-scale sculpture.

Other artists represented:
Mark di Suvero, Linda Fleming, Charles Ginnever, John Henry, Linda Howard, Lyman Kipp, Frank McGuire, Jerry Peart.

1657. CONTEMPORARY ART WORKSHOP

542 W Grant Pl 60614
(312) 525–9624 Mon–Fri 9:30–5:30, Sat 12–5
Dir: Lynn Kearney

Two- and three-dimensional, conceptual, and performance work by emerging artists from the Midwest.

One person exhibitions in 1982:
Anna Horvath, David Moose, Theresa Taylor.

Other artists represented:
Bob Bechtol, Christopher Boyce, Matthew De Genaro, Kenneth Gortowski, John Kearney, Alex Nelson, Didier Nolet, Arnaldo Roche, Brad Waryan, Terri Zupanc.

1658. DART GALLERY

212 W Superior #203 60610
(312) 787–6366 Tue–Fri 10–5:30, Sat 12–5
Dir: Rebecca Donelson/Andree Stone

Contemporary American drawings, paintings, sculpture, photography.

One person exhibitions in 1982:
Nicholas Africano.

Other artists represented:
Lynda Benglis, Richard Bosman, Phyllis Bramson, Stuart Diamond, Wendy Edwards, Martha Erlebacher, Gretchen Garner, Sam Gilliam, Roland Ginzel, Susan Hall, Michael Hurson, Robert Kushner, Robert Lostutter, Kim MacConnel, Ronald Markman, Irving Petlin, Ellen Phelan, Miriam Schapiro, Barbara Schwartz, Hollis Sigler, Joan Thorne, William Wegman, John Willenbecher, Joe Zucker.

1659. MARIANNE DESON GALLERY

340 W Huron St 60610
(312) 787–0005 Tue–Fri 10–5:30, Sat 11–5
Dir: Marianne Deson Herstein

Experimental contemporary art; abstract, figurative, site, and installation works.

One person exhibitions in 1982:
Edith Altman, Michelle Amateau, Andrea Blum, Michael Brakke, Bill Cass, Paolo Colombo, Cristos Gianakos, Michiko Itatani, Gary Justis, Susan Kraut, Ed McGowin, Dennis Oppenheim, Andy Warhol, Thornton Willis, Charles Wilson, Robert Yasuda, Elyn Zimmerman.

Other artists represented:
Hyong Nam Ahn, Mary Ahrendt, Lita Albuquerque, John Baldessari, Bill Beckley, John Breitweiser, Rosemarie Castoro, Nancy Davidson, L.J. Douglas, Jackie Ferrara, Freya Hansell, Fred Holland, Dennis Kowalski, Heather McAdams, Jim Morphesis, Esther Parada, Tony Phillips, Nancy Pletos, Gerhard Richter, Tom Rose, Ed Ruscha, Rudy Serra, Gregory Spiggle, Bernar Venet, Marcia Weese, Dan Yarbrough.

1654. DOBRICK GALLERY

216 E Ontario St 60611
(312) 337–2002 Tue–Fri 10–5, Sat 12–5
Dir: Jo-Anne Dobrick

Contemporary American paintings, drawings, sculpture, photography.

Other artists represented:
John Alexander, Michael Ansell, Michael Bigger, Jean Chevalier, Stoney Conley, Douglas Cumming, Matthew Daub, Daniel Douke, Mary Beth Edleson, Raymon Elozua, Alan Greenberg, Carol Hammerman, Marvin Harden, Wayne Hazen, Jim Henkel, Claude Kent, Alan Kessler, Stan Klein, Cork Marcheschi, Ed Mayer, John McCracken, Scott Minick, John Mominee, Bruce Monteith, Michael Newhall, Linda Robbennolt, Orie Shafer, Al Souza, Robert Stackhouse, Larry Stark, Ted Victoria, Martin Wanserski.

1660. DUSABLE MUSEUM OF AFRICAN-AMERICAN HISTORY

740 E 56th Pl 60637
(312) 947–0600 Mon–Fri 9–5; Sat, Sun 1–5
Dir: Margaret Burroughs

African and African-American sculpture, paintings, relics, memorabilia.

1661. LINDA EINFELD GALLERY

620 N Michigan Ave 60611
(312) 951–0309 Tue–Sat 11–5:30
Dir: Linda Einfeld

Traditional arts of Africa, Oceania, and the Americas.

1662. EXCHANGE NATIONAL BANK OF CHICAGO

130 S Lasalle St 60603
(312) 781–8076 Daily 8:30–5:30
Dir: Herbert Kahn

Photography from its beginnings to the present.

1663. EXHIBIT A

233 E Ontario St 60611
(312) 944–1748 Tue–Fri 10:30–5, Sat 10:30–5
Dir: Alice M. Westphal

Contemporary American ceramics; art in other mediums by ceramists.

One person exhibitions in 1982:
Thom Bohnert, Ruth Duckworth, Tony Hepburn, Dennis Mitchell, George Timock, Robert Turner.

Other artists represented:
Richard DeVore, Richard Diebenkorn, Jim Makins, Peter Voulkos.

1664. FAIRWEATHER HARDIN GALLERY

101 E Ontario St 60611
(312) 642–0007 Tue–Sat 10–5:30
Dir: Sally Fairweather/Shirley Hardin

Contemporary art, all mediums; regional painters and sculptors.

One person exhibitions in 1982:
Margo Hoff, Max Kahn, Betty Parsons, George Rickey, Julie Schneider, Jerry Torn, Joyce Treiman, Ulfert Wilke.

Other artists represented:
Barbara Aubin, Rainey Bennett, Harry Bertoia, George Buehr, Francis Chapin, Eleanor Coen, George d'Almeida, Lillian Florsheim, Tom Fricano, Paula Gerard, Santi Graziani, Lee Hall, Po Kim, Martyl, Robert Middaugh, William Moulis, Mickey Myers, Arthur Osver, Abbott Pattison, Will Peterson, David Resch, Lenore Tawney.

1665. JOSEPH FAULKNER-MAIN ST GALLERY

620 N Michigan Ave 60611
(312) 787–3301 Daily 10–5
Dir: Joseph W. Faulkner

19th-20th-century prints and drawings.

Other artists represented:
George Bellows, George Braque, Edward Hopper, Henri Matisse, Pablo Picasso, Henri de Toulouse-Lautrec.

1666. FEDERAL CENTER MUSEUM

219 S Dearborn St 60604
(312) 353–6996 Mon–Fri 8–5
Dir: Henry Schueler

Museum "without walls"; exhibitions of local artists in a plaza and three lobbies; affiliated with Art in Public Places.

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*see catalog index

1667. WALLY FINDLAY GALLERIES
814 N Michigan Ave 60611
(312) 649–1500 Mon–Fri 9:30–5:30, Sat 9:30–5
Dir: Helen T. Findlay
French Impressionists; Post-Impressionists; contemporary painters mainly of the School of Paris.

One person exhibitions in 1982:
Bernard Gantner*, Claude Gaveau, Fred Jessup*, Constantin Kluge, Gustavo Novoa*, Raymond Quence*, Nicola Simbari, Jean Vollet*.

Other artists represented:
Yolande Ardissone, Philippe Augé, Michèle Battut, Joan Beltran Bofill, André Bourrié, Jean-Pierre Capron, Jacqueline Chuteau, Maryse Ducaire, Jacques Eitel, Louis Fabien, André Hambourg, Don Hazen, Gregory Hull, Le Pho, Henri Maik, Fred McDuff, Michel-Henry, Zvonimir Mihanovic, Ljubomir Milinkov, Marie-Lucie Nessi, Gaston Sébire, André Vignoles, Vu Cao Dam.

1668. ALLAN FRUMKIN GALLERY-PHOTOGRAPHS
1306 Byron 60613
(312) 883–0888 By appt
Dir: Carol Ehlers
Specializes in European avant-garde and American photographs from the 1920s and 30s.

Other artists represented:
Berenice Abbott, Eugene Atget, Ilse Bing, Patty Carroll, Van Deren Coke, Walker Evans, Laszlo Moholy-Nagy, Man Ray, Paul Strand, Ruth Thorne-Thomsen.

1669. FRUMKIN & STRUVE GALLERY
309 W Superior St 60610
(312) 787–0563 Tue–Sat 10–5:30
Dir: William Struve
Contemporary American art; architectural photographs, drawings, and objects.

One person exhibitions in 1982:
Hedrich Blessing, Jim Cook, Rafael Ferrer*, Neil Goodman, Sue Hettmansperger, Peter Holbrook, Adam Siegel.

Other artists represented:
Robert Arneson, John Baisley, Robert Barnes, Jack Beal, Joan Brown, Roy DeForest, Robert Donley, Robert Hudson, Alfred Leslie, James McGarrell, Philip Pearlstein, Peter Saul, Suzanne Slavick, Jeanette Sloan, Patricia Tobacco-Forrester, James Valerio, William T. Wiley, James Winn.

1670. GALERIES D'ART INTERNATIONAL
720 S Dearborn St 60605
(312) 427–1555 Tue–Sat 10–6
Dir: Ante Glibota
Contemporary European and American art; catalogs available.

One person exhibitions in 1982:
Advedor, Jiminez Balaguer, Claude Bellegarde, Max Ernst, Elizabeth Franzheim, Shiela Hicks, John Franklin Koenig, Slavko Kopac, Ferdinand Kulmer.

Other artists represented:
Augusto Barros, Rafael Canogar, Piero Dorazio, Chiara Fiorini, Leon Gischia, Ricardo Licata, Robert Malaval, Jean Messagier, Edo Murtic, Tomislav Nickolic, Achille Perilli, Armando Pizzinato, Charles Pollock, Pierre Soulages.

1671. GALERIJA
226 W Superior St 60610
(312) 280–1149 Tue–Sat 10–5
Dir: Algimantas Kezys
Cooperative gallery; contemporary Lithuanian art in all mediums.

One person exhibitions in 1982:
Linda Beresnevicius, Adomas Galdikas, Algimantas Kezys*, Viktoras Petravicius*, Zita Sodeika, Madalena Stankunas, Gabrielius Stanulis*, Maria Strasevicius, Anastazija Tamosaitis, Henrieta Verstas, Vytautas Virkau.

1672. GALLERIES MAURICE STERNBERG
612 N Michigan Ave 60611
(312) 642–1700 Mon–Fri 9–5, Sat 10–3
Dir: Maurice Sternberg
American and French Impressionist paintings.

Other artists represented:
Berninghaus, Edwin Blashfield, J.G. Brown, E. I. Couse, E. Galien Laloue, Henri Le Sidaner, Luigi Loir, Reginald Marsh, Henri Martin, Edmund Redfield, Harry Roseland, George G. Symons, Wiggins.

1673. GILBERT GALLERY
333 E Ontario St 60611
(312) 951–5459 By appt
Dir: Jeffrey Gilbert
Photography.

1674. GILMAN GALLERIES
277 E Ontario St 60611
(312) 337–6262 Mon–Sat 10–5:30
Dir: Mack Gilman
Contemporary paintings, sculpture.

One person exhibitions in 1982:
Boris Anisfeld*, David Bushman, Xavier Corbero*, Frank Dininno, Stephen Hansen, Charles Herndon, Emily Kaufman, Brent Kington, Bob Novak, Tom Parish, Roland Poska.

Other artists represented:
Morris Barazani, Bernard Beck, Mark Clark, Walter Fydryck, Frank Gallo, Ghita Hardimon, George Hrycun, Dennis Jones, Phyllis MacDonald, Ante Sardelic, Marko Spalatin.

1675. GOETHE INSTITUTE CHICAGO
401 N Michigan Ave 60611
(312) 329–0915 Mon, Thu 1–8; Tue, Wed, Fri, 12–5:30
Dir: Wolfgang Ule
German Cultural Center; films, lectures, library; German prints, drawings.

One person exhibitions in 1982:
Edith Altman.

1676. GOLDMAN KRAFT GALLERY
233 E Ontario St 60611
(312) 943–9088 Tue–Fri 10–5:30, Sat 11–5:30, Mon By appt
Dir: Jeffrey L. Kraft

One person exhibitions in 1982:
Yaacov Agam, Henry Moore, Frank Stella.

Other artists represented:
Valerio Adami, Aahron Bezalel, Jim Bird, Christo, Michael Eisemann, Heinz Seelig, Judah Sibony, Mark Tobey, Yigal Zemek.

1677. GORE FINE ARTS
6436 N Albany Ave 60645
(312) 262–3416 By appt
Dir: Michael Gore
Specializes in graphics; European sculpture, painting, fabric works.

Other artists represented:
René Brô, T.C. Cannon, Mariano Fortuny, Friedensreich Hundertwasser, Richard Lindner, James McGarrell, Ed Paschke.

1678. RICHARD GRAY GALLERY
620 N Michigan Ave 60611
(312) 642–8877 Tue–Sat 10–5:30
Dir: Richard Gray
Modern and contemporary painting, sculpture, and prints.

One person exhibitions in 1982:
Sam Francis, Ellen Lanyon, Louise Nevelson, George Nick, Francis Picabia*, Lucas Samaras*, Saul Steinberg*, William Weege.

Other artists represented:
Leon Anderson, Milton Avery, Ben Benson, Anthony Caro, Willem de Kooning, Jim Dine, Jean Dubuffet, Tony Giliberto, Nancy Graves, Dimitri Hadzi, David Hockney, Hans Hofmann, Roy Lichtenstein, Agnes Martin, Robert Nickle, Claes Oldenburg, Nathan Oliveira, John Pearson, Frank Piatek, Joseph Raffael, Robert Rauschenberg, Seymour Rosofsky, Tony Smith.

1679. GRAYSON GALLERY
356 W Huron St 60610
(312) 266–1336 Tue–Sat 10–5:30
Dir: Gael G. Grayson
Modern and contemporary painting and sculpture; ancient and primitive art.

One person exhibitions in 1982:
Tom Lieber, Ed McCullough, David Reed.

Other artists represented:
Arlene Becker, Guy Benson, Sigrid Burton, Carol Cohen, Michael Cook, Michael Croydon, David Jokinen, James Kuiper, Bradley Lastname, Yves Lifton, Steve Mose, Jay Songero.

1680. HOKIN/KAUFMAN GALLERY
210 W Superior St 60610
(312) 266–1211 Mon–Sat 10–5
Dir: Lori Kaufman/Karen Indeck
20th-century paintings, sculpture, and drawings; contemporary art furniture.

Other artists represented:
Joe Agati, Peter Alexander, Richard Anuskiewicz, Stanley Boxer, Hilo Chen, Christo, Jon Cockrell, Gene Davis, Michael Gallagher, George Green, James Havard, John Hoyland, Alex Katz, Michael Killeen, Jiri Kolar, Gary Lee, Judy Lichtenstein, Michael Lucero, Conrad Marca-Relli, Todd McKie, Gordon Moore, Frank Morreale, Lowell Nesbitt, Louise Nevelson, Ann Purcell, John Seery, Peter Shire, Christopher Sproat, Ellen Steinfeld, Tom Wesselmann.

1681. B.C. HOLLAND
222 W Superior St 60610
(312) 664–5000 By appt
Dir: B.C. Holland
20th-century and ancient art; ethnographica; textiles; antique furniture.

1682. JOY HORWICH GALLERY
226 E Ontario St 60611
(312) 787–7486 Tue–Sat 10:30–5
Dir: Joy Horwich
Contemporary Chicago and Midwestern paintings, sculpture, wall hangings.

One person exhibitions in 1982:
Robert Appel, Joan Danzinger, Susan Falkman, Gensburg/Eichengreen, Dan F. Howard, Laure Ilie, Joan Koinis, Zdzislaw Sikora, Jim Smith, Dennis Wojtkiewics, William Wolter.

Other artists represented:
Bob Amft, Michael Duvall, Frank Gunter, Darryl Halbrooks, Joan Hanley, Jack Jonsson, Nancy Kittredge, Barbara Mahoney, Jan Miller, Kim Mosley, Scott Mutter, Ray Olivera, Paul Pinzarrone, Louis Recchia, Scott Richter, Rhonda Root, Joseph Rozman, Carl Schwartz, Charles Schwartz, Gretchen Sigmund, Nancy Steinmeyer, Steve Stratakos.

1683. EDWYNN HOUK GALLERY
233 E Ontario St 60611
(312) 943–0698 Tue–Sat 10–6
Dir: Edwynn Houk
20th-century photography.

One person exhibitions in 1982:
Eugene Atget*, André Kertész, Arthur Siegel*.

1684. HYDE PARK ART CENTER
1701 E 53rd St 60615
(312) 324–5520 Tue–Sat 11–5
Dir: Robert W. Hutchison
Non-profit; alternative space; regional art in all mediums by emerging artists.

One person exhibitions in 1982:
Paul La Mantia*.

1685. ILLINOIS ARTS COUNCIL GALLERY
111 N Wabash Ave 60602
(312) 793–6750 Mon–Fri 8:30–5
Dir: Carl J. Petrick
Works by Illinois artists.

One person exhibitions in 1982:
Antonia Contro, Dennis Goncher, Judith Joseph, Gonzalo Sadia.

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1686. R.S. JOHNSON INTERNATIONAL
645 North Michigan Ave 60611
(312) 943-1661 Mon-Sat 9-5:30
Dir: R. Stanley Johnson
Old master and 19th-century prints and drawings; 20th-century prints, drawings, paintings, and sculpture.

Other artists represented:
Michael Ayrton, Duilio Barnabè, George Bellows, Mary Cassatt, Bela Czobel, Albrecht Dürer, Francisco Goya, Paul Guiramand, Henri Matisse, Pablo Picasso, Giovanni Batista Piranesi, Rembrandt van Rijn, Henri de Toulouse-Lautrec, Grant Wood, Albert Zavaro.

1687. KAMP GALLERY
1441 N State Pkwy 60610
(312) 787-1153 By appt
Dir: Nicholas Vahlkamp
American paintings; 19th-century photography.

Other artists represented:
Jeffery Carr, Barbara Tebbetts, Theodore Wood.

1688. KELMSCOTT GALLERY
410 S Michigan Ave 60605
(312) 461-9188 Tue-Sat 11-5
Dir: Scott C. Elliott
19th-20th-century architecture, decorative arts, photographs.

One person exhibitions in 1982:
Peter Henry Emerson, Dart Hunter, Paul Rudolph.

Other artists represented:
Frank Lloyd Wright.

1689. DOUGLAS KENYON
155 E Ohio St 60611
(312) 642-5300 Tue-Sat 9:30-5
Dir: Douglas Kenyon
Prints, drawings, and photographs; specializing in Audubon.

1690. PHYLLIS KIND GALLERY
313 W Superior St 60610
(312) 642-6302 Tue-Sat 10-5:30
Dir: William H. Bengtson
Contemporary American paintings, sculpture, and drawings; Chicago school; naive art.

One person exhibitions in 1982:
Bill Copley, Reverend Howard Finster, Philip Hanson, Albert Mertz, Russ Warren, Karl Wirsum, Ray Yoshida.

Other artists represented:
Steve Ashby, Roger Brown, Henry Darger, Victor Faccinto, Robert Gordy, Art Green, Cham Hendon, Richard Hull, Miyoko Ito, Martin Johnson, Gladys Nilsson, Jim Nutt, Ed Paschke, Christina Ramberg, Martin Ramirez, Suellen Rocca, Barbara Rossi, Earl Staley, Mary Stoppert, Inez Nathaniel Walker, Margaret Wharton, Joseph Yoakum.

1691. KLEIN GALLERY
356 W Huron St 60610
(312) 787-0400 Tue-Sat 11-5:30
Dir: Paul Klein/Gwenda Klein
Contemporary paintings, sculpture, and prints.

One person exhibitions in 1982:
Christine Bourdette*, Reed Estabrook, Joseph Goldyne, Harmony Hammond*, Charles Hilger, Glenn Jampol, Maximino Javier*, Ellen Kamerling, Brian Longe, Salvatore Pecoraro, Sam Richardson*.

Other artists represented:
Alice Aycock, Maryrose Carroll, Jerry Concha, Jun Kaneko, Richard Kelley, David Middlebrook, Stephen Samerjan, Joseph Zirker.

1692. LANDFALL GALLERY
215 W Superior St 60610
(312) 787-6844 Tue-Fri 11-5, Sat 12-5
Dir: Ethel M. Lemon
Contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
Elizabeth Connor, James Holmes, Deanie Pass, Stan Singleton.

Other artists represented:
Vicki Briggs, Susan Bush, Charlee Notkin, Michael Peed, Robert Weaver.

1693. KAREN LENNOX GALLERY
620 N Michigan Ave 60611
(312) 787-1477 Tue-Fri 10-5:30, Sat 11-5
Dir: Karen Leininger
Painting, drawing, sculpture by contemporary American artists.

One person exhibitions in 1982:
John Ferris, Frank Jones, Richard Merkin, Bruce Pollock.

Other artists represented:
Jane Hileman, Alex Maldonado, Brian Meunier, Tom Palazzolo, Paul Rosin, Donald Sandstrom, Wade Saunders, Ted Stanuga, Evelyn Statsinger, Carl Nicholas Titolo.

1694. LILL STREET GALLERY
1021 W Lill St 60614
(312) 248-4414 Mon-Fri 9-5, Sat 11-4
Dir: Lisa Youngner
Non-profit gallery primarily interested in ceramic arts.

One person exhibitions in 1982:
Michael Beck, Michel Conroy, Penelope Fleming, Floyd Gompf, Nina Hanenson.

1695. R.H. LOVE GALLERIES
100 E Ohio St 60611
(312) 664-9620 Mon-Fri 9-5:30, Sat 9:30-5
Dir: Richard H. Love
18th-20th-century American paintings.

One person exhibitions in 1982:
John Barber*, William Chadwick*, Harriet R. Lumis*.

Other artists represented:
Frederick W. Billing, Helen Hamilton, Rupert Lovejoy.

1696. LOYOLA UNIVERSITY OF CHICAGO
Martin D'Arcy Gallery of Medieval and Renaissance Art
6525 N Sheridan Rd 60606
(312) 274-3000 ext 2679 Mon-Fri 12-4; Tue, Thu 6:30-9:30; Sun 1-4
Dir: Donald F. Rowe
Medieval, Renaissance paintings, sculpture, enamels, textiles; silver, gold, bronze, ivory.

1697. NANCY LURIE GALLERY
1632 N LaSalle St 60614
(312) 337-2882 Tue-Sat 11-5
Dir: Nancy Lurie
Contemporary American artists.

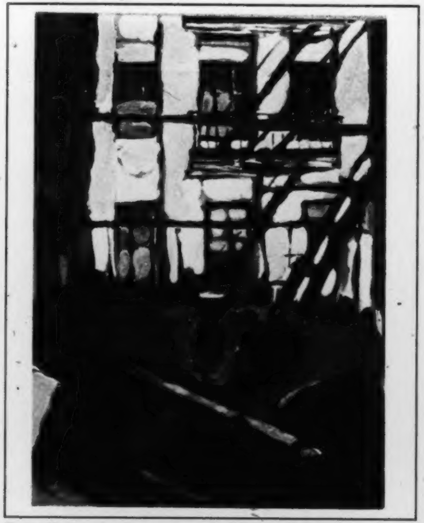
One person exhibitions in 1982:
Michael Almaguer, Joseph Hilton, Clar Monaco.

Other artists represented:
Jim Brinsfield, Michael Cain, Susan Chertkow, Janet Cooling, Fred Escher, Beverly Feldmann, Mark Forth, Harold Gregor, John Hull, Judith Linhares, Darinka Novitovic, Joanna Pinsky, Kenneth Shorr, Michelle Stone, Roxie Tremonto.

1698. MERIDIAN GALLERY
3400 N Lake Shore Dr 60657
(312) 248-1300 By appt
Dir: Alan Kass/Grace Kass
Contemporary graphics, paintings, and watercolors.

Other artists represented:
Karel Appel, Marc Chagall, Jean Dubuffet, Marino Marini, Roberto Echaurren Matta, Joan Miro, Rufino Tamayo, Victor Vasarely.

1699. MICHAEL'S EDITION
505 N Lakeshore Dr, Suite 612 60611
(312) 661-1660 By appt
Dir: Solomon Fima
20th-century contemporary graphics and paintings.



Tom Colbert: *Open Line*, 1982; at the Sioux City Art Center (June 7-July 18, 1982).

Other artists represented:
G. Rodo Boulanger, Alexander Calder, Marc Chagall, Salvador Dali, Joan Miró, Pablo Picasso, Victor Vasarely.

1700. PETER MILLER GALLERY
356 W Huron 60610
(312) 951-0252
Dir: Peter Miller
Contemporary paintings.

One person exhibitions in 1982:
Lance Kiland, Linda King.

Other artists represented:
Sharon Burns, Susan Chrysler-White, Rose Divita, Robyn Johnson-Ross, Carl Kock, Ron Miesner, Bill Van Nimwegen.

1701. MOMING GALLERY
1034 W Barry St 60657
(312) 472-9894 Mon-Fri 10-3:30, Fri eve 6:30-8:30, Sat 1:30-3:30, 6:30-8:30
Dir: Peter Hales/Thomas Skomski/Linda Horn
Contemporary art in all mediums; performance art.

One person exhibitions in 1982:
Joel Bujnowski, Belinda Gabryl, Paul Herzberg, Charles Hodges, Charlie Murphy, Paul Sierra, Jock Sturges, Bob Thall, Don Voisine.

1702. MONGERSON GALLERY
620 N Michigan Ave 60611
(312) 943-2354 Mon-Fri 10-5
Dir: Susan Mongerson
19th- and 20th-century American art.

Other artists represented:
Constance Addington, Phil Austin, Wayne Baize, Joe Beeler, Robert Brawley, Harlev Brown, Michael Coleman, Richard Greeves, David Hagerbaumer, Phillip Haozous, Doug Hyde, Tom Lougheed, Tom Lovell, Frank McCarthy, Gwen Melvin, Gary Niblett, Fay Peck, Joyce Reed, David Shepherd, Grant Speed.

1703. MONROE GALLERY/LOOP CENTER YWCA
37 S Wabash 60603
(312) 372-6600 ext 33 Mon-Fri 8-8, Sat 9-4
Dir: Sharon Page
Chicago-area women and minority artists.

One person exhibitions in 1982:
Ed Bailey-Mershon, Miles Blair, Patty Castner, Connie Cavan, Alice Dole, Siu-Jane Liu, Sarah Mertz, Janet Moore, Peg Orcutt, Dorian Sylvain, Patrice Trautch.

*see catalog index

1704. MUSEUM OF CONTEMPORARY ART

237 E Ontario St 60611
(312) 280-2660 Tue-Sat 10-5, Sun 12-5
Dir: John Hallmark Neff

20th-century contemporary art exhibited in seven galleries; growing permanent collection.

One person exhibitions in 1982:
Magdalena Abakanowicz, Yves Klein, Nam June Paik, Charles Simonds, Sophie Taeuber-Arp.

1705. MUSEUM OF SCIENCE AND INDUSTRY

57th St and Lake Shore Drive 60637
(312) 684-1414 Sep-May Mon-Fri 9:30-4; Sat, Sun 9:30-5:30; Jun-Aug Daily 9:30-5:30
Dir: Victor J. Danilov

Exhibits on cultural, scientific, fine art, and industrial subjects designed for visitor participation.

One person exhibitions in 1982:
Gary Justis, Louis C. Tiffany.

1706. MUSEUM OF THE FINE ARTS RESEARCH & HOLOGRAPHIC CENTER

1134 W Washington Blvd 60607
(312) 226-1007 Wed-Sun 12;30-5
Dir: Loren Billings

International collection of holograms; courses in holography and allied fields.

1707. NAB GALLERY

331 S Peoria 60607
(312) 733-0886 Tue-Sat 11-4
Dir: Bob Horn

Exhibitions of contemporary painting, sculpture, prints, and photographs; performance arts.

Other artists represented:
Craig Anderson, Robert Horn, Michael Piazza.

1708. N.A.M.E. GALLERY

9 W Hubbard St 60610
(312) 467-6550 Tue-Sat 11-5
Dir: Christopher English

Alternative space exhibiting Chicago, national, and international artists.

1709. PHYLLIS NEEDLMAN GALLERY

216 E Ontario St 60611
(312) 951-8660 Tue-Fri 11-4:30, Sat 12-5
Dir: Phyllis Needlman

Contemporary paintings, drawings, sculpture, and prints.

One person exhibitions in 1982:
Nancy Boswell-Mayer, Charles Heinrich, Klindt Houlberg, George Kleiman, Barbara Mendes.

Other artists represented:
Feliciano Bejar, Pedro Friedeberg, Tracy Gallup, Kurt Larisch, Roza Luz Marroquin, Jo Ann Powers, Charles Ringness, Teodulo Romulo, Jacquelyn Schneider, Thomas Skomski, Eleanor Spiess-Ferris, Leanne Stevenson, Rufino Tamayo, Gianni Veneziano, Phyllis Wiener.

1710. NORTH PARK COLLEGE

Carlson Tower Gallery
5125 N Spaulding Ave 60625
(312) 583-2700 ext 297
Dir: G.V. Bradley-Johnson

Educational art exhibits in a wide variety of mediums.

One person exhibitions in 1982:
Stuart Carlson, Lou Ann Erickson, Lydra Pohl.

1711. ORIENTAL INSTITUTE MUSEUM

1155 E 58th St 60637
(312) 962-9520 Tue-Sat 10-4, Sun 12-4
Dir: John Carswell

7000 B.C.-900 A.D. art and archaeology of the ancient Near East; these collections acquired from the Institute's excavations.

1712. PERIMETER GALLERY

356 Huron St 60610
(312) 266-9473 Tue-Sat 11-5:30
Dir: Frank Paluch

Contemporary drawings, prints, paintings, sculpture, and photographs.

One person exhibitions in 1982:
Bill Brandt, Paul Caster, Keiko Hara.

Other artists represented:
Dick Wickman.

1713. MIRIAM PERLMAN

505 N Lakeshore Dr 60611
Mon-Fri 10-5
Dir: Lori King

Contemporary paintings and prints.

Other artists represented:
Future Akins, Monica Bain, Jack Damer, Ken Hale, Evelyn Johnson, Lois Johnson, Erika Kahn, Chris Kakas, Kent Kirby, Karen Kunc, Bill McKenzie, Jim Monson, Yuzo Nakano, Masaaki Noda, Mike Nushawg, Frank O'Cain, George O'Connell, Krishna Reddy, Nicholas Sperakis, Caroline Stone, Evan Summer, David Thomas, Randi Vick-Hall, Gary Washmon.

1714. PRINTER'S ROW GALLERIES

725 S Dearborn St 60605
(312) 786-9000 Tue, Thu-Sat 10:30-6
Dir: Muriel Symmons

19th-century English prints.

Other artists represented:
Henry Alken, W. H. Bunbury, J. F. Herring Sr, William Hogarth, Arthur Rackham, David Roberts, Thomas Rowlandson, David Wilkie, Dean Wolstenholme.

1715. ROGER RAMSAY GALLERY

620 N Michigan Ave 60611
(312) 337-4678 Tue-Sat 10-6
Dir: Roger E. Ramsay

Small-scale works on paper—contemporary, modern, and old.

One person exhibitions in 1982:
Hannelore Baron.

Other artists represented:
Marcia Frankel-Harris, Keith Jacobshagan, Hugh Kepets, Peggy Macnamara, John Pittman, Richard Sheehan, Harry Soviak, Billy Sullivan.

1716. RANDOLPH STREET GALLERY

756 N Milwaukee Ave 60622
(312) 666-7737 Daily 11-5
Dir: Nancy Forest Brown

Alternative gallery and performance space.

One person exhibitions in 1982:
Beth Berolzheimer, Sandra Binion, Beth Escott, Joanna Frueh, Frank Gozdecki, Richard Hart, Tim Richards, Michael Smith.

1717. RAW SPACE

6 W Hubbard St 60610
(312) 266-7607 Tue-Sat 11-5
Dir: Jan Calek

Grant-funded space for installation art.

One person exhibitions in 1982:
Marciano Biasiello, M. Staff Brandl, Deborah Vidaver Cohen, Christopher Dashke, Valerie Eickmeier, Barbara Hertel, Gabriele Pietsch, Gary Robbins, Marshall Sanders.

1718. RENAISSANCE SOCIETY

At The University of Chicago
5811 S Ellis Ave 60637
(312) 962-8670 Tue-Sat 10-4, Sun 12-4
Dir: Susanne Ghez

Contemporary painting, sculpture, drawing, mixed-mediums, and installation pieces.

One person exhibitions in 1982:
Eva Hesse*, Ed Paschke*, Jeff Wall*.

1719. RIZZOLI GALLERY

835 N Michigan Ave 60611
(312) 642-3500 Mon-Wed 10-8:30, Thu-Sat 10-10, Sun 11:30-5:30
Dir: Tom Loesch

Contemporary art, architectural drawings, prints and constructions, furniture, and photography.

One person exhibitions in 1982:
Grazia De Santis, Nancy Drew, Michelle Fire, Eugene Goldbeck, Rob Krier, Charles Moore, Monte Nagler, Ruth Orkin, Stanley Tigerman.

Other artists represented:
Emily Grimes, Richard Haas, David Hockney, Giancarlo Impiglia, Jay King, Paul Kolnik, Kjell Ringi, Fritz Scholder.

1720. BETSY ROSENFIELD GALLERY

212 W Superior St 60610
(312) 787-8020 Tue-Fri 10-5:30, Sat 11-4:30
Dir: Betsy Bergman Rosenfield

Contemporary paintings, drawings, photography, and sculpture.

One person exhibitions in 1982:
Suzanne Adan, Douglas Baldwin, Don Baum, William Carlson, Neraldo De La Paz, Mark Jackson, Marvin Lipofsky, Tom Rippon, Natacha Robert-Falda, Francois Robert.

Other artists represented:
Nina Beall, David Beck, Rosamond Berg, Jack Chevalier, Dale Chihuly, Dan Dailey, Dominic Di Mare, Stephen Dee Edwards, James Harmon, Richard Jackson, Thomas Kovachevich, William Morris, Joel Philip Myers, Tom Palmore, Joseph Piccillo, Ken Price, Sarah Schwartz, Alan Siegel, Michael Stevens.

1721. DOROTHY ROSENTHAL GALLERY

233 E Ontario St 60611
(312) 664-3224 Tue-Fri 10-5:30, Sat 11-5
Dir: Dorothy Rosenthal

Contemporary paintings, sculpture, drawings, and prints.

One person exhibitions in 1982:
Martha Alf, Ed Moses.

Other artists represented:
Arakawa, Robert Graham, Jon Schueler.

1722. SCHOOL OF THE ART INSTITUTE OF CHICAGO GALLERY

Columbus Dr and Jackson Blvd 60603
(312) 443-3703 Mon-Sat 9-5, Sun 12-5
Dir: Joyce Fernandez

Exhibitions of students, faculty, and subjects related to the school's curriculum.

1723. ST. ALBUS FINE ARTS

620 N Michigan Ave 60611
(312) 337-3282 Tue-Fri 11-6, Sat 12-5
Dir: Lynn St. Albus

19th-20th-century American and European paintings, prints.

1724. SAMUEL STEIN FINE ARTS

620 N Michigan Ave, Suite 340 60611
(312) 337-1782 Mon-Fri 10-5:30, Sat 11-5
Dir: Samuel W. Stein

19th- 20th-century graphics, paintings, sculpture.

Other artists represented:
Marc Chagall, Paul Jenkins, Joan Miro, Henry Moore, Robert Natkin, Man Ray, Marko Spalatin, Carol Summers, Rudolph Svehla.

1725. UKRANIAN INSTITUTE OF MODERN ART

2320 W Chicago Ave 60622
(312) 227-5522 Tue-Sun 12-4
Dir: Oleh Kowerko

One person exhibitions in 1982:
Volodymyr Makarenko*, Chrysta Olenska.

Other artists represented:
Alexandra Kochman, Alexandra Kowerko, Konstantin Milonadis, Mychajlo Urban.

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1726. UNIVERSITY OF CHICAGO
David and Alfred Smart Gallery
5550 S Greenwood Ave 60637
(312) 753-2121 Tue-Sat 10-4, Sun 12-4
Dir: Edward A. Maser
Permanent collection of works of art from classical Greece to contemporary art of the West; art of the Orient.

1727. UNIVERSITY OF ILLINOIS
A. Montgomery Ward Gallery
Chicago Circle 60607
(312) 996-8622 Mon-Fri 10-5
Dir: Larry Zimmerman
Contemporary works in many mediums.

1728. VAN STRAATEN GALLERY
646 N Michigan Ave 60610
(312) 642-2900 Mon-Sat 10-5
Dir: William van Straaten
Paintings, prints, drawings, works on paper.

Other artists represented:
Neda Al-Hilali, Susan Crile, Alice Phillips, David Shapiro, Janet Stayton.

1729. MORTON B. WEISS MUSEUM OF JUDAICA
1100 E Hyde Park Blvd 60615
(312) 924-1234 Mon-Fri 9-4, Sun 10-12
Dir: Ilene Herst
Unusual illuminated marriage contracts and rare manuscripts in Judeo-Persian and Jeball.

1730. WORTHINGTON GALLERY
233 E Ontario St 60611
(312) 266-2424 Tue-Sat 10-5:30
Dir: Eva-Maria Worthington
German Expressionism, Blauer Reiter, 20th-century international art; sculpture.

One person exhibitions in 1982:
Max Beckmann, Jane Egan, Horst Janssen*, Ynez Johnston, Ernst Ludwig Kirchner*, Paul Klee*, Kurt Schwitters*.

1731. YOUNG HOFFMAN GALLERY
215 W Superior St 60610
(312) 951-8828 Tue-Fri 10-5:30, Sat 11-5:30
Dir: Donald Young/Rhona Hoffman
Contemporary arts; photography; architectural projects, drawings, models.

One person exhibitions in 1982:
Steven Foster, Leon Golub, Richard Haas, Sol LeWitt, Robert Mapplethorpe, Larry McPherson, John Obuck, Tod Papageorge, Martin Puryear, Robert Ryman, Stanley Tigerman.

Other artists represented:
Vito Acconci, John Ahearn, Richard Artschwager, Thomas Beeby, Lee Friedlander, Mike Glier, Eugene Omar Goldbeck, Michael Goldberg, Ron Gorchov, Jesse Hickman, Jene Highstein, Jenny Holzer, Helmut Jahn, Kenneth Josephson, Donald Judd, Barbara Kruger, June Leaf, Robert Mangold, Sylvia Plimack Mangold, Gordon Matta-Clark, Bruce Nauman, Richard Nonas, Lucio Pozzi, Edda Renouf, Julian Schnabel, Joel Shapiro, Cindy Sherman, Irene Siegel, S.I.T.E, Eve Sonneman, Donald Sultan, John Torreano, Richard Tuttle, Claire Zeisler.

1732. ZAKS GALLERY
620 N Michigan Ave 60611
(312) 943-8440 Tue-Fri 11-5:30, Sat 12-5
Dir: Sonia Zaks
Contemporary paintings, drawings, interior and large-scale sculpture.

One person exhibitions in 1982:
Judy Citrin, Tom Gibbs, Francoise Gilot, William Itter, Estelle Kenney, Paul LaMantia*, Elizabeth Morrison, Jack Olson, David Sharpe, Amy Sheng-Kohler, Joan Taxay-Weinger.

Other artists represented:
William Conger, Gary Edgren, Robert Evans, Virginio Ferrari, Moira M. Geoffrion, Sharon Hendrey, George Klauba, Robert Lossmann, Ben Mahmoud, Bradley Petersen, Emily Pinkowski, Joan E. Robertson, Jerry Savage, Richard D. Wetzel.

1733. ZOLLA/LIEBERMAN GALLERY
356 W Huron St 60610
(312) 944-1990 Tue-Sat 11-5:30
Dir: Robert Zolla/Roberta Lieberman
Contemporary American painting, sculpture, and constructions.

One person exhibitions in 1982:
Peter Charles, Thomas Golya, Kenneth Holder, Terrence Karpowicz, Edward Larson, Dennis Nechvatal, Will Northerner, James Perry, James Pink, Naj Wikoff.

Other artists represented:
Mary Bero, John Buck, Edgar Buonagurio, Deborah Butterfield, Chema Cobo, Laddie John Dill, Susanne Doremus, Robert Forbes, Linda Herritt, Steven Heyman, Clinton Hill, Loren Madsen, Tony Naponic, Walter Netsch, Joel Oppenheimer, David Simons, Dean Snyder, David Tell.

Decatur

1735. MILLIKEN UNIVERSITY
Kirkland Gallery-Studio Gallery
1184 W Main St 62522
(217) 424-6227 Mon-Thu 8-5, Sat 12-4
Dir: Marvin L. Klaven
Invitational, one-person shows of regional artists.

One person exhibitions in 1982:
Guy Benson, Anna Calluori-Holcombe, Alan Donahue, Linda Jorgensen, Marvin Klaven, Nick Merrick, Winfield Nash, Andrea Scarbrough, Jim Schietinger, Mike Simpson, Ted Wolter.

1736. MILLIKEN UNIVERSITY
Kirkland Gallery—Main Gallery
1184 W Main St 62522
(217) 424-6227 Mon-Thu 12-5, Sat 12-4
Dir: Marvin L. Klaven
Invitational, one-person shows of regional artists.

One person exhibitions in 1982:
David Bower, Lawrence Calcagno, Jerry Foley, Brent Kington, Paul Pinzarrone, Jacquelyn Ruttinger.

Dekalb

1737. NORTHERN ILLINOIS UNIVERSITY
Swen Parson Gallery 60115
(815) 753-1936 Mon-Fri 9-4; Tue, Wed eves 7-9; Sun 1-4
Dir: E. Michael Flanagan
Pfaelzer collection.

One person exhibitions in 1982:
Rafael Ferrer*, Adolph Rosenblatt.

1738. NORTHERN ILLINOIS UNIVERSITY GALLERY 200
Visual Arts Building 60115
(815) 753-1936 Mon-Fri 9-4; Tue, Wed eves 7-9; Sun 1-4
Dir: E. Michael Flanagan

1739. NORTHERN ILLINOIS UNIVERSITY PHOTOSPACE
60115
(815) 753-1936 Mon-Fri 9-4; Tue, Wed eve 7-9; Sun 1-4
Dir: E. Michael Flanagan

One person exhibitions in 1982:
David Avison, Steven Foster, Deborah Freedman, John Grady, Jay King, Bob Thall, Todd Walker.

Evanston

1740. EVANSTON ART CENTER
2603 Sheridan Rd 60201
(312) 475-5300 Mon-Thu 10-4, 7-10; Fri, Sat 10-4; Sun 2-5
Dir: Diane Gail Lazarus
Non-profit; cooperative gallery, instruction, sales.

One person exhibitions in 1982:
Nelli Bar*, Warrington Colescott, John Donoghue, Michael Dwass, Theodore Grunsten, Sheila Hicks, Yuriko Kadowaki, Misch Kohn, Edward Larson, Robert Middauga, Michael Ryan, Jan Saudek, Mary Seyfarth, Doug Stock, Victor Verbalaitus, Paul Wieghardt.

Other artists represented:
Sandy Smolinsky, George Suyeoka, Gary Trentham, Weinstein.

1741. 4 ARTS GALLERY
1629 Oak St 60201
(312) 328-8834 By appt
Dir: Sidney B. Zwick/Rosemary Zwick
Works of Midwestern artists.

1742. C.G. JUNG CENTER
550 Callan Ave 60202
(312) 475-4848 Mon-Fri 10-5
Dir: Peter Mudd
Educational facility; exhibitions which underscore the connection between visual forms and the workings of the unconscious.

One person exhibitions in 1982:
Don Janis.

1743. MINDSCAPE GALLERY AND STUDIO
1521 Sherman Ave 60201
(312) 864-2660 Tue-Sat 10-6, Thu 10-9, Sun 1-4
Dir: Ronald G. Isaacson/Deborah Farber
Contemporary American sculpture and crafts in a variety of mediums; studio glass, fiber art.

Other artists represented:
Herbert Babcock, Joseph A. Burlini, Michael Cohn, Carl Andree Davidt, Doug DeLind, Sara Drower, Rick Foris, Theodore T. Gall, Bruce Howdle, Robert W. Hurlstone, Dick Huss, Steven Kemenyffy, Susan Kemenyffy, Robert Levin, John Lewis, Roger Lovell-Cooper, Sylvia Lovell-Cooper, Joan Russell, Susan Shapiro, Marc Sijan, Molly Stone.

1744. NEVILLE-SARGENT GALLERY
509-511 Main St 60202
(312) 328-9417/328-9395 Mon-Sat 10-6, Thu 10-8, Sun by appt
Dir: Jane Neville
Contemporary American painting and graphics.

*see catalog index

Other artists represented:
Richard Beard, Richard Borso, Glenn Bradshaw, Harry Breen, Bruce Campbell, Graham Clarke, Kathleen Eaton, Pauline Eaton, David Faber, Kim Goldfarb, Harvey Gordon, Eduardo Iglesias, Stevie Manak-Ricks, Melinda Stickney-Gibson.

1745. NORTHWESTERN UNIVERSITY
Mary and Leigh Block Gallery
1967 Sheridan Rd 60201
(312) 492-5209 Tue-Sat 10:30-4:30, Sun 12-5
Dir: Kathy Kelsey Foley
Exhibits the collection of Northwestern University and other works of all mediums and periods.

1746. TERRA MUSEUM OF AMERICAN ART
2600 Central Park Ave 60201
(312) 328-3400 Tue-Sat 11-5, Sun 1-5
Dir: Ronald McKnight Melvin
Daniel J. Terra Collection; two hundred years of American paintings, including major Impressionist works.

Galesburg

1747. GALESBURG CIVIC ART CENTER
114 E Main St 61401
(309) 342-7415 Tue-Fri 10:30-4:30, Sat 10:30-3
Dir: Mary Lou Asaro
Contemporary art; historical and educational exhibitions; annual juried competition.

Highland Park

1748. EVA COHON GALLERY
474 Central 60035
(312) 432-7310 Mon-Sat 10-4
Dir: Sheila Klemperer
Contemporary American and European paintings, drawings, graphics, sculpture.

Other artists represented:
Alice Baber, Alexander Calder, Joan Gardy-Artigas, Kieff, Gottfried Mairwoeger, Clarence Measelle, Joan Miró, Josep Royo, Vasa, Doris Wertheimer.

Joliet

1749. JOLIET JUNIOR COLLEGE
Laura A. Sprague Art Gallery
1216 Houbolt Ave 60436
(815) 729-9020 ext 423 Mon-Fri 9-2; Tue, Wed, Thu eve 6-8
Dir: Joe Milosevich
One-person, group, and museum exhibitions of local, statewide, and national scope; all mediums.

One person exhibitions in 1982:
Carol Hammerman, Gary Allen Justis, John Link.

Lake Forest

1750. LAKE FOREST COLLEGE
Sonnenschein Gallery, Durand Institute 60045
(312) 234-3100 Mon-Sat 1:30-3:30
Dir: Joan E. Robertson
Contemporary works in all mediums; African art, Pre-Columbian art.

One person exhibitions in 1982:
Robert Middaugh, Nicholas Prokos, Eleanor Spiess-Ferris, Jonathan D. Wallace.

Park Forest South

1751. GOVERNORS STATE UNIVERSITY
Nathan Manilow Sculpture Park 60466
(312) 534-5368 Mon-Fri 8:30-5
Dir: William H. Dodd
Contemporary American sculpture.

1752. GOVERNORS STATE UNIVERSITY
Visual Arts Gallery 60466
(312) 534-5000, ext 2412 Mon-Fri 10:30-4:30
Dir: John Payne
Contemporary Illinois artists; American and African art; sculpture park; exhibitions related to academic programs.

One person exhibitions in 1982:
Patricia Hennings, John Payne, Bonnie Shilling.

Peoria

1753. LAKEVIEW MUSEUM OF ARTS AND SCIENCES
1125 W Lake Ave 61614
(309) 686-7000 Tue-Sat 10-5, Sun 12-5, Wed eve 7-9
Dir: John E. Buchanan, Jr.
Illinois artists featured in sales/rental gallery. Archaeology, decorative, and fine arts, ethnology, natural, and physical sciences collections.

1754. PEORIA ART GUILD
1831 N Knoxville Rd 61603
(309) 685-7522 Tue-Sat 10-4, Sun 1-4
Dir: Janet Jensen
Non-profit; community art center with fine art and crafts.

One person exhibitions in 1982:
Michael Rubin, Michael Warrick.

Other artists represented:
Carol Blevins, Randall Dixon.

Peoria Heights

1755. TOWER PARK GALLERY
4709 N Prospect Rd 61614
(309) 682-8932 Daily 10-8, Sat 10-5, Sun 1-5
Dir: Jacqueline Buster
Contemporary graphics and oils.

One person exhibitions in 1982:
Susan Hunt-Wulkowicz, Robert Kipniss.

Other artists represented:
Harold Altman, Glenn Bradshaw, Harriett Hanson, Randall Higdon, Susan Sensemann, Michael Walsh.

Quincy

1756. ELIZABETH M. SINNOCK GALLERY
Quincy Art Club
1515 Jersey St 62301
(217) 223-5900 Tue-Fri 11-4; Sat, Sun 2-5
Dir: Jane Shair
Exhibitions September through June; permanent collection exhibited July and August.

One person exhibitions in 1982:
Grant F. Kenner, Kevin L. Kluck.

Rockford

1757. BURPEE ART MUSEUM
737 N Main 61103
(815) 965-3131 Tue-Thu 12-5, Fri 12-9; Sat, Sun 1-5
Dir: Martin DeWitt
19th-20th-century American and European paintings, sculpture, graphics, decorative arts; Arnold Gilbert photography collection.

Springfield

1758. ILLINOIS STATE MUSEUM
Spring and Edwards Sts 62706
(217) 782-7386 Mon-Sat 8:30-5, Sun 1:30-5
Dir: R. Bruce McMillan
Historical and contemporary American art with an emphasis on Illinois art; paintings, sculpture, prints, photography, drawings, and decorative arts.

One person exhibitions in 1982:
Boris Anisfeld, William Carlson, Kathleen Hart, Michael Rubin, Ruth Thorne-Thomsen, Michael Tropea.

Urbana

1759. UNIVERSITY OF ILLINOIS
World Heritage Museum
702 S Wright St 61801
(217) 333-2360 Daily 9-4, Sun 2-5
Dir: Barbara Bohen
Egyptian, Greek, Roman, Coptic, Sumerian, and Medieval holdings; early books and manuscripts; decorative arts; textiles; artifacts from Africa, Burma, India.

Winnetka

1760. YOLANDA FINE ARTS
542 Lincoln Ave 60093
(312) 441-5557 Tue-Sat 10:30-4:30
Dir: Yolanda Saul
20th-century art, American and European folk painters.

Other artists represented:
Ann ("Mrs. B") Baker, Jan Balet, Ivan Barnett, Andre Duranton, Milton Fletcher, Cilly Gascard, Darline Jellerson, Merry Kohn, Manuel Lepe, Rie Munoz, Marcia Muth, Mattie Lou O'Kelley, Christine Thorzeau, Malcah Zeldis.

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Indiana

Bloomington

1761. GRAPHIC GLASS GALLERIES
107 W Kirkwood at the square 47401
(812) 339-8661 Mon–Sat 10–6:30
Dir: Carl Lenhart
Contemporary glass; ceramics, prints, sculpture, paintings, and textiles.

One person exhibitions in 1982:
Rick Bernstein, Felix Eboigbe, Peter Gold, Will Pappenheimer.

Other artists represented:
Patricia Coleman, T. Ned Cunningham, Jean Paul Darriau, Linda Elgart, Dale Enochs, Patrick Higgins, Margot Strand Jensen, Anne Kessler, Barbara Miner, Mary Ott, Alexis Petroff, Anne Ryan, Paul Wesley Walker, Robin Welch, Patricia White.

1762. INDIANA UNIVERSITY ART MUSEUM
47405
(812) 335-5445 Wed, Fri, Sat 9–5; Thu 10–8, Sun 1–5
Dir: Thomas T. Solley
Ancient Mediterranean, African, Oceanic, Pre-Columbian, Southeast Asian, Far Eastern art; 14th-20th-century European and American art.

Elkhart

1763. MIDWEST MUSEUM OF AMERICAN ART
429 S Main St 46515
(219) 293-6660 Tue–Fri 11–5, Thu eve 7–9; Sat, Sun 1–4
Dir: Jane Burns
19th- and 20th-century American art; prints; traveling photography exhibition.

One person exhibitions in 1982:
Milton Avery*, Adolf Dehn*, David Labrum, Robert Natkin, Eliot O'Hara*, Norman Rockwell, Harold Zisla*.

Fort Wayne

1764. ARTLINK CONTEMPORARY ARTSPACE
1126 Broadway 46802
(219) 424-7195 Tue–Fri 12–5, Sat 1–4
Dir: Gregg Coffey
Contemporary national and regional artists; music, dance, and poetry performances.

One person exhibitions in 1982:
Hilary Jackson-Edwards, Ina Knight, George McCullough, Karen Thompson.

1765. FORT WAYNE MUSEUM OF ART
311 E Main St 46802
(219) 422-6467 Tue–Thu 12–5, Fri 11–5, Sat 10–5, Sun 1–5
Dir: Valerie Braybrooke
19th-20th-century American paintings; contemporary prints, drawings; West African art; medieval sculpture.

One person exhibitions in 1982:
Alexander Gavalas, David Shapiro*

1766. THOMAS SMITH FINE ART
6521 Monarch Dr 46815
(219) 493-3009 Tue–Sat 10–5
Dir: Tom Smith
Prints by American artists.

Other artists represented:
Steven Sorman.

Indianapolis

1767. ARTIFACTS GALLERY
6327 Guilford 46220
(317) 255-1178 Mon–Sat 11–5, Thu 11–6, Fri 11–7
Dir: Ann Kaplan
Contemporary American crafts; ceramics, glass, prints, fibers, jewelry.

Other artists represented:
Ann Baddeley, Myrna Brunson, Jim Gorman, Alan Patrick, Mary Ann Robertson, Gretchen Sigmund, Randi Vick-Hall.

1768. EDITIONS LIMITED GALLERY
8702 Keystone Crossing 46240
(317) 848-7878 Mon–Sat 10–6
Dir: Eva S. Bogar
Painting, sculpture, textiles, prints.

One person exhibitions in 1982:
Robert Kipniss, Peter Kitchell, Margie F. Marx, Dennis Puhalla, Harriet Shorr, Bruce Weinberg.

Other artists represented:
Harold Altman, Alvar, Will Barnet, Amanda Block, Jeff Chapp, Nanci Blair Closson, Phyllis Fannin, James Faust, Steven McMillan, John McNaughton, David Meyer, Jurgen Peters, Joe Price, Sherri Smith, Carol Summers, Robert Williams, Charles Wolters.

1769. HERRON GALLERY/HERRON SCHOOL OF ART
1701 N Pennsylvania 46202
(317) 923-3651 Mon–Thu 10–7, Fri 10–5, Sat 10–2
Dir: Martha Winans
Affiliated with Indiana University—Purdue University; international contemporary art.

One person exhibitions in 1982:
Mary Beth Edelson, Edward Mayer, Guy Whitney.

1770. INDIANAPOLIS MUSEUM OF ART
1200 W 38th St 46208
(317) 923-1331 Tue–Sun 11–5
Dir: Robert A. Yassin
Collections of Oriental, Oceanic, Pre-Columbian, African, Native American, American, and European paintings and sculpture; decorative arts, textiles.

One person exhibitions in 1982:
Gayle Austin, James Austin, Batuz, Gianlorenzo Bernini*, Barbara Bihler, Robert Burnell, Steven W. Correia, Adolph Gottlieb, David W. Herrold, Richard Jolley, Balthazar Korab, Lisa Nelles, Scott Nelles, Martha Opdahl, Marilyn Price, Mary Ann Robertson, Charles Schiefer, Walter Schmidt, Rosalyn Tyge, Mary Bliss Vanderlaan, Peter Vanderlaan.

Lafayette

1771. GREATER LAFAYETTE MUSEUM OF ART
101 S Ninth St 47901
(317) 742-1128
Dir: Sharon A. Theobald

Memphis

1772. MEMPHIS BOTANICAL GARDENS
Goldsmith Civic Garden Center
150 Cherry Rd 38117
(901) 685-1566 Mon–Fri 9–4:30; Sat, Sun 1–5
Dir: George U. Wise
Changing exhibitions: contemporary drawing, photography, sculpture by local artists.

One person exhibitions in 1982:
Elaine Katz, Marjorie Lieberman, Ginger Norcross, Ann Vance.

Muncie

1773. BALL STATE UNIVERSITY ART GALLERY
2000 University Ave 47308
(317) 285-5242 Mon–Fri 9–4:30; Sat, Sun 1:30–4:30
Dir: Alain Joyaux
Italian Renaissance art, furniture; 19th-20th-century American paintings, prints, drawings; graphics.

Nashville

1774. BROWN COUNTRY ART GUILD
Van Buren St 47448
(812) 988-6185 Daily 10–5
Dir: Margaret Colglazier
Non-profit; American paintings.

One person exhibitions in 1982:
Neil Dunnigan, Margaret Eifler, Doug Henry, Floyd Hopper, Amanda Kirby, Walter Parke.

Other artists represented:
Varaldo Cariani, Marie Goth, Carl Graf, Genevieve Graf.

New Harmony

1775. NEW HARMONY GALLERY OF CONTEMPORARY ART
Main St 47631
(812) 682-3156 Mon–Sat 9–5, Sun 12–5
Dir: John P. Begley
Non-profit; works by regional artists.

One person exhibitions in 1982:
Linda Arndt, Peter Bodnar III, Robert Evans, Joel Feldman, Maria Pastore-Lange, Robert Paulson, Robert Williams.

Other artists represented:
Jane Abrams, John Bott, Pat Brentano, Gary Brown, James Butler, Henry Chodkowski, Harris Deller, Jane Everhart, Darryl Halbrooks, Andrew Jendrzejewski, Bill Kolok, Fran Kratzok, Marvin Lowe, Richard Meier, Stephen Pace, Rick Paul, Rudy Pozzatti, William Renschler, Rhonda Smith, Ingrid Thomas-Hooker, Marilyn Torre-Whitesell, John Whitesell, Bill Whorrall.

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Notre Dame

1776. SAINT MARY'S COLLEGE
Moreau Gallery 46556
(219) 284-4655 Mon-Fri 9:30-12, 1-3, Sun 1-3
Dir: Bill Sandusky/Giovanna Sandusky
Teaching gallery; contemporary art in all mediums.

One person exhibitions in 1982:
Marilyn Bock-Tobolski, Margo Hoff, Dolores Milmoe, Betsy Packard, Jim Paradis.

1777. UNIVERSITY OF NOTRE DAME
Snite Museum of Art 46556
(219) 239-5466 Tue-Fri 10-4; Sat, Sun 1-4
Dir: Dean A. Porter
Ancient to contemporary painting and sculpture, works on paper, photography, ethnographic collections.

South Bend

1778. ART CENTER-WOMEN'S ART LEAGUE GALLERY
120 S St Joseph St 46601
(219) 284-9102 Tue-Sun 12-5
Dir: Judy Oberhausen
Traveling shows; regional and local artists in all mediums.

One person exhibitions in 1982:
Susan Ewing, Joan Gallagher, Cynthia Huff, Cecilia Ann Kelly, Peggy Lovett, Stephen Mickey, Aryn Slutsky Rothstein, Carla Steiger-Meister.

Terre Haute

1779. SHELDON SWOPE ART GALLERY
25 S 7th St 47807
(812) 238-1676 Tue-Sun 12-4:50
Dir: Robert D. Kinsman
American and European art, decorative arts; ancient, Far Eastern and ethnographic art.

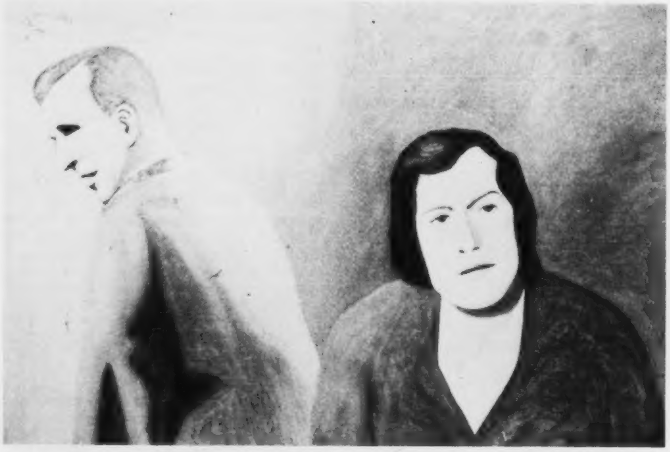
One person exhibitions in 1982:
John Rogers Cox*, Leroy Lamis*.

Valparaiso

1780. VALPARAISO UNIVERSITY
Art Galleries and Collections
Union St 46383
(219) 464-5365 Sep-Jun Mon-Fri 9-9
Dir: Richard Brauer
19th-20th-century American painting; ancient Palestinian ceramics.

West Lafayette

1781. PURDUE UNIVERSITY GALLERIES
47907
(317) 494-3061 Mon-Fri 9:30-4:30, Sun 12:30-4:30
Dir: Mona Berg
Contemporary art; graphics; miniature ceramics; Pre-Columbian textiles.



John Mendelsohn: *Survival of Memory Part II*, 1981; in "Compassionate Images," at the Herron School of Art, Indiana Univ., Indianapolis (Nov. 5-Dec. 18, 1982).

One person exhibitions in 1982:
Paul Garland, Eduardo Ostergren, Bill Whorrall.

Iowa

Ames

1782. BRUNNIER GALLERY AND MUSEUM
Scheman Continuing Education Building
Iowa State Center 50010
(515) 294-3342 Tue-Sun 11-4
Dir: Lynette Pohlman
Permanent decorative arts collection; Egyptian, American, European, Etruscan, and Oriental cultures represented from ancient times to the present.

1783. OCTAGON CENTER FOR THE ARTS
427 Douglas 50010
(515) 323-5331 Mon 1-9, Tue-Fri 1-5, Sat 10-5
Dir: Martha Benson
Art center; exhibitions and classes.

One person exhibitions in 1982:
Gail Kristensen.

Burlington

1784. ARTS FOR LIVING CENTER
7th and Washington Sts 52601
(319) 754-8069 Tue-Sat 12-5, Sun 2-5
Dir: Lois Rigdon
Non-profit arts center; exhibitions of regional art.

One person exhibitions in 1982:
Karl Christiansen, Marvin Crozier, Kent Kelly, John Schlechter, Jerry Torn.

Cedar Falls

1785. UNIVERSITY OF NORTHERN IOWA
Gallery of Art
Communication Arts Center 50614
(319) 273-6114 Mon-Thu 9-4; Sat, Sun 1-4, Mon eve 7-9
Dir: Daniel E. Stetson
20th-century American and European painting, sculpture, photography, and graphics.

One person exhibitions in 1982:
Leonard Baskin*, Fred Burton, Barbara Crane, Marion Faller, Mary Anne Kelly, Pedro Lujan, Dan Powell, Harold Schlotzhauer, Susan Sudmeier, Yuan Yun Sheng.

Cedar Rapids

1786. CEDAR RAPIDS MUSEUM OF ART
324 3rd St SE 52301
(319) 366-7503 Tue-Sat 10-5, Thu 5-8:30, Sun 2-5
Dir: Joseph S. Czestochowski
20th-century modern and regional paintings; Grant Wood Collection; 19th-20th-century sculpture, prints, crafts, photography.

One person exhibitions in 1982:
Mauricio Lasansky*, Richard Pinney, Ulfert Wilke*.

Clinton

1787. CLINTON ART ASSOCIATION GALLERY
708 25th Ave N, PO Box 132 52732
(319) 242-9635 Sat, Sun 1-5
Dir: Hortense Blake
Paintings, drawings, prints, sculpture, glass by member artists.

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Davenport

1788. DAVENPORT ART GALLERY
1737 W 12th St 52804
(319) 326-7804 Tue-Sat 10-4:30, Sun 1-4:30
Dir: L. G. Hoffman
19th- and 20th-century American paintings; Haitian art.

One person exhibitions in 1982:
Anna M. Robertson Moses.

1789. MARYCREST COLLEGE
Eberdt Art Gallery
1607 W 12th 52804
(319) 326-9343
Dir: Alan Garfield
Contemporary Midwestern artists.

One person exhibitions in 1982:
Alexander Gavalás*.

Des Moines

1790. DES MOINES ART CENTER
Greenwood Park 4800 Grand 50312
(515) 277-4405 Tue-Sat 11-5, Sun 12-5
Dir: James T. Demetrion
19th- and 20th-century art; prints.

One person exhibitions in 1982:
Robert Graham*, Giorgio Morandi*, June Wayne, Neil Welliver*.

1791. OLSON/LARSEN GALLERIES
203 Fifth St 50265
(515) 277-6734 Tue-Fri 11-5, Sat 11-4
Dir: Marlene Olson
Contemporary art.

One person exhibitions in 1982:
Robert Harrison McKibbin.

Other artists represented:
Robert Bauer, Sharon Burns, Charlotte Cain, Dean Dass, Betty Fitzsimmons, Sandra Kaplan, Florence Kawa, Linda King, Anne MacDougall, Ada Medina, Jim Richmond, Doug Shelton, Rosemary Stuckart, Amy N. Worthen.

1792. PERCIVAL GALLERIES
210 Shops Bldg, 8th and Walnut 50309
(515) 243-4893 Mon-Fri 11-5, Sat 11-4
Dir: Bonnie Percival
Contemporary prints, paintings, sculpture, tapestries.

Other artists represented:
James Bisignano, Byron Burford, David Coolidge, Robert Freimark, Jean Graham, Nancy Koons, Richard Leet, William Luchsinger, Elizabeth Miller, Frank Miller, James Ochs, John Page, Joseph Reed, Ann Royer, Bruce Stillman, Karen Strohbeen, David West, Judith Whipple, Ulfert Wilke.

Fort Dodge

1793. BLANDEN MEMORIAL ART GALLERY
920 Third Ave S 50501
(515) 573-2316 Daily 1-5
Dir: M. Jessica Rowe
Special collections include 17th-century Oriental screens, late 19th- and early-20th-century European art.

One person exhibitions in 1982:
Jeff Kohl*, Ada Medina, Henry Moore, Cornelis Ruhtenberg.

Iowa City

1794. ARTS CENTER
129 E Washington St 52240
(319) 337-7447 Mon-Sat 10-4
Dir: Iowa City/Johnson County Arts Council
Exhibitions of local and regional artists.

One person exhibitions in 1982:
Joseph Patrick.

Other artists represented:
Betty Bunge, Loret Burton, Donna Friedman, Jan Friedman, Stan Haring, Nina Liu, Emily Martin, Bunny McBride, Karen Sue Miller, Nancy Purington, Naomi Schedl, Rosie Seeks, Emily Gelman Vermillion, Marcia Wegman, Patti Westercamp.

1795. LASANSKY CORPORATION GALLERY
216 Washington St 52240
(319) 626-6464 Mon 1-5 and by appt
Dir: Phillip Lasansky
Intaglio prints and drawings by Mauricio Lasansky; consultant.

1796. UNIVERSITY OF IOWA
Museum of Art
Riverside Drive 52242
(319) 353-3266 Tue-Sat 10-5, Sun 12-5
Dir: Joann Moser/Robert C. Hobbs
Decorative and fine arts, 19th- and 20th-century European paintings, Stanley Collection of African sculpture, Pre-Columbian works, contemporary American art.

One person exhibitions in 1982:
Barton Lidice Beneš, Richard Diebenkorn*.

Marshalltown

1797. FERNETTE'S GALLERY OF ART
Highway 30 W 50158
(515) 753-7322 Mon-Fri 10-5, Sat 10-4
Dir: Fernette Smith
Contemporary prints, sculpture and unique works.

One person exhibitions in 1982:
Patrick Costello, Yoshisuke Funasaka, Michi Itami, Shigeki Kuroda, Akira Kurosaki, Kunito Nagaoka, Kenjilo Nanao.

Other artists represented.
Yaacov Agam, Alvar, G. Rodo Boulanger, Bruno Bruni, Salvador Dali, Francoise Deberdt, Johnnie Friedlander, Frank Gallo, Bernard Gantner, Paul Jenkins, Roy Lichtenstein, Joan Miro, Gustavo Novoa, Cuca Romley, Jean Solombre, Carol Summers, J. B. Thompson, Marcus Uzilevsky, Victor Vasarely.

Mason City

1798. CHARLES H. MACNIDER MUSEUM
303 Second St SE 50401
(515) 423-9563 Tue-Sat 10-5, Sun 1-5
Dir: Richard E. Leet
American and Midwestern painting, prints, sculpture, pottery; exhibitions, concerts, lectures, classes.

One person exhibitions in 1982:
Thomas Hart Benton, Ed Harris, Warren MacKenzie, Larry Stark, Lee Weiss.

Muscatine

1799. MUSCATINE ART CENTER
1314 Mulberry Ave 52761
(319) 263-8282 Tue-Fri 11-5; Thu eve 7-9; Sat, Sun 1-5
Dir: William A. McGonagle
19th- and 20th-century American art, furniture, decorative arts, ethnology, historical artifacts of the Mississippi River area.

One person exhibitions in 1982:
Jean Graham, Bruce Howdle, James Ochs, Robert Ray.

Sioux City

1800. SIOUX CITY ART CENTER
513 Nebraska St 51101
(712) 279-6272 Tue-Sat 10-5, Sun 1-5, Mon 5-8
Dir: Bruce Bienemann
Museum. Contemporary art of national and upper Midwest artists.

One person exhibitions in 1982:
Tom Arndt, Tom Colbert, Mac Hornecker, Dean Warnholtz.

Waterloo

1801. WATERLOO MUNICIPAL GALLERIES
225 Cedar St 50704
(319) 291-4491 Mon-Fri 9-5, Sat 9-12, Sun 2-5
Dir: Clarence Alling
Contemporary American painting, sculpture, prints.

One person exhibitions in 1982:
Keith Achepohl*, Stuart Edie, Jane Walsh.

Kansas

Kansas City

1802. DOUGLAS DRAKE GALLERY
4500 State Line 66103
(913) 831-3880 Sat 11-5; by appt
Dir: Douglas Drake
Contemporary New York, Kansas City, and regional artists.

One person exhibitions in 1982:
Dan Christensen, Gary Kuehn, Tony Naponic, Kenneth Noland, Miriam Schapiro, Michael Steiner.

Other artists represented:
Walter Darby Bannard, Steven Cromwell, Sherron Francis, Barbara Frets, Robert Goodnough, Virginia Jaramillo, Frank Limone, Allan McCollum, David McCullough, Duane Michals, Robert Motherwell, Robert Natkin, Larry Poons, Warren Rosser, Ronald Slowinski, Vivian Torrence, Larry Zox.

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1803. IN THE SPIRIT GALLERY
1911 A W 45th Ave 66103
(913) 262-3377 Tue-Sat 10:30-5
Dir: Tippy Fuchs
Southwestern art.

One person exhibitions in 1982:
Tom DeDecker, Hal Holoun, Howard Post, Douglas Ricks, Dolona Roberts, Carol Whitney.

Other artists represented:
John Axton, Santos Barbosa, Becky Clark, Doug Hyde, Donal Jolley, Fred Ortiz, Amado Pena, Kevin Red Star, Marjorie Rodgers, Richard Short, Judith Sinderson, Dennis Traner, Ed Walker, Jason Williamson, Jack Woods.

Lawrence

1805. KELLAS GALLERY
7 E Seventh St 66044
(913) 841-9460 Tue-Sat 12-5; By appt
Dir: Mary Lisa Pike
Regional prints, photography, drawings, paintings, and sculpture.

One person exhibitions in 1982:
Anne Burkholder, Raymond Eastwood, Barbara Hawkins, Nicholas Hill, Pok-Chi Lau, Gerry Lubensky, Dan Massad, Robert Sudlow, Jean Van Harlingen.

Other artists represented:
Collette Bangert, Jim Bass, Vernon Brejcha, Martin Cheng, Joan Foth, Norman Gee, Lois Greene, Dennis Helm, Philip Hershberger, Judi Geer Kellas, Margo Kren, Sarah Riley Land, Mike Ott, Scott Sandell, Karen Schory, Bill Seeley, Roger Shimomura, Ruth Weisberg, S. Judson Wilcox.

1806. UNIVERSITY OF KANSAS
Spencer Museum of Art 66045
(913) 864-4710 Tue-Sat 9:30-4:30,
Sun 1-4:30
Dir: Elizabeth Broun
Medieval painting and sculpture, American painting and graphics, photography, Japanese prints and Edo paintings, contemporary Chinese painting, quilts.

One person exhibitions in 1982:
Terry Evans*, Earl Iversen*, Suzanne Klotz-Reilly*, Pat Steir*, Peter Thompson*.

Manhattan

1807. STRECKER GALLERY
330A Poyntz St 66502
(913) 539-2139 Tue-Fri 12-5; Sat 10-5
Dir: Kate Cushman
Contemporary art; regional artists.

One person exhibitions in 1982:
Rebecca Alston, Robert Kipniss.

Other artists represented:
J. E. Fischer, Philip Hershberger, Yoshiro Ikeda, Margo Kren, Volker Kühn, Marci McDonald, Edward Pennebaker, Gary Woodward.

Shawnee Mission

1808. MORGAN GALLERY
5006 State Line Rd 66205
(913) 236-7796 Tue-Sat 10-5
Dir: Myra Morgan
Contemporary American art.

One person exhibitions in 1982:
Robert Brady, William Christenberry, Ken Ferguson, Frank Fleming*, Viola Frey, James Havard, Jun Kaneko, Peter Shire, Gary Sutton, Steve Whitacre, William T. Wiley*.

Other artists represented:
Terry Allen, Rudy Autio, John Baeder, John Balsley, Larry K. Brown, John Buck, Fran Bull, John Clem Clarke, Robert Cottingham, Dale Eldred, David Gilhooly, Wild Bill Harding, Clay Jensen, Alan Kessler, Ed Larsen, James Leedy, Marilyn Levine, Kay Lee Manuel, Cork Marcheschi, Michael Peed, Mel Ramos, George Rickey, Jim Roche, Paul Sarkisian, Roger Shimomura, Larry Stark, Irv Tepper, Alan G. Vopat, Chris Wilmarth, Allen Winkler.

Topeka

1809. JAN WEINER GALLERY
3014 Eveningside Dr 66614
(913) 272-5535 By appt
Dir: Jan Weiner
Contemporary paintings and drawings; primitive art; graphics.

One person exhibitions in 1982:
Philomene Bennett, Louis Marsk, Michael Smirl, Michael Stowe.

Other artists represented:
Colette Bangert, Philip Hershberger, Zanne Hochberg, Dalton Howard, Jim Hunt, Sandy Kinnee, Margo Kren, James Malone, David McCullough, Edward Navone, Yvonne Rosser, Robert Routson, Robert Russell, Carlos Setien, Richard Slimon, Ron Slowinski, George Thompson, Michael Tichansky, Gregory Walstrom.

Wichita

1810. JOAN CAWLEY GALLERY
1010 N Main 67203
(316) 263-3136 Tue-Sat 10-5:30
Dir: Joan M. Cawley
Southwestern art; Latin American contemporary paintings, sculpture, graphics.

Other artists represented:
Norma Andraud, Earl Biss, Katalin Ehling, Mary Ann Ginter, R.C. Gorman, Charles Jeffress, Adolph Klugman, Jon Lightfoot, Amado M. Pena, Jacqueline Rochester, Connie Segal, Rufino Tamayo, Shirley Thomson-Smith, Francisco Zuniga.

1811. GALLERY ELLINGTON
3700 E Douglas 67208
(316) 682-9051 Mon-Sat 10-6
Dir: Howard W. Ellington
Contemporary American landscapes in all mediums; sculpture, fiber arts, and graphics.

One person exhibitions in 1982:
John O. Encinias, Sally Piller.

Other artists represented:
David Anderson, Sherry S. Brejcha, James P. Cook, James R. Fallier, Hugh Greer, James R. Hamil, Sheila Hicks, Buffalo Kaplinski, Anita Lehman, Dick Mason, Todd Matson, Terry Maxwell, David Melby, John Mendoza, Sandy Newborn, Birger Sandzen, Larry Saunders, Lowell E. Smith, Kandy Tate, Veloy Vigil.

1812. GALLERY G. FINE ARTS
6611 E Central 67206
(316) 682-4071 Tue-Sat 11-5
Dir: Sondra Goldman
19th- and 20th-century American and European paintings and prints.

Other artists represented:
Harold Altman, Marc Chagall, Thomas DeDecker, John Doyle, Janet Kruscamp, Miguel Martinez, Roland Poska, Norman Rockwell, Andrew Wyeth, Jack Zavatsky.

1813. KNIGHTSBRIDGE GALLERY
3700 E Douglas 67208
(316) 683-1193 Daily 10-3:30
Dir: William Baillie
18th- and 19th-century British and contemporary European art.

One person exhibitions in 1982:
Andrew Brown, Fionna Carlisle, Anthea Lewis, Sir Robin Philipson, Joan Renton, Andrew Williams.

Other artists represented:
Lalia Dixon, Wilma Langhamer, Edward McCosh, Michael Snowdon, Don Van Dahl.

1814. VALHALLA GALLERY
5640 E Central 67208
(316) 683-1131 Mon-Fri 10-5:30; Sat, Sun 12-5
Dir: Alice Messman/Tom Messman
Contemporary American art.

One person exhibitions in 1982:
John Axton, Robert Katona, Pawel Kontny, George Tate.

Other artists represented:
Tim Cisneros, Dane Clark, Jasper D'Ambrosi, Doug Dawson, Blaine DeMille, Richard Emmert, John Galvan, Len Garon, Maxine Gnazzo, Frank Howell, David Isenberg, Gary Kahle, Ramon Kelley, Vance Kirkland, Mario Kontny, Diane Mason, Frank McCoy, Howard Newcomb, Jean Newcomb, Loren Pahsetopah, Eric Pitsokes, T.F. Poduska, Lee Simpson.

1815. WICHITA ART MUSEUM
619 Stackman Dr 67203
(316) 268-4621 Tue-Sat 10-5, Sun 1-5
Dir: Howard E. Wooden
18th-20th-century American painting, sculpture, drawing, prints; Pre-Columbian art; hands-on gallery for the blind.

One person exhibitions in 1982:
Lily Harmon*, Edward Laning*, John Noble*.

1816. WICHITA GALLERY OF FINE ARTS
4th Financial Center 67202
(316) 267-0243 Mon-Sat 10-5
Dir: Robert Riegle
Regional and national realist art.

One person exhibitions in 1982:
Bill Harrison.

Other artists represented:
Doug Atwill, Doran Barham, Ron Barsano, Bob Daughters, Bill Dickerson, Cal Dunn, John Free, Rod Goebel, Walt Gonske, Una Hanbury, Frederick James, John & Margie Kuhn, Caroline Norton, Jim Pilatos, Paula Plott, William F. Reese, Dan Rippe, Julian Robles, Tony Van Hasselt, Ray Vinella, Yogi Williams, Leonard Wren.

1817. WICHITA STATE UNIVERSITY
Edwin A. Ulrich Museum of Art 67208
(316) 689-3017 Mon-Fri 1-4:30
Dir: Martin H. Bush
19th-20th-century American art; art of Europe and the Americas; prints.

One person exhibitions in 1982:
F. Blackbear Bosin, Philippe Halsman, Al Hirschfeld, Jean-Louis Le Gall, Gjon Mili, Thomas Moran, Gordon Parks*, Paul Pletka, Joseph Raffael, Richard Rosenblum, Robert Vickrey.

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Kentucky

Berea

1818. BEREA COLLEGE
Doris Ulmann Galleries 40404
(606) 986-9341, ext 292 Mon–Thu 8-9, Fri 8-5, Sun 1-5
Dir: Sally Wilkerson
Doris Ulmann photographs of Appalachian people and craftsmen; Renaissance art; prints; textiles; paintings; sculpture; ceramics.

Bowling Green

1819. BOWLING GREEN PUBLIC LIBRARY GALLERY
1225 State St 42101
(502) 781-4882 Mon–Thu 9-9; Fri, Sat 9-5
Dir: Karen Turner
Local artists and craftsmen.

One person exhibitions in 1982:
Melvin Adamson, Beatriz A. Candioti, Louise Caskey, Roberta Clark, William Leon Davis, Karen Fetterman, Norma Harryman, Juanita Kelsey-Baker, Nona Kinkade, Bill Moats, Cynthia Moore, Pam Osborne, Nell Peperis, Virginia Petty, Dolores Rudzinski, Ruby Wilson, Ginnie Wollin.

Other artists represented:
Cindy Blansit, Nolan Blansit, Tilda Brown, Jo Di Bella, Leo Fernandez, Dorrie Herrmann, Jo-Anne Lindsay, Carolyn Moscoe, Sandra K. Perdue, Mort Shahmir, Amelia Vasquez, Susan Webb.

1820. CAPITOL ARTS CENTER
Ervin G. Houchens Gallery
416 E Main St 42101
(502) 782-2787 Mon–Fri 9-4
Dir: Margaret A. Gluhman
Touring exhibitions; juried exhibitions; work in all mediums by Kentucky artists.

One person exhibitions in 1982:
Benjamin Jones, Robert Love, Laurin Notheisen, Julie Moran Small, Mike Taylor, Susan Hartnett Webb.

1821. WESTERN KENTUCKY UNIVERSITY GALLERY
Ivan Wilson Center for Fine Arts 42101
(502) 745-2345 Mon–Fri 8:30-4
Dir: John Warren Oakes
Contemporary art; student and faculty exhibitions.

One person exhibitions in 1982:
Jack Corn, Unto Jarvi.

Frankfort

1823. CAPITAL GALLERY OF CONTEMPORARY ART
314 Lewis St 40601
(502) 223-2649 Tue–Sat 11-5
Dir: Cecelia B. Hromyak
Prints, drawings and paintings by American artists.

One person exhibitions in 1982:
Trudye McRae, Kathleen Middleton.

Other artists represented:
Phyllis Cohen, Meredith Dean, Ellen Glasgow, David P. Hares, Glenda Hares, Betty Haskin, Linda Hendrick, Jaquelin Jenkins, Sandra MacDiarmid, Janice Sayles, Diane Tesler.

1824. KENTUCKY HISTORY MUSEUM
Broadway and Lewis 40601
(502) 564-3016 Mon–Sat 9-4, Sun 1-5
Dir: William R. Buster
Kentucky fine and decorative arts, furniture, textiles.

One person exhibitions in 1982:
Patrick Henry Davenport*.

Ft. Mitchell

1825. THOMAS MORE COLLEGE
T. M. Gallery
2771 Turkeyfoot Rd 41017
(606) 341-5800, ext 56
Dir: Mary de Deo Rauf
Local artists, traveling exhibits, student shows: paintings, drawings, sculpture, ceramics, printmaking, photography.

Georgetown

1826. GEORGETOWN COLLEGE
Georgetown College Gallery 40324
(502) 863-8154 Sep–May Mon–Fri 12:30-4:30
Dir: James McCormick
Regional, national and New York artists; painting, printmaking, sculpture, ceramics.

One person exhibitions in 1982:
Mike Breckner, Marilyn Hamman, Trudy McRae, Guy Mendes.

Other artists represented:
Karl Apple, Robert Indiana, Paul Jenkins, Robert Rauschenberg.

Lexington

1827. CROSS GATE GALLERY
219 E High St 40507
(606) 233-3856 Daily 10-6
Dir: Greg Ladd
Equine and sporting art.

Other artists represented:
George Claxton, Kati Sutphin.

1828. HEADLAY-WHITNEY MUSEUM
4435 Old Frankfort Pike 40510
(606) 255-6653 Wed–Sun 10-5
Dir: Anne Gobar
Jeweled Bibelots, Oriental porcelains, European and American painting, decorative arts, sea shells.

One person exhibitions in 1982:
Diana Kan, Guy Mendes, Jane Morton Norton.

1829. SKYDOME GALLERY
251 W Second St 40507
(606) 252-8871 Mon–Thu 9-9; Fri, Sat 9-5; Sun 1-5
Dir: Marcia Freyman
Non-profit; local and regional artists.

One person exhibitions in 1982:
Margo Adams, Patricia Banks, Jack Bowman, Rachel Maupin, Aline Winkler.

1830. UNIVERSITY OF KENTUCKY
Art Museum
Rose and Euclid Sts 40506
(606) 257-5716 Tue–Sun 12-5
Dir: William J. Hennessey
American and European art 1600–present; African and Pre-Colombian collections; full schedule of changing exhibitions.

Louisville

1831. BYCK GALLERY
609 W Main St 40202
(502) 587-1646 Mon–Fri 10-5; Sat 11-3
Dir: Marlene Byck Grissom
Contemporary paintings, sculpture, prints, fine art posters.

Other artists represented:
Mary Ann Currier, Richard Erdman, Paul Fields, Sandy Kinnee, Ann Maikun, Julie W. Martin, David McCullough, Martin McQuinn, Alice Ballard Munn, David Musselman, Jane Morton Norton, Sam Ogden, Bob Paige, Rex Robinson, Peter Rockwell, Susan Scott, Peter Taylor, Ulfert Wilkie, Jirn Yohe.

1832. LIBERTY GALLERY
416 W Jefferson Ave 40206
(502) 566-2081 Mon–Thu 9-4, Fri 9-5:30
Dir: Jacque Parsley
Non-profit; local, regional crafts in many mediums; fine art, photography.

Other artists represented:
Ann Stewart Anderson, Peter Bodnar III, Gayle Cerlan, Barbara Crawford, Lida Gordon, Garry Kaulitz, Lennie Kesl, Tom Lear, Alma Lesch, Rex Robinson, Martin Rollins, Lizi Ruch, Jeff Tull.

1833. LOUISVILLE ART GALLERY
301 York St 40203
(502) 583-7062 Mon–Sat 9-5
Dir: Roberta Williams
Non-profit; regional and national artists; educational programs.

1834. LOUISVILLE SCHOOL OF ART GALLERY
806 E Chestnut St 40204
(502) 589-5867 Daily 9-5, Sat 9-5
Dir: John Yarmuth
Student, faculty, and alumni shows; invitationals.

1835. MERIDA GALLERIES
2007 Frankfort Ave 40206
(502) 896-2331 Daily 10-5
Dir: Frederick A. Merida
19th-century and contemporary art.

Other artists represented:
Aldon Addington, John Michael Carter, George Deem, Robert James Foose, Marjorie Freund, Robert Lockhart, Jack Meanwell, Freeman Erle Prior.

1836. KATHLEEN MEYER GALLERY
624 W Main St 40202
(502) 583-4295 Mon–Fri 10-5, Sat 11-6
Dir: Kathleen Meyer
Contemporary art.

Other artists represented:
Robert Greene, Diana Huff, Kim Keever, Robert Pittenger, Mikel Rouse, Duston Spear, Michael Stoughton, John Tomlinson, Worawit.

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*see catalog index

1837. PARK GALLERY
3932 Chenoweth Square 40207
(502) 896-4029 Mon-Sat 10-5
Dir: Lucy Marret
Contemporary and traditional paintings, prints, ceramics.

One person exhibitions in 1982:
Norma Finger, Kristen Kirchner-McDonald, Neisja Yenawine.

Other artists represented:
Ann Stewart Anderson, Debra Barnes, Sue Bolt, Nancy Comstock, Carolyn Connors, Joyce Justus, Diane Reed, Lizi Ruch, Keith Spears.

1838. J. B. SPEED ART MUSEUM
2035 S 3rd St 40208
(502) 636-2893 Tue-Sat 10-4, Sun 2-6
Dir: Addison Franklin Page
European and American fine, graphic, and decorative arts, ancient to modern; sculpture court; tapestries, American Indian art.

1839. SWEARINGEN GALLERY
4806 Brownsboro Center 40207
(502) 893-5209 Mon-Sat 10-5
Dir: Carol Swearingen
Contemporary art.

Other artists represented:
Wayne Bates, James Byrd, Steve Cull, Jeannie Dueber, Ewing Fahey, Harlan Hubbard, Henry Koehler, Ann Lindstrom, Bob Longhurst, Gerald Matlick, Ken Page, Carl Peveral, Tom Pfannerstill, Selina Treiff, Robin Van Arsdol, Judy Wells, Dennis Whitcopf, Bill Woodward.

1840. MARTHA WHITE GALLERY
330 W Main St 40202
(502) 589-3347 Mon-Fri 10-5, Sat 10-3
Dir: Martha White
Contemporary paintings, sculpture, works on paper, graphics.

One person exhibitions in 1982:
Sigrid Burton, Friedel Dzubas, Robert Goodnough, James Havard, Daryl Hughto, Jules Olitski.

Other artists represented:
Dan Christensen, Tom Goldenberg, John Adams Grieffen, Jacob Kainen, Tony Marra, Susan Roth, Kikuo Saito, Theodoros Stamos.

Murray

1841. MURRAY STATE UNIVERSITY
Clara Eagle Art Gallery
Price Doyle Fine Arts Center 42071
(502) 762-3784 Mon-Fri 7:30-9, Sat 10-4, Sun 1-4
Dir: Curt Harris
Contemporary American art; historical and international exhibitions; Oriental collection.

One person exhibitions in 1982:
Dennis Gould.

Owensboro

1842. BRESCIA COLLEGE ART GALLERY
120 W 7th St 42301
(502) 685-3131 Mon-Fri 8-9, Sat 8-12
Dir: Gerald A. Matlick
Student exhibitions related to academic programs; loan exhibitions.

One person exhibitions in 1982:
Terry Bailey, Harris Deller, Jeff Goode, David Gossom, Dan McGuire.

1843. OWENSBORO MUSEUM OF FINE ART
901 Frederica St 42301
(502) 685-3181 Mon-Fri 10-4; Sat, Sun 1-4
Dir: Mary Bryan Hood
18th-20th-century American art; 16th-19th-century decorative arts; Kentucky artists from 1800-present.

Paducah

1844. PADUCAH ART GALLERY
200 Broadway, PO Box 634 42001
(502) 442-2453 Tue-Sat 12-4; Sun 1-5; Jun-Aug Tue-Sat 10-4
Dir: Michael Watts
Non-profit organization exhibiting contemporary art.

One person exhibitions in 1982:
Leo Fernendez, Nell Storer, Bill Whorrall, Mary Yeiser.

Louisiana

Alexandria

1845. ALEXANDRIA MUSEUM/VISUAL ARTS CENTER
933 Main St 71309
(318) 443-3458 Tue-Fri 9-5, Sat 10-2
Dir: Timothy S. Allen
Contemporary American and European works on paper, painting, sculpture, weaving; Louisiana folk arts.

One person exhibitions in 1982:
Mimi Bolton, Clyde Connell, Salvatore Pecoraro.

Baton Rouge

1846. GUILD GALLERY
7371 Florida Blvd 70806
(504) 925-9011 Mon-Sat 10-4
Dir: Chuck Mauldin
Exhibitions of work by local and member artists.

1847. LOUISIANA ARTS AND SCIENCE CENTER
100 S River Rd 70821
(504) 344-9463 Tue-Sat 10-5, Sun 1-5
Dir: Carol Gikas
Louisiana and Mississippi River history; 18th-20th-century paintings; contemporary sculpture.

One person exhibitions in 1982:
Ansel Adams, Conrad Albrizio, Walter Anderson, Turner Browne, Leonardo Da Vinci, Dina Dar, John Margolies, Theodore Wores.

1848. LOUISIANA STATE UNIVERSITY
Union Art Gallery 70893
(504) 388-5117 Mon-Fri 9-5; Sat, Sun 12-5
Dir: Judi Stahl
Educational facility; exhibitions by contemporary artists.

One person exhibitions in 1982:
Luis Cruz Azaceta, Elin Eisofon, Sidney Garrett, Harvey Sherman Harris.

Covington

1849. ST. TAMMANY ART ASSOCIATION
129 N New Hampshire 70433
(504) 892-8650 Mon-Sat 10-4, Sun 1-4
Dir: Henry Hood
Fine arts and crafts by living artists; sales of local artists' works; art classes.

Other artists represented:
Miriam Barranger, William H. Binnings, Charles Blank, James Campbell, Cathey Cashion, Margaret Chassee, Florence Chesnutt, John Clemmer, Norma Gist, Helen Herdliska, Lyn Hill, John Hodge, Gail Hood, Elizabeth B. Joanen, Lynda Katz, Gene Koss, Tom Lorio, Charles Miltenberger, Augusta Polchow, Claire Rohrbough, Marilyn C. Rougelot, Janet Rucker, Robert Rucker.

Jennings

1850. ZIGLER MUSEUM
411 Clara St 70546
(318) 824-0114 Tue-Fri 10-12, 2-4:30; Sat, Sun 2-4:30
Dir: Ivan Mira/Eva Mira
Permanent collection of American 19th-20th-century artists; works featuring regional wildlife; changing exhibitions.

Lafayette

1851. ELMHURST PARK GALLERY
706 W University 70506
(318) 237-1719 Tue-Sat 12-6
Dir: Judy Bishop
Contemporary art.

Other artists represented:
David Alpha, Michael Flaherty, John Geldersma.

1852. LIVE OAK GALLERY
102 Amaryllis 70503
(318) 233-3477 Daily 10-6
Dir: Bob Crutchfield
Local and national art; graphics.

Other artists represented:
Jean Angelle, Paul Burkle, Lois Geer, Jim Hill, A.B. Makk, Americo Makk, Eva Makk, Joann Quillman, Kirby Rogers, Larry Russell, Steve Watson.

1853. UNIVERSITY OF SOUTHWESTERN LOUISIANA
Union Art Gallery
Box 42611 70504
(318) 231-6372 Mon-Fri 10-4
Dir: Michael Flaherty
Exhibitions; competitions.

1854. UNIVERSITY OF SOUTHWESTERN LOUISIANA
University Art Center
USL Box 43850 70504
(318) 231-6224 Mon-Fri 8:30-4
Dir: Herman Mhire
19th-20th-century Louisiana art; Henry Botkin collection; loan exhibitions; student and faculty artists.

One person exhibitions in 1982:
K. C. Arceneaux, Henry Botkin*, Melody Guichet, Mary Lee Hu, Dutch Kepler, Clarence John Laughlin, Cheryl Savoy, Edward Weston.

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Monroe

1855. MASUR MUSEUM OF ART
1400 S Grand 71201
(318) 329-2237 Tue-Thu 10-6; Fri, Sun 2-5
Dir: William C. Pratt
Paintings, prints, sculpture, photographs.

1856. NORTHEAST LOUISIANA UNIVERSITY
Bry Gallery
700 University Ave 71209
(318) 342-3110 Mon-Thu 8-9:30, Fri 8-5
Dir: Edward Schutz
Student and faculty work in all mediums.

New Orleans

1857. AARON-HASTINGS GALLERY
1130 Saint Charles St 70130
(504) 523-1900 Mon-Sat 10-6
Dir: Sam Still
Contemporary Louisiana artists; works in all mediums.

One person exhibitions in 1982:
Laura Brenholtz-Gipson, Robert Landry, Steve Sweet.

Other artists represented:
Doug MacCash, Patricia Way.

1858. BEALL CONTEMPORARY GALLERY
3434 Magazine St 70115
(504) 891-6677 Tue-Sat 12-4:30; By appt
Dir: Monte E. Beall
Original contemporary prints, paintings, and sculpture by Louisiana and national artists.

One person exhibitions in 1982:
Zuleyka Benitez, Ann Chernow, K. Trenchard.

1859. BIENVILLE GALLERY
1800 Hasting Place 70130
(504) 523-5889 Tue-Sat 12-5:30
Dir: Edward Wiegand
Contemporary New York, local, and European sculpture, paintings, graphics.

Other artists represented:
Steve Christo, Ralston Crawford, Peter Dean, Joe Digiorgio, Jane Garner, Simon Gunning, Christopher Johns, Jay Milder, Lee Savage, Albert Smith, George Williams, Margaret Witherspoon.

1860. CASELL GALLERIES
818 Royal St 70116
(504) 524-0671 Daily 10-7
Dir: Joaquin Casellas
20th-century, regional, and Oriental works on paper.

Other artists represented:
Amzie Adams, Larry Larson, Jack Miller, Phillip Sage.

1861. CASELL GALLERIES
633 Royal St 70116
(504) 522-8307 Daily 10-7
Dir: Joaquin Casellas
20th-century, regional, and Oriental works on paper.

1862. CONTEMPORARY ARTS CENTER
900 Camp St 70130
(504) 523-1216 Daily 9:30-5
Dir: Don Marshall
National and regional contemporary art.

One person exhibitions in 1982:
Barbara Baer, Romare Bearden, Robert Mapplethorpe, Ed McGowin, John Miller, Owen Murphy, Dan Piersol, Sharon Sauerhoff.

1863. DAVIS GALLERY
3964 Magazine St 70115
(504) 897-0780 Daily 10-5
Dir: Charles B. Davis
Ethnographic art: African and Pre-Columbian.

1864. G. E. FINE ART
834 Rue Chartre 70116
(504) 528-9513 Tue-Sat 11-6
Dir: Mario Villa
Sculpture and painting; works by regional artists.

One person exhibitions in 1982:
Mark Grote, Gyuri Hollosy, Brenda Katz, Arthur Kern, Mario Villa.

Other artists represented:
Toni Krysinsky, D. Nuego, Mark Rosenbaum, Pam Kelly Sills, Norman Therrien.

1865. GALERIE DE VILLE
132 Carondelet 70130
(504) 522-2363 Mon-Sat 10-6
Dir: George De Ville
Contemporary art by regional artists; graphics.

Other artists represented:
George Dureau, James Fisher, Robert Gordy, John Hodge, Elmore Morgan, George Williams.

1866. GALERIE JULES LAFORGUE
2119 Decatur St 70116
(504) 945-7379 Tue-Sat 12-5
Dir: Leah Laforgue
Louisiana artists.

One person exhibitions in 1982:
Douglas Bourgeois, George Dureau, Ann Hornback.

Other artists represented:
Andrew Bascle, Philip Bascle, Jackie Bishop, Charles Blank, Dona Lief, Barbara Lion, Bunny Matthews.

1867. GALERIE SIMONNE STERN
2727 Prytania St 70130
(504) 895-2452/895-3824 Mon-Sat 10-6
Dir: Barbara K. Muniot
Contemporary painting, drawings, and sculpture.

Other artists represented:
Wayne Amedee, Kitten Christovich, Emery Clark, Dorree Cooper, George Dunbar, Randy Ernst, Robert Gordy, Melody Guichet, Robert Hausey, James Hill, Patricia Whitty Johnson, Richard A. Johnson, Robert Lyon, John Miller, Phillip Neal, John Opie, Dino Pelliccia, Jesse Poimboeuf, Jim Richard, Georgia Ross, Winifred Ross, Arthur Silverman, Robert Warrens.

1868. GALLERY 539
539 Bienville St 70130
(504) 522-0695 Tue-Sat 12-5
Dir: Jim Lamantia
Japanese woodblocks, Piranesi, and 17th-19th-century prints and drawings; architectural prints, books, and drawings.

1869. A GALLERY FOR FINE PHOTOGRAPHY
5423 Magazine St 70115
(504) 891-1002 Tue-Sat 11-6
Dir: Joshua Mann Pailet
19th- and 20th-century photographs.

One person exhibitions in 1982:
W. Eugene Smith.

Other artists represented:
Berenice Abbott, Ansel Adams, Diane Arbus, Edward Sheriff Curtis, Robert Doisneau, E.O. Goldbeck, Emmet Gowin, Yousuf Karsh, Clarence John Laughlin, Eliot Porter, Jerry Uelsmann.

1870. GASPERI FOLK ART GALLERY
831 Saint Peter St 70116
(504) 524-9373 Tue-Sat 10-5, Sun 1-5
Dir: Richard D. Gasperi
Southern regional folk art including paintings, drawings, sculpture, wood-carvings.

Other artists represented:
Walter Anderson, Bruce Brice, David Butler, Rev. Howard Finster, Milton Fletcher, Clementine Hunter, Gertrude Morgan, Inez Nathaniel-Walker, Helen Pickle, Juanita Rogers, Nellie Mae Rowe, Jack Savitsky, Mose Tolliver, Bill Traylor, Chief Willey, Malcah Zeldis.

Antoine Coysevox: *Mercury*; J. B. Speed Art Museum, Louisville (Jan. 11-Feb. 28, 1982).

1871. HANSON GALLERIES
229 Royal St 70130
(504) 566-0816 Mon-Thu 10-6; Fri, Sat 10-Midnight; Sun 11-5
Dir: Stephanie Baus
20th-century graphics; turn-of-the-century posters.

Other artists represented:
Guillaume Azoulay, Charles Bragg, Jules Cheret, Salvador Dali, Joan Miró, Leroy Neiman, Hisashi Otsuka, G. H. Rothe, Rufino Tamayo.

1872. HISTORIC NEW ORLEANS COLLECTION
533 Royal St 70130
(504) 523-4662 Tue-Sat 10-4:30
Dir: Stanton Frazar
Museum, research center; New Orleans and Louisiana history and culture; paintings, drawings, prints, photographs: pre-colonial period to the present.

1873. LOUISIANA STATE MUSEUM
751 Chartres St 70116
(504) 568-6968 Tue-Sun 10-6
Dir: Robert R. MacDonald
Smithsonian Institution; New Orleans and Louisiana paintings; prints, ephemera, books.

1874. NAHAN GALLERIES
540 Royal St 70130
(504) 524-8696 Daily 9:30-5:30
Dir: Kenneth Nahan
Agents, publishers, and representatives of international contemporary artists.

One person exhibitions in 1982:
William Baggett, Paolo Boni, Max Papart, Theo Tobiasse.

Other artists represented:
Yaacov Agam, Marc Chagall, James Coignard, Helen Finch, Richard Lindner, Joan Miró, Pablo Picasso, Shalom of Safed, Rufino Tamayo.

1875. NEW ORLEANS ACADEMY OF FINE ARTS
Academy Gallery
5256 Magazine St 70115
(504) 899-8111
Dir: Allison Collins/Auseklis Ozols
Contemporary local, national, and international artists; non-profit.

*see catalog index

One person exhibitions in 1982:
Xavier De Callatay, Zella Funck, Joann Greenberg, John Hodge, Dona Lee Lief, Evelyn Menge, Peg Murison, Auseklis Ozols, Madelaine Shellaby.

1876. NEW ORLEANS MUSEUM OF ART
City Park, Lelong Ave 70119
(504) 488-2631 Tue-Sun 10-5
Dir: E. John Bullard
Arts of the Americas, Pre-Columbian to the present; photography; 13th-19th-century Italian painting; 19th-century French, Japanese and contemporary art.

One person exhibitions in 1982:
Honoré Daumier*, Mother St. Croix*, Edward Steichen.

1877. SANDRA ZAHN ORECK GALLERY
529 Wilkinson Row 70130
(504) 529-7676 Mon-Sat 10-6, Sun 11-5
Dir: Sandra Zahn Oreck
Contemporary American paintings, prints, photographs.

One person exhibitions in 1982:
Adolph Kronengold, Peter Lipman-Wulf, Rockmore*.

Other artists represented:
Larry Bartlett, Jay Calder, Jim Egleson, Gordon Emerson, Brian Halsey, Arnold Hoffmann, Elwood Howell, Nathan Kern, James McCoy, Morris Shubin, Isabelle Siegel, Hunt Slonem, Billie Stroud.

1878. ARTHUR ROGER GALLERY
3005 Magazine 70115
(504) 895-5287 Mon-Sat 10-5
Dir: Arthur Roger
Contemporary works by regional and national artists.

One person exhibitions in 1982:
Dub Brock, Gerald Cannon, Adrian Deckbar, Carol Hurst, Gene Koss, John Lawrence, Michael Ledet, Warren Neidich, Steve Rucker, Rayford Shaw, Allison Stewart, Robert Tannen, Edward Whiteman.

Other artists represented:
Barry Bailey, Debbie Caffery, Ted Calas, Cynthia Carlson, James De Woody, Doyle Gertjejansen, Ida Kohlmeyer, Wellington Reiter, Harry Soriak.

1879. ST. CHARLES GALLERY
1720 St Charles Ave 70130
(504) 581-9300 Mon-Fri 10-5
Dir: Walker Ronaldson
18th-20th-century English and American art; old master drawings.

1880. TAHIR GALLERY
823 Chartres St 70116
(504) 525-3095 Tue-Sat 10-5
Dir: Abe M. Tahir, Jr.
19th- and 20th-century American prints.

Other artists represented:
Ivan L. Albright, John Taylor Arms, George Bellows, Thomas Hart Benton, Mabel Dwight, Childe Hassam, Jacques Hnizdovsky, John Sloan, Grant Wood.

1881. TILDEN-FOLEY GALLERY
933 Royal St 70116
(504) 522-7728 Tue-Sat 11-5
Dir: Andrew Tilden/Tim Foley
Contemporary American artists.

One person exhibitions in 1982:
George Febres, Bill Ludwig, Terry Weldon, Emily Wilson.

Other artists represented:
George Dureau.

1882. TULANE UNIVERSITY
Newcomb Art Gallery 70118
(504) 865-5327 Tue-Fri 9-4:30
Dir: John Clemmer
Exhibitions by student and faculty, local, and national artists.

1884. UNIVERSITY OF NEW ORLEANS
Fine Arts Gallery
Lakefront 70148
(504) 286-6493 Mon-Fri 8-4:30
Dir: Ronald J. Todd
Student and professional art in all mediums.

Shreveport

1885. CENTENARY COLLEGE
Meadows Museum of Art and Library Gallery
2911 Centenary Blvd 71104
(318) 869-5169 Tue-Fri 1-5, Sat, Sun 2-5
Dir: Judy Godfrey
Jean Despujol's Collection of paintings and drawings of Indochina; 18th-20th-century prints and paintings.

1886. R. W. NORTON ART GALLERY
4747 Creswell Ave 71106
(318) 865-4201 Tue-Sun 1-5
Dir: Mrs. R.W. Norton, Jr.
Collections of American and European paintings, sculpture and decorative arts; art of the American West.

One person exhibitions in 1982:
Richard Earl Thompson*.

Maine

Augusta

1887. UNIVERSITY OF MAINE, AUGUSTA
Jewitt Hall Gallery
University Heights 04330
(207) 622-7131 Daily 9-5
Dir: Robert Katz
Contemporary American art.

One person exhibitions in 1982:
Alfred C. Chadbourn, Poul S. Nielsen.

Brunswick

1888. BOWDOIN COLLEGE MUSEUM OF ART
Walker Art Building 04011
(207) 725-8731 ext 275 Tue-Fri 10-4, Sat 10-5, Sun 2-5
Dir: Katharine J. Watson
European and American fine and decorative arts; antiquities; Winslow Homer memorabilia; Far Eastern ceramics; African and Pre-Columbian sculpture.

Ogunquit

1889. MUSEUM OF ART OF OGUNQUIT
Shore Rd 03907
(207) 646-8827 Daily 10:30-5, Sun 1:30-5
Dir: Henry Strater
Paintings, sculpture and drawings by North Americans, 1915-1980.

One person exhibitions in 1982:
Harmon Neill.

Orono

1890. UNIVERSITY OF MAINE
Art Gallery and Art Collection
109 Carnegie Hall 04469
(207) 581-3255 Mon-Fri 8-4
Dir: Vincent A. Hartgen
Exhibitions and collection related to academic programs and to the state of Maine.

One person exhibitions in 1982:
Christo, Ronald Ghiz, Shannon McArthur, Nina Sutcliffe, Nahum Tschacbasov, Lawrence Weissman, Valerie Zint.

Portland

1891. HOBE SOUND GALLERIES NORTH
1 Milk St 04101
(207) 773-2755 Tue-Sat 10:30-5
Dir: Kathleen Sardegna/Peter Bullock
Contemporary artists of the Northeast.

1892. PORTLAND MUSEUM OF ART
7 Congress Square 04101
(207) 775-6148 Tue-Sat 10-5, Thu eve 5-9, Sun 12-5
Dir: John Holverson
19th- and 20th-century American paintings, works on paper, sculpture; early American and Federal period decorative arts.

1893. WESTBROOK COLLEGE
Joan Whitney Payson Gallery of Art
Steven's Ave 04103
(207) 797-9546 Tue-Fri 10-4, Sat, Sun 1-5
Dir: Judith Sobol
Works by 19- and 20th-century masters: Ingres to Wyeth, Impressionist, Post-impressionist.

Rockland

1894. WILLIAM A. FARNSWORTH LIBRARY AND ART MUSEUM
19 Elm St, Box 466 04841
(207) 596-6457 Jun-Oct, Mon-Sat 10-5, Sun 1-5; Oct-Jun, Tue-Sat 10-5, Sun 1-5
Dir: Marius B. Peladeau
American and European paintings, sculpture, prints, drawings and photographs with emphasis on work by Maine artists.

One person exhibitions in 1982:
Herbert Fink, Charles L. Fox, Robert Indiana*, Jack Muench, Andrew Winter, N. C. Wyeth*.

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Rockport

1895. MAINE COAST ARTISTS GALLERY
Russell Ave, Box 147 04856
(207) 236-2875 Mon-Sat 10-5, Sun 1-5
Dir: Benedict Goldsmith/Sally Dunbar
Non-profit gallery of Maine art; educational programs.

One person exhibitions in 1982:
Denny Winters.

1896. MAINE PHOTOGRAPHIC WORKSHOPS
2 Central St 04856
(207) 236-8581 Daily 9-5
Dir: David H. Lyman
Vintage and contemporary photography; educational program.

One person exhibitions in 1982:
Sonja Bullaty, Jo Ann Callis, Paul Caponigro, Kate Carter, Jed Devine, Franco Fontana, Sharon Fox, Christopher James, Len Jenshel, Barbara Karant, Ann Kurutz, Angelo Lomeo, Denny Moers, Mike O'Neill, Eliot Porter, Lilo Raymond, Fred Schreiber, John Sexton, Craig Stevens, Cole Weston.

Saco

1897. YORK INSTITUTE MUSEUM
371 Main St 04072
(207) 282-3031
Dir: Stephen Podgajny
Fine and decorative arts, period rooms, changing exhibitions.

One person exhibitions in 1982:
John Brewster.

Waterville

1898. COLBY COLLEGE MUSEUM OF ART
Mayflower Hill 04901
(207) 873-1131 ext 2228 Daily 10-12, 1-4:30, Sun 2-4:30
Dir: Hugh J. Gourley III
18th-, 19th-, and 20th-century American art. Selected European works and collections of Oriental, Pre-Columbian and Greek ceramics.

1899. THOMAS COLLEGE
Art Gallery
West River Rd 04901
(207) 873-0771 ext 221 Mon-Fri 8:30-4:30
Dir: Norman R. Soderberg
Mixed media, paintings, photography, sculpture.

One person exhibitions in 1982:
Robert D'Alessandro, Don Duquet, Ben Gilbert, Ford A. Grant, Jo Hardy, Tom Hennessey, R. Edward Nadeau, Franciska Needham.

Maryland

Baltimore

1900. BALTIMORE MUSEUM OF ART
Art Museum Dr 21218
(301) 396-7101 Tue-Fri 11-5, Sat, Sun 11-6
Dir: Arnold L. Lehman
Paintings, sculpture from Renaissance to the present; Pre-Columbian, American Indian, African, Oceanic and American decorative arts; mosaics from Antioch Syria.

One person exhibitions in 1982:
Grace Hartigan, Morris Louis, Clyfford Still, Anne Truitt.

1901. G.H. DALSHEIMER GALLERY
519 N Charles St 21201
(301) 727-0866 Tue-Sat 11-6
Dir: George H. Dalsheimer
19th- and 20th-century photography.

One person exhibitions in 1982:
Harry Callahan, Christopher James, Michel Szulc Krzyzanowski, Denny Moers, Daniel Ranalli, Aaron Siskind, Jaromir Stephany, John Weiss.

Other artists represented:
Roland Freeman, Craig Stevens.

1902. C. GRIMALDIS GALLERY
928 N Charles St 21201
(301) 539-1080 Tue-Sat 10-5
Dir: Constantine Grimaldis
Contemporary regional, national, international artists.

One person exhibitions in 1982:
Grace Hartigan, Eugene Leake, Keith Martin.

Other artists represented:
Sylvia Benitez, Pablo Cano, Robert Dash, Elaine de Kooning, Dan Dudrow, Norris Embry, Aristodemos Kaldis, Scott Kesler, Phil Koch, Kevin Labadie, Martha Macks, John McCarty, Mary Ann Mears, Jeffrey Meizlik, Raoul Middleman, Alice Neel, Christine Neill, Wade Saunders, Stephanie Scuris, Tammra Sigler, Rex Stevens, Dan Wittels.

1903. JOHNS HOPKINS UNIVERSITY
Evergreen House
4545 N Charles St 21210
(301) 338-7641 Mon-Fri 9-5
Dir: Susan G. Tripp
Art of 20th century; Japanese inro, netsuke and lacquer; Chinese porcelains; Oriental rugs; Tiffany glass; Bakst theater art; rare books.

1904. FRANK LYONS COLLECTION
Box 1852 21203
(301) 296-5533 By appt
Dir: Frank Lyons
19th-20th-century prints and photographs; contact also Hutzlers Fine Art Gallery, (301) 825-1234, Towson, MD.

1905. MARYLAND INSTITUTE, COLLEGE OF ART
Decker and Meyerhoff Galleries
1300 W Mount Royal Ave 21217
(301) 669-9200 ext 249 Mon-Sat 10-5; Wed, Thu 10-9; Sun 12-5
Dir: Robin Coplan
Primarily contemporary art; student and faculty shows.

1906. MEREDITH CONTEMPORARY ART GALLERY
805 N Charles St 21201
(301) 837-3575 Tue-Sat 10-5; Summer Mon-Fri 10-5
Dir: Judith Lippman
Contemporary American art.

Other artists represented:
Ed Baynard, Gene Davis, Dorothy Gillespie, James Hansen, Margie Hughto, Brian Kavanagh, David Lund, Ellen MacDonald, Robert Milnes, Gayil Nalls, Harvey Peterson, Paul Sisko, Tip Toland.

1907. WALTERS ART GALLERY
600 N Charles St 21201
(301) 547-9000 Mon 1-5, Tue-Sat 11-5, Sun 2-5
Dir: Robert P. Bergman
Antiquity through 19th century: decorative arts, painting, sculpture, arms and armors, jewelry, ceramics, textiles.

Bethesda

1908. BETHESDA ART GALLERY
7950 Norfolk Ave 20814
(301) 656-6665
Dir: Betty Minor Duffy
American prints from 1900-1950.

One person exhibitions in 1982:
Howard Cook, Don Freeman, Emil Ganso, Rockwell Kent, Walt Kuhn, Louis Schanker, Raphael Soyer.

Other artists represented:
George Bellows, Thomas Hart Benton, John S. Curry, Martin Lewis, Louis Lozowick, John Sloan, Prentiss Taylor, Max Weber, Grant Wood.

1909. CAPRICORN GALLERIES
4849 Rugby Ave 20814
(301) 657-3477/654-3880 Tue-Sat 11-5:30, Tue-Fri eves 7-9, Sun 1-5
Dir: Philip Desind
Contemporary American Realism; also paintings, prints, sculpture, European art.

One person exhibitions in 1982:
Kang Lok Chung, John Digby, Thomas LoCicero, John O'Connor, Gary Pettigrew, John Sayers, Charles Showalter.

Other artists represented:
Max Brickman, Ranulph Bye, Gretna Campbell, Roger Coleman, Alice Corbett, Cyril David, Deborah, George Dombeck, Bernice Duvall, Barbara Hails, Don Hendricks, Eric Hoffman, Leo Jensen, Joseph Kabriel, David Kessler, Joseph Konopka, Joseph McNamara, Roger Medearis, Jane Mihalik, William Milne, Susan Murphy, Robert Neffson, Thaddeus Piersa, Warren Prosperi, Jose Quinones, Robert Ralph, Dalia Ramanauskas, Gary Reister, Roberta Schofield, Burton Silverman, George Staempfli, Mary Etta Thorn, Lowell Tolstedt, Frederick Wall, Betty Weis, Robert Weiss, John Winkler, Dana Winslow, Sharon Wolpoff, Marvin Yates, Elinore Young.

1910. GLASS GALLERY
4931 Elm St 20814
(301) 657-3478 Tue-Sat 11-5
Dir: Sarah Hansen/Anne Smith
Contemporary studio glass; sculpture, wall panels, vessel forms.

One person exhibitions in 1982:
Hank Murta Adams, Audrey Handler, Sylvia Vigiletti.

Other artists represented:
Tina Marie Aufiero, Karen Flynn-Miller, Michael M. Glancy, David Leppla, Marvin Lipofsky, Concetta Mason, Tom McGlauchlin, Karel Mikolas, James Nadal, Edward Nesteruk, Kurt Runstadler, Marsha Runstadler, Molly Stone, Kurt Swanson, Bertil Vallien, Ann Wärff, Göran Wärff, Meredith Wenzel.

1911. MARSHA MATEYKA GALLERY
6407 Marjory Lane 20817
(301) 229-1970 By appt
Dir: Marsha Mateyka
Contemporary American art; works on paper.

One person exhibitions in 1982:
Elizabeth Ginsberg, Charles Rumph, Janet Saad-Cook.

Other artists represented:
Harry Callahan, Garie Crawford, Sam Francis, Mary Frank, Michael Heindorff, Robert Motherwell, Neil Welliver, Nancy Wolf.

Easton

1912. ACADEMY OF THE ARTS
South and Harrison Sts 21601
(301) 822-0455 Mon-Fri 10-4, Sat 1-4
Dir: Anna Larkin
Non-profit; contemporary and local artists.

One person exhibitions in 1982:
Mary Carfagno, Gil Given, Merrilyne Hendrickson, Genevieve Hobert, Peggy Kane, Gary Siegal, David Stevens, Peg Swartout, Mary Wheeler.

Hagerstown

1913. BENJAMIN ART GALLERY
1303 Penna Ave 21740
(301) 797-4775 Mon-Fri 9-5
Dir: Benjamin Green
Contemporary paintings, sculpture, drawings, prints.

Other artists represented:
Afred Brule, Mark Noe, G.H. Rothe, Adolf Sehring, Lester Stone, Henry Wu Yue-Kee.

Towson

1914. TOWSON STATE UNIVERSITY
Holtzman Art Gallery 21204
(301) 321-2808 Mon-Fri 11-4; Tue, Thu 6-9; Sat, Sun 1-5
Dir: Christopher Bartlett
Contemporary and historic exhibitions; student and faculty work.

One person exhibitions in 1982:
Elin Elisofin, Gladys Goldstein, Philip Pearlstein*, James Voshell.

Massachusetts

Amherst

1915. AMHERST COLLEGE
Mead Art Museum 01002
(617) 542-2335 Daily 10-4:30; Sat, Sun 1-5
Dir: Frank Trapp
Ancient-contemporary sculpture, paintings, and decorative arts; 18th- and 19th-century American paintings; prints.

One person exhibitions in 1982:
Joseph Ablow, Isabel Bishop, Henry Bursztynowicz, Jim Frazer, Michael Mazur, Robert Sweeney, Bart Wasserman.

1916. UNIVERSITY OF MASSACHUSETTS
Herter Art Gallery 01003
(413) 545-0976 Mon-Fri 11-4, Sun 2-5
Dir: Michael Coblyn
Contemporary art.

One person exhibitions in 1982:
Rita Abbey, Linda Catano, John Townsend, George Wardlaw.

1917. UNIVERSITY OF MASSACHUSETTS
University Gallery
Fine Arts Center 01003
(413) 545-3670/545-3671
Dir: Hugh M. Davies
Changing exhibitions of contemporary art; permanent collection of 20th-century American works on paper.

One person exhibitions in 1982:
Vito Acconci, Michael Brewster, Donald Evans, Richard Nonas, Judy Pfaff, Barbara Zucker.

Andover

1918. ADDISON GALLERY OF AMERICAN ART
Phillips Academy 01810
(617) 475-7515 Tue-Sat 10-5, Sun 2:30-5
Dir: Christopher C. Cook
16th-20th-century American works in all mediums.

One person exhibitions in 1982:
Frank Stella*.

1919. ANDOVER GALLERY
68 Park St 01810
(617) 475-7468 Tue-Sat 9-5
Dir: Howard Yezerski
Contemporary art; many mediums.

One person exhibitions in 1982:
Fred Faudie, Pat Keck, Gustaf Miller, Richard Rosenblum, Corey Trevan, Kelly Wise.

Other artists represented:
Virginia Brennan, Jean DeRosa, Lenore Hill, Michael Jacques, Judy Kramer, Janvier Lange, Anne MacDougall, Linda Plotkin, David Raymond, James Sheldon, David Sullivan.

Boston

1920. ALIANZA
140 Newbury St 02116
(617) 262-2385 Mon-Sat 10-6, Wed 10-8
Dir: Karen Rotenberg
Contemporary crafts.

One person exhibitions in 1982:
Francoise Barnes, Joan Sawyer, Susan Turbak.

1921. ALPHA GALLERY
121 Newbury St 02116
(617) 536-4465 Tue-Sat 10-5:30
Dir: Alan Fink
20th-century American and European works; late-19th- and 20th-century prints.

One person exhibitions in 1982:
James Aponovich, Milton Avery, Bernard Chaet, Kathryn Gabinet-Kroo, Nancy Hagin, Lester Johnson, Langdon Quin.

Other artists represented:
Riley Brewster, Ralph Coburn, Aaron Fink, Dan Gustin, Dimitri Hadzi, Susan Heideman, James Hennessey, Reed Kay, Gyorgy Kepes, Peter Milton, Peter Plamondon, Katherine Porter, Scott Prior, Annilies Pruisken, Barnet Rubenstein, Richard Sheehan, Barbara Swan, Harold Tovish, Elbert Weinberg, Richard Ziemann.

1922. ART INSTITUTE OF BOSTON
700 Beacon St 02215
(617) 262-1223
Dir: Angelo Fertitta

1923. ARVEST GALLERIES
77 Newbury St 02116
(617) 247-1418 Mon-Sat 9-5
Dir: A. Ara Danikian
19th-early-20th-century American paintings.

Other artists represented:
Richardson White.

1924. DAVID BERNSTEIN GALLERY
36 Newbury St 02116
(617) 267-3779 Tue-Sat 10-5:30
Dir: Gwen Putzig
Contemporary art glass.

Other artists represented:
Rick Bernstein, Dan Daily, Sid Hutter, Joey Kirkpatrick, Harvey Littleton, Andy Magdanz, Flora Male, Linda McNeil.

1925. BUNNELL
166 Newbury St 02116
(617) 266-6193 Mon-Fri 9-5, Wed eve 5-7, Sat 10-4
Dir: Deborah Brown
Prints; Japanese woodblocks; African masks.

1926. CHILDS GALLERY
169 Newbury St 02116
(617) 266-1108 Tue-Sat 10-5
Dir: D. Roger Howlett
18th-20th-century American and European paintings, prints, drawings, and watercolors.

One person exhibitions in 1982:
Herbert Barnett, Frank W. Benson, Molly Luce, Leo Meissner, W. Lester Stevens.

Other artists represented:
Thomas Birch, Thomas Hewes Hinckley, Winslow Homer, William J. Kaula, George Luks, Charles Willson Peale, John Smibert.

1927. COPLEY SOCIETY OF BOSTON
158 Newbury St 02116
(617) 536-5049 Tue-Sat 10-5
Dir: Lynn Loscutoff
Work of current and 19th century member-artists.

1928. ENGLISH GALLERY
212 Newbury St 02116
(617) 536-6388 Mon-Sat 10:30-6:30
Dir: William Ash
17th-19th-century European and American art in all mediums.

1929. GALLERY NAGA
67 Newbury St 02116
(617) 267-9060 Tue-Sat 10-5
Dir: Arthur Dion
Contemporary Boston-area paintings, drawings, sculpture, prints, photography, jewelry, and performances.

One person exhibitions in 1982:
David Barbero, William Georgenes, Tim Hamill, Martha Lloyd, Henry Schwartz, Brenda Star.

Other artists represented:
Carole Bolsey, Dale Emmart, James Gemmill, Bruce Herman, Don Lettis, Carol Miller, Theresa Monaco, Hap Paull, Peter Rappoli, Carolyn Refsnes Kniazzah, Susan Zeeman Rogers, Peter Scott, C. David Thomas, Kalman Zabarsky.

1930. GRAPHICS 1 AND GRAPHICS 2
168 Newbury St 02116
(617) 266-2475 Mon-Sat 9:30-5:30
Dir: Lindsay Lasser
Contemporary original graphics.

Other artists represented:
Joseph Albers, Alexander Calder, Jean Michel Folon, Paul Jenkins, Joan Miró, Malcolm Morley, Robert Motherwell, Philip Pearlstein, Carol Summers, Neil Welliver.

1931. HARCUS GALLERY
7 Newbury St 02116
(617) 262-4445 Tue-Sat 10-5:30
Dir: Portia Harcus
Post-World War II paintings, sculpture; prints and photographs.

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One person exhibitions in 1982:
Anthony Caro, Dan Christensen, Christopher James, Louise Nevelson, George Nick, Jules Olitski, Michael Steiner, Robert S. Zakanitch.

Other artists represented:
Robert Goodnough, Hans Hofmann, Alex Katz, Joel Meyerowitz, Pat Steir, Neil Welliver.

1932. HELD KOURPERNIKOFF
308 Boylston 02116
(617) 267-8236 Mon-Fri 9-5; Sat, Sun by appt
Dir: Philip K. Cooper/Patsy Held
Contemporary American paintings and graphics.

Other artists represented:
Juan Gomez-Quiroc, Robert Gruppe.

1933. IMPRESSIONS GALLERY
275 Dartmouth St 02116
(617) 262-0783 Tue-Fri 10-5:30, Sat 11-5
Dir: Victoria Munroe
Contemporary works on paper, prints, ceramic sculpture, paintings.

One person exhibitions in 1982:
Sigmund Abeles, Barbara Apel, Robert Brady, Susan Bush, Deborah Cornell, Harvey Goldman, Paul Harcharik, Rick Hirsch, David Kelley, Dennis Olsen, Paul Pollaro, Elsa Rady, Andrew Stevovich, Sarah Westlake.

Other artists represented:
Roselyn Karol Ablow, Jane Ford Aebersold, Mary Anderson-Armstrong, Alexandra Antic, Rudy Autio, Christina Bertoni, Michele Boll, Robert Ferrandini, Robert Ferris, William Flynn, Nan Freeman, Viola Frey, Joseph Goldyne, Jan Holcomb, Herb Jackson, Nancy Lawton, Peter Milton, Antonia Munroe, Olivia Munroe, Anne Neely, Walter Pashko, Tom Rippon, Jain Tarnower, William Wyman.

1934. INSTITUTE OF CONTEMPORARY ART
955 Boylston St 02115
(617) 266-5151 Tue-Fri 11-7, Wed 11-8, Sat 11-6, Sun 12-6
Dir: David Ross
Changing exhibitions of contemporary art including video, performance art, and poetry.

One person exhibitions in 1982:
Mark Boyle, Craig Lanager, Robert Morris.

1935. KINGSTON GALLERY
129 Kingston St 02111
(617) 423-4113 Wed-Sun 11-6
Dir: Joanne Jolly/David Kay
Contemporary art; membership gallery.

Other artists represented:
Therese Bisceglia, Stephen Blendowski, Denise Buckley, Jan Filios, Beth Galston, Jay Havighurst, Joanne Jolly, David Kay, Greg Kitterle, Jack Knight, Paul Laffoley, Jeff Melzack, Jeff Moy, Brenda Pinardi, Gerald Shertzer, Michael Vozella, Fran Watson, Don Weber, Joann Winkler, Walter Worden.

1936. ROBERT KLEIN GALLERY
216 Newbury St 02116
(617) 262-2278 Tue-Sat 11-5:30
Dir: Robert Klein
20th-century photography.

One person exhibitions in 1982:
Marilyn Bridges, John Reuter.

Other artists represented:
Diane Arbus, Eugene Atget, Bill Brandt, Henri Cartier-Bresson, Robert Doisneau, Walker Evans, Katherine Fishman, Goodwin Harding, Lotte Jacobi, Arno Minkkinen, Aaron Siskind, Edward Steichen.

1937. BARBARA KRAKOW GALLERY
10 Newbury St 02116
(617) 262-4490 Tue-Sat 10-5:30
Dir: Barbara Krakow
Post-1945 paintings; sculpture, drawings, and prints.

Other artists represented:
Victoria Faust, Scott Hadfield, Joel Janowitz, Michael Mazur, Todd McKie, Flora Natapoff.

1938. LOADING DOCK
46 Waltham 02118
(617) 338-8903 Wed-Sat 12-3; by appt
Dir: Antoinette Prince
Non-profit; local artists.

Other artists represented:
Carol Baker, Rita Straus Berkowitz, Francesco Carbone, Eva Gottlieb, Oscar Lakeman, Thomas McGraw, Pat Monson, Christus Murphy, Paul Parks, Gema Phillips, Antoinette Prince, Jean Segaloff, James Tyler.

1939. LOPOUKHINE GALLERY
354 Congress St 02210
(617) 738-4533 Wed-Sat 12-5
Dir: Andre Lopoukhine
Contemporary sculpture, paintings, photography, prints; textiles.

Other artists represented:
Miroslav Antic, Morgan Bulkeley, Laura Chasman, George Greenamyer, Jim Jacobs, Thomas Liesegang, David McCullough, Peter Pettus, Joseph Wheelwright.

1940. MAGNUSON GALLERY
8 Newbury St 02116
(617) 262-5252 Tue-Sat 9:30-5:30
Dir: Betsy Magnuson
Contemporary prints, drawings, and photographs.

Other artists represented:
Sandro Chia, Francesco Clemente, Richard Diebenkorn, Jim Dine, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Edward Ruscha, David Salle, Julian Schnabel, Andy Warhol.

1941. MASSACHUSETTS COLLEGE OF ART
Thompson Gallery
364 Brookline Ave 02215
(617) 731-2340 Mon-Fri 8-12; Sat, Sun 9-11:30
Dir: Paul M. Keto

One person exhibitions in 1982:
Romare Bearden, William Daley*, Lawrence Halprin, Kofi Kayiga, Hamilton Smith.

1942. MUSEUM OF FINE ARTS, BOSTON
465 Huntington Ave 02115
(617) 267-9300 ext 445 Tue-Sun 10-5, Wed 10-10; Thu, Fri 5-10
Dir: Jan Fontein
American and European decorative and fine arts; Asiatic, Egyptian, Near Eastern, Classical art; textiles and costumes; 20th century art.

One person exhibitions in 1982:
Henri Cartier-Bresson*, Thomas Eakins*, Larry Poons*.

1943. NIELSEN GALLERY
179 Newbury St 02116
(617) 266-4835 Tue-Sat 10-5:30
Dir: Nina I. M. Nielsen
Contemporary painting and sculpture; 19th-, 20th-century prints and drawings.

Other artists represented:
Gregory Amenoff, Jake Berthot, Porfirio Di Donna, Elizabeth Dworkin, Neill Fearnley, Jon Imber, Dexter Lazenby, Lee Newton, Fernando Ramos Prida, Harvey Quaytman, Paul Rotterdam, Lee Sherry, Joan Snyder, Adja Yunkers.

1944. PUCKER-SAFRAI GALLERY
171-173 Newbury St 02116
(617) 267-9473 Mon-Sat 10-5:30
Dir: Bernard H. Pucker
Contemporary figurative work; artists from Israel and New England; African and Eskimo sculpture.

One person exhibitions in 1982:
Ali*, Thomas Bezanson, Gerald Garston, Anatoli Kaplan*, Kieff, Teri Malo, Paul Nagano*.

Other artists represented:
Joseph Ablow, Yaacov Agam, Alexander Anufriev, Bill Aron, David Aronson, Ron Baer, Samuel Bak, Bill Brauer, David Chamberlain, Randall Diehl, Emilia, Laurie Gross, Jeffery Hessing, Tim High, Friedensreich Hundertwasser, Michael Jacques, Deborah Kravitz, Anne MacDougall, Reynard Milici, Mirtala, Mordecai Moreh, Enrico Pinardi, Rina Rotholz, Reuvin Rubin, Shadur-Maynard Atelier, David Sharir, Anne Silber, Brian Stevens, David Vereano, Stan Washburn, Shraga Weil.

1945. ROLLY-MICHAUX GALLERIES
290 Dartmouth St 02116
(617) 536-9898 Tue-Sat 10:30-5:30
Dir: Ronald Rolly/Ronald R. Michaux
Modern graphics; American and European contemporary artists; sculpture.

One person exhibitions in 1982:
Karel Appel, Joan Miró, Al Wilson.

Other artists represented:
Miguel Berrocal, George D'Almeida, Sonia Delaunay, Marino Marini, Thomas McKnight, Roy Moyer, José Garcia Ocejo, Victor Salmones.

1946. THOMAS SEGAL GALLERY
73 Newbury St 02116
(617) 266-3500 Tue-Sat 10-5:30
Dir: Thomas Segal
Contemporary American paintings, drawings, sculpture, prints, ceramics, photographs.

Other artists represented:
John Baeder, Susan Jane Belton, Willard Boepple, Stanley Boxer, Carolyn Brady, Harry Brock, Debbie Butterfield, David Campbell, Dale Chihuly, Betsy Connors, Robert Cottingham, Joseph Drapell, Chris Enos, Chris Enos, Helen Frankenthaler, Ralph Hamilton, Darryl Hughto, Margie Hughto, Jasper Johns, Wolf Kahn, Mela Lyman, Phillip Maberry, Gustaf Miller, Denny Moers, Pat Monson, Kenneth Noland, Clifton Peacock, Ken Price, George Rickey, Elizabeth Rosenblum, Michelle Samour, David Sipress, Ann Smith, Paul Soldner, Steven Sorman, Blair Tate, Garner Tullis, Peter Voulkos, Heidi Whitman.

1947. HELEN SHLIEN GALLERY
14 Newbury St 02116
Tue-Sat 11-5
Dir: Helen Shlien
Contemporary painting, sculpture, installations, performances.

Other artists represented:
Natalie Alper, Ros Barron, Harry Bartnick, Bonnie Biggs, Petey Stoloff Brown, George Burk, Deborah Coolidge, Mark Cooper, Dan Devine, Marci Gintis, Mary Grigoriadis, Andrew Haley, Cheryl Hirschman, Jim Ann Howard, Penelope Jencks, Richard Lerman, Carolyn May, Marilyn Pappas, George Queral, Thomas Schmitz, Nancy Selvage, Ruth Slavet, Jill Slosburg, Jessica Straus, Robin Taffler, Lois Tarlow, Michael Timpson, Susan Van Tongeren, David Wheeler, Abby Zonies.

1948. SIGNATURE GALLERY
1 Dock Square, North St 02109
(617) 227-4885 Mon-Wed 11-8; Thu-Sat 11-9, Sun 12-6
Dir: A. T. Grohe/G. Keyworth/M. Lathrop
Fine arts; contemporary crafts; blown and flat glass.

1949. SIGNATURE GALLERY
One Dock Square, North St 02109
(617) 227-4885 Mon-Sat 11-8, Sun 12-6
Dir: A. T. Grohe/G. Keyworth/M. Lathrop
Fine arts; contemporary crafts, specializing in blown and flat glass.

One person exhibitions in 1982:
John Kuhn.

Other artists represented:
David Bacharach, Rick Bernstein, Sylvia Bower, William Glassner, John Heller, Judith Motzkin, Edward Nesteruk, Ronald Pearson, Janice Rowell, Richard Studley.

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*see catalog index

1950. BRENT- SIKKEMA/VISION GALLERY
216 Newbury St 02116
(617) 266-9481 Tue-Sat 11-5:30
Dir: Brent Sikkema
19th- and 20th-century photography; limited edition portfolios.

Other artists represented:
Eugene Atget, Richard Avedon, Adolph Braun, Linda Connor, Mitch Epstein, Walker Evans, Andre Kertesz, Robert Mapplethorpe, Charles Marville, Roger Mertin, Oliver Parker, Irving Penn, August Sander, Aaron Siskind, Edward Steichen, Joel Sternfeld.

1951. STAVARIDIS GALLERY
73 Newbury St 02116
(617) 482-4151 Tue-Fri 10-5, Sat 12-5
Dir: Pat Stavaridis/Bess Cutler
Contemporary paintings; works on paper.

One person exhibitions in 1982:
Domingo Barreres, Jack Clift, Frances Hamilton, Conley Harris, Linda Huey, Lynn Margelith, John McNamara, Marjorie Minkin.

Other artists represented:
Scott Brodie, Beverly Brown, Pat Coomey, Dan Gorini, Kevin Mulkern, Al Rizzi, Pala Townsend.

1952. STUX GALLERY
36 Newbury St 02116
(617) 267-7300 Tue-Sat 10-5:30
Dir: Linda Stux/Stephen Stux
Contemporary American art.

One person exhibitions in 1982:
Doug Anderson, Alex V. Grey, Ralph Helmick, Mark Miloff, Louis Risoli, Jeffrey Schiff, Norman Toynton, George Wardlaw*.

Other artists represented:
Gerry Bergstein, Pelle Cass, Allyson Grey, Roger Kizik, Jod Louri, Marc Mannheimer, Sue Morrison, Ed Rothfarb, Jo Sandman.

1953. VISCONTI GALLERY
125 Newbury St 02116
(617) 236-4927 Tue-Sat 10-5:30
Dir: Donna Di Gioia
Paintings; prints in mixed mediums; international contemporary works of art.

One person exhibitions in 1982:
Mersad Berber, Ivan Rabuzin.

Other artists represented:
Jiri Anderle, Giorgio De Chirico, William Hogarth, Jiri Kolar.

1954. VOSE GALLERIES OF BOSTON
238 Newbury St 02116
(617) 536-6176 Mon-Fri 8-5:30, Sat 9-4
Dir: Abbot W. Vose
18th-20th-century American paintings; American Impressionists.

Other artists represented:
Ernest Albert, Ralph Albert Blakelock, Frederick A. Bosley, John F. Carlson, John J. Enneking, Walter Griffin, William S. Horton, Robert Emmett Owen, Maxfield Parrish, Stephen Parrish, William M. Paxton, Alice Schille, Russell Smith, Charles H. Woodbury.

1955. WENNIGER GRAPHICS
174A Newbury St 02116
(617) 536-4688 Mon-Sat 10-5:30
Dir: Mary Ann Wenniger/Mace Wenniger
Early-20th-century American prints, contemporary prints and handmade paperworks.

Other artists represented:
Harold Altman, David Bumbeck, Thom de Jong, Fritz Eichenberg, Michael McCurdy, Barry Moser, Thomas Nason, Benton Spruance, Lynd Ward, Stow Wengenroth.

1956. WESTMINSTER GALLERY
132A Newbury St 02174
(617) 266-6704 Tue-Sat 11-6
Dir: Kenneth Bridgewater
European glass, ceramics, sculpted metal, wood, textiles, jewelry.

One person exhibitions in 1982:
London Glasshouse, Lucie Rie.

Other artists represented:
Cowdy Glass, Lindean Mill Glass, Ewen Henderson, Sam Herman, David Leach, Anthony Stern.

1957. ISABELLA STEWART GARDNER MUSEUM
280 The Fenway 02115
(617) 566-1401 Tue 12-9, Wed-Sun 12-5
Dir: Rollin van N. Hadley
Italian Renaissance-style palazzo; 14th-16th-century Italian and 17th-century Dutch paintings; Greco-Roman sculpture; European decorative arts.

Brockton

1958. BROCKTON ART MUSEUM/FULLER MEMORIAL
Oak St 02401
(617) 588-6000 Tue-Sun 12-5
Dir: Marilyn Hoffman
19th-20th-century American art; glass.

Cambridge

1959. BUSCH-REISINGER MUSEUM
29 Kirkland St 02138
(617) 495-2317 Mon-Sat 9-4:45
Art of German-speaking Europe: medieval, Baroque and Renaissance through the 20th century; archives of Walter Gropius and Lyonel Feininger.

1960. CLAY DRAGON STUDIOS
26 Otis St 02141
(617) 354-3205 Tue-Sat 12-6
Contemporary ceramics.

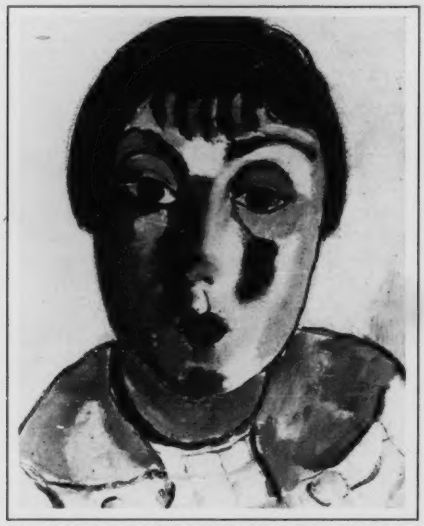
1961. FOGG ART MUSEUM
32 Quincy St 02138
(617) 495-2397 Mon-Fri 9-5, Sat 10-5, Sun 1-5
Dir: John Rosenfield
Harvard University; teaching museum with collection covering all periods of art in Europe, America, the Far and Near East.

One person exhibitions in 1982:
Jacob van Ruisdael.

1962. MASSACHUSETTS INSTITUTE OF TECHNOLOGY
Hayden Gallery
160 Memorial Dr 02139
(617) 253-4680 Mon-Fri 10-4, Sat-Sun 1-5
Dir: Kathy Halbreich
Contemporary graphics, painting, photography, sculpture, drawings; architecture, design.

One person exhibitions in 1982:
Myrel Cherneck, Vernon Fisher, Paul Sharits.

1963. MOBILIA GALLERY
348 Huron Ave 02138
(617) 876-2109 Mon-Sat 10:30-6; Jul, Aug Wed-Sat 10:30-6
Dir: Libby Cooper
Contemporary painting, furniture, sculpture, tapestries, wearables, ceramics.



Alexei Jawlensky: *Dreaming Head*, 1916; Wichner Coll., Louisiana Arts & Science Ctr., Baton Rouge.

One person exhibitions in 1982:
Adria Arch, Mary Bero, Tina Depuy, Gina Halpern, Tempe Biddle Hill, Thomas Mann, Therese May, Marian McNair, Larry Page, Jane Rake, Jean Williams-Cacicedo.

Other artists represented:
Thea Cadabra, K. Lee Manuel, Liza Jane Norman, James Rooke.

1964. SEVENTEEN WENDELL STREET
17 Wendell St 02138
(617) 864-9294 By appt
Dir: Constance Brown/Jane Shapiro
Contemporary paintings, sculpture, prints, and drawings by black artists.

One person exhibitions in 1982:
Romare Bearden.

Other artists represented:
Benny Andrews, Robert Freeman, Barclay Hendricks, Alma Thomas, Richard Yarde.

1965. TEN ARROW
10 Arrow St 02138
(617) 876-1117 Mon-Sat 10-6, Thu eve 6-9, Sun 1-5
Dir: Elizabeth Tinlot
Contemporary American crafts; Scandinavian glass.

One person exhibitions in 1982:
Lane Coulter, Fred Fenster, Richard Helzer, Mary Lee Hu, Tom Markusen, Heikki Seppa, Sandra Zilker.

Other artists represented:
Glenda Arentzen, Wendell Castle, John Glick, Ann Warff.

1966. VAN BUREN/BRAZELTON/CUTTING GALLERY
290 Concord Ave 02138
(617) 354-0304 Wed-Sat 10-5, Sun 2-5
Dir: Betsy van Buren/Christina Brazelton/Jeremy Cutting
Contemporary New England art; emerging artists.

Other artists represented:
Richard Artschwager, Suzanne Barnes, Varujan Boghosian, Stoney Conley, Edward Giobbi, Rick Harlow, Mags Harries, Jody Klein, Michael Lewis, Judy Kensley McKie, Maud Morgan, Timothy Nichols, Tina Petra, Edith Read, David Sipress, Jonathan Stangroom, Dan Wills.

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Chatham

1967. MUNSON GALLERY
800 Main St 02633
(617) 945-2888 Jun-Oct, Mon-Sat 9:30-5:30
Dir: Larom B. Munson
New England artists; two or three one-person shows each season.

One person exhibitions in 1982:
Alfred Chadbourn, Jack Garver.

Other artists represented:
Arthur Cohen, Eugene Conlon, Phylis Demong, Richard Fish, William Gilroy, Pam Holeman, June Owen, Nicholas Scalise, Mac Squires, Roger Van Damme, Robert Vickrey, Paul Zimmerman.

Chestnut Hill

1968. QUADRUM GALLERY
The Mall 02167
(617) 965-5555 Mon-Fri 10-9:30, Sat 10-6, Sun 12-5
Dir: Jan Ehrenworth
Contemporary American paintings, prints, jewelry, sculpture.

One person exhibitions in 1982:
William Dunlap, Robert Marsh, Wanda Miller-Mathews, Laura Peery, Rod Slater, Donald Stoltenberg, Susan Headley Van Campen.

Other artists represented:
David Blackburn, Mike Burns, Walter Crump, Marja Lianko-Roberts, Frederick Lynch, Bruce McCombs, Philip Michelson, Marilyn Hurley Milham, Margery Mintz, Elizabeth Rickert, Debbie Rubin, Julie Schneider, Grace White.

Fitchburg

1969. FITCHBURG ART MUSEUM
25 Merriam Parkway 01420
(617) 345-4207 Sep-Jun, Tue-Sat 10-4:30, Sun 1-5
Dir: Peter Timms
European and American paintings and graphic arts; decorative arts; contemporary American and local artists.

One person exhibitions in 1982:
Allison Cann-Clift, Rick Harlow, John McNamara, Pablo Picasso, Georges Rouault.

Framingham

1970. DANFORTH MUSEUM OF ART
123 Union Ave 01701
(617) 620-0050 Wed-Fri 12-4:30, Sat-Sun 1-4:30
Dir: Joy L. Gordon
19th-20th-century American paintings, including Bierstadt, Cropsey and Wyant; 16th-20th-century prints.

One person exhibitions in 1982:
William Gropper*, August Sander*.

Hyannis

1971. SIGNATURE GALLERY
259 E Stevens St 02601
(617) 771-4499 Daily 10-5:30
Dir: A. T. Grohe/G. Keyworth/M. Lathrop
Fine arts; contemporary crafts, specializing in blown and flat glass.

One person exhibitions in 1982:
John Kuhn.

Other artists represented:
David Bacharach, Rick Bernstein, Sylvia Bower, William Glassner, John Heller, Judith Motzkin, Edward Nesteruk, Ronald Pearson, Janice Rowell, Richard Studley.

Lexington

1972. GALLERY ON THE GREEN
1837 Massachusetts Ave 02173
(617) 861-6044 Tue-Sat 10-5
Dir: Molly Harding Nye
19th- and 20th-century American and European art.

Other artists represented:
Vivian Berman, John DeCunto, Henry Drexler, Claudia Hopf, Anthony Howe, Lissa Hunter, Barry Norling, Alexander Pertzoff, Alexander DeWitt Walsh, Verina Warren.

Lincoln

1973. CLARK GALLERY
PO Box 339 Lincoln Station 01773
(617) 259-8303 Tue-Sat 10-5
Dir: Meredyth H. Moses
Established and emerging Boston artists.

Other artists represented:
Judi Berman, Jennifer Berringer, Maxine Blakenship, Carole Bolsey, Martha Bradford, Frank Campion, John Evans, Mike Green, Rick Harlow, Toshi Katayama, Harel Kedem, Robert Kelly, Gregg LeFevre, Joyce McDaniel, David Phillips, Donald Shambroom, Nan Wezniak.

1974. DECORDOVA AND DANA MUSEUM AND PARK
Sandy Pond Rd 02181
(617) 259-8355 Tue-Fri 10-5, Sat 12-5, Sun 1:30-5, Wed eve 5-9:30
Dir: Eleanor Lazarus
Center for visual and performing arts; regional and national contemporary artists; permanent modern collection.

One person exhibitions in 1982:
Harold Cohen, Buckminster Fuller*, Mags Harries*, John Sloan*.

Milton

1975. CHINA TRADE MUSEUM
215 Adams St 02186
(617) 696-1815 Tue-Sun 1-4
Dir: Betty W. Hirsch
China trade decorative arts: porcelain, paintings, silver, lacquer, furniture, textiles; archives.

Nantucket

1976. SHEPHARD GALLERY
Zero Main St 02554
(617) 228-1610 Daily 10-5
Dir: James A. Shephard
19th- 20th-century American and European paintings.

Other artists represented:
Thomas Clark, Robert Henry Logan, Susan Murray Stokes.

Northampton

1977. SMITH COLLEGE
Museum of Art 01063
(413) 584-2700 ext 2236/740 Sep-May, Tue-Sat 12-5, Sun 2-5, June By appt., Jul, Aug, Tue-Sat 1-4
Dir: Charles Chetham
European and American paintings, sculpture, drawings, prints, photographs, and decorative arts of the 17th-20th-centuries.

Pittsfield

1978. BERKSHIRE MUSEUM
39 South St 01201
(413) 443-7171
Dir: Gary Burger
Art collection: Hudson River School, early American portraits, old masters, and contemporary. Science, history, natural history.

One person exhibitions in 1982:
Nancy Davidson*.

Provincetown

1979. LONG POINT GALLERY
492 Commercial St 02657
(617) 487-1795 Tue-Sun 11-2, 6-9
Dir: Elizabeth O'Donnell-Jonsson
Contemporary painting, sculpture, collage and mixed mediums by Provincetown artists.

Other artists represented:
Varujan Boghosian, Fritz Bultman, Carmen Cicero, Sideo Fromboluti, Edward Giobbi, Budd Hopkins, Leo Manso, Robert Motherwell, Paul Resika, Judith Rothschild, Sidney Simon, Nora Speyer, Tony Vevers.

1980. PROVINCETOWN ART ASSOCIATION AND MUSEUM
460 Commercial St 02657
(617) 487-1750 Daily 12-4, 7-10
Dir: Ellen O'Donnell
Contemporary art.

One person exhibitions in 1982:
Nanno Degroot, Peter Hunt, Shelby Shackelford, George Yater.

Other artists represented:
Fritz Boltman, Charles Hawthorne, Budd Hopkins, Robert Motherwell, Myron Stout, Jack Tworkov.

*see catalog index

Rockport

1981. COTY GALLERY
Tuna Wharf 01966
(617) 546-6231 Summer, Daily 11-5, 7-9; Spring, Fall, Sat, Sun 1-5
Dir: Sophina G. Coty
Paintings by Sam Coty; paintings and drawings by Sophina G. Coty.

1982. WENNIGER GRAPHIC
19 Mt Pleasant St 01966
(617) 546-7822 Mon-Fri 1-5, Sat, Sun 12-6
Dir: Mary Ann Wenniger/Mace Wenniger
Contemporary prints in all mediums.

Salem

1983. PEABODY MUSEUM OF SALEM
East India Square 01970
(617) 745-1876 Mon-Sat 10-5, Sun 1-5
Dir: Peter Fetchko
Shipping and waterfront subjects by major maritime artists; ethnological prints of non-European cultures; natural history prints and drawings.

South Hadley

1984. MOUNT HOLYOKE COLLEGE ART MUSEUM
01075
(413) 538-2245 Mon-Fri 11-5; Sat, Sun 1-5
Dir: Jean C. Harris
Art of all periods with concentrations in ancient, medieval, Renaissance, Asian and American art; prints; drawings.

One person exhibitions in 1982:
Joe Baker, Richard Yarde*.

Springfield

1985. MUSEUM OF FINE ARTS
49 Chestnut St 01103
(413) 732-6092 Tue-Sun 12-5
Dir: Richard Mühlberger
European and American paintings; sculpture; graphics; decorative art; Oriental art.

Stockbridge

1986. HOLSTEN GALLERIES
Elm St 01262
(413) 298-3044 Summer, Daily 10:30-5:30
Dir: Chandra Holsten/Kenn Holsten
Contemporary American art; glass, ceramics.

Other artists represented:
Harvey Littleton, Joel Philip Myers, Mark Peiser, Don Reitz, Harvey Sadow.

Waltham

1987. BRANDEIS UNIVERSITY
Rose Art Museum
415 South St 02154
(617) 647-2403 Tue-Sun 1-5
Dir: Carl Belz
American, European 19th-20th-century art, Gevirtz-Mnuchin Collection of contemporary art, Oceanic art, early ceramics, Judaica.

Wellesley

1988. WELLESLEY COLLEGE MUSEUM
Jewett Arts Center 02181
(617) 235-0320 ext 2051 Mon-Sat 10-5, Sun 2-5
Dir: Ann Gabhart
European and American paintings, drawings, sculpture, photographs.

One person exhibitions in 1982:
Thomas Langdon Coburn, Marcantonio Raimondi*.

Williamstown

1989. STERLING AND FRANCINE CLARK ART INSTITUTE
225 South St 01267
(413) 458-8109 Tue-Sun 10-5
Dir: David S. Brooke
Old master paintings from 14th to 19th centuries; French Impressionists, prints and drawings; sculpture; antique silver.

1990. WILLIAMS COLLEGE
Museum of Art
Lawrence Hall 01267
(413) 597-2429
Dir: Charles Parkhurst/Thomas Krens
American paintings and watercolors.

One person exhibitions in 1982:
Robert Morris*.

Winchedon

1991. FRED SANDBACK MUSEUM
74 Front St, PO Box 331 01475
(617) 297-1537
Dir: Jean Bookman Fincke
Works by Fred Sandback: museum sponsored by DIA Foundation of New York.

One person exhibitions in 1982:
Fred Sandback*.

W Newton

1992. MARTHA TEPPER CONTEMPORARY FINE ARTS
120 Forest Ave 02165
(617) 244-3772/232-0160 By appt
Dir: Martha Tepper
Contemporary prints; paintings, sculpture.

Other artists represented:
Judy Andur, Harry Bartnick, Michael Clark, Deborah Davidson, Richard Estes, Robert Ferrandini, David Headley, Jean-Pierre Heim, Keith McDaniel, Seong Moy, Annette Oko, Masaaki Sato, John Sirica, Harry Soviak.

Worcester

1993. WORCESTER ART MUSEUM
55 Salisbury St 01608
(617) 799-4406 Tue-Sat 10-5, Sun 1-5
Dir: Tom L. Freudenheim
Chronologically arranged galleries and special exhibitions spanning 5000 years of painting, sculpture, photography and prints and drawings.

One person exhibitions in 1982:
John Ritto Penniman*.

Michigan

Ann Arbor

1994. ANN ARBOR ART ASSOCIATION
117 W Liberty 48104
(313) 994-8004 Mon 12-5, Tue-Sat 10-5
Dir: Susan Froelich
Exhibitions of regional artists.

One person exhibitions in 1982:
Larry Cressman, Michael Dove, Denise Lisiecki, Gertraude Reynolds, Ann Savageau, Julie Steedman.

Other artists represented:
Char Bickel, Christopher Bragg, Jane Coates, Nancy Drew, Jamie Fine, Carol Furtado, Julia Gleich, Scott Hartley, Jane Holden, Kirk Kolberg, John Loree, Susan Nordlinger, Terry O'Toole, Jan Powers, David Slee, Linda Talbot Smith, Ralph Stephenson, Graceann Warn.

1995. ALICE SIMSAR GALLERY
301 N Main St 48104
(313) 665-4883 Tue-Sat 10-5
Dir: Alice Simsar
Contemporary painting, sculpture, collage, fiber arts, prints.

One person exhibitions in 1982:
Garo Antreasian, David Lee Brown, John Brunsdon, Robert Rauschenberg, Julian Stanczak, Frank Stella.

Other artists represented:
Anni Albers, Stephen Edlich, Peter Flaccus, Mary Frank, Caroline Greenwald, Neda Al Hilali, Norman Ives, John W. Mills, Reuben Nakian, Sewell Sillman, Sherri Smith, Vasa, William Weege, Adja Yunkers, Joseph Zirker.

1996. CLARE SPITLER WORKS OF ART
2007 Pauline Court 48103
(313) 662-8914 By appt
Dir: Clare Spitler
Contemporary American paintings, sculpture, graphics, and crafts; European artists.

One person exhibitions in 1982:
Julia Gleich, Judy Jashinsky, Christopher Lauckner, Cheryl Roark.

Other artists represented:
Jo Ann Alber, A. J. Barrish, Jean-Yves Bourgain, Jeanne H. Butler, Mavis Chaney, Ilene Curts, Fritz Dreisbach, David F. Driesbach, Marie-Laure Ilie, Brigitte Kranich, Dominie LeVasseur, Elizabeth Lewis, Dorothy Linden, Anne Mills McCauley, Alan Moulding, Jer Patryjak, Floy Shaffer, Bruce Thayer, Andrée Valley, Peter Wegner, Pat Whyte-Lehman, Barbara Young.

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1997. UNIVERSITY OF MICHIGAN
Museum of Art
525 State St 48109
(313) 763-1231 Tue-Fri 10-4; Sat, Sun 1-5
Dir: Evan M. Maurer
Art from the middle ages to the present, Asian art from 5000 BC to the 20th century, and examples of African, Oceanic, and South and Native American art.

Battle Creek

1998. ART CENTER OF BATTLE CREEK
265 E Emmett St 49017
(616) 962-9511 Mon-Fri 10-5; Sat, Sun 1-4
Dir: Ann W. Concannon
Michigan artists; traveling exhibitions; children's exhibitions.

One person exhibitions in 1982:
Anne Gaines, Harvey Gordon, Paul Granlund, Al Hinton, Zubel Kachadoorian, Brent Kingdon, Mary Graham Long, Paul Marquardt, Leone Saxton.

Berkley

1999. FIELD ART STUDIO
2646 Coolidge Highway 48072
(313) 399-1320 Daily 9-5
Dir: Sam Field
Limited edition graphics.

One person exhibitions in 1982:
Michael Church, Jaroslav Hovadik.

Other artists represented:
Carol Collette, John Collette, Harry Glassgold, Paul Jenkins, Richard Kozlov, Lowell Nesbitt, Virgil Thrasher, Marcus Uzilevsky, Robert Weil.

Birmingham

2000. CANTOR/LEMBERG GALLERY
538 N Woodward Ave 48011
(313) 642-6623 Tue-Sat 11-5:30
Dir: Claire Cantor/Corrine Lemberg
Contemporary American art: painting, sculpture, drawing, prints.

Other artists represented:
James Adley, William Antonow, Jerrold Burchman, Craig Carver, Naomi Dickerson, Sam Francis, Sylvia Birch Halperin, Aris Koutroulis, Harry Nadler, John Piet, Mel Rosas, James Rutkowski, Douglas K. Semivan, Steven Sorman, Buzz Spector, Electra Stamelos, Carol Summers, Walasse Ting, Garner Tullis, Timothy Van Laar, Elizabeth Voelker.

2001. GMB GALLERY
344 Hamilton Row 48011
(313) 642-6647 Tue-Sat 10:30-5
Dir: Michael Zennedjian/Robert Zennedjian
Contemporary American art.

Other artists represented:
Richard Bogart, Robert Cronin, Michael Dillon, Judith Dolnick, Russell Klix, Robert Natkin, Joan Salinger, Kegham Tazian.

2002. HALSTED GALLERY
560 N Woodward Ave 48011
(313) 644-8284 Tue-Sat 10-5:30
Dir: Thomas Halsted
19th- and 20th-century photographic prints and rare photography books.

Other artists represented:
Ruth Bernhard, Marsha Burns, Michael Burns, Judy Dater, Doug Frank, William Garnett, Andre Kertesz, Joel Meyerowitz, George Tice, John Ward, Cole Weston.

2003. SUSANNE HILBERRY GALLERY
555 South Woodward 48011
(313) 642-8250 Tue-Sat 11-6
Dir: Susanne Hilberry
Contemporary American painting and sculpture.

One person exhibitions in 1982:
Richard Artschwager, Alex Katz, Judy Linn, Nancy Mitchnick, Ellen Phelan, Italo Scanga, Joel Shapiro, John Torreano.

Other artists represented:
Lynda Benglis, John Egner, Ron Gorchov, Alice Neel, Robert Rauschenberg.

2004. CAROL HOOBERMAN
155 S Bates 48011
(313) 647-3666 Tue-Sat 10:30-5
Dir: Carol Hooberman
Contemporary fine arts and crafts.

One person exhibitions in 1982:
Curtis Benzle, Susan Benzle, Nancy Crow, Cosmo Dadilla, Joann Rae Davis, Walter Ferris II, Shelagh Keeley, Marge Levy, Patrick Loughran, John McNaughton, Lyn Parker, Margaret Murphy Reed, Peter Shire, David White.

Other artists represented:
Stewart Ashlee, Chris Cox, Paul Grant, Jane Gustin, Dorothy Hafner, Karen Koblitz, Marie-Rose Lortet, Richard Merkin, Joy Rushfelt, Susan Sonz, Betty Woodman, Arnie Zimmerman.

2005. DONNA JACOBS GALLERY
574 N Woodward Ave 48011
(313) 540-1600 Tue-Sat 11-5:30; By appt
Dir: Donna Jacobs
Fine antiquities; archeaological works of art.

2006. ROBERT L. KIDD ASSOCIATES/GALLERIES
107 Townsend St 48011
(313) 642-3909 Tue-Sat 11-6
Dir: Ray Frost Fleming
Contemporary American and Canadian paintings, sculpture, fiber, prints.

One person exhibitions in 1982:
Harry Bertoia, Tony Calzetta, Sam Gilliam, Taffy Hornell, Bill Law, Lowell Nesbitt, Larry Oughton.

Other artists represented:
Gene Bavinger, Arlyne Bayer, Lamar Briggs, Glenn Brill, Moe Brooker, Brian Brown, James Byrd, Chuang Che, Larry Cressman, Valentina Du Basky, Adele Duck, Edward Evans, Ray Frost Fleming, Stan Helfrich, Robert L. Kidd, Balthazar Korab, Gary Kulak, Lizabeth Langer, Nicholas Livaich, Susan Lyman, Dwayne Maxwell, Tanette McManus, Bob Nugent, Rina Peleg, Robert Piepenburg, Anne Pixley, Anthony Schepis, David Shapiro, Roy Slade, Todd Slaughter, Kim Strommen, Wayne Toepp.

2007. MULLALY MATISSE GALLERIES
1025 Haynes 48011
(313) 645-2741 Tue-Sat 10:30-6
Dir: Nancy Matisse/William Mullaly
20th-century American realism and American crafts.

One person exhibitions in 1982:
Ross Arkell, Pat Duff, Corinne Weissman.

Other artists represented:
Steven Assel, Shirley Clement, Paul Edwards, Michael Jackson, Spencer Kelly, Frederick Nichols, Marilyn Spencer, Robert Terry.

2008. DONALD MORRIS GALLERY
1105 Townsend St 48011
(313) 642-8812 Tue-Sat 10:30-5:30
Dir: D.F. Morris/F. Morris/S. Morris/M. Morris
20th-century European and American art; African sculpture.

One person exhibitions in 1982:
Philip Pearlstein, Joseph Stella.

Other artists represented:
Milton Avery, David Barr, Al Held, Charles Hinman, Hans Hofmann, Lester Johnson, Earl Kerkam, Clement Meadmore, Matt Phillips, Robert Wilbert.

2009. PIERCE ST GALLERY
217 Pierce St 48011
(313) 646-6950 Tue-Sat 10:30-5
Dir: N. Karnick/M. Boxman/E. Yaker
20th-century photography.

One person exhibitions in 1982:
Bill Brandt, Disfarmer, Denny Moers*, Bill Rauhauser, Jane Tuckerman.

Other artists represented:
Robert Adams, Howard Bond, Manuel Alvarez Bravo, Marilyn Bridges, John Gruen, Lisette Model, Deborah Turberville.

2010. SHELDON ROSS GALLERY
250 Martin St 48011
(313) 642-7694 Tue-Sat 11-5
Dir: Sheldon Ross
German Expressionism, early-20th-century American art and traditional Oceanic art.

One person exhibitions in 1982:
George Grosz, Leo Mardirosian.

Other artists represented:
Romare Bearden, Richard Jerzy, Käthe Kollwitz.

2011. SCHWEYER-GALDO GALLERIES
330 Hamilton Row 48011
(313) 647-0390 Tue-Sat 11-5:30
Dir: Olga Nodarse-Chao
20th-century paintings, sculpture, drawings, and graphics.

One person exhibitions in 1982:
Alejandro Anreus*, Humberto Aquino, Jose Luis Cuevas, Richard Kozlow*, Juan Carlos Liberti*, Taty Rybak.

Other artists represented:
Felix Angel, Mario Bencomo, Ramon Carulla, Bertha Cohen, James Coignard, Cliff Davis, Robert Estopinan, Pascual Fort, Claudio Juarez, Jay Lefkowitz, Thomas Lyons Mills, Olivia Paliard, Baruj Salinas, Art Schneider, Rafael Soriano, Martin Zlotkin.

2012. XOCHIPILLI ART GALLERY
568 N Woodward Ave 48011
(313) 645-1905 Tue-Sat 11-5
Dir: Mary C. Wright
Emerging American painters and sculptors.

One person exhibitions in 1982:
Alan Berke, Dewey Blocksma, Lowell Boileau, Richard Culling, Rita Dibert, Stephen Goodfellow, Stephen Hansen, Bruce Scharfenberg, Victoria Stoll.

Other artists represented:
John Aaron, Janice Charach, Maggie Citrin, Joze Ciuha, Claudia DeMonte, Carol Gates, Daniel Morper, Kirk Newman, Lucy Sallick, Felice N. Shecter, Douglas Warner.

Bloomfield Hills

2013. CRANBROOK ACADEMY OF ART MUSEUM
500 Lone Pine Road, PO Box 801 48013
(313) 645-3312 Tue-Sun 1-5
Dir: Roy Slade
Contemporary art and design; faculty and alumni works.

One person exhibitions in 1982:
Gerhardt Knodel*, Steve Murakishi*.

2014. GALLERY 22
22 E Long Lake Rd 48013
(313) 642-1316 Mon-Sat 9:30-6
Dir: Fred Nordsiek
Contemporary prints, paintings, ceramics, and fiber.

One person exhibitions in 1982:
Peggy Brown, Marilyn Derwenskus, Paul Maxwell.

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*see catalog index

Other artists represented:
Janet Clarke, Nanci Closson, James Coignard, Doug DeLind, Tamara Essner, Charles Gale, Judy Kaye, Delbert Michel, Yoko Moro, Max Papart, Mark Rutkowski, Margaret Schroeder, Irene Simon, Robert Vickers, Bruce Winslow.

Detroit

2015. C.A.D.E.
8025 Agnes St 48214
(313) 331-1758 Wed-Sun 12-7
Dir: Joe Fugate
Contemporary Arts Detroit. Primarily local artists; also work from New York, Chicago, Toronto, Atlanta.

One person exhibitions in 1982:
Robert Bielat, Phillip Campbell, Joe Fugate, Kristin Hermanson, Russell Keeter, Ronald A. Leax, Jay MacNiell, Sherry Peysson.

Other artists represented:
Mary Aljian, Craig Billings, Susan Campbell, Erica Chappuis, Ann Marie D'Anna, Maxwell Lyle Davis, Ken Giles, Leslie Heimstadt, Suzanna Konyha, Brian Kremer, Bruce Luttrell, Mary Louise McCarroll, Peggy Midner, John Plieman, James D. Poole, Robert Rozier, Karen Sepanski, David Snow, Mark Solsburg, Tony Williams, Bernadette Zachara.

2016. DETROIT ARTISTS MARKET
1452 Randolph St 48226
(313) 962-0337 Tue-Sat 10-5
Dir: Mary M. Denison
Non-profit; painting, drawing, constructions, installations.

One person exhibitions in 1982:
James Crawford, Jorg Erichsen, Brian Fekete, Bradley McMurray, Keith Rennie-Johnson, Deanna Sperka, Ann Stoddard, Heromin Zmijewski.

Other artists represented:
Gary Mayer, Gilda Snowden.

2017. DETROIT INSTITUTE OF ARTS
5200 Woodward Ave 48202
(313) 833-7900 Tue-Sun 9:30-5:30
Dir: Frederick J. Cummings
Works in all mediums; German Expressionism, Dutch, Flemish, and American paintings; contemporary and Italian Renaissance art; puppets; silver.

One person exhibitions in 1982:
Larry Bell*.

2018. FEIGENSON GALLERY
310 Fisher Building 48202
(313) 873-7322 Tue-Sat 11-5
Dir: Jackie Feigenson
Contemporary American painting, sculpture, drawing, and conceptual art.

One person exhibitions in 1982:
Glenn Booth, Georg Ettl, Steve Foust, Brenda Goodman, John Lees, Michael Luchs, Gary Mayer, Robert Stackhouse.

Other artists represented:
Carole Alter, Cay Bahnmiller, Thomas Bills, Betty Brownlee, James Chatelain, Bradley Jones, Ron Morosan, Gordon Newton, Nancy Pletos, Mary Preston, Paul Schwarz, Robert Sestok, Marianne Stikas, Sally Young.

2019. LONDON ARTS
321 Fisher Bldg 48202
(313) 871-3606 Mon-Fri 10-5
Dir: Gary Turla
COBRA, American photo-realists; old master and 19th-century graphics; contemporary prints.

Other artists represented:
Pierre Alechinsky, Karel Appel, John Baeder, Fran Bull, Corneille, Lester Johnson, Lowell Nesbitt, Raphael Soyer, Julian Stanezak, Walasse Ting.

2020. WILLIS GALLERY
422 W Willis 48202
(313) 833-5325 Daily 3-6
Dir: Patricia Söderberg
Cooperative; exhibitions of Detroit artists.

One person exhibitions in 1982:
Martyn Bouskila, Hilarie Burnette, Ruth Goldfaden, Craig Hoffhiemer, Louis Katz, Lynne Resch, Dan Simas, Blaise Siwula, Pat Soderberg, Michael Vidakovich, Paul Webster.

Other artists represented:
Lynne Avadenka, John Benkhe, Mary Bruns, Sheri Caperton, Diane Carr, Denise Corley, Gary Eleinko, Lila Kadaj, Mike Mahoney, Shirley Parish, Tom Parish, Nelson Smith, Gilda Snowden, Adam Thomas, Susan Trupiano, John VanAmerongen Jr, Chris Whitley, Nancy Wisti-Grayson.

East Lansing

2021. MICHIGAN STATE UNIVERSITY
Kresge Art Gallery 48824
(517) 355-7631 Mon, Wed-Fri 9:30-4:30; Tue 12-8; Sat, Sun 1-4
Dir: Joseph Ishikawa
Works in all mediums from the neolithic period to present; specialization in prints.

Other artists represented:
George Bellows, Fred Berman, William Gamble, Alfred Maurice.

Escanaba

2022. WILLIAM BONIFAS FINE ARTS CENTER
700 1st Ave S 49829
(906) 786-3833
Dir: Estelle Smyth
Visual and performing arts; classes.

Flint

2023. FLINT INSTITUTE OF ARTS
1120 E Kearsley St 48503
(313) 234-1695 Tue-Sat 10-5, Sun 1-5, Tue 7-9
Dir: Richard J. Wattenmaker
European and American 19th-century painting; Renaissance decorative arts; French and American paperweights; Germanic glass.

One person exhibitions in 1982:
Richard Diebenkorn, Adolph Gottlieb, James McNeill Whistler.

Grand Rapids

2024. JOHN BAUGHMAN AND ASSOCIATES
82 Ionia NW 49503
(616) 456-8487 Mon-Fri 10-5, Sat 10-2
Dir: John Baughman
Contemporary art.

One person exhibitions in 1982:
Joseph Kinnebrew.

Other artists represented:
Stephen Duren, Pat Hammerman, James Kuiper, Jim Kusmierski, Jose Narezo, Jan Richardson, Deb Van Tuinen.

2025. GRAND RAPIDS ART MUSEUM
155 Division North 49503
(616) 459-4676 Tue-Sat 10-5, Sun 1-5
Dir: Robert M. Murdock
Master prints and drawings; 19th-century European, American, German Expressionist painting, works on paper and sculpture; contemporary art.

2026. URBAN INSTITUTE FOR CONTEMPORARY ARTS
Race Street Gallery
1064 Race St NE 49503
(616) 454-7000 Tue-Sat 1-5
Dir: Sandra K. Wilcoxon
Art in all mediums; performance and conceptual works; exchange exhibitions.

One person exhibitions in 1982:
Macyn Bolt, James Crawford, Leo Kelly, Kurt Novak, Ronald Watson.

Other artists represented:
Jay Constantine, James Kuiper, Suzanne LaChance, William Mayer, James Nieboer, Ron Pederson, Robert Sestok, Timothy Van Laar, Jocelyn Yau.

Holland

2027. HOPE COLLEGE
De Pree Gallery
275 Columbia Ave 49423
(616) 392-5111 Mon-Sat 10-10, Sun 1-10
Dir: John M. Wilson
Exhibitions related to academic and community programs.

Kalamazoo

2028. KALAMAZOO INSTITUTE OF ARTS
314 S Park St 49007
(616) 349-7775 Jun-Aug Tue-Sat 10-5; Sept-May Tue-Sat 10-5
Dir: Thomas A. Kayser
Sculpture courtyard; 19th- and 20th-century American art; prints, paintings, ceramics, fiberworks.

One person exhibitions in 1982:
Dwayne Lowder*.

Lakeside

2029. LAKESIDE STUDIO
15263 S Lakeshore Rd 49116
(616) 469-1377
Dir: John D. Wilson
Prints, drawings, sculpture, and ceramics.

One person exhibitions in 1982:
George Bellows, Richard Black, Elizabeth Boling, Leonard Dowhie, Richard Hunt, John Sloan, Donald Fleet Walker.

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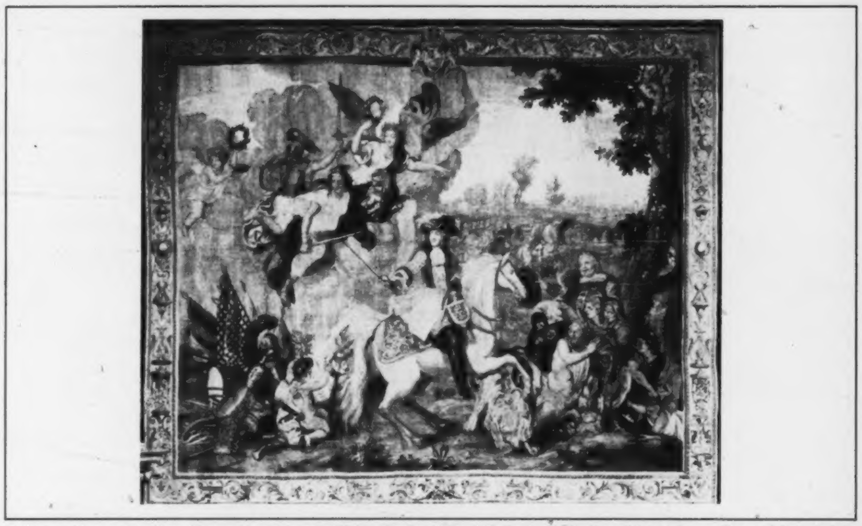

Philippe Behagle: *The Triumph of Louis XIV with Banished Evils*; in "Glorious Horsemen: Equestrian Art in Europe, 1500-1800," at the J.B. Speed Art Museum, Louisville (Jan. 11-Feb. 28, 1982).

Lathrup Village

2030. HABATAT GALLERIES
28235 Southfield Rd 48076
(313) 552-0515 Tue-Thu, Sat 10-6; Fri 10-9
Dir: Thomas J. Boone/Ferdinand Hampson
Works by contemporary American and European glass artists.

One person exhibitions in 1982:
Rick Bernstein, Dale Chihuly, Kyohei Fujita, Pavel Hlava.

Other artists represented:
Howard Ben Tré, William Carlson, Dan Dailey, Stephen Dee Edwards, Henry Halem, Sidney Hutter, Jon Kuhn, Harvey Littleton, Klaus Moje, William Morris, Jay Musler, Joel Philip Myers, Mark Peiser, Christopher Ries, Karl Schantz, Jack Schmidt, Mary Shaffer, Kurt Wallstab, Stephen Weinberg.

Midland

2031. MIDLAND ART COUNCIL OF THE MIDLAND CENTER FOR THE ARTS
1801 W Saint Andrews St 48640
(517) 631-3250 Daily 1-5, Thu eve 7-9
Dir: Mary L. Dalton
Traveling and Midland Art Council-organized exhibitions.

One person exhibitions in 1982:
Jean Brisson*, Sari Khouri.

Other artists represented:
Henri Douzil, Thomas Hill, Mimi Jacobs, Allison Knowles, Anne Krafft, Leta Ramos, Thomas Shepherd, Victor Vasarely.

Muskegon

2032. MUSKEGON MUSEUM OF ART
296 W Webster 49440
(616) 722-2600 Tue-Sat 10-4
Dir: Mary Riordan
American and European paintings, graphic, and decorative arts; photography.

Oak Park

2033. CONTEMPORARY ART INSTITUTE OF DETROIT
26260 Raine 48237
(313) 968-5112
Dir: Deanna Sperka
Non-Profit; group exhibitions of Michigan artists; catalogs, educational programs; video, theater, installations; other mediums.

Okemos

2034. BEL ESPRIT FINE ARTS
5416 Oakwood Dr 48864
(517) 349-2074 By appt
Dir: Bonnie Stebbins
Prints from 17th century to the present; fiberwork; pottery.

Other artists represented:
Alvar, Boulanger, John Brunsdon, Graham Clarke, Corita, Michael Delacroix, John Doyle, Eyvind Earle, Graham Evernden, Fanch, Johnny Friedlaender, Brian Halsey, William Hogarth, Ito, Thomas Nast, Michael Potter, Rothe, Victor Vasarely.

2035. POLLY FREEMAN ART SERVICES
2926 Mt Hope, #201 48864
(517) 332-5656 Tue-Sat 10-4, Sun 1-4
Dir: Polly Freeman
Contemporary painting, prints, ceramics, glass, handmade paper.

Other artists represented:
Helen Cartmell, Chuang Che, Jim Kuiper, Clifton McChesney, Alison McMaugh, Abigail Nadley, John Pappas, Jens Plum, Louis Raynor, Elizabeth Van Liere, Sonja von Reis, Janet Wehr.

Pontiac

2036. PONTIAC ART CENTER
47 Williams 48053
(313) 333-7849 Daily 9-5:30
Dir: Mary C. Lilley
Community art center; faculty and local artists.

Other artists represented:
Carol Bjerke, Art Chartow, James Gilbert, Chris Goodale, Dee Knott, Elizabeth Lewis, Christine Moser, Edith Newbourne, Marie Snell, Vincent Soldaki, Helen Springer, Sharon Zahrfeld, Ted Zahrfeld.

Rochester

2037. OAKLAND UNIVERSITY
Meadow Brook Art Gallery 48063
(313) 377-3005 Tue-Fri 1-5; Sat, Sun 2-6:30
Dir: Kiichi Usui
African art collection; exhibitions of contemporary, Western, Oriental art, and outdoor sculpture.

Royal Oak

2038. ARNOLD KLEIN GALLERY
4520 N Woodward Ave 48072
(313) 647-7709 Tue-Sat 11-5
Dir: Arnold Klein
19th- and 20th-century European and American prints, drawings, watercolors.

One person exhibitions in 1982:
Donna Rae Hirt, Henry Kenyon, Karen Anne Klein.

Other artists represented:
Norman Ackroyd, David Becker, Larry Blovits, Dick Cruger, Richard Karwoski, Carl Oltvedt, Hank Virgona.

2039. RUBINER GALLERY
621 S Washington 48067
(313) 544-2828 Mon-Sat 9-5:30
Dir: Allen Rubiner
Contemporary American paintings, watercolors; international graphics, crafts.

Other artists represented:
Robert Burkert, Ray Cattel, Marjorie Hecht, William House, Darryl Hughto, Paul Jenkins, Ronnie Landfield, Fritz Mayhew, Aviva Robinson, Susan Roth, Kikuo Saito, Carol Sutton, David Tammany, Jeanne Tennent, Nancy Thayer, Larry Zox.

2040. SIXTH STREET GALLERY
214 W Sixth St 48067
(313) 541-3623 Tue-Sat 10-5
Dir: Alise Citrin
Works on paper: contemporary prints, drawings, paintings, and sculptures.

One person exhibitions in 1982:
Sue Hirtzel, Warrington Colescott, Stanley Rosenthal, Mary Aro, Vincent Castagnacci.

Other artists represented:
Vicki Brett, Clinton Kuopus, Richard Robinson, David Becker.

Southfield

2041. I. IRVING FELDMAN GALLERIES
24175 Northwestern Hwy 48075
(313) 358-5444 Tue-Fri 10-5, Sat 12-4
Dir: Ellen Boorstein
Modern and contemporary international art.

One person exhibitions in 1982:
Gene Davis, Grace Hartigan, Joan Miro, Henry Moore, Robert Rauschenberg, James Rosenquist, Richard Smith.

Other artists represented:
Paul Jenkins.

2042. PARK WEST GALLERIES
29469 Northwestern Hwy 48034
(313) 354-2343 Mon-Fri 10-6, Sat 11-5
Exhibitions and auctions; contemporary art; prints.

Other artists represented:
Yaacov Agam, Tom Bacher, Laszlo Dus, Charles Ginnever, Anders Knutsson, Gary Mayer, Pablo Picasso, Karoly Veress, George Vihos, Carlo Vitale.

2043. TOWN CENTER GALLERY
3000 Town Center 48075
(313) 352-9696 Mon-Fri 10-5:30, Sat 11-4
Dir: Sid Levine/Evelyn Levine
Prints; watercolors; sculpture.

One person exhibitions in 1982:
Van Dyan, David Faber, David Shubow.

Other artists represented:
Michael Blaker, Pierre-Marie Brisson, Grace Gardner, Lurene Kerner, Robert Kipniss, Paul Maxwell, Robert Natkin, James Rizzi, Rita Sargen-Simon, Jerry Schurr, Arthur Secunda, Eng Tay, Florence Waze-Fink, Bernadette Zachara.

St. Joseph

2044. ST. JOSEPH ART ASSOCIATION
Krasl Art Center
707 Lake Blvd 49085
(616) 983-0271 Mon-Thu, Sat 10-4, Fri 10-1, Sun 1-4
Dir: Darwin R. Davis
Non-profit. Exhibitions; studio and art history classes.

One person exhibitions in 1982:
Andy Argyropoulos, King Calkins, Greg Constantine, Steve Hansen, Douglas Johnson, Denise Lisiecki, Franklin McMahon, Leone Saxton, Margo Shermeta, Anne Vandermolen.

Troy

2045. TROY ART GALLERY
755 W Big Beaver 48084
(313) 362-0112 Tue-Sat 11-5:30
Dir: Miriam Feldman
Japanese woodblock prints; Ukiyo-e; regional and national artists.

One person exhibitions in 1982:
Johanna Haas, Mary Lark, Sybil Mintz, Evelyn Raskin.

Other artists represented:
Eileen Aboulafia, Robert Broner, Mary Celestino, Jim Crawford, Charlotte Evans, Susan Gold, Hasui Hiroshige, Kunisada Kuniyoshi, Berta Leone, Mathias Muleme, Sekino Saito, Ken Thompson, Yoshida Yoshitoshi.

Ypsilanti

2046. EASTERN MICHIGAN UNIVERSITY
Intermedia Gallery
McKenny Union 48197
(313) 487-1268 Mon-Fri 9-5
Dir: Yvonne Luper
Student work in all mediums.

One person exhibitions in 1982:
Kiessoon Griffith, Marcus Raymond, Brian Steimel, Sally Tudor, Chuck Younquest.

Minnesota

Duluth

2047. UNIVERSITY OF MINNESOTA, DULUTH
Tweed Museum of Art 55812
(218) 726-8222 Tue-Fri 8-4:30; Sat, Sun 2-5
Dir: William G. Boyce
19th-century European and American, 20th-century American painting; ceramics; African art.

One person exhibitions in 1982:
Patricia Bratnober, Aurore Chabot, Nancy Cramer-Lettenstrom, Miri Fletcher, Barbara Fumagalli, Frank Hoffman, Gendron Jenson, David Johnson, Sharon Roberts Macy, Gerry Peirce, Anthony Pfeiffer, Josephine Rollins*, Harvey Sandstrom, Nora Stevens, Phyllis Ames Wiener*, Alex Yaworski.

Edina

2048. C. G. REIN GALLERIES
3646 W 70th St 55435
(612) 927-4331 Mon-Fri 10-9, Sat 10-6, Sun 12-5
Dir: Judy Cavanaugh
Contemporary art in all mediums.

One person exhibitions in 1982:
Jim Conaway, Eichengreen-Gensburg, Paul T. Granlund, Darrell Hill.

Other artists represented:
Leslie Anderson, Sally Anderson, Nanci Blair Closson, Paul Jenkins, Nicholas Livaich, Maxine Masterfield, Gordon Mortenson, Michael Price, Genevieve Reckling, Ann Taylor, C.J. Wells.

Minneapolis

2049. AFRICAN AMERICAN CULTURAL CENTER
2429 S 8th St 55454
(612) 332-3506 Mon-Fri 9-5:30, Sat 10-4
Dir: LeClair Grier Lambert
Black arts and cultural heritage; works by local Black artists, historical exhibitions, written materials, African artifacts.

One person exhibitions in 1982:
Uche Okeke, William Slack.

Other artists represented:
Ta-coumba Aiken, Kat Gilchrist, Kenneth Green, Anthony V. Hall, William Jeter, Seitu Jones, Rex Mhiripiri, Donald Walker.

2050. AVANYU GALLERY
100 N 6th St 55403
(612) 333-5246 Tue-Sun 11-10
Dir: John A. Boler
Contemporary works by Southwestern artists.

Other artists represented:
Norma Andraud, Ron Arena, John Axton, Rosario Azios, Clifford Beck, Louis de Mayo, Katalin Ehling, Geronimo, Diana Hansen, Jon Lightfoot, Ed Mell, John Nieto, Fred Ortiz, Amado M. Pena, Dolona Roberts, Jacqueline Rochester, Andrew Saldana, Liese Jean Scott, Dennis Silvertooth, Ed Singer, D.G. Smith, Shirley Thomson Smith, Jack Stephens, Veloy Vigil, Sanyan Tawa Wicasta, Nancy Young.

2051. PETER M. DAVID GALLERY
430 Oak Grove St 55403
(612) 870-7344 Mon-Fri 12-4, Sat By appt
Dir: Bonnie K. Sussman
Contemporary American and British art, artists' books, photographs.

One person exhibitions in 1982:
Merrily Babcock, David Marquis, Dyan McClimon, Cynthia Starkweather-Nelson, Terry Streich, William Weege.

Other artists represented:
Jane Bassuk, Lee Bjorklund, John Black, Bonnie Cutts, Marley Kaul, Sandy Kinnee, Margaret Lazzari, Carolyn Manosevitz, Karl Matson, Roger Laux Nelson, Judy Onifrio, Mark Rediske, Susan Zises.

2052. DOLLY FITERMAN GALLERY
Suite 238, Plymouth Bldg 55402
(612) 370-8722 Tue-Fri 10-4:30, Sat 12-4
Dir: Dolly Fiterman
Contemporary American and European paintings, sculpture, drawings and graphics.

One person exhibitions in 1982:
Milton Avery, David McCullough, Malcolm Myers, Uche Okeke, Matt Phillips, Andy Plioplys, James Rosenquist, Bev Van Berkom.

Other artists represented:
Nancy Carlson, Allan D'Arcangelo, Mary Ingebrand, Perry Ingli, Mary Frances Judge, Warren Knight, Anthony Krauss, Luciano Lattanzi, Midwest Electric Group, Aribert Munzner, John Raimondi, Lowell Reiland, Ellen Stavitsky, Joe Tilson, Thom Wolfe.

2053. FLANDERS CONTEMPORARY ART
53 S 9th St 55402
(612) 332-0931 Mon 9:30-7:30, Tue-Sat 9:30-5:30
Dir: Douglas Flanders
Contemporary paintings, sculpture, drawings, cast paperworks; and graphics.

One person exhibitions in 1982:
Helen Frankenthaler, David Hockney, Henry Moore, Robert Motherwell, Tom Wesselmann.

Other artists represented:
Karel Appel, Adolph Gottlieb, Fernand Leger, Rene Magritte, Grandma Moses, Georgia O'Keefe, Bruce Stillman, Louis von Koelnau.

2054. GROVELAND GALLERY
25 Groveland Terrace 55403
(612) 377-7800 Tue-Fri 12-5, Sat 12-4
Dir: Mary Lundrigan
Contemporary paintings and drawings; strong interest in realism.

Other artists represented:
Tom Bates, Jim Burpee, Melissa Carden-Bean, Eric Erickson, Ann Finholt, Gendron Jensen, Sally Johnson, Greg Kelsey, Mike Lynch, Bruce Nygren, Paul Olsen, Carl Oltvedt, Bela Petheo, Frank Schreiber, Fred Somers, Peter Stohl, Richard Weis, Shelley Woldrosky.

2055. MINNEAPOLIS INSTITUTE OF ARTS
2400 Third Ave S 55404
(612) 870-3046 Tue-Sat 10-5, Thu 10-9, Sun 12-5
Dir: Samuel Sachs II
European and American paintings, sculpture, decorative arts, period rooms, prints and drawings, photography; Asian, African, Oceanic, Ancient & native North & South American arts.

One person exhibitions in 1982:
Eugene Atget*, Philip Gallo, Sidney Grossman, Harry Jackson*, Paul Outerbridge*, Sandy Skogland.

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2056. C. G. REIN GALLERIES
165 Northstar Center 55402
(612) 333-6482 Mon-Sat 10-5:30
Dir: Shirley Halvorsen
See C. G. Rein Galleries: Scottsdale, AZ and Edina, MN.

2057. BARRY RICHARD GALLERY
10 S Fifth St 55401
(612) 333-7620 Mon-Fri 12-5, Thu 12-7
Dir: Thomas Barry
Painting, sculpture, drawings, prints and photography by contemporary regional artists.

One person exhibitions in 1982:
Richard Brewer, Sam Gilliam, Leon Hushcha, Arne Nyen.

Other artists represented:
Barbara Kreft Benson, James De Witt, Brian Foster, Frank Gaard, Donald Gahr, Lynn Geesaman, David Goldes, Glenn Grafelman, James Kielkopf, David Madzo, Dan Mason, Tim Miske, Bill Monson, Aldo Moroni, J. Olson, Dan Powell, J. Savastio, S. Seekins, S. Stack, L. Titzer, W. C. Wormley.

2058. JOHN C. STOLLER
400 Marquette Ave 55401
(612) 339-7060 Mon-Sat 10-5:30
Dir: John C. Stoller
Contemporary American paintings, drawings, sculpture, and graphics.

One person exhibitions in 1982:
Josef Albers, Alex Katz, Ellsworth Kelly, Marcia Scanlon.

Other artists represented:
Arakawa, William Clutz, Robert Graham, Keith Jacobshagen, Michael Mazur, Jon Schueler.

2059. UNIVERSITY OF MINNESOTA, MINNEAPOLIS
University Gallery
84 Church St SE 55455
(612) 373-3424 Mon-Fri 11-4, Thu eve 4-8, Sun 2-5
Dir: Lyndel King
Exhibitions related to academic programs and the community; special collections of European porcelain, 20th-century American painting.

One person exhibitions in 1982:
Beverly Baranowski, Robert Johnson, Leonardo Lasansky*, Malcolm Myers*, Uche Okeke*, Gretchen Quie.

Other artists represented:
Ben Benn, Marsden Hartley, Alfred Maurer, B.J.O. Nordfeldt, Edgar Payne, John Rood.

2060. VERMILLION EDITIONS
400 First Ave N 55401
(612) 338-6808 Mon-Fri 9-5
Dir: Steven M. Andersen
Publishes and exhibits prints and multiples.

Other artists represented:
Bruce Anderson, Arakawa, Steven Beyer, Sam Gilliam, Red Grooms, Harmony Hammond, Curtis Hoard, Philip Larson, Stuart Nielson, Rodney Ripps, James Rosenquist, Paul Rotterdam, Marcia Scanlon, Hollis Sigler, T. L. Solien, Steven Sorman, Adja Yunkers.

2061. WALKER ART CENTER
Vineland Place 55403
(612) 375-7600 Tue-Sat 10-8, Sun 11-5.
Dir: Martin Friedman
Exhibitions and collection of modern painting, sculpture, prints, drawings, and photographs. Extensive music, dance, film, theater and education programs.

One person exhibitions in 1982:
Deborah Butterfield, John Cage, Liz Phillips, Nancy Randall, Lucas Samaras*, Barbara Stauffacher Solomon*, William Wegman*.

2062. WARM: WOMEN'S ART REGISTRY OF MINNESOTA
414 1st Ave N 55401
(612) 332-5672 Tue-Fri 11-4, Sat 12-5
Dir: Catherine Jordan
Women's collective art gallery.

One person exhibitions in 1982:
Mari Lyn Ampe, Susan Bacik, Lynn Ball, Joan Tangen Carlson, Cherie Doyle, Jackie Kielkoph, Sandra Kraskin, Joyce Lyon, Susan McDonald, Quimetta Perle, Judith Roode, Judy Stone Nunneley, Sandra Menefe Taylor.

Park Rapids

2063. NORTH COUNTRY MUSEUM OF ARTS
Third and Court Sts 56470
(218) 732-5237 May-Sep, Tue-Sun 11-5
Dir: Pamela Teslow
17th-century European paintings; Nigerian works.

St. Paul

2064. COLLEGE OF ST. CATHERINE
Catherine G. Murphy Gallery
2004 Randolph Ave 55105
(612) 690-6644 Mon-Fri 8-8, Sat and Sun 1-8
Dir: Laurel O'Gorman
Contemporary art.

One person exhibitions in 1982:
Laura Blaw, James Kielkopf, Karl Matson, George Morrison, Stuart Nielson, Laurel O'Gorman, Mike Raaum, Jo Lutz Rollins*, Mary Walker.

2065. FILM IN THE CITIES GALLERY
2388 University Ave 55114
(612) 646-6104 Mon-Fri 9-5, Sun 12-5
Dir: James Dozier
Photography, film, video, sound; work by emerging and established American artists.

One person exhibitions in 1982:
Will Agar, Tom Arndt, Tom Bremer, Linda Brooks, Jeanne Cagle, William Christenberry, Eileen Cowin, Judy Dater, Steve Davis, Benno Friedman, Jan Groover, Gary Hallman, Stuart Klipper, Ray Metzker, Bart Parker, John Pfahl, Rik Sferra, Rosalind Solomon, Carla Steiger-Mesiter, Stephanie Torbert, JoAnn Verberg, Jane Wenger.

2066. SUZANNE KOHN GALLERY
1690 Grand Ave 55105
(612) 699-0477 Mon-Sat 1-5
Dir: Suzanne Kohn
Paintings and original graphics by regional artists.

One person exhibitions in 1982:
Deborah Brown, James Butler, Mary Griep.

Other artists represented:
Wendell Arneson, Nell Hillsley, Evelyn Martin, Lloyd Menard, William E. Murray, Jerry Rudquist, Scott Sandell.

2067. MINNESOTA MUSEUM OF ART
305 Saint Peter at Kellogg Blvd 55102
(612) 292-4355 Tue-Fri 10-5, Sun 11-5
Dir: Richard C. Magnuson
American art of the first half of the 20th century; painting, drawing, sculpture, prints; Northwest Coast Indian, African, Asian art.

One person exhibitions in 1982:
George Bellows.

2068. MINNESOTA MUSEUM OF ART LANDMARK CENTER
75 W 5th St 55102
(612) 292-4355 Tue-Sat 10-5, Sun 1-5
Dir: Richard C. Magnuson
Changing exhibitions of regional works; lectures; art school.

One person exhibitions in 1982:
Thomas Aprile, Lynette Benge, Paul Benson, Remo Campopiano, Gregory Conniff, Gloria DeFilipps-Brush, Peter Feldstein, Audrey Glassman, Pier Gustafson, Gerald Guthrie, Jayne Hileman, David Madzo, Kevin Mangan, Mark W. McGinnis, Aldo Moroni, Edvard Munch*, Lynda Schmid, Abraham Walkowitz.

Mississippi

Cleveland

2069. DELTA STATE UNIVERSITY
Art Department 38733
(601) 843-2151 Mon-Thu 8-8, Fri 8-5
Dir: Malcolm Norwood
Contemporary work in all mediums.

One person exhibitions in 1982:
Andrew Bucci.

Jackson

2070. BRYANT GALLERIES
1855 Lakeland Dr 39206
(601) 362-2717 Mon-Sat 10-5
Dir: Bryant Allen
Contemporary realist works.

One person exhibitions in 1982:
Bill Dunlap, Donny Finley, Carol Hardy.

Other artists represented:
Jim Becker, Jack DeLoney, Alan Flattmann, Charles Gatewood, Steve Klein, Ron Lewis, William Mangum, William McNamara, Dan Poole, Rex Robinson.

2071. CREATIVE EXCHANGE GALLERY
175 E Capitol St 39201
(601) 960-1557 Mon-Fri 9-5
Dir: Joan Williams
Managed by city arts council; contemporary work.

Other artists represented:
Larry Coker, Lynn Green, Ron Lindsey, Sheldon Stone, Yvette Sturgis.

2072. JON WHITTINGTON GALLERY
176 Highland Village 39211
(601) 362-6656 Mon-Sat 10-6
Dir: Beecy Whittington
Contemporary work in all mediums, primarily prints and photographs.

One person exhibitions in 1982:
Marion Brown, Barbara Cerniglia, Gretchen Haien, Michelle Devereaux Hardy, Stephen Kilpatrick.

Other artists represented:
Jim Hardin, Birney Imes III, Jay Koelzer, Gary Richardson, Phillip Sage, Jon Whittington.

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*see catalog index

Laurel

2073. LAUREN ROGERS LIBRARY AND MUSEUM OF ART
5th Ave at 7th St, PO Box 1108 39440
(601) 428-4875 Tue-Sat 10-12, 1-5; Sun 2-5
Dir: Betty Mulloy
19th-20th-century American painting; North American Indian baskets; Georgian silver; Japanese prints.

One person exhibitions in 1982:
Walter Anderson*, Lallah Perry.

Meridian

2074. MERIDIAN MUSEUM OF ART
25th Ave at 7th St 39301
(601) 693-1501 Tue-Sun 1-5, Tue 10-12
Dir: Dan W. Griffin
Painting, graphics, photographs, sculpture, crafts; French furniture; works of Caroline Durieux and Homer Castell.

One person exhibitions in 1982:
Carroll Case, Susan Ford, Casey Ginn, Anton Haardt, Karl Wolfe, Mildred Wolfe.

2075. SOUTHERN EXPOSURE ART GALLERY
1929 23rd Ave 39301
(601) 693-2418 Mon-Sat 10-5
Dir: Myles A. Frank
Paintings and limited edition prints by contemporary artists.

Other artists represented:
Greg Cartnell.

University

2076. UNIVERSITY OF MISSISSIPPI
Art Department 38677
(601) 232-7193 Mon-Fri 8:15-4:30
Dir: Margaret Gorove
Changing exhibitions of student, faculty, and outside works.

2077. UNIVERSITY OF MISSISSIPPI
University Museums 38677
(601) 232-7073 Tue-Sat 10-4, Sun 1-4
Dir: Lucy Turnbull
Ancient Greek, Roman, Egyptian collections; West African art, Caribbean folk art; paintings, architectural fragments.

One person exhibitions in 1982:
Jennie Lee Gorton, Minnie Maude May Schuyler.

Missouri

Columbia

2078. STATE HISTORICAL SOCIETY OF MISSOURI
1020 Lowry St 65201
(314) 882-7083 Mon-Fri 8-4
Dir: Richard S. Brownlee
Works of Missouri and contemporary artists; engravings, editorial cartoon collection.

2079. UNIVERSITY OF MISSOURI, COLUMBIA
Museum of Art and Archaeology
1 Pickard Hall 65211
(314) 882-3591 Tue-Sun 12-5
Dir: Osmund Overby/Ruth E. Witt
Painting, sculpture, graphics; Near East, Egypt, Mediterranean archaeology; ethnology of Middle, South America; African, Oceanic, Asian, Oriental art.

One person exhibitions in 1982:
Fred Shane*.

Joplin

2080. SPIVA ART CENTER
Newman and Duquesne Rds 64801
(417) 623-0183Tue-Sat 10-4, Sun 2-5
Dir: V.A. Christensen
Community visual arts gallery usually featuring group or traveling exhibitions.

Kansas City

2081. ART RESEARCH CENTER
922 E 48th St 64110
(816) 531-5483/931-2541 Sat, Sun 2-6; By appt
Dir: Thomas Michael Stephens
Multi-disciplinary experiment in constructive arts, exploring the relationships between art, science, and technology.

Other artists represented:
David Barr, Alberto Biasi, Robert Blackman, Hartmut Böhm, Steven Conard, Tim Forcade, Herbert W. Franke, Douglas Freed, Norman Gallatin, Virginia Hillix, Jay Hueser, Pam Johnson, Richard Kallwait, Richard Kostelanetz, Max Mahlmann, Manfred Mohr, Francois Morellet, Gudrun Piper, Clark Richert, Scott Ross, Carlos Setien, Michael Stephens, Jon B. Thogmartin, Jan Tvedten, Andreas Weininger, Elizabeth Willmot.

2082. DONALD BATMAN GALLERY
825 Westport Road 64111
(816) 531-2588 Mon-Sat 10-5
Dir: Marie Batman
Emerging regional artists; sculpture, photography; realist and abstract works.

Other artists represented:
Janice Atkins, Ann Bagby, Donald Batman, Mary Virginia Brandon, Ann Burkholder, Laura Cansler, Victoria Chick, Mary Byrne Conry, Sharon Eiker, Liz Fort, Ron Graff, Jerry Kenison Hart, Bette Heath, Karen Koblitz, Thomas Koole, Mary Frances Krause, Margie Kuhn, Diane Lawrence, Susan Long, Catherine Massaro, Norma Penchansky, Marilyn Propp, Phillip Roberts, Daniel Rupe, Janet Simpson, Dennis Southwick, Lane Starkey, LaDel Stonecipher, William Wells, Wanda Wilson, Jerry Wray.

2083. BATZ GALLERY
4116 Pennsylvania 64111
(816) 531-4438 Mon-Sat 11-5
Dir: Sally Batz/Gary Batz
Contemporary American and European paintings, sculpture, and prints.

One person exhibitions in 1982:
Honore Daumier, Francisco Goya, William Hogarth, Jerry Lubensky, Joan Miró, Pierre Auguste Renoir, James A. McNeill Whistler.

Other artists represented:
Philomene Bennett, Doug Freed, Joanne Nuss, Mike Stack, Thomas Michael Stephens.

2084. DORRY GATES GALLERY
5321 Belleview 64112
(816) 523-4403 By appt
Dir: Dorry Gates
Contemporary paintings, sculpture, drawings, and prints.

One person exhibitions in 1982:
Keith Jacobshagen, Jon Schueler.

Other artists represented:
Jennifer Bartlett, Karen Dienstbier, Stanley Lewis, Ed Moses, Patrick Proctor, Alan Shields, Garner Tullis, Robert Turner, Dan Younger.

2085. KANSAS CITY ART INSTITUTE
Charlotte Crosby Kemper Gallery
4415 Warwick Blvd 64111
(816) 561-4852 Tue-Fri 11-4; Sat, Sun 12-5
Dir: Sherry Cromwell-Lacy

One person exhibitions in 1982:
Jane Lackey, Howard Sand Rogovin.

2086. KANSAS CITY MUSEUM
3218 Gladstone Blvd 64123
(816) 483-8300 Tue-Sat 9:30-4:30, Sun 12-4:30
Dir: Barry H. Rosen
Regional history exhibits; natural history hall; planetarium.

2087. L'OMEGA GALLERY
PO Box 1492 64141
(816) 561-1599 Daily 11:30-5
Dir: David L. Stewart
Glass, ceramics, small metal sculptures.

One person exhibitions in 1982:
Craig Campbell*, Clarice Cliff, Linda Lighton.

Other artists represented:
Jim Connell, Susie Cooper, Keith Murray, Rebecca L. Tobias.

2088. LA GALERIA
One Pershing Rd 64108
(816) 421-0038 Mon-Sat 10-10, Sun 10-5:30
Dir: Judi Vanet
20th-century modern, international and national oils, watercolors, and graphics.

Other artists represented:
Louis Icart, Jean Jansem, Peter Max, Leonardo Nierman, Philippe Noyer, Alex Schloss, Nicola Simbari.

2089. LAWRENCE GALLERY
901 Westport Rd 64111
(816) 531-2423 Tue-Sat 11-4; By appt
Dir: Anne Lawrence
Contemporary American and European paintings, drawings, original prints, sculpture, and ceramics.

One person exhibitions in 1982:
Colette Bangert, Jim Bass, Chester Solomont, Jean van Harlingen.

Other artists represented:
Robert E. Bailey, Daniel Brennan, Edward Fitzgerald, Joan Foth, Chaim Gross, David Itchkawich, Margo Kren, Ben Zion.

2090. NELSON-ATKINS MUSEUM OF ART
4525 Oak St 64111
(816) 561-4000, Tue-Sat 10-5, Sun 1-5
Dir: Marc F. Wilson
Painting, sculpture, drawings, prints from 3000 B.C. to the present; Oriental art, American and Impressionist painting; sculpture garden.

One person exhibitions in 1982:
Berenice Abbott, Henri Cartier-Bresson, Robert Rauschenberg, Edward Weston.

2091. NEW STRUCTURES, APPARATIVE ART
920 E 48th St 64110
(816) 931-2541 Sat, Sun 2-6; By appt
Dir: T. M. Stephens Design Associates
Experimental photography, film, video, computer-assisted or photo-mechanical works.

see last page for advertiser's index

Other artists represented:
John Baird, Alberto Biasi, Hartmut Böhm, Merl F. Brown, Herbert Brün, Stephen Collins, Gerard Fisterhold, Tim Forcade, Herbert W. Franke, John Gutowski, Karl Martin Holzhänser, Kathryn Howard, Gottfried Jäger, Richard Kostelanetz, Nathan Lehner, Tony Longson, Lee Mann, Manfred Mohr, Francois Morellet, Jacques Palumbo, Terry Pope, Jan Slothgruber, Michael Stephens, Jon B. Thogmartin, Elizabeth Willmot, Michael Zagalik.

2092. UNIVERSITY OF MISSOURI, KANSAS CITY
Gallery of Art
5100 Rockhill Rd 64110
(816) 276-1501 Mon-Fri 10:30-5, Sun 1-5
Dir: Craig Subler
Exhibitions of contemporary American and European art. No permanent collection.

Springfield

2093. SPRINGFIELD ART MUSEUM
1111 E Brookside Dr 65807
(417) 866-2716
Dir: William C. Landwehr
American and European fine and decorative arts of the 18th-, 19th-, and 20th-centuries; American Indian, Oceanic, and Pre-Columbian art.

One person exhibitions in 1982:
Thomas Hart Benton*, Michael Burns, Edward Weston*.

St. Louis

2094. ALEXANDER-SUGGS GALLERY
5290 Waterman 63108
(314) 454-1828 By appt
Dir: S. Thomas Alexander III
Traditional African art.

2095. BRENTWOOD GALLERY
1221 S Brentwood Blvd 63117
(314) 863-0808
Dir: Lynn Plotkin
Contemporary American painting, sculpture, ceramics, drawings, glass.

One person exhibitions in 1982:
William Wegge.

Other artists represented:
Ken Anderson, Leon Anderson, Ralph Bacerra, Thom Bohnert, Frank Boyden, Paul Brach, Squeak Carnwath, Amanda Degener, Jack Earl, Susan Eisler, Viola Frey, Andrea Gill, Lois Graham, Tony Hepburn, Michael Lucero, Peter Marcus, Wally Mason, Phyllis Plattner, Tom Rippon, Norie Sato, Adrian Sax, Jaune Quick-To-See Smith, Patti Warashina, Kurt Weiser, Emmi Whitehorse, Mary Ann Toots Zynsky.

2096. TIMOTHY BURNS GALLERY
393 N Euclid Ave 63108
(314) 361-7466 Tue-Sun 12-5, Wed eve 6-9
Dir: Timothy Burns
Contemporary art.

One person exhibitions in 1982:
Michael Eastman, Bill Fitzgibbons, Jennifer Harroun, Art Kleinman, Bill Kohn, Hylarie McMahon, Genell Miller, Gary Passanise, Don Powley.

Other artists represented:
Michael Beresford, Ken Brown, Leila Daw, Von Eisenhardt, Robert Forbes, Joan Hall, Bill Kreplin, Lucian Krukowski, Tom Lang, Mark Lazarus, Susan Moore, Frederick Nelson, Jim Nickel, Arthur Osver, Hava Raucher, John Ruppert, Ursula Schmid, Mickey Sellard, Robert Sherwood, Steven Sorman, Kim Strommen, Barbara Takenaga, Mark Weber, Jerry Wilkerson, Walter Zurko.

2097. FIRST STREET FORUM
717 N First St 63102
(314) 421-3791 Tue-Sat 11-6
Dir: Laurel Meinig
Arts center for exhibitions; musical, theatrical, and dance performances.

2098. GALLERY AT CRAFT ALLIANCE
6640 Delmar Blvd 63130
(314) 725-1151 Tue-Sat 10-4
Dir: Horty Shieber
Crafts in all mediums.

Other artists represented:
Susan Andrews, Bennett Bean, Wendell Castle, Catherine Connor, Stephen Dale Edwards, David Ellsworth, Linda Eyerman, Shirley Johnson, Warren MacKensie, Sam Maloof, Constance Miller, Jane Sauer, Paul Soldner.

2099. GREENBERG GALLERY OF CONTEMPORARY ART
44 Maryland Plaza 63108
(314) 361-7600 Mon-Sat 10-5
Dir: Ronald K. Greenberg
Contemporary American paintings, drawings, sculpture, and prints.

Other artists represented:
Helen Frankenthaler, Ellsworth Kelly, Franz Kline, Morris Louis, Robert Motherwell, Frank Stella.

2100. LAUMEIER INTERNATIONAL SCULPTURE PARK
12580 Rott Rd 63127
(314) 821-1209 Wed-Sat 10-5, Sun 12-5
Dir: Beej Nierengarten-Smith
55 contemporary outdoor sculptures in 96-acre garden; changing indoor gallery exhibitions.

One person exhibitions in 1982:
George Greenamyer, Mary Miss, Beverly Pepper, DeWain Valentine.

Other artists represented:
Alexander Calder, Mark di Suvero, Jackie Ferrara, Charles Ginnever, Richard Hunt, William King, Alexander Liberman, Robert Morris, Clark Murray, Louise Nevelson, Tony Rosenthal, Richard Serra, Michael Steiner, Ernest Trova, David Von Schlegell.

2101. MARYVILLE COLLEGE
Beaumont Gallery
13550 Conway Rd 63141
(314) 576-9300 Mon-Fri 9-5
Dir: Nancy N. Rice
Artists of Missouri and Illinois.

One person exhibitions in 1982:
Lucy M. Harvey, Susan Matthews, Nancy Reiners, Millicent Schainker, John Wickersham.

2102. PUCCIO'S GALLERY WEST
13496 Clayton Rd 63131
(314) 878-5090 Tue-Sat 10-4
Dir: Madolyn Puccio
Local and national artists.

Other artists represented:
Virginia Cobb, Judy Richardson Gard, Ellen Glasgow, David P. Hares, Madolyn Puccio, Rob Sadler, Marian Steen, Sylvia Tapley, Patricia Welch, Barbara Zinkel.

2103. MARTIN SCHWEIG GALLERY
4658 Maryland Ave 63108
(314) 361-3000 Tue-Sat 10-5
Dir: Lauretta Schumacher
Contemporary photography, drawings, paintings, works on paper; glass and clay.

One person exhibitions in 1982:
Kim Mosley, Joan Rosen.

Other artists represented:
Patricia Degener, Minerva Durham, Leslie Laskey, William Quinn, Frank Schwaiger, Robert Smith, Sam Stang, Rodney Winfield.

2104. CAROL SHAPIRO GALLERY
329 N Euclid 63108
(314) 361-3655 Wed-Sat 1-5; By appt
Dir: Carol Shapiro
Contemporary painting, prints, ceramics, sculpture, and construction; emerging artists.

One person exhibitions in 1982:
Nancy Newman Rice, Jerry Wilkerson.

Other artists represented:
Cynthia Carlson, Charles Clough, Patricia Degener, John Donoghue, Robert Gordy, Stan Helfrich, Marshall Katzman, Marilyn Levine, Elsa Rady, Stan Strembickie, Ron Thomas, Judith Weltman, Ken White.

2105. SIGNET ARTS
360 N Skinker Blvd 63130
(314) 721-8661 Wed-Fri 11-6, Sat 11-5
Dir: George L. Schelling
Contemporary American art.

One person exhibitions in 1982:
Michelle Amateau, Ron Crist, Eva Rubinstein, William T. Wiley.

Other artists represented:
George Bartko, Susan Bush, Jim Dine, Red Grooms, James McGarrel, Robert Motherwell, Michael Rubin, Phil Sultz, Wayne Thiebaud.

2106. NANCY SINGER GALLERY
31 Crestwood Dr 63105
(314) 727-1830 By appt
Dir: Nancy Singer
Contemporary prints and sculpture.

2107. ST. LOUIS ART MUSEUM
Forest Park 63110
(314) 721-0067 Tue 1:30-8:30, Wed-Sun 10-5
Dir: James D. Burke
Oriental, Western painting, sculpture, drawing, prints, decorative arts; Oceanic, African, Pre-Columbian, American Indian collections.

2108. UNIVERSITY OF MISSOURI
Gallery 210
8001 Natural Bridge Rd 63121
(314) 553-5975 Mon-Thu 9-9, Fri 9-5
Dir: Sylvia S. Walters
Exhibitions of artists working outside the St. Louis area.

2109. B. Z. WAGMAN GALLERY
34 N Brentwood 63105
(314) 721-0250 Wed-Sat 11-4; By appt
Dir: Barbara Z. Wagman
Concentration in glass; fiber, ceramics, painting and metal.

Other artists represented:
William Carlson, Dale Chihuly, Dan Dailey, Neda Al Hilali, Harvey Littleton, Joel Philip Meyers, Beverly Moor, Nance O'Banion, Jay Phillips, Peter Shire, Ann Warff, Steven Weinberg.

2110. WASHINGTON UNIVERSITY
Gallery of Art
Steinberg Hall 63130
(314) 889-5490 Mon-Fri 10-5; Sat, Sun 1-5
Dir: Gerald D. Bolas
19th- and 20th-century American and European painting; Old Master and modern prints; drawings, sculpture, Greek vases.

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Montana

Anaconda

2111. COPPER VILLAGE MUSEUM AND ARTS CENTER OF DEER LODGE COUNTY
110 E 8th St 59711
(406) 563-8421 ext 242 Tue-Fri 10-5; Sat, Sun 1-4
Dir: Mary Blaskovich
Local artists, traveling shows, regional and historical displays.

One person exhibitions in 1982:
Fred Boyer, Domjan Likarich, Millie Lowry.

Billings

2112. ART IN THE ATRIUM
401 N Broadway 59101
(406) 657-1353 Mon-Fri 8-5
Dir: Bernadine Fox
Contemporary and western works by living regional artists.

One person exhibitions in 1982:
Carrie Bunker, Bob De Weese, Elliott Eaton, Bernadine Fox, Marilyn Hughes, Carol Mack, Bob Morrison, Jimi Shaw, Ben Steele, Leonard Sundel.

Other artists represented:
Joann Christensen, Linda Hedges, Elsie Jackson, John Potter, Caroline Thayer, Barbara Whitworth.

2113. CASTLE GALLERY
622 N 29th St 59101
(406) 259-6458 Tue-Fri 10-5, Sat 10-3
Dir: Tom Nelson
Contemporary painting, prints, pottery, fiber-art; baskets, Laotian stitchery, crafts.

Other artists represented:
Vernon Brejcha, Mary Lee Darby, Ed Gillam, Pegee Haman, Dean Klarick, Alan Newburg, James Paulson, Brian Persha, Carol Powalicz, Franz Siebert, Christine Tarpey, Jeff Wilson.

2114. EASTERN MONTANA COLLEGE
Northcutt Gallery
1500 N 30th St 59101
(406) 657-2324 Daily 8-5
Dir: Edward Gillum
Contemporary regional artists; student and faculty exhibitions.

2115. GALLERY '85
Emerald Drive 59105
(406) 259-6969 Mon-Sat 10-5
Dir: Maribeth Dietrich
Western art; sculpture, pottery, weavings, batiks, prints, paintings.

Other artists represented:
Robert N. Blair, Patti Canaris, Steve Dennis, Marinae Dietrich, Frank DiVitta, Paul Goble, Jean Halverson, Earle Heikka, Mike Hollern, Robert Morgan, Newman Myrah, John Nickerson, Wolfgang Pogzeba, Sandy Scott, Anthony Sinclair, John Takehara, Jeff Walker.

2116. LONGAN GALLERY
104 N Broadway, Suite 433 59101
(406) 259-4430 Mon-Fri 8:30-5, Sat by appt
Dir: Frederick R. Longan
19th- and 20th-century photography; Northern Plains painting, sculpture and photography.

One person exhibitions in 1982:
Theodore J. Waddell.

Other artists represented:
P.H. Emerson, Layton Huffman, Paul Strand.

2117. YELLOWSTONE ART CENTER
401 N 27th St 59101
(406) 259-1869
Dir: Donna M. Forbes
Contemporary and historic art, lectures, concerts, performance art, film.

One person exhibitions in 1982:
Terry Allen, Clarice Dreyer, Frank Ferguson, James Green, Philip Guston, Neil Parsons, Michael Peed, Linda Murphy Robbennolt, Harold Schlotzhauer, Bill Stockton.

Bozeman

2118. ARTIFACTS GALLERIES
308 E Main 59715
(406) 586-3755 Mon-Sat 10-5:30
Dir: Patricia Blume Noteboom
Contemporary painting, photography, and crafts.

One person exhibitions in 1982:
Imogene Cunningham, Steven Jackson, Cynthia Owings, David Shaner, Andrée Van Nuys.

2119. MONTANA STATE UNIVERSITY
Fine Arts Gallery 59717
(406) 994-2562 Mon-Fri 8:30-4:30
Dir: Elizabeth Guheen
Contemporary local, national, and international art; all mediums.

2120. MONTANA STATE UNIVERSITY
Museum of the Rockies 59717
(406) 994-2251 Mon-Fri 8-5; Sat, Sun 1-4:30
Dir: Michael W. Hager
Permanent collection; changing exhibitions of Western art.

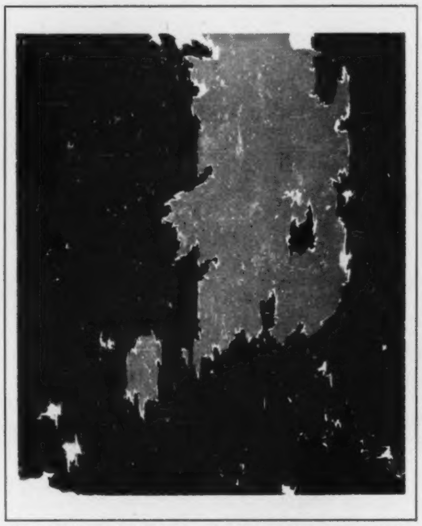
Browning

2121. MUSEUM OF THE PLAINS INDIAN & CRAFTS CENTER
PO Box 400 59417
(406) 338-2230 Oct-May, Mon-Fri 10-4:30; Jun-Sep, Daily 9-5
Dir: Myles Libhart
Permanent exhibition of Northern Plains' art and ethnography; one-person exhibitions of contemporary Native American artists.

One person exhibitions in 1982:
George Blake, Cookie Kittson, Jean La Marr, Cynthia Livermore, Larry Paisley, Rod Shenandoah.

Butte

2122. ARTS CHATEAU
321 W Broadway 59701
(406) 723-7600 Tue-Sun 1-5
Dir: P. J. Wright
Regional arts; photography, folk art, music, and literature.



Clyfford Still: *1950-A-No. 2*, 1950; in the inaugural exhibition of The Baltimore Museum of Art (1982).

Dillon

2123. WESTERN MONTANA COLLEGE
Western Art Gallery 59725
(406) 683-7232 Daily 8-10
Dir: Jim Corr
Student work and traveling exhibitions.

One person exhibitions in 1982:
Maribeth Dietrich, Arthur Fellig.

Great Falls

2124. GALLERY 16
8 5th St N 59401
(406) 453-6103 Mon-Sat 10:30-4
Dir: Judith Ericksen
Contemporary fine arts and craft-work; over 100 artists.

Other artists represented:
Rae Baugh, Mercedes Brown, Julie Bush, Pat Bushly, Keith Campeau, Judy Crowder, Kay De Mille, Judith Ericksen, Dorothy Pat Erickson, Kay Feist, Ruth Franklin, Sandra Fraser, Don Hanson, Todd Hileman, Marcia Hocevar, Greg Jahn, Mike Jenson, Muriel Kittock, Val Knight, Karen Korell, Phil Korell, Loren Kovich, Gudrun Linden, Terry Melvin, David Nelson, Cheryl Price, John Swanberg, Joyce Thomas, Wendy Thon.

2125. PARIS GIBSON SQUARE
1400 First Ave N 59401
(406) 727-8255 Tue-Fri 10-5; Sat, Sun 1-4
Dir: Vicki S. Everson
Museum with contemporary and historical exhibitions; classes, workshops.

One person exhibitions in 1982:
John Bashor, Ken Fadeley, Patricia Forsberg, Marilyn Hughes, Beth Moffit, Jerry Monteith, Mel Watkin.

2126. CHARLES M. RUSSELL MUSEUM
1201 4th Ave N 59401
(406) 452-7369 Tue-Sat 10-5, Sun 1-5; May-Sep Mon-Fri 10-8, Sat 10-5, Sun 1-5
Dir: Ray Steele
Western art with emphasis on C.M. Russell paintings and bronzes.

One person exhibitions in 1982:
Joe Halko, Dave Maloney, George Montgomery, Robert Scriver.

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Helena

2127. MONTANA HISTORICAL SOCIETY
225 N Roberts 59620
(406) 449-2694 Mon–Fri 8–5, Sat 9–5
Dir: Robert Archibald
Western and contemporary art; Montana history.

Kalispell

2128. COTTONWOOD GALLERY
3195 Highway 93 N 59901
(406) 752–2933 Daily 10–5
Dir: J. Ken Leduc
19th- and 20th-century Western art; bronzes and paintings.

Other artists represented:
Albert Bierdstadt, Harley Brown, Gary Carter, A. Hooker Fay, Bud·Helbig, Grace C. Hudson, Ramon Kelley, Nancy McGlaughlin, William Moyers, Mark Ogle, E. S. Paxson, Ace Powell, C. M. Russell, Bob Scriver.

2129. GLACIER GALLERY
1498 Highway 2 59901
(406) 755–7742 Daily 10–6
Dir: Thelma Powell
American and Western painting; Montana artists, past and present.

Other artists represented:
Hans Kleiber, E. S. Paxson, Ace Powell, Charles Russell, O. C. Seltzer, J. H. Sharp.

2130. HOCKADAY CENTER FOR THE ARTS
2nd Ave E and 3rd St 59901
(406) 755–5268 Tue–Sat 10–5
Dir: Magee Ferguson
Community arts center. Contemporary art by regional, national, and international artists.

2131. PONDEROSA GALLERY
1205 S Main St 59901
(406) 257–8191 Mon–Sat 10–6
Dir: Sandra Sowell/Ellis Sowell
Western and wildlife paintings, bronzes, pottery; Montana artists.

One person exhibitions in 1982:
Frank Divita, Frank Hagel, William Jasper, Mike Miller, Karen Noice, Tom Sander, Tom Saubert, Janeen Schissler.

Other artists represented:
Bye Bitney, Deborah Copenhaver, Marsha Davis, Todd Hileman, Arlene Hooker Fay, James Jokerst, Hank Lawshe, Corinne Lundgren, Bill McCusker, Terry Mimnaugh, Russell Norberg, Elmer Sprunger.

Lewistown

2132. LEWISTOWN ART CENTER
8th & Broadway 59457
(406) 538–8278 Tue–Sat 1:30–5
Dir: Kathy Clasby-Letellier
Non-profit, community supported gallery.

One person exhibitions in 1982:
Steve Skarda, Marge Uhlrich.

Other artists represented:
Ken Edwards, Don Greytak, Larry Knutson, Colin McRae, Bill Stockton.

Miles City

2133. CUSTER COUNTY ART CENTER
PO Box 1284 59301
(406) 232–0635 Tue–Sun 1–5
Dir: Julie Cook
Regional and national art; educational and informational workshops.

One person exhibitions in 1982:
Jim Anderson, Nancy Erickson, Don Hanson, Isabelle Johnson, Helen McAnslan, Fred McKee, Sheila Miles-Brenden, Stephen Morse, Harold Schlotzhauer, Issac Shamsud-Din, Ted Waddell, Kurt Wagner, Tarmo Watia.

Missoula

2134. MISSOULA MUSEUM OF THE ARTS
335 N Pattee St 59802
(406) 728–0447 Mon–Sat 12–5
Dir: Mary Cummings
Exhibitions of regional, national, international artists in a variety of mediums.

One person exhibitions in 1982:
Marilyn Starr Colvert, Abby Williams Hill, Karen Noice, Peter Wullimann.

Nebraska

Bellevue

2135. BOWEN'S FRANKLIN STREET GALLERY
Franklin and Mission Sts 68005
(402) 292–6116 Mon–Fri 10–6, Sat 10–5
Dir: Carol Swayne
Prints, posters, sculpture, weavings, pottery, watercolors.

One person exhibitions in 1982:
James F. Goff.

Kearney

2136. KEARNEY STATE COLLEGE
Walker Art Gallery
Fine Arts Complex 68849
Mon–Fri 8:30–4:30, Sun 2–4
Dir: James M. May
Regional artist and student exhibitions.

Lincoln

2137. HAYMARKET ART GALLERY
119 S 9th St 68508
(402) 475–1061 Tue–Sat 10:30–4:30, Sun 4
Dir: Judith Wilson
Non-profit; regional artists.

One person exhibitions in 1982:
Hal Holoun, Andrew Morrow.

2138. NEBRASKA WESLEYAN UNIVERSITY
Elder Gallery
50th & Huntington 68504
(402) 466–2371 Tue–Fri 10–4; Sat, Sun 1–4
Dir: Betty Wallace
University gallery offering changing monthly shows.

2139. UNIVERSITY OF NEBRASKA, LINCOLN
Sheldon Memorial Art Gallery 68588
(402) 472–2461 Tue 10–10, Wed–Sat 10–5, Sun 2–5
Dir: George W. Neubert
20th-century American art; Nebraska artists.

One person exhibitions in 1982:
Joanne Bauman, Harold Edgarton, Glen Eppens, Leonard Koenig, Joan Myers, Ernest Ochsner, Susan Ressler.

Omaha

2140. ARTISTS' COOPERATIVE GALLERY
424 S 11th St 68102
(402) 342–9617 Tue–Sun 11–5
Dir: Elizabeth J. Brougham
Artist-owned and -operated non-profit gallery showing contemporary work.

One person exhibitions in 1982:
Duane Adams, Nancy Parks Carlson, G. Robert Chenoweth, Nick Chiburis, Diane Degan, Michael Flecky, Joan Frost, Emmy Gifford, Thomas Hamilton, Marcia Joffe-Bouska, Harry Jordan, April Katz, Mary Keogh, Mary Jane Krance, Katherine Krug, Leland Lubbers, L. Zenaide Luhr, Richard Markoff, Lin McKeown, John Miller, Mary Ann Miller, Deborah Murphy, Steve Roberts, Margie Schimenti, Carol Sue Spetman, Lauren Van Osdel, Allen Vap, Shirley Warden, Kristin Westin, Robert Willits, Tom Wise.

2141. CRAFTSMEN'S GALLERY
511 S Eleventh St 68102
(402) 346–8887 Mon–Thur 11–9; Fri, Sat 11–10; Sun 12–6
Dir: Ree Schonlau
National and regional crafts: exhibitions and related workshops.

Other artists represented:
Ervin Dixon, Andrea Gill, John Gill, Michael Gustavson, Dorothy Hafner, Tony Hepburn, Wayne Higby, Woody Hughes, June Kaneko, Ray King, Patrick Loughran, Kirk Mangus, Paul Marioni, Mark Pharis, Ira Sapir, Anne Shattuck, Paul Soldner, Susanne Stephenson, Betty Woodman.

2142. GALLERY 72
2709 Leavenworth 68105
(402) 345–3347 Wed–Mon 10–5
Dir: Robert D. Rogers
Contemporary art in all mediums; corporate consulting; framing.

One person exhibitions in 1982:
Edward Evans.

Other artists represented:
Gary Bowling, Tom Butler, Tom Colbert, James Eisentrager, Gunter Grass, Dan Howard, Douglas Martin, Robert Miller, Michael Nushawg, Joseph Raffael, Warren Rosser, Yvonne Rosser, David Sullivan, Sarah Supplee, John Thein.

2143. JOSLYN ART MUSEUM
2200 Dodge St 68102
(402) 342–3300 Tue–Sat 10–5, Sun 1–5
Dir: Henry Flood Robert, Jr.
Encyclopedic museum with an emphasis on American, European, and Western art.

One person exhibitions in 1982:
Jennifer Bartlett*, Jules Breton*, Edgar Heap of Birds*, Joyce Kozloff*, George Sugarman*.

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*see catalog index

Nevada

Boulder City

2144. BURK GALLERY
400 Nevada Hwy 89005
(702) 293-3958 Mon-Sat 10-5
Dir: Darlene Burk
Western painting; landscapes.

Other artists represented:
Jeff Craven, Steve Devenyns, Don Ely, Joni Falk, Roy Hampton, Carol Harding, John Hilton, Theron Imlay, Michael Ireland, Jack Jordan, Lynne Jordan, Wayne Justus, Mary Lehman, Mike Miller, Cliff Segerblom, Lynn Thomas, Leona Tidd, Ray Tidd.

Incline Village

2145. LAKE GALLERY
PO Box 6588 89450
(702) 831-4544 Daily 10-5
Dir: Stuart Useem
Contemporary graphics, paintings, and sculpture.

Other artists represented:
Guillaume Azoulay, Enrico Embroli, Jim Gale, Jean Guay, David Herschler, William Jahnke, Aldo Luongo, Joe Pausek, Amado Peña, Chris Ranes, Alice Valdez.

Las Vegas

2146. MICHAEL DE LOREAN GALLERIES
2800 W Sahara Ave 89102
(702) 382-6186 Tue-Sat 9-6
Dir: Michael De Lorean
Modern fine art; Pre-Columbian, African, Oceanic, American Indian, Egyptian art.

Other artists represented:
Francis Bacon, Richard Diebenkorn, Jean Dubuffet, David Hockney, Louise Nevelson, Irving Penn, Rufino Tamayo, Francisco Zuniga.

2147. MINOTAUR FINE ARTS
3200 Las Vegas Blvd S 89109
(702) 737-1400 Mon-Wed 9:30-6; Thu, Fri 9:30-9; Sat 9:30-6; Sun 12-5
Dir: Richard C. Perry
18th-20th-century American and European paintings; sculpture, prints, tapestries.

Other artists represented:
Robert Addison, Braun, Phyllis Cubb, Robert Kipniss, Leroy Nieman, T. & C. Rowland, Victor Salmones, Avie Thaw, Carlos Wahlbeck.

2148. REED WHIPPLE CULTURAL CENTER
821 Las Vegas Blvd N 89109
(702) 386-6211 Mon 2-8, Tue-Fri 10-8, Sat 9-5, Sun 1-5
Dir: Iris J. Newman
City-funded; monthly exhibits by local and national artists; juried shows.

One person exhibitions in 1982:
Greg Kennedy, Betty La Duke, Austine Wood.

Other artists represented:
Cindy McCoy, Walter McNamara, Steve Metzger.

2149. UNIVERSITY OF NEVADA
Fine Art Gallery
4505 Maryland Parkway 89154
(702) 739-3751 Tue-Sat 9-5
Dir: Thomas Holder
Exhibitions in all mediums.

Reno

2150. ARTISTS CO-OPERATIVE GALLERY
627 Mill St 89502
(702) 322-8896 Tue-Sat 10-5, Sun 1-4:30
Paintings by local artists; Western landscapes; contemporary pottery.

One person exhibitions in 1982:
Mary Chadwell, Larry Jacox, Kathy McKenzie, William A. Moore, Estéban Valle.

Other artists represented:
Pat Bergstrom, Corliss Bonds, Thelma Calhoun, Lucille Franchini, Ruth Haase, Ruth Hilts, Carol Luce, Betty Molteni, Velda Morby, Helma ReichenBach, Mahree Roberts, Joan Scott-Brown, Lane Sharman, Mary Ann Spence.

2151. SIERRA NEVADA MUSEUM OF ART
549 Court St 89501
(702) 329-3333 Tue-Sat 10-4, Sun 12-4
Dir: Marcia Cohn Growdon
Great Basin paintings; art glass, medieval manuscripts, Oriental carpets, graphics, fine press books, contemporary shows.

One person exhibitions in 1982:
Robert Cole Caples*, Bob Griffin, Carol Hicks, Bill Leaf.

2152. STREMMEL GALLERIES
1400 S Virginia St 89502
(702) 786-0558 Mon-Fri 8-5, Sat, By appt
Dir: Joseph Craven
19th- and 20th-century American art; appraisal, conservation services.

Other artists represented:
Stanley Bleifeld, George Carlson, Henri Casselli, Chi Chen, Len Chmiel, Mark Daily, Thomas Aquinas Daly, Bernard Dunstan, Wolf Kahn, Bruce Kurland, David Leffel, Fred Machetanz, Craig Sheppard, Jon Zahourek.

2153. UNIVERSITY OF NEVADA, RENO
Sheppard Fine Arts Gallery 89557
(702) 784-6682 Mon-Fri 8-5
Dir: Walter McNamara
Contemporary prints.

One person exhibitions in 1982:
Mavis D. Benson, Bob Brown, Dawn Kaneshiro, Paul Kos, Elaine Orlinsky.

New Hampshire

Hanover

2154. DARTMOUTH COLLEGE
Hood Museum of Art 03755
(603) 646-2808 Mon-Sat 10-10, Sun 10-4
Dir: Richard Stuart Teitz
American and European painting, sculpture, drawings, prints; Near and Far Eastern, Pre-Columbian, African collections; decorative arts.

One person exhibitions in 1982:
Leonardo Lasansky*, Don Nice*.

Manchester

2155. CURRIER GALLERY OF ART
192 Orange St 03104
(603) 669-6144 Tue, Wed, Fri, Sat 10-4; Thu 10-10, Sun 2-5
Dir: Robert M. Doty
Non-profit. 13th-20th-century European and American paintings, sculpture, decorative arts; children's art center.

One person exhibitions in 1982:
Lotte Jacobi, Edward Koren*, Milton Rogovin*, Neil Welliver*.

New Jersey

Atlantic City

2156. ATLANTIC CITY ART CENTER
Boardwalk at New Jersey Ave 08401
(609) 347-5844 Daily 10-4
Dir: Florence Miller
Painting, photography, and sculpture by American artists.

Avon-By-The-Sea

2157. ART LOFT
424 Main St 07717
(201) 775-0898 Mon-Sat 10-5
Dir: Simon Abrams
Contemporary paintings in all mediums by member artists.

Other artists represented:
Simon Abrams, Anne Cantor, Helen Eaton, Jean Hyer, Claire Lackey, Reuben Levine, Sally Sanders, Richard Schepis, Katherine Schur.

Barnegat Light

2158. SIDNEY ROTHMAN-THE GALLERY
2105 Central Ave 08006
(609) 494-2070 Jun-Sep Daily 1-5
Dir: Sidney Rothman
Contemporary painting and sculpture.

Other artists represented:
Barbara Arum, John Bisignano, Harry Buckley, Marge Chavooshian, Richard Davis, Sevilla Diehl, Polly French, John Gable, Arthur Glickman, Jo Gregory, Joseph Hirsch, Richard Jeffries, Millicent Krouse, John B. Lear, Robert Perrine, Gregorio Prestopino, Dolores Sprague, Henry A. Stone, Joyce R. Tompkins, Jo Ubogy, Barbara Zeller.

Basking Ridge

2159. WHISTLER'S DAUGHTER GALLERY
88 S Finley Ave 07920
(201) 766-6222 Tue-Sat 10-5, Thu eve 5-8, Sun 12-4
Dir: Douglas Krienke/Kendra Krienke
Fine 18th-, 19th-, and 20th-century paintings; exhibitions by contemporary artists.

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One person exhibitions in 1982:
Ken Davies, Philip Jamison*, Don Stone*, Fred Swan*.

Other artists represented:
David Armstrong, Dan Campanelli, Pauline Eble Campanelli, Carroll N. Jones, Bob McGinnis, Vincent Nardone, Andrew Wyeth.

Cedar Grove

2160. KORBY GALLERY
479 Pompton Ave 07009
(201) 239-6789 Tue-Sat 10-5
Dir: Alfred Korby
Contemporary art.

Other artists represented:
Larry Chvotzkin, Patricia Ganek, Glen Guarino, Lucille Hobbie, Andrei Koribanics, Ellen Lewis, Donald Perdue.

Chatham

2161. GALLERY 9
9 N Passaic Ave 07928
(201) 635-6505
Dir: George M. Dembo
Paintings, prints, antique posters.

Other artists represented:
Dorothy Abelson, John Angelini, Hella Bailin, George Bjorkland, John Carman, Dorothy Chhuy, Pat Denman, Helen Frank, William Gorman, Pat Greenwald, Winona Hendricks, Jillian Herrigel, Charlotte Mosenthal, Pat San Soucie, Anne Silber, Zilla Sussman, Judy Targan, Marie Welsh.

Cherry Hill

2162. LANDSMAN GALLERY
Atrium Centre 706 Haddonfield Road 08002
(609) 665-2555 Mon-Sat 11-5; Mon, Wed, Fri eve 5-9
Dir: Melissa Killeen/Howard Landsman
Contemporary art; graphics, sculpture.

One person exhibitions in 1982:
Erté, R. C. Gorman, Hal Singer, Paolo Solari, Andy Warhol.

Other artists represented:
Angel Botello, Jon Brooks, David Ellsworth, Edna Hibel, John Lear, Cristian Nissen, Gregorio Prestopino, Antonio Salemme, Martha Salemme, Paul Sisko, Susan Swartz, Jill Terranova, Kurt Van Dexter.

2163. LANDSMAN GALLERY, ATRIUM CENTER
706 Haddonfield Rd 08002
(609) 665-2555 Mon-Sat 11-5; Mon, Wed, Fri eves 5-11
Dir: Howard Landsman/Melissa Killeen
Contemporary fine art; monumental sculpture and weavings; prints.

Other artists represented:
Angel Botello, Barry Cranmer, Erté, Ruth Geneslaw, R. C. Gorman, Robert Harvey, Edna Hibel, Seard Johnson, Lila Katzen, John Lear, Robert Levine, Bruno Lucchesi, Chris Nissen, Gregorio Prestopino, Jonathon Shahn, Paolo Solari, Susan Swartz, Jill Terranova, Jean Thompson, Louis Vaccaro, David Ward, Andy Warhol, Alan Willoughby.

Clinton

2164. HUNTERDON ART CENTER
7 Center St 08809
(201) 735-8415 Tue-Fri 1-4; Sat, Sun 1-5
Dir: Linda Constant Buki
Exhibitions, crafts, prints, theatre, classes.

Cranford

2165. UNION COLLEGE
Tomasulo Gallery
1033 Springfield Ave 07016
(201) 276-2600 ext 306 Mon-Sat 1-4, Mon-Thu eves 6-9
Dir: Anthony Nicoli
Works by contemporary artists in all mediums.

One person exhibitions in 1982:
Robert Berlind, Bruno Civitico, James Alan Colman, George Green, Oded Halahmy, Steven Linn, C. J. Yao.

East Hanover

2166. JOHN BRADLEY'S GALLERY
Eagle Rock and Ridgedale Aves 07936
(201) 887-0149 Tue-Sat 10-5
Dir: Anneke Prior
Contemporary paintings, sculpture, and drawings; New Jersey artists.

One person exhibitions in 1982:
Bernard Abelew, James Carlin, Judith Fleischer, Abe Liebmann, Gladys Russell, Sally Spofford, Rhoda Yanow.

Other artists represented:
Don Bloom, Natalie D'Alessio, Alexander Farnham, Nissan Gallant, Tim Gaydos, Pat Greenwald, David Johnston, Michael Metzger, Anneke Prior, Challis Regan, Roslyn Rose, Maswell S. Simpson.

2167. NABISCO BRANDS USA GALLERY
River Rd and DeForest Ave 07936
(201) 884-0500 ext 2447 Sun-Fri 12-4
Dir: Caroline Fee
Contemporary art in all mediums.

Fair Lawn

2168. KORNBLUTH GALLERY
7-21 Fair Lawn Ave 07410
(201) 791-3374 Tue-Sat 10-5:30, Thu 10-9, Sun 1-5
Dir: Lillian Kornbluth
Contemporary American painting, sculpture, graphics, ceramics.

One person exhibitions in 1982:
Milton Avery, Will Barnet, Wolf Kahn, Richard Segalman.

Other artists represented:
Byron Browne, William Crovello, Jane Freilicher, Budd Hopkins, Stefan Lokos, Louis Lozowick, Emily Mason, Gregorio Prestopino, Clement Renzi, Al Wilson, Paul Zimmerman.

Far Hills

2169. SIGNATURES GALLERY
Rt 202 07931
(201) 234-2881 Tue-Sat 11-5
Dir: John Faccidomo/Gail Faccidomo
Contemporary paintings, sculpture, drawings, crafts.

One person exhibitions in 1982:
W. Carl Burger, Diana Marta, Miklos Sebek.

Other artists represented:
Robert Anderson, Mary Blackey, Domenico Facci, John Faccidomo, William Gorman, Paul Jeynes, Adolph Konrad, Michael Lasuchin, Betty McGeehan, Donald Perdue, Roslyn Rose, Harry Shoulberg, Harold Wopoff.

Flemington

2170. FLEMINGTON GALLERY OF THE ARTS
150 Main St 08822
(201) 782-0555 Fri-Mon 11-6, Wed 11-6
Dir: Linda C. Sutton
Work by 19th-20th-century American artists.

Other artists represented:
W. Carl Burger, Mary Cassatt, Richard Clive, Violetta De Koszeghy, Gerald Gatski, Winslow Homer, Jean Lareuse, Greg Perillo, Donald Purdy, A.E. Ruffing, Shibui, Frank Zuccarelli.

Freehold

2171. JENTRA FINE ART GALLERY
Hwy 33 and Millhurst Rd 07746
(201) 431-0838 Mon-Sat 10-4:30
Dir: Judith Borell
Contemporary and traditional art and crafts, hand-crafted jewelry.

Other artists represented:
Bruce Anderson, Anthony Autorino, Carlos Davila, Robert Eickholt, Helene Guetary, Jan Jacques, Gloria Jansen-Llewelyn, Jacob Landau, Pat Littlefield, James Llewelyn, Brian Maytum, Leonardo Nierman, Jackie Owen, Roy Owen, Amado Peña, Anne Besse Shephard, Robert Stephan.

Haddonfield

2172. BY HAND FINE CRAFT GALLERY
142 Kings Hwy E 08033
(609) 429-2550 Mon-Sat 10:30-4:30
Dir: Arlene R. Ludin
American crafts.

One person exhibitions in 1982:
Mark Forman, Polly French.

Other artists represented:
Wayne Bates, Jane Campbell, David L. Davis, Michael Elkins, Nancy Freeman, John Hull, Lisa Martin, Nancee Meeker, Robert Parrott, Hap Sakwa, Arthur Salazar, Linda Shusterman, Alan Willoughby.

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*see catalog index

Island Heights

2173. OCEAN COUNTY ARTISTS GUILD
Box 585 08732
(201) 270-3111 Daily 1-4
Dir: Ethel Fishberg
Non-profit exhibition space.

One person exhibitions in 1982:
Jackie Caldwell, Jacqueline Chesley, Joan Duff, Joseph Eichinger, Olga Obrda, Allyn Schaeffer, Betty Stroppel, Joyce Urbanski.

Other artists represented:
Lee Addison, Tom Boud, Edna Feerick, George Haas, Anne Hayes, Barbara Jost, Dominic Mallardi, Elaine McComb, Vernal Pinkney, Ronnie Pitt, Catalda Shannon, John B. Sisley, Katie Stacy, Carol Ventura.

Jersey City

2174. JERSEY CITY MUSEUM
472 Jersey Ave 07302
(201) 547-4514 Wed 11:30-8, Thu-Sat 11:30-4:30
Dir: Cynthia H. Sanford
19th-early-20th-century American paintings, drawings, prints; Victorian furniture and decorative objects; contemporary art.

One person exhibitions in 1982:
Priscilla Derven, Ben Jones, Daniel Kadish, Franc Palaia, Walter Swales.

Lawrenceville

2175. RIDER COLLEGE ART GALLERY
Box 6400 08648
(609) 896-5326 Mon-Thu 1-10, Fri-Sun 1-5
Dir: Sarah-Ann Harnick
Local artists and craftsmen.

One person exhibitions in 1982:
Chris Craig, Alex Lee, Adela Pellón.

Mahwah

2176. RAMAPO COLLEGE ART GALLERY
505 Ramapo Valley Rd 07430
(201) 825-2800 ext 576 Mon-Thu 11-4, Sun 3-6
Dir: Thomas Fountain
Exhibitions; print study collection (1500-1750).

One person exhibitions in 1982:
Oscar Bluemner*, Jack Roth*.

Montclair

2177. DOUBLETREE GALLERY
76 Church St 07042
(201) 783-5022 Wed-Sun 11-5
Dir: Harold Friedlander
Cooperative gallery; contemporary art and crafts.

Other artists represented:
Michele Chandless, Selma Eron, Harold Friedlander, Nancy Friedlander, Jean Kawecki, Nancy Berger Kraemer, Martin Litchman, Johanna Marcus, Peg Miller, Morton Panish, Pamela Perazzone-Katchadurian, Gail Schaffrin-Willard, Bettie Weiss, Edith Worth, Robert Worth.

2178. MONTCLAIR ART MUSEUM
South Mountain & Bloomfield Aves 07042
(201) 746-5555 Tue-Sat 10-5, Sun 2-5
Dir: Robert J. Koenig
18th-20th-century American art; Rand Collection of American Indian Art; Chinese snuff bottles; European prints and drawings; changing exhibitions.

One person exhibitions in 1982:
Josef Albers*, Leon de Leeuw, Robert Ferris*, Michael Geiger, Richard Hurley, Jack Roth*.

2179. SIMON GALLERY
20 Church St 07042
(201) 783-3778 Thu 3-7; Fri, Sat 12-6; By appt
Dir: Harold Simon
Photography.

One person exhibitions in 1982:
John Hafey, Wendy Holmes, Jack Leigh, Michael Rosen, Linda Sbath, Tom Shillea, Gladys Tietz.

Other artists represented:
Shelby Lee Adams, Niki Berg, Arthur Berger, Paul Owen, Patricia Scialo.

Morristown

2180. CORPORATE ART CONSULTANTS
PO Box 2243 R 07960
(201) 267-4822 By appt
Dir: Chris Benedict
Specializes in New Jersey artists.

Other artists represented:
Asimina, Elli Bodo, Paul Burns, Joe Domareki, Peter Fisher, Nessa Granger, George Holloway, Charles McVicker, Joanne Rafferty, Raymond Whyte.

2181. MORRIS MUSEUM OF ARTS & SCIENCES
Normandy Heights and Columbia Rds 07961
(201) 538-0454 Mon-Sat 10-5, Sun 2-5; Jul, Aug Tue-Sat 10-4
Dir: John D. Peterson
Art, science, history and technology exhibitions.

2182. ROSSI GALLERY
175 South St 07960
(201) 267-0656 Tue-Sat 10-5
Dir: Idda-Marie Rossi
Contemporary European, American, and Latin American art.

One person exhibitions in 1982:
Sidney Goodman, Robert Andrew Parker.

Other artists represented:
Carl Liner, Albert Manser, Franz Rederer.

Newark

2183. CITY WITHOUT WALLS: AN URBAN ARTISTS' COLLECTIVE
140 Halsey St 07102
(201) 622-1188 Tue-Sat 11-6
Dir: Colleen Thornton
New York and New Jersey artists.

One person exhibitions in 1982:
Richard Buncamper, Brian Buzak, Martin Goldblum, Dan Kadish, Robert Kirschbaum, Pat Klewicki, Tom McGlynn, Lisa Nirenberg, Mark Nolden, Franc Palaia, German Pitre, Mark Rogers, Matt Schley, Florence Weisz, Brenda Zlamany.

Other artists represented:
Jack Anderson, Barry Blair, Christopher Dougherty, Gregg Jupa, Gilberto Lopez-Espina, Brian McCormack, Meryl Taradash, Ann Tickner, Judith Wadia, Norman Woerle.

2184. NEWARK MUSEUM
49 Washington St, PO Box 540 07101
(201) 733-6600 Daily 12-5
Dir: Samuel C. Miller
Painting, sculpture, decorative arts, Oriental and Classical art; sculpture garden; changing exhibitions of contemporary art.

New Brunswick

2185. DUMONT-LANDIS FINE ART
1050 George St, 1-M 08901
(201) 249-7776
Dir: James O. Dumont/Raye Landis
International contemporary artists.

One person exhibitions in 1982:
Christo.

Other artists represented:
Peter Berg, Natvar Bhavsar, Susan Crile, Aaron Fink, Denise Green, Kathy Porter, Toshiko Takaezu, Bernar Venet, Nina Yankowitz.

2186. OLD QUEENS GALLERY
90 Schureman St 08901
(201) 846-1347 Tue-Fri 10-5, Sat 10-12
Dir: Sarah Frischling
Contemporary American works in all mediums; Eskimo sculpture.

One person exhibitions in 1982:
Whitney Hansen, Ben Joseph, Ben Shahn, Margery Soroka.

Other artists represented:
John Black, Carol Dick, Helen Frank, Richard Kemble, Marge Levine, Laura Margolius, Stefan Martin, Elizabeth Monath, Carol Moskowitz, Ellen Nathan-Singer, Mary Ross, Judith Shahn, Lewis Sher, John Sinclair, Marian Slepian, Thomas Strickland, Zilla Sussman.

2187. RUTGERS UNIVERSITY
Jane Zimmerli Art Museum
Hamilton and George Sts 08903
(201) 932-7237/932-7906 Mon, Tue, Thu, Fri 10-4:30; Sat, Sun 12-5
Dir: Phillip Dennis Cate
Collections of ancient, Oriental, Pre-Columbian ceramics, 19th-early-20th-century French, English, American paintings and graphics; changing exhibitions.

One person exhibitions in 1982:
Théophile-Alexandre Steinlen*.

Paramus

2188. BERGEN COMMUNITY MUSEUM OF ART AND SCIENCE
Ridgewood and Farview Aves 07652
(201) 265-1248 Tue-Sat 10-5, Sun 1-5
Dir: Joan Kuyper
Painting, sculpture, and photography; regional and other artists; juried shows and permanent collection; Indian artifacts, scientific displays.

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Pennington

2189. PEGASUS MINT GALLERY
100 W Franklin Ave 08534
(609) 737-3538
Dir: Theresa M. Rose
Bronze sculptures.

Other artists represented:
Bunny Geller, Richard Gerster, Ingo Koblischek, Frederick Schrady.

Plainfield

2190. TWEED ARTS GROUP
112 E Front St 07062
(201) 754-9350 Wed-Sat 12-5
Dir: Carolyn Lambert
Non-profit; contemporary art, group theme shows.

Princeton

2191. EDUCATIONAL TESTING SERVICE
Henry Chauncey Conference Center
Rosedale and Carter Rds 08541
(609) 734-5250 Daily 9-9
Dir: Francean Meredith
Local and regional art.

One person exhibitions in 1982:
Natalie Best, Donald Clugston, Dorothy Cochran, Ruth Goodman, Peter Homitzki, Lore Lindenfeld, Marvin Metzger.

2192. PRINCETON GALLERY OF FINE ART
8 Chambers St 08540
(609) 921-8123 Tue-Fri 10-5, Sat 11-5
Dir: Arline Snyder
Contemporary art; New Jersey artists.

One person exhibitions in 1982:
Milton Avery, Werner Drewes, Dorothea Greenbaum, Herb Jackson, Naomi Savage.

Other artists represented:
Clarence Carter, Raul Farco; Thomas George, Jonathan Hirschfeld, Donald Localio, Ralph Rosenborg, Charles Schucker, Jane Teller, Linda White.

2193. PRINCETON UNIVERSITY
Art Museum 08544
(609) 452-3788 Tue-Sat 10-4, Sun 1-5
Dir: Allen Rosenbaum
Classical, Chinese, Pre-Columbian, African, European, American art; sculpture, prints, drawings, photographs.

Short Hills

2194. DAVID GARY
509 Millburn Ave 07078
(201) 467-9240 Mon-Sat 10-5, Thu eve 5-9
Dir: Steve Suskayer
20th-century graphics, paintings by New Jersey artists.

One person exhibitions in 1982:
Elli Bado, Marlene Lenker, Johnathan Talbot.

Other artists represented:
Philipe Alfierie, Al Barker, Sherry Felix, Jesus Leeus.

2195. PETAN ART GALLERY
545 Millburn Ave 07078
(201) 379-5577 Daily 10-5:30
Dir: Steven R. Lucas
Graphics, paintings, sculpture, and posters by contemporary artists.

Other artists represented:
Alexander Calder, Salvador Dali, Marcel, Thomas McKnight, Tjelda Michas, Joan Miró, LeRoy Neiman, Lowell Nesbitt, Victor Vasarely.

South Orange

2196. WHICHCRAFT STUDIO
52 Vose Ave 07079
(201) 762-3966 Tue-Sat 11-5
Dir: Milly Iris
Crafts, paintings, jewelry.

Other artists represented:
Steven Kemenyffy, Susan Kemenyffy, Jane Pieser, Jan Rothrock, Ira Sapir, Marc Sijan.

Sparta

2197. SPARTA GALLERY
14 Winona Pkwy 07871
(201) 729-8075 Tue-Fri 11-2, Sat 10-5
Dir: Mary Lewis/Maureen Maher
Paintings, sculpture, and graphics by emerging American artists.

Other artists represented:
Art Barbour, Ruth Bilane, Harry Bogdos, Al Bross, Irma Cerese, Kent Day Coes, Carol Decker, Nissan Gallant, Richard Haywood, Roz Hollander, June Kolarich, Carol Bermel Kraemer, Ray Lewis, Lila Ryan, Babe Shapiro, Betty Stroppel, Jonathan Talbot, Judy Targan, Brian Townsend, Nancy Weimer-Belden, Rhoda Yanow.

Summit

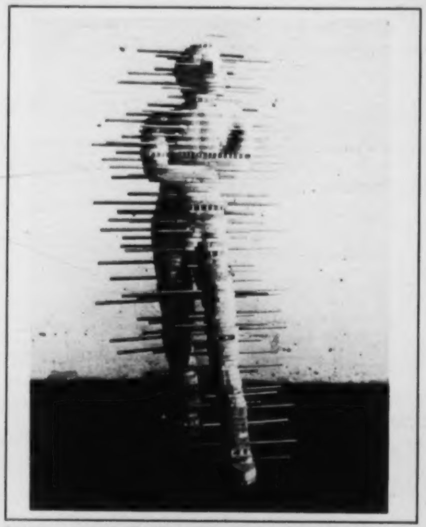
2198. SUMMIT ART CENTER
68 Elm St 07901
(201) 273-9121 Daily 12-4; Sat, Sun 2-4
Dir: Paul Master-Karnik
Works in all mediums by 20th-century American artists.

One person exhibitions in 1982:
Philip Pearlstein*.

Teaneck

2199. FAIRLEIGH DICKINSON UNIVERSITY
Maples Gallery
900 River Rd 07666
(201) 836-6300 Mon-Fri 9-5
Dir: Kate Resek
Exhibitions of works in all mediums by contemporary artists.

One person exhibitions in 1982:
David Bryce, Lorraine Chiorazzi, William Clark, Harold Keller, Scott Lucia, Melissa Meyer, Karl Stuecklen.



Ralph Helmick: *St. Sebastian and the Laser Beams*, "Boston Now: Figuration," Inst. of Contemp. Art.

Tenafly

2200. AMERICA HOUSE
24 Washington St 07670
(201) 569-2526 Mon-Sat 10-5:30
Dir: Betty Turino
Contemporary crafts: jewelry, ceramics, glass, clay.

Other artists represented:
Dudley Giberson, James Kusmierski, Robert Levin, Paul Manners, Nancee Meeker, Arthur Reed, George Thiewes.

Trenton

2201. NEW JERSEY STATE COUNCIL ON THE ARTS
109 W State St 08608
(609) 292-6130 Daily 10-5
State arts council; exhibitions.

2202. NEW JERSEY STATE MUSEUM
205 W State St 08625
(609) 292-6300 Mon-Fri 9-4:45; Sat, Sun 1-5
Dir: Leah P. Sloshberg
American art of the 20th century; decorative arts of New Jersey; archeology; cultural and natural history collections.

One person exhibitions in 1982:
Gary Erbe, Albert Green, Frank Kulesa, Gordon Parks, Harold Rogovin, Robert Spencer, Amy Stromsten, Linda White.

Union

2203. KEAN COLLEGE OF NEW JERSEY
College Gallery
Morris Ave 07083
(201) 527-2307, 527-2347 Mon-Thu 10-2, 5-9
Dir: Zara Cohan
Faculty, student, alumni exhibitions; collection of 19th-20th-century paintings and prints.

*see catalog index

Upper Montclair

2204. MONTCLAIR STATE COLLEGE
College Art Gallery 07043
(201) 893-5112 Mon-Fri 9:30-4:30
Dir: Harry Rosenzweig
Art in all mediums.

Watchung

2205. ONLY ORIGINALS
759 Somerset St 07060
(201) 756-7475 Mon-Sat 9-5
Dir: Dorothy H. Kenney
Contemporary paintings, prints.

Other artists represented:
David Bareford, Al Barker, Janice Christensen, Lee Hughes, Dorothy Kenney, Allyn Schaeffer, Kay Weiner, Ruth Wilson.

Wayne

2206. WILLIAM PATERSON COLLEGE
Ben Shahn Galleries 07470
(201) 595-2654 Daily 9:30-4:30
Dir: Nancy Einreinhofer
Contemporary art; theme shows, site specific projects.

Westfield

2207. JUXTAPOSE GALLERY
58 Elm Street 07090
(201) 232-3278 Daily 9:30-5:30, Thu 9:30-9, Sat 10-5
Dir: David Clemans/Christina Clemans
Paintings, graphics, posters.

One person exhibitions in 1982:
Harry Araten, David Hatfield.

Other artists represented:
Ann Atlas, Natalie Best, Harry Devlin, Carroll Jones III, Janice Metzger, Michael Metzger.

Woodbridge

2208. WOODBRIDGE TOWNSHIP CULTURAL ARTS COMMISSION
582 Rahway Ave 07095
(201) 634-0413
Dir: Anna M. Aschkenes

One person exhibitions in 1982:
Robert Anderson, Albert Kotin*, Susan Monas, June Wilson.

Wyckoff

2209. WYCKOFF GALLERY
210 Everett Ave 07481
(201) 891-7436 Mon-Sat 10-6
Dir: Jock MacRae
Contemporary American painting, sculpture, graphics; realism.

Other artists represented:
Cornelia Baker, Herman Bek-Gran, Elwood Bengert, Chuck Berk, Nell Blaine, Bill Davies, Frederick Franck, Arthur Glickman, Sue Ellen Hains, Carolyn Harris, Jock MacRae, Margaret MacRae, Robert Mansfield, Leo Manso, Eva Mathiasen, Milton Patterson, Don Powers, Jack Roth, John Schlereth, Kay WalkingStick, June Wilson.

New Mexico

Albuquerque

2210. ADOBE GALLERY
413 Romero NW 87104
(505) 243-8485 Daily 11-6
Dir: Alexander E. Anthony, Jr.
Southwest Indian art including craftworks and graphics.

Other artists represented:
Norma Andraud, Gilbert Atencio, Earl Biss, R. C. Gorman, Geraldine Gutierrez, Tommy Montoya, Amado Peña, Kevin Red Star, Robert Redbird, Dyanne Strongbow.

2211. ALBUQUERQUE MUSEUM
2000 Mountain Rd NW 87104
(505) 766-7878 Tue-Fri 10-5; Sat, Sun 1-5
Dir: James Moore
Fine arts, crafts, decorative arts, costumes, photography.

2212. DOWNTOWN CENTER FOR THE ARTS
216 Central Ave SW 87103
(505) 243-0531 Tue-Sat 11-4
Dir: Sandra Herzon
Alternative space administered by Albuquerque United Artists, Inc.

2213. ENTHIOS II GALLERY
9500 Montgomery, NE 87111
(505) 293-8871 Tue-Fri 10-5:30, Sat 10-5
Dir: Lillian Biffle
Contemporary Southwestern graphics and prints.

Other artists represented:
John Axton, R. C. Gorman, Amado Peña.

2214. GALERIA DEL SOL
206½ San Felipe NW Old Town 87104
(505) 243-7104 Mon-Sun 12:30-5

Other artists represented:
Ernie Badynski, Robert Conine, Cliff Fragua, Doug Higgins, Phil Karshis, Jane Mabry, George Marks, Filomeno Martinez, Carol McIlroy, Charles Moyers, William Moyers, Allen Polt, Irene Ricker, Julian Robles, Betty Sabo, Jim Walston.

2215. HOSHOUR GALLERY
417 Second St SW 87102
(505) 842-5332 Tue-Sat 11-5
Dir: Lise Hoshour
Contemporary art.

One person exhibitions in 1982:
Daniel Buren, Judy Dolnick, William Masterson, Betty Parsons, Thomas Stokes.

Other artists represented:
Barton Benes, Tamara Bryant, Terry Conway, Mike Dillon, Bill Gilbert, Maria Gooding, Bon Gordon, Frederick Hammersley, William King, Clement Meadmore, Claire Moore, Robert Natkin, Robert Nickle, Richard Nonas, Oli Sihvonen, Jaune Quick-To-See Smith, Esteban Vicente, Emerson Woelffer, Robert Yasuda.

2216. MARIPOSA GALLERY
113 Romero St NW Old Town 87104
(505) 842-9097 Mon-Sat 10-5, Sun 12-4:30
Dir: Fay Abrams/Peg Cronin
Contemporary American crafts emphasizing New Mexico craftsmen.

One person exhibitions in 1982:
Liz Anderson, Roger Asay, Frank Boyden, Betty Colbert, John Cunningham, Ann Krestensen, Jennifer Lind, Steve Madsen, Caryn Ostrowe, Joan Weissman.

Other-artists represented:
Karen Arch, KeKe Cribbs, David Dear, Viki Edwards, Shirley Giser, Stanley Giser, Jill Harvey, Christine Hickman, Mark Hickman, Fran Hogan, Richard Hogan, David Joy, Stephen Kilborn, Janusz Kozikowski, Ross LewAllen, Richard Masterson, Steve Meyer, Deborah Milosevigh, Carolyn Sale, Ken Saville, Jas Simmons, Chris Spanovich, Henry Summa, Susan Summa, Peter Vanderlaan, Allen Walter, Lucy Ann Warner.

2217. MERIDIAN GALLERY
220 Central Ave SW 87102
(505) 243-3418 Tue-Sat 11-4, Sun 1-4
Dir: Dick Knapp
Cooperative; contemporary art.

One person exhibitions in 1982:
Kim Arthun, Jim Cogswell, Page Coleman, Tommie Findley, Tina Fuentes, Ed Haddaway, Sue Linnell, Felice Lucero-Giaccardo, John Norton, Susan Ricker.

Other artists represented:
Barbara Bock, Mary Caird, Tom Feldvebel, Soledad Carrillo Shoats, Mary Sweet, Ed Vega.

2218. PHOTOGENESIS GALLERY
1003 4th St NW 87102
(505) 242-3142 Tue-Sat 1-4:30
Dir: James Ruffner
Photography by emerging contemporary artists; workshop and gallery.

Other artists represented:
James Baily, Tamara Bryant, Tom Feldvebel, Joseph Jachna, Richard Knapp, Wayne R. Lazorik, William Lucas, Kotaro Masuda, David Noble, James Ruffner, Karen Strom, Steve Strom, Michael Tropea.

2219. TAMARIND INSTITUTE
108 Cornell Ave SE 87106
(505) 277-3901 By appt
Dir: Clinton Adams
Lithography.

2220. UNIVERSITY OF NEW MEXICO
Jonson Gallery
1909 Las Lomas NE 87131
(505) 277-4967 Tue-Fri 10-5; Sat, Sun 1-5
Emerging New Mexico artists, works by Raymond Jonson.

One person exhibitions in 1982:
Timothy App, William Masterson.

2221. UNIVERSITY OF NEW MEXICO
University Art Museum
Fine Arts Center 87131
(505) 277-4001 Tue-Fri 10-5, 7-10; Sat, Sun 1-5
Dir: Emily Kass
19th- and 20th-century graphics, lithography of 19th-century France, photography, Spanish Colonial silver, 20th-century art.

2222. WILDINE GALLERIES
903 Rio Grande Blvd NW 87104
(505) 243-5770 Tue-Sat 11-5
Dir: Patsy Catlett
Contemporary Southwestern art.

One person exhibitions in 1982:
Frank McCulloch.

Other artists represented:
Garo Antreasian, Wanda Becker, Larry Bell, Robert M. Ellis, Robert Gordy, James Harrill, Raymond Jonson, Aaron Karp, Charles Mattox, Forrest Moses, Holly Roberts.

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Las Cruces

2223. NEW MEXICO STATE UNIVERSITY
Art Gallery
Box 3572 88003
(505) 646-2545 Mon-Fri 11-4, Sun 1-4
Dir: John Catterall
Contemporary American prints, photographs, folk art, 19th-century Mexican retablos; changing exhibitions.

One person exhibitions in 1982:
Stephen Shore.

Roswell

2224. ROSWELL MUSEUM AND ART CENTER
100 W 11th St 88201
(505) 622-4700 Mon-Sat 9-5, Sun 1-5
Dir: Wendell Ott
Painting and sculpture by Southwestern artists, American Indian and Western artifacts; rocketry.

One person exhibitions in 1982:
Susan Bremner*, Leonardo da Vinci, David Hollowell*, Aaron Karp, Ben Larson, Pedro Luhan, Irene Pijoan*, John Sloan*, Walt Wiggins*.

Santa Fe

2225. BELLAS ARTES
301 Garcia St at Canyon Rd 87501
(505) 983-2745 Mon-Sat 10-5
Dir: Charlotte Kornstein/Bob Kornstein
Turn-of-the-century American decorative arts; ancient, 18th- and 19th-century textiles; antiquities.

One person exhibitions in 1982:
Joan Daub.

Other artists represented:
Maria Vergara-Wilson.

2226. CONTEMPORARY CRAFTSMAN
100 W San Francisco St 87501
(505) 988-1001 Mon-Sat 10-5:30
Dir: Jane Gann
Contemporary crafts, specializing in ceramics, wood, fiber, jewelry, glass.

One person exhibitions in 1982:
Larry Buechley, Nancy Buechley, Danyel Clouse, Todd Hoyer, Michael Nourot, John Sheriff, Bunny Tobias, Mary Sue Walsh, Mary Witkop.

Other artists represented:
Roxy Ahlborn, Colleen Barry-Wilson, Curt Brill, Bob Brodsky, Terry Bumpass, Vaughn Burlingham, Tina Davila, Jim Davis, Lou Ellis, Doug Fey, Loren Lukens, Ginger Mongiello, Carolyn Sale, John Strong, Susan Tannehill, Carl Witkop.

2227. DEWEY-KOFRON GALLERY
74 E San Francisco St 87501
(505) 982-8478 Mon-Sat 9:30-5
Dir: Diane L. Egan
American Indian jewelry, pottery, rugs, and fine art.

One person exhibitions in 1982:
Ed Mell.

Other artists represented:
William Acheff, Ron Chapel, Dave McGary.

2228. LINDA DURHAM GALLERY
400 Canyon Rd 87501
(505) 988-1313 Mon-Fri 9-5, Sat 11-5
Dir: Nancy H. Strell
Contemporary abstract art; photography; ceramics.

One person exhibitions in 1982:
Gloria Graham*, Richard Hogan, Dick Mason, Margaret Newman, Gail Rieke, Zachariah Rieke, Stuart Shedletsky.

Other artists represented:
David Anderson, Timothy App, Helen Beck, Constance DeJong, Allan Graham, Susan Linnell, Joan Myers, Elliot Norquist, Bernard Plossu, Jean Promutico.

2229. EASON GALLERY
338 E DeVargas 87501
(505) 982-9573 Tue-Sat 10-4:30
Dir: Carolyn Eason
Contemporary American artists; changing exhibitions.

One person exhibitions in 1982:
Ed Oppenheimer.

Other artists represented:
Tom Berg, Rick Dillingham, Forrest Moses, Eugene Newmann.

2230. ENTHIOS GALLERY
1111 Paseo De Peralta 87501
(505) 988-1505 Mon-Sat 9:30-5:30
Dir: Marian Frank
Contemporary Southwestern art.

Other artists represented:
John Axton, R. C. Gorman, Janusz Kozikowski, Nancy Kozikowski, Paul Medina, John Nieto, Jean Richardson.

2231. FENN GALLERIES
1075 Paseo De Peralta 87501
(505) 982-4631 Daily 8:30-5:15
Dir: Harry McKee
Old Taos, Santa Fe, Western artists; sculpture.

2232. GALLERY OF THE 21ST CENTURY
102 E Water 87501
(505) 983-2002 Daily 10-6
Dir: Stephen Fox
New Age Native American art.

Other artists represented:
Maurice Burns, T.C. Cannon, R.C. Gorman, Bruce King, Ishii Sakahaftewa, Bill Tate, Darren Vigil.

2233. GALLERY WALL
104 Old Santa Fe Tr 85701
(505) 988-4168 Mon-Sat 9-5:30
Dir: Glenn Green/Sandy Green
Contemporary Southwestern Native American art.

Other artists represented:
Allan Houser, Dan Namingha.

2234. GONDECK GALLERY AND PUBLISHER OF ORIGINAL GRAPHICS
211 Old Santa Fe Trail 87501
(505) 988-3580 Mon-Sat 10-5
Dir: Gondeck
Contemporary American Indian graphics, bronzes, and constructions.

Other artists represented:
Bill Prokopiof, Kevin Red Star.

2235. GRAPHICS HOUSE GALLERY
702 Canyon Rd 87501
(505) 983-2654 By appt
Dir: Anne Sawyer
Limited edition original prints.

Other artists represented:
Louie Ewing, John Hogan, Ross Lew Allen, Stephen McMillan, Carol Mothner, Anne Sawyer, Cornelia Von Mengershausen, Jerry R. West.

2236. ELAINE HORWITCH GALLERIES
129 W Palace Ave 87501
(505) 988-8997
Dir: Julie Sasse
Contemporary Southwestern and fine art.

One person exhibitions in 1982:
Brian Blount, David Bradley, Altina Carey, Patricia Degner, Rudy Fernandez, Harry Fonseca, Douglas Johnson, Suzanne Klotz-Reilly, Ida Kohlmeyer, David Kraisler, Bruce Lowney, Michael Maglich, Merrill Mahaffey, Tom Palmore, Judy Rhymes, Ron Robles, Bill Schenck, Gary Slater, R. Lee White.

Other artists represented:
John Dawson, Otto Duecker, Carole Jean Feureman, John Fincher, David Gilhooly, Ben Goo, James Havard, David Kessler, Jerome Kirk, Jeff Low, Steve Watson.

2237. INSTITUTE OF AMERICAN INDIAN ARTS MUSEUM
1369 Cerrillos Rd 87501
(505) 988-6281 Mon-Fri 8-5; Sat, Sun 12-5
Dir: Charles Dailey
Contemporary Indian art and crafts; student works; other artists.

Other artists represented:
Michael Dixon, Albert Jim, Debbie Jojola, Elroye Kaye, John LaFord.

2238. JAMISON GALLERIES
111 E San Francisco St 87501
(505) 982-3666 Tue-Sat 10-5
Dir: Zeb B. Conley, Jr.
Traditional Southwestern paintings.

One person exhibitions in 1982:
Christopher S. Gerlach.

Other artists represented:
Josef Bakos, Henry C. Balink, Constantine Cherkas, Gary Grey, William P. Henderson, Foster Hyatt, Alfred Morang, Tom Mulder, P.A. Nisbet, Don Louis Ruf, Ignatz Sahula-Dycke.

2239. JANUS GALLERY
110 Galisteo 87501
(505) 983-1590 Mon-Sat 10-5
Dir: Victoria L. Andrews
Contemporary art.

Other artists represented:
Kris Cox, Donald Davis, Sandra Dragul, John Hogan, Marianne Hornbuckle, David Jansheski, Grace Kraft, Jonathan Krout, Reg Loving, Marcy MacKinnon, Deborah Milosevich, Jesus Bautista Moroles, Charles Pebworth, Howard Post, Dolona Roberts, Ken Saville, Raymond D. Tomasso, Pierre Tresfort, Pat Wolf.

2240. ERNESTO MAYANS GALLERY
601 Canyon Rd 87501
(505) 983-8068 Mon-Sat 10-5
Dir: Maria Martinez
Contemporary realist painting, New Mexico santos, Pueblo pottery.

One person exhibitions in 1982:
Louie Ewing, Cathy Folk-Williams, Arthur Haddock*, Whitman Johnson, Eli Levin*.

Other artists represented:
David Barbero, Steve Catron, Robert Cenedella, Ralph Leon, Tommy Macaione, Alfred Morang, Oliver Ortiz, Kathleen Pearson, Leo Salazar, Mary Teichman.

2241. LINDA MCADOO GALLERIES
503 Canyon Rd 87501
(505) 983-7182 Mon-Sat 9:30-5
Dir: Linda McAdoo/Richard Maitland
Old Santa Fe, Taos painters; contemporary artists, traditional realism.

Other artists represented:
Earl Bliss, Don Brody, Robert Daughters, John Faulkner, R.C. Gorman, Shirley Holt, Sue Hunt, Richard Maitland, Dora Perry, Don Ricks, Doug Ricks, Sandy Scott, Gordon Van Wert, Curt Walters, Ed Ward, Phillip Zeller.

2242. MUNSON GALLERY
653 Canyon Rd 87501
(505) 983-1657 Mon-Sat 10-5
Dir: Larom B. Munson
Contemporary painting, sculpture and graphics with regional emphasis.

One person exhibitions in 1982:
Douglas Atwill, Walter Cooper, Dennis Culver, Una Hanbury.

*see catalog index

Other artists represented:
Ernest Badynski, Loren Berg, Norman Boyles, Maurice Dixon, Woody Gwyn, James Harrill, Robert Jordan, James Kempes, Al Lostetter, Michael Morrow, Maggie Muchmore, Pat Niblack, Polly Schaafsma, Agnes Sims.

2243. MUSEUM OF FINE ARTS

107 W Palace Ave 87503
(505) 827-4455 Daily 9-4:45
Dir: Don Humphrey
20th-century regional art including American Indian art.

One person exhibitions in 1982:
Larry Bell, Terry Husebye, Robert Rauschenberg, John Sloan.

2244. MUSEUM OF INTERNATIONAL FOLK ART

706 Camino Lejo 87504
(505) 827-8350 Oct-Mar, Tue-Sun 9-4:45; April-Oct, Daily 9-4:45
Dir: Yvonne Lange
Folk art, including Latin American folk art; Spanish Colonial art, particularly of New Mexico; textiles and costumes.

2245. GERALD PETERS

439 Camino del Monte Sol 87501
(505) 988-8961 Mon-Fri 9-5, Sat 10-3
Dir: Marlou Quintana
19th-early-20th-century American art; Taos School and Western painters.

Other artists represented:
Emil James Bisttram, Solon Borglum, Henry F. Farny, Nicolai Fechin, Joseph A. Fleck, Rod Goebel, Victor Higgins, Hilaire Hiler, John Ward Lockwood, B.J.O. Nordfeldt, Cady Wells.

2246. C. G. REIN GALLERIES

122 W San Francisco 87501
(505) 982-6226 Mon-Sat 10-5:30
Dir: Richard Wickstrom
See C. G. Rein Galleries: Scottsdale, AZ and Edina, MN.

2247. RUNNING RIDGE GALLERY

640 Canyon Rd 87501
(505) 988-2515 Mon-Sat 10-5, Sun 1-5
Dir: Kay Zink
Non-representational contemporary art.

One person exhibitions in 1982:
Mary Balzer Buskirk, David Crane, James Lovera, Betsy Margolius, Timothy Moore.

Other artists represented:
Laura Andreson, Barry Bates, Mary Beth Bliss, John Farnham, Ruth Farnham, Robert C. Grabowski, Michael Gustavson, Yoshiro Ikeda, Steven Kemenyffy, Susan Kemenyffy, Andrew Magdanz, William A. Morris, John Nickerson, Kevin Osborn, Amy Roberts, Peter Vanderlaan, Beatrice Wood, Mary Wright, Jeffrey Zigulis, Craig Zweifel, Susan Zwinger.

2248. SANTA FE CENTER FOR PHOTOGRAPHY

104 W San Francisco St 87501
(505) 983-8236
Dir: John Patrick Lamkin
Historical and contemporary photography, lectures, and workshops.

One person exhibitions in 1982:
Ken Heyman, Ann Parker.

Other artists represented:
Edward Curtis, Eliot Porter.

2249. SANTA FE EAST GALLERY

200 Old Santa Fe Trail 87501
(505) 988-3103 Mon-Sat 9:30-5
Dir: Alma S. King
Late-19th- to 20th-century American art; contemporary native American jewelry and pottery.

One person exhibitions in 1982:
Bernique Longley*, Max Weber*.

Other artists represented:
Charles Burchfield, Harvey Chavarria, Jose de Creeft, Leon Gaspard, Robert Henri, Charles Loloma, Julian Lovato, John Marin, Grace Medicine Flower, Luis Mojica, Lilla Cabot Perry, Al Qoyawayma, Toni Roller, Alice Schille.

2250. SAVAGE GALLERIES

102 E Water 87501
(505) 982-1640 Mon-Sat 9:30-5:30
Dir: James H. Bottorff
Contemporary Southwest and East Coast paintings, sculpture.

Other artists represented:
Gil Dicicco, Lincoln Fox, Ken Freeman, Phil Hicken, Bill Hughes, William Scott Jennings, Frank La Lumia, Joanna La Rance, Manes Lichtenberg, Marvin Nye, Dean Packer, Ken Payne, Phil Prentice, Lee Rommei, Betty Saarni, Jim Schaeffing, George D. Smith, Robert Taylor, B. Thomas-Hughes, Gene Tobey, Roy Lee Ward, Robert Winter, Patrick Woodman.

2251. SCHARF GALLERY

76 E San Francisco St 87501
(505) 982-6161 Mon-Sat 10-5
Dir: Rhoda Scharf
Contemporary art.

One person exhibitions in 1982:
Carl Beam, Albert Dreher, Bren Price.

Other artists represented:
Dova Kaminsky Gaspard, Paula Geisler, Henry Gobin, Amiel Scharf, Jeanine Semon, Ginny Walden.

2252. SETH'S CANYON ROAD ART GALLERY

710 Canyon Rd 87501
(505) 983-6831 Mon-Fri 10-5
Dir: Laurel Seth
Southwestern paintings and sculpture.

One person exhibitions in 1982:
Ramon Kelley.

Other artists represented:
Emil Bisttrim, Dane Clark, Loyce Easley, Jackson Hensley, Jinkie Hughes, Paul Kinslow, Geoffrey Landis, Barbara Latham, Lowell Smith, Earl Stroh.

2253. CAROL THORNTON GALLERY

211 Old Santa Fe Trail 87501
(505) 988-4659 Wed-Sat, Mon 9:30-5, Sun 10:30-2:30
Dir: Jamie Thornton
Contemporary art.

Other artists represented:
Earl Biss, Don Chunestudey, Sam Scopas, Dyanne Strongbow, Carol Thornton, Veloy Vigil.

2254. WADLE GALLERIES

123 W Palace 87501
(505) 983-9219 Mon-Fri 9:30-5; June-Aug Mon-Sat 9:30-5
Dir: Albert Wadle
Representational paintings, sculpture; American Indian art.

Other artists represented:
John Asaro, Marilyn Bendell, Irby Brown, Earl Carpenter, Keith Christie, Nicholas Firfires, Bryan Forsyth, Cliff Fragua, Roy Grinnell, John Hampton, Albert Handel, Edna Hibel, Peter Hurd, Harvey Johnson, Steve Knight, Mike Larsen, Sherrie McGraw, Paula Narbutovskih, Dan Rippe, William Schultz, Don Seegmiller, R. Shoofly Shufelt, Laurence Sisson, Carol Whitney.

2255. WHEELWRIGHT MUSEUM OF THE AMERICAN INDIAN

704 Camino Lejo, PO Box 5153 87501
(505) 982-4636 Summer Mon-Sat 10-5, Sun 1-5; Nov-Apr Tue-Sun
Dir: Richard Lang
Material culture and arts of American Indians of the Southwest.

One person exhibitions in 1982:
Helen Cordero, Margaret Tafoya.

2256. WOODARD'S NATIVE AMERICAN ART GALLERY

204 W San Francisco 87501
(505) 983-7426 Mon-Sat 9-6
Dir: Tom Woodard
Indian arts and crafts.

Other artists represented:
Troy Anderson, Bob Annesley, Jean Bales, Harrison Begay, Tony Begay, Robert Chee, Kelly Haney, Milland Lomakema, Charles Lovato, Tommy Montoya, Michelle Naranjo, Charles Pratt, Bill Rabbit, Leonard Riddles, Ben Shoemaker, Clayburn Straughn, Patrick Swazo, Irving Toddy, George Watchetaker, Beatien Yazz.

Taos

2257. CLAY AND FIBER GALLERY

N Pueblo Rd, Box 439 87571
(505) 758-8093 Mon-Sat 10-5, Sun 11-5
Dir: Art Adair/Mark Adair
Contemporary ceramics, furniture, fiberart, glass, and artwear.

Other artists represented:
Sally Anderson, Sally Bachman, Rolf Dahl, Dora DeLarios, Rick Dillingham, Lissa Hunter, David Joy, Jim Kempes, Phyllis Kornfeld, Fran Kreynek, Jonathan Krout, Avra Leodas, Jenny Lind, Claribel McDaniel, Ginger Mongiello, Ralph Pardington, Neil Prince, James Rannefeld, Carolyn Sale, Gary Schroot, Carter Smith, Mary Witkop.

2258. GALLERY A

PO Box 1221 87571
(505) 758-2343 Oct-Apr 9:30-4:30; May-Sep 9-5
Dir: Mary Lowe Sanchez
Paintings, sculpture, and graphics.

Other artists represented:
Betty DeMaree, Loyce Easley, Una Hanbury, Paul Hathaway, Gene Kloss, Bill Kratzer, Billie Kratzer, Barbara Latham, Dick Phillips, Jim Prindiville, Martha Slaymaker, Tom Talbot.

2259. GALLERY WEST

118 E Kit Carson 87571
(505) 758-9637 Tue-Sun 9:35-5
Dir: James Parsons
Contemporary Southwestern and early Taos artists.

Other artists represented:
P.G. Jensen, Tom Macaione, Rebecca Riley, Carol Starr-Rubins, John Suazo, Randy Lee White.

2260. GRYCNER GALLERY

PO Box 2107 87571
(505) 776-2421 Daily 10-6
Dir: Greg Grycner
Totem sculptures, cast paper, color photography, mixed medium, ceramics, alabaster sculptures.

Other artists represented:
Doug Coffin, Alyce Frank, Ellie Hamilton, Kent Jones, Gary Mauro, Greg Payton, Bob Saltzman, Ray Tamasso.

2261. LA FONDA DE TAOS GALLERY

The Plaza 87571
(505) 758-0749 Daily 9-6
Dir: Jeannie Fennell
Southwestern arts.

Other artists represented:
River Freesoul, John Freesoul, Dennis Jeffy, Manelita Lovato, Rhett Lynch, Tse Pe, Faye Quandelacy.

2262. MAGIC MOUNTAIN GALLERY

202 N Plaza 87571
(505) 758-9604 Mon-Sat 10-5:30, Sun 11-5:30
Dir: Kay Decker
Contemporary Southwestern art.

Other artists represented:
Mary De Loyht-Arendt, Mark Dickson, Doug Higgins, Judith Fels Kettunen, King Kuka, Joseph Lonewolf, David Chethlake Paladin, Dora Tse Pe, James Roybol, Nancy Young.

2263. MERRILL'S GALLERY OF FINE ART

North Pueblo Rd 87571
(505) 758-4565 Mon-Sat 9-5
Dir: Otis Floyd/Dixie Floyd
Contemporary Western art.

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Other artists represented:
Kyle Bunch, Howard Conner, Robert Corty, Marc Davis, Otis Floyd, Pamela Harr, James Johnson, Roy Kerswill, Arthur Merrill, Douglas Miley, Wayne Morrell, Lee Parkinson, Harvey Rattey, Lloyd Thorsten.

2264. NAVAJO GALLERY
5 Ledoux St 87571
(505) 758-3250 Daily 11-5
Dir: Virginia Dooley
Works of Navajo artist, R.C. Gorman.

Other artists represented:
R.C. Gorman.

2265. RETURN
104 Placitas PO Box 53 87571
(505) 758-3993 Thu-Tue 11-5
Dir: David Hopper/Chuck Banner
Contemporary Southwest art.

Other artists represented:
Larry DeWitt, Frank Garcia, John Hernandez, Larry Herrera, Douglas Johnson, Gary King, Harkin Lucero, Edward Merrifield, Nicholas Morrow, Sammy Quintana, Daniel "Pepe" Rochon, Jennifer Sihvonen, Mitchell Zephier.

2266. TALLY RICHARDS GALLERY
2 Ledoux 87571
(505) 758-2731 Daily 10-5
Dir: Tally Richards
Contemporary work by artists working in New Mexico.

One person exhibitions in 1982:
Larry Bell, Earl Linderman, Fritz Scholder*, Harold Joe Waldrum*, Bodhi Wind.

Other artists represented:
Bill Bomar, Jerome Kirk, Kenneth Price.

2267. MILLICENT ROGERS MUSEUM
PO Box A 87571
(505) 758-2462 Nov-Apr, Wed-Sun 10-4; May-Oct, Daily 9-5
Dir: Arthur H. Wolf
American Indian and Hispanic arts of the Southwest including furniture, textiles and other material crafts.

One person exhibitions in 1982:
Frederico Vigil.

2268. SHRIVER GALLERY
400 N Pueblo Rd 87571
(505) 758-4994 Mon-Sat 9-5; Jun-Oct, Daily 9-5
Dir: Marge Harrison/Bill Harrison
Contemporary Southwest art.

Other artists represented:
Dennis Anderson, Peter Beadle, Joe Beeler, Harley Brown, Mike Desatnick, Francis Donald, John Encinias, Gerald Farm, George Fischer, Howard Forsberg, Gerald Fritzler, John Galvan, Robert Loughheed, Harold Lyon, Dan McCaw, William Reese, Jim Rey, Douglas Ricks, William Shriver, Frank Simms, Lowell E. Smith, Michael Stack, Ben Stahl, Star Liana York.

2269. STABLES ART CENTER
N Pueblo Rd 87571
(505) 758-2036 Thu-Tue 12-5
Dir: Susan Berman
Non-profit; New Mexico fine arts and crafts.

2270. TAOS ART ASSOCIATION
Stables Art Center
225 N Pueblo Rd 87571
(505) 758-2036 Daily 12-5
Dir: Susan Berman
Non-profit; artists of Taos and New Mexico.

One person exhibitions in 1982:
Louise Ganthiers.

2271. TAYLOR GALLERY
PO Box LL 87571
(505) 758-3955 Wed-Sat 10-5, Sun 12-5
Dir: Howard Taylor
Contemporary American art and photography.

One person exhibitions in 1982:
Douglas Kent Hall, Patricia Nix, Eric Orr.

Other artists represented:
Jane Abrams, Donald Borthwick, Laddie John Dill, Michael Dormer, R.C. Ellis, Gus Foster, Ethel Greene, Mel Ramos, Sibyl Saam, John Sommers.

2272. VELOY VIGIL
110 Morada Rd 87571
(505) 758-8384 Mon-Fri 10-5
Dir: John Attardi
Contemporary Southwest art.

Tesuque

2273. SHIDONI SCULPTURE GALLERY
Box 65 87574
(505) 988-8001 Mon-Sat 9-5
Dir: Jim Oberlander
Contemporary sculpture; outdoor exhibition.

Other artists represented:
David Anderson, Gareth Andrews, William Barrett, Ali Baudoin, Bruce Beasley, Norman Boyles, Barry Coffin, David Deming, Linda Fleming, Lincoln Fox, Betty Gold, Andrea Grassi, Ed Haddaway, Thomas C. Hicks, John Massee, Gary Mauro, Jesus B. Moroles, Bruce Newell, James Oberlander, Norma Penchansky, Tony Price, Charles Ringer, The Rubber Lady, Jack Smith, Arthur Williams.

New York

Albany

2274. ALBANY INSTITUTE OF HISTORY AND ART
125 Washington Ave 12210
(518) 463-4478 Tue-Sat 10-4:45, Sun 2-5
Dir: Norman S. Rice
Decorative and fine arts of Hudson-Mohawk region; historical research library; art classes.

2275. NEW YORK STATE MUSEUM
Cultural Education Center
Empire State Plaza 12230
(518) 474-5842 Daily 10-5
Dir: G. Carroll Lindsay
Decorative and fine arts, history and science with emphasis on New York State; collections of E.L. Henry and Louis A. Fuertes.

One person exhibitions in 1982:
J. Francis Murphy*, James Van Der Zee*.

2276. STATE UNIVERSITY OF NEW YORK, ALBANY
University Art Gallery
1400 Washington Ave 12222
(518) 457-3375 Tue-Fri 9-5; Thu eve 5-8; Sat, Sun 1-4
Dir: Nancy Liddle
Art of the 20th century; collection and exhibitions.

One person exhibitions in 1982:
Lotte Jacobi, Edward Koren*.

Amityville

2277. AMITYVILLE ART GALLERY: UNITED FOR THE PRESERVATION OF WOMANHOOD
127 Merrick Rd 11701
(516) 598-0514 Tue-Fri 10-3, Sat 10-5, Sun 1-5
Dir: Gurani Anjali
International and local art and crafts.

Annandale-on-Hudson

2278. BARD COLLEGE
Edith C. Blum Institute 12504
(914) 758-6822 Tue-Sat 10-5, Sun 1-5
Dir: Linda Weintraub
Changing exhibitions of sculpture, painting, works on paper; formulating permanent collection.

One person exhibitions in 1982:
Karl Knaths*, George Sugarman*.

Auburn

2279. SCHWEINFURTH ART CENTER
205 Genesee St 13021
(315) 255-1553 Tue-Sat 1-5, Sun 2-5
Dir: Heather Tunis
Works by Joseph Domjan; Schweinfurth's architectural drawings; 20th-century art.

Bayport

2280. BAY AREA FRIENDS OF THE FINE ARTS
Grange Art Gallery
PO Box 16 11705
(516) 589-7343 Thu, Fri 10-4; Sat, Sun 1-4
Dir: Liz Smith/Gail Laskowski
Annual juried selection of Long Island artists for group and solo shows.

One person exhibitions in 1982:
John Alberti, Muriel Jansen, Ed Kish, Leilah Wendell.

Other artists represented:
Jean Koroluck.

Binghamton

2281. ROBERSON CENTER FOR THE ARTS AND SCIENCES
30 Front St 13905
(607) 772-0660 Tue-Thu 10-5; Fri 10-10; Sat, Sun 12-5
Dir: Duane P. Truex
Paintings by local and regional artists; works by Iroquois and Woodlands Indians.

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*see catalog index

2282. STATE UNIVERSITY OF NEW YORK, BINGHAMTON
University Art Gallery 13901
(607) 798-2634 Mon-Fri 9-4:30; Sat, Sun 1-4:30
Dir: Josephine Gear
Historic and contemporary art exhibitions, annual faculty and student shows. Permanent collection ranging from Greek pottery to 20th-century graphics.

Blue Mt. Lake

2283. ADIRONDACK LAKES CENTER FOR THE ARTS
Route 28 12812
(518) 352-7715 Mon-Sat 9-4
Dir: Elizabeth S. Folwell
Artists and craftsmen from the Adirondack Park.

One person exhibitions in 1982:
Howard Goodman, Annoel Krider, Jane Voorhees.

Bridgehampton

2284. ELAINE BENSON GALLERY
Montauk Highway 11932
(516) 537-3233 May-Sep Thu-Tue 12-6
Dir: Elaine Benson
Contemporary painting, sculpture, drawings, crafts.

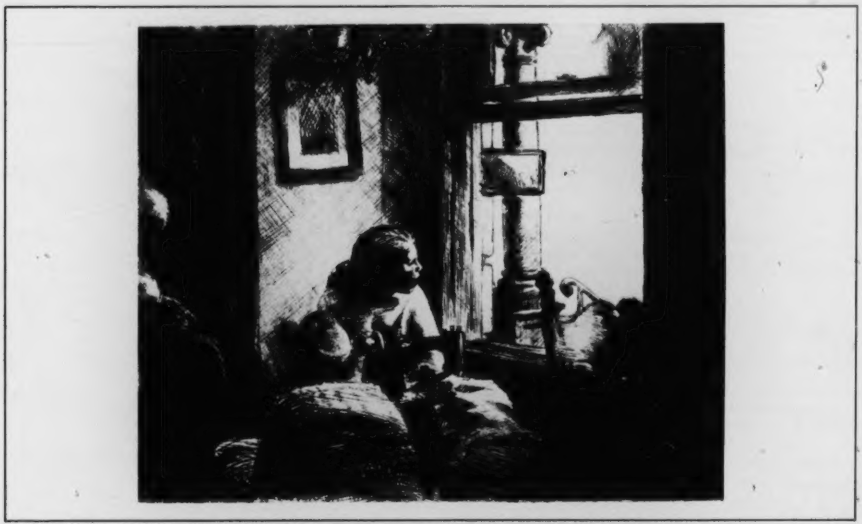
2285. DAN FLAVIN ART INSTITUTE
Corwith Ave 11932
(516) 537-1476
Dir: Tiffany Bell
Permanent exhibitions of Dan Flavin's major light installations; exhibitions of graphic works.

2286. PETER S. LOONAM GALLERY
Main St 11932
(516) 537-3775 May-Dec Tue-Sat 10-5, Sun 12-5; Jan-Apr Tue-Sat 10-5
Dir: Jim Richard Wilson
Contemporary work by regional artists.

Other artists represented:
Stan Brodsky, Dominick Cantasano, Rae Ferren, Cornelia Foss, Connie Fox, Hilary Fritz, Donald Jurney, Hans Kline, Don LoPiccolo, Helene Manzo, Christine Najdzionek, Michael Rosch, David Slater, Ty Stroudsburg, Frank Wimberley, Kate Winn, Brad Winslow.

2287. SARAH Y. RENTSCHLER GALLERY
Main St 11932
(516) 537-7894 Jun-Sep Tue-Sun 10-6
Dir: Sarah Y. Rentschler
Works by contemporary artists.

Other artists represented:
Jonathan Becker, Sidney Butchkes, Nancy Chadwick, Louise Egbert, Augustus Goertz III, Peter Gourfain, Jean Holabird, Holly Hughes, Dolores Kiriacon, Alison Lasley, George Mittendorf, Fay Peck, Rory Rodner, Florence Rowe-Libin, Susan Rowland, Dinah Maxwell Smith, Sheila Smith, Lori Solondz, Haydn Stubbing, Sylvia Thompson, Francine Tint, Tony Towle, Nancy Van Deren, Joseph S. Wheelwright, Claudia Whitman, Jarvis Wilcox, Andrea Woodner.



Edward Hopper: *East Side Interior*, 1922; in "The American Scene," at the Louisiana Arts & Science Center, Baton Rouge (Nov. 2, 1982-Dec. 12, 1983).

Bronx

2288. BRONX MUSEUM OF THE ARTS
1040 Grand Concourse 10451
(212) 681-6004 Sat-Thu 10-4:30; Sun 11-4:30
Dir: Luis R. Cancel
Contemporary art; highlighting contributions of ethnic groups in Bronx county.

2289. FOCAL POINT GALLERY
278 City Island Ave 10464
(212) 885-1403 Tue-Sun 12-6, 8-11
Dir: Ron Terner
Photography; contemporary art.

Brooklyn

2290. BELANTHI GALLERY
142 Court St 11201
(212) 855-2769 Wed-Mon 10-Midnight
Dir: James G. DeMartini
Art works in all mediums.

One person exhibitions in 1982:
Fernand Barbot, Siri Berg, H. D. Burrows, Virginia Cantarella, Cezar Del Valle, Richard Frumess, Sydney Hamburger, Arlene Holmes, Jean Kroeber, Harold Le Roy, Stewart MacFarlane, Stefanie Mandelbaum, Murray Melnick, Estelle Pascoe, S. Brenda Power, John Prizeman, Liz Whitney Quisgard, Bernette Rudolph, Marvin Salzman, Raymond Santamaria, Patricia Windrow, Moses Worthman, Alfred Wyatt.

2291. BROOKLYN COLLEGE
Museum of the Borough of Brooklyn
Bedford Ave and Ave H 11210
(212) 780-5152 Mon, Tue, Wed 11:30-5; Thu 11:30-8; Sat, Sun 12-4
Dir: Shelly M. Dinhofer
Visual and cultural history of Brooklyn; thematic exhibitions, paintings, sculptures, drawings, photographs, graphics.

2292. BROOKLYN MUSEUM
Eastern Pkwy 11238
(212) 638-5000 Wed-Sat 10-5, Sun 12-5
Dir: Robert T. Buck
African, Oceanic, New World arts; costumes, decorative arts; Egyptian, classical, Oriental, American, and European art; graphics; sculpture garden.

2293. ROTUNDA GALLERY
Brooklyn Borough Hall, 209 Joralemon 11201
(212) 643-5102 Mon-Fri 9-5, Wed 9-8
Dir: Jackie Battenfield
profit; work of living artists who were
or work in Brooklyn.

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2294. ALBRIGHT-KNOX ART GALLERY
1285 Elmwood Ave 14222
(716) 882-8700 Tue-Sat 11-5, Sun 12-5
Paintings, sculptures, drawings, graphics, photographs.

One person exhibitions in 1982:
John Cage, Chryssa*, Adolph Gottlieb*, Fernand Leger*, Judy Pfaff*, Joe Zucker*.

2295. BURCHFIELD CENTER
1300 Elmwood Ave 14222
(716) 878-6012 Tue-Sat 10-5, Sun 1-5
Dir: Edna M. Lindemann
Western-New-York-State artists.

One person exhibitions in 1982:
Charles Burchfield, Suzann Phelan Denny, Robert John Holland, Peppino Mangravite*, Susan Read, Milton Rogovin.

2296. CEPA GALLERY
700 Main St 14202
(716) 856-2717 Tue-Fri 11-5, Sat 11-3
Dir: Gary Nickard
Center for Exploratory and Perceptual Art.

One person exhibitions in 1982:
Richard Baim, Diane Buckler, Jim Casebere, Sara Charlesworth, Don Chiappinelli, Jeff Hoone, Eric Jensen, Norma Kassirer, Sylvia Kolbowski, Barbara Kruger, Jim Leach, Daniel Levine, Gary Nickard, Bill Paris, Thomas Payne, Ken Pelka, Michael Smith, Charlie Stiffler, Anne Turyn, Samuel Vacanti.

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2297. NINA FREUDENHEIM GALLERY
560 Franklin St 14202
(716) 881-1555 Tue-Sat 10-5
Dir: Julia Bogacki
Contemporary paintings, sculpture, drawings, prints, ceramics, and baskets.

One person exhibitions in 1982:
Stephanie Kirschen Cole, Lois Hennessey, Margie Hughto, Stephen Meyers, Pat Steir, Joan Thorne, Catharine Warren, Thornton Willis, Joe Zucker.

Other artists represented:
Dennis Ashbaugh, Edward Avedisian, Charles Clough, Elaine Lustig Cohen, Susan Crile, Rick Dillingham, Nancy Genn, David Gilhooly, Sam Gilliam, Robert Goodnough, Duayne Hatchett, Sheila Isham, Lyman Kipp, John McQueen, David Middlebrook, George Noel, Rina Peleg, John Pfahl, Bill Stewart, Bill Taggart.

2298. HALLWALLS
700 Main St 14202
(716) 854-5828 Tue-Sat 11-5
Dir: William J. Currie
An alternative space and multi-arts center.

One person exhibitions in 1982:
Donald Baechler, Martin Boyle, Kim Braun, Steve Dennie, Tim Duch, Chris Ellis "Daze", Christopher Engel, John Fekner, Philip Galgiani, Jedd Garet, Roseanne Generalli, Keith Haring, Michael Harvey, Skipper Hooper "Nado", Jonny Matos "Crash", Mark McFadden, Nic Nicosia, Kevin Noble, Tony Oursler, Judy Pfaff, Jody Pinto, Jane Rosen, Terry Rosenberg, Russ Warren, Casey Williams, Frank Young.

2299. MORE-RUBIN GALLERY
36 Norwood Ave 14222
(716) 885-1636 By appt
Dir: Martje V. More
Contemporary paintings, prints, and sculpture.

Other artists represented:
Jeanette Blair, Jeanette Bowles, Sue Copley, Robert Flock, Richard Gubernick, Wil Harris, Catherine Koenig, James Kuo, John McIvor, Charles Munday, Sam Ogden, Suzann Phelan-Denny, Walter Prochownik, Andrew Topolski, John Toth, Martha Visser't Hooft.

Canton

2300. ST. LAWRENCE UNIVERSITY
Richard F. Brush Art Gallery
Griffiths Arts Center 13617
(315) 379-5174 Mon-Fri 9-5; By appt
Dir: Geo Raica
20th-century American art and European prints; Japanese prints; African and Alaskan art.

Other artists represented:
Leonard Baskin, Henry Botkin, Alfred Crimi, Annie Lenney.

Cazenovia

2301. CAZENOVIA COLLEGE
Chapman Art Center Gallery 13035
(315) 655-3466 Mon-Fri 1-4, 7-9, Sat 10-7, Sun 1-5
Dir: John Aistars
One- and two-person exhibitions in many mediums.

Cedarhurst

2302. LORING ART GALLERY
661 Central Ave 11516
(516) 295-1919 Daily 10:30-5:30
Dir: Rosemary Uffner
Paintings, watercolors, graphics, antique posters.

Other artists represented:
William Accorssi, Charles Apt, Byron Browne, Kenneth Crook, Paul Goldberg, Daniel Greene, Vincent Leggiadro, Manes Lichtenberg, Fletcher Martin, Harry McCormack, Arthur Sarnoff.

Chautauqua

2303. CHAUTAUQUA ART ASSOCIATION
Chautauqua Institution
Box 1365 14722
(716) 357-2771 Jun-Aug, Daily 1-8
Dir: Millie Giles
Seasonal exhibition space for American art.

One person exhibitions in 1982:
Wendell Castle, Jo Hodgson Hart, Brian Paulsen.

Clinton

2304. KIRKLAND ART CENTER
On The Park 13323
(315) 853-8871 Tue-Fri 11-5; Sat, Sun 2-4
Dir: Dare Thompson
Non-profit; exhibitions of national and local artists.

One person exhibitions in 1982:
Ralph Murray, Marian Simpson.

Cold Spring Harbor

2305. GILLIEWRINKLES
28 Main St 11724
(516) 367-9259 Mon-Sat 10-5
Dir: Anita Lamb
Works in mixed mediums by contemporary Long Island artists.

One person exhibitions in 1982:
Sarah Amatniek, May Brandt, Calvin Chung, Pat Dews, Penny Feder, Dominique Filieres, Bob Krauss, Olga Poloukhine.

2306. HARBOR GALLERY
43 Main St 11724
(516) 692-9526 Tue-Sat 10-5, Sun 1-6
Dir: Dorothy Schneiderman
Selection of 15th-20th-century prints; contemporary American art.

Other artists represented:
David Burliuk, Rudy Colao, Leonard Creo, Eugene Cusack, Jan DeRuth, Leonda Finke, Jason Fishbein, George Gach, Jack Gates, Max Ginsburg, Irving Lehr, Stephen Lindsay, Darilyn Lowe, Joe Hing Lowe, Robert Maione, Charles Pfahl, Elias Rivera, Sheldon Rosenthal, Marguritte Takvorian-Holmes.

Cooperstown

2307. COOPERSTOWN ART ASSOCIATION
22 Main St 13326
(607) 547-9777 Mon-Fri 10-4; Jul-Aug Sat 10-4, Sun 1-4
Dir: Olga Welch
Non-profit art association with national juried art exhibition.

Corning

2308. CORNING MUSEUM OF GLASS
Corning Glass Center 14831
(607) 937-5371 Daily 9-5
Dir: Dwight P. Lanmon
Art, history and science of glassmaking from 1500 B.C. to present.

East Hampton

2309. ARTIST'S PROOF
257 Pantigo Rd 11937
(516) 324-0276 May-Oct Daily 12-5
Dir: S. F. Heydt
Prints and photography.

Other artists represented:
Arnold Hoffmann, Robert Schmid.

2310. GALLERY EAST
257 Pantigo Rd 11937
(516) 324-9393 Daily 12-6
Dir: Rose Millevolte/Rosemary Terribile
Contemporary artists living or working in the Hamptons.

One person exhibitions in 1982:
Dorothy Abbott, Nancy Baldwin, Linda Bergger, Anthony Butera, James Del Grosso, Pat Eannel, Russ Elliott, Maria Daniella Fabaro, Jo Gregory, Barbara Hadden, Harriett Henderson, Ted Jeremenko, Richard Karwoski, Gail Kern, Margaret Lamb, Irving Lehr, Madeleine Meehan, Rose Millevolte, Jacqueline Penney, Beverly Gibson Reboli, Joseph Reboli, Leo Revi, Jane Ritchie, Norman Seaver, James Seeman, Dick Shanley, Susan Tessen, Peter Turgeon.

Other artists represented:
Alice Baker, Harold Bowman, Ralph Carpentier, June Ciancio, Rufus Coes, Lauren Jarrett, Hans Kline, Michael Loomis, David Miner, Pat Ralph, Ann Stanwell.

2311. GUILD HALL MUSEUM
158 Main St 11937
(516) 324-0806 Nov-May Tue-Sat 10-5, Sun 2-5
Dir: Annabelle Hebert
Exhibitions of local artists including members of the New York School.

One person exhibitions in 1982:
William Tarr*.

2312. VERED GALLERY
70A Park Place 11937
(516) 324-3303 Jul-Aug Wed-Mon 12-6; Apr-Jan Fri-Sun 12-6
Dir: Ruth Vered
Contemporary figurative and landscape paintings; sculpture.

*see catalog index

Other artists represented:
Judith Brown, David Burt, Irma Cerese, Margaret Cheeseman, Rosemary D'Andrea, Balcomb Greene, Helen Hoie, Mary McKinley-Haas, Frank Metz, John Murray, Rina Peleg, Kjell Ringi, Peter Schnore, Billy Schoenfeld, Juan Velazquez, Giorgio Zennaro.

East Islip

2313. ISLIP ART MUSEUM
50 Irish La 11730
(516) 224-5402 Wed-Sat 10-4, Wed eve 8-10, Sun 2-4:30
Dir: Madeleine Burnside
Group exhibitions of contemporary art work.

East Meadow

2314. NOW & THEN GALLERY
797 Merrick Ave 11554
(516) 481-1447 Mon-Sat 9-5:30, Sun 1-5
Dir: Aphrodite Zules
Native American art; contemporary graphics.

One person exhibitions in 1982:
R.C. Gorman, Miguel Martinez.

Other artists represented:
Yaacov Agam, Norma Andraud, John Axton, Gail Bruce, Bruno Bruni, Erté, Frank Gallo, Ellie Hamilton, Lowell Nesbitt, Amado Peña, Jerry Schurr.

East Setauket

2315. FELICE COLE GALLERY
3 West Rd 11733
(516) 751-6946 Mar-Jun Sep-Dec 1-5
Dir: Felice Cole
Contemporary prints.

Elmira

2316. ARNOT ART MUSEUM
235 Lake St 14901
(607) 734-3697 Tue-Fri 10-5, Sat 9-5, Sun 2-5; Jul-Aug Sat 2-5
Dir: Kenneth Lindquist
17th- and 19th-century European paintings. 19th-century American painting, 20th-century American graphics and sculpture.

One person exhibitions in 1982:
Alexander Gavales, Kay Harris Hill, Tomas Kneeland, Douglas Arthur Teed*, Samuel Vann.

Other artists represented:
Berta Hummel.

Flushing

2317. CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
Godwin-Ternbach Museum
65-30 Kissena Blvd 11367
(212) 520-7049 Mon-Thu 10-4, Tue 6-9
Dir: Gabriel Laderman
European and American paintings and sculpture; ancient, Oriental, primitive art; prints, drawings, photographs.

2318. CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
Art Center
Paul Klapper Library 11367
(212) 520-7243
Dir: Irene Avens
Contemporary American art.

One person exhibitions in 1982:
Majorie Apter-McKevitt, Daina Dagnija, Richard Hamwi, Mary Kurtz, Florence Pasternak, Herbert Seliger.

2319. QUEENS MUSEUM
New York City Building
Flushing Meadow - Corona Park 11368
(212) 592-5555 Tue-Sat 10-5, Sun 1-5
Dir: Janet Schneider
Contemporary local and emerging artists.

One person exhibitions in 1982:
Eric Appel, Peter Brown, Harold Bruder, Edward Curtis*, Arthur Leinzig, Alan Sonfist.

Garden City

2320. ADELPHI UNIVERSITY
Gallery At The Alumni House
154 Cambridge Ave 11530
(516) 538-2411 Mon-Fri 9-4
Dir: Muriel Siris
Contemporary art; emerging artists.

2321. NASSAU COMMUNITY COLLEGE
Firehouse Gallery
Stewart Ave 11530
(516) 222-7165 Mon-Fri 11-4:30, Wed 7-9
Dir: Helen B. Muller
Contemporary New York area artists.

One person exhibitions in 1982:
Andrea Kovacs.

Other artists represented:
Benny Andrews, Stan Brodsky, Charlotte Brown, John Fink.

Glens Falls

2322. HYDE COLLECTION
161 Warren St 12801
(518) 792-1761 Tue-Sun 12-5
Dir: Frederick J. Fisher
14th-17th-century European and American paintings, drawings, sculpture, decorative arts, textiles and rare books.

Great Neck

2323. ARTISTS INVOLVEMENT IN ART
573 Middle Neck Rd 11020
(516) 482-9005 Mon-Sat by appt
Dir: Marge Rothschild
Cooperative; contemporary women painters.

One person exhibitions in 1982:
Maxine Feldman, Mildred Hermann, Pearl Rebhun, Barbara Schwartz.

Other artists represented:
Muriel Casper, Florence Hasenflug, Piry Rame, Marge Rothschild, Ann Shore, Mary Tressler.

2324. NORTH SHORE SCULPTURE CENTRE
665 Middle Neck Rd 11023
(516) 466-4328 Tue-Sat 10:30-4:30
Dir: Nancy Landau
Contemporary sculpture.

One person exhibitions in 1982:
Leonora Arye, Barbara Barron, Harriet Febland, Jason Homer, Seymour Meyer, Mary Jane Moross, Elaine Warshaw, Dale Zheutlin.

Other artists represented:
Lissy Dennett, Caroline Gassner Kaplowitz, Nancy Landau, Barbarie Rothstein, Debra Schaffer, Isobel Folb Sokolow.

2325. V & R FINE ARTS
169 Middle Neck Rd 11021
(516) 466-4899 Tue-Sat 10-5:30
Dir: Vincent Sorrentino
Contemporary art in all mediums; multiple and graphic publications.

Other artists represented:
Berenice Abbott, Richard Estes, Carole Jean Feuerman, Ellard Howell, Dennis Oppenheim, Michaelangelo Pistoletto.

Greenlawn

2326. HUNTINGTON TOWNSHIP ART LEAGUE
Wyckoff St off Broadway 11740
(516) 757-0331 Mon-Thu 10-4, Sun 2-4
Dir: Jeanie Tengelsen
Paintings, sculpture, prints, photographs and crafts; changing exhibitions.

Greenvale

2327. LONG ISLAND UNIVERSITY
Hillwood Art Gallery
C W Post Center 11548
(516) 299-2788 Mon-Fri 10-5, Wed 10-8; Sat, Sun 1-5
Dir: J. K. Van Wagner
Paintings, prints, photography, sculpture; changing exhibitions.

One person exhibitions in 1982:
Marjorie Strider*.

Hamilton

2328. COLGATE UNIVERSITY
Picker Art Gallery 13346
(315) 824-1000 ext 634 Daily 10-5; Sat, Sun 11-5
Dir: Dewey F. Mosby
19th-20th-century art; photography.

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Hartsdale

2329. ALAN BROWN GALLERY
210 E Hartsdale 10530
(914) 723-0040 Tue-Sat 10:30-5:30
Dir: Alan Brown
Contemporary American and European graphics.

One person exhibitions in 1982:
Bob Epstein, Jane Kahn, John Kahn, Leo Kaplan, Hector Leonardi, Karl Mann, Jeffrey Owenbrosk, Jim Ridlon, Roy Simmons, Tommy Simpson.

Other artists represented:
Carol Anthony, Arakawa, Franz Kline, Roy Lichtenstein, J. Pindyke Miller, Seije Saito, Ernest Shaw, Edward Steichen, Andy Warhol.

Hempstead

2330. FINE ARTS MUSEUM OF LONG ISLAND
295 Fulton Ave 11550
(516) 481-5700 Wed-Sat 10-4, Sun 12-4
Dir: Eleanor Flomenhaft
Contemporary and primitive art including special collection of Pre-Columbian art.

2331. HOFSTRA UNIVERSITY
Emily Lowe Gallery
Hempstead Turnpike 11550
(516) 560-5672 Tue 10-9, Wed-Fri 10-4:45, Sat, Sun 1-5
Dir: Gail Gelburd
Far Eastern and Oceanic sculpture; 18th-20th-century European painting and sculpture; contemporary prints and photographs.

Huntington

2332. D & R SHOWCASE GALLERY
274 New York Ave 11743
(516) 271-3540 Tue-Sat 10:30-5:30, Sun 1:30-5:30
Dir: Barbara Dolan/Cornelia Reina
Contemporary American crafts.

Other artists represented:
Glenn Appleman, Nancy Baldwin, Helen Baskin, Bennett Bean, Thelma Becherer, Peter Bramhall, Dale Dapkins, Randall Darwell, Bob Deeble, Maishe Dickman, Lillian Dodson, Sally-Ann Endleman, John Fink, Coco Gordon, Bob Green, Bill Heise, Paul Johnson, Thomas Langan, Ben Mack, Thomas Markusen, Wally Mason, Joseph McLaughlin, Mimi Okino, Marcia Phillips, Art Reed, Peter Resnik, Emily Rossheim, Peter Saenger, Hap Sakwa, Ira Sapir, Pamela Topham, Nancy Valk, Alice Wansor, Lin Warren.

2333. HECKSCHER MUSEUM
Prime Ave 11743
(516) 351-3250 Tue-Fri, 10-5; Sat, Sun 1-5
Dir: Katherine Lochridge
15th-20th-century painting and sculpture; 19th-century American and European academic painting.

One person exhibitions in 1982:
Kes Zapkus*.

Huntington Village

2334. COLLECTORS FOUR
4 Wall St 11743
(516) 673-6662 Mon-Sat 10-6
Dir: Al Osterland
Posters.

Ithaca

2335. CORNELL UNIVERSITY
Herbert F. Johnson Museum of Art 14853
(607) 256-6464 Tue-Sun 10-5
Dir: Thomas W. Leavitt
Strengths in Asian and contemporary art.

One person exhibitions in 1982:
Victor Colby, Heinz Isler, Lotte Jacobi, Barbara Kasten, Mariann Miller, Francesc Torres.

2336. ITHACA HOUSE GALLERY ASSOCIATION
108 N Plain St 14850
(607) 272-1233 Fri, Sat 11-5; Sun 1-5
Artists of New York State.

One person exhibitions in 1982:
Ann Alexander, Janet Braun-Reinitz, Michael Busch, Judith Gabriel, Don Wheeler.

Other artists represented:
Rick Daddario, Jane Dennis, Sherry Hathaway, Midge Kerlan, Eric Larson, Mary Ann McNeil, Susan Pickens, Susan Sauvageau.

2337. UPSTAIRS GALLERY
215 North Cayuga St 14850
(607) 272-8614
Dir: Sally Tunnicliffe
Upstate New York and other artists.

One person exhibitions in 1982:
Will Barnet, Jacques Hnizdovsky.

Jamaica

2338. JAMAICA ARTS CENTER
161-04 Jamaica Ave 11432
(212) 658-7400 Mon-Sat 10-5
Dir: Steven Tennen
Specializes in black art related shows; no permanent collection.

One person exhibitions in 1982:
James Brown.

Jericho

2339. GILLARY GALLERY
62 Maiden Lane 11753
(516) 681-2015 By appt
Dir: Sylvia R. Gillary
20th-century painting, sculpture, prints.

Other artists represented:
Miriam Axelrod, Leo Gillary, Sally Gottesman, Alexander Ross, Beatrice Brooks Ross, Bronka Stern, Gloria Weinstock.

Katonah

2340. KATONAH GALLERY
28 Bedford Rd 10536
(914) 232-9555 Tue-Thu 2-5, Fri-Sat 10-5, Sun 1-5
Dir: Anne H. Baren
Non-profit gallery. Loan exhibitions and regional artists.

One person exhibitions in 1982:
Sara Amatniek, Peter Chinni, Leslie Ender, Lucy Gould, Amalia Hoffman, Bohdan D. Osyczka, Tanya Pfeffer, Victoria Sclafoni, Anthony Toney, Marianne von Recklinghausen Bowles, Susan Weil.

Larchmont

2341. POST ROAD GALLERY
2128 Boston Post Rd 10538
(914) 834-7568 Mon-Sat 10-5
Dir: Robert Bahssin
19th-century paintings, sculpture, decorative arts.

Lewiston

2342. ARTPARK
Box 371 14092
(716) 745-3377 Jun-Sep Daily
Dir: Joanne Allison
Sculpture gardens; artists-in-residence.

Locust Valley

2343. COUNTRY ART GALLERY
198 Birch Hill Rd 11560
(516) 676-6886 Tue-Sat 10-5
Dir: Clarissa H. Watson
Contemporary international, American realist, and naive artists.

One person exhibitions in 1982:
Antonio Ciccone, Bernice Faegenburg, Heidi Hagman, Franklin Jones, Petra Mathers, Gabriel Spat, Marie Stobbe, Helene Whitwell, A. N. Wyeth.

Other artists represented:
Jean-Jacques Balitran, Pierre Bertrand, Henry Maurice Cahours, Ernest Chiriacka, Wayne Davis, Marie Ebbesen, Ray Ellis, Mike Falco, James Feriola, Francoise Gilot, Elsie Heindl, Myron Heise, Gabriel Hyppolite, Luis Idigoras, Cecile Johnson, Trafford Klots, Seymour Lipton, Janet Munro, Clare Potter, Robert Stark.

Manhasset

2344. NORTH SHORE UNITARIAN CHURCH
Plandome Gallery
Plandome Rd 11030
(516) 627-6560 Mon-Fri 10-4, Sun 1-4
Dir: Estelle Henrich/Elizabeth Trembicki
Works in all mediums; emerging artists.

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*see catalog index

One person exhibitions in 1982:
Julia Buchholz Anello, Marie Berler, John Digby, Jack Gray, Dorothy Lazara, Thomas Malloy, Louise Merrim, Betty Nichol, Jacqueline Penney, Alice Wansor, John Wisseman.

Mountainville

2345. STORM KING ART CENTER
Old Pleasant Hill Rd 10953
(914) 534-3115 Wed-Mon 2-5:30, Closed Dec-Mar
Dir: David R. Collens
Contemporary American and European painting and sculpture; 200-acre sculpture gardens.

One person exhibitions in 1982:
Barbara Hepworth.

New Paltz

2346. STATE UNIVERSITY OF NEW YORK, NEW PALTZ
College Art Gallery 12562
(914) 257-2439 Mon-Fri 10-4, Sun 1-4
Dir: Neil C. Trager
19th-20th-century American paintings and prints; Oriental prints; German Expressionist works; Pre-Columbian artifacts.

New York

2347. DIDIER AARON
32 E 67th St 10021
(212) 988-5248 Mon-Fri 10-6
Dir: Hervé Aaron
18th- and 19th-century European painting; furniture, decorative arts; Oriental art.

2348. ABERBACH FINE ART
988 Madison Ave 10021
(212) 988-1100 Sep-Jun Tue-Fri 10-5:30, Sat 11-5:30
Dir: Joachim Aberbach
Contemporary American and European art.

One person exhibitions in 1982:
Rebecca Davenport, Igor Galanin, Earl Linderman*, Dario Morales*, Yossi Rosenstein.

2349. ABREU GALLERY
286 8th Ave 10001
(212) 929-0404
Dir: Mauro DaSilver
Contemporary American, South American, and European art.

One person exhibitions in 1982:
Pierre Jacquemon.

Other artists represented:
Mauro Abreu.

2350. ACA GALLERIES
21 E 67th St 10021
(212) 628-2440 Sep-May Tue-Sat 10-5:30; Jun-Aug Tue-Fri 10-5
Dir: Sidney L. Bergen
Late 19th- and early-20th-century American and contemporary art.

One person exhibitions in 1982:
Roy Carruthers, Balcomb Greene, Barkley Hendricks, Paul Pletka, Fritz Scholder.

Other artists represented:
Margit Beck, C. K. Chatterton, Joseph Cornell, John Dobbs, Ernest Fiene, Gertrude Greene, William Gropper, Susan Kahn, Lionel Kalish, Jeffrey Kronsnoble, Joseph Solman, Moses Soyer, Anthony Toney, Robert Vickrey.

2351. ACQUAVELLA CONTEMPORARY ART
18 E 79th St 10021
(212) 734-6300 Tue-Sat 10-5
Dir: W. R. Acquavella/D. MacGuigan
Post-WW II American painting; contemporary painting, sculpture.

Other artists represented:
Billy Al Bengston, Willard Boepple, Anthony Caro, Maureen Connor, Rachelle Epstein, Todd McKie, Peter Robbie, Mark Schlesinger, Sandi Slone, Catharine Warren, Edward Youkilis.

2352. ACQUAVELLA GALLERIES
18 E 79th St 10021
(212) 734-6300 Mon-Sat 10-5
Dir: William R. Acquavella
19th- and 20th-century paintings and sculpture.

2353. ACTUAL ART FOUNDATION
7 Worth St 10013
(212) 226-3109 By appt
Dir: Valerie Shakespeare
Non-profit; experimental art.

Other artists represented:
Helene Aylon, Bill Fontana, Terry Fugate-Wilcox, Sandy Gellis, Nathan Joseph, Anthony Martin, Forrest Myers, SITE, Richard Thatcher, Merrill Wagner.

2354. A.M. ADLER FINE ARTS
21 E 67th St 10021
(212) 249-2450 Tue-Sat 10-5
Dir: Anne Rogin
19th- and 20th-century prints and drawings; Old Lyme Impressionists.

One person exhibitions in 1982:
Thomas S. Buechner, Abby Leigh*, Jules Pascin*.

Other artists represented:
Jankel Adler, Robert Henri.

2355. PAM ADLER GALLERY
37 W 57th St 10019
(212) 980-9696 Sep-Jun Tue-Sat 10-5:30; Jul-Aug Tue-Fri 10-5:30
Dir: Pam Adler
Emerging American artists using new forms of expression.

One person exhibitions in 1982:
Jack Chevalier, Charles Clough, Don Dudley, Ira Joel Haber, Jonathan Santlofer, D. Jack Solomon, Harry Soviak.

Other artists represented:
Sarah Canright, Marina Cappelletto, Cynthia Carlson, David Sharpe, Jeff Way, Barbara Zucker.

2356. RACHEL ADLER GALLERY
58 E 79th St 10021
(212) 831-3824 Tue-Sat 10-5
Dir: Rachel Adler
Early-20th-century works: Russian Suprematism; Constructivism; Italian Futurism; Dada; Latin-American art.

2357. A.I.R. GALLERY
63 Crosby St 10012
(212) 966-0799 Tue-Sat 11-6
Dir: Renata Lac
Women artists' cooperative; art-related special events.

One person exhibitions in 1982:
Rachel bas-Cohain, Sari Dienes, Daria Dorosh, Sandra Eisenstein, Mary Grigoriadis, Harmony Hammond, Patsy Norvell.

Other artists represented:
Dotty Attie, Donna Byars, Sarah Draney, Loretta Dunkelman, Mary Beth Edelson, Lenore Goldberg, Anne Healy, Louise Kramer, Elaine Reichek, Nancy Spero, Clover Vail, Ann Wilson.

2358. SALVATORE ALA
32 W 20th St 10011
(212) 675-3267 Tue-Sat 10-6
Dir: Caroline Martin
Contemporary art.

One person exhibitions in 1982:
Giuseppe Penone, Michelangelo Pistoletto, Remo Salvadori.

Other artists represented:
Giovanni Anselmo, Domenico Bianchi, Bruno Ceccobelli, Luciano Fabro, Rebecca Horn, Jannis Kounellis.

2360. JEFFREY ALAN GALLERY
1568 2nd Ave 10028
(212) 744-4070 Tue-Sat 11-6; By appt
Dir: J. Marqusee
19th-early-20th-century American art.

One person exhibitions in 1982:
Francesca Alexander*.

Other artists represented:
Alfred T. Bricher, Benjamin Champney, Bruce Crane, Harold Dunbar, Frank Duveneck, Walter Granville-Smith, Joseph Greenwood, George H. Hall, William Horton, William Kaula, Charles Lanman, George Luks, Reginald Marsh, F. Luis Mora, J. Francis Murphy, Leonard Ochtman, Adelaide Palmer, E. Wood Perry, William P. Phelps, John S. Sargent, John W.A. Scott, Alexander Wyant.

2361. ALASKA SHOP GALLERY OF ESKIMO ART
31 E 74th St 10021
(212) 879-1782 Mon-Sat 10:30-6
Dir: Hedy Mann
Art and artifacts of the Eskimo: sculpture, prints, hangings.

Other artists represented:
George Arlu, Oshuituk "B", Henry Evardjulak, Johnny Inukpuk, Sam Nahaulaituq, Pauta.

2362. BROOKE ALEXANDER
20 W 57th St 10019
(212) 757-3721 Tue-Fri 10-6, Sat 10-5:30
Dir: Brooke Alexander
Paintings, drawings, graphics by contemporary artists.

One person exhibitions in 1982:
Martha Diamond, Richard Haas, Yvonne Jacquette, Wonsook Kim, Sylvia Plimack Mangold, Alan Turner.

Other artists represented:
John Ahearn, Richard Bosman, Stephen Buckley, Sondra Freckelton, Ken Goodman, Ann McCoy, Richard Mock, Peter Nadin, George Negroponte, Tom Otterness, Judy Rifka, Troels Worsel.

2363. A. J. ALLAN
87 Mercer St 10012
(212) 431-3232 Tue-Sat 10-6
Dir: Karen Renz
Works on paper, limited editions, vintage posters, graphics.

One person exhibitions in 1982:
Zuleyka V. Benitez, Otis Tamasauskas.

Other artists represented:
Nicholas Gaetano, Eleanor M. Kish, John Martinez, Patrick Nagel.

2364. ALTERNATE SPACE GALLERY
431 W Broadway 10012
(212) 966-2520 Tue-Fri 11-5, Sat 11-6
Dir: Robbie Ehrlich
Works in all mediums by contemporary artists.

Other artists represented:
Michael Kupka, Dianora Niccolini.

2365. ALTERNATIVE MUSEUM
17 White St 10013
(212) 966-4444 Wed-Sat 11-6
Dir: Geno Rodriguez
Artist founded and operated; exhibitions, concerts, permanent collection.

One person exhibitions in 1982:
Larry Fuente, Hera, James Leach, Clarence Morgan, Nickzad Nodjoumi.

2366. AMAURY-TAITTINGER GALLERY
1089 Madison Ave 10028
(212) 570-6767 Tue-Sat 10-6
Dir: Amaury Taittinger
Contemporary art.

One person exhibitions in 1982:
Jean-Pierre Darnat, Maxime Defert, Etienne Sandorfi.

2367. AMERICAN CRAFT MUSEUM I
44 W 53rd St 10019
(212) 397-0630 Tue-Sat 10-5, Sun 11-5
Dir: Paul Smith
Contemporary American fiber, clay, glass, metal, wood, paper works; permanent collection of American crafts since 1900; changing exhibitions.

2368. AMERICAN CRAFT MUSEUM II
International Paper Plaza, 77 W 45th St 10036
(212) 397-0605 Mon-Fri 10-5
Dir: Paul Smith
Contemporary American fiber, clay, glass, metal, wood, paper works; collection of American crafts since 1900; changing exhibitions.

2369. AMERICAN MUSEUM OF NATURAL HISTORY
Central Park W at 79th St 10024
(212) 873-1300 Daily 10-6; Wed, Fri, Sat 10-9
Dir: Thomas D. Nicholson
Natural history museum: artifacts, specimens of animals, minerals, plants, and other objects of man and nature; frequent special exhibitions.

2370. AMERICAN SCANDINAVIAN FOUNDATION GALLERY
127 E 73 St 10021
(212) 879-9779 Wed-Sat 12-5
Dir: Christian Malcolm
Non-profit; contemporary Scandinavian painting, sculpture, rugs, ceramics.

One person exhibitions in 1982:
Videke Klint.

Other artists represented:
Bård Breivik, Rolf Hanson, Olle Kaks, Benny Motzfeldt, Gosta Peterson.

2371. AMERICAN STATE OF THE ARTS GALLERY EXCHANGE
162 W 4th St 10014
(212) 242-6234 Tue-Sun 12-12
Dir: Nona Gianlorenzi
Prints and drawing by contemporary and emerging artists.

One person exhibitions in 1982:
Cindy Black, Phil Edelstein, Hera, D. R. Jacobson, Elizabeth Kuder, Claire Moore.

Other artists represented:
Michael Abrams, Chet Baker, Martha Bloom, Christopher Chambers, Fernando Garcia, Nona Gianlorenzi, James Goodwill, Tom Gormley, Alan Guttman, David Hayes, Jack Hernon, Miriam Jacobs, Andrea Kovacs, Nicholas Krushenick, Yudel Kyler, Joe Lewis, William Mulkins, Sophie Newman, Janet Richmond, Barbara Sang, Teddy Schapiro, Jennifer Stein.

2372. DAVID ANDERSON GALLERY
521 W 57th St 10019
(212) 586-4200 Mon-Fri 10-5
Dir: Christopher C. Colt
Contemporary international painting and sculpture.

2373. W. GRAHAM ARADER III
23 E 74th St Apt 5A 10021
(212) 628-3668
Dir: Sharon McIntosh
16th-19th-century original prints, maps and books.

Other artists represented:
John James Audubon, Karl Bodmer, George Brookshaw, Mark Catesby, George Catlin, Currier & Ives, John Gould, James Hall, Thomas Lorain McKenny, Pierre-Joseph Redoute, Robert John Thornton.

2374. ARCH GALLERY
644 Broadway, Suite 2E 10012
(212) 260-5847 By appt
Dir: Daniela Montana
Contemporary and Latin-American art.

One person exhibitions in 1982:
Emma Alvarez Pineiro, NICOLE, Pepon Osorio, Suthat Pinruethai, William Prichett, Monic Santander.

Other artists represented:
Martha Gamond, Juan Mele.

2375. ARRAS GALLERY
29 W 57th St 10019
(212) 421-1177 Tue-Sat 9:30-5:30
Dir: Adele Siegel
Contemporary painting, sculpture, tapestries, collages, prints.

Other artists represented:
Stephen Auger, Enrico Baj, Arthur Boden, Jill Cannady, Omar Carreno, Domenico Casasanta, Yehouda Chaki, Bruce Dorfman, Dale Egee, Kosso Eloul, Josep Grau-Garriga, Bill Haendel, Jeff Hoare, Rita Letendre, Ugo Nespolo, Barbara Smukler, Todd Stone, Hans Van de Bovenkamp, Victor Vasarely, Liana Vassaloy, Peter Vogel, Sirpa Yarmolinsky.

2376. ART AND DESIGN GALLERY
152 Wooster St 10012
(212) 777-4207 Tue-Sat 11-6, Sun 1-5
Dir: Barbara Friedland
Corporate art specialists; fine arts; interior design; installations.

One person exhibitions in 1982:
Alberto Montano, W. Lee Savage, Phillip Sybal, Lucca Vernizzi, Sherry Wolf.

2377. ART FOR ARCHITECTURE
21 E 67th St 10021
(212) 535-3295 Mon-Fri 10-5
Dir: Carla Panicali
Monumental sculpture by European and American artists.

Other artists represented:
Carla Battaglia, Ettore Colla, Pietro Consagra, Lucio Fontana, Arnaldo Pomodoro, Gio Pomodoro, William Tucker.

2378. ART GALAXY
262 Mott St 10012
(212) 966-0426 Wed-Sat 11-6
Dir: Barbara Flynn
Painting, sculpture, photography, film, performance.

One person exhibitions in 1982:
Joseph Butler, Babette Holland, Greg Kwiatek, Jay Martin, Michael Peglau.

Rosalind Solomon; at Film in the Cities, St. Paul, Minn. (May 5-26, 1982).

Other artists represented:
Leonard Bullock, Craig Fisher, Heidi Glück, Michael Hafftka, Axel Hütte, Harriet Korman, Gary Kuehn, Mary Lemley, Patrick Morrison, Brian O'Neill, Nancy Spero.

2379. ART GALLERY—STUDIO 53
424 Park Ave 10022
(212) 755-6650 Mon-Fri 10-6; Sat, Sun 11-6
Dir: Linda Gottlieb
Contemporary paintings, watercolors, drawings, sculpture, and graphics.

One person exhibitions in 1982:
Alvar, Michel Delacroix, Erté, Fanch.

Other artists represented:
Graciela Rodo Boulanger, Bruno Bruni, R. C. Gorman, Gustavo Novoa, Nicola Simbari, Andrew Wyeth.

2380. ART SPECTRUM
305 E 63rd St 10021
(212) 593-1812 Mon-Fri 9:30-5:30
Dir: Mitch Morse
Paintings, prints, sculpture by contemporary artists.

Other artists represented:
Don Bowman, Rimer Cardillo, Jaime Coll-Valls, Jon Donovan, Harold Harris, Jack Herland, Igor Kononov, Miharu Lane, Linda Lobel, John Miller, Bob Pentelovitch, Jesus del Rincon, Vince Scialla, Matthew Screaton, J. Seeley, Jack Sher, Walter Verdick, Bob Yealdhall.

2381. ART STUDENT'S LEAGUE OF NY
215 W 57th St 10019
(212) 247-4510 Mon-Fri 10-9, Sat 9-4
Dir: Rosena A. Florio
Gallery exhibiting works of students, members, and instructors; special theme exhibitions.

Other artists represented:
Robert Philipp, Allen Tucker.

2382. ARTISTS REPRESENTING ENVIRONMENTAL ARTS (A.R.E.A.)
500 E 83rd St 10021
(212) 288-7650
Dir: Dorothea M. Silverman
Public exhibitions: environments and sculpture on shoreline sites; 1983-84: Woods Island, NY; other locations.

Other artists represented:
Zigi Ben-Haim, Mimi Gross, Wenda Habenicht, Henry Steinfort, Stuart Williams.

2383. ARTISTS SPACE
105 Hudson St 10013
(212) 226-3970 Tue-Sat 11-6
Dir: Linda Shearer
New work by unrepresented artists; slide registry, grants, materials fund.

2384. ASIA SOCIETY GALLERY
725 Park Ave 10021
(212) 288-6400 Tue-Sat 10-5, Thu 10-8:30, Sun 12-5
Dir: Allen Wardwell
Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art: sculpture, ceramics, paintings of India, Southeast Asia, China, Japan; loan exhibitions.

2385. ASSOCIATED AMERICAN ARTISTS
663 5th Ave 10022
(212) 755-4211 Sep-May Mon-Sat 10-6; Jun-Aug Mon-Fri 10-6
Dir: Sylvan Cole, Jr.
16th-20th-century prints; woodcuts, etchings, lithographs.

One person exhibitions in 1982:
Will Barnet, Lyonel Feininger, Louis Lozowick.

Other artists represented:
Mario Avati, Thomas Hart Benton, John Steuart Curry, Stuart Davis, Raphael Soyer, Carol Summers, Grant Wood.

2386. ATLANTIC GALLERY
458 W Broadway 10012
(212) 228-0944 Tue-Sun 12-6
Dir: Rich Samuelson
Cooperative; exhibits members and guest artists.

One person exhibitions in 1982:
Martha Cansler, Catherine Correa, Carol Hamann, Michael Hayes, Rebecca Leonard, Carol Levin, Naomi Plotkin, Rich Samuelson, Janet Steinmetz, Rebecca Weisberg, Rodney White, Laura Young.

Other artists represented:
Julia Blumenreich, Sally Brody, Frances Buschke, Jacqueline Ann Clipsham, Manuela Filiaci, Ruth Gray, Elliott Jacobs, Stephanie Lebowitz, Jeanne MaMahan, Roger Mignon, Pam Miller, Sabra Moore, Dixie Peaslee, Kate Rabinowitz, David Ray, Fabio Salvatori, Barbara Spiller, John Stone.

2387. AUSLANDER AND WITTGENSTEIN
25 E 77th St 10021
(212) 288-1493 Mon-Sat 9:30-5:30
Dir: B. Auslander/M. C. Wittgenstein
Old master and 19th-century paintings.

2388. AUSTRIAN INSTITUTE
11 E 52nd St 10022
(212) 759-5165 Mon-Fri 10-5
Dir: Fritz Cocron

One person exhibitions in 1982:
Berjold Löffler*.

Other artists represented:
Georg Eisler.

2389. BABCOCK GALLERY
20 E 67th St 10021
(212) 535-9355 By appt
Dir: Michael St. Clair
Late 19th- and early-20th-century American paintings and drawings.

Other artists represented:
Marsden Hartley, Childe Hassam, John F. Kensett, Alfred H. Mauer.

2390. BARCLAY FINE ART
985 Park Ave 10028
(212) 753-7171 Mon-Fri 10-5
Dir: Rutgers Barclay
19th- and 20th-century European and American art.

2391. BARCLAY GALLERY
801 Madison Ave 10021
(212) 772-6680/1-800-228-0809 Mon-Fri 9-5 by appt
Dir: Larry D. Evans
Specializes in works by Picasso, Miró, Chagall, and Dali.

One person exhibitions in 1982:
Karel Appel, Salvador Dali, Joan Miró.

2392. BASEMENT GALLERIES
127 Prince St 10012
(212) 228-7160 Thu, Fri, Sat, Sun 1-6
Dir: Charles Leslie/Dai Evans
Male erotic and bizarre art.

Other artists represented:
Adam, Eddie Cervone, Peter Flinch, Ted Foley, Delmas Howe, Delmas Howe, Nigel Kent, Fritz André Kracht, Kurk, Robert W. Richards, Roland, Richard Rosenfeld, Keith Smith, Tom (of) Finland.

2393. BASKERVILLE + WATSON
24 W 57th St 10019
(212) 582-0058
Dir: Carole Ann Klonarides
Contemporary art of all mediums; emerging artists.

One person exhibitions in 1982:
Steve Ellis, Lauren Ewing, Deborah Kass, Marianne Stikas, Steve Wood.

2394. JAYNE H. BAUM GALLERY
12 W 37th St 10018
(212) 695-7200
Dir: Jayne H. Baum
Contemporary art in all mediums.

Other artists represented:
Ali Baudoin, Rib Bloomfield, Shlomo Cassos, Richard Davies, Astrid Fitzgerald, Ed Hansen, Alice Hendrikson, Arnold Iger, David McCullough, Sean McLaughlin, Cynthia Pannucci, Robert Schmid, Gerald Sciliano, Stephen Sholinsky, Jim Smith, Harriet Stanton, Zelda Tanenbaum, Terence Warren.

2395. WILLIAM BEADLESTON FINE ART
60 E 91st St 10028
(212) 348-7234
Dir: William Beadleston
Impressionist and modern art.

One person exhibitions in 1982:
Claude Monet, Sean Scully.

Other artists represented:
Eugene Louis Boudin, Jean Dubuffet, Jean Dufy, Joan Miro, Henry Moore, Pablo Picasso, John B. Sisley, Henri de Toulouse-Lautrec, Edouard Vuillard.

2396. JEAN JACQUES BEAUMÉ GALLERY
712 Madison Avenue, Second Floor 10021
(212) 486-0334 Mon-Sat 10-7
Dir: Jean Jacques Beaumé
European 1930s Art-Deco furniture, rugs and objects.

2397. BELGIS-FREIDEL GALLERY
90 Thompson St 10011
(212) 431-9270 Tue-Sun 12-6
Dir: S. Freidel
Turn-of-the-century European prints, posters, works on paper.

Other artists represented:
Pierre Bonnard, Jules Cheret, Henri de Toulouse-Lautrec.

2398. BENEDEK FINE ART
985 5th Ave 10021
(212) 744-2333 By appt
Dir: Richard Benedek
20th-century painting and sculpture.

2399. AARON BERMAN GALLERY
50 W 57 St 10019
(212) 757-7630 Tue-Sat 10-5
Dir: Aaron Berman
Contemporary art: abstract expressionism, trompe l'oeil; realism; photography.

One person exhibitions in 1982:
Abe Ajay, Robin Landa, Ernest Ruckle, Cathy Skopic, Iris Spellings.

Other artists represented:
Herb Aach, Bernard Beck, Sy Boardman, Pat Brentano, Irwin Fleminger, Karl Hagedorn, Grace Knowlton, Mariann Miller, Richard Miller, Jeffrey Packard, Elena Presser, Jack Reilly, Leah Rhodes, Martin Riess.

2400. BERNICE STEINBAUM GALLERY
903 Madison Ave 10021
(212) 734-3373 Tue-Sat 10-5
Dir: B. Steinbaum
Contemporary American and Native American painting and sculpture.

One person exhibitions in 1982:
Jane Kaufman, George Longfish, Renee Magnati, James Pile, Phyllis Yes.

Other artists represented:
Paul Brach, Grace Graupe-Pillard, Douglas Hilson, Aaron Karp, Marjorie Strider, Carol Stronghilos, Betty Tompkins, Adrianne Wortzel, Robert Yodice.

2401. DAVID BERNSTEIN FINE ART
12 E 86th St, Suite 831 10028
(212) 794-0389 Mon-Sat 10-5
Dir: David Bernstein
Primitive arts of the Americas: ceramics, gold, jade, antique and ancient textiles.

2402. BERNSTEIN GALLERIES
33 E 74th St 10021
(212) 288-3002 Tue-Sat 11-5
Dir: Nathan A. Bernstein
Late 19th- and early-20th-century European paintings, drawings, and watercolors.

Other artists represented:
Pierre Bonnard, Mary Cassatt, Albert Gleizes, Fernand Leger, André Lhote, Henri Matisse, Amedeo Modigliani, Claude Monet, Camille Pissarro, Pierre Auguste Renoir.

2403. BERRY-HILL GALLERIES
743 5th Ave 10022
(212) 371-6777 Mon-Fri 9-5:30, Sat 10-4
Dir: James Berry Hill/Frederick D. Hill
American Impressionist and Luminist works; sculpture; 19th-century China Trade paintings.

Other artists represented:
Wayman Adams, Fidelia Bridges, Cornelia Foss, Malvina Hoffman, Barbara Novak, Bernard Réquichot.

2404. BFM
150 E 58th St 10155
(212) 755-1243 Mon-Fri 10-5
Dir: Bernice Steinbaum/Madeline Moses
Contemporary American ceramics, sculpture, hangings, paintings.

Other artists represented:
Felipe Archuleta, Evelyn Brenner, George Bucher, Margarit Cusack, Tryna Greene, Burt Groedel, Bob Howell, Karen Koblitz, Jay Lindsay, Judith Loeb, Beverly Kurtz Magennis, Lynda Pleet, Colin Richmond, Priscilla Sage, Floyd Shamon, Tamara Sigler, Hilda Steckel, Judith Strong, Arlene Toonkel.

2405. BLUE MOUNTAIN GALLERY
121 Wooster St 10012
(212) 226-9402 Tue-Sun 12-6
Dir: John Leavey/Elliott Barowitz
Artist-run cooperative.

Other artists represented:
Elliott Barowitz, Teri Bartol, Rudy Burkhardt, Michael Chelminski, Arthur Cohen, Lucien Day, Judith Evans, Nancy Gelman, Joe Giordano, Robert Godfrey, Margaret Grimes, Robert Henry, Charles Kaiman, John Leavey, Margaret Leveson, Jacqueline Lima, Helene Manzo, Rosemary Naegele, Carol Paquay, Linda Peer, Lorna Ritz, Janet Sawyer, Una Wilkinson.

2406. BLUM HELMAN GALLERY
20 W 57 St 10019
(212) 245-2888 Tue-Sat 10-6
Dir: Peter Freeman
Post-war American painting and sculpture; European modern art.

One person exhibitions in 1982:
Craig Kauffman, Steve Keister, Ellsworth Kelly, Andrew Lord, Edda Renouf, Donald Sultan.

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Other artists represented:
William Baziotes, Ron Davis, Richard Diebenkorn, Robert Moskowitz, Bruce Robbins, Hap Tivey.

2407. BLUMKA II
23 E 67th St 10021
(212) 879–5611 Mon–Sat 11–5:30
Dir: Anthony Blumka
Contemporary European and American painting and sculpture.

Other artists represented:
Timothy Lovejoy, Peter Pellettieri, Wolfram Wallmer.

2408. BODLEY GALLERY
10028
(212) 249–2155 Tue–Sat 10–5:30
Dir: David Mann
Contemporary paintings and sculpture; 20th-century works; Surrealism.

Other artists represented:
Richard Erdman, Mary Faulconer, Lorna Halper, Mary Melikian, Lilika Papanicolaou, Essie Pinsker, Jane Piper, Dean Porter, Allen Saalburg, Benno Schmidbaur, Marianne Schnell, Evelyn Taylor, Rogers Turner, Armando Villegas.

2409. BONLOW GALLERY
150 Greene St 10012
(212) 925–4482 Tue–Sat 10–6
Dir: J. Bonnier
Contemporary paintings, drawings, sculpture.

Other artists represented:
Tseng Kwong Chi, Rebecca Cuming, Frank Holliday, Robert Kitchen, Helmut Middendorf, RAMMELLZEE, Michael Tetherov.

2410. MARY BOONE GALLERY
417 W Broadway/420 W Broadway 10012
(212) 966–2114/431–1818 Tue–Sat 10–6
Dir: Mary Boone
Contemporary paintings, constructions, and drawings.

One person exhibitions in 1982:
Troy Brauntuch, Anselm Kiefer, Bruce McLean, Mat Mullican, David Salle, Julian Schnabel, Gary Stephan, Michael Tracy.

Other artists represented:
Ross Bleckner, Rainer Fetting, Michael McClard.

2411. BORGENICHT GALLERY
724 5th Ave 10019
(212) 247–2111 Tue–Fri 10–5:30, Sat 11–5:30
Dir: Grace Borgenicht Brandt
American contemporary art.

Other artists represented:
Milton Avery, Max Beckmann, Charles Biederman, David Lee Brown, Paul Burlin, Tom Butter, Martin Chirino, Edward Corbett, Alan D'Arcangelo, Stuart Davis, José de Rivera, Roy Gussow, Hans Hokanson, Angelo Ippolito, Reuben Kadish, Wolf Kahn, David Lund, John Opper, Gabor Peterdi, Attilio Salemme, David Saunders, Mark Tansey, Sandy Walker, Elbert Weinberg.

2412. HARM BOUCKAERT GALLERY
100 Hudson St 10010
(212) 925–6239 Daily 10–5
Dir: Max Coyer
Post-modern abstraction; painting and sculpture.

One person exhibitions in 1982:
Thomas Bang, Nancy Brett, Peter Brown, Max Coyer, Garrick Dolberg, Alex McFarlane.

Other artists represented:
Peter Ambrose, Stewart Hitch.

2413. BOWERY GALLERY
121 Wooster St 10012
(212) 226–9543 Tue–Sun 12–6
Dir: Carolyn Virgil
Non-profit cooperative; figurative painting and sculpture.

One person exhibitions in 1982:
Temma Bell, Joseph Bilger, Rodney Bogner, David D'Allesandro, Barbara Goodstein, Deborah Kahn, Hearne Pardee, Rachel Siporin, Wendy Sussman, Peggy Wood.

Other artists represented:
Rita Baragona, Diana Cabouli, Simon Carr, Judy Cutler, Susan Daykin, Stephanie DeManuelle, Esti Dunow, Tina Feingold, William Foust, Ron Graff, Barbara Grossman, Anthony Martino, Patty McManus, Naomi Nemtzow, Marylou Schuck, June Silverberg, Patricia Stone, Carolyn Virgil, John Zeaman.

2414. BARBARA BRAATHEN
76 Duane St 10017
(212) 732–4029
Dir: Barbara Braathen
Contemporary painting, sculpture, and installations.

One person exhibitions in 1982:
Peter Grass.

Other artists represented:
Colette, Donald Lipski.

2415. DAMON BRANDT
45 Bond St 10012
(212) 475–2224
Dir: Damon Brandt
Drawings by emerging American and European artists.

2416. BREWSTER GALLERY
41 W 57th St 10019
(212) 980–1975 Tue–Sat 10–5:30
Dir: Jerry Brewster
Exhibits and publishes contemporary drawings, paintings, and graphics.

One person exhibitions in 1982:
Francisco Zuñiga*.

Other artists represented:
Branco Bahunek, Leonora Carrington, Paul Kor, Harry McCormick, Ira Moscowitz.

2417. HAL BROMM GALLERY
90 W Broadway 10007
(212) 732–6196 Tue–Sat 11–6
Dir: Hal Bromm
Contemporary painting, sculpture, drawing, and photography.

One person exhibitions in 1982:
Roger Cutforth, Alan Kikuchi-Yngojo, Terry Rosenberg, Livio Saganic, Frank Young.

Other artists represented:
Katharine T. Carter, Rosemarie Castoro, Roseanne Generalli, Jody Pinto.

2418. DIANE BROWN GALLERY
100 Greene St 10012
Tue–Sat 11–6
Dir: Diane Brown
Contemporary art, emphasizing sculpture.

2419. ALDIS BROWNE FINE ARTS
1018 Madison Ave 10021
(212) 772–6222 Tue–Fri 10–5:30, Sat 11–5
Dir: Saralinda Bernstein
19th-20th-century prints and related works on paper.

Other artists represented:
Edgar Chahine, Edvard Munch.

2420. BRUTON GALLERY
245 E 87th St 10028
(212) 860–4590 By appt
Dir: Michael Le Marchant/Jay S. Cantor
19th- and 20th-century French and European sculpture.

Other artists represented:
Antoine Bourdelle, Stephan Buxin, Jean-Baptiste Carpeaux, Albert Carrier-Belleuse, Jules Dalou, Aristide Maillol, Auguste Rodin, Robert Wlerick.

2421. GABRIELLE BRYERS GALLERY
111 Greene St 10012
(212) 925–8058 Tue–Fri 11–5, Sat 11–6
Dir: Gabrielle Bryers
Paintings, light boxes, wall constructions.

One person exhibitions in 1982:
Kate Augenblick, Colette, Tomoo Hoshino, Tom Kenny, Loren Munk, Bob Smith.

Other artists represented:
Chris Dermit, Rainer Gross, Serge Seckler.

2422. BUECKER & HARPSICHORDS
465 W Broadway 10012
(212) 260–3480
Dir: Robert Buecker
New York art and art history exhibitions.

2423. SUSAN CALDWELL
383 W Broadway 10012
(212) 966–6500 Tue–Sat 10–6
Dir: Susan H. Caldwell
Contemporary art.

One person exhibitions in 1982:
Carl Andre, Nancy Giesman, Leon Golub, Susan Michod, Graham Nickson*, Doug Ohlson*, Michelle Stuart.

Other artists represented:
Frances Barth, Jane Couch, Craig Langager, Ellen Lanyon, Gayil Nalls, Joanna Pousette-Dart, Stuart Shedletsky, Paolo Soleri.

2424. CARLTON GALLERY
52 E 81st St 10028
(212) 288–6270 By appt
Dir: Carlton Willers
20th-century American and European art; 19th- and 20th-century photographs.

2425. CARLYLE ART GALLERY
16 E 78th St 10021
(212) 535–9443 Sun–Fri 10–5
Dir: Eta R. Sait
Contemporary graphics, paintings.

2426. FRANK CARO GALLERY
41 E 57th St 10022
(212) 753–2166 Tue–Sat 9–4:30
Dir: Francis Caro
Ancient art of China, India and Southeast Asia.

2427. CARUS GALLERY
872 Madison Ave 10021
(212) 879–4660 Tue–Sat 11–5
Dir: Dorothea Carus
German Expressionists, Russian and European Avant Garde 1910 to 1930.

One person exhibitions in 1982:
Felix Del Marle*.

Other artists represented:
Kurt Schwitters.

2428. CASTELLI FEIGEN CORCORAN
1020 Madison Ave 10021
(212) 734–5505 Sep–May Tue–Sat 10–6; Jun–Aug Mon–Fri 10–6
Dir: Christina Rassier
American 20th-century and contemporary art.

One person exhibitions in 1982:
Joseph Cornell*, Yves Klein, James Rosenquist, Edward Ruscha, Charles Simonds.

2429. LEO CASTELLI GALLERY
142 Greene St 10012
(212) 431–6279 Tue–Sat 10–6
Dir: Leo Castelli
Painting, drawings, and sculpture by contemporary artists.

One person exhibitions in 1982:
Bruce Nauman, Salvatore Scarpitta, Richard Serra, Andy Warhol.

Other artists represented:
Richard Artschwager, Robert Barry, Lee Bontecou, John Chamberlain, Hanne Darboven, Jan Dibbets, Dan Flavin, Laura Grisi, Douglas Huebler, Jasper Johns, Donald Judd, Ellsworth Kelly, Joseph Kosuth, Roy Lichtenstein, Robert Morris, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Edward Ruscha, Keith Sonnier, Frank Stella, Cy Twombly, Paul Waldman, Lawrence Weiner.

2430. LEO CASTELLI GALLERY
420 W Broadway 10012
(212) 431–5160 Tue–Sat 10–6
Dir: Leo Castelli
Contemporary paintings, drawings, and sculpture.

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*see catalog index

One person exhibitions in 1982:
John Chamberlain, David Salle, Frank Stella, Mia Westerlund-Roosen.

Other artists represented:
Richard Artschwager, Robert Barry, Lee Bontecou, Sandro Chia, Nassos Daphnis, Hanne Darboven, Jan Dibbets, Dan Flavin, Gerard Garouste, Laura Grisi, Douglas Huebler, Jasper Johns, Cletus Johnson, Donald Judd, Ellsworth Kelly, Joseph Kosuth, Roy Lichtenstein, Robert Morris, Bruce Nauman, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Edward Ruscha, Salvatore Scarpitta, Julian Schnabel, Richard Serra, Keith Sonnier, Cy Twombly, Paul Waldman, Andy Warhol, Lawrence Weiner.

2431. CASTELLI GRAPHICS
4 E 77th St 10021
(212) 288-3202 Tue-Sat 10-6
Dir: Robert Monk
Prints and photographs by contemporary American artists.

Other artists represented:
Lewis Baltz, Robert Combas, John Gutmann, David Hockney, Jasper Johns, Ellsworth Kelly, Mary Ellen Mark, Robert Rauschenberg, James Rosenquist, David Salle, Julian Schnabel, Richard Serra, Sandy Skoglund, Eve Sonneman, Frank Stella, Cy Twombly, Andy Warhol.

2432. CAVANAUGH GALLERY
510 E 86th St 10028
(212) 737-4487 By appt
Dir: Joan Cavanaugh
International gallery exhibiting the original works of illustrators of children's books.

Other artists represented:
Joan Alpers, Etienne Delessert, Tomie dePaola, Diane Dillon, Leo Dillon, Lilo Fromm, Yoshiko Fujiwara, Paul Goble, Diane Goode, Devis Grebu, Michael Hague, Anita Lobel, Josef Palecek, David Palladini, Fulvio Testa, Don Wood, Ed Young, Stepan Zavrel.

2433. CAYMAN GALLERY
381 W Broadway 10012
(212) 966-6699 Tue-Sun 11-6
Dir: Nilda Peraza
Contemporary Latin-American art, performance and photography.

Other artists represented:
Raul Acero, Victor Amador, Juan Bujan, Maritza Davila, Efrain De Jesus, Angel Rodriguez Diaz, Gilberto Lopez Espina, Laura Marquez, Domingo Oliveras, Pepon Osorio, Peter Schira.

2434. CDS
13 E 75th St 10021
(212) 772-9555 Mon-Sat 10-6
Dir: Clara Diament Sujo
Contemporary art of the Americas.

One person exhibitions in 1982:
Armando Morales*, Renate Ponsold*, Hedda Sterne*, Adja Yunkers*.

Other artists represented:
Antonio Barrera, Luis Benedit, Jacobo Borges, Vera Klement, Roxy Marsen, Leonard McComb, Warren Rohrer, Stanley Spencer.

2435. CENTER FOR INTER-AMERICAN RELATIONS
680 Park Ave at 68th St 10021
(212) 249-8950 Tue-Sun 12-6
Dir: John Stringer
Exhibitions of Pre-Columbian, colonial, and contemporary arts; painting, sculpture, photography, decorative arts of Latin America and Canada.

One person exhibitions in 1982:
Marilyn Bridges, Marius de Zayas*, David Milne*.

Other artists represented:
Luis Benedit, Carlos Merida, Cesar Paternosto.

2436. CENTRAL HALL ARTISTS
386 W Broadway, 4th floor 10012
(212) 226-9215 Tue-Sun 12-6
Dir: Josely Carvalho
Women artists' cooperative.

One person exhibitions in 1982:
Liz Birmingham, Josely Carvalho, Coco Gordon, Betty Holliday, Alice Whitman Leeds, Ina Lieberman, Katinka Mann, Rachel Maurer, Barbara Roux, Judith Lipman Schecter, Katie Seiden, Ann Shore.

Other artists represented:
Marjorie Apter-McKevitt, Alicia Creus, Connie Diamond, Elizabeth Drucker, Constance Schwartz, Pat Megha Zukas.

2437. CHILDS GALLERY
956 Madison Ave 10021
(212) 772-6606 Sep-May Tue-Sat 11-6; Jun, Jul Tue-Fri 11-6
Dir: Angela Noel
See Boston, MA listing.

2438. JUDITH CHRISTIAN GALLERY
110 Greene St 10012
(212) 431-8601 Sat 11-6; By appt
Dir: Judith Christian/John Christian
Contemporary art by California artists.

Other artists represented:
James Byrd, Amaranth Ehrenhalt, Laura Elliott, Freddie Fong, Kathy Gura, Peter Kitchell, Peter Lodato, Philip Michelson, Andrew Watel, Susan Weil.

2439. CHRISTIE'S CONTEMPORARY ART
799 Madison Ave 10021
(212) 535-4422 Tue-Sat 10-6
Dir: Myles Cooke
Prints and original sculpture.

One person exhibitions in 1982:
Lynn Chadwick, David Hockney, Joan Miró, Henry Moore, Victor Pasmore.

Other artists represented:
Anthony Benjamin, Graham Clarke, Tully Crook, Hamilton Fraser, Derrick Greaves, Phil Greenwood, Jeremy King, Linda Le Kinff, Michael Patter, Aldo Salvadori, Bob Sanders, Norman Stevens, David Suff, Julian Trevelyan, Donald Wilkinson, Ricardo Wolfson.

2440. LORI CIANCAGLINI FINE ART
328 W 76 St 10023
(212) 724-3145 By appt
Dir: Lori Ciancaglini
19th- and 20th-century works of art.

2441. CITY GALLERY
2 Columbus Circle 10019
(212) 974-1150 Daily 10-5:30
Dir: Ellen Liman
Midtown Manhattan showcase for non-profit community-based arts organizations throughout New York City.

2442. CIVILIAN WARFARE
526 E 11th St 10009
(212) 475-7498
Dir: D. Savard/A. Barrows

One person exhibitions in 1982:
Mike Biolo, Bronson Eden, Greer Lankton, Beatricia Sagar, Dean Savard, Huck Snyder, Michael Sypolski, "3 Teens Kill 4", David Wojnarowicz, Rhonda Zwillinger.

2443. CLAYWORKS
4 Great Jones St 10012
(212) 673-7493 Tue-Sat 1-5
Dir: James Walsh
Visiting artists' workshop for artists new to the ceramic medium.

Other artists represented:
Walter Darby Bannard, Lidya Buzio, Sherron Francis, Sheila Girling, Mary Ann Harman, Joel Perlman, Peter Reginato, Kikuo Saito, Joyce Weinstein, James Wolfe.

2444. A CLEAN, WELL-LIGHTED PLACE
363 Bleecker St 10014
(212) 255-3656 Tue-Sat 12-7, Sun 1-5
Dir: Thomas Martinelli
Contemporary prints and works on paper.

One person exhibitions in 1982:
Paula Clendenin, Thom De Jong, Masaaki Noda, Robert Schmid, Mary Teichman.

Other artists represented:
Will Barnet, Lenore Fried, Maria Henle, Wil Klaassen, Nels Oestreich, Charles Roy Purcell, Lynn Shaler, Anne Silber, Raphael Soyer.

2445. THE CLOISTERS
Fort Tryon Park 10040
(212) 923-3700 Mon-Sat 10-4:45, Sun 1-4:45
Dir: William D. Wixom
Medieval branch of The Metropolitan Museum of Art; tapestries, ivories, illuminated manuscripts, stained glass, panel paintings, sculpture, metalwork.

2446. COLNAGHI
26 E 80th St 10021
(212) 772-2266
Dir: Franco Zangrilli
19th- and 20th-century paintings and drawings.

One person exhibitions in 1982:
Pompeo Batoni*.

2447. COMMUNITY GALLERY
30 E 35th St 10016
(212) 683-4988 Mon-Sat 1-6, Sun 1-4
Dir: D. Meyer/A. Atkins
Theme shows; emerging and minority artists.

2448. CONCORD CONTEMPORARY ART
451 Broome St 10013
(212) 925-2994 Tue-Sat 10-6
Dir: Ragland Watkins
Contemporary painting, sculpture, prints, and drawing.

One person exhibitions in 1982:
Martha Boyden, Al Calderaro, Stephen Chapin, Blaylock Peppard, Elaine Reichek, Haim Steinbach.

Other artists represented:
John Buck, Judith Linhares, Katherine Sherwood, David Storey.

2449. CONDESO/LAWLER GALLERY
119 W 25th St 10001
(212) 741-2377 Tue-Sat 11-5
Dir: Sue Lawler
Contemporary paintings, drawings, sculpture; publishers of prints.

One person exhibitions in 1982:
Sara Armstrong, Richard Carleton, Pat Colville, Tinka Dennenberg, Jacqueline Gourevitch, Elizabeth Harms, Ray Holland, Louise Kruger, Claudia McNulty, Lowel Reilland, Elfi Schuselka, Jonathan Scoville.

Other artists represented:
Dominick Capobianco, Hugo Consuegra, Sydney Drum, Lydia Okumura, Kingsley Parker, Nancy Pierson, Czashka Ross, Guyer Salles, K.N. Thurlbeck, Naomi Waksberg, Paul Wong.

2450. CONTEMPORARY RUSSIAN ART CENTER OF AMERICA
599 Broadway 10012
(212) 431-9148 Tue-Sat 11-5:30
Dir: Norton T. Dodge/Margarita Tupitsyn
Exhibition of contemporary Russian art and archives.

One person exhibitions in 1982:
Henry Khudyakov*.

Other artists represented:
Vagrich Bakhchanyan.

2451. CONVERGENCE
484 Broome St 10013
(212) 226-0028
Dir: Don Thomas
Craft; art.

2452. PAULA COOPER GALLERY
155 Wooster St 10012
(212) 674-0766 Tue-Sat 10-6
Dir: Paula Cooper
Contemporary paintings, sculpture, drawings, prints, and photography.

Other artists represented:
Carl Andre, Jennifer Bartlett, Lynda Benglis, Jonathan Borofsky, Peter Campus, Robert Grosvenor, Michael Hurson, Sol LeWitt, Elizabeth Murray, Joel Shapiro, Alan Shields, Jackie Winsor.

2453. COOPER-HEWITT MUSEUM, THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF DESIGN
5th Ave at 91st St 10028
(212) 860-6868 Tue 10-9, Wed-Sat 10-5, Sun 12-5
Dir: Lisa Taylor
Smithsonian Institution; 3000 years of historic and contemporary design, changing exhibitions.

2454. CORDIER & EKSTROM
417 E 75th St 10021
(212) 988-8857 Tue-Sat 10-5:30
Dir: Arne H. Ekstrom
Contemporary art.

One person exhibitions in 1982:
Varujan Boghosian*, Margaret Israel*, Sandra Mackintosh, Howard Newman*.

Other artists represented:
Romare Bearden, Gillian Bradshaw-Smith, Michael Flanagan, Alan Siegel, Herk Van Tongeren.

2455. CORPORATE ART DIRECTIONS
41 E 57th St 10022
(212) 355-5370 Mon-Fri 9:30-5, Sat 12-5
Dir: Betty Levin
Art consultants with group shows in all mediums.

2456. PIERO CORSINI
162 E 63rd St 10021
(212) 371-6455 By appt
Dir: Beau Wade
13th-18th-century Italian painting; objets d'art.

2457. CHARLES COWLES GALLERY
420 W Broadway 10012
(212) 925-3500 Tue-Sat 10-6
Dir: Charles Cowles
Contemporary paintings, sculpture, drawings.

One person exhibitions in 1982:
Dennis Ashbaugh, Dale Chihuly, Gene Davis, Michael Lucero, Manuel Neri, Italo Scanga.

Other artists represented:
David Bates, Mark Boyle, Laddie John Dill, Joe Goode, Tom Holland, Gerald Incandela, Patrick Ireland, Ronnie Landfield, Nino Longobardi, Ron Nagle, Nathan Oliveira, Alan Saret, Wade Saunders, Michael Todd, Peter Voulkos, Henry Wessel.

2458. CREATIONS GALLERY
60 E 54th St 10022
(212) 832-3090 Mon-Sat 10-7
Dir: Nancy Batsell
Contemporary paintings, drawings, prints, and posters.

One person exhibitions in 1982:
Rolland Golden, Maria Lahr*.

Other artists represented:
Salvador Dali, Anthony Nelle, Lorenzo Scaretti, Sidney Schatzky, Nicola Simbari.

2459. CREATIVE TIME
66 W Broadway 10007
(212) 619-1955 Daily 10-5
Dir: Anita Contini
Supports and coordinates creation of art for public spaces.

Other artists represented:
Bill Brand, Bruce Dow, R. Fisher, Jane Greengold, Suzan Pitt, Sal Romano, Ned Smyth, Robert Stackhouse, Taro Suzuki, Warner Wada, Thomas Weaver.

2460. ANDREW CRISPO GALLERY
41 E 57th St 10022
(212) 758-9190 Mon-Fri 11:30-4:30, Sat 10:30-5:30
Dir: Andrew J. Crispo
Painting and sculpture by 19th- and 20th-century American and European artists; graphics.

One person exhibitions in 1982:
Douglas Abdell, Robert Courtright, John Murray, Lowell Nesbitt, Addison Parks.

Other artists represented:
David Finn, O. Louis Guglielmi, Frank Keller, Ellery Kurtz, Hubert Long, Paul Manship, Cynthia Polsky, Charles Seliger.

2461. CRISPO GRAPHICS
41 E 57th St 10022
(212) 758-9190 Tue-Fri 11:30-4:30, Sat 10:30-5:30
Contemporary prints.

Other artists represented:
Jon Carsman, Robert Courtright, Lowell Nesbitt.

2462. GEORGE CROMARTIE GALLERY
17 W 20th St 10011
(212) 255-6966 Wed-Sat 2-6; By appt
Dir: George Cromartie
Contemporary American, Canadian, and Eastern European paintings and small edition prints.

One person exhibitions in 1982:
Doris Lanier*, Daniel Wnuk.

Other artists represented:
Mary Blade, Stephen Denslow, Charles Miley, Joel Sokolov, Anna Wong.

2463. CROWN POINT PRESS
545 Broadway 10012
(212) 226-5476 By appt
Dir: Karen McCready
Exhibits and publishes contemporary graphics.

One person exhibitions in 1982:
Richard Diebenkorn.

Other artists represented:
Vito Acconci, Robert Bechtle, John Cage, Francesco Clemente, Hans Haacke, Robert Kushner, Edward Ruscha, Pat Steir, Wayne Theibaud, David True, William T. Wiley.

2464. MAXWELL DAVIDSON GALLERY
43 E 78th St 10021
(212) 734-6702 Tue-Sat 10-6
Dir: Maxwell Davidson III
French and American art from Impressionism to the present.

One person exhibitions in 1982:
Haydn Stubbing.

Other artists represented:
Carol Anthony, Deborah Deichler, Tom George, Gary Komarin, Roberto Matta, Scott Prior, George Rickey, Tony Scherman, Jason Stewart.

2465. DAVIS & LANGDALE
746 Madison Ave 10021
(212) 861-2811 Oct-May Tue-Sat 10-5; Jun-Sep Mon-Fri 10-5
Dir: Leroy Davis
18th-20th-century American and British art.

One person exhibitions in 1982:
Albert Bierstadt*, Robert M. Kulicke, Michael Langenstein, Albert York*.

Other artists represented:
Lennart Anderson, Addie Herder, Gwen John, Aaron Shikler.

2466. DAVLYN GALLERY
975 Madison Ave 10021
(212) 979-2075 Tue-Sat 10-5:30
Dir: Berta Katz
19th- and 20th-century European painting and sculpture.

Other artists represented:
Marc Chagall, Salvador Dali, Max Ernst, Wassily Kandinsky, Henri Matisse, Joan Miró, Pablo Picasso, Pierre Auguste Renoir.

2467. TIBOR DE NAGY GALLERY
29 W 57th St 10019
(212) 421-3780 Tue-Sat 10-5:30
Dir: Lauriston Marshall
Contemporary representational and non-representational art.

One person exhibitions in 1982:
Frank Bowling, Stanley Boxer, Richard Chiriani, Stephanie Kirschen Cole, Thom Cooney Crawford, Maurice Golubov, Robert Goodnough, Harold Gregor, Andrew Hudson, Richard Kalina, Ida Lorenzten, Rafael Mahdavi, Dan Marshall, George Nick, Archie Rand, Leatrice Rose.

Other artists represented:
Ken Bowman, Rosemarie Castoro, Ray Ciarrochi, Chuck Forsman, Ken Greenleaf, Chuck Magistro, Forrest Moses, Yvonne Muller, Tony Robbin, William Schwedler, Joe Shannon, Horacio Torres, Nancy Wissemann-Widrig.

2468. JOANNA DEAN
800-A 5th Ave 10021
(212) 308-3335 Mon-Sat 11-6
Dir: Joanna Dean
20th-century realism.

Other artists represented:
Vincent Arcilesi, Richard Hall, William Haney, Donald Perlis, Radovan Trnavac-Mića.

2469. MARISA DEL RE GALLERY
41 E 57th St 10022
(212) 688-1843 Sep-May Tue-Fri 10-5:30, Sat 11-5:30; Jun-Jul Mon-Fri 10-5:30
Dir: Marisa del Re
American Abstract Expressionism; European surreal and abstract works.

One person exhibitions in 1982:
Jose Luis Cuevas*, Antoni Tapies*.

Other artists represented:
Jeffrey Maron, Andre Masson, Richard Pousette-Dart, George Tooker.

2470. DELAHUNTY
291 Church St 10013
(212) 226-2519 Tue-Sat 10-6
Dir: Karen Amiel
Contemporary American art.

One person exhibitions in 1982:
Richard Fishman, Suzan Pitt, Dan Rizzie.

Other artists represented:
Jo Ann Callis, Clyde Connell, Jane Dickson, George LeGrady, Mark McFadden, Nick Nicosia, Italo Scanga, James Surls, Danny Williams.

2471. DEPARTURE
1310 Madison Ave 10028
(212) 860-0748 Mon-Sat 11-6, Sun 12-5
Dir: David Morgan/Tony George
Contemporary American crafts.

Other artists represented:
Mary Bookman, Vernon Brejcha, Joy Brown, Candone, Viorica Colpacci, Dorothy Dunitz, Mark Forman, Albert Green, Ken Hendry, Chuck Hindes, Lucinda Malin, Robert Martens, Jeff Oestreich, Tom Philabaum, Robert Pietruszewski, Ruth Schiffer, Gary Smith, Debra Trager, Michele Tuegel, Dale Zhuetlin.

2472. SID DEUTSCH GALLERY
20 W 57th St 10019
(212) 765-4722 Tue-Sat 10-5:30
Dir: Sid Deutsch
Early-20th-century American art.

Other artists represented:
Benny Andrews, Jane Armstrong, Rosemary Beck, Arthur B. Carles, Richard Corozine, Larry Day, George Deem, Mel Edwards, Stanley Friedman, Alan Gussow, Peter Homitsky, Jacob Kainen, Edmund Lewandowski, Stanley Lewis, Kevin MacDonald, Roger Mack, Ralph Mayer, Jan Sawka, Stephen Schultz, Esphir Slobodkina, James Wolfe.

2473. DIA ART FOUNDATION
141 Wooster St 10012
(212) 473-8072 Tue-Sat 11-6
Permanent exhibition: "New York Earth Room" by Walter De Maria.

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2474. DIA ART FOUNDATION
77 Wooster St 10012
(212) 254-1414 Tue-Sat 11-6
Dir: Donna M. DeSalvo
Exhibition of works from the foundation's permanent collection of contemporary art.

One person exhibitions in 1982:
Barnett Newman.

2475. DIA ART FOUNDATION
67 Vestry St 10013
(212) 925-9009 Tue-Sat 12-6
Permanent exhibition: sculpture by John Chamberlain.

2476. DIA ART FOUNDATION
393 W Broadway 10012
(212) 473-8072 Tue-Sat 11-6
Permanent exhibition: "Broken Kilometer" by Walter De Maria.

2477. DIA ART FOUNDATION
6 Harrison St 10013
(212) 925-8270 Tue-Sat
Dir: La Monte Young/Marian Zazeela
Concerts; sound and light environments; extended exhibitions, non-profit.

Other artists represented:
Pandit Pran Nath, La Monte Young, Marian Zazeela.

2478. MARTIN DIAMOND FINE ARTS
1014 Madison Ave 10021
(212) 988-3600 Tue-Sat 11-5
Dir: Martin Diamond
American modernists of abstract movement, 1910-1950.

One person exhibitions in 1982:
Blanche Lazzell.

Other artists represented:
Emil Bisttram, Arthur N. Christie, Eleanor De Laittre, Werner Drewes, Elsie Driggs, Herzl Emanuel, Ed Garman, Dwinell Grant, James Guy, Hananiah Harari, William Lumpkins, Louis Schanker, John Sennhauser, John Von Wicht, Vaclav Vytlacil, Fred J. Whiteman, Beatrice Wood, Janet Young.

2479. JIM DIAZ GALLERY
242 W 16th St 10011
(212) 620-9093 Tue-Fri 2-7; Sat, Sun 12-8
Dir: Jim Diaz
Art exhibitions; theater, performance art.

One person exhibitions in 1982:
Gerald Byerley, Linda Cummins, Marge Ellsworth, Harry Hajian, Steve Morris.

2480. LEONARDA DIMAURO
49 E 96th St 10028
(212) 831-2999 Sep-Jun Tue-Sat 12:30-5
Dir: Leonarda DiMauro
Contemporary American, Italian paintings, works on paper.

One person exhibitions in 1982:
Claude Carone.

2481. TERRY DINTENFASS
50 W 57th St 10019
(212) 581-2268 Sep-May, Tue-Sat 10-5:30; Jun-Aug, Mon-Fri 11-5
Dir: Bobbie Goldberg/Brent Wiggans
Contemporary American art.

One person exhibitions in 1982:
Will Barnet, Herbert Katzman, William King, Ronald Markman, Donald Sandstrom.

Other artists represented:
Samuel Adler, Hyman Bloom, Peter Blume, Arthur Dove, Toni Dove, Antonio Frasconi, Suzi Gablik, Sidney Goodman, Robert Gwathmey, John Himmelfarb, Frances Hynes, Edward Koren, Jacob Lawrence, Richard Merkin, Robert Andrew Parker, Paul Suttman, Carl Nicholas Titolo, Harold Tovish, Kim Whanki.

2482. THEODORE B. DONSON
38 E 57th St 10022
(212) 355-6970 Daily 10-5:30
Dir: Theodore B. Donson
Old master and modern prints: 1450-1950.

One person exhibitions in 1982:
William Blake, Francisco Goya Y Lucientes, Rembrandt, Martin Schongauer*.

Other artists represented:
James Ensor, Jean-Emile Laboureur.

2483. FRED DORFMAN
831 Broadway 10003
(212) 473-2017 Mon-Fri 10-5
Dir: Fred Dorfman
Contemporary works on paper, color photography, and sculpture.

Other artists represented:
Georgette Battle, Bruce Bleach, Cliff Condak, Michael de Camp, Jimmy De Sana, Rochelle Feinstein, Oluf Graveson, Helene Guetary, Gordon Hart, Steve Horan, Douglas Kent, Sybil Kleinrock, Deborah Kogan, Paul Maxwell, Antonio Peticov, Rupert Smith, Todd Stone.

2484. DORSKY GALLERIES
58 W 58th St 10019
(212) 838-3423 Mon-Fri 10-5
Dir: Samuel Dorsky
Contemporary European, American painting, sculpture, prints.

Other artists represented:
Walter Gaudnek, Howard Gross, Richard Hunt, Riko Mikeska, Gerald Scheck, Chaim Tabak, Angelo Titonel, Hank Virgona, Rudolph Zallinger.

2485. DRAWING CENTER
137 Greene St 10012
(212) 982-5266 Mon-Sat 11-6, Wed 11-8
Dir: Martha Beck
Non-profit; drawing exhibitions, classes, workshops.

2486. PAUL DREY GALLERY
11 E 57 St 10022
(212) 753-2551 By appt
Dir: Elizabeth M. Drey
Old master paintings, drawings, and sculpture.

2487. DYANSEN 57
11 E 57th St 10022
(212) 489-7830 Mon-Sat 10-6
Dir: Harris Shapiro
Erté sculpture collection.

Other artists represented:
Miguel Berrocal, Francois Cloutier, Erté, Bruno Lucchesi, Patrick Nagel.

2488. DYANSEN GALLERY
122 Spring St 10012
(212) 226-3384 Tue-Sat 11-6, Sun 1-6
Dir: Betty Greenberg
Contemporary paintings, sculpture, and prints.

Other artists represented:
Miguel Berrocal, Peter Bradley, Francois Cloutier, Erté, Bruno Lucchesi, Moser.

2489. EARTHWORKS GALLERY
255 E 74th St 10021
(212) 650-9337 Tue, Thu 12-8; Wed 12-7; Fri, Sat 12-6
Dir: Margaret Simonds
Contemporary American pottery in stoneware, porcelain, and raku.

Other artists represented:
Jane Arnold, Richard DeLaurentis, Arlene Fields, Robin Katz, Jerry Marshall, Susan Scher, Margaret Simonds, Jonathan Zamet.

2490. G.W. EINSTEIN
243 E 82nd St 10028
(212) 628-8782 Tue-Sat 10-5:30
Dir: Gilbert W. Einstein
Contemporary American painting, prints, and photographs.

One person exhibitions in 1982:
Mel Pekarsky, Lucy Sallick, Melanie Wygonik.

Other artists represented:
Thomas Cornell, Lawrence Faden, Daniel Morper, Linda Plotkin, Sylvia Sleigh, Jeanette Sloan, Mary Jean Waid.

Goddess with attendant, Qing Dynasty, China; Missoula Mus. of Fine Arts, Mont. (July-Sep., 1982).

2491. ELEMENTS GALLERY
90 Hudson St 10013
(212) 226-5910 Daily 10-5:30
Dir: Kathryn C. Eddy
Contemporary American crafts: clay, wood, glass, metal, fiber.

One person exhibitions in 1982:
Frank Boyden, Andrea Gill, Tim Moore, Ed Moulthrop, Paul Soldner, Gary Trentham.

Other artists represented:
Jane Ford Aebersold, James Bassler, Kris Cox, David Crane, Robert Forbes, Jane Ford, Margaret Ford, Douglas Fuchs, John Garrett, Richard Hirsch, Curtis Hoard, Mark Lindquist, Melvin Lindquist, Susan Lyman, Roberta Marks, Judy McKie, Donna Polseno, Ted Randall, Nancy Selvin, Sylvia Seventy, Carol Shaw-Sutton, Neil Tetkowski.

2492. ROBERT ELKON GALLERY
1063 Madison Ave 10028
(212) 535-3940 Tue-Sat 10-5:45
Dir: Robert Elkon
20th-century and contemporary artists.

One person exhibitions in 1982:
Tony Delap, Bernard Pages, William Ridenhour, William Tucker, John Wesley.

Other artists represented:
Charles Arnoldi, Garth Evans, Nigel Hall, W. Koenigstein, Jean-Pierre Pericaud, David Roth, Kimber Smith.

2493. PHYLLIS ELLIOT GALLERY
524 E 20th St 10009
(212) 260-4576 Mon-Sat By appt
Dir: Phyllis Elliot
Posters; 1900-1940's.

Other artists represented:
Louis Icart, Henri de Toulouse-Lautrec.

2494. ANDRE EMMERICH GALLERY
41 E 57th St 10022
(212) 752-0124 Tue-Sat 10-5:30
Dir: Nathan Kolodner
Contemporary art and Classical antiquities.

One person exhibitions in 1982:
Stanley Boxer*, Anthony Caro*, Sam Francis*, Helen Frankenthaler*, Robert Goodnough*, Al Held*, David Hockney*, Hans Hofmann*, Morris Louis*, John McLaughlin*, Kenneth Noland*, Beverly Pepper*, Joel Perlman*, Lawrence Poons*, Michael Steiner*, Sylvia Stone*.

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Other artists represented:
Raphael Benazzi, Jack Bush, William Conlon, Burgoyne Diller, Piero Dorazio, Arthur Gibbons, John Graham, Alexander Liberman, Ben Nicholson, Jules Olitski, Anne Ryan, Anne Truitt.

2495. ENGEL
825 Madison Ave 10021
(212) 734-1057 Mon-Fri 10:30-5:30, Sun 12-5
Dir: Miriam Hacohen
Modern Israeli and European paintings and multiples.

2496. AMOS ENO GALLERY
101 Wooster St 10023
(212) 226-5342 Tue-Sat 12-6
Dir: Jan Moss
Contemporary painting, sculpture, collage, mixed mediums.

One person exhibitions in 1982:
Miriam Brofsky, Constance Dodge, Suellen Glashausser, James Green, Victor Herstein, Madeleine Kaufman, Lori Lawrence, Shelly Lependorf, Peter Marcalus, Emily Nixon, José Presman.

Other artists represented:
Erica Bogin, Joanne Segal Brandford, Phyllis Dukes, Michael David Eastman, Diane Fitzgerald, Peter Leyh, Jane McClintock, Molly Moskowitz, Gary Rauchbach, Joyce Sills, Elisabeth Munro Smith, Walter Swales.

2497. LYNN G. EPSTEEN
10021
(212) 753-2408 By appt
Dir: Lynn G. Epsteen
Impressionist, Post-Impressionist, 20th-century European art.

Other artists represented:
Alberto Giacometti, Wassily Kandinsky, Henri Matisse, Joan Miró, Pablo Picasso.

2498. ERIC GALLERIES
61 E 57th St 10022
(212) 371-9270 Tue-Fri 9:30-5:30, Sat 10-5
Dir: Francoise Eric
Contemporary French and American artists; Impressionists and Post-Impressionists.

Other artists represented:
Duane Alt, Paul Anderbouhr, Paul Braudey, Ralph Gironda, Claude Grosperrin, KASIA, Jan Kasprzycki, Jack Lubin, Peter Todd Mitchell, Jean Monneret, Joseph Muslin, Jean Peltier, Christopher Sanders, Robert Savary, Albert Sharp, Marko Stupar, Bernardino Toppi, Denise Travers-Poulain,, Jean Venitien, Jacques Vermont.

2499. ERICSON GALLERY
23 E 74th St 10021
(212) 737-6155 Tue-Sat 11-6
Dir: Takis Efstathiou
Abstract contemporary works on paper, collages, constructions, canvas, and sculpture.

One person exhibitions in 1982:
William Anastasi, Dove Bradshaw, Manette Carter, Jean-Louis Espilit, Hans Hinterreiter*, Clayton Mitropoulos, Edith Newhall, Robert Quijada, Douglas Vogel.

Other artists represented:
Dionisis, Stan Gregory, Bruce Halpin, Prich Matthews, Stamos, Josef Staub, Christopher White.

2500. ROSA ESMAN GALLERY
(212) 421-9490 Tue-Sat 10-5:30
Dir: Nancy Hoyt
Contemporary, Russian avant-garde and American abstractionist works.

One person exhibitions in 1982:
John Bellany, Ed Kerns, Frantisek Kupka, Liz Mitty, Thomas Rose, Stanley Tigerman.

Other artists represented:
Jean Feinberg, Eileen Gray, Don Hazlitt, Patricia Johanson, Louis Kahn, Jan Muller, Thomas Nozkowski, Hanne Tierney.

2501. ELEANOR ETTINGER INC.
155 6th Ave 10013
(212) 807-7607 Mon-Fri 10-5
Dir: Eleanor Ettinger
Contemporary lithographs and paintings.

Other artists represented:
Bruce Bomberger, André Gisson, Gerrit Greve, Burt Groedel, Geoffrey Holder, Manes Lichtenberg, Ljubomir Milinkov, Alice Neel, Norman Rockwell, Adolf Sehring.

2502. FEDELÉ FINE ARTS
42 E 57 St 10022
(212) 371-0204 Tue-Sat 11-5
Dir: Frank Fedelé
Paintings, graphics, drawings, and sculpture.

One person exhibitions in 1982:
R. J. Christensen.

Other artists represented:
Carol Anthony, Siri Berg, Rafael Bogarin, John Russell Clift, Salvador Dali, Nassos Daphnis, Jan DeRuth, Johannes Eidt, Budd Hopkins, Risaburo Kimura, Neil Korpi, Mashiko, Helen Rundell, Raffaela Schrimer, Arthur Secunda, Alain Soucasse, Tom Vincent.

2503. RICHARD L. FEIGEN AND CO
900 Park Ave 10021
(212) 628-0700 Mon-Fri 9-6
Dir: Richard L. Feigen
15th-20th-century European and American artists.

2504. RONALD FELDMAN FINE ARTS
31 Mercer St 10013
(212) 226-3232 Tue-Sat 10-6
Dir: Frayda Feldman/Ronald Feldman
19th- and 20th-century American and European art.

One person exhibitions in 1982:
Ida Applebroog, Arakawa, Conrad Atkinson, Joseph Beuys, Helen Mayer Harrison, Newton Harrison, Komar/Melamid, Andy Warhol*.

Other artists represented:
Vincenzo Agnetti, Eleanor Antin, Chris Burden, Douglas Davis, Jud Fine, Terry Fox, Buckminster Fuller, Margaret Harrison, Piotr Kowalski, Less Levine, Edwin Schlossberg, Thomas Shannon, Todd Siler, SITE, Hannah Wilke.

2505. 55 MERCER
55 Mercer St 10013
(212) 226-8513 Tue-Sat 11-6
Dir: Elfi Schuselka
Cooperative; experimental large-scale work.

One person exhibitions in 1982:
Peter Brown, D. Capobianco, Tom Clancy, Joan Gardner, Gloria Greenberg, Jane Handzel, Margo Herr, Diane Karol, Tom Nozkowski, Robert Porter, Joyce Robins, Elfi Schuselka, Carol Steen, Grace Bakst Wapner, Jerilea Zempel.

Other artists represented:
Kathleen Armstrong, Marilyn Giersbach, Fred Gutzeit, Ethelyn Honig, Harry Kramer, Julius Tobias.

2506. DAVID FINDLAY GALLERIES
984 Madison Ave 10021
(212) 249-2909 Daily 10-5
Dir: H. Lindsay Findlay
French paintings, sculpture, graphics.

Other artists represented:
Tadashi Asoma, Joachim Berthold, Gustav Bolin, Pierre Boncompain, Andre Brasilier, Maurice Brianchon, Bernard Cathelin, Jules Cavailles, Alexandre Garbell, Gabriel Godard, Pierre Lesieur, Andre Minaux, Roger Muhl, Lucinda Parker, Wally Peets, Alice Phillips, Peter Poskas, John Register, Joanne Syrop, James Twitty, Donald Roller Wilson.

2508. DAVID FINDLAY JR
41 E 57th St 10022
(212) 486-7660
Dir: David Findlay, Jr.
19th-century and contemporary American paintings.

One person exhibitions in 1982:
Charles Moser, Philip Mullen.

Other artists represented:
Adele Alsop, Daniel Lang, Richard Pitts, Peter Poskas, Bill Sullivan, Michael Tilmus, Marguerite Walsh.

2509. PETER FINDLAY
1001 Madison Ave 10021
(212) 772-8660 Mon-Fri 9:30-6
Dir: Peter Findlay
French 19th- and 20th-century paintings and drawings.

2507. WALLY FINDLAY GALLERIES, NY
17 E 57th St 10022
(212) 421-5390 Mon-Sat 10-6
Dir: James R. Borynack
French Impressionists; Post-Impressionists; American, Chinese, and European contemporary art; primitive painters.

One person exhibitions in 1982:
Zita Davisson*, Loren Dunlap*.

Other artists represented:
George Elmer Brown, Jean-Pierre Cassigneul, Chen Dan Qing, Chen Yi Fei, Jean Dufy, Louis Fabien, Bernard Gantner, Claude Gaveau, Alice Geddes-Woodward, Joan Hagen, André Hambourg, David Holmes, Henri Matisse, Fred McDuff, Zvonimir Mihanovic, Duncan Pitney, Barbara Santa Coloma, Gaston Sebire, Brad Shoemaker, Sally Spofford, Richard D. Stark, André Vignoles.

2510. FIRST STREET GALLERY
386 W Broadway 10012
(212) 226-9011 Tue-Sun 12-6
Dir: Camille Eskell
Cooperative; realist paintings, graphics, sculpture.

One person exhibitions in 1982:
Salley Benton, Deborah Clearman, Camille Eskell, Pearl Rosen, David Smith, Marge Trauerman, Anna Goth Werner, Lisa Zwerling.

Other artists represented:
Fred Badalamenti, Peter Carella, Ronnie Carson, Marcia Clark, Bill Creevy, Dominic Cretara, Jeanne Duval, Kathryn Freeman, Wendy Gittler, Gary Godbee, Fran Hodes, Penny Kronengold, Rallou Malliarakis, Mary Napolitano, Robert Neffson, Marianne Perry, Leonard Petrillo, Alan Petrulis, Ellen Piccolo, Edward Pramuk, Henry Raleigh, Margot Rubin, Eric Sparre.

2511. FISCHBACH GALLERY
29 W 57th St 10019
(212) 759-2345 Tue-Sat 10-5:30
Dir: A. Aladar Marberger
Contemporary American realism.

One person exhibitions in 1982:
Leigh Behnke, Willard Dixon, Lois Dodd, Maurice Grosser, Nancy Hagin, Peter Loftus, Elizabeth Osborne, Susan Shatter.

Other artists represented:
Neil Blaine, John Button, Arthur Cady, Jane Freilicher, Ian Hornak, Herman Rose, Jane Wilson.

2512. FITCH-FEBVREL GALLERY
5 E 57th St 10022
(212) 688-8522 Tue-Sat 11-5:30
Dir: Andrew Fitch
Prints and drawings of the 19th and 20th centuries.

One person exhibitions in 1982:
Erik Desmazières*, Friedrich Meckseper.

Other artists represented:
Rodolphe Bresdin, M. C. Escher, Max Klinger, Louis LeGrand, Philippe Mohlitz, Gunnar Norman, Odilon Redon, Manuel Robbe.

*see catalog index

2513. 537 ARTWORKS
537 Broadway, 2nd Floor 10012
(212) 925-7651 By appt
Dir: Emily Harvey
Contemporary French and American works on paper, paintings, and prints.

Other artists represented:
Franklin Drake, Jean Dupuy, Leya Evelyn, Jacques Halbert, Patrick Hughes, Mollyne Karnofsky, Alison Knowles, Gordon Mansell, Leslie Schiff, John Stewart.

2514. 49TH PARALLEL/49° PARALLÈLE
Centre for Contemporary Canadian Art
420 W Broadway 10012
(212) 925-8349 Tue-Sat 11-6
Dir: Guy Plamondon/Robert Handforth
Non-profit; contemporary Canadian painting, photography and installations; video screenings and performances.

One person exhibitions in 1982:
Paul Campbell, Melvin Charney, John Clark, Elizabeth Ewart, John Greer, Noel Harding, Peter Hill, Sandra Meigs, Bill Vazan.

Other artists represented:
Pierre Boogaerts, Sorel Cohen, Wendy Knox-Leet, Roland Poulen, Michael Snow, David Thauberger, Irene Whittone.

2515. FORUM GALLERY
1018 Madison Ave 10021
(212) 772-7666 Tue-Sat 10-5:30
Dir: Bella Fishko
American 20th-century figurative art.

Other artists represented:
Carroll Cloar, Gregory Gillespie, David Levine, Honore Sharrer, Raphael Soyer, Max Weber.

2516. FOTO GALLERY
492 Broome St 10013
(212) 925-5612 Wed-Sat 1-6
Dir: Alex Coleman
Contemporary, experimental photographs.

Other artists represented:
Yura Adams, Ruffin Cooper, Rusty Culp, Katherine Fishman, Flo Fox, Peter Glendinning, Kay Kenny, Adal Maldonado, Richard Margolis, Esther Parada, Laura Pettibone, Anita Sagabazarian.

2517. 431 WESTBROADWAY GALLERY
431 W Broadway 10012
(212) 966-2520 Tue-Fri 11-5, Sat 11-6
Dir: Robbie Ehrlich
Works in all mediums by contemporary artists.

Other artists represented:
Dickson Carroll, Robbie Ehrlich, Ed Evans, Jane Greengold, Daniel Maffia, Hosetsu Ohstuka, Jonathan Perlowsky.

2518. XAVIER FOURCADE
36 E 75th St 10021
(212) 535-3980 Tue-Fri 10-5:30, Sat 10-5
Dir: Xavier Fourcade
19th- and 20th-century contemporary painting, sculpture, drawings, prints.

One person exhibitions in 1982:
Tony Berlant, Willem de Kooning, Michael Heizer, Malcolm Morley, Dorothea Rockburne.

Other artists represented:
Georg Baselitz, William Crozier, Raymond Duchamp-Villon, Marcel Duchamp, Arshile Gorky, Raoul Hague, Jan Henle, Joan Mitchell, Henry Moore, Catherine Murphy, Barnett Newman, Bram Van Velde, H. C. Westermann.

2519. 14 SCULPTORS GALLERY
164 Mercer St 10012
(212) 966-5790 Tue-Sat 11-6
Dir: Harold Olejarz
Sculpture.

One person exhibitions in 1982:
Elise Gray.

Other artists represented:
Warren Angle, Allan Cyprys, Ralph Derven, Joan Fine, Esther Grillo, Caroline Hallas, Harold Olejarz, Tim Pollock, Sienna Porta, Susan Reinhart, Anne Richter, Lila Ryan, Steven Steinman, Shaw Stuart, Jill Viney, Walter Weissman.

2520. 4TH STREET PHOTO GALLERY
67 E 4th St 10003
(212) 673-1021 Sun, Tue-Thu 2-8; Fri-Sat 3-10
Dir: Alex Harsley
Exhibitions of work by emerging artists.

Other artists represented:
David Baughan, William Clarke, Carol Cohen, Lewis Koch, Tom McNease, Fred Tuman.

2521. FRANKLIN FURNACE ARCHIVE
112 Franklin St 10013
(212) 925-4671 Tue-Sat 12-6
Dir: Martha Wilson
Archives for published artists' book works, and a showcase for contemporary art exhibitions and performances.

One person exhibitions in 1982:
Sonia Balassanian, Guillaume Bijl, Peggy Diggs, Richard McGuire, Susan Mogul, Richard Nonas, Jurgen Partenheimer.

2522. FRAUNCES TAVERN MUSEUM
54 Pearl St 10004
(212) 425-1778 Mon-Fri 10-4
Dir: Christine Miles
Early American prints, paintings, decorative arts and artifacts; period rooms.

2523. ROBERT FREIDUS GALLERY
158 Lafayette St 10013
(212) 925-0113 Tue-Sat 10-6
Dir: Robert Freidus
Contemporary photography, painting, sculpture; publishes photographic portfolios.

One person exhibitions in 1982:
Jennifer Cecere, Jim Dow, Robert Fichter, Roger Mertin.

Other artists represented:
John Albers, John C. Anderson, Michael Berkowitz, Larry Clark, John Divola, Niki Logis, Stephan McKeown, Saul Ostrow, Bruce Patterson, Richard Pettibone, John Pfahl.

2524. SHERRY FRENCH GALLERY
41 W 57th St 10019
(212) 308-6440 Tue-Sat 10-6
Dir: Jane Sanders

Other artists represented:
Ronni Bogaeu, Elias Friedensohn, Robert Jordan, Jim Martin, Peter Poskas, Les Reker, Frank Schroder.

2525. FRICK COLLECTION
1 E 70th St 10021
(212) 288-0700 Tue-Sat 10-6, Sun 1-6
Dir: Everett Fahy
European paintings, sculpture, drawings, prints, porcelains, enamels, furniture, rugs; silver; Renaissance through late-19th-century; American paintings.

2526. ANITA FRIEDMAN FINE ARTS
200 E 71st St 10021
(212) 472-1527
Dir: Anita Friedman
European and American art of the 19th and 20th centuries.

2527. BARRY FRIEDMAN
26 E 82nd St 10028
(212) 794-8950 Mon-Fri 9:30-5:30, Sat 10:30-5:30
Dir: Barry Friedman
Pre-Raphaelite and Symbolist painting; figurative realism; Wiener Werkstaette, Art Deco furniture.

2528. ALLAN FRUMKIN GALLERY
50 W 57th St 10019
(212) 757-6655 Tue-Fri 10-6, Sat 12-5:30
Dir: Allan Frumkin
Contemporary American art, 19th- and 20th-century European drawings.

One person exhibitions in 1982:
Luis Cruz Azaceta, William Beckman*, Joan Brown, Philip Pearlstein*, William T. Wiley*.

Other artists represented:
Robert Arneson, Robert Barnes, Jack Beal, Roy De Forest, Robert Hudson, Alfred Leslie, James McGarrell, Peter Saul, Richard Shaw, James Valerio.

2529. F.U.N. GALLERY
254 E 10th St 10009
(212) 473-4606 Wed-Sun 2-6
Dir: Patti Astor/Bill Stellings
Works by emerging artists; graffiti, films.

One person exhibitions in 1982:
Jean Michael Basquiat, Fred Brathwaite, Arch Connelly, Futura 2000, Keith Haring, Keily Jenkins, Steven Kramer, Lee Quinones, Kenny Scharf, Dondi White.

2530. GALERIA BONINO
48 Great Jones St 10012
(212) 752-9556 By appt
Dir: Fernanda Bonino
Contemporary Italian, American, and Latin-American art.

One person exhibitions in 1982:
Max Forte.

Other artists represented:
Jorge Alvaro, Mary Bauermeister, Fletcher Benton, Marcelo Bonevardi, Jack Brusca, Alicia Carletti, Pietro Cascella, Jose Antonio Fernandez-Muro, Romulo Maccio, Edgar Negret, Nam June Paik, Marko Spalatin.

2531. GALERIA JOAN PRATS
29 W 57th 10019
(212) 486-6770 Tue-Sat 10-5
Dir: Dorothy. Cater
Contemporary European prints, paintings, sculpture.

One person exhibitions in 1982:
Jim Bird, Minna Citron, Julio Gonzalez, Hans Hartung, Brian Nissen, Hernandez Pijuan, Baruj Salinas.

Other artists represented:
Francis Bacon, Rafols Casamada, Jorge Castillo, Eduardo Chillida, Christo, Jose Luis Cuevas, Max Ernst, Josep Guinovart, Wifredo Lam, Conrad Marca-Relli, Joan Miró, Henry Moore, Fritz Scholder, Graham Sutherland, Rufino Tamayo, Antonio Tapies, Francisco Zuniga.

2532. GALERIA VENEZUELA
7 E 51st St 10022
(212) 826-1678 Mon-Fri 9-4
Dir: Marius Sznajderman
Latin American artists; travelling exhibits.

Other artists represented:
Marcello Bonevarbi, Carlos Cerba, Jose Luis Cuevas, Anna Maria Maccei, Brian Nissen, Catalina Parra, Raniros Wlona.

2533. GALERIE MAEGHT, U.S.
10019
(212) 371-9077 Mon-Fri 9:30-5:30
Dir: Arnold Herstand
20th-century European and American paintings, sculpture, and drawings.

Other artists represented:
Arakawa, Balthus, Alexander Calder, Marc Chagall, Alberto Giacometti, Jiri Kolar, Fernand Léger, Joan Miró, Isamu Noguchi, Pablo Picasso, Paul Rotterdam, Saul Steinberg, Antoni Tapies, Gerard Titus-Carmel, Joaquin Torres-Garcia.

2534. GALERIE METROPOL
927 Madison Ave 10021
(212) 772-7401 Tue-Sat 1-6
Dir: Wolfgang Ritschka
Furniture, crafts, and design by artists of Wiener Werkstaette and Bauhaus.

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2535. GALERIE NAIFS & PRIMITIFS PARIS
172 Prince St 10012
(212) 925-0918
Dir: Dominique Dupont
Naive art.

One person exhibitions in 1982:
Rodolphe Rousseau.

Other artists represented:
Christine Cipriano, Therese Coustry, Fanny Darnat, Patricia De Breuvery, Serge de Filippi, Agnes Emanuelli, Marta Gaspar, Valentin Marcq, Bernard Partiot, Gisele Pierlot, Annie Retivat, Didier Richard, Anne Marie Sabatier, Cellia Saubry, Magdalena Shummer-Fangor, Zofia Szalowska, Monique Valdeneige, Cathe Waller.

2536. GALERIE ST. ETIENNE
24 W 57th St 10019
(212) 245-6734 Tue-Sat 11-5
Dir: Hildegard Bachert/Jane Kallir
Austrian and German Expressionism and American folk art.

One person exhibitions in 1982:
Käthe Kollwitz*.

Other artists represented:
Richard Gerstl, Ludwig Heinrich Jungnickel, Gustav Klimt, Oskar Kokoschka, Alfred Kubin, Eugene Mihaesco, Grandma Moses, Martin Pajeck, Egon Schiele.

2537. GALLERI BELLMAN
41 E 57th St 10022
(212) 486-7944 Tue-Sat 10-6
Dir: Roland Augustine
19th-20th-century painting and graphics.

One person exhibitions in 1982:
Edvard Munch*.

Other artists represented:
Charles Hinman, Rodney Ripps, Osvaldo Romberg.

2538. GALLERY 84
30 W 57th St 10019
(212) 581-6000 Daily 11-5
Dir: Harriet Hirshfield
Cooperative; collage, sculpture, painting, wall hangings.

Other artists represented:
Gretl Bauer, Ruth Becker, Doris Botwinick, Marge Bresnick, Ruth Brody, Susan Deutscher, Beatrice Ericson, Cecile Fine, Emil Friedman, Jessie Fuchs, Theodore Gduenchak, Irwin Gross, Eugene Hutner, Doris Lerman, Alfred Lowry, Geoffrey Mawby, George Mesologites, Nina Posnansky, B. Brook Ross, Reba Rottenberg, Eileen Schreiber, Kim Weinraub, Don Werner, J. Arthur Williams.

2539. GALLERY FELICIE
141 E 56th St 10022
(212) 752-7567 Daily 10-5:30, Sat 11-5:30
Dir: Felicie Balay
Works by contemporary artists; print publishers; cartoon art.

One person exhibitions in 1982:
Joseph Correale, Ralph Fasanella, Al Hirschfeld, Wayland Moore, Edward Sokol.

Other artists represented:
Cecil Everley, Oliver Johnson, Hedva Ser.

2540. GALLERY #411/12
32 Union Square E 10003
(212) 677-0244 Thu-Sat 1-5
Dir: John W. M. Neely
Works by emerging artists.

One person exhibitions in 1982:
Adele Cohen.

2541. GALLERY HENOCH
80 Wooster St 10012
(212) 966-0303 Tue-Sat 10:30-6, Sun 1-6
Dir: George Henoch Shechtman
Contemporary American realism.

One person exhibitions in 1982:
Lynn Curlee, Joseph Reboli.

Other artists represented:
Robert Bioner, David Hatfield, DeWitt J. Lobrano, John Loeper, Anthony J. Southcombe, Sharon Sprung, Ann Taylor.

2542. GALLERY MACK
50 W 57th St 10019
(212) 582-3606
Dir: Barbara Mack

Other artists represented:
Erwin Binder, Eugene Dobos, Jack Fellows, R. C. Gorman, Doug Hyde, Gary Mauro, Duane Pasco, Amada Pena.

2543. GALLERY NATURE MORTE
204 E 10th St 10003
(212) 420-9544 Thu-Sun 12-6:30
Dir: Peter A. Nagy

Other artists represented:
Michael Byron, David Carrino, Stephanie Frank, Dana Garrett, Madelynn Gingold, Carter Hodgkin, Kevin Larmon, Ginger Levant, Richard Milani, Joel Otterson, Steven Parrino, Mary Agnes Smith, Ada Whitney.

2544. GALLERY 120
120 Lafayette St 10013
(212) 925-4954 Thu-Sun 11-6
Dir: Harry Zirlin
Contemporary figurative art.

One person exhibitions in 1982:
Gregory Crane, David Grossblatt, Carol Heft, Peter Heinemann, Benjamin Martinez, Claire Moore, Leslie Neumann, Peter Schwarzburg.

Other artists represented:
John Bradford, Karen Dean, Yong-Kyung Kim, Richard McBee, Mark Olin, Anthony Siani, Jacob Silberman, Alan Singer.

2545. GALLERY 10
21 Greenwich Ave 10014
(212) 929-9411 Mon-Sat 12-8, Sun 1-6
Dir: Marcia Smith
Contemporary hand-blown art glass, ceramics, wood.

Other artists represented:
Mathew Buechner, Thomas Buechner, James P. Clarke, Giles Gilson, Jackie Greeves, William LeQuire, Robert Levin, John Lewis, Stephen Maslach, Steve Mildwoff, James Nadal, Laney Oxman, Ira Sapir, Sherry Schuster, Drew Smith, Valerie Surjan, George Thiewes.

2546. GALLERY YVES ARMAN
817 Madison Ave 10021
(212) 570-2700 Tue-Sat 11-6
Dir: Yves Arman
Contemporary American art.

One person exhibitions in 1982:
Eric Appel, Tony Bechara, Toby Buonagurio, Biff Elrod, Jim Jacobs, Joan Wenzel.

Other artists represented:
Rainer Gross, Yves Klein, Wendy Knox-Leet, Tom Leeson, Algernon Miller, Suzanne Pines, Bob Saltzman, Doug Webb.

2547. GERMANS VAN ECK
420 W Broadway 10012
Tue-Sat 10-6
Dir: Wouter S. Germans Van Eck
Works in all mediums by emerging artists; rotating collection of 20th-century artists.

2548. HILDE GERST GALLERY
685 Madison Ave 10021
(212) 751-5655 Daily 11-5
Dir: Hilde W. Gerst
French Impressionist, Post-Impressionist; contemporary sculpture, painting, and graphics.

Other artists represented:
Philip Castle, Marc Chagall, Jean Dufy, Giles Gorriti, André Lanskoy, Marie Laurencin, Henri Lebasque, E. Matta, Joan Miró, Pablo Picasso, Antonio Sereix, Maurice Utrillo, Maurice Vlaminck.

2549. GETLER/PALL GALLERY
50 W 57th St 10019
(212) 581-2724 Tue-Sat 10-5:30
Dir: Helen R. Pall/Helen Getler
Contemporary painting, drawing, and graphics.

One person exhibitions in 1982:
Charlotte Brown, Richard Carboni, Caroline Greenwald, Stephanie Rose.

Other artists represented:
Buckminster Fuller, Daniel Joshua Goldstein, Larry Gray, Manuel Hughes, Tom Levine, Donald Saff, David Shapiro, T.L. Solien, Steven Sorman, James Torlakson.

2550. ADAM L. GIMBEL
15 E 49th St 10022
(212) 940-4176 Mon-Sat 10-6, Thu eve 6-8:30
Dir: David Olenick
Contemporary American and European painting and sculpture.

One person exhibitions in 1982:
Steven Barbash, Paul Brach, Steven Brent, Lewis Bryden, Michael Peter Cain, John Farnsworth, Ernest Garthwaite, Joan Gassisi, Carl Hazlewood, Helen Langfield, Nicholas Maffei, Michael Mulhern, Edith Neff, William Noland, Drewann Rodney, Jaune Quick-To-See Smith, Marjorie L. Stephens, Jim Waid.

Other artists represented:
William Anzalone, Vincent Longo, George McClancy, Elizabeth McMahon, Kate Resek, Carolee Thea.

2551. GIMPEL & WEITZENHOFFER GALLERY
1040 Madison Ave 10021
(212) 628-1897 Tue-Fri 9:30-5:30, Sat 10-5:30
Dir: Joseph Rickards
Contemporary American and European painting and sculpture.

Other artists represented:
Robert Adams, Karel Appel, Milton Avery, Joachim Berthold, Clarence Carter, Robert Cronin, Alan Davie, Niki de Saint Phalle, Judith Dolnick, Enrico Donati, Joseph Glasco, Barbara Hepworth, Paul Jenkins, Lester Johnson, Ida Kohlmeyer, Robert Natkin, Minoru Niizuma, William Scott, Pierre Soulages.

2552. BARBARA GLADSTONE GALLERY
152 Wooster St 10012
(212) 505-8690 Tue-Sat 10-6
Dir: Allan Schwartzman
Contemporary, all mediums; print publishers.

Other artists represented:
Ellen Brooks, Hervé di Rosa, Vernon Fisher, Mike Glier, Jenny Holzer, Anish Kapoor, Bill Komoski, Joyce Kozloff, David Middaugh, John Obuck, Lee Quinones, Miriam Schapiro, Hollis Sigler, Kathleen Thomas, Alan Vega, Bill Woodrow, Robert Younger, Bernd Zimmer.

2553. GLASS GALLERY
315 Central Park W 10025
(212) 787-4704 Wed-Sat 1-6; By appt
Dir: Wendy D. Glass
American art in all mediums; European graphics; Japanese Ukiyo-e prints.

Other artists represented:
Benny Andrews, Chikanobu, Ruth Cyril, Louise A. Freedman, Lucchi Grant, Anne Highton, Ando Hiroshige, Katsushika Hokusai, Frank Kleinholz, Kunichika, Utagawa Kunisada, Yasuo Kuniyoshi, Evelyn Licht, Claude Marks, Robert Mazzini, Hyde Oshiro, Gabor Peterdi, Utamaro Toyokuni, Tsukioka Yoshitoshi.

2554. THE GLASS STORE
1242 Madison Ave 10028
(212) 289-1970 Mon-Sat 10-6
Dir: Robert Fleischer/Larry Alpert
Contemporary art glass.

Other artists represented:
Rick Bernstein, Mathew Buechner, Thomas Buechner III, John Gilmor, William Glasner, Maggie Lane, Josh Simpson, Fred Widmer, Karen Wolkoff, Alina Woloska.

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*see catalog index

2555. GOETHE HOUSE NEW YORK
1014 5th Ave 10028
(212) 744-8310 Tue, Thur 11-7; Wed, Fri, Sat 12-5
Dir: Christoph Wecker
German cultural center; exhibitions, film programs, lectures, library.

One person exhibitions in 1982:
Joseph Beuys, Carin Drechsler-Marx, Dieter Jung, George Klusemann.

2556. JUDITH GOLDBERG
25 E 83rd St 10028
(212) 288-1276 Mon-Fri 10-6
Dir: Judith Goldberg
19th- and 20th-century European and American prints.

Other artists represented:
Marc Chagall, Jim Dine, Edward Hopper, Jasper Johns, Martin Lewis, Roy Lichtenstein, Louis Lozowick, Joan Miró, Pablo Picasso, Frank Stella.

2557. PHYLLIS A. GOLDMAN FINE ARTS
220 E 67th St 10021
(212) 472-8623 By appt
Dir: Phyllis A. Goldman
Ancient arts; late-19th-century French arts; post-World War II American art.

Other artists represented:
Margaretha Albers, Kate Kennedy, Frank Schroder, Frank Stella.

2558. LUCIEN GOLDSCHMIDT
1117 Madison Ave 10028
(212) 879-0070 Mon-Fri 10-6, Sat 10-5
Dir: Lucien C. Goldschmidt
European graphics, drawings, illustrated books, 1500-1950.

2559. JAMES GOODMAN GALLERY
1020 Madison Ave 10021
(212) 772-2288 Mon-Sat 10-5:30
Dir: James Neil Goodman
20th-century modern and contemporary masters.

One person exhibitions in 1982:
Fernando Botero.

Other artists represented:
Alexander Calder, Jean Dubuffet, Alberto Giacometti, Roy Lichtenstein, Henri Matisse, Henry Moore, Pablo Picasso, Ad Reinhardt, Saul Steinberg.

2560. MARTIN GORDON
25 E 83rd St 10028
(212) 249-7350 Mon-Fri by appt
Dir: Marty Gordon
Late 19th- mid-20th-century original prints.

Other artists represented:
Pierre Bonnard, Felix Buhot, Erich Heckel, Edward Hopper, Henri Matisse, Joan Miró, Emil Nolde, Pablo Picasso, Henri de Toulouse-Lautrec, Edouard Vuillard.

2561. GRACE GALLERY STUDIO DI MODICA
54 Crosby St 10012
(212) 925-0559 Daily 10-6
Dir: Arturo Di Modica
Sculpture; contemporary painting.

One person exhibitions in 1982:
Arturo Di Modica, Mario Guarducci, C. Pattie Nicoli.

Other artists represented:
Mimi Aloia, George O'Neill Jr.

2562. GRAHAM GALLERY
1014 Madison Ave 10021
(212) 535-5767 Oct-May, Tue-Sat 10-5; Jun-Sep, Mon-Fri 10-5
Dir: Robert Graham, Jr.
American art from 19th century to present.

One person exhibitions in 1982:
Robert De Niro, Anne Elliott*, John Held*, Hermann Dudley Murphy*, Anthony Padovano, Reeve Schley III*.

Other artists represented:
John White Alexander, Thomas Anshutz, Guy Pene du Bois, Seymour Fogel, Sam Glankoff, Henry Glintenkamp, John R. Grabach, Anne Poor, Paul Resika, Helen Torr.

2563. GRAND CENTRAL ART GALLERIES
24 W 57th St 10019
(212) 867-3344 Mon-Fri 10-6, Sat 10-5
Dir: James Cox
Realist works by late 19th- and 20th-century American artists.

Other artists represented:
Karl Anderson, Michael Aviano, Mae Bertoni, George Carlson, Chen Chi, Thomas Aquinas Daly, Richard V. Goetz, Everett Raymond Kinstler, Thomas Loepp, Robert Lougheed, Frank Mason, Thomas Nicholas, Bruce North, Charles Pfahl, Priscilla Roberts, Margery Ryerson, Richard Schmid, Eric Sloane, Saul Tepper, John Terelak, Carl Wurmer.

2564. GREENE SPACE
105 Greene St 10012
(212) 925-2415 Tue-Sat 12-6
Dir: Tony Goldman
Art in all mediums; performance, installation, audio-visual.

Other artists represented:
Vivian Abraitis, Clayton Campbell, Adger Cowans, Daniel Johnson, Pamela McCormick, Tom Ryan, Francoise Schein.

2565. GREENWICH HOUSE POTTERY/JANE HARTSOOK GALLERY
16 Jones St 10014
(212) 242-4106 Tue-Sat 1-5
Dir: Susan B. Wood
Non-profit; affiliated with school of ceramics; exhibitions, workshops.

Other artists represented:
Fong Chow, Maishe Dickman, James Makins, Sally Bowen Prange, Rebecca Rupp, Tom Spleth, Jack Troy, Robin Welch, Lisa Wolkow.

2566. GROMMET GALLERY
537 Broadway 10012
(212) 925-7651 Tue-Sat 12-5
Dir: Emily Harvey
Non-profit; rotating group exhibitions.

One person exhibitions in 1982:
Olga Adorno*.

Other artists represented:
Jean DuPuy, Christian Xatrec.

2567. DANIEL B. GROSSMAN
1100 Madison Ave 10028
(212) 861-9285 Mon-Sat 9:30-6
Dir: Daniel B. Grossman
19th- and 20th-century European and American paintings.

2568. GRUENEBAUM GALLERY
38 E 57th St 10022
(212) 838-8245 Tue-Sat 9:30-5:30
Dir: Julian Weissman
Contemporary American art.

Other artists represented:
Biala, Ernest Briggs, James Brooks, Giorgio Cavallon, Elaine de Kooning, Norris Embry, Sonia Gechtoff, Dimitri Hadzi, George McNeil, Milton Resnick, John Seery, Esteban Vicente.

2569. SOLOMON R. GUGGENHEIM MUSEUM
1071 5th Ave 10028
(212) 860-1300 Wed-Sun 11-5, Tue 5-8
Dir: Thomas M. Messer
20th-century and contemporary art; building designed by Frank Lloyd Wright.

One person exhibitions in 1982:
Öyvind Fahlström*, Dan Flavin, Asger Jorn*, Wassily Kandinsky*, Yves Klein*, Jan Matulka, Jack Tworkov*.

2570. HABER THEODORE GALLERY
29 W 57th St 10019
(212) 752-3338 Daily 10-5:30
Dir: J. Haber/M. Theodore/J. Van Liere
Contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
Victoria Barr, Maryann Harman, William Kortlander, Ray Lewis, Darragh Park, Don Shields, George Woodman.

Other artists represented:
Helen Bershad, Deborah Brown, Fritz Buehner, Nancy Davidson, Susan Heideman, Harry Koursaros, Graham Marks, Stanley Snyder, Andrew Tavarelli, Dimitri Tsamardinos, Thomas Watcke, Joyce Weinstein.

2571. HADLER/RODRIGUEZ GALLERIES
38 E 57th St 10022
(212) 752-7734 Tue-Sat 10-5:30
Contemporary American ceramics, decorative arts, painting, drawing, and sculpture.

Other artists represented:
Howard Ben Tre, Maia Breuer, Jack Clift, Philip Cornelius, Joyce Crain, Tom Currie, Roseline DeLisle, Jean Dibble, Rick Dillingham, Eve Eisenstadt, Ken Ferguson, John Gill, Francoise Grossen, Christopher Gustin, John Hylton, Karen Karnes, Joseph Leonte, Phillip Maberry, James Makins, Robert McGowan, Mark Pharis, Jacquelyn Rice, Laura Russell, Cynthia Schira, Warren Seelig.

2572. JULIETTE HALIOUA GALLERY
37 E 67th St 10021
(212) 794-2757
Dir: Juliette Halioua
European works on paper; graphics.

Other artists represented:
Pierre Alechinsky, Karel Appel, Eduardo Chillida.

2573. HAMILTON GALLERY
20 W 57th St 10019
(212) 765-5915 Tue-Sat 10-5:30
Dir: Patricia Hamilton
Contemporary painting and sculpture.

One person exhibitions in 1982:
Auste, Michael David, Richard Hennessy, Robert Murray, Joan Snyder, John Willenbecher.

Other artists represented:
Loren Calaway, Walter Dusenbery, Susan Hall, David Hare, Dona Nelson, John Torreano.

2574. MARTINA HAMILTON GALLERY
19 E 71st St 10021
(212) 744-8976 Daily 10-6
Dir: Martina Hamilton
Contemporary American prints, sculpture, painting, photography.

Other artists represented:
Berenice Abbott, Richard Estes, Roy Lichtenstein, David Salle, Julian Schnabel, Cy Twombly.

2575. HAMMER GALLERIES
33 W 57th St 10019
(212) 644-4400 Mon-Fri 9:30-5:30, Sat 10-5
Dir: Richard Lynch
19th- and 20th-century painting; contemporary art.

Other artists represented:
David Armstrong, Truman Bolinger, Eliot Clark, Jo Davidson, Henry Dearth, Yasu Eguchi, Peter Ellenshaw, Lunda Gill, Paule Gobillard, William Horton, Mort Kunstler, Tom Locker, Grandma Moses, LeRoy Neiman, G.H. Rothe, Claude E. Schuffenecker, Arthur Singer, Eric Sloane, Bob Timberlake.

2576. HAMMERQUIST GALLERY
419 Third Ave 10016
(212) 889-8173 Tue-Sat 12-7
Dir: Robert Hammerquist
Contemporary American and Chinese paintings.

Other artists represented:
Zhang Cho Cheng, Raymond Davidson, Mia Feroleto, Gerald Knipscher, Ross Lewis, Robert Longley, Earl Mayan, Thom O'Connor, Zhang Houng Tu, C. C. Wang.

2577. HANKOOK GALLERY
50 W 57th St 10019
(212) 581-5159 Mon-Sat 10:30-6:30
Dir: Young Park/Dorothy Deon
Contemporary art.

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One person exhibitions in 1982:
Miriam Brumer, Audrey Code, Dorothy Deon, Mansook Han, Sym-Young-Yook, Elaine Wechsler, Noboru Yamashita, Jan Zay.

2578. SUSAN HARDER GALLERY
37 W 57th St 10019
(212) 308-0043 Tue, Thu, Sat 12-7
Dir: Susan Harder
Modern photography and sculpture.

One person exhibitions in 1982:
Edie Baskin, Andre Kertesz, Grace Knowlton, Sylvia Plachy, Aaron Siskind.

2579. HARLEY-MADIGAN GALLERY
156 W 86th St 10024
(212) 580-8446/783-5838
Dir: D. Harley/T. Madigan

One person exhibitions in 1982:
Steven Blevins, Kevin Higgins, David Kassel, Klaus Möllers, Arlo Sprunger.

2580. O.K. HARRIS WORKS OF ART
383 W Broadway 10012
(212) 431-3600 Tue-Sat 10-6
Dir: Carlo Lamagna
Contemporary painting, sculpture, and photography.

One person exhibitions in 1982:
Allan Adams, Arman, Thomas Bacher, John Baeder, Mattie Berhang, Bruce Brooks, Larry K. Brown, Deborah Butterfield, Don Celender, Daniel Chard, Davis Cone, John Deandrea, Raymon Elozua, Kevin Franke, Arie Galles, D.J. Hall, H. N. Han, George Hrycun, Yan Hsia, John Kacere, Sherry Kerlin, Tony King, Stanislav Kolibal, Rikuro Okamoto, Sharron Quasius, Lance Richbourg, Robert Rohm, Nancy Rubins, Anthony Sorce, Keung Szeto, Idelle Weber, John T. Young.

2581. HARWOOD GALLERIES
1045 Madison Ave 10021
(212) 744-5062 Tue-Sat 12-6
Dir: Barry Harwood
Wiener Werkstaette, English art pottery; Art Nouveau and Deco graphics; 19th-century bentwood furniture.

Other artists represented:
Michael Thonet.

2582. PATRICIA HEESY GALLERY
50 W 57th St 10019
(212) 245-1420 Tue-Sat 10:30-5:30
Dir: Patricia Heesy
Prints by contemporary artists.

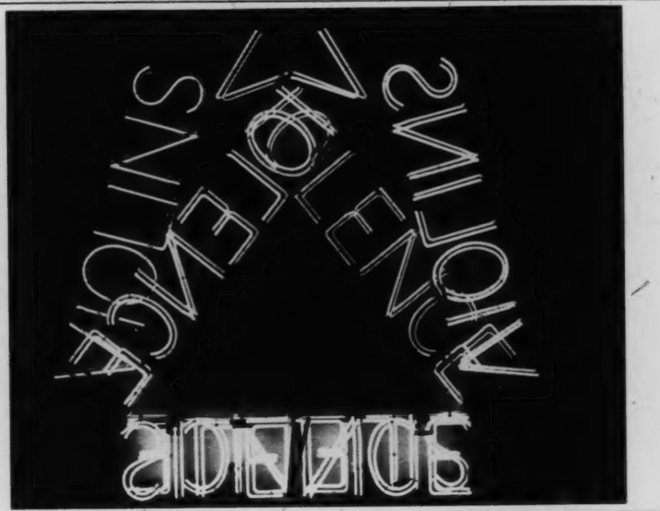
One person exhibitions in 1982:
Ron Davis, Richard Diebenkorn, David Hockney, Jasper Johns, Robert Motherwell, Kazuhide Yamazaki.

2583. LILLIAN HEIDENBERG GALLERY
50 W 57th St 10019
(212) 586-3808 Tue-Fri 10-5:30, Sat 11-5:30
Dir: Lillian Heidenberg
Modern and contemporary artists.

Other artists represented:
Alice Baber, Elizabeth Blackadder, Pierre Bonnard, George Chemeche, Jean-Louis Dulaar, Yrjo Edelmann, K.M. Graham, Gary Kahn, Catherine Koenig, Henry Moore, Camille Pissarro, Edouard Vuillard, Jim Youngerman.

2584. MARVIN HEIFERMAN
1024 6th Ave 10018
(212) 221-6463 By appt
Dir: Marvin Heiferman
Photography; contemporary art in all mediums.

Other artists represented:
Robert Adams, Nan Goldin, Brian Hagiwara, Peter Hujar, Diane Keaton, Frank Majore, Kenneth McGowan, Susan Shaw, Stephen Shore.



Bruce Nauman: *Violins Violence Silence*, 1981-82; in "Bruce Nauman: Neons," at The Baltimore Museum of Art (Dec. 19, 1982-Feb. 13, 1983).

2585. HELLER GALLERY
965 Madison Ave 10021
(212) 988-7116 Mon-Sat 11-6
Dir: Douglas Heller
Contemporary glass sculpture.

One person exhibitions in 1982:
William Carlson, Sydney Cash, Stephen Dee Edwards, Michael Glancy, David Huchthausen, William Morris, Tom Patti, Mark Peiser, Don Shepherd, Paul Stankard, Ann Warff, Steven Weinberg.

Other artists represented:
Michael Cohn, Fritz Dreisbach, Eric Hoglund, Eric Hopkins, Jon Kuhn, Harvey Littleton, Klaus Moje, John Nygren, Michael Paulik, Meredith Wenzel.

2586. HENRY STREET SETTLEMENT
Louis Abrons Arts for Living Center
466 Grand St 10002
(212) 598-0400 Daily 12-6
Dir: Susan Fleminger
Exhibitions of minority and women artists; workshops; artists-in-residence program.

2587. EDNA HIBEL GALLERY
1018 Madison Ave 10021
(212) 734-4448 Tue-Sat 10-6
Dir: William Vareika
Contemporary art.

2588. HIRSCHL & ADLER GALLERIES
21 E 70th St 10021
(212) 535-8810 Tue-Fri 9:30-5:30, Sat 9:30-5
Dir: Stuart Feld
American and European art from 18th century to present.

2589. HIRSCHL & ADLER MODERN
851 Madison Ave 10021
(212) 744-6700 Tue-Fri 9:30-5:30, Sat 9:30-5
Dir: Donald McKinney

Other artists represented:
Richard Ballard, Elmer Bischoff, Edwin Dickinson, Rackstraw Downes, Charles Garabedian, Lloyd Goldsmith, Leon Kossoff, Nancy Mitchnick, John Moore, George L. K. Morris, Graham Nickson, Fairfield Porter, Michael Prentice, Anne Ryan, Mark Stock, Sarah Supplee, James Weeks, Christopher Wilmarth, Isaac Witkin, Paul Wonner.

2590. NANCY HOFFMAN GALLERY
429 W Broadway 10012
(212) 966-6676 Tue-Sat 10-6
Dir: Nancy Hoffman
Works by contemporary American artists.

Other artists represented:
Natalie Bieser, Carolyn Brady, Howard Buchwald, Don Eddy, Rafael Ferrer, Juan Gonzalez, Terence LaNoue, Bill Martin, Joe Nicastri, Don Nice, John Okulick, Frank Owen, David Parrish, Peter Plagens, Joseph Raffael, Nina Raginsky, Bill Richards, Paul Sarkisian, Ben Schonzeit, Alan Siegel, Jim Sullivan, Jack Tworkov, Philip Wofford, Fumio Yoshimura.

2591. VIVIAN HORAN GALLERY
40 E 62nd St 10021
(212) 935-1682 By appt
Dir: Vivian Horan
20th-century paintings and drawings.

2592. HORN GALLERY
503 6th Ave at 13th St 10011
(212) 741-1450 Mon-Sat 1-7:30
Dir: Lawrence A. Jeydel
Works on paper, lithographs, etchings and woodcuts by contemporary artists.

One person exhibitions in 1982:
Karel Appel, Johnnie Friedlaender, Alexis Gorodine.

Other artists represented:
Yaacov Agam, Leonard Baskin, René Carcan, Brigitte Coudrain, Jean-Michel Folon, Jane Freilicher, Ernst Fuchs, Friedensreich Hundertwasser, Hugh Kepets, Robert Kipniss, Jack Levine, Marino Marini, Frederic Meckseper, Henry Moore, Jorge Morales-Zeno, Elizabeth Osborne, Philip Pearlstein, Larry Rivers, Georges Rouault, Rufino Tamayo.

2593. HUDSON GUILD ART GALLERY
441 W 26th St 10001
(212) 760-9800 Daily 2-7
Dir: Haim Mendelson
Community center art gallery; contemporary artists.

One person exhibitions in 1982:
Elizabeth Delson, Harry Gottlieb, Haim Mendelson, Constantine Ben Ross.

Other artists represented:
March Avery, Jack Bilander, Rick Brosen, Mary Carter, Rebecca Cooperman, Hal Frater, Theo Fried, Sid Hammer, Theo Hios, Eileen Holding, Joseph Kahn, Bernard Krigstein, Edward Laning, Herb Leopold, Saul Lishinsky, Philip Reisman, Naomi Rhoads, Diana Schuback, John Servetas, Gertrude Shibley, Harry Shoulberg.

2594. MAX HUTCHINSON GALLERY
138 Greene St 10003
(212) 966-3066 Tue-Sat 10-6
Dir: M. Hutchinson/E. Siegeltuch/J. Arpelle
Contemporary painting and sculpture.

One person exhibitions in 1982:
Lin Emery*, John Sanders, Carolee Schneemann*, Helene Valentin, Brian Wall.

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Other artists represented:
Louise Bourgeois, Jeffrey Brosk, James Buchman, David Budd, Cora Cohen, Tom Doyle, Mary Beth Edelson, Jean-Claude Farhi, Bill Freeland, Charles Ginnever, Phoebe Helman, Timothy Hennesey, Linda Howard, Bernard Kirschenbaum, John Mandel, Ju Ming, Ann Norton, Milton Resnick, Garry Rich, Robert Stackhouse, Robert Tannen.

2595. LEONARD HUTTON GALLERIES
33 E 74th St 10021
(212) 249-9700 Mon–Sat 10–5:30
Dir: Leonard Hutton/Ingrid Hutton
German Expressionism and Russian Avant Garde works.

Other artists represented:
Eduardo Arroyo, Ilya Grigorevich Chashnik, Alexej Jawlensky, Wassily Kandinsky, Gabriele Münter.

2596. IMAGES GALLERY
11 E 57th St 10022
(212) 838–8640 Tue–Fri 10–5
Dir: Robert S. Persky
20th-century photography.

Other artists represented:
Robert Farber, Sarita Furmanski, Geoffry Gove, Michael Greenberg, Rene Groebli, Helena Kolda, Mieke Maas.

2597. INCORPORATED GALLERY
1200 Madison Ave 10028
(212) 831–4466 Mon–Sat 11–6
Dir: Riis Layman
Contemporary American ceramics; handmade paper.

Other artists represented:
Helen Baskin, Wayne Bates, Sylvia Bower, Regis Brodie, Henry Cavanagh, Marek Cecula, Paul Chaleff, Don Cornett, Dan Craig, Nina Gaby, Dorothy Hafner, Helen Hosking, Steven Kemenyffy, Susan Kemenyffy, Mary Ann Lomonaco, Debbie Monaghan, Carl Peverall, Chris Richard, Laurence Seegers, Alexandra Soteriou, Jeffrey Zigulis.

2598. INGBER GALLERY
460 W Broadway 10012
(212) 674–0101 Tue–Sat 10:30–5:30
Dir: Barbara Ingber
Contemporary paintings, sculpture, and works on paper.

Other artists represented:
Kenmit Adler, Elise Asher, Rosemary Beck, Gretna Campbell, Rosemary Cove, Natalie Edgar, Perle Fine, Louis Finkelstein, Sidney Geist, Judith Godwin, Leon Hartl, Fay Lansner, Knox Martin, Ce Roser, Edith Schloss, James Tucker, Bonnie Woit.

2599. INROADS GALLERY
150 Mercer St 10012
(212) 226–6622
Dir: Toma Fichter
Painting, photography, drawing, wall-relief sculpture; emerging artists.

One person exhibitions in 1982:
Coral Bourgeois, Daria Deshuk, Linda Hartinian, June Moss, Laurie Neaman, Tomiyo Sasaki, Ann Turyn, Daniel Witz.

2600. INSTITUTE FOR ART AND URBAN RESOURCES, THE CLOCKTOWER
108 Leonard St 10013
(212) 784–2084 Wed–Fri 1–6, Sat 10–6
Dir: Alanna Heiss
Non-profit; work and exhibition space for emerging artists.

One person exhibitions in 1982:
Larry Fuente, Marcus Leatherdale, Gerry Morehead, Alexis Smith.

2601. INTAR LATIN AMERICAN GALLERY
420 W 42nd St 10036
(212) 695–6134 Mon–Fri 11–6
Dir: Inverna Lockpez
Non-profit; contemporary Latin American art.

One person exhibitions in 1982:
Rimer Cardillo, Beatriz Kohn, Saulo Mercader.

Other artists represented:
Luis Aponte, Maria Lino, Diana Rivera, Mario Sotolongo.

2602. INTER-AMERICAN ART GALLERY
1000 Madison Ave 10021
(212) 772–7761 Tue–Fri 10–5:30, Sat 11–6
Dir: Nohra Haime
Contemporary and Latin American art.

One person exhibitions in 1982:
Julio Larraz*, Ramiro Llona.

Other artists represented:
Fernando Botero, Pierre Dunoyer, Maria de la Paz Jaramillo, Volker Seding, Jorge Tacla.

2603. INTERART GALLERY
549 W 52nd St 10019
(212) 246–1050 Mon–Fri 1–6
Dir: Inverna Lockpez
Integration of the visual arts (performance, video, drawings).

One person exhibitions in 1982:
Deborah Nova Dubiner, Rosemary Mayer, Carolee Schneemann, Alida Walsh.

2604. INTERNATIONAL CENTER OF PHOTOGRAPHY
1130 5th Ave 10028
(212) 860–1777 Tue–Thu 12–8, Fri–Sun, 12–6
Dir: Cornell Capa
Photography exhibitions, publications, collections, educational programs.

One person exhibitions in 1982:
Berenice Abbott, Micha Bar-Am, Bruce Davidson, Hugo Erfurth, Alex Harris, Heinrich Kuhn, Jacques-Henri Lartigue, Beaumont Newhall, Dr. Erich Salomon.

2605. IOLAS-JACKSON GALLERY
52 E 57th St 10022
(212) 755–6778 Tue–Fri 10–5:30, Sat 11–5
Dir: Brooks Jackson
Contemporary European and American artists.

Other artists represented:
Victor Brauner, Harrison Burns, Franco Ciarlo, Niki de Saint Phalle, Marina Karella, Matta, Ed McGowin, Takis, Paul Thek, Michael Vivo.

2606. ISSELBACHER GALLERY
41 E 78th St 10021
(212) 472–1766 Tue–Sat 10:30–5:30
Dir: Alfred Isselbacher
Prints of the late-19th- and 20th-century.

2607. JACK GALLERY
138 Prince St 10012
(212) 226–1989 Tue–Sun 11–6
Dir: Jacquie Littlejohn
Contemporary paintings, drawings, sculpture.

Other artists represented:
Jean Cocteau, Ralph Coxx, William Crovello, Elba Damast, Katherine Doyle, Erté, Alan Falk, Frank Gallo, Karl Hagedorn, Simon Harling, Douglas Hofmann, Michael Knigin, Kiki Kogelnik, Irving Kriesberg, Jochen Labriola, Norman Laliberte, Peter Mackie, William Snyder.

2608. BERNARD JACOBSON GALLERY
24 W 57th St 10019
(212) 581–8346 Tue–Sat 10–6
Dir: Tema Zak
Exhibits and publishes contemporary American and British prints.

One person exhibitions in 1982:
Michael Heindorff, Howard Hodgkin, Ed Ruscha, Richard Smith.

Other artists represented:
Ivor Abrahams, Frank Auerbach, Robyn Denny, Leon Kossoff, Henry Moore, William Tillyer, William Tucker, Victor Willing.

2609. JANAPA PHOTOGRAPHY GALLERY
303 W 13th St 10014
(212) 741–3214/255–8688 Wed–Sun 12–10
Dir: Stanley Simon
Photography.

One person exhibitions in 1982:
Williams Adams, Helmut Bichler, Abe Blasko, Diana Parrish Cull, Todd Cull, Jenny Lawton, Bernardo Magalhaes, Ana Regina Nogueira, Armand Rumayor, Sura Ruth, Jeff A. Slotnick, Larry Tritton, A. Robbins Valentine, Regina Vater.

Other artists represented:
Charles Grubb, John P. Halpern, Jodi Rodar, Jo Anne Seador, Carla Shapiro.

2610. SIDNEY JANIS GALLERY
110 W 57th St 10019
(212) 586–0110 Daily 10–5
Dir: Carroll Janis
20th-century and contemporary art.

Other artists represented:
Oyvind Fahlstrom, Valerie Jaudon, Robert Mangold, Marisol, Duane Michals, Robert Ryman, George Segal, Tom Wesselmann.

2611. JAPAN HOUSE GALLERY
333 E 47th St 10017
(212) 752–0824 Daily 11–5, Fri 11–7:30
Dir: Rand Castile
Exhibitions of traditional, popular, and classical Japanese art drawn from museum and private collections in America, Japan, and Europe; catalogs.

2612. JARO ART GALLERIES
955 Madison Ave 10021
(212) 734–5475 Mon–Sat 10–6
Dir: Jaro Parizek
Yugoslav naives and American primitive art.

One person exhibitions in 1982:
Milan Generalic*, Ivka Matina-Marikovic*, Josip Pintaric*, Ivan Rabuzin*.

Other artists represented:
Martin Dukin, Stepjan Dukin, Ivan Lackovic-Croata, Robert Logrippo, Branko Lovak, Bogdan Miscevic, Vangel Naumouvski, Ivan Vecenaj.

2613. JAY GALLERY
13 Jay St 10013
(212) 925–9424 Tue–Sat 12–6
Dir: Cheryl Pelavin
Contemporary prints of America and the United Kingdom.

Other artists represented:
Anthony Benjamin, Walter Crump, Leni Fried, Noreen Grant, Charles Hewitt, Chris Orr, Geoffrey Parker, Robert Andrew Parker, Cheryl Pelavin, Merle Perlmutter, Jonathan Ringel, Pat Schaverien, Altoon Sultan, Mary Teichman, Steve Yamin.

2614. JEWISH MUSEUM
1109 5th Ave 10028
(212) 860–1888 Sun 11–6, Mon–Thu 12–5
Dir: Joan Rosenbaum
Jewish art, artifacts, and ceremonial objects; Biblical archaeology; Daniel M. Friedenberg collection of coins and medals.

One person exhibitions in 1982:
Dina Dar, Moritz Daniel Oppenheim*, Beth Ames Swartz*, J. James Tissot*, June Wayne, Max Weber*, Moshe Zabari*.

2615. JAY JOHNSON
1044 Madison Ave 10021
(212) 628–7280 Tue–Sat 12–6
Dir: Jay Johnson
American folk art.

Other artists represented:
John Cross, Ray Cusie, Barbara Falk, Kathy Jacobsen, Barbara Moment, Janet Munro, Mattie Lou O'Kelley, Pacho Odio, Janis Price, Mary Shelley.

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2616. JORDAN-VOLPE GALLERY
457 W Broadway 10012
(212) 533-3900 Tue-Sat 11-6:30
Dir: Todd Volpe/Vance Jordan
American Arts and Crafts furniture (1900-1915), art pottery (1880-1930), Academic painting (1875-1915).

2617. JORICE ART GLASS
1057 Second Ave 10022
(212) 752-0129 Daily 10-6:30, Thu 10-8, Sat 10:30-6
Dir: Maurice Mogulescu
Contemporary blown glass vases, sculpture, bottles, plates.

One person exhibitions in 1982:
James Lundberg, Josh Simpson.

Other artists represented:
Rick Bernstein, Thomas Buechner, Donald Carlson, Joe Clearman, Ann Corcoran, Guy Corrie, Daniel Edler, Stephen Fellerman, Nancy Freeman, Rick Gibbons, Charles Lotton, Andy Magdanz, Paul Manners, John Nickerson, Michael Nourot, Susan Shapiro, Drew Smith, Randy Strong, Henry Summa, George Thiewes, Steve Tobin, Craig Zweifel.

2618. JOSEF GALLERY
113 Prince St 10012
(212) 475-3837 Tue-Fri 10-6, Sat 11-6
Dir: Jerry Joseph
Emerging contemporary artists; theme shows by guest curators.

One person exhibitions in 1982:
Ed Askew, Ron Cohen, Tony Wong.

Other artists represented:
Pam Avril, Peter Drake.

2619. JULIE: ARTISANS' GALLERY
687 Madison Ave 10021
(212) 688-2345 Daily 11-6
Dir: Julie Schafler Dale
Contemporary wearable art, and crafts.

2620. JUST ABOVE MIDTOWN/DOWNTOWN
178-80 Franklin St 10013
(212) 966-7020 Tue-Sat 11-6
Dir: Linda Goode Bryant
Non-profit; exhibitions of emerging and minority artists; seminars, events.

One person exhibitions in 1982:
Charles Abramson, Richard Armijo, James Andrew Brown, Papo Colo, Naomi Dickerson, Peggy Diggs, Ed Epping, Wendell Headley, Anne Heimann, Janet Henry, Leonard Mainor, Brad Melamed, Creighton Michael, Senga Nengudi, JoAnn McFarlane Osbourne, Jo Pat Parker, Russell Redmond, Rick Schwab, Kit-Yin Snyder, Lori Solondz, Ellen Weider, Randy Williams, Yunque.

2621. KABER GALLERY
900 First Ave 10022
(212) 308-2040 Mon-Sat 11-6
Dir: Carol Katz/Sandra Bernstein
Contemporary realism.

2622. ALEXANDER KAHAN FINE ARTS
25 E 73rd St 10021
(212) 737-4230 Daily 10-5
Dir: Alexander Kahan
Late 19th- and 20th-century works by European and American artists.

Other artists represented:.
Alexander Calder, Marc Chagall, Sam Francis, Marino Marini, Matta, Joan Miró, Henry Moore, Pablo Picasso, Pierre Auguste Renoir, Henri de Toulouse-Lautrec.

2623. KAHAN GALLERY OF AFRICAN ART
48 E 57th St 10022
(212) 355-5110 Tue-Fri 9-5, Sat 10-5
Dir: Perry Bialor
Traditional African art; publishes illustrated catalogues.

2624. JANE KAHAN GALLERY
922 Madison Ave 10021
(212) 744-1490 Tue-Sat 10-5
Dir: Jane Kahan
19th- and 20th-century prints, paintings, sculpture, ceramics.

Other artists represented:
Alexander Calder, Marino Marini, Joan Miró, Henry Moore, Pablo Picasso, Pierre Auguste Renoir, Henri de Toulouse Lautrec.

2625. MURIEL KARASIK
1094 Madison Ave 10028
(212) 535-7851 Mon-Sat 10-6
Dir: Muriel Karasik
20th-century decorative art, including ceramics, silver, glass, furniture.

2626. KENNEDY GALLERIES
40 W 57th St 10019
(212) 541-9600 Mon-Fri 9:30-5:30
Dir: Lawrence A. Fleischman
18th-20th-century American art.

One person exhibitions in 1982:
Leonard Baskin*, Allen Blagden*, Colleen Browning*, Charles E. Burchfield*, John Marin*, Millard Sheets*.

Other artists represented:
Marvin Cherney, John Steuart Curry, David Fredenthal, Ruth Gikow, Lorrie Goulet, Joseph Hirsch, Walt Kuhn, Rico Lebrun, Jack Levine, Philip McCracken, Carolyn Plochmann, Abraham Rattner, Constance Richardson, Frank Wright.

2627. COE KERR GALLERY
49 E 82nd St 10028
(212) 628-1340 Mon-Fri 9-5, Sat 10-5
Dir: Warren Adelson
19th- and 20th-century American paintings and sculpture.

One person exhibitions in 1982:
Robert Cottingham*.

Other artists represented:
James Bama, Kib Bramhall, Shirl Goedike, Jonathan Kenworthy, Grainger McKoy, Andrew Stevovich, Andrew Wyeth, Jamie Wyeth.

2628. REYNOLD C. KERR GALLERY
16 E 82nd St 10028
(212) 737-7299 Tue-Sat 10:30-6
Dir: Reynold C. Kerr
Contemporary art; Neo-Surrealism; classic ancient tribal art.

One person exhibitions in 1982:
Sandra Jackman, Mavis Smith.

Other artists represented:
George Nobl.

2629. KEY GALLERY
130 Greene St 10012
(212) 966-3597 Wed-Sat 11-6
Dir: Margaret Kilik
Small works on paper: collages, drawings, and paintings.

One person exhibitions in 1982:
John Digby, Jeannette Judson.

Other artists represented:
Stefano Bicini, Gerard Charriere, Pat Hammerman, Gena Hegelman, Bridgitte Keller, Ellen McLaughlin, Georges Pinel, Michael Sciam, Robert N. Scott, Philip Sugden, Joan White, Marcia G. Yerman.

2630. KIMMEL/COHN PHOTOGRAPHY ARTS
1 W 64th St 10023
(212) 799-6675 By appt
Dir: Roberta Kimmel Cohn
Vintage Far Eastern photography and photographs from 1920s and 30s.

2631. PHYLLIS KIND GALLERY
136 Greene St 10012
(212) 925-1200 Tue-Sat 10-6
Dir: Phyllis Kind
Contemporary paintings, sculpture, drawings; 20th-century American naive art.

Other artists represented:
Kim Abeles, Robert Delford Brown, Roger Brown, William N. Copley, Henry Darger, Victor Faccinto, Rev. Howard Finster, Robert Gordy, Philip Hanson, Cham Hendon, Richard Hull, Miyoko Ito, Martin Johnson, Leonard Koscianski, Irene Kubota, Inez Nathaniel-Walker, Gladys Nilsson, Jim Nutt, Ed Paschke, Elijah Pierce, Christina Ramberg, Martin Ramirez, Barbara Rossi, Earl Staley, Mary Stoppert, Russ Warren, Margaret Wharton, Karl Wirsum, Joseph Yoakum, Ray Yoshida.

2632. THE KITCHEN
484 Broome St 10012
(212) 925-3615 Tue-Sat 1-6
Dir: Mary MacArthur
Alternative space: dance, video, music performances; installations.

One person exhibitions in 1982:
Jennifer Bolande, Mark Innerest, Stuart Marshall, Gary Morehead, Joseph Nechvatal, John Rubin.

2633. M. KNOEDLER & CO
19 E 70th St 10021
(212) 794-0550 Tue-Fri 9:30-5:30, Sat 10-5:30
Dir: Lawrence Rubin
19th-20th-century European and American art.

One person exhibitions in 1982:
Walter Darby Bannard, Alexander Calder, Richard Diebenkorn, Friedel Dzubas, Herbert Ferber, Adolph Gottlieb, Nancy Graves, Howard Hodgkin, Robert Motherwell, Ludwig Sander.

Other artists represented:
Jules Olitski, Jack Roth, David Smith, Frank Stella, John Walker.

2634. MONIQUE KNOWLTON GALLERY
153 Mercer St 10012
(212) 431-8808 Tue-Fri 10-6, Sat 11-6
Dir: Monique Knowlton
Emerging contemporary figurative, expressionist painters and sculptors.

Other artists represented:
Robert Beauchamp, Phyllis Bramson, Frances Cohen-Gillespie, Jay Coogan, Christin Couture, James de Pasquale, Robert Donley, Frank Faulkner, Tommasi Ferroni, Gaylen Hansen, Joseph Hilton, Jennie Hough, Ron Isaacs, Edward Larson, Robert Lostutter, Helen Miranda-Wilson, Jody Mussoff, Helen Oji, Joseph Piccillo, Seymour Rosofsky, Betye Saar, Shari Urquhart.

2635. KORNBLEE GALLERY
20 W 57th St 10019
(212) 586-1178 Tue-Fri 10-5:30, Sat 11-5
Dir: Jill Kornblee
Contemporary paintings, drawings, and sculpture.

One person exhibitions in 1982:
Robin Bruch, Patricia Tobacco Forrester, Hitch Lyman, Bruce Monteith, Donn Moulton, Randy Stevens, Billy Sullivan, St. Clair Sullivan.

Other artists represented:
Sheila Berkley, Beverly Buchanan, Russell Drisch, Elga Heinzen, Pati Hill, Alexander Hollweg, W. Louis Jones, Aristodemos Kaldis, Gary Kulak, Kay Kurt, Paul Linfante, Paul Narkiewicz, Giancarlo Neri, Betty Parsons, Jean Promutico, Steven H. Singer, Berty Skuber.

2636. LYNN KOTTLER GALLERIES
3 E 65th St 10021
(212) 734-3491 Mon-Fri 12-6, Sat 12-4
Dir: Lynn Kottler
Contemporary art.

One person exhibitions in 1982:
Ann Ward Cofrin, Cora Sue Cronemeyer, Elaine Ifill, Jalona, Inger Beckman Marnfeldt, Thomas McIver, Colleen Nestor, Paul Rhoads, Roger Van Ouytsel, Nick Vickovich, Louis Wittgenstein.

Other artists represented:
Daza, Howard S. Dubin, Anne-Marie Keusses, Maurice Mahler.

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*see catalog index

2637. KOUROS GALLERY
831 Madison Ave 10021
(212) 879-5454 Tue-Sat 10-6
Dir: Angelos E. Camillos
Contemporary art of the Americas.

One person exhibitions in 1982:
Sepp Baendereck*, Manabu Mabe*, Omar Rayo*, Gustavo Rosa*, Nicholas Vlavianos*.

Other artists represented:
Rodolfo Abularach, Michail Aleksandrov, Antonio Amaral, Aparicio, Norma Bessouet, Marcelo Bonevardi, Alicia Creus, Fang, Luiz Granda, Ianelli, Aristodemos Kaldis, Tomie Ohtake, Raquel Rabinovich, Hugo Rodrigues, Fanny Sanin, Thomaz, Mario Toral, Cynthia Villet, Wakabayashi.

2638. KRAUSHAAR GALLERIES
724 5th Ave 10019
(212) 307-5730 Tue-Sat 9:30-5:30
Dir: Antoinette M. Kraushaar
20th-century American paintings, sculpture, graphics.

One person exhibitions in 1982:
Kenneth Callahan, David Cantine, Joe Lasker, Elsie Manville, Daniel O'Sullivan, Karl Schrag, Linda Sokolowski, Jerome Witkin.

Other artists represented:
Humbert Albrizio, Bernard Arnest, Jerry Atkins, Peggy Bacon, Gifford Beal, Louis Bouché, Ainslie Burke, Russell Cowles, Leonard Delonga, Kenneth Evett, William Glackens, Tom Hardy, John Hartell, John Heliker, William Kienbusch, John Koch, Robert LaHotan, Robert Laurent, James Lechay, Carl Morris, Ben Moss, Jerome Myers, James Penney, Andree Ruellan, Henry Schnakenberg, John Sloan, Jane Wasey, Marguerite Zorach.

2639. KRUGER GALLERY
870 Madison Ave 10021
(212) 734-6436 Daily 9:30-6
Dir: Laura Kruger
Contemporary fine art jewelry by American goldsmiths, sculptors, and designers.

Other artists represented:
Judith Brown, Leslie Jean Goldberg, Hedy Martinelli, John Mayeri, Breon O'Casey, Chris Walling.

2640. NAVIN KUMAR
967 Madison Ave 10021
(212) 734-4075 Daily 10-6
Dir: Navin Kumar
Paintings and works of art from India, Tibet, and Nepal.

2641. L'IBIS GALLERY
667 Madison Ave, Suite 804A 10021
(212) 935-0490 Mon-Fri 11-6
Dir: Lucien Viola
Ancient art: Egyptian, classical, Coptic.

Other artists represented:
Kurt Flimm.

2642. LA BOETIE
9 E 82nd St 10028
(212) 535-4865 Tue-Sat 10-5:30
Dir: Helen Serger
Early-20th-century art; Futurism, Russian Avant Garde, Bauhaus, Surrealism, and Dada.

Other artists represented:
Giacomo Balla, Balthus, Sonia Delaunay, Paul Delvaux, Wassily Kandinsky, Paul Klee, Laszlo Moholy-Nagy, Egon Schiele, Kurt Schwitters, Kurt Seligmann, Salle Werner Vaughn.

2643. LEDEL GALLERY
168 Mercer St 10012
(212) 966-7659 Tue-Sat 12-6
Dir: Lee Edel Male
Vintage and contemporary photography; works by Edward S. Curtis.

One person exhibitions in 1982:
Lou Bernstein, A. Aubrey Bodine, Michael Di Biase, Tony-Ray Jones, P. H. Polk, Ralph Weiss.

Other artists represented:
Berenice Abbott, Tom Baril, Paul Caponigro, Imogen Cunningham, Larry Fink, William B. Giles, Peter Laytin, Julio Mitchel, Albert Renger-Patzsch, Gail Skoff.

2644. LEFEBRE GALLERY
47 E 77th St 10021
(212) 744-3384 Tue-Sat 10-5:30
Dir: John Lefebre
Contemporary European art.

One person exhibitions in 1982:
Horst Antes, Juan Martinez, Carl-Henning Pedersen, Walasse Ting.

Other artists represented:
Pierre Alechinsky, Julius Bissier, Pol Bury, Christian Dotremont, Jean-Michel Folon, Klaus Fussmann, Hans Hartung, Asger Jorn, Serge Poliakoff, Reinhoud, Antonio Segui, Roland Topor.

2645. JANET LEHR
PO Box 617 10028
(212) 288-1802 By appt
Dir: Janet Lehr
19th- and 20th-century photographs; illustrated photographic books.

One person exhibitions in 1982:
Alvin Langdon Coburn, Minor White.

Other artists represented:
Robert Demachy, Rick Dingus, William Henry Jackson, Ben Shahn, Frank Meadow Sutcliffe.

2646. JON LEON GALLERY
31 Desbrosses 10013
(212) 226-7789 Sat 12-5, Sun-Fri By appt
Dir: Lori Carlson
Contemporary paintings and sculpture; Amerind pottery of the Southwest.

One person exhibitions in 1982:
Nathan Slate Joseph, Alf Young.

2647. LEVER HOUSE
390 Park Ave 10022
(212) 688-6000 Mon-Fri 10-5, Sun 1-5
Dir: Shirley Loxley
Corporate space used by community nonprofit arts organizations for group shows.

2648. CHUCK LEVITAN GALLERY
42 Grand St 10013
(212) 966-2782 Tue-Fri 1-5:30, Sat 12-6
Dir: Chuck Levitan
Contemporary art; performances.

2649. BERNARD AND S. DEAN LEVY
981 Madison Ave 10021
(212) 628-7088 Tue-Sat 10-5:30
Dir: Bernard Levy/S. Dean Levy
Late-17th-, 18th- and early-19th-century American paintings, furniture, silver decorative arts.

2650. LIGHT GALLERY
724 5th Ave 10019
(212) 582-6552 Tue-Fri 10-6, Sat 11-5
Contemporary photography.

Other artists represented:
Thomas Barrow, Paul Berger, Harry Callahan, Linda Connor, Larry Fink, Emmet Gowin, Robert Heinecken, Eikoh Hosoe, William Klein, William Larson, Grant Mudford, Stephen Shore, Aaron Siskind, Garry Winogrand.

2651. LINCOLN GALLERY
1 Harkness Plaza 10023
(212) 582-6868 Tue-Sat 11-8
Dir: Eldelmira Ruiz Schuster
Paintings by contemporary North American, Latin American, and European artists.

One person exhibitions in 1982:
Joseph Deaderick, Gerda Rovetch.

Other artists represented:
Raul Conti, Andrey Coryell, Claudio Juarez, Anna Lascari, Armando Londono, Juan Mele, Nora Sacerdote, Bismarck Victoria, Swang Wu.

2652. BJORN LINDGREN GALLERY
575 Madison Ave 10022
(212) 838-3943 Mon-Fri 9-5
Dir: Melanie A. Theobald
Contemporary paintings, sculpture, and prints.

One person exhibitions in 1982:
George Anthonisen.

2653. JEAN LUMBARD FINE ARTS
38 E 57 St 10019
(212) 421-3494 Tue-Sat 10-5:30
Dir: Jean Lumbard
Paintings, tapestries, sculpture; works-on-paper.

One person exhibitions in 1982:
John Grillo.

Other artists represented:
Andree Beauregard, Ken Bushnell, Pierre Clerk, Nassos Daphnis, Thom De Jong, Chuck Hinman, Tim Prentice, Caroline Stone, Wilbur Streech.

2654. MANHATTAN PSYCHIATRIC CENTER'S SCULPTURE GARDEN
Ward's Island 10035
(212) 369-0500 ext 726 Daily 10-7
Dir: Michael Ford, M.D.
Alternative space at Manhattan Psychiatric Center.

2655. GRACIE MANSION GALLERY
337 E 10th St 10009
(212) 477-7331 Wed-Sun 1-6
Dir: Gracie Mansion
Contemporary emerging artists; all mediums.

One person exhibitions in 1982:
Carmen Cicero, Timothy Greathouse, E.F. Higgins, Stephen Lock.

Other artists represented:
Mike Bidlo, Bruce Brand, Buster Cleveland, Paula Collery, Rodney Greenblatt, Jacques Halbert, Andreas Senser, Rhonda Zwillinger.

2656. MARBELLA GALLERY
28 E 72 St 10021
(212) 288-7809 Tue-Sat 11-5:30
Dir: Mildred G. Thaler
19th- and early-20th-century American paintings.

One person exhibitions in 1982:
Edith Goetz, Frank S. Herrmann, Walter Tittle.

Other artists represented:
Thomas Fogarty, Frederic Taubes.

2657. MARIAN GOODMAN GALLERY
24 W 57th St 10019
(212) 977-7160 Tue-Sat 10-6
Dir: Marian Goodman
Contemporary painting and sculpture.

Other artists represented:
Larry Bell, Marcel Broodthaers, Tony Cragg, Martin Disler, Jan Groth, Anselm Kiefer, Markus Lüpertz, Allan McCollum, Mimmo Paladino, Alan Ruppersberg, Alan Sonfist, Ger Van Elk, Emo Verkerk, Robert Wilson.

2658. FRANK MARINO GALLERY
489 Broome St 10013
(212) 431-7888 Tue-Sat 12-6
Dir: Denya Cascio
Contemporary painting, sculpture, and photography.

One person exhibitions in 1982:
Bill Alpert, Gary Bandy, Sandy Cies, Donald Cole, Jake Grossberg, Charles Hovland, Edward Meneeley, Elaine Norman, Clayton Patterson, Susan Weil.

Other artists represented:
William Anthony, William Dutterer, Christopher Rauschenberg, John Scofield, Beth Ames Swartz.

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2659. KATHRYN MARKEL GALLERY
50 W 57th St 10019
(212) 581–1909 Daily 10–5:30
Dir: Kathryn Markel
Paintings, sculpture, and handmade books by emerging contemporary artists.

Other artists represented:
Ruth Bauer, Barton Benes, Elena Borstein, Susanna Briselli, Roz Chast, Lynne Clibanoff, Ellen Francis Tuchman, Nancy Fried, Bryan Harrington, Barbara Kassel, Pat Lasch, Stephanie Brody Lederman, Bernard Maisner, Olivia Monroe, Joan Snitzer, Richard Tuschman, Takako Yamaguchi, Martie Zelt.

2660. MARLBOROUGH GALLERY
40 W 57th St 10019
(212) 541–4900 Daily 10–5:30, Sat 10–5
Dir: Pierre Levai
Modern and contemporary painting, sculpture, photography, and graphics.

Other artists represented:
Avigdor Arikha, Frank Auerbach, Francis Bacon, Fernando Botero, Bill Brandt, Brassai, Claudio Bravo, Lynn Chadwick, John Davies, Stephen Edlich, Juan Genoves, Charles Ginnever, Ron Gorchov, Red Grooms, Dieter Hacker, Barbara Hepworth, Bill Jacklin, Alex Katz, R.B. Kitaj, Oskar Kokoschka, Jacques Lipchitz, Antonio Lopez-Garcia, Theodore Manolides, Conrad Marca-Relli, Henry Moore, Reuben Nakian, Hugh O'Donnell, Victor Pasmore, Irving Penn, Irving Petlin, Jay Phillips, Arnaldo Pomodoro, Daniel Quintero, Larry Rivers, James Rosati, Kurt Schwitters, Altoon Sultan, Rufino Tamayo, Neil Welliver, John Wonnacott.

2661. JAMES MARONEY
129A E 74th St 10021
(212) 879–2252 Mon–Fri 9:30–5:30
Dir: James Maroney
19th- and early-20th-century American art.

2662. MARY-ANNE MARTIN/FINE ART
213 E 49th St 10017
(212) 980–8104 Mon–Fri 10–5; By appt
Dir: Mary-Anne Martin
19th- and 20th-century art, especially by Mexican and Latin American artists.

Other artists represented:
Frederic Amat, San Aviles, Alfredo Castañeda, Delia Cugat, Bernard Dreyfus, Gunther Gerzso, Pilar Palomer, Cesar Paternosto, Francisco Toledo.

2663. MARYMOUNT COLLEGE GALLERY
221 E 71st St 10021
(212) 472–3800
Dir: June Rosner

2664. KEANE MASON GALLERY
50 W 57th St 10019
(212) 245–5858 Tue–Sat 11–6
Dir: Patricia Keane Mason
Contemporary painting, sculpture, fiber arts, and prints.

2665. BARBARA MATHES GALLERY
851 Madison Ave 10021
(212) 249–3600 Tue–Fri 9:30–5:30, Sat 10–5:30
Dir: Barbara Mathes
19th- and 20th-century American and European art.

Other artists represented:
Oscar Bluemner, Joseph Cornell, Charles Demuth, Richard Diebenkorn, Arthur Dove, Marsden Hartley, Michael Mazur, Georgia O'Keeffe, Morton Livingston Schamberg, Charles Sheeler, Joseph Stella.

2666. MATIGNON
897 Madison Ave 10021
(212) 737–4563 Tue–Sat 11–6; Jul, Aug by appt
Dir: Paul Kovesdy
Bauhaus, Der Sturm, avant-garde Eastern European art from between the wars.

2667. PIERRE MATISSE GALLERY
41 E 57th St 10022
(212) 355–6269 Sep–Jun, Tue–Sat 10–5
Dir: Pierre Matisse
Modern paintings, drawings, and sculpture.

Other artists represented:
Balthus, Reg Butler, Marc Chagall, Jean Dubuffet, Alberto Giacometti, Simon Hantaii, Loren MacIver, Marino Marini, Raymond Mason, Manolo Millares, Joan Miró, Jean-Paul Riopelle, Manuel Rivera, Theodore Roszak, Francois Rouan, Antonio Saura, Zao Wou-Ki.

2668. STEPHEN MAZOH & CO.
13 E 76th St 10021
(212) 737–2203 Mon–Fri 10–6
Dir: Stephen Mazoh
20th-century art.

Other artists represented:
Willem de Kooning, Jean Dubuffet, Alberto Giacometti, David Hockney, Henri Mattisse, Pablo Picasso, Jackson Pollack, Ad Reinhardt, Mark Rothko, Cy Twombly.

2669. DAVID MCKEE GALLERY
41 E 57th St 10022
(212) 688–595′ Tue–Sat 10–5:30
Dir: David McKee/Renee McKee
Contemporary paintings, sculpture, and drawings.

Other artists represented:
Jake Berthot, Vija Celmins, Stuart Diamond, Philip Guston, Jim Huntington, Loren Madsen, Katherine Porter, Harvey Quaytman.

2670. LOUIS K. MEISEL GALLERY
141 Prince St 10012
(212) 677–1340 Daily 10–6
Dir: Louis K. Meisel
Abstract Illusionism and Photorealism.

One person exhibitions in 1982:
Murray Alcosser, Tom Blackwell, Fran Bull, Hilo Chen, Evelyn Ellwood, George Green, Claudio Marzollo, Joyce Myers, Mel Ramos, Frank Roth, C. J. Yao*.

Other artists represented:
Charles Bell, Alan Dworkowitz, Audrey Flack, Mike Gallagher, Franz Gertsch, James Havard, Guy Johnson, Ron Kleemann, Steve Linn, Susan Pear Meisel, Wayne Miller, Jud Nelson, Riva Potoff, Theodoros Stamos, Mary Warner, Jerry Williams, Gahan Wilson, Alan Wolfson.

2671. MERIDIAN GALLERY
12 E 86th St 10028
(212) 737–6920 By appt
Dir: Alan Kass/Grace Kass
Contemporary graphics, paintings, watercolors.

Other artists represented:
Karel Appel, Marc Chagall, Antonio Clave, Jean Dubuffet, Marino Marini, Sebastian Matta, Joan Miro, Victor Vasarely.

2672. EDWARD H. MERRIN GALLERY
724 5th Ave 10019
(212) 757–2884 Sep–May, Tue–Sat 10–5; Jun–Aug, Tue–Fri 10–5
Dir: Edward H. Merrin
Ancient art: Pre-Columbian, Greek, Roman, Egyptian, Near Eastern.

2673. METRO PICTURES
169 Mercer St 10012
(212) 925–8335 Daily 10–6
Dir: Janelle Reiring/Helene Winer
Contemporary art; photography.

One person exhibitions in 1982:
Eva Hesse, Louise Lawler, Thomas Lawson, Richard Prince, Walter Robinson, Cindy Sherman, James Welling, Michael Zwack.

Other artists represented:
Jack Goldstein, Mike Kelley, William Leavitt, Robert Longo, John Miller, Laurie Simmons.

2674. METROPOLITAN MUSEUM OF ART
5th Ave at 82nd St 10028
(212) 879–5500 Tue 10–8:45, Wed–Sat 10–4:45, Sun 11–4:45
Dir: Phillipe de Montebello
Egypt, Greece, Rome, the Near and Far East, Europe, and the Americas: 5000 years of art, architecture, decorative arts, arms and armor, musical instruments.

One person exhibitions in 1982:
George Bellows, Albrecht Dürer, William T. Richards*, Frank Lloyd Wright.

2675. ELISE MEYER GALLERY
477 Broome St 10013
(212) 925–3527 By appt
Dir: Elise Meyer
Contemporary non-figurative work in many mediums.

One person exhibitions in 1982:
Cathey Billian, Charles Luce, David Nash, Francesc Torres.

Other artists represented:
Alfred DeCredico, Agnes Denes, Mary Beth Edelson, Adrienne Farb, Sandi Fellman, Lenke Rothman, Boaz Vaadia.

2676. JOAN MICHELMAN
23 E 74th St 10021
(212) 535–4524 Mon–Fri 10–6 by appt
Dir: Joan Michelman
Late-19th- and early-20th-century American and European paintings.

Other artists represented:
George Bellows, Adolphe William Bouguereau, Chase Cassatt, Jean-Leon Jerome, Frederick Leighton, Edward Potthast, Maurice Prendergast, Carl Rungius, Everett Shinn, John Twachtman.

2677. MIDTOWN GALLERIES
11 E 57th St 10022
(212) 758–1900 Tue–Sat 10–5:30
Dir: Mrs. Alan Gruskin
Contemporary American art, 1930–1983.

One person exhibitions in 1982:
Edward Betts, Ruth Cobb, Maurice Freedman, Richard Mayhew, Fred Meyer, William Palmer, Margit Varga.

Other artists represented:
Julian Binford, Isabel Bishop, Paul Cadmus, Charles Coiner, Bruce Currie, Stephen Etnier, Emlen Etting, Ethel Magafan, Hans Moller, Fred Nagler, Gregorio Prestopino, Jason Schoener, Robert Sivard, William Thon, Robert Vickrey.

2678. ROBERT MILLER GALLERY
724 5th Ave 10019
(212) 246–1625 Daily 10–5:30
Dir: John Cheim
Modern and contemporary art and photography.

One person exhibitions in 1982:
Louise Bourgeois*, Louisa Chase, Janet Fish*, Jedd Garet*, Robert Graham, Al Held*, Roberto Juarez*, Alex Katz*, Lee Krasner*, George Sugarman.

Other artists represented:
Gregory Amenoff, Don Bachardy, William Brice, Ralston Crawford, Dana Garrett, Juan Hamilton, Jean Helion, Rodrigo Moynihan, William Sommer, Robert S. Zakanitch.

2679. ALEXANDER F. MILLIKEN
98 Prince St 10012
(212) 966–7800 Tue–Fri 10–6
Dir: Alexander F. Milliken
Contemporary paintings, sculpture, drawings, and prints.

One person exhibitions in 1982:
Arnold Bittleman, Richard Friedberg*, Richard Hambleton, Ed Hendricks, Paul Rickert, David Wojnarowicz.

Other artists represented:
Robert Berlind, Wendell Castle, Henry Cohen, Jillian Denby, David Fick, Frank Fleming, James Hansen, Steve Hawley, Bayat Keerl, Stephen Lorber, Lois Polansky, Richard Saba, Susumu Sakaguchi, Arlene Slavin, Susan Zises.

2680. MINGEI JAPANESE FOLK ART GALLERY
398 W Broadway, 2nd floor 10012
(212) 431–6176 Tue–Sat 12–5:30
Dir: Kinue Sugimoto
Early Japanese folk art.

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*see catalog index

2681. MODERN MASTER TAPESTRIES
11 E 57th St 10022
(212) 838-0412 Tue-Sat 9:30-5:30
Dir: Dominique Mazeaud
Hand-woven tapestries and fiber arts by contemporary artists.

Other artists represented:
Adela Akers, Neda Al-Hilali, Dana Boussard, Lia Cook, Olga de Amaral, Mary Farmer, Francoise Grossen, Nancy Guay, Michelle Lester, Sheila O'Hara, Sherry Schreiber, Sherri Smith, Ethel Stein, Lenore Tawney, Connie Utterback.

2682. MONSALVE
126 Fifth Ave, 7th Fl 10011
(212) 675-8921 Tue-Sat 1-6; By appt
Dir: Jorge Monsalve
Contemporary paintings, sculpture, prints, photography.

One person exhibitions in 1982:
Olga Donde, Xavier Esqueda, Maurice Ferron, Pedro Friedeberg, Jean-Alain Raffalli.

Other artists represented:
Jane Aruns, Jul Dufo, Oscar Gutman.

2683. MORNINGSTAR GALLERY
164 Mercer St 10012
(212) 334-9330 Wed-Fri 3:30-6; Sat, Sun 12-6; By appt
Dir: Jack Krumholz
Realist prints.

Other artists represented:
Harold Altman, Will Barnet, Jane Freilicheo, Charles Klabunde, Kaiko Moti, Edward Ruscha, Judith Shahn, Tom Wesselmann.

2684. MULTIPLES, INC
24 W 57th St 10019
(212) 977-7160 Mon-Sat 10-6
Dir: Marian Goodman
Publishers of prints by contemporary artists.

Other artists represented:
Arakawa, Richard Artschwager, Ed Baynard, Larry Bell, Marcel Broodthaers, Francesco Clemente, Jan Dibbets, Dan Flavin, Richard Hamilton, Robert Indiana, Jasper Johns, Sol Lewitt, Roy Lichtenstein, Claes Oldenburg, Mimmo Paladino, Bruce Porter, Robert Rauschenberg, James Rosenquist, Susan Rothenberg, Ed Ruscha, Richard Tuttle, Ger van Elk, Andy Warhol, William Wegman, Tom Wesselmann, Robert Wilson.

2685. VICTORIA MUNROE

(212) 410-9179 By appt
Dir: Victoria Munroe
Works on paper, prints, ceramic sculpture, paintings.

One person exhibitions in 1982:
Enid Munroe, Miklos Pogany, John Urbain, Charles W.Yeiser.

Other artists represented:
Sigmund Abeles, Roselyn Karol Ablow, Jane Ford Aebersold, Mary Anderson-Armstrong, Alexandra Antic, Barbara Apel, Rudy Autio, Christina Bertoni, Michele Boll, Robert Brady, Susan Bush, Deborah Cornell, Robert Ferrandini, Robert Ferris, William Flynn, Nan Freeman, Viola Frey, Harvey Goldman, Joseph Goldyne, Paul Harcharik, Rick Hirsch, Jan Holcomb, Herb Jackson, David Kelley, Nancy Lawton, Peter Milton, Antonia Munroe, Olivia Munroe, Anne Neely, Dennis Olsen, Walter Pashto, Paul Pollaro, Elsa Rady, Tom Rippon, Andrew Steveovich, Jain Tarnower, Sarah Westlake, William Wyman.

2686. MUSEO DEL BARRIO
1230 5th Ave 10029
(212) 831-7272 Tue-Fri 10:30-4
Dir: Jack Agueros
Puerto Rican and Hispanic paintings, sculpture, photographs, graphics, santos, Pre-Columbian artifacts.

One person exhibitions in 1982:
Myrna Baez*, Rafael Colon-Morales*, Marcos Dimas*.

2687. MUSEUM OF AMERICAN FOLK ART
49 W 53rd St 10019
(212) 581-2474 Tue 10:30-8, Wed-Sun 10:30-5:30
Dir: Robert Bishop
American folk art of the 18th, 19th and 20th centuries: paintings, sculpture, textiles, pottery and furniture.

2688. MUSEUM OF HOLOGRAPHY
11 Mercer St 10013
(212) 925-0581 Wed-Sun 12-6
Dir: Rosemary H. Jackson
Historic, technological, and art holography exhibitions; artists-in-residence program, newsletter.

One person exhibitions in 1982:
Aaron Kurzen*, Sam Moree*, Scott Nemtzow*, Andrew Pepper.

2689. MUSEUM OF MODERN ART
18 W 54th St 10019
(212) 708-9400 Thu-Tue 11-6, Thu eve 6-9
Dir: Richard E. Oldenburg
Painting and sculpture, drawings and prints, architecture and design, films, photographs. Collections from about 1880 to the present; changing exhibitions.

One person exhibitions in 1982:
Eugene Atget*, Louise Bourgeois*, Giorgio De Chirico*, Richard Neutra*, Frank Stella.

2690. MUSEUM OF THE AMERICAN INDIAN, HEYE FOUNDATION
Broadway at 155th St 10032
(212) 283-2420 Tue-Sat 10-5, Sun 1-5
Dir: Roland W. Force
Ethnology of aboriginal peoples of the Americas.

2691. MUSEUM OF THE CITY OF NEW YORK
Fifth Ave and 103 St 10029
(212) 534-1672 Tue-Sat 10-5, Sun 1-5
Dir: Joseph Veach Noble
Past, present, and future of New York; collections include theatre, toys, costume, decorative arts, prints, paintings, photographs.

2692. EDUARD NAKHAMKIN FINE ARTS
1070 Madison Ave 10028
(212) 734-0271 Wed-Sat 11-5:30, Sun 12-5
Dir: Nathan Berman
Contemporary Russian emigrant artists.

Other artists represented:
Mihail Chemiakin, Moisey Kogan, Yuri Krasny, Ernst Neizvestny, Shimon Oksteyn, Elya Peker, Gregory Perkel, Ilya Shenker, Oleg Tselkov, Igor Tulipanov.

2693. EDUARD NAKHAMKIN FINE ARTS
599 Broadway, 11th floor 10012
(212) 925-6040 Tue-Sat 10-5:30
Dir: Eduard Nakhamkin
Contemporary Russian art.

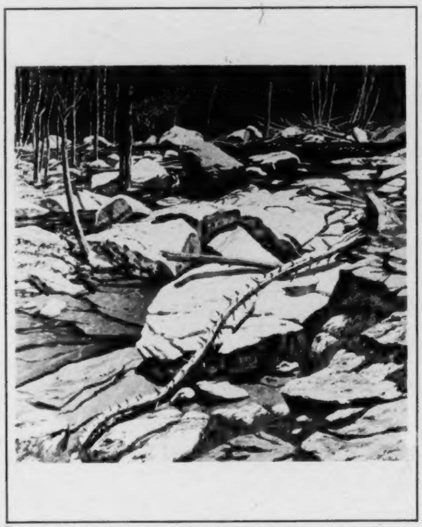
One person exhibitions in 1982:
Mihail Chemiakian, Ernst Neizvestny, Gregory Perkel, Oleg Tselkov.

Other artists represented:
Igor Tulipanov.

2694. NATIONAL ACADEMY OF DESIGN
1083 5th Ave 10028
(212) 369-4880 Tue 12-8, Wed-Sun 12-5
Dir: John H. Dobkin
Specialization in contemporary and historical American art; European art; drawing, painting, sculpture, graphics, architecture.

One person exhibitions in 1982:
Le Corbusier, Edwin Dickinson*, Abbott Thayer*.

2695. NATIONAL ARTS CLUB
15 Gramercy Park S 10025
(212) 475-3424 Tue-Sun
Dir: Peter Cox
Membership club; gallery rented.



Welliver: *Blue Pool*, 1980; "Neil Welliver: Paintings 1966-80," Currier Gall. of Art, Manchester, N.H.

2696. NEW MUSEUM OF CONTEMPORARY ART
583 Broadway 10012
(212) 741-8962 Mon, Tue, Thu, Fri 12-6; Wed 12-8; Sat 12-5:30
Dir: Marcia Tucker
Exhibition, information, and documentation center for art of the last ten years; focuses on artists who have not yet received extensive exposure.

2697. NEW YORK HISTORICAL SOCIETY
170 Central Park W 10024
(212) 873-3400 Mon-Fri 11-5, Sat 10-5, Sun 1-5
Dir: James B. Bell
18th- and 19th-century American fine, folk, and decorative arts; portraits, photographs, Hudson River School, Audubon; library.

2698. NEW YORK PUBLIC LIBRARY SCHOMBURG CENTER
515 Lenox Avenue 10037
(212) 862-4000 Mon-Wed 12-8, Thu-Sat 10-6
Dir: Catherine L. Hooker
Black art and history; gallery, library, archives.

2699. NEW YORK STUDIO SCHOOL GALLERY
8 W 8th St 10011
(212) 673-6466 Mon-Fri 10-6; Sat, Sun 10-4
Dir: Susan Slocum
Selected artists.

One person exhibitions in 1982:
Jean Detheux, David Grossblatt, John Heliker, Garry Nichols, Luis Felipe Noe.

2700. NEW YORK UNIVERSITY
Contemporary Arts Gallery, Loeb Student Center
566 La Guardia Place 10012
(212) 598-2027/598-2028 Daily 9-6
Dir: DeWayne N. Phillips
Student-operated gallery open four different months each year. Contemporary works by established and emerging artists.

One person exhibitions in 1982:
Richard Brady, Eduardo Vera Cortez, Lorenzo Homar, Claudio Juarez, Armand Londono, Wendy Rose, Jaune Quick-to-See Smith, Emmi Whitehorse.

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2701. NEW YORK UNIVERSITY
Grey Art Gallery and Study Center
33 Washington Place 10003
(212) 598-7603 Tue-Thu 10-6:30, Wed 10-8:30, Fri 10-5, Sat 1-5
Dir: Robert Littman
20th-century American painting, sculpture, graphics; Ben and Abby Weed Grey Collection of Contemporary Asian and Middle Eastern art.

One person exhibitions in 1982:
John James Audubon*, Henry Botkin, David Hare, Frederick Kiesler, Samuel F.B. Morse*, John Stalin, Karl Zerbe.

2702. NEWHOUSE GALLERIES
19 E 66th St 10021
(212) 879-2700 Mon-Fri 9:30-5
Dir: Clyde M. Newhouse
Old master paintings; French and American Impressionists.

Other artists represented:
William Chase, J. B. C. Corot, Thomas Gainsborough, Childe Hassam, Henry Raeburn, George Romney.

2703. NIKON HOUSE
620 Fifth Ave 10021
(212) 586-3907/586-3908 Tue-Sat 10:30-5:45
Dir: Richard Clark
Photography.

2704. NIPPON CLUB GALLERY
145 W 57th St 10019
(212) 581-2223
Dir: Toru Mano
Exhibitions of traditional and contemporary Japanese, American, and international art and culture.

One person exhibitions in 1982:
Toshi Imai, Paul Jacoulet, Nippon Koh-do, Bokuden Matsuda, Yasuko Nakanishi, Yasuomi Nishizawa, Nami Oda, Sako Yoshitome.

2705. NOHO GALLERY
542 La Guardia Pl 10012
(212) 473-9619 Tue-Sun 12-6
Dir: Leon C. Yost
Cooperative gallery; works in all mediums and styles.

One person exhibitions in 1982:
Elaine Allen, Andres Amodio, Janet Bosse, Rebecca Cooperman, Sharon Florin, Nils Hill, Suzanne Jones, June Klensch, Dianne Martin, Ngyen Quynh, Margot Robinson, Olga Sheirr, John Silver, John Wingerter.

Other artists represented:
Emily Barnett, Robert Chotiner, Virginia Creighton, William Crist, Clyde Espenschied, Leon Greenstein, Dagmara Igals, Lynn Isaacson, Helen Langfield, Bibi Lencek, Evelyn Lopez de Guzman, Chuck Miley, Kate Millett, Keiichiro Momose, Beth Neville, Phyllis Peckar, Pat Ralph, Stephanie Rauschenbusch, Libby Robinson, Paul Sisko, Joe Woods, Anne Wysoker, Erma Martin Yost.

2706. NOORTMAN AND BROD
1020 Madison Ave 10021
(212) 772-3370 Mon-Sat 9:30-5:30
Dir: R. Noortman/T. Brod/R. Merrington
19th-century European paintings; Old Master paintings.

One person exhibitions in 1982:
Adrian Brouwer*, David Teniers*.

2707. ANNINA NOSEI GALLERY
100 Prince St 10012
(212) 431-9253 Tue-Sat 11-6
Dir: Annina Nosei
Emerging American, Italian, and German artists.

One person exhibitions in 1982:
Jean Michel Basquiat, Luciano Castelli, David Deutsch, Bernd Koberling, Keith Milow, Stephen Mueller, Donald Newman.

Other artists represented:
Jack Barth, Paolo Colombo, K. H. Hödicke, Barbara Kruger, Athos Ongaro, Mimmo Paladino, Mario Schifano, Ernesto Tatafiore.

2708. NOVO ARTS
59 E 11th St 10003
(212) 674-3093 Mon-Fri 9-6
Dir: Lynda Deppe
Contemporary painting, works on paper.

Other artists represented:
Raphael Barrios, Marlaina Deppe, Mihail.

2709. ODYSSIA GALLERY
730 5th Ave 10019
(212) 541-7520 Daily 10-5:30
Dir: Odyssia A. Skouras
European and American painting.

One person exhibitions in 1982:
Jess.

Other artists represented:
William Allan, Robert Birmelin, Piero Guccione, Irving Petlin, Marjorie Portnow.

2710. OIL & STEEL GALLERY
157 Chambers St 10007
(212) 964-1567 Tue-Sat 12-5:30; By appt.
Dir: Richard Bellamy
Contemporary American sculpture and painting.

One person exhibitions in 1982:
Manny Farber, David Rabinowitch.

Other artists represented:
Mark di Suvero, Richard Nonas, Myron Stout.

2711. OLSEN GALLERY
51 E 10 St 10003
(212) 473-0231 Tue-Fri 2-6, Sat 12-6
Dir: Nicole Klagsbrun

One person exhibitions in 1982:
Carl Apfelschnitt, Sarah Charlesworth, Angela Ho, Suzanne Joelson, Olivier Mosset.

Other artists represented:
Clegg & Guttmann, David Kapp.

2712. 124 LIMITED ARTS EDITIONS
124 E 92nd St 10028
(212) 831-0358 Wed, Sat 1-6; By appt
Dir: Elsbeth Furlaud
Etching workshop and gallery.

One person exhibitions in 1982:
Mark Adams, Paula Beldengreen, Clem Despard, Richard Lee, Karin Margules-Eppe.

2713. ORGANIZATION OF INDEPENDENT ARTISTS
201 Varick St 10014
(212) 929-6688 Mon-Fri 11-5
Dir: Debi Feiman
Sponsors artist-curated exhibitions in public spaces throughout the New York area.

2714. ORIGINAL PRINTS COLLECTORS' GROUP
215 Lexington Ave 10016
(212) 685-9400 Mon-Fri 9-5
Dir: Jane Plant

Other artists represented:
Alexander Calder, Johnny Friedlander, Joan Miro, Pablo Picasso, Victor Vasarely.

2715. ORION EDITIONS
835 Madison Ave 10021
(212) 535-3006 Tue-Sat 11-5
Dir: Fred Deitzel
Publishers of original prints.

Other artists represented:
Paul Brach, Gail Flanery, Jane Freilicher, Michael Goldberg, David Grubb, Nancy Hagin, Zarini Hashmi, Tony Jannetti, Angela Jansen, Hugh Kepets, Sandy Kinnee, Terence La Noue, Paul Narkiewicz, Roger Nelson, Elizabeth Osborne, Robert Quijada, David Shapiro, Dee Shapiro, Sharon Shiraga, Harriet Shorr, Harry Soviak, Bill Sullivan, Betty Tompkins.

2716. OSCARSSON HOOD GALLERY
41 W 57th St 10019
(212) 750-8640 Tue-Sat 10-5:30
Dir: Victoria Oscarsson
Abstract contemporary painting and sculpture.

One person exhibitions in 1982:
Bård Breivik, Jackie Brookner, Joseph Haske, Jene Highstein, Alfonso Ossorio, Thornton Willis.

Other artists represented:
Paul Brown, Valentina Dubasky, Carol Haerer, Rick Klauber, Frank Lobdell, Marsha Pels, Victor Pesce, Phil Sims, Jay Swift.

2717. PACE EDITIONS
32 E 57th St 10022
(212) 421-3237 Tue-Sat 9:30-5:30
Dir: Glen McMillan
Contemporary prints, multiples, and tapestries.

One person exhibitions in 1982:
Chuck Close, Jim Dine, Jean Dubuffet, Michael Mazur, Louise Nevelson.

Other artists represented:
Al Held, Brice Marden, Saul Steinberg.

2718. PACE GALLERY OF NEW YORK
32 E 57th St 10022
(212) 421-3292 Tue-Fri 9:30-5:30, Sat 10-6
Dir: Arnold Glimcher/Jeffrey Hoffeld
20th-century paintings, drawings, sculpture.

One person exhibitions in 1982:
Jean Dubuffet*, Robert Irwin, Brice Marden, Agnes Martin, Pablo Picasso*, Ad Reinhardt, Lucas Samaras*, Saul Steinberg*, Ernest Trova.

Other artists represented:
Chuck Close, Jim Dine, Barry Flanagan, Julio Gonzalez, Louise Nevelson, Isamu Noguchi, Mark Rothko, Tony Smith, David Von Schlegell.

2719. PACE MASTER PRINTS
32 E 57th St 10022
(212) 421-3237 Tue-Sat 9:30-5:30
Dir: Alexandra Schwartz
19th- and 20th-century master prints.

One person exhibitions in 1982:
Milton Avery, Henri Matisse, Pablo Picasso.

Other artists represented:
Mary Cassatt, Henri de Toulouse-Lautrec.

2720. PACE PRIMITIVE ART
32 E 57th St 10022
(212) 421-3688 Tue-Sat 9:30-5:30; By appt
Dir: Bryce Holcombe
African art.

2721. PACE UNIVERSITY GALLERY
41 Park Row 10038
(212) 285-3352
Dir: Peter Fingesten
Theme and group shows.

2722. PAINTING SPACE 122 ASSOCIATION GALLERY
150 1st Ave 10009
(212) 533-4624 Thu-Sat 12-6
Dir: Arthur Natale
PS 122 is a collective providing space for shows by neighborhood and city-wide artists and curators.

2723. R. K. PARKER
157 Spring St 10012
(212) 925-6203 Tue-Sun 11-5
Dir: Fletcher Smith
Art Deco and contemporary sculpture; jewelry, paintings.

One person exhibitions in 1982:
Josep Maria Subirachs.

Other artists represented:
D.H. Chiparus, Anthony Christian, Erté, Steven Meyers, Edward Samuels, Yens-Flemming Sorensen, Michael Wilkinson.

*see catalog index

2724. PAYSON WEISBERG
822 Madison Ave 10021
(212) 249-1666 Tue-Fri 10-5:30, Sat 10-5
Dir: Susan Weisberg
20th-century American paintings, drawings, and prints.

Other artists represented:
Arthur J. Beaumont, Johann Berthelsen, Alfred T. Bricher, Howard Russell Butler, John Gable, Paul King, Robert Kipniss, Bernard Langlais, John Laurent, Martha Margulis, Helen Meyrowitz, Ron Shwerrin, Lawrence Sisson, Beth Ames Swartz, Guy C. Wiggins.

2725. MARILYN PEARL GALLERY
38 E 57th St 10022
(212) 838-6310 Tue-Sat 10-6
Dir: Marilyn Pearl
Early American geometric abstraction and contemporary American artists.

Other artists represented:
Anna Bialobroda, Bernard Chaet, Lawrence Fane, Stephen Greene, Clinton Hill, Michael Loew, Winifred Lutz, Richard Lytle, Henry Pearson, Pedro Perez, Matt Phillips, Leo Rabkin, Barbara Siegel, Charmion von Wiegand.

2726. MARIE PELLICONE GALLERY
47 Bond St 10012
(212) 475-3899 Tue-Sat 12-5:30
Dir: Marie Pellicone
Contemporary fine art: all mediums.

One person exhibitions in 1982:
Michael Fedorov, Ted Jeremenko, Anna Jurinich, Olivera Sajkovic, Richard Toglia, Rita Hill Torlen.

Other artists represented:
Charles Balth, Arthur Cohen, Michael Donohue, John Knutila, Peter Moreno, Mort Ostrer, William Pellicone, Gissela Roessiger, Jacqueline Wilentz.

2727. PERLS GALLERIES
1016 Madison Ave 10021
(212) 472-3200 Daily 10-5
Dir: Klaus G. Perls
Modern artists.

Other artists represented:
Alexander Archipenko, George Braque, Alexander Calder, Marc Chagall, Juan Gris, Ferdinand Leger, Aristide Maillol, Joan Miró, Pablo Picasso, Georges Rouault.

2728. PETERSBURG PRESS
17 E 74th St 10021
(212) 249-4400 Mon-Fri 9:30-5:30; Sep-May Sat 10-5
Dir: Susan Larence
Publishers of contemporary prints, books, posters, catalogs, Livres d'Artiste.

2729. MARCUSE PFEIFER GALLERY
825 Madison Ave 10021
(212) 737-2055 Tue-Sat 10-5:30
Dir: Cusie Pfeifer
Photography, paintings, and sculpture.

Other artists represented:
E.J. Bellocq, Fredrich Cantor, Susan Chang, Lois Conner, Carlotta Corpron, Barbara Crane, Robert D'Alessandro, Nell Dorr, Timothy Greenfield-Sanders, David Hanson, Kipton Kumler, Scott MacLeay, Hiromitsu Morimoto, Joan Myers, Olivia Parker, Rosamond Purcell, Lilo Raymond, Linn Sage, Clara Sipprell, Robert Steinberg, Jean-Pierre Sudre, Keiichi Tahara, Ruth Thorne-Thomsen.

2730. PHOENIX GALLERY
30 W 57th St 10019
(212) 245-5095 Tue-Sat 11-5:30
Dir: Rachel Rolon-DeClet
Non-profit: contemporary art, various mediums.

One person exhibitions in 1982:
Sally Friedman, Anne Helioff, Satish Joshi, Michael Murphy, Margaret Pomfret, Marquerite Saegesser, Elena Urbaitis.

Other artists represented:
Anneli Arms, Rela Basks, Loraine McLaury Bouldin, Adele Colen, Karen Erla, Iris Fioravanti, Cecily Firestein, Janet Goldner, Harri, Joan Hierholzer, Elena Kepalas, Doris Klein, Eleanore Lockspeiser, Joanne McFarland, Betty McGeehan, Joan Miller, Edith Posel, Nancy Stover, Eileen Sutton, Jo Warner, Alice Wise.

2731. PIERPONT MORGAN LIBRARY
29 E 36th St 10016
(212) 685-0008 Tue-Sat 10:30-5, Sun 1-5
Dir: Charles A. Ryskamp
Permanent collection of drawings, prints, mediaeval and Renaissance manuscripts, printed books and bindings, autograph and musical manuscripts, ancient written records.

2732. PIETRASANTA FINE ARTS
121 E 24th St 10010
(212) 254-5610 Daily 10-5:30
Dir: Gino Giannaccini
Bronze and marble sculpture; sculpture casting studio.

Other artists represented:
Bradley Arthur, Stanley Bleifeild, Pietro Cascella, Andrea Grassi, Nat Kaz, Bruno Lucchesi, Ernest Neizvetny, Patricia Pickman, Roberto Sandoval, Carrie Schatz, Lynne Wittkin.

2733. PINDAR GALLERY
127 Greene St 10012
(212) 533-4881 Tue-Sat 11-5:30, Sun 1-5
Dir: Stella Pisetzner
Fiber, sculpture, steel, clay, acrylics, watercolors, graphics, mixed mediums.

One person exhibitions in 1982:
Ann Bavar, Rita Edelman, Harriet Gans, Phyllis Gaughran, Phyllis Hammond, Marilynne Herbert, Naomi Hilton, Elaine Huyer, Agnes Janson, Babs Kent, Nancy Langer, Karen Lewis, Eve Licea, Linda Nisselson, Martha Reinken, Vera Schupack, Rosa Silverman, Carol Unger, Mark Wilensky.

Other artists represented:
Westa Delagi, Kiyomi Iwata, Doris Lubell, Martha Marqulis.

2734. PLEIADES GALLERY
164 Mercer St 10012
(212) 226-9093 Tue-Sun 11-6
Figurative, abstract, and experimental art; painted sculpture; works on paper.

One person exhibitions in 1982:
Pam Ader, Bernice Halpern, Lillian Marzell, Ina Ovreceski, Lydia Sugarman, Joel Tarlowe, Irene Wheeler.

2735. POINDEXTER GALLERY
1160 5th Ave 10029
(212) 831-2520 Wed-Sat 11-5:30
Dir: Elinor Poindexter
Contemporary American painting and sculpture.

2736. POOLE-WILLS GALLERY
104 Franklin St 10013
(212) 334-9220 Mon-Sat 11-6
Dir: Jonathan Poole/Richard Wills
Contemporary European sculpture and painting.

Other artists represented:
Michael Ayrton, David Blackhouse, Ralph Brown, James Butler, Michael Cooper, Henri Guibal, Harold Langland, Tom Merrifield, Miguel Moreno, Andreas Nottebohm, Enzo Plazzotta, Ramon Santiago, Dennis Westwood.

2737. THEO PORTNOY GALLERY
56 W 57th St 10019
(212) 757-0461 Tue-Fri 10-5:30, Sat 11-5:30
Dir: Theo Portnoy
Sculpture: ceramic, glass, forged metal, wood.

One person exhibitions in 1982:
Ralph Bacerra, Dan Dailey, Jack Earl, Marvin Jensen, Lucian Octavius Pompili, John Roloff, Tommy Simpson, Victor Spinski, Bill Stewart, Dale Traugott, Mary Ann Toots Zynsky.

2738. PORTRAITS, INC.
985 Park Ave 10028
(212) 879-5560 Mon-Fri 10-5
Works by American contemporary portrait printers and sculptors.

Other artists represented:
Robert Anderson, George Augusta, Arianne Beigneux, Liesel Boose, Pamela Firestone Bowman, Georgi Daskaloff, Felix De Cassio, Norman Dickinson, William Draper, Peter Egeli, Furman Finck, Dennis Fritz, Ray Goodbred, Daniel Greene, H. Harari, Patricia Johnson, Everett Raymond Kinstler, Adrian Lamb, Irene Mason, John McClelland, Albert Murray, Terina O'Bourke, George Passantino, Franklin Peterson, Alan Price, John Howard Sanden, Nelson Shanks, Aaron Shikler, Robert Skemp, Clyde Smith, William A. Smith, Peter Stevens, Rudolph Zallinger.

2739. POSTER ORIGINALS
924 Madison Ave 10021
(212) 861-0422 Mon-Sat 10-6
Dir: Dominique Gervais
Contemporary American and European art posters.

2740. POSTER ORIGINALS
158 Spring St 10012
(212) 226-7720 Tue-Sat 11-6, Sun 12-6
Publisher and distributor of American and European art posters.

2741. PRAKAPAS GALLERY
19 E 71st St 10021
(212) 737-6066 Tue 11-8, Wed-Sat 11-6
Dir: Eugene J. Prakapas
20th-century Modernism; photography.

One person exhibitions in 1982:
Florence Henri.

Other artists represented:
Eugene Atget, Hans Bellmer, T. Lux Feininger, Man Ray, Laszlo Moholy-Nagy, Josef Sudek, Leon Tutenjian, Piet Zwart.

2742. PRATT MANHATTAN CENTER GALLERY
160 Lexington Ave 10016
(212) 636-3517 Mon-Fri 10-6, Sat 10-5
Dir: Ellen Schwartz/Andrew Stasik
Contemporary and historical prints in thematic exhibitions with catalogs and educational programs; emerging and established artists working in all graphic mediums.

2743. ELLEN PRICE GALLERY
26 W 75th St 10023
(212) 580-9734 By appt
Dir: Ellen Price
Contemporary abstract art.

One person exhibitions in 1982:
Kenneth Wahl.

Other artists represented:
Kent Floeter, Richard Kidd, Louis Lieberman, Ross Neher, Michael Torlen.

2744. PRINCE STREET GALLERY
121 Wooster St 10012
(212) 226-9402 Tue-Sun 12-6
Dir: Monica Bernier
Contemporary figurative artists.

One person exhibitions in 1982:
Sally Amster, Bob Braczyk, Cynthia Costello, Nancy Prusinowski, Gina Werfel.

Other artists represented:
Monica Bernier, Marie-Annick Brown, Tom Duncan, Sharyn Finnegan, Susan Grabel, Elizabeth Grubic, Don Kimes, Marion Lerner-Levine, Arthur Levine, David Lowe, Gerald Marcus, Peter Martinez, Marcie Rosenblat, Mary Salstrom, Janet Schneider, Chris Semergieff, Norma Shatan, Frances Siegel, Salina Trieff, Alexander Wallace.

2745. PRINTED MATTER
7 Lispenard St 10013
(212) 925-0325 Tue-Sat 10-6
Dir: Nancy Linn
Artists' books, periodicals, and audioworks.

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2746. PRINTMAKING WORKSHOP
114 W 17th St 10011
(212) 989-6125 By appt
Dir: Robert Blackburn
Non-profit; individual and group studio facilities; extensive sales collection of work by participating artists; classes.

2747. MAX PROTETCH GALLERY
37 W 57th St 10019
(212) 838-7436 Tue-Sat 10-6
Dir: Fran Nelson
Contemporary American and European painting, sculpture, and architectural drawings.

One person exhibitions in 1982:
Scott Burton, Phillip Pavia, John Rauch, Denise Scott Brown, Robert Venturi.

Other artists represented:
Siah Armajani, Jackie Ferrara, Michael Graves, John Hejduk, Pat Steir.

2748. PROTETCH/MCNEIL
214 Lafayette St 10012
(212) 226-8957
Dir: Richard Flood

Other artists represented:
Andrea Blum, Bobby G, Willy Heeks, Christof Kohlhofer, Ricardo Regazzoni, Frank Young.

2749. P.S.D. FINE ARTS CORPORATION
1100 Madison Ave 10028
(212) 988-1441 Mon-Fri 10-5:30
Dir: Marie-Claude Fischer/Jean Zimmermann
Old masters; 19th-20th-century European paintings, sculpture, drawings.

2750. PUTUMAYO FOLK ART GALLERY
857 Lexington Ave 10021
(212) 734-3111 Tue-Sat 12-6
Dir: Cynthia Mead
European and American naive painting, folk sculpture, masks, puppets, santos, antique textiles, and ceramics.

Other artists represented:
Minnie Deschamps, Frank Franklin, Santiago Rojas, Ana Sokol, Christine Thouzeau.

2751. JILL QUASHA
177 E 71st St 10021
(212) 472-3150
Dir: Jill Quasha
20th-century photography.

Other artists represented:
Harry Callahan, Robert Frank, Andre Kertesz, Nicholas Nixon, Victor Schrager, Paul Strand, Maurice Tabard.

2752. RANDALL GALLERIES
823 Madison Ave 10021
(212) 628-2097 Daily 9:30-5:30
Dir: L. G. Randall
19th-, 20th-century, and contemporary works; Yugoslav naive paintings.

Other artists represented:
Charles Alston, Branko Bahunek, Doris Caesar, Harry Caesar, Edward Clark, Milton Hebald, Iris Kaplan, William P. Katz, Kieff, Ivan Lackovic, Harold Leroy, Draciga Loncaric, Bob Longhurst, Philip Perkins, Michi Raphael, Claire Rosner, Karl Schmidt, Soshana, Thea Tewi, Anthony Thieme, Stephan Weiss, Larry Young.

2753. RAYDON GALLERY
1091 Madison Ave 10028
(212) 288-3555 Daily 11-6
Dir: Alexander R. Raydon
Works from Renaissance to the present; 19th-20th-century American art.

Other artists represented:
Johann Berthelsen, Albert Besnard, Norman Bluhm, Charles Burchfield, Gene Charlton, Arthur Bowen Davies, Gisela Hernandez, Eugene Higgins, Antonio Jacobsen, Henri Lebasque, DeWitt McCellan Lockman, Jane Peterson, Irene Rice-Pereira, Jean Riopelle, Florence Robinson, Roger Selchow, Rodulfo Tardo, Oscar Thalinger, Helene Trosky, Taro Yamamoto.

2754. REECE GALLERIES
39 W 32nd St 10001
(212) 695-6078
Dir: Shirley Reece/Leon Reece
Corporate art specialists; limited edition graphics; contemporary and traditional art.

Other artists represented:
John Black, Arlene Cornell, Dennis Frings, Carol Rosen, Marko Spalatin, George Speck, Frederick Terna.

2755. REINHOLD-BROWN GALLERY
26 E 78th St 10021
(212) 734-7999 Tue-Sat 10:30-5
Dir: Susan Reinhold/Robert K. Brown
20th-century graphic posters.

Other artists represented:
Peter Behrens, Lucian Bernhard, A. M. Cassandre, Jules Cheret, Marcello Dudovitch, Armin Hoffman, Ludwig Hohlwein, Paul Rand, Jan Tschichold.

2756. REISS-COHEN
10028
(212) 628-2494 By appt
Dir: Jody Robbins
19th-20th-century European graphics.

One person exhibitions in 1982:
Pablo Picasso*.

Other artists represented:
Georges Braque, Mary Cassatt, Marc Chagall, Fernand Leger, Henri Matisse, Pierre Auguste Renoir, Georges Rouault, Frank Stella, Henri de Toulouse-Lautrec.

2757. SARAH Y. RENTSCHLER GALLERY
450 W 24th St 10011
(212) 929-0192 Oct-May, Tue-Sat 11-6
Dir: Sarah Y. Rentschler
Works by emerging contemporary artists.

One person exhibitions in 1982:
Augustus Goertz III, Susan Rowland, Dinah Maxwell Smith.

Other artists represented:
Jonathan H. Becker; Nancy Chadwick, Willem De Looper, Louise Egbert, Kate Foster, Peter Gourfain, Sophie Healy, Jean Holabird, Susan Laufer, Betsy Margolius, George Mittendorf, Fay Peck, Lowell Reiland, Rory Rodner, Florence Rowe-Libin, Deanna Sirlin, Sheila Smith, Lori Solondz. Sylvia Thompson, Francine Tint, Nancy Van Deren, Ann Parker Wigglesworth, Jamis Wilcox, Andrea Woodner.

2758. RICCO-JOHNSON GALLERY
475 Broome St 10013
(212) 966-0541 Tue-Sat 11-6
Dir: Roger R. Ricco
18th-20th-century American folk and naive art; antiques, furniture, quilts.

Other artists represented:
Rodney Rosebrook.

2759. ANN KENDALL RICHARDS
58 E 92nd St 10028
(212) 534-5536 By appt
Dir: Ann Kendall Richards
Prints and works on paper by 20th-century artists.

Other artists represented:
Catherine Warren.

2760. RICHEBOURG/MCCOY
19 E 71st St 10021
(212) 410-5588 By appt
20th-century painting, sculpture, drawing.

2761. RIZZOLI GALLERY
712 5th Ave 10019
(212) 397-3712 Mon-Sat 9:30-10
Dir: John Brancati
Contemporary works; all mediums.

One person exhibitions in 1982:
Richard Haas, Giancarlo Impiglia*, Rob Krier*, Stanley Tigerman.

Other artists represented:
Grazia de Santis, Eugene Omar Goldbeck, Ruth Orkin.

2762. ESTA ROBINSON GALLERY
222 Park Ave S 10003
(212) 475-2434 By appt
Dir: Esta Robinson

One person exhibitions in 1982:
Phoebe Adams, Chris Costan, Kathy Grove, Lisa Klinghoffer, Larry List, Joseph Perilla, Ralph Wickiser.

Other artists represented:
Tom Boutis, Audrey Code, Kathy Halstead, Miriam Isrummer, Craig Manister, Larry Warshaw, Arnold Wechsler, Elaine Wechsler.

2763. MARGARETE ROEDER FINE ART
545 Broadway 10012
(212) 925-6098 By appt
Dir: Margarete Roeder
Fine art, music scores, choreographic notations, drawings, and prints.

Other artists represented:
John Cage, Philip Corner, Merce Cunningham, Douglas Dunn, Jon Gibson, David Tudor.

2764. ROLLY-MICHAUX GALLERIES
943 Madison Ave 10021
(212) 535-1460 Daily 10:30-5:30
Dir: Ronald Rolly/Ronald Michaux
Modern master graphics; contemporary American and School of Paris paintings; sculpture.

One person exhibitions in 1982:
Karel Appel, Marino Marini, Jose Garcia Ocejo.

Other artists represented:
Miguel Berrocal, Alexander Calder, George D'Almeida, Sonia Delaunay, Thomas McKnight, Joan Miró, Roy Moyer, Victor Salmones, Al Wilson.

2765. RONIN GALLERY
605 Madison Ave 10022
(212) 688-0188 Daily 10-6
Dir: Roni Neuer
17th- to 20th-century Japanese woodblock prints, netsuke, inro, and tsuba.

2766. PAUL ROSENBERG & CO
20 E 79th St 10021
(212) 472-1134 Daily 9:30-5:30
Dir: Alexandre P. Rosenberg
Renaissance to 20th-century European art.

2767. ALEX ROSENBERG GALLERY/TRANSWORLD ART
20 W 57th St 10019
(212) 757-2700 Mon-Sat 10-5
Dir: Alex Rosenberg/Carole Rosenberg
Contemporary paintings, sculpture, drawings, prints, photography; print publisher.

One person exhibitions in 1982:
Steven Brown, Ann Chernow*, James Coignard*, Ilse Getz*, Ginette Heuman*, Howard Kanovitz*, Lila Katzen*.

Other artists represented:
Dina Gabos, Michael Halsband, Diana Kurz, Sven Lukin, Marino Marini, Henry Moore, Gordon Parks, Mark Tobey, Stephen Woodburn, Manoucher Yektai.

2768. ROTHSCHILD FINE ARTS
205 West End Ave 10023
(212) 873-9142 By appt
Dir: John D. Rothschild/Carolyn A. Rothschild
European and American paintings, drawings, and sculpture from French Impressionism to 1965.

One person exhibitions in 1982:
Andre Dunoyer de Segonzac, Reginald Marsh, Camille Pissarro.

2769. JEFFREY RUESCH FINE ARTS
398 W Broadway 10012
(212) 925-1137 Tue-Sun 12-6
Dir: Jeffrey Ruesch
Art Nouveau and Art Deco works on paper; contemporary prints.

*see catalog index

Other artists represented:
Jeffery Beardsall, Gail Bruce, Brad Butler, Don Geyra, Lanny Lizemore, Marianne Vecsey.

2770. MARY RYAN GALLERY
452 Columbus Ave 10024
(212) 799-2304 Tue-Sat 12-7, Sun 1-5
Dir: Mary Ryan
American prints and drawings from 1920s to the present.

One person exhibitions in 1982:
David Bumbeck, Adolf Dehn, Barry Moser, Stow Wengenroth.

Other artists represented:
Sigmund Abeles, Ward Davenny, Harry Gottlieb, Richard Harden, Nona Hershey, Philip Reisman, John Sloan, Stuyvesant Van Veen.

2771. SERGE SABARSKY GALLERY
987 Madison Ave 10021
(212) 628-6281 Tue-Sat 12-6
Dir: Serge Sabarsky
German and Austrian Expressionism.

Other artists represented:
Otto Dix, Lyonel Feininger, George Grosz, Erich Heckel, Alexej Jawlensky, Paul Klee, Gustav Klimt, Emil Nolde.

2772. A. M. SACHS GALLERY
29 W 57th St 10019
(212) 421-8686 Tue-Sat 10-5:30
Dir: Laurence Rizzio
Contemporary American paintings and sculpture.

One person exhibitions in 1982:
Power Boothe, Alice Dalton Brown, Dorothy Dehner, John Ferren*, John Gundelfinger, Dieter Jung, Geri Taper, Sally Vagliano.

Other artists represented:
Bert Carpenter, Doug Maguire, Dennis Masback, Roger Laux Nelson, Ben Norris, Stephen Pace, Jon Schueler.

2773. SAIDENBERG GALLERY
1018 Madison Ave 10021
(212) 288-3387 Tue-Fri 10-5, Sat 1-5
Dir: Daniel Saidenberg/Eleanore Saidenberg
20th-century European paintings, graphics, works on paper.

One person exhibitions in 1982:
Gyorgy Kepes.

Other artists represented:
Herbert Bayer, Paul Klee, Fernand Leger, Andre Masson, Pablo Picasso.

2774. SALANDER-O'REILLY GALLERIES
22 E 80th St 10021
(212) 879-6606 Daily 10-5:30
Dir: L. & B. Salander/W. O'Reilly
20th-century American art from modernist to contemporary painters.

One person exhibitions in 1982:
Thomas Hart Benton*, Dan Christensen, Charles Demuth, John Adams Griefen, Darryl Hughto, Susan Roth, Kikuo Saito, Morton Livingston Schamberg*, Larry Zox.

Other artists represented:
Henry Billings, Alexander Brook, Andre Fauteux, Joaquin Torres Garcia, Meraud Guevara, Yasuo Kuniyoshi, Peter Reginato, Charles Rosen, Clifford Ross, Eugene Speicher, Carol Sutton.

2775. SPENCER A. SAMUELS
13 E 76th St 10021
(212) 988-4556 By appt
Dir: Spencer Samuels
Drawing, painting, and sculpture from 14th- to 20th-century.

2776. WILLIAM H. SCHAB GALLERY
11 E 57 St 10022
(212) 758-0327 Daily 9:30-5:30
Dir: Frederick G. Schab
Old and modern prints, drawings, rare books.

2777. MARTHA SCHAEFFER
500 E 77th St, Suite 512 10162
(212) 794-9712 By appt
Dir: Martha Schaeffer
Paintings, drawings, prints, sculpture.

Other artists represented:
Jackie Battenfield, Beck and Jung, Bruce Brand, David Bumbeck, Richard Carter, Richard Hallam, Pat Hammerman, Jean Solombre.

2778. SCHLESINGER-BOISANTE
822 Madison Ave 10021
(212) 734-3600 Mon-Sat 10-6
Dir: Stephen Schlesinger
American art of the 1930s-40s, WPA; contemporary artists.

One person exhibitions in 1982:
Hannelore Baron, Ralph Rosenborg.

Other artists represented:
Robert Brandy, Byron Browne, Fritz Bultman, Federico Castellon, Balcomb Greene, Justen Ladda, Judy Levy, Fred Lynch, John Sanders, Fred Schulz, Joe Solman, Paula Tavins, Werner Tübke, Steve Wheeler.

2779. ROBERT SCHOELKOPF GALLERY
825 Madison Ave 10021
(212) 879-4638 Tue-Sat 10-5
Dir: Robert Schoelkopf
20th-century American art.

One person exhibitions in 1982:
William Bailey*, Martha Mayer Erlebacher, Raymond Han, Keith Jacobshagen, Gabriel Laderman, Isabel McIlvain, Edward Schmidt.

Other artists represented:
Milet Andrejevic, Leland Bell, Hans Burkhardt, Natalie Charkow, Bruno Civitico, Barbara Cushing, Daniel Dallman, Manierre Dawson, Gertrude Fiske, Philip Grausman, DeWitt Hardy, Walter Hatke, Gaston Lachaise, Paul Manship, Louisa Matthiasdottir, Jan Matulka, Elie Nadelman, Richard Piccolo, Bonnie Sklarski, Joseph Stella, John Storrs, Paul Wiesenfeld, William Wilkins.

2780. SCHOOL OF VISUAL ARTS
Visual Arts Museum
209 E 23rd St 10010
(212) 679-7350 ext 287
Dir: Jeanie Blake
Contemporary American work in all mediums.

One person exhibitions in 1982:
Kenneth Noland.

2781. SCHWEITZER GALLERY
958 Madison Ave 10021
(212) 535-5430 Mon-Fri 10-5:30
Dir: M. Schweitzer
European old masters; European and American 19th-early-20th-century works.

2782. SCULPTURE CENTER
167 E 69th St 10021
(212) 879-0430 Tue-Sat 11-5
Dir: Marian Griffiths
Non-profit; contemporary sculpture.

One person exhibitions in 1982:
Helene Brandt, Melvin Edwards, Jonathan Shahn.

2783. SEGAL GALLERY
63 E 57th St 10022
(212) 486-2297 Tue-Sat 10-6
Dir: David Segal/Tama Segal
Southwestern, contemporary, and American Indian art.

One person exhibitions in 1982:
Brian Blount, Felice Lucero-Giaccardo, Kevin Red Star, Veloy Vigil.

Other artists represented:
John Dawson, Darrel Dunlap, Cliff Fragua, Michael Raburn, Barbara Sandler.

2784. SEGAL GALLERY
339 Columbus Ave 10023
(212) 724-7244 Tue-Sat 12-7
Dir: Tama Segal

Other artists represented:
Brian Blount, Steve Kenny, Vera Lightstone, Kevin Red Star, Barbara Sandler, Bill Schenck, Veloy Vigil.

2785. YVONNE SEGUY GALLERY
61 W 62nd St, Harkness Plaza 10023
(212) 265-3314
Dir: Carl Hinzpeter
Two spaces; international 20th-century art; lithographs.

One person exhibitions in 1982:
James Carter, Ana Mendieta, Peter Passuntino, R. Policello.

Other artists represented:
Pacheco Altamirano, Dr. Atl, Claudio Bravo, Josely Carvalho, Gudrum Frady, Ismael Frigerio, Shelley Haven, Charles-Louis LaSalle, Diego Rivera, Jose Maria Velasco.

2786. SEGY GALLERY OF AFRICAN ART
50 W 57th St 10019
(212) 355-3859
Dir: Ladislas Segy
Established in Paris 1922; exhibition of ancient sculpture from West and Central Africa.

2787. SEMAPHORE
462 W Broadway 10012
(212) 228-7990 Tue-Sat 10-6
Dir: Barry Blinderman
Paintings and paper works by contemporary American artists.

One person exhibitions in 1982:
Robert Colescott*, Dan Freeman, John Hoffer, Mark Schwartz.

Other artists represented:
Nancy Dwyer, Duncan Hannah, Charles Mingus, Larry Nelson, Mike Ross, Louise Sloane, Gregg Smith, Walter Steding, Tom Warren.

2788. SERRA-DI FELICE
295 Lafayette 10012
(212) 334-8192
Dir: Attanasio di Felice/Paolo Serra
Contemporary American, European, and Italian Modern.

Other artists represented:
Tony Bevan, Dike Blair, David Bowes, Patrizia Cantalupo, Aurora Cortese, Jamie Dalglish, Scott Davis, Pietra Fortuna, Peter Grass, Mark Kostabi, Sabina Mirri, Bernd Naber, Luigi Ontani, Dennis Oppenheim, Milo Reice, Sy Ross.

2789. 724 PRINTS
93 Mercer St 10012
(212) 431-1890 Tue-Fri 10:30-5
Dir: Nancy Melzer/Dorothy Pearlstein
Contemporary graphics; print publishers.

Other artists represented:
Frances Barth, Carolyn Brady, Cynthia Carlson, Susan Crile, Jane Freilicher, Christos Gianakos, Steve Gianakos, Terrence La Noue, Paul Narkiewicz, Philip Pearlstein, Susan Shatter, Arlene Slavin, George Sugarman, Lynton Wells.

2790. 70TH ART GALLERY
130 E 70th St 10021
(212) 472-2234 Mon-Fri 9:30-6, Sat 12-5
Dir: Juan Rodriguez
New York artists of the 1930s and 1940s.

Other artists represented:
Daniel Celentano, M. Anthony Fisher, James Hansen, Victor Manuel, Olaf Olson, Ann Ryan.

2791. TONY SHAFRAZI GALLERY
163 Mercer St 10012
(212) 925-8732 Tue-Sat 11-6
Dir: Annie Plumb
Works in all mediums by emerging contemporary artists.

One person exhibitions in 1982:
Ronnie Cutrone, Keith Haring*.

Other artists represented:
Donald Baechler, James Brown, Sarah Charlesworth, Brett De Palma, Futura 2000, Kenny Scharf, Philip Smith, Zadik Zadikian.

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2792. SHEPHERD GALLERY
21 E 84th St 10028
(212) 861-4050 Tue-Sat 11-6
Dir: R. Kashey/M. Reymert
Pre-Impressionist European paintings, drawings, sculpture.

Other artists represented:
Antoine-Louis Barye, Auguste Clessinger, Thomas Couture, Amselm Feuerbach, Hippolyte Flandrin, Theodore Gericault, Jean Leon Gérôme, Max Klinger, Jean Francois Millet, Mauritz von Schwind.

2793. H. SHICKMAN GALLERY
1000 Park Ave 10028
(212) 249-3800 By appt
Dir: Herman Shickman
Old master paintings and drawings; 19th-century French paintings.

2794. SIEGEL CONTEMPORARY ART
24 W 57th St 10019
(212) 288-9200 Tue-Sat 10-6
Dir: Michael Walls
Paintings, works on paper, and installations by American artists.

One person exhibitions in 1982:
Roxanne Blanchard, Moe Brooker, Jerry Buchanan, Susan Eder, Kathleen Gilje, Douglas Higgins, Robert Jessup, Rex Lau, Diane Mayo, David Schirm, Maria Scotti.

Other artists represented:
Anne Abrons, David Craven, Joseph DiGiorgio, Mark A. Kloth, Marilyn Lenkowsky, Charles Munch, Alan Uglow, Jerry Zeniuk.

2795. NATHAN SILBERBERG FINE ARTS
16 E 79th St 10021
(212) 861-6192 Mon-Fri 9-5
Dir: Nathan Silberberg
Contemporary international artists.

One person exhibitions in 1982:
Henry Moore, Nabezda Vitorvic.

Other artists represented:
Yaacov Agam, Antoni Clave, Montserat Gudiol, Joan Miró, Joan Peri Viladecans.

2796. LINDA R. SILVERMAN
160 E 65th St 10021
(212) 794-1352 By appt
European and American contemporary paintings and sculpture.

2797. MERTON D. SIMPSON GALLERY
1063 Madison Ave 10028
(212) 988-6290 Tue-Sat 11-6; By appt
Dir: Paula Andros
African, Oceanic and American Indian art.

2798. SINDIN GALLERIES
1035 Madison Ave 10021
(212) 288-7902 Tue-Sat 10-5:30
Dir: Edward Sindin
Contemporary figurative sculpture, drawings, paintings, and graphics.

Other artists represented:
Marshall Arisman, Luis Caballero, Benjamin Canas, Alicia Czechowski, Harvey Dinnerstein, Carole Jeane Feuerman, Milo Lazarevic, Shozo Nagano, Paul Rahilly, Burt Silverman, Giuliano Vangi, Masamichi Yamamoto, Francisco Zuñiga.

2799. SMITH GALLERY
1045 Madison Ave 10021
(212) 744-6171 Sep-Jun Tue-Sat 11-6, Jul Mon-Fri 10-5
Dir: Patricia Smith
American and British marine paintings; Western paintings; folk sculpture.

Other artists represented:
Harry Barton, John Duillo, Harry Jackson, Keith Miller, Albert Nemethy, Gregory Sumida, Paul Surber, Don Troiani, Mark Whitcombe.

2800. SOHO CENTER FOR VISUAL ARTISTS
110-114 Prince St 10012
(212) 226-1995 Tue-Sat 12-6
Dir: Larry Aldrich
Non-profit gallery for emerging New York artists; artists' reference library.

Other artists represented:
S. Adam, Jane Aruns, Michael Blaine, Marcy Brafman, Tony Cleto, Barbara Coleman, Peggy Cyphers, Mariano De Blas, Claudia De Monte, Vincent Falsetta, Joan Fisher, Jack Forsell, Lori Ellen Goodman, Philip Jones, Marjukka Kaminen, Koji Kawai, Nina Kayem, Andromahi P. Kefalos, Shoko Kingetsu, Paul Laster, Michael Lewis, Valerie Markwood, Gregg Morris, Nicola Naimo, Ann Neale, Ramiro Nunez, Marilla Palmer, Peter San Filippo, Claire Seidl, Arlene Sierra, Ken Sofer, Mario Sotolongo, Duston Spear, Cynthia Suerstedt, Rhonda Wall, Arnold Wechsler, Tony Wong, Pamela Wye, Chi-hung Yang.

2801. SOHO PHOTO
15 White St 10013
(212) 226-8571 Fri, Sat, Sun 1-6; Tue eve 7-9
Dir: David Chalk
Members' exhibitions of photography.

2802. SOHO 20
469 Broome St 10013
(212) 226-4167 Tue-Sat 12-6
Contemporary art by women.

Other artists represented:
Marjorie Abramson, Linda Bastian, Lorna Bieber, Judy Blum, Linda Cunningham, Rachel Rolon De Clet, Mary Ann Gillies, Shirley Gorelick, Eve Ingalls, Gail Le Boff, Cynthia Mailman, Judy Penzner, Marion Ranyak, Halina Rusak, Lucy Sallick, B.K. Scharbach, Rosalind Shaffer, Sylvia Sleigh, Kwok-Yee Tai, Joan Watts.

2803. SOLOMON & COMPANY FINE ART
959 Madison Ave 10021
(212) 737-8200 Tue-Sat 11-5:30
Dir: Gerald Solomon
American and European 20th-century works of art.

Other artists represented:
Milton Avery, Willem de Kooning, Jim Dine, Jean Dubuffet, Helen Frankenthaler, Adolph Gottlieb, Hans Hofmann, Jasper Johns, Roy Lichtenstein, Henry Moore, Robert Rauschenberg.

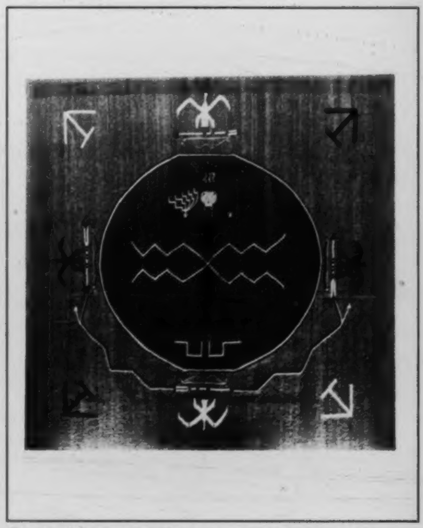
2804. HOLLY SOLOMON GALLERY
392 W Broadway 10012
(212) 925-1900 Tue-Sat 10-6
Dir: Holly Solomon/Horace Solomon
Works in all mediums by contemporary American artists.

Other artists represented:
Nicholas Africano, Laurie Anderson, Jared Bark, Gary Burnley, Michael Buthe, Sam Cady, Brad Davis, Donna Dennis, Tina Girouard, Christopher Knowles, Robert Kushner, Thomas Lanigan-Schmidt, Kim MacConnel, Gordon Matta-Clark, Mark Milloff, Michael Mogavero, Claes-Otto Paeffgen, Judy Pfaff, Sigmar Polke, Janis Provisor, George Schneeman, Alexis Smith, Ned Smyth, Aldo Spoldi, William Wegman, Lynton Wells, Joe Zucker.

2805. SONNABEND GALLERY
420 W Broadway 10012
(212) 966-6160 Tue-Sat 10-6
Dir: Antonio Homem
Contemporary European and American art; German photographers of 1920s-1930s.

One person exhibitions in 1982:
Georg Baselitz, Mel Bochner, Christian Boltanski, James Casebere, Jorg Immendorff, Alain Kirili, Erica Lennard, A.R. Penck, Robert Rauschenberg, Terry Winters.

Other artists represented:
John Baldessari, Bernd Becher, Hilla Becher, Bevan Davies, Jack Delano, Gilbert and George, Michael Goldberg, Marcia Hafif, David Haxton, David Hockney, Horst, Anselm Kiefer, Jannis Kounellis, Barry Le Va, Robert Morris, Robert Petersen, Anne Poirier, Patrick Poirier, Elliot Schwartz, Kathleen Seltzer, Hiroshi Sugimoto, Deborah Turbeville, Boyd Webb, Gilberto Zorio.



Gladys Manuelito: *Shootingway*, Wheelwright Mus. of the American Indian, Santa Fe.

2806. SONNABEND GALLERY
121 Spring St 10012
(212) 334-9659 Tue-Sat 11-6
Dir: Antonio Homem
See Sonnabend Gallery, 420 Broadway listing.

2807. SOUFER GALLERY
1015 Madison Ave 10021
(212) 628-3225 Tue-Sat 10:30-5:30
Dir: M. Soufer
Post-Impressionist and 1920s-30s European painting.

One person exhibitions in 1982:
David Azuz, George Grosz, André Lhote, Ira Moskowitz.

Other artists represented:
Jean Dufy, Jean-Jacques Rene.

2808. SOUTH STREET SEAPORT MUSEUM
207 Front St 10038
(212) 766-9020 Daily 11-5
Dir: John B. Hightower
Historic restoration on East River; buildings, exhibitions; 18th-, 19th-, and 20th-century decorative and fine arts.

2809. SPACED GALLERY OF ARCHITECTURE
165 W 72nd St 10023
(212) 787-6350 Tue-Sat 12-5
Dir: Judith York Newman
Drawings, etchings, models, and other works by architects.

One person exhibitions in 1982:
David Macaulay.

Other artists represented:
Joseph Aronson, Edward Chrystie, Gerald Exline, Arata Isozaki, Victor Lazzaro, James Rossant, Paul Rudolph, Frank Lloyd Wright.

2810. IRA SPANIERMAN
50 E 78th St 10021
(212) 879-7085 Tue-Sat 9:30-5:30
Dir: Reagan Upshaw
19th- to early-20th-century American paintings and sculpture.

2811. SPERONE WESTWATER FISCHER
142 Greene St 10012
(212) 431-3685 Tue-Sat 10-6
Dir: Angela Westwater
Contemporary painting, sculpture, and recent European art.

*see catalog index

One person exhibitions in 1982:
Sandro Chia, Francesco Clemente, Enzo Cucchi, Don Gummer, Richard Long, Mario Merz, Bruce Nauman, Cy Twombly.

Other artists represented:
Gerard Garouste, Carlo Maria Mariani, Gerhard Richter, Ulrich Ruckriem, Michael Singer.

2812. SPRING STREET ENAMELS GALLERY

171 Spring St 10012
(212) 431-8151 Tue-Sun 12-6
Dir: Joan Itzcovitz
Enamel wall pieces, sculpture, furniture; cloisonne jewelry; art glass.

Other artists represented:
Harold Balazs, Fred Ball, Sergei Blumin, Connie Brauer, Vernon Brejcha, Pamela Harlow, Frank Heuston, John Killmaster, Felicia Liban, James Malenda, Pamela McFarland, Barbara Minor, Barbara Raleigh, Gail Rapoport, Jessica Rosner, Fiametta Rubin, John Shaw, Doretta Sherwin, Michael Williams.

2813. ELLEN SRAGOW GALLERY

80 5th Ave 10011
(212) 929-2734 By appt
Dir: Ellen Sragow
Prints from Hollander Workshop; American prints and drawings from the 1920s and 1930s, including works from the WPA.

Other artists represented:
Linda Bastian, Konrad Cramer, Marc Eisenberg, Ernest Fiene, Paul Garland, Harry Gottlieb, Michael Robbins, Jody Shields, Harold Joe Waldrum, William Weege, Herbert Wentscher.

2814. STAEMPFLI GALLERY

47 E 77th St 10021
(212) 535-1919 Tue-Sat 10-5:30
Dir: G. Staempfli/P. Bruno
Contemporary American, European, and Japanese art.

One person exhibitions in 1982:
Akira Arita*, William Dole*, Alan Magee*, Rory McEwen*.

Other artists represented:
Bernard/Francois Baschet, Harry Bertoia, Claudio Bravo, Frederick Brosen, Xavier Cobero, Simon Dinnerstein, Anthony Green, Michio Ihara, Luise Kaish, Morton Kaish, Tschang-yeul Kim, Fritz Koenig, Anna Maria Kubach-Wilmsen, Wolfgang Kubach-Wilmsen, Leo Lionni, Masayuki Nagare, Gunnar Norrman, Gregory Paquette, Cristobal Toral, Paul Wunderlich.

2815. ELAINE STARKMAN

465 W Broadway 10012
(212) 228-3047 Wed-Sat 12-5, Sun 1-6
Dir: Elaine Starkman
Contemporary American painting, sculpture; women artists; handmade paper art.

One person exhibitions in 1982:
Carlyn Fisher Abram, Judith Brodsky, Jackie Carson, Harriet Hurwitz, Gail Jamieson, Eve Jordan, Erika Kahn, Ande Lau Chen, Carolyn Parker, Lora Pennington, Genevieve Reckling, Clara Steiner.

Other artists represented:
Ardyth Bernstein, Carol Foster Blake, Janet Braun-Reinitz, Juliet Holland, Muriel Magenta, Joan Needham, Loraine Toth, Joan Watts.

2816. STEFANOTTI GALLERY

30 W 57th St 10019
(212) 757-6712 Tue-Sat 11-6
Dir: Judith McCabe
Contemporary painting, sculpture, photography, and graphics.

Other artists represented:
Nancy Arlen, Dike Blair, Diane Burko, Jimmy De Sana, R.M. Fischer, Hermine Freed, Duncan Hannah, Suzanne Harris, Robert Kitchen, Mariann Miller, F.L. Schroder, Taro Suzuki, Philip Von Schantz, Nina Yankowitz.

2817. PAUL STEINHACKER

151 E 71st St 10021
(212) 879-1245 Tue-Sat 12-6
Dir: Paul Steinhacker
Antique African, American Indian, Eskimo, Oceanic, and Tibetan arts.

2818. ALLAN STONE GALLERY

48 E 86th St 10028
(212) 988-6870 Daily 10-6, Sat 10-5
Dir: Joan Wolff
Contemporary American works with emphasis on abstract expressionism.

One person exhibitions in 1982:
David Beck, Dennis Clive, James Grashow, Woody Gwyn, Richard Hickam, John Parks, Edward Renouf, Vladimir Salamun, Edvins Strautmanis*, Wayne Thiebaud, Chris Van Allsburg, Joseph Wheelwright.

Other artists represented:
John Anderson, Robert Baribeau, Rosamond Berg, Ducmanh, Richard Estes, Victoria Fairbanks, John Graham, John Hegarty, Lisa Hyatt, Jacob Kass, Ray Kass, Richard Lethem, Raoul Middleman, Sue Miller, Phillip Sherrod, Richard Wood.

2819. STUDIO 53

424 Park Ave 10022
(212) 755-6650 Mon-Fri 10-6; Sat, Sun 11-6
Dir: Ellen Silverberg
Contemporary art; graphics.

One person exhibitions in 1982:
Alvar, Michel Delacroix, Erté, Fanch.

Other artists represented:
Graciela Rodo Boulanger, R.C. Gorman, Gustavo Novoa, Norman Rockwell, Nicola Simbari, Andrew Wyeth.

2820. STUDIO MUSEUM IN HARLEM

144 W 125th St 10027
(212) 864-4500 Wed-Fri 10-5, Thu eve 5-9; Sat, Sun 1-6
Dir: Mary S. Campbell
Exhibitions, permanent collection of African-American, African, Caribbean art; artists-in-residence.

One person exhibitions in 1982:
Anthony Barboza*, Charles White*.

2821. STUDIO PLANET EARTH

32 Greene St 10013
(212) 226-0305 By appt
Dir: De Es Schwertberger
Transformative planetary art.

2822. STYRIA STUDIO

426 Broome St 10013
(212) 226-1373 Daily 10-6
Dir: Adi Rischner
Exhibits and publishes contemporary graphics.

One person exhibitions in 1982:
Robert Natkin.

Other artists represented:
Will Barnet, Roger Brown, Donald Judd, Alex Katz, Sylvia P. Mangold, Marisol, Jerry Ott, Robert Petersen, Robert Rauschenberg, Ed Ruscha, David Shapiro, Susan Weil, C.J. Yao, Adja Yunkers.

2823. MARTIN SUMERS GRAPHICS

50 W 57th St 10019
(212) 541-8334 Tue-Sat 10-5; Summer, Tue-Fri 10-5
Dir: Martin Sumers
European and American 19th- and early-20th-century graphics and drawings.

2824. SUMMIT

101 West 57th St 10019
(212) 586-6734 Tue-Sat 11:30-5:30
Dir: Esther Prince
American paintings, watercolors, and drawings of the 1930s-40s.

One person exhibitions in 1982:
March Avery, Rosalind Bengelsdorf Browne, Theresa Bernstein, Ethel Edwards, Martin Friedman, Xavier Gonzalez, Harry Gottlieb, Lily Harmon, Theo Hios, Hughie Lee-Smith, William Meyerowitz, Reginald Pollack, Samuel Prince, Faith Ringgold, Mark Sherwin, Plonia Zan Der Hoeven Nixon.

2825. SUTTON GALLERY

29 West 57th St 10019
(212) 888-0638 Tue-Sat 10-5:30
Dir: Leslie Rankow
Contemporary American and Realist painters; Latin American artists.

Other artists represented:
Elie Abrahami, Mersad Berber, Margaret Cheesman, Marcel Floris, Françoise Gilot, Harriet Kittay, Vassili Lambrinos, Patricia Nix, Juan Gomez Quiroz, Juan Ramon Velazquez.

2826. JOHN SZOKE GRAPHICS

144 E 57th St 10022
(212) 759-9405 Mon-Sat 10-5
Dir: John Szoke
Publisher of contemporary limited edition graphics.

Other artists represented:
John Axton, Byron H. Bratt Jr, Bruno Bruni, K. F. Dahmen, Kazuhisa Honda, Kyu-Baik Hwang, Alois Janak, Robert Kipniss, Oliviero Masi, Philippe Mohlitz, Olivia Munroe, Shigeru Narikawa, James Rizzi, Jerry Schurr, Tomoe Yokoi.

2827. LEILA TAGHINIA-MILANI

1080 Madison Ave 10028
(212) 570-6173
Dir: Leila Taghinia-Milani
Contemporary paintings, sculpture, drawings, prints and photography.

Other artists represented:
Nasser Ahari, Andrea Baer, Bill Barrette, Michael Calabrese, Domenic Cretara, Monir Farmanfarmaian, Gilles Jean Giuntini, Andromahi Kefalos, Leopoldo Maler, Tom McNulty, Malekeh Nayini, Nickzad Nodjoumi, Patrick Paul, Lissi Sigillo, Hossein Zenderoudi.

2828. TAMAR ARTS

60 E 54th St 10022
(212) 308-2161 By appt
Dir: Richard B. Johnson
The works of Nicola Simbari.

Other artists represented:
Nicola Simbari.

2829. TATISTCHEFF AND COMPANY

50 W 57th St, 8th Floor 10019
(212) 888-1599 Tue-Sat 10-6
Dir: Peter A. Tatistcheff
Contemporary American painting and works on paper.

One person exhibitions in 1982:
John Gordon*, Seaver Leslie*.

Other artists represented:
Joan Brady, Irene Buszko, James Childs, William Clutz, James Pringle Cook, Richard Crozier, David Dewey, Joellyn Duesberry, Sheila Gardner, Theophil Groell, George Harkins, John Stuart Ingle, Simeon Lagodich, Eugene Leake, Tomar Levine, Lincoln Perry, George Stavrinos, Diane Townsend, William Zingaro.

2830. TATYANA GALLERY

28 E 72nd St 10021
(212) 249-3619 Tue-Sat 11-5:30
Dir: Tatyana Gribanova
Russian Realist art from 18th to early 20th centuries.

Other artists represented:
Ivan Aivasovsky, Abram Arkhipov, Vassily Bakscheev, Nicolay Bogdanoff-Bielsky, Isaac Brodsky, Karl Bryullov, Vitold Byalinitzky-Biroylya, Michail Clodt, Sergey Kolesnikov, Nicolay Krimov, Arhip Kuinji, Isaak Levitan, Vassily Polenov, Ilya Repin, Arkady Rilov, Ivan Shishkin, Konstantin Somov, Leonid Turjansky, Vassily Vereshchagin.

2831. TERRAIN GALLERY

141 Greene St 10012
(212) 777-4426 Tue-Sat 1-6
Dir: Carrie Wilson
Contemporary art chosen on basis of Siegel Theory of Opposites.

Other artists represented:
Charlotte Brown, Christopher Castelli, John Folchi, Michael Knigin, Chaim Koppelman, Dorothy Koppelman, Goran Medak, Nancy Starrels, Selina Trieff, Robert Weiss.

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2832. H. TERRY-ENGELL GALLERY
22 E 76th St 10021
(212) 535–9800 Mon–Sat 10–6
Dir: Herbert Terry-Engell
19th-century French art.

2833. EDWARD THORP GALLERY
419 W Broadway 10012
(212) 431–6880 Tue–Sat 10–6
Dir: Edward Thorp
Contemporary American and European painters and sculptors.

One person exhibitions in 1982:
Carole Alter, Steve Balkin, Eric Fischl, April Gornik, Ken Kiff, Doug Martin, Joseph Santore, David True.

Other artists represented:
John Altoon, Jack Barth, R.L. Kaplan, John Lees, Jane Rosen, Martin Silverman.

2834. BARBARA TOLL FINE ARTS
146 Greene St 10012
(212) 431–1788 Tue–Sat 10–6
Dir: Barbara Toll
Contemporary painting, sculpture, drawings by emerging artists.

One person exhibitions in 1982:
Richard Beckett, Stevan Jennis, Ellen Phelan, Liliana Porter, Milo Reice, Andrew Spence, Robert Straight, Gail Von Der Lippe.

Other artists represented:
Hermine Ford, Joe Fyfe, Kathy Halbower, Dennis Kardon, Cheryl Laemmle, Curtis Ripley, Mark Saltz.

2835. TOSSAN-TOSSAN GALLERY
305 E 50th St 10022
(212) 688–1574 By appt Tue–Sat 1–6
Dir: Marta-Lourdes Santos
Contemporary art by international artists.

One person exhibitions in 1982:
Baha S. Omary*.

2836. TOUCHSTONE GALLERY
29 W 57th St 10019
(212) 826–6111 Tue–Sat 10–5:30
Dir: Barbara Hirschl
Paintings, sculpture, and drawings by contemporary artists.

One person exhibitions in 1982:
Sydney Butchkes, Peter Charles, Susan Rodgers, Peter Solow.

Other artists represented:
Drew Beattie, Leah K. Friedman, Mark Krieger, Pierre Montant, Peter Plamondon, Adam Simon, Richard Stout, Ryo Tokita.

2837. TRIBAL ARTS GALLERY
84 E 10th St 10003
(212) 982–4556 Sep–May Tue–Sat 12–6; Jun, Aug Mon–Fri 12–6
Dir: Albert F. Gordon
Antique and traditional works by tribal artists in West and Central Africa.

2838. DAVID TUNICK
12 E 81st St 10028
(212) 570–0090 Mon–Fri 10–5
Dir: Robert P. Conway
Prints and drawings.

Other artists represented:
Mary Cassatt, Edgar Degas, Albrecht Dürer, Francesco Goya, Henri Matisse, Pablo Picasso, Giovanni Battista Piranesi, Rembrandt van Rijn, Henri de Toulouse-Lautrec, James McNeill Whistler.

2839. TWENTY-SIX HORSES
484 Broome St 10013
(212) 926–6346
Dir: Barbara Charmy

2840. 22 WOOSTER
22 Wooster St 10013
(212) 431–6445 Tue–Sat 12–6
Non-profit, artist-run space, showing contemporary art.

One person exhibitions in 1982:
Pat Abbott-Ryan, Samia A. Halaby, Carol Kinne, Sumayyah Samaha.

2841. TWINING GALLERY
33 Bleecker St 10012
(212) 674–2070 Tue–Fri 10–6, Sat 11–5
Dir: Richard Eagan
Contemporary painting, sculpture, fibre art, and photography.

Other artists represented:
Adolf Benca, Langdon Clay, Susan Gardner, Eric Hoffman, Sam Messer, James Riley, Phillip Warner.

2843. UPTOWN GALLERY
1194 Madison Ave 10028
(212) 722–3677 Mon–Sat 10–6
Dir: Philip M. Williams
Contemporary graphics, paintings, sculpture, works on paper.

2844. BERTHA URDANG GALLERY
23 E 74th St 10021
(212) 288–7004 Tue–Sat 10–5:30
Dir: Bertha Urdang
Abstract works by American, European, and Israeli artists; photography.

One person exhibitions in 1982:
Ania Bien, Cheryl Goldsleger, Karen Riedener, Peter Zegveld.

Other artists represented:
Barbara Abrams, Larry Abramson, Daniel Babior, Betty Collings, Michael Gross, Moshe Kupferman, George Lawson, Alun Leach-Jones, Philip Lieberman, Joshua Neustein, Kay Rosen, Robert Schecter, Karen Shaw, Nahum Tevet, Micha Ullman, Kay WalkingStick.

2845. VANDERWOUDE/TANANBAUM
24 E 81st St 10028
(212) 879–8200 Tue–Sat 10–5:30
Dir: S. Vanderwoude/D. Tananbaum
20th-century American and contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
George Ault, Joe Neill, Alvin Tada, Bill Traylor.

Other artists represented:
Heide Fasnacht, Yun Gee, John Graham, Marsden Hartley, Will Horwitt, John Marin, Jan Matulka, Alfred Maurer, Elie Nadelman, Dennis Oppenheim, Theodore Roszak, David Shapiro, Maurice Sievan, Niles Spencer, Bill Spira, Bob Thompson, Abbie Zabar.

2846. VASARELY CENTER
1015 Madison Ave 10021
(212) 744–2332, (800) 255–0555 Mon–Fri 10–6, Sun 11–5
Dir: Raymond Lesnick
Works in all mediums by Victor Vasarely.

Other artists represented:
Victor Vasarely.

2847. VERBENA
16 W 56th St, 4th floor 10019
(212) 586–3606 Tue–Fri 10–5, Sat 12–5
Dir: Anita Edelberg
Sculpture in natural mediums: glass, wood, stone, metals, leather, ceramics, fiber.

One person exhibitions in 1982:
Jeffrey Briggs, Randy Broderick, Carol Kropnick, Elspeth Meyer, Kerry Tomlinson, Ann Welch.

Other artists represented:
Ted Ball, David Clarke, Michael Coffey, Marie Combs, Pilar Coover, Molly Cowgill, Margaret Cusack, Judith Goetemann, Judy Hearst, Walter Horak, Angela Manno, Joan Miller, Kathleen Morrow, Aurelia Muñoz, Ferril Nawir, C.J. Peruti, Liz Whitney Quisgard, Sherry Schreiber, Joel A. Schwartz, Chris Silliman, Arthur Stern, Patricia Stumpf.

2848. DIANE VILLANI EDITIONS
271 Mulberry St 10012
(212) 925–1075 By appt
Dir: Diane Villani
Contemporary graphics; print publishers.

Other artists represented:
Leigh Behnke, Louisa Chase, Brad Davis, David Deutsch, Toni Dove, Rochelle Feinstein, Susan Hall, Alan Herman, Stevan Jennis, Joe Neill, Donald Newman, Italo Scanga, Susan Shatter, Sally Sturman.

2849. VIRIDIAN SPACE
52 W 57th St 10019
(212) 245–2882 Tue–Sat 10–5:30
Dir: Elaine Wechsler
Cooperative; artists working and experimenting in all mediums; traveling shows.

One person exhibitions in 1982:
Mary Beard, Ingrid Edwards, Tazuko Tanabe Fujii, Nadia Gould, Cathy Halstead, Jann Hannay, Mildred Hermann, Judith Nelson, Renee Ritter, Oi Sawa, Mizue Sawano, Audrey Ushenko, Elaine Zelin.

2850. VISUAL ARTS GALLERY
137 Wooster St 10012
(212) 598–0221 Tue–Sun 11–6
Dir: Pernel Berkeley
Works by current and former students of School of Visual Arts.

One person exhibitions in 1982:
Martina Batan, Kelly Campbell, Peter Christiaan-Hamilton, Steven Innerfield, Michelle Weinberg.

2851. VORPAL GALLERY
465 W Broadway 10012
(212) 777–3939 Daily 10–6, Sun 1–6
Dir: Muldoon Elder
Paintings, sculpture, and prints by contemporary artists.

Other artists represented:
Jim Agard, Jesse Allen, Bijan Bahar, Piet Bekaert, Gio Biondi, Manfred Bockelman, Pierre Bonnard, Richard Carter, Krista Collins, Massimo De Stefani, Robert Dell, Warren Dreher, M. C. Escher, Solomon Ethe, Bjorn Evensen, Douglass Freed, Steve Gillman, Vern Gleason, Jack Greaves, Katherine Hagstrum, Yozo Hamaguchi, Robert Holmes, Ziva Kronzon, Ivan Kustura, Thomas LoCicero, Carl Lubet, Rene Magritte, Peter Milton, Jose Morales, Kosol Nimnual, Pablo Picasso, Enrico Pinardi, O'Donohue Ros, Robert Rutman, Richard Rutner, Richard Rutner, Robert Singleton, Gary Smith, Sumatimohan, Karen Wenig, Frederic Zeller.

2852. THEO WADDINGTON & CO
1044 Madison Ave 10021
(212) 861–0600 Mon–Sat 10–5
Dir: William S. Cottingham
Modern and contemporary works; British and Canadian artists.

One person exhibitions in 1982:
Russell Gordon, Dorothy Knowles, Henri Matisse, Bill Perehudoff, Margaret Priest, Paul Signac.

Other artists represented:
Andre Derain, Elizabeth Frink, Rose Lindzon, William Turnbull.

2853. BARBARA WALTER GALLERY
1015 Madison Ave 10021
(212) 249–8518 Tue–Sat 12–6
Contemporary art.

One person exhibitions in 1982:
Kristian Kodet, Alvaro Peñarette.

Other artists represented:
Alba, Constantinov-Wilson, Oscar Estruga, Antonio Lorenzo, Mieres, Amelia Moreno, Milan Palec, Albert Radoczy, Mariano Royo, Salaberri, Sanjurjo, Julio Silva, Pavel Skalnick.

*see catalog index

2854. WARD-NASSE GALLERY
178 Prince St 10012
(212) 925-6951 Tue-Sat 11-5:30, Sun 1-4
Dir: Rina Goodman
Cooperative for contemporary artists in all mediums.

Other artists represented:
Jill Baker, Julia Barkley, Lore Behrendt, Arianne Berman, Sherry Frawley Berman, Mariette Bevington, Claire Breuer, Margaret Brueggeman, Ferris Cook, Suzanne D'Avanzo, Stefan Draughon, Jeanne Dukess, Marjorie Hoffman Fernandez, Ruth Gilbert, Barbara Gray, Sylvia Greenberg, David Gregg, Martha Hayes, Lynn Kelly, Robert Lander, Jim Maciel, Bob Matson, Thomas McDonald, Natalie Melbardis, Blanche Paul, John Purpura, Barbara Rothholz, Muriel Sandler, Loizos Sergiou, Jake Severance, David Shapiro, Suzanne Sinaiko, Vern Smith, Elizabeth Solley, Judith Somerville, Jeff Stalker, John Teppich, Razvan Tuculescu.

2855. WASHBURN GALLERY
42 E 57th St 10022
(212) 753-0546 Jun-Aug Mon-Fri 10:30-5:30; Sep-May Tue-Sat 10:30-5:30
Dir: Joan Washburn
American art.

One person exhibitions in 1982:
Richard Benson, Bill Jensen, Alice Trumbull Mason*, Leon Polk Smith*, Rolph Scarlett*, Charles Shaw*, Jack Youngerman*.

Other artists represented:
Ilya Bolotowsky, Alan Cote, Robert Morris.

2856. WASHINGTON IRVING GALLERY
117 E 17th St 10003
(212) 982-3950 Tue-Sun 1-6
Dir: Bernhardt Crystal
American, European, African, and Oriental art.

One person exhibitions in 1982:
Lawrence Cherney, John Dobbs, Nicholas Sperakis, Hank Virgonia.

Other artists represented:
Honore Daumier, William Hogarth, George Luks, Posada.

2857. 80 WASHINGTON SQUARE EAST GALLERIES
80 Washington Square E 10003
(212) 598-2163 Tue 11-7; Wed, Thu 11-6; Fri, Sat 11-5
Dir: M. Karp/E. Yassky/R. Coad
Exhibitions of works by local and student artists; teaching gallery; annual small works competition.

One person exhibitions in 1982:
Yvonne A'Hearn, Deborah Borne, Heide Fasnacht, Alix Hitchcock, Ann Jon, Sermin Kardestuncer, Mel Kendrick, Makiko Kikuchi, Woong Kim, Iwasaburo Kohso, Les Levine, Judith Lieberman, Nancy Manter, David March, Pamela Moore, Richard Nonas, Alexandru Novac, Raphaela Pivetta, Jessie Riley, Anne Rochette, Harvey Schulman, Hildy Tow, Wayne Warren, Tobi Zausner.

2858. WASHINGTON SQUARE OUTDOOR ART EXHIBIT
33 5th Ave 10003
(212) 982-6255 May-Sep Daily 10-4
Dir: Susan Duke Biederman
Largest outdoor art exhibit in the world; established in 1931.

2859. JOHN WEBER GALLERY
142 Greene St 10012
(212) 966-6115 Tue-Sat 10-6
Dir: John Weber/Joyce Nereaux
Contemporary painting, sculpture, and photography.

Other artists represented:
Alice Aycock, James Biederman, Bruce Boice, Joe Breidel, Daniel Buren, Victor Burgin, Charles Gaines, Marco Gastini, Jeremy Gilbert-Rolfe, Hans Haacke, Nancy Holt, Mel Kendrick, Sol LeWitt, Robert Mangold, Roman Opalka, Lucio Pozzi, Royden Rabinowitch, Stephen Rosenthal, Charles Ross, Robert Smithson, Gwenn Thomas, Kes Zapkus.

2860. PHYLLIS WEIL & CO
1065 Park Ave 10028
(212) 369-0255 By appt
Dir: Phyllis Weil
Contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
Herb Jackson*, Yun James Yohe.

2861. WEINTRAUB GALLERY
992 Madison Ave 10021
(212) 879-1195 Tue-Sat 10-5
Dir: Jacob D. Weintraub/Herbert Schutz
Modern sculpture, paintings, and graphics.

One person exhibitions in 1982:
Jean Arp, Giacomo Manzu, Marino Marini, Henry Moore.

Other artists represented:
Alexandre Archipenko, Alexander Calder, Alberto Giacometti, Barbara Hepworth, Seymour Lipton, Aristide Maillol, Antoine Poncet, Francisco Zuniga.

2862. WESTBETH GALLERY I
55 Bethune 10014
(212) 675-6224
Dir: Sherry Lane
Westbeth artists, alternative works.

2863. WESTBURY GALLERY
62 E 55th St 10022
(212) 935-9431 Mon-Fri 9:30-5:30
Specializing in large-scale serigraphs; works by Milt Surrey.

2864. EDWARD WESTON GALLERIES
168 Mercer St 10012
(212) 226-4141
Dir: Robin Sarett

One person exhibitions in 1982:
Melanie Taylor Kent.

2865. WESTON PRESS AND GALLERY
45 E 7th St 10003
(212) 598-4897 Tue-Sat 1-6
Dir: Madeleine Lewis
Japanese artists; woodcuts.

2866. WEYHE GALLERY
794 Lexington Ave 10021
(212) 838-5478 Tue-Sat 9:30-5
Dir: Gertrude Weyhe Dennis
American prints and drawings of 1920s and '30s; Audubon, Daumier, and Goya.

Other artists represented:
Vincent Canade, John B. Flannagan, Emil Ganso, Rockwell Kent, Jan Matulka.

2867. WHITE COLUMNS
325 Spring St 10013
(212) 924-4212 Tue-Fri 11-7; Sat, Sun 1-7
Dir: Joshua Baer
Emerging artists; performance space; sponsors books, magazines, records.

Other artists represented:
Kevin Boyle, Patrick McCarthy, John Miller, Gerry Morehead, Mike Roddy.

2868. WHITNEY MUSEUM OF AMERICAN ART
945 Madison Ave at 75th St 10021
(212) 570-3600 Tue 11-8, Wed-Sat 11-6, Sun 12-6
Dir: Thomas N. Armstrong III
20th-century American painting, sculpture, drawing, prints; film, video, educational programs.

One person exhibitions in 1982:
Milton Avery*, John Cage, Ed Emshwiller, Japser Johns*, Leandro Katz, Ellsworth Kelly*, Bill Lundberg, Nam June Paik*, Edward Ruscha*, Joel Shapiro*, Katherine Schmidt Shubert*, Michael Smith, Robert Smithson*, Bill Stephens, Bill Viola, Roger Welch.

2869. WHITNEY MUSEUM OF AMERICAN ART DOWNTOWN BRANCH
26 Wall St 10005
(212) 431-1621 Mon-Fri 11-3
Dir: Tom Armstrong
Exhibitions organized by Helena Rubenstein Fellows on Whitney Museum Independent Study Program in Art History and Museum Studies.

2870. WILDENSTEIN & CO.
19 E 64th St 10021
(212) 879-0500 Mon-Fri 10-5
Dir: Harry A. Brooks
Old master and French Impressionist paintings, drawings, and sculpture.

One person exhibitions in 1982:
Vilhelm Hammershoi.

2871. WILLARD GALLERY
29 E 72nd St 10021
(212) 744-2925 Tue-Sat 10-6
Dir: Miani Johnson.
Contemporary American art.

Other artists represented:
Morris Graves, Ralph Humphrey, Jiri Kolar, Harriet Korman, Lois Lane, Barry Ledoux, Robert Lobe, Kenneth Price, Susan Rothenberg, Barbara Schwartz, Judith Shea, Joan Thorne, Mark Tobey, Todd Watts, Tod Wizon, Daisy Youngblood.

2872. WITKIN GALLERY
41 E 57th St 10022
(212) 355-1461 Tue-Fri 11-6, Sat 12-5
Dir: Lee D. Witkin
Historic and contemporary photography; photographic books, graphics, drawings, paintings.

One person exhibitions in 1982:
Jerry N. Uelsmann.

Other artists represented:
Gustave Baumann, Carol Brown, Dean Brown, Howard Cook, Annie French, Barbara Lathman, Wendell MacRae, Elli Marcus, Kyra Markham, Carol Mothner, Mariano Palfi, Kay Bell Reynal, Peter Sekaer, Doris Ulmann, Edward Weston.

2873. DANIEL WOLF
30 W 57th St 10019
(212) 586-8432 Mon-Sat 10-6
Dir: Daniel Wolf/Bonni Benrubi
19th- and 20th-century photography and art.

Other artists represented:
John Coplans, Jed Devine, Harold Edgerton, Andreas Feininger, William Garnett, Michael Geiger, Frank Gohlke, Jan Groover, Helen Levitt, John Margolies, Sheila Metzner, Barbara Morgan, Nicholas Nixon, Tod Papageorge, Eliot Porter, Art Sinsabaugh, Joel Sternfeld.

2874. WUNDERLICH & COMPANY
41 E 57th St 10022
(212) 838-2555 Mon-Fri 9:30-5:30
Dir: Gerold Wunderlich
18th-20th-century American art; prints.

Other artists represented:
Michael Coleman, Basil Ede, Edward Fraughton, Jorge Mayol, Gordon Phillips, John Stobart.

2875. DAVID C. YATES
PO Box 580, Lenox Hill Station 10021
(212) 879-7758 By appt
Dir: David C. Yates
19th- and early 20th-century European and American drawings and works of art.

Other artists represented:
Henri-Edmond Cross, Eugene Delacroix, Jean-Louis Forain, Jean Leon Gerome, Henri Harpignies, Camille Pissarro, Pierre Puvis de Chavannes, Ker-Xavier Roussel.

2876. YESHIVA UNIVERSITY MUSEUM
2520 Amsterdam Ave 10033
(212) 960-5390

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2877. RICHARD YORK GALLERY
21 E 65th St 10021
(212) 772-9155 Tue-Sat 10-5:30
Dir: Richard T. York
American paintings from 1830-1840; Hudson River School, Impressionists, and Modernists.

Other artists represented:
Albert Bierstadt, William Chase, Francis Criss, Jasper F. Cropsey, Charles Demuth, Ellen Day Hale, Childe Hassam, John F. Kensett, Emma Fordyce MacRae, Willard Metcalf, Thomas Moran, B.J.O. Nordfeldt, Georgia O'Keeffe, Charles Sheeler, Joseph Stella, Will Henry Stevens.

2878. ZABRISKIE
521 W 57th St 10019
(212) 245-7568 By appt
Dir: Virginia M. Zabriskie
Large-scale contemporary works.

2880. ZABRISKIE
724 Fifth Ave 10019
(212) 307-7430 Sep-May Mon-Sat 10-5:30, June-Aug Mon-Fri 10-5:30
Dir: Virginia M. Zabriskie
Early-20th-century and contemporary American art, including photography.

One person exhibitions in 1982:
Harry Callahan, Mary Frank*, Paul Strand*, Timothy Woodman.

Other artists represented:
Pat Adams, Alexander Archipenko, Lee Friedlander, Arnold Friedman, Theodore Roszak, Kenneth Snelson, Richard Stankiewicz, Abraham Walkowitz, William Zorach.

2881. ANDRE ZARRE GALLERY
41 E 57 St 10022
(212) 752-0498 Tue-Sat 10:30-5:30
Dir: Andre Zarre
Contemporary American paintings, works on paper, sculpture.

One person exhibitions in 1982:
Michael Boyd, Edgar Buonagurio*, Nassos Daphnis, Ronnie Elliott, Winifred Godfrey, Constance Kheel, Michael Malpass.

Other artists represented:
Richard Anuszkiewicz, Sonia Delaunay, Annette Oko, Irene Rice Pereira, Dee Shapiro, Joy Walker, John Xceron.

2882. ZIM-LERNER
123 University Place 10003
(212) 777-1907 Mon-Sat 12-6
Dir: Larry Zim
Contemporary American art.

One person exhibitions in 1982:
Basia Irland, Randy Juster, Marjatta Pajula-Salvat, Amanda Palmer, Robert Quigley, Rex, Hilda Steckel.

2883. ZOMA GALLERY
327 Columbus Ave 10023
(212) 595-0500 Tue-Sat 11-6:30, Sun 12-6
Dir: Herbert Zohn
Contemporary figurative paintings and sculpture.

One person exhibitions in 1982:
Judith Brown, Francesca Dropkin, Marzena Kawalerowicz, Robert Lowe, Sanae Takahata.

Other artists represented:
Ernesto Chorao, Max Forti, Harold Harris, Gerald Hopkins, Charles Klabunde, Hely Lima, Luis Lugo, Juarez Machado, Jean-Claude Meynard, Joseph Reed, Deborah Sudran, Zaragoza.

2884. ZONA
484 Broome St 10013
(212) 925-6750 Tue-Sun 12-6
Dir: Marina Lennai
Work of architect Paolo Soleri; bronze wind bells, mobiles, prints, drawings.

2885. JOHN GIBSON
205 E 78th St 10021
(212) 772-2332
Dir: John Gibson
Contemporary art.

One person exhibitions in 1982:
Joseph Beuys, Marcel Broodthaers.

Other artists represented:
Vito Acconci, Mac Adams, Arman, John Armleder, David Askevold, Bill Beckley, Ernst Caramelle, James Carpenter, William Childress, Christo, James Collins, Robert Cumming, Roger Cutforth, Helmut Federle, John Fernie, Robert Filliou, Dan Graham, Noel Harding, John Hilliard, Peter Hutchinson, Leandro Katz, Jean Le Gac, Bill Lundberg, Joseph Marioni, Gordon Matta-Clark, Dennis Oppenheim, Janet Rifkin, Niele Toroni, Ben Vautier, Roger Welch.

Northport

2886. JEANNOT R. BARR
39 Eatons Neck Rd 11768
(516) 261-7370 By appt
Dir: Jeannot R. Barr
Old master and modern prints and drawings; works on paper 1500-1945.

2887. KATSURA GALLERY
155 Main St 11768
(516) 757-4535 Mon 12-5, Wed-Fri 12-5, Sat 11-5, Sun 12-5
Dir: JoAnn Arnold/Carol Lomangino
20th-century Japanese art; 19th-century prints.

One person exhibitions in 1982:
Henry Fukuhara, Kazuo Hirai, Hirosada, Kan Kawada, Fumio Kitaoka, Kozo, Kenji Kusaka, K. Nishijima, Shogo Okamoto, Makotu Ouchi, Joshua Rome, Koichi Sakamoto, Tetsuro Sawada, Yoshio Sekine, Toko Shinoda, Hiroyuki Tajima, Masaki Tanaka, Ryohei Tanaka, Tomikichiro Tokuriki, Masayasu Uchida.

Other artists represented:
Takeshi Hara, Taro Ichihashi, Reika Iwami, Clifton Karhu, Haku Maki, Katsumi Mukai, Ryo Saitoh, Koichi Sakamoto, Shigeru Taniguchi, Fumio Tomita, Sadao Watanake, Toshi Yoshida.

2888. LE NID GALERIE
72 Main St 11768
(516) 757-2338 Mon, Wed-Fri 10-3; Sat 10-4; Sun 1-5
Dir: Bobbie W. Law
French and American Impressionist works.

Other artists represented:
Mary Abrams, Nancy Borregaard, Georges Briata, Joan Fahey, Pierre Godet, Elly Jones, Nicholas Maravell, Long Nolan, Bob Pollan, Andre Raffin, Stanley Twardawicz.

2889. NORTHPORT GALLERIES
350-C Woodbine Ave 11768
(516) 754-9452 Tue-Sun 12-5
Dir: Rita Calumet
Cooperative gallery for local artists. Annual national juried exhibition.

Other artists represented:
Ethel Baumann, Ruth Bucknam, Rita Calumet, Carol Chevian, Betty Cranendonk, Tom Degruyl, Sam Grainick, Flo Kemp, Leonard Leff, Evyln Lucas, Kathy Lundequist, Elly Malamed, Arleen Mark, Rhoda Mehlinger, Annette Merlis, Maria Mulliken, Rhoda Needleman, Ann Plesur, Abby Rust, Chris Ryan, Mary Sesti, Gerald Shak, Ann Simonsen, Chris Solbert, Lucy Taylor, Pearl Weiss.

2890. VERZYL GALLERY
377 Fort Salonga Rd 11768
(516) 757-6146 Sep-Jun Wed-Sun 1-5
Dir: June Verzyl
Contemporary art.

Other artists represented:
William Accorsi, Terryl Best, John Black, Hall Groat, Harriet Henderson, Mary Lou Higgins, Ralph Hurst, Richard Karwoski, Ann Marie Murphy, Tom O'Hare, Vincent Pucclo, Helen Quat, Eric Sloane, Joseph Solman, Albert Swayhoover, Kenneth Verzyl, Corrine Weinberg.

North Syracuse

2891. WEBER GALLERIES
7863 Thompson Rd 13212
(315) 458-7655 Tue-Fri 2:30-9:30, Sat 10-3
Dir: Jo Weber
Works by Jo Weber.

One person exhibitions in 1982:
Jo Weber.

Nyack

2892. BELLE ARTS GALLERY
11 S Broadway 10960
(914) 353-0883 Tue-Sun 10:30-5:30
Dir: Carol Link
Contemporary prints.

One person exhibitions in 1982:
Will Barnet, Gary Bukovnik, Robert Kipniss, Charles Klabunde, Julio Larraz, Carol Summers.

2893. EDWARD HOPPER LANDMARK PRESERVATION FOUNDATION
82 N Broadway 10960
(914) 358-0311 Fri 12-4, Sat, Sun 1-5
Dir: Eleanor Gibson
Non-profit; exhibitions by Rockland County artists; Edward Hopper memorabilia.

One person exhibitions in 1982:
Clarence Davis, John G. Dow, Richard Hora, Roberta Leber, Joseph McDowell, Bob Olson, Helen Potter, Martha Reed.

2894. TRISDONN CONTEMPORARY GALLERY
3 Nyack Plaza/Main St 10960
(914) 358-6566 Wed-Sun 11-5:30
Dir: D. K. Beman
Works by contemporary romantic and representational artists.

One person exhibitions in 1982:
Harriet Beman, George Kaye, Donald R. Purdy, Audrey J. Soule.

Other artists represented:
Frank N. Detrich, Andrea Rimberg, Frances Shapiro.

2895. TRISDONN GALLERY
Main St/4 Nyack Plaza 10960
(914) 358-6663 Wed-Sun. 11-5:30
Dir: Lynn S. Beman
19th- and 20th-century American paintings; American and French contemporary art; Hudson River School.

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Oswego

2896. STATE UNIVERSITY OF NEW YORK, OSWEGO
Tyler Art Gallery 13126
(315) 341-2113 Mon-Fri 9:30-4:30; Sat, Sun 12:30-4:30
Dir: Coy L. Ludwig
European and American paintings, sculpture, drawings and prints from 18th century to present.

One person exhibitions in 1982:
Paul Garland.

Penfield

2897. ARTIST SHOWCASE
2070 Five Mile Line Rd 14526
(716) 385-3220 Tue-Sat 11-4
Dir: Beverly V. McInerny
National and regional artists; works on paper.

One person exhibitions in 1982:
Lisa Knopf, Ward Mann, William Yager.

Other artists represented:
John C. Bierley, Milton Bloom, David Braun, Shirley Dawson, Paul Meredith Falk, Peter Gerbic, Bernard Gerstner, Gary Lessord, John Lim, Tom Lotta, Paul Martin, Doug McDanel, Beverly V. McInerny, Maurice Moss, Maurice Potter, Cliff Spanganber, Marylyn Spies, Shelley Stoller, Martha Sweeney, Jean VanApeldorn, Frank Webb.

Plattsburgh

2898. STATE UNIVERSITY OF NEW YORK
Myers Fine Arts Gallery
SUNY College of Arts and Science 12901
(518) 564-2288 Tue-Fri 10-4:30, Thu eve 4:30-9, Sun 2-5
Dir: Edward R. Brohel

One person exhibitions in 1982:
Ralph Steiner*, Marjorie Strider*, Roger Williams*.

2899. STATE UNIVERSITY OF NEW YORK
Rockwell Kent Gallery
Feinberg Library, SUNY College of Arts and Science 12901
(518) 564-2813
Dir: Edward R. Brohel

One person exhibitions in 1982:
Greg Holmes, Rockwell Kent, Helmo Kinderman, Erik Landsberg, William McDowell, Ben Simmons, Nancy Spero, Marty Wolin.

Port Washington

2900. GRAPHIC EYE
301 Main St 11050
(516) 883-9668 Wed-Sun 12-5
Dir: Viggo Holm Madsen
Cooperative graphics gallery.

Other artists represented:
Steven Bernstein, Diana Birnbaum, Jackie Friedman, David Hecht, Kitty Hochman, Joan Johns, Florence Levine, Anna London, Viggo Holm Madsen, Diane Marxe, Ann Pellaton, Fred Pilkington, Maria Pisano, Olga Poloukhine, Joan Rogers, Shirley Roman, Mariette Sanders, Shellie Schneider, Rita Schwartz, Joan Martley Simon, Stelly Sterling, Aida Whedon, George Wybenger.

Craig Lanager: *Critical Distance: Cloning for a New Society*, 1982; at the Institute of Contemporary Art, Boston (Mar. 11-May 2, 1982).

2901. ISIS GALLERY
326 Main St 11050
(516) 883-0009
Dir: Diane B. Chichura/Thelma K. Stevens
International and regional contemporary painting, sculpture, and posters.

Other artists represented:
Leslie Bowen-Morris, Charlotte Brown, Charles Fach, Sally Friedman, Marilyn Kaplan, Nathan Katz, Louise Merrim, Don Resnick, Dee Shapiro, Joyce Yohai.

2902. LEVITAN GALLERY
306 Main St 11050
(516) 883-5530 Tue-Sat 10-5
Dir: Murray Levitan
19th- and early-20th-century art.

2903. PORT WASHINGTON PUBLIC LIBRARY
245 Main St 11050
(516) 883-4400 Mon-Fri 9-9, Sat 9-5; Nov-Mar Sun 1-5
Dir: Edward A. de Sciora
Contemporary American artists; painting, photography, mixed mediums.

One person exhibitions in 1982:
Berenice Abbott, Benny Andrews, Hanne Brenken, Catchi, Elaine de Kooning, Walker Evans, Jill Freedman, Robert Lawn, Elliott McDowell, Gjon Mili, Arthur Ollman, Richard Vaux.

2904. B.J. SPOKE GALLERY
402 Main St 11050
(516) 883-9772 Wed-Sun 12-5
Cooperative gallery.

One person exhibitions in 1982:
Ilene Anenberg, Ben Borax, Linda Hill, Richard Kane, Lita Kelmenson, Babs Kent, Arleen Schatz, Constance Wain Schwartz.

Other artists represented:
Ethel Brown Camhi, Stella Corley, Jean Fiorino, Barbara Katz, Edward Kimmel, Joan Rabin, Nonny Rosenman, Margaret Weissbach.

Potsdam

2905. STATE UNIVERSITY COLLEGE
Brainerd Art Gallery 13676
(315) 267-2254/267-2251 Mon-Sun 1-5, Tue, Thu eve 7-9
Dir: Georgia Coopersmith
Contemporary art.

Poughkeepsie

2906. VASSAR COLLEGE ART GALLERY
Raymond St 12601
(914) 452-7000 ext 2645 Sep-May Mon-Sat 9-5, Sun 1-5
Dir: Joan M. Lukach
Classical, Renaissance, Baroque and Modern art; Hudson River School; paintings, prints, sculpture, photographs, changing loan exhibitions.

One person exhibitions in 1982:
Rollie McKenna*.

Purchase

2907. STATE UNIVERSITY OF NEW YORK, PURCHASE
Neuberger Museum 10577
(914) 253-5133 Tue-Fri 10-4; Sat, Sun 1-5
Dir: Suzanne Delehanty
Neuberger collection of 20th-century art; Constructivist works; African art.

One person exhibitions in 1982:
Louis Michel Eilshemius*, Andre Kertesz*, Mies van der Rohe, Italo Scanga, Alan Shields, Robert A. M. Stern, Abraham Walkowitz*.

Other artists represented:
Milton Avery, Alexander Calder, Stuart Davis, Cleve Gray, Edward Hopper, Jackson Pollock, George Segal.

2908. HELENE TROSKY
Yarmouth Rd 10577
(914) 946-2464 Tue-Fri 10:30-5
Dir: Helene Trosky
American art of the 19th and 20th centuries; School of Paris and Haitian paintings.

Other artists represented:
Byron Browne, David Burliuk, Jasper Cropsey, Jo Davidson, James Fender, Emilio Greco, Jan Matulko, Irene Rice-Pereira, Attilio Salemme, Roger Selchow.

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Queens

2909. INSTITUTE FOR ART AND URBAN RESOURCES, P.S. 1
46-01 21st St 11101
(212) 784-2084 Thu-Sun 1-6
Dir: Alanna Heiss
Non-profit; many concurrent one-person exhibitions, group shows; installations; theme shows; work space for emerging artists.

One person exhibitions in 1982:
Lloyd Allen, Alex Grey*, Carol Hepper, Ken Kobland, Barry Le Va, Richard Newton*, Joe Smith, Todt*, Deborah Whitman, Nina Yankowitz.

Riverhead

2910. EAST END ARTS COUNCIL GALLERY
133 E Main St 11901
(516) 727-0900 Tue-Sat 8:30-4:30
Dir: Diane DiSalvo
Non-profit arts council sponsoring group exhibitions. Amateur and professional artists.

Rochester

2911. ARTWORKS AT SIBLEYS
228 E Main St 14604
(716) 423-6289 Mon-Sat 10-6, Thu 10-9
Dir: Roslyn Bakst Goldman
Contemporary American graphics; 19th-century American painting; Canadian painting and graphics.

One person exhibitions in 1982:
Jacob Brusin, Ted Lind, Walter Sacks.

Other artists represented:
Wendy Gwirtzman, Susan Hunt-Wulkowicz, Jan Hunt, Clement Leonardo, Clayton Pond, Virginia Jeffrey Smith.

2912. CRAFT COMPANY NO. 6
785 University Ave 14607
(716) 473-3413 Mon-Sat 10:30-5:30, Thu 10:30-9
Dir: Lynn Allinger/Gary Stam
Contemporary American crafts: glass, fiber, leather and metal.

2913. DAWSON GALLERY
100 Alexander St 14620
(716) 454-6609 Tue-Sat 11-5
Dir: Shirley Dawson
Works of contemporary American artisans.

Other artists represented:
Francoise Barnes, Frank Boyden, Robert Carlson, Molly Cowgill, Nancee Meeker, Henry Summa.

2914. GEORGE EASTMAN HOUSE
International Museum of Photography
900 East Ave 14607
(716) 271-3361 Tue-Sun 10-4:30
Dir: Robert A. Mayer
Museum devoted to the history, art, and science of photography.

One person exhibitions in 1982:
Jerry Burchfield, Don Dubroff, Robert Fichter, Jill Freedman, Nancy Lloyd.

2915. GEORGE FREDERIC GALLERY
147-149 St Paul St 14604
(716) 232-3450 Tue-Sat 12-4; By appt
Dir: Nina Mullally
Prints, paintings, sculpture, photography, crafts.

One person exhibitions in 1982:
Linda Corman.

Other artists represented:
Jan Ruby Baird, Laura M. Bryant, Tim J. Callahan, Susan Copley, Margaret Crawford, Barry K. Dalgleish, Janice K. Dorgan, Lynne Feldman, Maria Friedrich, Loe Giesen, Nancy Gong, Kathleen Hanney, Gary Jurysta, Bruce Klauck, Richard Margolis, Elaine Matczak, Lawrence Merrill, Loretta Murawski, Dan Neuberger, Valerie O'Hara, Amanda Parry, Richard Pascucci, Patricia J. Pauly, Roslyn Rose, Jim Veatch.

2916. OXFORD GALLERY
267 Oxford St 14607
(716) 271-5885
Dir: Edythe Shedden/Glorya Mueller
Contemporary paintings, graphics, sculpture; tribal art, Pre-Columbian artifacts.

Other artists represented:
Roy Ahlgren, Harold Altman, Sheldon Berlyn, Kenneth Bliss, Ainslie Burke, Dennis Byng, Kathy Calderwood, Robert Conge, Jack Coughlin, Sylvia Farrer, Kurt Feuerherm, Frank Goodnow, Robert Heischman, Evelyn Johnson, Leo Kaplan, Tim Kelly, Catherine Koenig, Donna Meadows, Frederick Meyer, George O'Connell, Thom O'Connor, Jim Ridlon, Tom Seawell, Edythe Shedden, Edith Lunt Small, Alan Stewart, Bill Stewart, Ann Taylor, Jack Wolsky.

2917. SHAHIN REQUICHA GALLERY
273 Alexander St 14607
(716) 232-4389 Wed-Sat 12-4
Dir: Shahin Requicha
Contemporary American and European art.

Other artists represented:
Bill Barrell, William Crovello, David Cummings, Peter Dean, Mary Lou Dooley, Gigi Guadagmucci, Sean Hartnett, Isia, Joan Lyons, Archie Miller, Alicia Penalba, James Thomas.

2918. SHOESTRING GALLERY
2180 Monroe Ave 14618
(716) 271-3886 Mon, Tue, Thu, Fri 10-4; Sat, Sun 12-4
Dir: Ellen Brown/Nancy Esmay
Regional artists; Eskimo sculpture, prints.

One person exhibitions in 1982:
Richard Beale, Eric Bellmann, Elizabeth Durand, Achille Forgione, Nina Gaby.

Other artists represented:
Carole Battle, Enrico Embroli, Lise Forster, Bing Thayer.

2919. VISUAL STUDIES WORKSHOP
31 Prince St 14607
(716) 442-8676 Tue-Sat 12-5; Mon, Tue 5-9
Dir: Nathan Lyons
Educational programs, exhibitions, and publications concerning photography, video, artists' books and film; research center.

Other artists represented:
Michael Bishop, Barbara Blondeau, Linda Connor, John Divola, Carol Drobek, Robbert Flick, Bonnie Gordon, Jerry Gordon, Gary Hallman, Wanda Hammerbeck, Eikoh Hosoe, Joseph Jachna, Syl Labrot, Joan Lyons, Nathan Lyons, Roger Mertin, Esther Parada, William Paris, Bart Parker, John Pfahl, Bern Porter, Keith Smith, John Wood, Paul Zelevansky.

2920. ZANER GALLERY
100 Alexander St 14620
(716) 232-7578 Tue-Sat 11-4
Dir: John Haldoupis
Contemporary American works in all mediums.

One person exhibitions in 1982:
Robert Booth, Rob Erdle, Jo Ann Hodgson Hart, John Nihart, Brian Paulsen, Kay Stowell.

Other artists represented:
Kenneth Batista, Peter Falotico, Paul Garland, Sylvia Glass, Thomas Golya, M. M. Lum, Robert Marx, Charles Roth, Ruth Shokoff, Ellen Steinfeld, Bill Stephens, Jean K. Stephens, Elizabeth Yarosz, Judy Youngblood.

Rockville Centre

2921. GALERIE COTÉ
302 Sunrise Hwy 11570
(516) 678-2659 Tue-Sat 11-6, Fri 11-7
Dir: Victor Rosado
Contemporary and modern work in all mediums.

One person exhibitions in 1982:
Will Barnet, Raphael Soyer.

Other artists represented:
Charles Bragg, Salvador Dali, Paul Jenkins, Joan Miró, Moses Soyer.

Roslyn

2922. NASSAU COUNTY MUSEUM OF FINE ART
Northern Blvd and Museum Dr 11576
(516) 484-9337 Tue-Fri 10-4:30; Sat, Sun 1-5
Dir: Thomas A. Saltzman
A prime function of the museum is utilization of its grounds for sited works by contemporary sculptors.

One person exhibitions in 1982:
Stephen Antonakos*, Terry Lee Dill*, Arthur Leipzig*.

2923. ROBLEY GALLERY
1356 Old Northern Blvd 11576
(516) 484-5960 Mon-Sat 10-5
Dir: Roberta Frank/Shirley Janowitz
Contemporary American art.

One person exhibitions in 1982:
Gary Bukovnik, Sidney Schatzky.

Other artists represented:
Meryl Easson, Peter Freudenthal, Albert Swayhoover.

Sag Harbor

2924. ART AND DESIGN ATELIER
Main St 11963
(516) 725-1244 Jul-Aug Daily 2-6
Dir: Lydie Egosi
Contemporary art inspired by Judaism.

Other artists represented:
Richard Bitterman, Lydie Egosi, Hana Geber, Temima Gezari, Jonathan Graig, Claire Mendelson, Yvonne Poser, Shay Rieger, Michael Schwartz, Frederick Terna, Ruth Chai Vodicka, Gloria Weitz, Malcah Zeldis.

Scarsdale

2925. CRAFTSMAN'S GALLERY
16 Chase Rd 10583
(914) 725-4644 Tue-Sat 10:30-5:30
Dir: Sybil Robins
Contemporary American crafts.

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*see catalog index

Other artists represented:
Bennett Bean, Stephen Dee Edwards, David Ellsworth, Thomas Hoadley, Kent Ipsen, Steven Kemenyffy, Susan Kemenyffy, Mel Lindquist, Wally Mason, Michael Pavlik, Harvey Sadow.

Schenectady

2926. SCHENECTADY MUSEUM
Nott Terrace Heights 12308
(518) 382-7890 Tue-Fri 10-4:30; Sat, Sun 12-5
Dir: Donald O. Knapp
19th-20th-century costumes; Native American, African, Australian, New Guinean decorative arts; painting, sculpture.

One person exhibitions in 1982:
Robert Feero, George Gmelch, Wolf Kahn*, Arline Shulman, Grey Villet.

Setauket

2927. GALLERY NORTH
90 N Country Rd 11733
(516) 751-2676 Tue-Sat 10-5, Sun 1-5
Dir: Elizabeth Goldberg
Non-profit; contemporary Long Island painting, prints, sculpture, crafts.

One person exhibitions in 1982:
Nancy Baldwin.

Other artists represented:
Marjorie Bishop, Lyn Evans, Henry Fukuhara, Whitney Hansen, Woodleigh Hughes, James Lecky, Maggi Randall, Christian White, Kate Winn.

Southampton

2928. LOUISE HIMELFARB GALLERY
38 Main St 11968
(516) 283-4777 Daily 11-5
Dir: Louise Himelfarb
Contemporary painting, sculpture, drawing, prints, crafts.

Other artists represented:
Will Barnet, Walter Channing, Robert Dash, Jorge Gentilini, Howard Kanovitz, William King, Polly Kraft, Louise Nevelson, Betty Parsons, Larry Rivers, Robert Roesch, Susan Rowland.

2929. MARIE PELLICONE GALLERY
89 Jobs Lane 11968
(516) 283-6833 May-Sep Thu-Sun 12-6
Dir: Marie Pellicone
Contemporary fine art; all mediums.

2930. GAYLE WILLSON GALLERY
42B Jobs La 11968
(516) 283-7430 Apr-Dec Thu-Tue 11-6, Sun 12-5
Dir: Paul Willson/Gayle Willson
Art fabrics, wall hangings, wearable art, jewelry, sculpture.

Other artists represented:
Bruce Bierman, Cynthia Boyer, Randall Darwall, Kate Fitt, Francoise Grossen, Pat Hickman, Madge Huntington, Marion Hunziker, Mia Kodani, Joan Lintault, Ellen Mears, Jan Myers, Yvonne Porcella, Ivy Ross, Pamela Scheinman, Kay Sekimache, Louise Todd-Cope, Gean Williams-Cacicedo.

2931. WORKS II GALLERY
28 Jobs Lane 11978
(516) 288-5364 Thu-Sun 12-5
Dir: Roberta Von Schlossberg
Contemporary paintings, sculpture, drawings, photography.

One person exhibitions in 1982:
Sydney Butchkes, Giancarlo Impiglia, Daniel Maffia, Richard Mizdal, Josep Navarro, Hunt Slonem.

Other artists represented:
Bonita Barlow, Rosemary D'Andrea, Louise Demirjian, Laura Fiume, Trevor Jones, Hector Leonardi, Dorothy Powers, Paul Vazquez, James Zver.

2932. PARRISH ART MUSEUM
25 Jobs Lane 11968
(516) 283-2118 Mon, Wed, Thu, Sat 11-6, Fri 11-9, Sun 2-6
Dir: Trudy Kramer
Paintings, sculpture, graphics, ceramics including Italian Renaissance, 19th- and early-20th-century American paintings, Japanese prints and Chinese ceramics.

One person exhibitions in 1982:
Roy Lichtenstein, Jacob Riis.

Staten Island

2933. STATEN ISLAND MUSEUM
75 Stuyvesant Place 10301
(212) 727-1135 Tue-Sat 10-5, Sun 2-5
Dir: A. Mae Seeley
Fine arts collection and changing exhibitions; natural history, library.

One person exhibitions in 1982:
Vladimir Salamun.

St. James

2934. SMITHTOWN TOWNSHIP ARTS COUNCIL
Mills Pond House 660 Route 25a 11780
(516) 862-6575 Tue-Sun 12-4
Dir: Carol Stuart
Exhibitions of contemporary Long Island artists.

One person exhibitions in 1982:
Peter Fedora, Julian Wolff.

Other artists represented:
Tina Marie Aufiero, Bruce Busko, Francis Campani, Paul England, Vinnie Fish, Patz Fowle, Marjorie Freedman, Raymond Kluytenaar, Jan LaRoche, Ron Markman, Hugh McElroy, Joseph Reboli, Susan Rosen, Joan Shapiro, Paul Snede, Dan Tobin, Sally Utley, Mary Vitelli Berti, Dan Welden, Kate Winn.

Stony Brook

2935. MUSEUMS AT STONY BROOK
Art Gallery
Route 25A 11790
(516) 751-0066 Wed-Sun 10-5
Dir: Susan Stitt
Collection of works by William S. Mount and other 19th-century American painters; historical displays and decorative arts.

2936. STATE UNIVERSITY OF NEW YORK, STONY BROOK
Fine Arts Center Gallery 11794
(516) 246-6846 Daily 1-5
Dir: Lynne Silkman
Contemporary sculptors or painters from New York City; no permanent collection.

One person exhibitions in 1982:
Cecile Abish*, Ann McCoy*, Alan Shields*, Jack Youngerman*.

Syracuse

2937. ASSOCIATED ARTISTS
821 E Genesee St 13210
(315) 422-1926 Tue-Fri 11:30-5, Sat 11:30-4
Dir: Raymond W. Sims
Members work; invitational exhibits.

Other artists represented:
Arlene Abend, James Achuff, Sallie Bailey, Ainslie Burke, June Carey, Maria Cerio, Montague Charman, John Cullen, Ronald De Pentu, Grant Dolge, Robert Earle, Jane Egan, Richard English, Anne Hartranft-Temple, Deborah Haylor, Grace Hedlund, Carl Hoffner, Carl Hoffner, Prudence Hubbard, Richard Hubbard, Hans Junga, Ingrid Junga, Marion Lapham, Elisabeth Leopold, Holme Martin, William Masin, Janet Matthews, Bette McBain, Patricia McGrath, Audrey Mets, Edwin Mets, Patricia Moonan, Roger Morris, Betty Munro, Dorothy Riester, Joseph Russo, John Rutter, Marian Simpson, Raymond Sims, Dorothy Staller, Howard Temple, Paul Tessler, Joan Weber, George Welch.

2938. EVERSON MUSEUM OF ART
401 Harrison St 13202
(315) 474-6064 Tue-Fri 12-5, Sat 10-5, Sun 12-5
Dir: Ronald A. Kuchta
American painting, ceramics, prints, photography, and sculpture; African, Oriental, and Oceanic art.

One person exhibitions in 1982:
Nafsika Bersentes*, Toby Buongurio, Misha Gordin, Kyo Ikebe*, Karl Knaths*, Douglas Muir, Merlin Pollock, William Rose*, Abbott Henderson Thayer*, Georges Thiewes, Samuel Vann, George Wingate.

2939. HANOVER GALLERY
401 Irving Ave 13210
(315) 474-0476 Tue-Sat 11:30-5
Dir: Dolores Gernhardt
Regional, national, and international art and crafts.

One person exhibitions in 1982:
Don Cortese, Henry Gernhardt, Robert Hofmann, David MacDonald, Robert Marx, Barry Merritt.

Other artists represented:
Steven Barbash, Zevi Blum, Molly Cowgill, Gerald Digiusto, Frank Goodnow, Jan Jacque, John Jessiman, David Mann, Bruce Manwaring, Paul Nielson, Tom Seawell, Michael Sickler, Roy Simmons, Josh Simpson, Alan Stirt, Evan Summer, George Vandersluis.

2940. STUDIO GALLERY
133 S Salina St 13202
(315) 472-0805 Tue-Sat 10:30-5:30
Dir: Gail B. Wiltshire
American fine art, handcraft; scrimshaw, metals, fiber, glass, sculpture.

One person exhibitions in 1982:
Allan Sustare, Gail Wiltshire.

Other artists represented:
Arlene Abend, Donald Carlson, Beth Changstrom, Douglas Conkling, Robert Eickholt, Sally-Ann Endleman, Stephen Fellerman, Kerry Gonzalez, Peter Kwasniewski, Gregory Melnick, Rich Miller, Deborah Monaghan, Glass Studio Nourot, Judy McNally Waner, Shellie Zimmerman.

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2941. SYRACUSE UNIVERSITY
Joe and Emily Lowe Art Gallery
Sims Hall 13210
(315) 423-3127/423-4098 Tue-Sun 12-5
Dir: Joseph Scala
19th-20th-century American painting, sculpture, graphics; Indian and African art; changing exhibitions.

Utica

2942. MUNSON-WILLIAMS-PROCTOR INSTITUTE
Museum of Art
310 Genesee St 13502
(315) 797-0000 ext 40 Tue-Sat 10-5, Sun 1-5
Dir: Paul D. Schweizer
19th- and 20th-century European and American paintings, drawings, sculpture, decorative arts.

One person exhibitions in 1982:
John Von Bergen, Charles Burchfield, Thomas Cole, Raymond Han, Edward L. Henry, Alfred Stieglitz.

2943. RUTGER GALLERY
402 Rutger St 13501
(315) 797-1415 Sun 1-4, Mon 7-9; By appt
Dir: Wilma Sinnott
Photography.

Vestal

2944. SPECTRUM 15 ART GALLERY
222 Front St 13850
(607) 785-7415 Tue-Fri 11-4; Sat, Sun 12-5
Dir: Anneli Latvala
Painting, sculpture, wood carving, pottery, porcelain, photography, porcelain dolls, carved ivory.

Other artists represented:
Dotti Brokaw, Ernestine Bucking, Joan Chubbuck, Jan Frassetto, Burdell Greaves, Anneli Latvala, Elezabeth Lawrence, Pete Slack, Jr., Al Snover, Malcolm Waite, Mary Jo Waite, Harold Westgate, Annamaria Zettlemoyer.

Victor

2945. EAST-WEST SHOP
27 E Main St 14564
(716) 924-5830/554-3351 Tue-Sat 10-4; or by appt
Dir: Merlin Dailey/MaryAnn Dailey
Oriental fine art and folk arts; Japanese Ukiyo-e prints.

Other artists represented:
Ando Hiroshige, Katsushika Hokusai, Utagawa Kuniyoshi, Katsukawa Shunsho, Kitagawa Utamaro.

West Nyack

2946. ROCKLAND CENTER FOR THE ARTS
27 S Greenbush Rd 10994
(914) 358-0877 Daily 9-5
Dir: Marlene Kleiner
Exhibitions in all mediums.

One person exhibitions in 1982:
Ralph Derven, Roberta Leber, Harry Leigh, George N. Morris, Ken Nishi, Anne Poor, Martha Ryther, Jerre Vanderhoes, Laure Westby, Michael Zansky.

Woodmere

2947. OWL 57 GALLERIES
1074 Broadway 11598
(516) 374-5707 Tue-Sat 11:30-5
Dir: Mona Gaver/Tami Lamon/Eileen Michel
Modern art.

One person exhibitions in 1982:
Mara Abboud, Steven J Bernstein, Berrocal, S.C. Schoneberg, Arthur Secunda, Edward Sokol.

Other artists represented:
Roberta Meyerson, Marilyn Morgenstern.

Woodstock*

2948. RUDOLPH GALLERIES
22 Mill Hill Rd 12498
(914) 679-2013 Jun-Sep Daily 10-4
Dir: Lillian Frederick-Fiolic
Contemporary painting and sculpture.

One person exhibitions in 1982:
Milton Avery, Wolf Kahn, Sidney Laufman.

Other artists represented:
Ilya Bolotowski.

Yonkers

2949. HUDSON RIVER MUSEUM
511 Warburton Ave 10701
(914) 963-4550 Wed-Sun 12-7, Thu eve 7-9
Dir: Peter Langlykke
A Victorian mansion and a contemporary facility with a planetarium overlooking the Palisades, emphasizing art, regional history, and science.

North Carolina

Asheville

2950. ASHEVILLE ART MUSEUM
Civic Center 28801
(704) 253-3227 Tue-Fri 10-5; Sat, Sun 1-5
Dir: Edwin Ritts, Jr.
20th-century American art; Southeastern American and Southern Appalachian paintings, prints, sculpture, crafts.

Brevard

2951. BREVARD COLLEGE
Coltrane Art Center 28712
(704) 883-8292 ext 245 Mon-Fri 9-5
Dir: Tim Murray
Contemporary artists and student exhibitions; workshops.

One person exhibitions in 1982:
Dempsey Calhoun, Syd Cross, Cheryl Harrison, John McNaughton, Mary Murray, Tim Murray, Mike Vatalaro.

Carrboro

2952. ART SCHOOL GALLERY
Carr Mill 27510
(919) 942-2041 Mon-Fri 10-5
Dir: Ladyce Pereira-Leite
Non-profit; local visual and performing artists.

One person exhibitions in 1982:
Glenn Corey, Walter Davis, Judy Hammond, David Hyman, Tom Waldrop, Conrad Weiser.

Chapel Hill

2953. UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Ackland Art Museum 27514
(919) 966-5736 Tue-Sat 10-5, Sun 2-6
Dir: Innis H. Shoemaker
Western art from ancient Egypt to the present; painting and sculpture of 19th century; prints, drawings, photography.

One person exhibitions in 1982:
Jim Dine, Richard Estes, Alfred Leslie, Mario Merz.

Charlotte

2954. MINT MUSEUM OF ART
501 Hempstead Place 28207
(704) 334-9724 Tue 10-5, 7-10; Wed-Sat 10-5; Sun 2-5
Dir: Milton J. Bloch
Delhom Gallery of English Porcelain; European and American art from Renaissance to the present, Pre-Columbian and African arts; changing exhibitions.

Dallas

2955. GASTON COUNTY MUSEUM
PO Box 429 28034
(704) 866-3437 Tue-Fri 10-5, Sat 10-2, Sun 2-5
Dir: Alan D. Waufle
20th-century North Carolina art; textiles; sculpture.

One person exhibitions in 1982:
Jim Moon.

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*see catalog index

Davidson

2956. DAVIDSON COLLEGE
Art Gallery
PO Box 2495 28036
(704) 892-2000 ext 185 Mon-Fri 10-5
Dir: Herb Jackson

Collection of 15th to 20th century graphics.

One person exhibitions in 1982:
Charles Hinter, Jeanette Oliver.

Durham

2957. CRAFT HOUSE OF DURHAM
5504 Durham-Chapel Hill Blvd 27707
(919) 489-2032 Mon-Sat 10-5

Crafts; fiber, glass.

One person exhibitions in 1982:
David Goldhagen, Martha Matthews, Pat Richardson.

Other artists represented:
Dorothy Davis, Pepper Fluke, Jan Gregg, Florentina McKinney.

2958. DUKE UNIVERSITY
Museum of Art
East Campus 27708
(919) 684-5135 Tue-Fri 9-5, Sat 10-1, Sun 2-5
Dir: John R. Spencer

Medieval and Renaissance arts; classical pottery and sculpture; porcelain; Oriental, Pre-Columbian, African and Navajo arts; Winslow Homer engravings.

2959. NORTH CAROLINA CENTRAL UNIVERSITY
Museum of Art 27707
(919) 683-6211 Tue-Fri 9-5, Sun 2-5
Dir: Norman E. Pendergraft

Afro-American art; temporary exhibitions range from ancient to modern art.

One person exhibitions in 1982:
Melvin J. Carver, T. Suomalainen.

2960. SOMERHILL GALLERY
5504 Chapel Hill Blvd 27707
(919) 493-3574 Daily 10-5:30, Sat 10-4
Dir: Joseph Rowand

Two- and three-dimensional work by American and European artists; regional works.

One person exhibitions in 1982:
Betty Bell, Robert Broderson, S. Tucker Cooke, Edith London, Nancy Tuttle May, Richard Stenhouse, Wayne Trapp, Jane Sorrell Walden, Stephen White.

Other artists represented:
Jane Armstrong, McDonald Bane, Marcos Blahove, Ann Connor, Todd Cull, Susan Durfee, Horace Farlowe, Richard Fennel, Maud Gatewood, Dorothy Gillespie, Robert Herr, Mary Lou Higgins, Claude Howell, Victor Huggins, Herb Jackson, Swietlan Kraczyna, Dean Leary, Thomas Link, Gordon Mahy, Alex Powers, Sally Prange, Vernon Pratt, Dino Read, Catherine Ryan, Lucy Spencer.

Fayetteville

2961. ARTS COUNCIL OF FAYETTEVILLE/CUMBERLAND COUNTY
Arsenal House Gallery
Box 318 28302
(919) 323-1776 Mon-Fri 9-5; Sat, Sun 1-5
Dir: Robin Mattis Mara

Cumberland County artists.

Goldsboro

2962. COMMUNITY ARTS COUNCIL
901 E Ash St 27530
(919) 736-3300 Mon-Fri 9-5, Sun 2-5
Dir: Alice Strickland

Exhibitions, collections, classes; North Carolina and neighboring state artists.

One person exhibitions in 1982:
David Loren Bass, Alice Boyd Behrle, Ben Casey, Dudley Culp, Joe Dudasik, Michael Ehlbeck, Don Ellis, Marian Ellis, Alexander Kaszas, Tzu Wen Kwok, John Quinn, Donald Sexaur, Zeno Spence, Michael Voors.

Graham

2963. FIREHOUSE GALLERY
135 W Elm St 27253
(919) 226-4495 Mon-Fri 9-5, Sun 3-5
Dir: Alex Hutchins

Exhibitions of local artists; juried shows.

One person exhibitions in 1982:
Willa Frayser, Vic Gillespie, John Lombardi, Hazel Sellers.

Other artists represented:
Ethel Ann Carter, Alan Cheek, Clara Clayton, Walter Creech, Ursula Dalton, Wayne Epperly, Ola Maie Foushee, Dodie James, Dolores James, Larry Johnson, George Lemon, Janet Resnik, Sarah Sharpe, Tim Shepherd, Jo Siceloff, Ed Wood.

Greensboro

2964. GREEN HILL CENTER FOR NORTH CAROLINA ART
200 N Davie St 27401
(919) 373-4515 Tue-Fri 10-5; Sat, Sun 2-5
Dir: Cynthia K. Ference

Non-profit; artists of North Carolina; exhibitions and educational programs.

One person exhibitions in 1982:
Warren Brandt*, Colleen Greiner*, Lee Hall*, Silvia Heyden*, James Howard*, Richard Stenhouse, Russ Warren.

2965. GREENSBORO COLLEGE
Irene Cullis Gallery
815 W Market St 27401
(919) 272-7102, ext 251 Mon-Fri 10:30-4, Sun 2-5
Dir: Robert Kowski

Fine art of past and present; student and faculty exhibitions. Contemporary and historical, student and faculty exhibitions.

2966. UNIVERSITY OF NORTH CAROLINA, GREENSBORO
Weatherspoon Art Gallery
Walker Ave at McIver St 27412
(919) 379-5770 Tue-Fri 10-5; Sat, Sun 2-6
Dir: Gilbert F. Carpenter

20th-century American paintings, sculpture, graphics; Oriental art, sculpture court.

Greenville

2967. EAST CAROLINA UNIVERSITY MUSEUM OF ART
Gray Art Gallery
Jenkins Fine Arts Center, E 5th St 27834
(919) 757-6336, 757-6665 Mon-Fri 10-5, Sun 1-4
Dir: Randolph Osman

20th-century painting, drawing, small sculpture; exhibitions of faculty and student works, and loans from museums and galleries.

2968. GREENVILLE MUSEUM OF ART
802 S Evans St 27834
(919) 758-1946 Wed-Fri 10-6, Tue 10-10, Sat 11-3
Dir: Mary Anne Pennington

Contemporary paintings, sculpture, drawings, and prints.

One person exhibitions in 1982:
Philip Dusenbury, Tom Grubb, Alexander Kaszas, Jane Lawrence, Ben Long, Willie Marlowe, Wallace Nutting, Louis Orr.

Hickory

2969. HICKORY MUSEUM OF ART
3rd St & 1st Ave NW, PO Box 2572 28603
(704) 327-8576 Mon-Fri 10-5, Sun 3-5
Dir: Mildred M. Coe

Primarily 19th- and 20th-century American art; European, Oriental, and Pre-Colombian art.

High Point

2970. HIGH POINT ARTS COUNCIL
Theatre Galleries
220 E Commerce St 27260
(919) 887-3415 Mon-Fri 10-5
Dir: Jean N. Cohen

Contemporary art of North and South Carolina and Virginia.

One person exhibitions in 1982:
McDonald Bane, David Bass, Gary Cook.

Hillsborough

2971. PRIESTLEY FINE ART GALLERY
Route 3 27278
(919) 968-1736 By appt
Dir: S. E. Gerard Priestley

19th- and 20th-century British prints; watercolors.

Other artists represented:
Hugh Boycott-Brown, John Butler, Graham Clarke, Arthur B. Davies, Robert Greenhalf, Kenneth Hildrew, David Koster.

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Lexington

2972. DAVIDSON COUNTY ART GUILD GALLERY
218 W Center St 27292
(704) 249-2742 Mon-Fri 10-4:30, Sun 2-4:30
Dir: Donna J. Beck Rhodes/Sandra C. Snyder
Non-profit; regional artists, competitions, visiting performing artists.

One person exhibitions in 1982:
Lucy Hairston, Lea Lackey, Willa McNeil, Clyde Overcash, Danny Robinette, Katherine Skipper.

Other artists represented:
Starr Ayers, Manuel Domecq, Clyde Gobble, Shirley Gobble, Ellen Howell, Ellen Lewis, Joe Linn, Richard Mayberry, Connie McNeill, Judy Mizell, Linda Phillips, Arnold Quesenberry, Emily K. Reece, Michael Rhodes, Irvin Riley, Emmett Sparks, Tomi Troxler, Carl Tuttle, Elizabeth O'Neill Verner, Peg Warren, Chris Yarborough, Suzanne Yowell.

Monroe

2973. UNION COUNTY PUBLIC LIBRARY
316 E Windsor 28110
(704) 283-8184 Sep-May Mon, Wed, Fri 9-6; Tue, Thu 9-8; Sat 9-5; Sun 2-5:30
Dir: Barbara M. Johnson
Six months of local artists, six months of traveling exhibitions.

Other artists represented:
Jane Ammons, Catherine Ballantyne, Mitchell Griffin, Michael W. Hall, Lillian Marzwell, Patricia Reynolds, Jean Sorensen, Janet Turner.

Morganton

2974. JAILHOUSE GALLERY
115 E Meeting St 28655
(704) 433-7282 Tue-Fri 11-5, Sun 2-4
Dir: Karen McDade
Non-profit; run by Burke Arts Council; local and visiting artists, crafts.

One person exhibitions in 1982:
Martha Cheves, Virginia Lauzon, Beverly McMurry, Audrey Olson, Deborah Pickett, Eloise Pope, Susan Trotter.

North Wilkesboro

2975. WILKES ART GALLERY
800 Elizabeth St 28657
(919) 667-2841 Mon, Tue, Thu, Fri 10-5, Sun 3-5
Dir: Martha Barksdale
Local and American artists; changing exhibitions.

One person exhibitions in 1982:
Mel Kester, Ward Nichols.

Raleigh

2976. NORTH CAROLINA MUSEUM OF ART
2110 Blue Ridge Blvd 27607
(919) 833-1935 Tue-Sat 10-5, Sun 1-5
Dir: Edgar Peters Bowron
European and American art; Samuel H. Kress Collection of Renaissance and Baroque art; ancient, ethnographic, and regional art; Judaic ceremonial art.

2977. RUTH GREEN'S LITTLE ART GALLERY
North Hills Mall 27609
(919) 787-6317 Mon-Sat 10-9
Dir: Ruth Green
Regional and national artists; many mediums.

Other artists represented:
Marcos Blahove, Paul Landrey, Paul Minnis, Ann Mount, Charlene Olson, Alice Proctor, James Shell, Arthur Weeks.

Rocky Mount

2978. ROCKY MOUNT ARTS AND CRAFTS CENTER
1173 Nashville Rd 27801
(919) 972-1163/972-1164 Mon-Fri 8:30-5
Dir: Julia Jordan
Primarily North Carolina artists and craftsmen.

Salisbury

2979. WATERWORKS GALLERY
#1 Water St 28144
(704) 636-1882 Mon-Fri 10-5, Sun 2-5
Dir: Robert Haywood
Non-profit; regional art exhibitions.

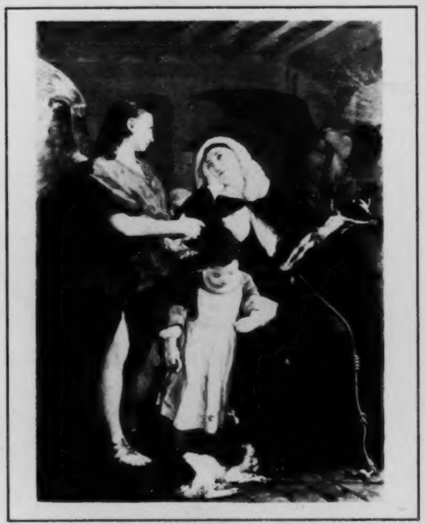
Wilmington

2980. ST. JOHN'S MUSEUM OF ART
114 Orange St 28401
(919) 763-0281 Tue-Sat 10-5
Dir: Alan Aiches
American paintings; Marcuse collection of glass scent bottles; Jugtown pottery collection.

One person exhibitions in 1982:
George Bireline, Anne Brennan, Horace Farlowe, Georgeann Haas, Jerome Kohl, Virginia Wright-Frierson.

Wilson

2981. ATLANTIC CHRISTIAN COLLEGE
Case Art Building Gallery 27893
(919) 237-3161 Mon-Fri 10-4:40, Sat 1-3
Dir: Edward Brown
Painting and sculpture by students, faculty and regional artists.



Gaspare Traversi: *Saint Margaret of Cortona*; in "Flights of Fancy," Queens Mus., N.Y.C. (1982).

Winston-Salem

2982. MUSEUM OF EARLY SOUTHERN DECORATIVE ARTS
924 S Main St 27108
(919) 722-6148 Daily 10:30-5, Sun 1:30-4:30
Dir: Frank L. Horton
Decorative arts of Maryland, Virginia, North and South Carolina, Georgia, Kentucky, and Tennessee through 1820; research on artisans of the South.

2983. REYNOLDA HOUSE MUSEUM OF AMERICAN ART
Reynolda Estates 27106
(919) 725-5325 Tue-Sat 9:30-4:30, Sun 1:30-4:30
Dir: Nicholas B. Bragg
18th-20th-century American art.

2984. SOUTHEASTERN CENTER FOR CONTEMPORARY ART (SECCA)
750 Marguerite Dr 27106
(919) 725-1904 Tue-Sat 10-5, Sun 2-5
Dir: Ted Potter
Regional exhibiting and educational art center; emphasis on contemporary artists—all mediums.

One person exhibitions in 1982:
R. Eric Anderson, Barry Bailey, William Bamberger, Steve Bickley, Robert M. Broderson, Linda S. Burgess, Steven Chandler Clapp, Davy Davenport, Robert Edmiston, Joe Falsetti, Debra Frasier, Robert Gordy, Tom Grubb, William Harper, Alex Harris, Jan Havens, Klaus Hoog, Norman Keller, Tim Kilby, Dean Leary, Rebecca Lewis, Brian Magee, Johnnie Mizell, Paul Nahoom, Kyle Petty, Jeanee Redmond, Anthony Rice, Mary Todd Shaw, Tad Stamm, Steven Steinman, Robin Van Arsdol, William Wegman, Merry Moor Winnett, Karl Wirsum, Morris Yarowsky.

Other artists represented:
Chris Robinson, Charles Shannon.

2985. WAKE FOREST UNIVERSITY
Fine Arts Gallery
Scales Fine Arts Center 27109
(919) 761-5310 Mon-Fri 10-5; Sat, Sun 1-5
Dir: Victor Faccinto
Contemporary art and historical exhibitions.

One person exhibitions in 1982:
Susan Dallas-Swann, Wu Chien Lem, Roger Vail.

*see catalog index

North Dakota

Bismarck

2986. BISMARCK JUNIOR COLLEGE
Gannon Gallery 58501
(701) 224-5400 Mon-Thu 7:30-9, Fri 7:30-4, Sun 6-9
Dir: Ardyce L. Miller
Non-profit; regional and national artists.

One person exhibitions in 1982:
Annella Campbell.

2987. ELAN ART GALLERY
522 N 6th St 58501
(701) 223-5986 Mon-Sat 1-5; Jun-Aug Mon-Fri 1-5
Dir: Karen F. Syvertson Anhalt
Regional, national, and local artists.

One person exhibitions in 1982:
Verna Armstrong, John Bergman, Ann Campbell, David Christy, Dan Deuter, Pat Deuter, Mary Groth, Gary Hamberg, Jewel Hofmann, Mary Holoein, Susan Lundberg, James McCulloch, Russell Norberg, Jack Ross, Jean Zach.

Other artists represented:
Jeanne Kane, Rosemary Landsberger, Ida Lee, Pat Powell, Gwen Tucker, Dale Twingley, Jim Ulmer, Larry Veeder.

Dickinson

2988. DICKINSON STATE COLLEGE
Art Dept, Mind's Eye Gallery 58601
(701) 227-2312 Daily
Dir: Den Navrat
All visual mediums; teaching collection.

Fargo

2989. NORTH DAKOTA STATE UNIVERSITY
Memorial Union Art Gallery 58105
(701) 237-8236 Sep-May Daily 10-8, Sun 1-5
Dir: Carol Morrow Bjorklund
Contemporary works by American artists.

One person exhibitions in 1982:
Käthe Kollwitz, Manuel Neri, Fritz Scholder, Jeff Vasey.

Grand Forks

2990. BROWNING ARTS
22 N 4th St 58201
(701) 746-5090 Tue-Sat 9-6
Dir: Mark Browning
Contemporary works by regional artists.

One person exhibitions in 1982:
Emma Browning, Mark Browning, Erik Budd, Anita Kapaun, Joy Flynn Knutson, Myke Knutson, Katie McCleery, Jackie McElroy, Nancy Monsebroten, Brian Paulsen.

2991. NORTH DAKOTA MUSEUM OF ART
Box 7305 University Station 58202
(701) 777-4195 Mon-Thu 10-5, 7-9; Fri 10-5; Sat, Sun 1-5
Dir: Laurel J. Reuter
Contemporary art by regional, national, and international artists; collection of North Dakota folk art.

One person exhibitions in 1982:
J.B. Blunk, David Christy, Jim Dow, Paul Garland, Mark McGinnis, Louis Mueller, Badri Narayan, Eliot Porter, Judith Roode, Kathryn Sandstead.

2992. UNIVERSITY OF NORTH DAKOTA
Hughes Fine Arts Center 58201
(701) 777-2257 Mon-Fri 9-5
Dir: Brian Paulsen
Work by regional and university artists.

One person exhibitions in 1982:
Steve Bigler.

Jamestown

2993. JAMESTOWN ARTS CENTER
Box 363 58401
(701) 251-2496 Tue-Fri 12-5, Sat 11-3
Dir: Margaret Johnson
Community gallery for works in all mediums.

Mayville

2994. MAYVILLE STATE COLLEGE
Gallery 58257
(701) 786-2301 ext 197 Mon-Fri 9-5
Dir: Lila Hauge
Contemporary American and North Dakota artists; student exhibitions.

Minot

2995. ARTMAIN
13 S Main 58701
(701) 838-4747 Mon-Sat 10-5:30
Dir: Beth Kjelson/Becky Piehl
Fine and decorative arts by regional and native American artists.

Other artists represented:
Robert Briscoe, Luella Cree, Rose Cree, Tom Dougherty, Mary Pat Frenzel, Paul Fundingsland, Richard Gruchalla, Cheryl Inberg, Jeanne Tamisea Kane, Micheal Kane, Anita L. Kapaun, Emilie Lunde, Jackie McElroy, Nancy Monsebroten, Robert Frost Paris, Ed Stine.

2996. MINOT ART GALLERY
Box 325 58702
(701) 838-4445 Tue-Sun 1-5
Dir: Berta S. Newton
Non-profit; works by contemporary American artists; educational programs.

Other artists represented:
Dale Beckman, Judy Bell, Ken Clark, Susan Davy, Reni Gower, Richard Gruchella, Betsy Jones, Leo Kim, Catherine Mulligan, Walter Piehl, Shams Rasheed, Robert Schwieger, Bud Shark, Vern Skaug.

2997. MINOT STATE COLLEGE
Hartnett Hall Gallery 58701
(701) 857-3108 Mon-Fri 8-5
Dir: Gregory A. Vettel
Contemporary art.

One person exhibitions in 1982:
Richard Ash III, Lewis DeSoto, Frank Kelley, Ohm Madhok.

Ohio

Akron

2998. AKRON ART MUSEUM
70 E Market St 44308
(216) 376-9185 Tue-Fri 12-5, Sat 9-5, Sun 1-5
Dir: I. Michael Danoff
Regional, national, and international paintings, sculpture, photographs, prints from 1850 to the present.

One person exhibitions in 1982:
Lee Friedlander*, Jacob Lawrence, Malcolm Morley, Tod Papageorge, Susan Rothenberg, James Surls, H. C. Westermann, Jackie Winsor, Claire Zeisler.

2999. JOHN DAVIS GALLERY
161 S Main St 44308
(216) 434-1124 Tue-Fri 11-6, Sat 12-5
Dir: John Davis
Contemporary American painting, drawing, photography.

One person exhibitions in 1982:
William Burke, Joan Curtis, Dennis Elliott, Biff Elrod, Louise Fishman, Dennison Griffith, Joseph Haske, Magrit Lewczuk, Chuck Magistro, Herbert Peichert, Sara Roszak.

Other artists represented:
Frank Close, Robert Hammond, Bob Hower, Fred Larson, Craig Lucas, Guy Mendes, Dona Nelson, Theodore Roszak, Jack Solomon, Brinsley Tyrrell, Janet Vicario, Theodore Wathen, Charles Zuppardi.

3000. UNIVERSITY OF AKRON
Emily Davis Gallery
181 E Exchange St 44325
(216) 375-7010 Mon-Fri 10-4
Dir: Janet Miller
Contemporary works in all mediums.

One person exhibitions in 1982:
James Abbott, Tom Kemp, Gary Laatsch, Dennis Meyer, Mary T. Noguchi, Bob Schimel, Akemi Uchiyama, Gary Williams.

Athens

3001. OHIO UNIVERSITY SCHOOL OF ART
Seigfred Gallery 45701
(614) 594-5667 Tue-Fri 10-4, Wed 6-9:30
Dir: Abner Jonas
Exhibitions related to academic programs.

Berea

3002. BALDWIN-WALLACE COLLEGE
Faywick Gallery
275 Eastland Rd 44017
(216) 826-2152
Dir: Dean Drahos
Permanent collection; changing exhibitions.

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Canton

3003. CANTON ART INSTITUTE
1001 Market Ave N 44702
(216) 453-7666 Tue-Sat 9-5, Tue-Thu eves 7-9, Sun 2-5
Dir: Joseph R. Hertzl
American, Italian and Spanish painting; 18th- and 19th-century portraiture, contemporary national and regional art.

One person exhibitions in 1982:
Ansel Adams, Leonard Baskin, Kent Bowser, Dorothy Dell Dennison, Ott Gangl, Ron Gelbert, William Gropper, David Hostetler, Dean Howell, Jack Ink, Frances Lehnert, Molly Luce, Amos Nattini, Hal Scroggy, Mark Soppeland.

Cincinnati

3004. TONI BIRCKHEAD GALLERY
342 W 4th St 45202
(513) 241-0212 Tue-Fri 10-4, Sat 12-4
Dir: Toni Birckhead
Contemporary paintings, prints, sculpture, drawings.

Other artists represented:
Tom Bacher, Dan Boldman, Stephanie Cooper, Stuart Fink, Denny Griffith, Dennis Harrington, Jan Harrison, Corson Hirschfeld, Peter Huttinger, Lisa Jameson, Kathie Johnson, Tom Levine, Linda Levit, Connie McConaughy, Dennis Puhalla, Gordon Richardson, Brent Riley, Sandra Rosen, Susan Sensemann, Ted Stamm, Robert Swain, Brinsley Tyrrell, McCrystle Wood.

3005. C.A.G.E.
344 W 4th St 45202
(513) 381-2437 Wed, Thu 1-4; Fri, Sat 12-4
Dir: Kate Gallion
Non-profit organization.

One person exhibitions in 1982:
Anthony Batchelor, Kevin Booher, Dan E. Chessher, Glenn Corey, Jamie Coyle, Maryann Fariello, Gina Franz, Yong Soon Min, Mark Pierce, Ted Bauman Rosenthal, Jane Runyeon, Jim Wainscott, John Yager.

3006. CINCINNATI ART MUSEUM
Eden Park 45202
(513) 721-5204 Tue-Sat 10-5, Sun 1-5
Dir: Millard F. Rogers
Ancient, Egyptian, Greek, Roman, Near and Middle Eastern art; primitive art; 15th-20th-century European, American painting, sculpture, graphics.

3007. A. B. CLOSSON GALLERY
401 Race St 45202
(513) 762-5500
Dir: Phyllis J. Weston
European, American, Far Eastern, and West African art.

One person exhibitions in 1982:
Wo Yue Kee, Dale Lamphere, Constance McClure, Jacob Pfeiffer, John Ruthven, Michael Scott, Richard Treaster.

Other artists represented:
J. B. Bristol, Julie Morrow DeForest, Frank Duveneck, Henry Farny, Charles Kaelin, Henry Mosler, Charles Muerer, Frank Myers, George Picknell, Edward Potthast, Joseph Sharp, William Sonntag, J.H. Twachtman, Edward Volkert, Bessie Wessel, Herman Wessel, Worthington Whittredge, Guy Wiggins.

3008. CONTEMPORARY ARTS CENTER
115 E 5th St 45202
(513) 721-0390 Mon-Sat 10-5
Dir: Nancy Glier
Museum; modern and contemporary art; traveling exhibitions; catalogs.

3009. LUDEKE GALLERY
7781 Cooper Rd 45242
(513) 984-4721 Tue-Sat 10-5
Dir: Carol Ludeke
Contemporary original prints, paintings and sculpture.

One person exhibitions in 1982:
Erté, Lebadang, Max Papart, Peggy Stewart, Mary Anne Wehrend.

Other artists represented:
Alvar, Sarah Jane Bellamy, Jan Benjey, George Kafka, Mario Pitocco, Stan Thomson.

3010. MALTON GALLERY
2709 Observatory 45208
(513) 321-8614
Dir: Donald F. Malton
Contemporary paintings, prints, drawings, sculpture and fiberwork.

One person exhibitions in 1982:
Garo Antreasian, Mark Grote, Jim Kusmierski, Anne Scheid Magno, Carol Summers, Frederick Wong, Barbara Young.

Other artists represented:
Dan Allison, Jim Byrd, Leonard Cave, Susan Copley, Joseph Domjan, Kurt Feuerherm, Gordon Mortensen, Madeline Poster, Charles Ringness, William Schickel, Thom Shaw, Edgar Tafur, Nancy Tennant, Susan VanCampen, John Visser.

3011. MILLER GALLERY
2722 Erie Ave 45208
(513) 871-4420 Tue-Sat 10-5:00
Dir: N. Miller/B. Miller/L. Miller
19th-20th-century prints, drawings, paintings, sculpture, glass, fiber, paper.

One person exhibitions in 1982:
Thomas Hart Benton*, Mignonette Yin Cheng, Mildred Fischer, Heather Metcalf, Robert Natkin.

Other artists represented:
Mike Barkin, Peggy Brown, Todd Chalk, Dale Chihuly, Emma De Sigaldi, Lucile Driskell, William Duebber, Allen Dwight, Beverly Erschell, Ben Freeman, Lionel Gilbert, Gunter Grass, Daniel Greene, Don Hasselbeck, Paul Jenkins, Andy Kay, Dominick Labino, Bob Longhurst, Charles Lotton, William McCartin, E. Baker O'Brien, Bernard Plogman, Romanos Rizk, Anne Shreve.

3012. GRETA PETERSON GALERIE
7696 Camargo Rd, Madeira 45243
(513) 561-6785 Mon-Sat 10-5
Dir: Greta Peterson
International contemporary art; organize exhibitions of American artists in Sweden.

One person exhibitions in 1982:
William C. Brown, Joan Pricoli, Rita Spitz, Amy Storey, Lillemor Tell, Rita Zimmerman.

3013. CARL SOLWAY GALLERY
314 W 4th St 45202
(513) 621-0069 Mon-Sat 10-5:30
Dir: Carl E. Solway
20th-century American and European painting, sculpture, and graphics.

Other artists represented:
Jay Bolotin, John Cage, Jack Chevalier, John Dowell, Buckminster Fuller, Richard George, Sam Gilliam, Milton Glaser, Donald Lipski, Ray Parker, Jim Pernotto, Rodney Ripps, Aminah Robinson, Rocio Rodriguez, Alan Sonfist, Gregory Thorp, Hap Tivey.

3014. TAFT MUSEUM
316 Pike St 45202
(513) 241-0343 Mon-Sat 10-5, Sun 2-5
Dir: Katherine Hanna
Dutch, English, French, Spanish paintings; Chinese porcelains; French Renaissance enamels; furniture; period hangings.

3015. UNIVERSITY OF CINCINNATI
Tangeman Fine Arts Gallery
ML #15 403 Tangeman 45221
(513) 475-3462 Mon-Fri 9-5, Sat 1-3
Dir: Christopher Eagen
Exhibitions of contemporary art; annual faculty and M.F.A. student exhibitions; historical exhibitions.

Cleveland

3016. CLEVELAND INSTITUTE OF ART
11141 E Blvd 44106
(216) 421-4322 Mon-Fri 9-4, Tue-Wed eves 7-9, Sat 9-12, Sun 2-5
Dir: Joseph McCullough
Exhibitions related to educational programs.

3017. CLEVELAND MUSEUM OF ART
11150 E Blvd 44106
(216) 421-7340 Tue-Fri 10-6, Wed eve 6-10, Sat 9-5, Sun 1-6
Dir: Evan Turner
Paintings, prints, drawings, photographs, sculpture, pottery, textiles, furniture of many cultures; medieval European and Oriental art collections.

3018. CLEVELAND STATE UNIVERSITY
Art Gallery
2307 Chester 44115
(216) 687-2090 Mon-Fri 8:30-5
Dir: Masumi Hayashi
Exhibitions of student art; changing exhibitions.

One person exhibitions in 1982:
Daniel Harley.

3019. DBR GALLERY
13225 Shaker Sq 44120
(216) 491-8062 Tue-Sat 10-5
Dir: Deborah Bachman Ratner
Contemporary paintings, prints, and ceramics.

One person exhibitions in 1982:
Moe Brooker, Jack Chevalier, Judith Salomon.

Other artists represented:
Sigrid Burton, Garie Crawford, Andrea Gill, John Gill, Henry Halem, Herb Jackson, John Pearson, Audrey Skuodas, Ellen Stavitsky.

3020. NEW GALLERY OF CONTEMPORARY ART
11427 Bellflower Rd 44106
(216) 421-8671 Tue-Sat 10-5:30
Dir: Marjorie Talalay
Non-profit; painting, sculpture, performance, film, video, installations.

One person exhibitions in 1982:
Frank Gehry, David Hockney, Paul Oberst, Willard Traub.

Other artists represented:
Vivian Abrams, Jane Berger, Gary Bower, Ginna Brand, Moe Brooker, Gwen Cooper, Susan Crile, David Davis, Heide Fasnacht, Joy Jacobs, James Juszczyk, Gene Kangas, Patrick Kelly, Nicholas Livaich, Ed Mieczkowski, David Saunders, Mark Schwartz, Phyllis Seltzer, Phyllis Sloane, Julian Stanczak, Athena Tacha, Brinsley Tyrrell.

3021. SPACES
1375 Euclid Ave 44115
(216) 621-2314
Dir: Jane Farver
Non-profit; work by emerging artists in all mediums; performance, video.

One person exhibitions in 1982:
Barbara Chavous, Cecelia Condit, Robert Crise, Nathan Farb, Robert Jergens, Rob Mihaly, Dean Pappalardo, P. J. Rogers, Lillian Tyrrell.

3022. TEMPLE MUSEUM
University Circle 44106
(216) 791-7755 By appt
Dir: Daniel Jeremy Silver
Judaic ritual objects; paintings, sculpture, graphics.

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Columbus

3023. COLUMBUS MUSEUM OF ART
480 E Broad St 43215
(614) 221-6801 Tue-Fri 11-5, Wed 11-8:30, Sat 10-5, Sun 11-5
Dir: Budd Harris Bishop
16th-20th-century European paintings, drawings, prints; American paintings, drawings, sculptures, prints; Chinese and Japanese ceramics and paintings.

One person exhibitions in 1982:
Alberto Burri, Ed Mayer, Robert Mihaly, Karen Shirley, George Sugarman, Neil Welliver.

3024. COLUMBUS MUSEUM OF ART
Collectors Gallery
480 E Broad St 43215
(614) 221-6801 Tue-Fri 11-5, Wed 11-8:30, Sat 10-5, Sun 11-5
Dir: Beaux Arts
Contemporary New York and Ohio artists; works are loaned to museum members.

One person exhibitions in 1982:
Anita Dawson, Robert Glasgow, Benjamin Knepper, Bob Mauro, Aminah Robinson.

3025. CULTURAL ARTS CENTER
139 W Main St 43215
(614) 222-7047
Dir: Susan Wells
Exhibits in all mediums; art classes, poetry, film workshops and speakers.

One person exhibitions in 1982:
Sally Bishop, Ed Hallahan, Barry Kishpaugh, Roman Sapecki, Sherri Smith.

3026. CHARLES FOLEY GALLERY
973 E Broad St 43205
(614) 253-7921 Tue-Sat 11-5
Dir: Charles P. Foley
20th-century painting, prints, sculpture, collages.

One person exhibitions in 1982:
Richard Anuszkiewicz, Jean Dubuffet, Henry Moore.

Other artists represented:
Bernard Beck, Jim Bruss, Marc Chagall, Jim Dine, Michael Mazur, Joan Miró, Louise Nevelson, Pablo Picasso.

3027. KENY AND JOHNSON GALLERY
300 E Beck St 43206
(614) 464-1228 Mon-Fri 10-6 by appt
Dir: Timothy Keny/James Keny
American painting 1870-1940; contemporary art; specializing in American Impressionism.

One person exhibitions in 1982:
Anne Bonney*, Edmund Kuehn*, Alice Schille*, Jean-Marie Toulgouat*.

Other artists represented:
Thomas Daly, Tamara Jaeger, Matt Phillips, Lowell Polstedt.

3028. OHIO ARTS COUNCIL
Gund Gallery
727 E Main St 43205
(614) 466-2613 Fri 10-5, Sat 11-2, Mon-Thu by appt
Dir: Wayne P. Lawson
Exhibitions of works by grant recipients of the Ohio Arts Council program.

One person exhibitions in 1982:
Joy Jacobs, Michael Kellers, Aminah Brebda Robinson.

3029. OHIO FOUNDATION ON THE ARTS
440 Dublin Ave 43215
(614) 221-4300 Mon-Fri 9-5
Dir: Denny Griffith
Touring exhibitions; fine arts transportation service; publisher of art journal: DIALOGUE.

3030. OHIO STATE UNIVERSITY
Gallery of Fine Art
128 N Oval Mall/240 Hopkins Hall 43210
(614) 422-2395/422-0330 Mon-Fri 9-5; Tue, Thu eves 6-8, Sat 10-4, Sun 2-5
Dir: Jonathan Green
Collections: "Art of the Seventies," historical prints, Chinese art; faculty, student, visiting artist exhibitions and performances.

One person exhibitions in 1982:
John Freeman, Arnold Lobel, Charles Massey, Dennis Oppenheim, Marcello Petrocelli, Janet Taylor Pickett, Joseph Raffael, Robert Rauschenberg.

Dayton

3031. DAYTON ART INSTITUTE
Forest and Riverdale Aves 45401
(513) 223-5277 Tue-Sun 12-5
Dir: Bruce H. Evans
Paintings, sculpture, graphics, decorative arts; Asian, 17th- and 18th-century European, American collections.

Kent

3032. KENT STATE UNIVERSITY
Art Gallery
Art Building 44242
(216) 672-7853 Mon-Fri 10-4, Sun 12-5
Dir: Amy M. Lighthill
20th-century prints, photographs, and paintings.

Middletown

3033. MIDDLETOWN FINE ARTS CENTER
130 N Verity Parkway, PO Box 441 45042
(513) 424-2416 Mon 9-7, Tue-Thu 9-9, Fri 9-3
Dir: Larry B. Doud
Traditional, regional, and contemporary art.

One person exhibitions in 1982:
Doug Adams, Janice Bechter, Bill Berry, Jim Cave, Dick George, Kevin Jordan, Guy Kaiser, Jan Knoop, Laura Livingston, Rosetta McNees, Janet Rappoport, Bill Rehse, Joan Rothel, Craig Steketee, Fran Watson, Mellisa Wilson, Paul Zidek.

Oberlin

3034. OBERLIN COLLEGE
Allen Memorial Art Museum
Main and Lorain Sts 44074
(216) 775-8665 Tue-Fri 11-5, Tue eve 5-8; Sat, Sun 2-5
Dir: Richard E. Spear
17th-century Dutch painting; European and American paintings, prints; Japanese woodcuts; costumes; textiles; Oriental rugs.

One person exhibitions in 1982:
Eva Hesse*.

Oxford

3035. MIAMI UNIVERSITY
Art Museum
Patterson Ave 45056
(513) 529-2232 Tue-Sun 12-5
Dir: David S. Berreth
American 20th-century art, Gandharan sculpture, textiles, ceramics, Roman glass, and folk art.

Perrysburg

3037. GALLERY 106
106 W 3rd St 43551
(419) 874-4603 Tue-Sat 10-4:30
Dir: Susan I. Simmons
Impressionism: 19th- and 20th-century American paintings and drawings.

One person exhibitions in 1982:
Henri Clausen, Robert Lockhart, David Schneider.

Other artists represented:
Gary Laatsch, Paul McCarthy.

Portsmouth

3038. SOUTHERN OHIO MUSEUM AND CULTURAL CENTER
825 Gallia 45662
(614) 354-5629 Wed, Thu 11-4; Fri 11-6; Sat, Sun 12-4
Dir: Craig McDaniel/Jean McDaniel

Shaker Heights

3039. MALCOLM BROWN GALLERY
20100 Chagrin Blvd 44122
(216) 751-2955 Tue-Sat 10-5:30
Dir: Ernestine T. Brown
Contemporary paintings, sculpture, and prints.

One person exhibitions in 1982:
Romare Bearden*, Malcolm Brown, Elizabeth Catlett*, Tom McKinney.

Other artists represented:
Lamar Briggs, Peggy Brown, Ed Dwight, Jon Kuhn, Diane Loos, Ray Loos, Maxine Masterfield, Doug Pasek, Clarence Perkins, Clarence Shivers, Lowell Ellsworth Smith.

Toledo

3040. J. BARRETT GALLERIES
3154 Markway Dr 43606
(419) 531-0623 Mon-Sat 10-5
Dir: Jim Barrett
American and European works on paper, painting, sculpture, and studio art glass.

Other artists represented:
Felipe Castaneda, Thomas Hilty.

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3041. IMAGES GALLERY
4324 W Central Ave 43615
(419) 537-1400 Sep-May, Mon-Fri 10-5, Sat 11-3; June-Aug, Mon-Fri 10-5
Dir: Frederick D. Cohn
New York and California artists.

One person exhibitions in 1982:
Gary Bukovnik, Corita Kent, Gordon Mortensen, Robert Motherwell, Joseph Raffael, Emilio Sanchez, Carol Summers, Larry Zox.

Other artists represented:
Harold Altman, John James Audubon, Walter Darby Bannard, Jon Carsman, Robert Goodnough, Melanie Greene, Charles Hinman, Lowell Nesbitt, Hennie Reimer, Deborah Remington, Elizabeth Schippert, Julian Stanczak, Zarko Stefancic, Sally Wellington.

3042. TOLEDO MUSEUM OF ART
2445 Monroe St 43697
(419) 255-8000 Tue-Sat 9-5, Sun 1-5
Dir: Roger Mandle
Ancient, European and American glass; paintings, sculpture; Oriental and African art; prints, photographs, decorative arts, tapestries.

One person exhibitions in 1982:
Rêne Boyvin, El Greco*, Henri Matisse, Robert Motherwell.

Youngstown

3043. BUTLER INSTITUTE OF AMERICAN ART
524 Wick Ave 44502
(216) 743-1107 Tue-Sat 11-4, Wed eve 4-8, Sun 12-4
Dir: Louis Zona
American paintings from 1750-the Modern Period; collections of Western painting, marine painting, and Americana.

One person exhibitions in 1982:
P.E. Blair, John Cessna, William Kelly, James Lucas, Thomas McNickle, Jack Mitchell, Michael Moseley, Lowell Nesbitt*, David Shapiro*, Michael Whelan, John Winslow.

Zanesville

3044. ZANESVILLE ART CENTER
620 Military Rd 43701
(614) 452-0741 Sat-Thu 1-5
Dir: Charles Dietz
Museum; European, American, and Oriental paintings, sculpture and ceramics; Zanesville area ceramics and early Midwestern glass.

Oklahoma

Anadarko

3045. SOUTHERN PLAINS INDIAN MUSEUM AND CRAFTS CENTER
PO Box 749 73005
(405) 247-6221 Jun-Sep, Daily 9-5, Sun 1-5; Oct-May, Tue-Sat, 9-5, Sun 1-5
Dir: Myles Libhart
Museum; Native American art in all mediums.

One person exhibitions in 1982:
Albert Ferris*, Edgar Heap of Birds*, Jerry Ingram*, Jane Mauldin*, Ioleta Smith*.

Ardmore

3046. CHARLES B. GODDARD CENTER
1st Ave & D St SW 73401
(405) 226-0909
Dir: Laurence London
Contemporary paintings.

One person exhibitions in 1982:
D. LaFon.

Goodwell

3047. NO MAN'S LAND HISTORICAL MUSEUM
Sewell St 73939
(405) 349-2670 Tue-Fri 9-5; Sat, Sun 1-5
Dir: Harold S. Kachel
Non-profit; local artists.

Norman

3048. FIREHOUSE ART CENTER
444 S Flood 73069
(405) 329-4523 Mon-Fri 9-5; Sat, Sun 1-5
Dir: Roger Runge
Regional art and crafts.

3049. UNIVERSITY OF OKLAHOMA, NORMAN
Museum of Art
410 W Boyd St 73019
(405) 325-3272 Tue-Fri 11-4, Sat 11-2, Sun 1-4
Dir: Sam Olkinetzky
Contemporary American art including graphics, ceramics, photography; Oceanic and Oriental works.

Oklahoma City

3050. GUSTAFSON GALLERY
10467 N May Ave 73120
(405) 751-8466 Mon-Fri 9:30-5:30, Sat 10-4
Dir: Diane Gustafson
American Indian art; graphics.

Other artists represented:
Woody Big Bow, Mars Biggoose, Mirac Creepingbear, Johnny Hawk, Sheila Hill, Doc Tate Nevaquaya, Bill Rabbit, Ben Adair Shoemaker, Jerome Tiger.

3051. OKLAHOMA ART CENTER
3113 Pershing Blvd 73107
(405) 946-4477 Tue-Sat 10-5, Sun 1-5
Dir: Lowell Adams
Changing exhibitions; 20th-century American and regional art; Native American works; porcelain; glass; German Expressionism.

3052. OKLAHOMA INDIAN ART GALLERY
2335 Southwest 44th St 73119
(405) 685-6162 Tue-Sat 10-5:30, Sun 1-5
Dir: Doris Littrell
Native American paintings, graphics, sculpture, pottery, baskets; rugs; jewelry; Kachina dolls.

One person exhibitions in 1982:
Robby McMurtry, Doc Tate Nevaquaya, Charles Pratt, Cathy Rutledge, Gary Yazzie.

Other artists represented:
Robert Annesley, Dennis Belindo, Parker Boyiddle, Sherman Chaddlesone, Mirac Creepingbear, Chebon Dacon, Bobby "Whitebuffalo" Hill, Katy Joachim, Lee Joshua, Ted Miller, Gary Montgomery, William Rabbit, Connie S. Ragan, Robert Redbird, Bert Seabourn, Ben Shoemaker, Jim Standefer, Jerome Tiger, Lee Tsa Toke, G. "Woogie" Watchetaker.

3053. OKLAHOMA MUSEUM OF ART
7316 Nichols Rd 73120
(405) 842-2759 Tue-Sat 10-5, Sun 1-5
Dir: David Mickenberg
Art from the 13th to early-20th centuries.

3054. PORTFOLIO
2208 NW 16th St 73107
(405) 525-6592 By appt
Dir: Jon Burris
Photography; contemporary American landscape artists.

One person exhibitions in 1982:
Christian Vogt.

Other artists represented:
Paul Caponigro, William Clift, Goodwin Harding, Lawrence McFarland, Joan Myers, Eliot Porter, Ted Rice, Brett Weston.

3055. SHORNEY GALLERY OF FINE ART
6616 N Olie 73116
(405) 842-6175 Mon-Fri 1:30-5:30; By appt
Dir: Margo Kay Shorney
Works by Oklahoma artists; sculpture, painting, pottery.

One person exhibitions in 1982:
Tara Tidwell Bryan, Rita Busch, Jim Cassel, Barbara Courtney, Deloras Frederick, Gary Goree, Roger Maddox, Marianne Meister, Jo Saylors, Carolyn Schaefer, Bill Thompson, - Janet Triplett, Gary Warnke, Don Webster.

Other artists represented:
Ynona Benedict, Sandy Braucht, Sam Echols, Marilyn Hallren, Barbara Hertz, Michael Hurd, Susan Martine, Veldonna Meyers, Galen Nichols, Patrick O'Connor, Jim Pitt, G.C. (Sonny) Stewart, Susan B. Talbot, L'Deane Trueblood, John L. Walch, Betty Watson, Jack J. Wells.

Ponca City

3056. PONCA CITY ART ASSOCIATION AND ART CENTER
819 E Central 74601
(405) 765-9746 Wed-Sun 1-5
Dir: Lucille King
Contemporary paintings, sculpture, and drawings.

One person exhibitions in 1982:
David Greer, Larry Greer, Jim Hamilton, Nancy Louvier, Gallagher Rule, Cletus Smith, Stan Watts.

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*see catalog index

Shawnee

3057. MABEE-GERRER MUSEUM OF ART
1900 W MacArthur Dr 74801
(405) 273-9999 Tue-Sun 1-4
Dir: John L. Walch
American Indian paintings and artifacts; Egyptian, Oriental, Persian, Greek, Roman, African, Papuan, European, and American works; Mexican colonial painting.

One person exhibitions in 1982:
Victor Roberts.

Stillwater

3058. OKLAHOMA STATE UNIVERSITY
Gardiner Art Gallery 74078
(405) 624-6016 Mon-Fri 8-5, Sun 1-4
Dir: B.J. Smith
A teaching gallery for the University, featuring contemporary art.

One person exhibitions in 1982:
Marty Avrett, Richard Bivins, Dean Bloodgood, Nick Bormann, Ron DuBois, Lynda Halley, Susan Hamlet, Ellen Murray-Meissinger, Robert Parks, Janice Pittsley, David Roberts, B. J. Smith, Diana Whitmer-Francko, Edward Wong-Ligda.

Tulsa

3059. ART MARKET
4955 J S Memorial 74145
(918) 664-0626 Mon-Sat 10-6
Dir: Linda Greever
American Indian art.

Other artists represented:
Robert Annesley, Mars Biggoose, Mike Daniel, Bill Glass, Benjamin Harjo, Valjean Hessing, Ruthe Jones, Woyneve Lassiter, Jane Mauldin, Robby McMurtry, Ted Miller, Freeman Mitchell, Charles Pratt, Harvey Pratt, William E. Rabbit, Connie Seabourn Ragan, Susan Romero, Don Secondine, Ben Shoemaker, Joan Shoemaker, David Williams.

3060. ARTS SIGNATURE GALLERY
3rd and Cincinnati 74103
(918) 582-7532 Tue-Sat 11-3
Dir: Mary Ann Doran
Contemporary paintings, drawings, prints emphasizing Realism; crafts.

Other artists represented:
Sabine Barnard, Gene Bavinger, Eileen Bryce, Dana Gilpin, P.S. Gordon, Mary Sims.

3061. DAPHNE ART GALLERY AND FRAME SHOP
8162 S Harvard 74136
(918) 481-1232 Mon-Fri 10-5, Sat 10-4
Lithographs, silkscreens, and works by Oklahoma artists.

One person exhibitions in 1982:
Robert Bates, James Boren.

Other artists represented:
Troy Anderson, Archie Blackowl, John Clymer, Larry Fodor, E. "Kelly" Haney, G. Harvey, Jack Hines, Lee Joshua, Don Moore, "Doc" Tate Nevaquaya, Loren Pahsetopah, Marie Palmé, Robert Pummill, Bill Rabbit, Tom Ryan, Gordon Snidow, Robert Summers, Ray Swanson, Jerome Tiger, Russ Vickers, Robert Wagoner, G. "Woogie" Watchetaker, Olaf Weighorst.

3062. THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART
1400 N 25th W Ave 74127
(918) 581-5311 Mon-Sat 9-5, Sun 1-5
Dir: Fred A. Myers
American sculpture and painting; artifacts and art of North American Indians; history of Westward movement.

3063. PHILBROOK ART CENTER
2727 S Rockford Rd 74152
(918) 749-7941 Tue-Sat 10-5, Sun 1-5
Dir: Jesse G. Wright
Formal gardens, Renaissance Villa, Italian Renaissance paintings and sculpture; Native American, Oriental, African works; 19th-century painting.

Other artists represented:
Russell Lee.

3064. SILVER VISION
3509 S Peoria 74105
(918) 744-6030 Mon-Fri 10-6
Dir: Mary Audrain
Photography.

One person exhibitions in 1982:
David R. Blust, Jeanloup Sieff, Cecil Whitt.

Other artists represented:
Michael J. Flanagan, Gaylord O. Herron, Ben Newby.

3065. UNIVERSITY OF TULSA
Alexandre Hogue Gallery
600 S College Ave 74104
(918) 592-6000 ext 2202 Sep-May Mon-Fri 8-5, Sun 2-5
Dir: Brad Place
Exhibitions of student and faculty works.

Woodward

3066. PIONEER MUSEUM AND ART GALLERY
2009 Williams Ave 73802
(405) 256-6136 Tue-Sat 10-5, Sun 1-4
Works by western Oklahoma artists; pioneer and Indian artifacts.

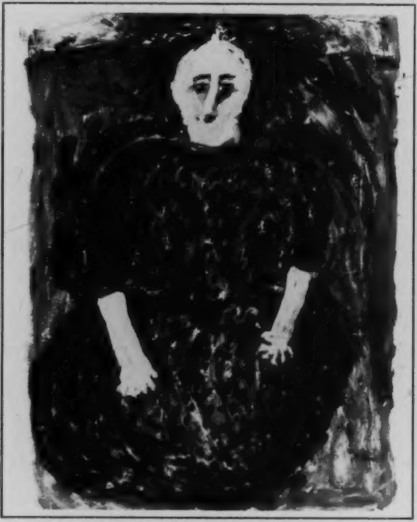
One person exhibitions in 1982:
Robin Gregory, Alda Johnston, Steve Jones, Greg Judy, Mary Metz, Agnes Sims.

Oregon

Ashland

3067. HANSON HOWARD GALLERIES
505 Siskiyou Blvd 97520
(503) 488-2562
Dir: Judy Howard

One person exhibitions in 1982:
Jeffrey Bernard, Robert Bosworth, Maureen Cresci, Robert DeVoe, John Gaffey, Judy Howard, Betty LaDuke, Lyle Matoush, Katherine Wengi O'Connor, Carol Riley, Gwen Stone, Valerie Willson.


Lino Calvo-Novas: Untitled, 1981; at the Pratt Institute Gallery, Brooklyn, N.Y.

Coos Bay

3068. COOS ART MUSEUM
515 Market Ave 97420
(503) 267-3901 Tue-Sun 1-4
Dir: Kay Lorence
Paintings, sculpture, graphics; contemporary American graphics.

One person exhibitions in 1982:
Ruth Snyder.

Eugene

3069. ARTIST'S UNION
985 Willamette St 97401
(503) 342-7620 Tue-Sat 12-5
Contemporary visual art.

Other artists represented:
Margaret Anne Bollock, Robert De Vine, Andrew Johnson, David Joyce, Kacey Joyce, Michael Kelly, Julia O'Reilly, Seth Thompson, James Ulrich, Margaret Via, Linda Walrod-Frith.

3070. LANE COMMUNITY COLLEGE ART GALLERY
4000 E 30th Ave 97405
(503) 747-4501 Mon-Thu 8-10, Fri 8-5
Dir: Harold Hoy
Contemporary local and regional art.

One person exhibitions in 1982:
Laura Alpert, Dan Dykes, Chris Gum, Paul Schaap, Walt Stevens, Morris Yarowsky.

3071. PROJECT SPACE GALLERY
39 E 10th Ave 97401
(503) 343-7819 Tue-Sat 12-5
Experimental, performance and installation works of gallery members; Northwestern art.

One person exhibitions in 1982:
Glen Diseth, Frank Fox, Robert Gibney, Chris Heindl, Harold Hoy, Janet O'Doherty, Paul Pappas, Byard Pidgeon, Nancy Prowell, James Ulrich, Mike E. Walsh, Carol Westlake.

Other artists represented:
Michael Bukowski, Paul Olson.

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3072. UNIVERSITY OF OREGON
Museum of Art 97403
(503) 686-3207 Tue-Sun 12-5
Dir: Richard Paulin
Oriental and contemporary Northwest art; American print collection; Chinese robes; Japanese and Chinese prints; Ghandran and Indian sculpture.

Grants Pass

3073. GRANTS PASS MUSEUM OF ART
Box 966 97526
(503) 479-3290 Tue-Sat 12-4
Dir: Bernice Ayers
Permanent collection of American painting and graphics; changing and traveling exhibitions.

One person exhibitions in 1982:
Rob Bell, Betty La Duke, Kathy Wengi O'Connor.

Medford

3074. ROGUE GALLERY
40 S Bartlett 97501
(503) 772-8118 Mon-Fri 10-5, Sat 10-4
Dir: Jan Trowbridge
Works by regional artists; educational programs; non-profit.

One person exhibitions in 1982:
Claire Barr, Richard Fox, William Giles, Emily Koenig, James Lavadour, Ann MacArthur, Stacie Smith-Rowe, Sharon Wesner, Helen Wilson.

Portland

3075. ATTIC GALLERY
1313 NW Kearney 97209
(503) 228-7830 Tue-Sat 12-5
Dir: Diana Faville
Contemporary paintings, prints, and sculpture of the Northwest.

One person exhibitions in 1982:
Susan Joy Ogilvy, Dianne Muffett Thomas.

Other artists represented:
Sidonie Caron, Patricia R. Dodd, John Hamburg, Liza Jones, Hank Kowert, Will Martin, Bob McDermott, Michael Metz, Joanne Peekema, Charles Politz, Tom Prochaska, LeRoy Setziol, Monica Setziol, Monique Siu, Mike Smith, Amanda Snyder, Christine Tarpey, Cecilia Todd, Libby Unthank, Judy Vogland.

3076. BLACKFISH GALLERY
325 NW 6th Ave 97206
(503) 224-2634 Tue-Sat 11-5
Dir: Marc Tetreault
Contemporary artwork from the Pacific Northwest.

Other artists represented:
John Alberts, Dyann Alkire, Barbara Black, Bonnie Bronson, James Clark, Judy Cooke, Dennis Cunningham, Julia Fish, Susan Freifeld, Sheryl Funkhouser, Robert Hanson, Susan Hereford, Jim Hibbard, Ann Hughes, Kanetaka Ikeda, Michihiro Kosuge, Colleen Kriger, Vern Luce, Paul Missal, Bill Moore, David Pearson, Esther Podemski, Richard Rezak, Stephan Soihl, Marly Stone, Lynn Woods Turner.

3077. WILSON W. CLARK MEMORIAL LIBRARY GALLERY
5000 N Willamette Blvd 97203
(503) 283-7111 Mon-Thu 8-11, Fri 8-5, Sat 9-4:30, Sun 1-11
Dir: Joseph P. Browne
Rotating collections distributed by Old Bergen Art Guild.

One person exhibitions in 1982:
Merwin Altfeld, Michael Lasuchin, David Lauver, Jesse Reed, Barnard Taylor.

3078. CONTEMPORARY CRAFTS ASSOCIATION
3934 SW Corbett Ave 97201
(503) 223-2654 Tue-Fri 11-5, Sat 12-5, Sun 1-5
Dir: Marlene Gabel
Artwork in clay, glass, fiber, metal, and wood; educational programs.

Other artists represented:
Martha Banyas, Frank Boyden, Patricia Campbell, Elaine Coleman, Tom Coleman, Nelsie Davis, Garth Edwards, Judith Fawkes P, Walter Gordinier, Erik Gronborg, Anne Hirondelle, Patrick Horsley, Tetsuo Kusama, Marie Lyman, Sharon Marcus, Ben Moore, William Morris, Ronna Neuenschwander, Tim O'Neill, Geoff Pagen, Pam Patrie, John Rogers, Donald Sprague, Bob Stocksdale, John Takehara, Kurt Weiser, John Whitehead.

3079. FOUNTAIN GALLERY OF ART
117 NW 21st Ave 97209
(503) 228-8476 Mon-Sat 11-5
Dir: Arlene Schnitzer
Northwest regional art, painting, sculpture, prints.

Other artists represented:
Joan Ross Bloedel, Louis Bunce, Kenneth Callahan, Francis Celentano, Jack Chevalier, Robert Colescott, Michael Dailey, Tom Fawkes, Karen Guzak, Sally Haley, Mary Heebner, Manuel Izquierdo, Mel Katz, Alden Mason, James McGarrell, Carl Morris, Hilda Morris, Lucinda Parker, Orleonok Pitkin, Jack Portland, Rene Rickabaugh, Michele Russo, Melvin Schuler.

3080. GALLERY WEST
4836 SW Scholls Ferry Rd 97225
(503) 292-6262 Tue-Sat 11-5, Sun 1-4
Dir: Ann LaRiviere
Contemporary painting, prints, sculpture, weaving, pottery of Northwest.

Other artists represented:
Perry Acker, Harold Balazs, Peter Belknap II, Kay Buckner, Paul Buckner, Mike Burns, Mark Clarke, Ray Ho, John Killmaster, Joan Metcalf, Emily Morse, Bennet Norrbo, Kay Wengi O'Connor, Donovan Petersen, John Takehara, Vince Zettler.

3081. IMAGE GALLERY
1017 SW Morrison 97205
(503) 224-9629 Tue-Sat 12-5
Dir: Barbara L. McLarty
Folk art of Central and South America; Eskimo, Japanese, and Northwestern art.

Other artists represented:
Tom Blodgett, Peter Juvonen, M. L. McCorkle, Jack McLarty, Albert Runquist, Arthur Runquist.

3082. ELIZABETH LEACH GALLERY
207 SW Pine St 97204
(503) 224-0521 Mon-Fri 11-5:30; Sat, Sun 11-4
Dir: Elizabeth Leach
Contemporary paintings, drawings, sculpture, and graphics.

One person exhibitions in 1982:
Ken Butler, Mary Jo Cook, Richard Gruetter, Cynthia Nartonis, Hap Tivey, Gary Westford.

Other artists represented:
Tim Baer, Benno Friedman, Jim Jacobs, Suellen Johnson, Thomas, H. Kramer, Dick Lodwig, David Meyer, Larry Shlim, John Sonsini, Taro Suzuki, Richard Thompson, Mark Tobey, Paul Trautman, Douglas Wallower, John R. White.

3083. NORTHWEST ARTISTS WORKSHOP
522 NW 12th 97209
(503) 220-0435 Tue-Sat 12-5
Dir: Marychris Mass
Non-profit; contemporary Northwest artists: music, video, performance, crafts, folk, and fine arts.

3084. OCCUPIED SPACE
410 SW 13th St 97205
(503) 223-8086
Dir: Ragnars Veilands

Other artists represented:
Anton Kimball, Steve Steckly, Ragnars Veilands.

3085. OREGON SCHOOL OF ARTS AND CRAFTS
Hoffman Gallery
8245 SW Barnes Rd 97225
(503) 297-5544 Tue-Thu 10-5; Fri, Sat 10-4; Sun 10-2
Dir: Pat Sprouse
West Coast artists in craft mediums.

One person exhibitions in 1982:
Curtis Erfelding, Marie Lyman, Yoshiko Wada.

Other artists represented:
Joe Apodaca, Frank Boyden, John Hamil, Don Sprague, John Whitehead.

3086. PORTLAND ART MUSEUM
1219 SW Park 97205
(503) 266-2811 Tue-Sun 12-5, Fri 12-10
Dir: Donald Jenkins
Northwest coast Indian, Asian, West African, Pre-Columbian, ancient, medieval art; European and American painting, sculpture, photography, decorative arts.

One person exhibitions in 1982:
Honore Daumier, Arthur B. Davies, Lee Friedlander, Wassily Kandinsky, Henk Pander*, Lucas Samaras.

3087. PORTLAND CENTER FOR THE VISUAL ARTS
117 NW 5th Ave 97209
(503) 222-7101 Sep-Jun Tue-Sun 12-5
Dir: Donna J. Milrany
Contemporary visual and performing arts.

One person exhibitions in 1982:
Vito Acconci, Jim Lawrence, Donald Lipski, Michael McCafferty, Jim Pridgeon, Joel Shapiro, Robert Stackhouse, Paul Sutinen.

3088. PORTLAND COMMUNITY COLLEGE
North View Gallery
12000 SW 49th St 97219
(503) 244-6111 Mon-Fri 9-5
Dir: Sharon Bronzan
Contemporary art of the Northwest.

One person exhibitions in 1982:
Paul Missal, Peter Teneau.

3089. PORTLAND STATE UNIVERSITY
Littman Gallery 97207
(503) 229-3020 Mon-Fri 12-5
Dir: Lisa K. Parsons
Contemporary national and regional art; kinetic sculpture, Indian masks, video.

3090. PORTLAND STATE UNIVERSITY
White Gallery
Box 751 97207
(503) 229-3020 Mon-Sat 8-9
Dir: Bradley Rogers
Photography.

3091. REED COLLEGE ART GALLERY
3202 SE Woodstock Blvd 97202
(503) 771-1112 Sat-Sun 12-5
Dir: Greg Ware
Artists and works from outside West Coast area.

One person exhibitions in 1982:
Irving Marcus, Janis Provisor, Judy Rifka.

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3092. SUNBOW GALLERY
206 SW Stark 97204
(503) 221-0258 Mon-Sat 10-5
Dir: Lynda Hamilton
American prints, blown glass, pottery, baskets, jewelry.

3093. UNIVERSITY OF PORTLAND
Buckley Center Gallery
5000 N Willamette Blvd 97203
(503) 283-7258 Mon-Fri 8:30-8, Sat 8:30-4, Sun 2-4
Dir: Michael Miller
Exhibition of local artists; work in all mediums.

One person exhibitions in 1982:
Elaine Chandler, Nancy Cushwa-Blake, David Joyce, Roberta Kaserman, Kirk Lybecker, Joyce Morgareidge, C.W. Potts, Mike Walsh.

3094. WESTWOOD GALLERIES
5025 SW Corbett 97201
(503) 224-5372
Dir: Dale Heinemann
American Indian art.

One person exhibitions in 1982:
Glenn La Fontaine, Phillip Minthorn, Amado Pena*.

Pennsylvania

Allentown

3095. ALLENTOWN ART MUSEUM
5th and Court Sts 18105
(215) 432-4333 Tue-Sat 10-5, Sun 1-5
Dir: Richard N. Gregg
18th-20th-century American paintings and prints; Kress Memorial collection of Renaissance and Baroque art of Italy, Holland, and Germany; textiles.

One person exhibitions in 1982:
William L. Lathrop, Jason Seley, Nina Winkel.

Bethlehem

3096. LEHIGH UNIVERSITY
Dubois Gallery
Maginnes Hall 18015
(215) 861-3615 Daily 9-10, Sat 9-12
Dir: Ricardo Viera
Painting, sculpture, and graphics by Pennsylvania artists.

One person exhibitions in 1982:
Richard Hamwi, Stephen Talasnik.

3097. LEHIGH UNIVERSITY
Hall Gallery
Alumni Bldg 18015
(215) 861-3615 Sep-May Daily 9-5, Sat 9-12, Sun 2-5
Dir: Ricardo Viera
Painting, sculpture, photography, and graphics by Pennsylvania artists.

One person exhibitions in 1982:
Elliot Erwitt, Evergon, Ionesco, Robert Mapplethorpe, Stephen Perloff, Lou Stoumen.

3098. LEHIGH UNIVERSITY
Ralph Wilson Gallery
Alumni Bldg 18015
(215) 861-3615 Sep-May Daily 9-5, Sat 9-12, Sun 2-5
Dir: Ricardo Viera
Painting, sculpture, and graphics by Pennsylvania artists.

One person exhibitions in 1982:
Marco Kalisch, Shou-Zhi Wang, Glenn Zweygardt.

Blue Bell

3099. JUDY & ALAN GOFFMAN
PO Box 350 A 19422
(215) 643-6310 By appt
Dir: Judy Goffman/Alan Goffman
American illustrators from the 1880s to the 1940s; 19th-century American paintings.

One person exhibitions in 1982:
Peter Sculthorpe.

Other artists represented:
Howard C. Christy, Harvey Dunn, John Falter, Harrison Fisher, J. C. Leyendecker, Maxfield Parrish, Howard Pyle, Norman Rockwell, Jessie Willcox Smith, N. C. Wyeth.

Bryn Mawr

3101. NEWMAN GALLERIES
850 W Lancaster Ave 19010
(215) 525-0625 Mon-Fri 9:30-5:30; Sep-Jun, Sat 10-5
Dir: Walter Newman
19th- and 20th-century American and European paintings and prints.

Other artists represented:
Marcel Anderson, Lance Balderson, Ranulph Bye, David Coolidge, Fern Coppedge, Ben Eisenstat, John English, Andre Gisson, Alexandre Jacob, Karl J. Kuerner, Antonio Martino, Wayne Morrell, Frank Nofer, Oku, Hobson Pittman, George Porter, William Ressler, A. J. Rudisill, Virgil Sova, Malcolm Thompson, Fred Wagner, Howard Watson, Henry Wo Yue Kee.

3102. WADSWORTH GALLERY
826 W Lancaster Ave 19010
(215) 527-3860 Mon-Sat 10-5:30, Wed 10-9
Dir: Vickie Lieberman
Paintings, prints, and crafts.

Chadds Ford

3103. BRANDYWINE RIVER MUSEUM
US Route 1 19317
(215) 388-7601 Daily 9:30-4:30
Dir: James H. Duff
19th-century American paintings, illustrations, works of the Wyeth families.

One person exhibitions in 1982:
Palmer Cox, Charlotte Harding, John W. McCoy, E.J. Taylor, N.C. Wyeth.

Conshohocken

3104. HALLOWELL GALLERY
151 10th Ave E 19428
(215) 828-8666 Mon-Thu 10-5, Fri 10-9, Sat 11-6, Sun 12-5
Dir: Jack A. Roonick

One person exhibitions in 1982:
Yankel Ginzburg, Peter Max.

Other artists represented:
Roy Carruthers, R. C. Gorman, Roy Lichtenstein, Aldo Luongo, Joan Miró, G. H. Rothe, Adolf Sehring, Frank Stella, Seikichi Takara, Hiro Yamagata.

Easton

3105. LAFAYETTE COLLEGE
Gallery, Morris R. Williams Center For The Arts 18042
(215) 250-5361 Mon-Fri 10-5
Dir: Michiko O. Taylor
19th-20th-century American art; changing exhibitions.

Elkins Park

3106. GALLERY 500
Church and Old York Rds 19117
(215) 572-1203 Mon-Sat 10-5, Fri eve 5-9
Dir: Gary Relkey
Contemporary American art and crafts.

Other artists represented:
Dorothy Gillespie, Steven Kemenyffy, Susan Kemenyffy, Sandy Kinnee, Mark Lavitelli, Stefan Martin, William Masterson, Frank McCullough, Gregorio Prestopino, Joanne Miller Rafferty, Elizabeth Rickert, Connie Slack, Joyce Zipperer.

Glenside

3107. BEAVER COLLEGE
Richard Eugene Fuller Art Gallery 19038
(215) 884-3500 ext 374 Mon-Sat 10-4:30, Sun 1-5
Dir: Zina Goldsmith
Emerging and established American artists; all mediums.

One person exhibitions in 1982:
Arakawa, Nancy Holt, Barry Le Va.

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Greensburg

3108. WESTMORELAND COUNTY MUSEUM OF ART
221 N Main St 15601
(412) 837-1500 Tue-Sat 10-5, Sun 1-5
Dir: Paul A. Chew
American painting, sculpture, prints, drawings, decorative arts; 18th-century English decorative and fine arts.

One person exhibitions in 1982:
Dorothy Davids*, Anne Elliott*, Joseph Sheppard*.

Harrisburg

3109. DOSHI CENTER FOR CONTEMPORARY ART
1435 N 2nd St 17102
(717) 232-3039 Mon-Fri 11-4, Sun 3-5
Dir: Randy Gohn
Contemporary painting, drawing, graphics, and photography; weaving, ceramics.

3110. WILLIAM PENN MEMORIAL MUSEUM
3rd and N Sts 17120
(717) 787-4980 Tue-Sat 9-5, Sun 12-5
Dir: Donald A. Winer
Pennsylvania fine and decorative arts, crafts; Indian and historical archaeology, natural science.

Other artists represented:
Walter Huber, Frances Lichten, Lloyd Mifflin, Violet Oakley, Peter F. Rothermel, George Storm.

Lancaster

3111. COMMUNITY GALLERY OF LANCASTER
135 N Lime St 17602
(717) 394-3497 Mon-Sat 10-4, Sun 12-4
Dir: Shirley M. Reed
Non-profit gallery; painting, crafts.

One person exhibitions in 1982:
Josef Albers, Harry Bertoia, Charles Demuth, Ken Graves, Stanley William Hayter, Henry Libhart, Vivien Narehood, Moses Soyer, Bruce West, Jan Yatsko.

Lewisburg

3112. BUCKNELL UNIVERSITY CENTER GALLERY
17837
(717) 524-3792 Mon-Fri 11-4:30, Tue-Thu 7-10; Sat, Sun 1-4
Dir: Joseph Jacobs
Contemporary art; 19th- and early-20th-century American and European collections.

Loretto

3113. SOUTHERN ALLEGHENIES MUSEUM OF ART
Saint Francis College Mall 15940
(814) 472-6400 Tue-Fri 9:30-4:30; Sat, Sun 1:30-5:30
Dir: Michael Strueber
Exhibitions of American painting, sculpture, drawing, and prints.

Melrose Park

3114. PEARL FOX GALLERY
103 Windsor Ave 19126
(215) 635-4586 Daily 11-4
Dir: Pearl Fox
Contemporary paintings, sculpture, drawings.

One person exhibitions in 1982:
Lois Dollin, Douglas Gorsline, James Lang, Don Lord.

Other artists represented:
Joseph Amorotico, Hazel Finell, Marion Gaskins, Emery Goff, Laura Goodman, David Homan, Walter Hook, David Hoppe, David Hostettler, Ben Kamihira, Neil Kosh, Fred Kreuger, John Lear, Mahnke, Erin O'Dell, Robert Parrott, Bernard Petlock, Ruth Petlock, Henry Pitz, Seymour Remenick, William Swanson, Richard Taicher.

Merion Station

3115. BARNES FOUNDATION
300 N Latch's Lane 19066
(215) 667-0290 Fri, Sat 9:30-4:30; Sun 1-4:30
Dir: Violette de Mazia
Permanent collection of French Impressionists.

Philadelphia

3116. AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM
7th and Arch Sts 19106
(215) 574-0380 Tue-Sat 10-5, Sun 12-6
Dir: Teri Y. Doke
Sculpture, painting, prints by African and Afro-American artists.

One person exhibitions in 1982:
John Rhoden.

3117. ASSOCIATED AMERICAN ARTISTS
1614 Latimer St 19103
(215) 545-7374 Tue-Sat 10-5:30
Dir: Margo Dolan
15th-20th-century prints.

Other artists represented:
Norman Ackroyd, Will Barnet, Richard Bosman, Richard Diebenkorn, David Hockney, Robert Motherwell, Benton Spruance, Carol Summers.

3118. NOËL BUTCHER GALLERY
132 S 17th St 19103
(215) 569-1236
Dir: Noël Butcher-Pratt
Contemporary paintings.

One person exhibitions in 1982:
Margaret Heuges, William Irvine, Uta Schubert, Una Wilkinson.

Other artists represented:
Joseph Amarotico, Moe Booker, Tom Callis, Bruno Civitico, Stephanie de Manuelle, Perky Edgerton, Gilbert Lewis, Sarah McEneaney, Barbara Mungall, Chuck Olson, Barbara Page, Steve Pentak, Diane Pieri, Katharine Renninger, Signe Sundberg, Marguerite Walsh, Sanae Willoughby, John Winship.

3119. PAUL CAVA GALLERY
1715 Spruce St 19103
(215) 732-5188 By appt
Dir: Paul Cava
19th- and 20th-century photography.

Other artists represented:
Eugene Atget, Julia Margaret Cameron, Frederick Evans, George Platt-Lynes, Karl Struss, Wilhelm Von Gloeden.

3120. DAVID DAVID ART GALLERY
260 S 18th St 19103
(215) 735-2922 Mon-Fri 10-5
Dir: Alan David/Carl David
15th-20th-century European and American painting.

One person exhibitions in 1982:
Elizabeth Howells, Russell Smith, Alice Kent Stoddard, Martha Walter, Frank Reed Whiteside.

3121. HELEN DRUTT GALLERY
305 Cherry St 19106
(215) 735-1625 Tue-Sat 11-5
Dir: Helen Williams Drutt
Late-20th-century work: clay, textiles, jewelry, sculpture, drawings.

One person exhibitions in 1982:
Mark Burns*, Louise Todd Cope*, Edward de Large*, Terri Lee Foltz-Fox*, Wayne Higby*, Lewis Knauss*, Louis Mueller*, Wendy Ramshaw*, Bruce Schnabel*, Helen Shirk*, Lizbeth Stewart*, Paula Winokur*.

Other artists represented:
Joan Binkley, Nancy Carman, Val Cushing, William Daley, Rob Forbes, Robert Forman, David Gilhooly, Toni Goessler-Snyder, Susan Hamlet, Diane Itter, Fumiyo Kaneko, Jun Kaneko, Graham Marks, Bruce Metcalf, Judy Moonelis, Rice Rice Nagin, Michael Olszewski, Robin Quigley, Richard Reinhardt, Cynthia Schira, Vickie Sedman, Olaf Skoogfors, Rudolf Staffel, Lenore Tawney, Robert Turner, Joke Van Ommen, Cheryl Ward, David Watkins, Robert Winokur.

3122. SAMUEL S. FLEISHER ART MEMORIAL
715-719 Catharine St 19147
(215) 922-3456 Mon-Thu 12-5, 7-9:30; Sat 1-3
Dir: Stephen Talasnik
Philadelphia Museum community arts center; works of local artists, educational programs.

One person exhibitions in 1982:
Siah Armajani, John Carlano, Susan Chrysler-White, Jon Clark, Tom Ferris, Michael Garrity, Louis Kahn, Mel Leipzig, Brian Meunier, Susan Moore, Sam Norgard, Sid Sachs, Hester Stinnett, William Welch.

3123. JANET FLEISHER GALLERY
211 S 17th St 19103
(215) 545-7562 Mon-Sat 10-5
Dir: John Ollman
American Indian, Pre-Columbian, and folk art; African sculpture; American painting.

One person exhibitions in 1982:
Bruce Burris, John Ferris, Marcy Hermansader, Marilyn Keating.

3124. FOUNDATION FOR TODAY'S ART/NEXUS
2017 Chancellor St 19103
(215) 567-3481 Tue-Sat 11:30-5
Dir: Suzanne Horvitz
Artist-run, non-profit; contemporary art.

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*see catalog index

One person exhibitions in 1982:
Jill Bornovitz, Anne Bourassa, M.R. Daniels, Dorothy Dean, Lynn Denton, Joan Gallup, Elissa Glassgold, Anthony Gorny, Peter Grimord, Raquel Higgins, Suzanne Horvitz, Lydia Hunn, Jessie Lewis, Jean Pettengill, Jean Silverthorne, Stephanie Tyiska, Magda Vitale.

3125. JEFFREY FULLER FINE ART
2108 Spruce St 19103
(215) 545-8154 Tue-Sat 11-5, Jun-Aug Thu-Sat 11-5
Dir: Jeffrey P. Fuller

Contemporary American paintings, sculpture, drawings, prints, photography.

One person exhibitions in 1982:
John Cage, Linda Connor, Richard Diebenkorn, Emlen Etting, Buckminster Fuller, Anthony Gorny, Sam Maitin, Mark McFadden, Bruce Pollock, Wade Saunders, Susanne Slavick.

Other artists represented:
Harold Allen, Betsey Batchelor, Michael Becotte, Frank Bramblett, Helen Brunner, JoAnn Callis, Darryl Curran, Peter deLory, Sandi Fellman, Larry Fink, Deborah Flynn, Marjorie Gapp, Charles Hinman, Catherine Jansen, Maurie Kerrigan, William Larson, Joan Lyons, Martha Madigan, Roger Mertin, Edmund Morais, Barbara Morgan, Robert Natkin, Joyce Neimanas, Kenda North, Eric Renner, Sid Sachs, Keith Smith, Buzz Spector, Marcia Tanner, Ruth Thorne-Thomsen, Rochelle Toner, Kathy Vannozzi.

3126. SUZANNE GROSS GALLERY
1726 Sansom St 19103
(215) 563-4753 Tue, Thu, Fri 10:30-6, Wed 11-6, Sat 11-5
Dir: Suzanne Gross

Paintings, works on paper, sculpture, tapestry, furniture.

One person exhibitions in 1982:
Rita Barnett, Steve Hornsher, Barbara Minch, Jacqueline Wilentz.

Other artists represented:
Paulette Bensignor, Ruth Dipper, Charles DuBack, Patrick Egan, Joshua Garfield, Russell Recchion, Wendy Berg Roth, Pierre Sala, Bob Stickloon, Gale Surface.

3127. HAHN GALLERY
8439 Germantown Ave 19118
(215) 247-8439 Mon-Sat 10-5:30
Dir: Roslyn S. Hahn

Contemporary paintings, sculpture, works on paper, Japanese woodblock prints, crafts.

One person exhibitions in 1982:
Ranulph Bye, James Coignard, Lucius Crowell, Brian Dickerson, Elizabeth Dorsey, Anatoli Kaplan, Hank Laventhol, Tom McKinney, Mark Miller, Benton Spruance.

Other artists represented:
John Bannon, Ruth Berger, Vincent Ceglia, Pamela Cornell, Jacqueline Cotter, Sara Coveney, Ronell Douglass, Joseph Frassetta, Kathryn Gabinet-Kroo, Suzanne Gilliard, Carol Berger Hershman, Earl Horter, David Hyde, Lillian Lee, Babette Martino, Lynn Mowrer, Barbara Osterman, Juliette Palmer, Sandra Sawin, Erna Stenzler, Richard Taicher, Sergei Taracyan, Ineke Van Werkhoven, Helen Van Wyk.

3128. JAIPAUL GALLERIES
7706 Seminole Ave 19126
(215) 735-7303 Mon-Fri 11-5:30, Sat 11-4
Dir: Dr. Jaipaul

Art and antiques from India, Nepal, Tibet.

3129. KLING GALLERY
2301 Chestnut St 19103
(215) 569-2900 Mon-Sat 9-5
Dir: George Young

Non-profit; emerging and established contemporary artists.

One person exhibitions in 1982:
James Caola, John Gregory, Sam Norgard, Dana Osherman, William Russell, Debra Sachs, Roy Vollmer, Susan White, Robert Woodward.

3130. LA SALLE COLLEGE ART GALLERY
20 St and Olney Ave 19141
(215) 951-1221 Tue-Fri 11-3, Sun 2-4
Dir: Daniel Burke

European and American painting, drawing, sculpture; 19th-20th-century prints; illustrated bibles.

3131. MARIAN LOCKS GALLERY
1524 Walnut St 19102
(215) 546-0322 Mon-Sat 10-6
Dir: Marian Locks

Works by contemporary area artists; sponsors New Talent program and exhibition.

One person exhibitions in 1982:
Doug Alderfer, Judy Alderfer, James W. "Bo" Bartlett, Woofy Bubbles, Amy Cohen, Dennis Corrigan, Charles Fahlen, James Havard, Christopher Hodge, Charles Kalick, Sandra Lerner, Jim Lueders, Edith Neff, Keith Ragone, Merle Spandorfer, Elsa Tarantal.

Other artists represented:
Edna Andrade, Ronald Bateman, Helen Bershad, Diane Burko, Thomas Chimes, Daniel Dallman, Joyce De Guatemala, Claudia DeMonte, Murray Dessner, Harriet Feigenbaum, David Fertig, John Formicola, Lois M. Johnson, Robert Keyser, Robert Kulicke, Elaine Kurtz, Ed McGowin, Bruce McGrew, Fox Joy McGrew, Stanley Merz, John Moore, Joe Moss, Elizabeth Osborne, Jody Pinto, Phillips Simkin, Harry Soviak, Roswell Weidner, Fumio Yoshimura, Martha Zelt.

3132. GILBERT LUBER GALLERY
1220 Walnut St 19107
(215) 732-2996 Mon-Sat 11:30-5:30, Wed 5:30-6
Dir: Gilbert Luber/Shirley Luber

Antique and contemporary Japanese graphics; Japanese books.

Other artists represented:
Hirusada, Utagawa Kunisada, Shigeki Kuroda, Koichi Sakamoto, Toshi Yoshida, Yoshitaki.

3133. MAKLER GALLERY
1716 Locust St 19103
(215) 735-2540 Mon-Fri 11-5
Dir: Paul Makler/Hope Makler

Contemporary art; art of India.

One person exhibitions in 1982:
Sandra Calder Davidson, Sam Francis, Mary Frank, Marisol, Henry Moore, Robert Zakanitch.

3134. ERIC MAKLER GALLERY
1716 Locust St 19103
(215) 735-5050 Mon-Sat 11-5
Dir: Eric Makler

Contemporary Philadelphia artists; works in all mediums, decorative and conceptual.

One person exhibitions in 1982:
Ann Chahbandour, Tim Dixon, Ed Hendricks, Richard Merkin, Kay Ritter, Harvey Weinreich.

Other artists represented:
Richard Cramer, Hannah Gruenberg, Phillip Johnson, Paul Kane, Justin McCarthy, Leo Sewell, Michael Titchnell.

3135. BENJAMIN MANGEL GALLERY
1604 Locust St 19103
(215) 545-4343 Mon-Sat 10-5
Dir: Benjamin Mangel

Contemporary sculpture, paintings, drawings, prints, installations.

One person exhibitions in 1982:
Fernando Botero, John Dawson, Tom Gaughan, Red Grooms, Anita Charney Harris, Sam Maitin, Aart van Kruiselbergen, Burton Wasserman, Anne Youkeles.

Other artists represented:
William Barnett, Harry Bertoia, Jon Bogel, Joe Brown, Benjamin Eisenstat, Joseph Greenberg, Yoko Haru, Bobbi Heisman, Barkley L. Hendricks, Paul Kane, Alex Katz, Allen Koss, Francis McCarthy, Barbara Myers, Reuben Nakian, Libby Newman, David Pease, Inga Pickering, Biagio Pinto, Peter Schaumann, Dan Teis.

3136. GROSS MCCLEAF GALLERY
1713 Walnut St 19103
(215) 665-8138 Mon-Sat 10-5
Dir: Estelle Gross

Contemporary paintings, sculpture, works on paper.

One person exhibitions in 1982:
Martha Armstrong, Sideo Fromboluti, John Laub*, Kenneth Leslie, Emily Mason, Rose Naftulin, Jane Piper*, Barbara Sosson*, Susan Van Campen, Tim Van Campen, Carter Zervas, Chris Zmijewski.

Other artists represented:
Jan C. Baltzell, Jack Barnett, Larry Day, Iona Fromboluti, Eileen Goodman, Penelope Harris, Kevin O'Toole, Leon Sitarchuk, Nora Speyer, Joe Sweeney, Heidi Williams, Douglas Wirls.

3137. SUSAN MONTEZINOS GALLERY
1628 Pine St 19103
(215) 735-3235/546-8116
Dir: Susan Montezinos

Contemporary Dutch paintings, sculpture, works on paper; opening October 1983.

Other artists represented:
Joseph Cals, Paul de Lussanet, Jack de Rÿk, Edward Valk, Tony Van de Voorst, Willem Van Dort.

3138. MORE GALLERY
1630 Walnut St 19103
(215) 735-1827 Mon-Sat 10-5:30, Wed 5:30-7
Dir: Charles N. More

Contemporary paintings and sculpture; works on paper.

One person exhibitions in 1982:
James DeWoody, Frank Galuszka, Philip Geiger, Frank Hyder, Scott Noel, John Opie, Susan Opie, Dan Wittels.

Other artists represented:
Ruth Fine, Charles Le Clair, James McElhinney, Wayne Morris, Leonard Nelson.

3139. MUSE GALLERY
1915 Walnut St 19103
(215) 963-0959 Sep-Jul Tue-Sat 11-5

Cooperative; contemporary painting, sculpture, printmaking, photography.

Other artists represented:
Carol Clamer, Hannah Fink, Lucy Gans, Mur Sherman Hayman, Sutton Hays, Lisa Manheim, Carol Moore, Sissy Pizzollo, Nancy Sarangoulis, Mary Yess.

3140. NEWMAN GALLERIES
1625 Walnut St 19103
(215) 563-1779 Sep-Jun Mon-Fri 9-5:30, Sat 10-4:30; Jul-Aug Mon-Fri 9-5
Dir: Walter Newman

19th- and 20th-century American and European paintings and prints.

Other artists represented:
Marcel Anderson, Lance Balderson, Ranulph Bye, David Coolidge, Fern Coppedge, Ben Eisenstat, John English, André Gisson, Alexandre Jacob, Karl J. Kuerner, Antonio Martino, Wayne Morrell, Frank Nofer, Oku, Hobson Pittman, George Porter, William Ressler, A. J. Rudisill, Virgil Sova, Malcolm Thompson, Fred Wagner, Howard Watson, Henry Wo Yue Kee.

3141. LAWRENCE OLIVER
1626/1625 Pine St 19103
(215) 735-3575 Mon-Sat 10-6
Dir: Larry Mangel

Contemporary American and European painting and sculpture.

One person exhibitions in 1982:
Alice Aycock, Bruce Brooks, Jeff DeLude, John Dickson, Richard Hickam, Jim Poag, Alan Saret, Jeff Way.

Other artists represented:
John Alexander, Bård Breivik, Thomas Butter, Michael Byron, Sarah Colby, Beverly Fishman, Frank Gillette, Maryann Golden-Lee, Tom Hatten, Judy Rifka.

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3142. PAINTED BRIDE ART CENTER
230 Vine St 19106
(215) 925–9914 Mon–Sat 12–6
Dir: Gerard Givnish/Joan Braun
Emerging artists; paintings, drawings, prints, photography; sculpture, installations; performances.

One person exhibitions in 1982:
Lee Brozgold, Howard Brunner, Joe Danciger, Neal Disabato, Marge Ellenbogen, Arthur Evans, Larry Francis, Millie Greenberg, Al Gury, Ruth Humpton, Frank Lonabaugh, Jean Plough, Lisa Sparling, Rebecca West.

3143. PENNSYLVANIA ACADEMY OF THE FINE ARTS
Broad and Cherry Sts 19102
(215) 972–7600 Tue–Sat 10–5, Sun 1–5
Dir: Frank H. Goodyear, Jr.
18th- to 20th-century American painting, sculpture, and graphic arts; 19th- and 20th-century landscape and genre.

One person exhibitions in 1982:
George Krause, Warren Rohrer, William Rush*, Peter Bonnet Wight.

Other artists represented:
Harry Bertoia, Emily Brown, Jonas dos Santos, Ed Kerns, Lois Lane.

3144. PHILADELPHIA ART ALLIANCE
251 S 18th St 19103
(215) 545–4302 Tue–Sat 10:30–5
Dir: Noble Smith
Paintings, sculpture, prints, crafts, photography, architecture exhibitions.

3145. PHILADELPHIA COLLEGE OF ART
Edith Rosenwald Gallery
Broad and Spruce Sts 19102
(215) 893–3188 Mon–Fri 10–5, Wed 10–9, Sat 12–5
Dir: Elaine Cocordas
Contemporary American art in all mediums.

3146. PHILADELPHIA COLLEGE OF ART
Howard A. Wolf Gallery
Broad and Spruce Sts 19102
(215) 893–3188 Mon–Fri 10–5, Wed 10–9, Sat 12–5
Dir: Elaine Cocordas
Contemporary American art in all mediums.

3147. PHILADELPHIA MUSEUM OF ART
26th and Benjamin Franklin Pkwy 19130
(215) 763–8100 Tue–Sun 10–5
Dir: Anne d'Harnoncourt
Far and Near Eastern art; 19th-century and Cubist European painting; Barberini tapestries; folk art; sculpture; furniture; textiles; photography.

One person exhibitions in 1982:
John Cage, Marius de Zayas*, Thomas Eakins*, Frederick H. Evans, Sir Edwin Landseer*, Danny Lyon.

3148. PORT OF HISTORY MUSEUM AT PENN'S LANDING
Delaware Ave at Walnut St 19106
(215) 925–3804 Wed–Sun 10–4:30
Dir: Ronald L. Barber
International and regional art, crafts, photography, design; ethnographic collections.

3149. PORTICO
902 Spruce St 19107
(215) 627–8089 Tue–Fri 10–5, Sat 12–5
Dir: Steven Lowy
Contemporary art, prints.

One person exhibitions in 1982:
Mark Ed, Paul Hamanaka, Daniel Topalis.

Other artists represented:
Carl Apfelschnitt, Stephen Binasiewicz, Ross Bleckner, Michael Burns, Edith Carlson, Natalie Dymnick, Laura Foreman, Roland Gebhardt, Ken Graves, Richard Hambleton, John Jackson, Suzanne Joelson, Michael McKlintock, Tony Moore, Thomas Reeder, Craig Shaeffer, Stephen Spera, Mark Stivers, Laurinda Stockwell, Michael Tingley.

Ray Metzker; at Film in the Cities, St. Paul, Minn. (May 5-26, 1982).

3150. THE PRINT CLUB
1614 Latimer St 19103
(215) 735–6090 Sep–Jun Tue–Sat 10–5:30
Dir: Ofelia Garcia
Non-profit, educational; collection of prints, photographs housed at Philadelphia Museum of Art; changing exhibitions.

3151. RODGER LAPELLE GALLERIES
2002 Rittenhouse Sq 19103
(215) 546–0220 Wed–Sat 12–7, Sun 12–5
Dir: Rodger LaPelle
20th-century painting and sculpture; crafts.

Other artists represented:
Clayton Anderson, Harry Anderson, Romare Bearden, Tucker Bobst, Jerry Crimmins, Fred Danziger, James Farrah, Frieda Fehrenbacher, Joan Gallup, Allan Grow, Friedensreich Hundertwasser, Paul Lehr, David Lynch, Christine McGinnis, Michael McKenzie, Jeffry Moulton, Keith Newhouse, Tseng Ying Pang, Peter Paone, Holly Smith, Mary Wilson, Isiah Zagar.

3152. RODIN MUSEUM
21st and Benjamin Franklin Pky 19101
(215) 763–8100 Tue–Sun 10–5
Dir: Anne d'Harnoncourt
Collection of works by 19th-century French sculptor Auguste Rodin.

3153. ROSENFELD GALLERY
113 Arch St 19106
(215) 922–1376 Wed–Sat 10–6, Sun 12–5
Dir: Richard Rosenfeld/Barbara Rosenfeld
Contemporary painting, sculpture, drawing, printmaking, metals.

Other artists represented:
Roger Anliker, Leslie Baker, Kenneth Batista, Wolfgang Behl, David Brumbach, Vincent Falsetta, Robert Glasgow, Judith Ingram, Deborah Kogan, Michael Lasuchin, Bernie Mangiaracina, Lisa Manheim, Dan Miller, Robert Nelson, Bruce Samuelson, Charles Schmidt, Eric Sealine, George Sorrels, Mary Spinelli, Karen Stoller, Stephen Tarantal, James Toogood, Ken Vavrek, Doug Zucco.

3154. ROUTE 66
2026 Locust St 19103
(215) 985–1061 Tue–Sat 10–6
Dir: Harriet Polite
Contemporary paintings, drawings, prints, photography, architectural drawings.

Other artists represented:
Joe Doyle, Douglas Kent Hall, Mark McDowell, Tom Palmore, Mel Ramos, Frank Lloyd Wright.

3155. FRANK S. SCHWARZ & SON
1806 Chestnut St 19103
(215) 563–4887 Mon–Fri 9:30–5:30, Sat 10–5
Dir: Robert D. Schwarz
19th-century American and European art; emphasis on Philadelphia artists.

3156. ST. JOSEPH'S UNIVERSITY GALLERY
5600 City Ave 19031
(215) 879–7604 Daily 10–4
Dir: Dennis Weeks
Contemporary photography, painting, printmaking, regional artists.

3157. JANE STEINSNYDER
1608 Pine St 19103
(215) 732–9685 Tue–Sat 12–5
Dir: Jane Steinsnyder
Sculpture, jewelry, textiles, and clothing from Africa, South Pacific, Indonesia, and India.

3158. SWAN GALLERIES
8433 Germantown Ave 19118
(215) 242–5300 Mon–Sat 10–6
Dir: Jane Korman/Ann Sklar
Contemporary American crafts: clay, fiber, glass, metal.

Other artists represented:
Glenda Arentzen, Harriet Bellows, Rick Bernstein, Sharon Church, Claude Conover, Kris Cox, Leonard Di Nardo, Stuart Golder, Thomas Hoadley, Karen Karnes, Paul Manners, Benjamin Moore, Ivy Ross, Kurt Weiser, Marsha Zion.

3159. SWAN GALLERIES
132 S 18th St 19103
(215) 568–9898 Mon–Sat 10–6
Dir: Jane Korman/Ann Sklar
Contemporary American crafts: clay, fiber, glass, metal.

Other artists represented:
Glenda Arentzen, Harriet Bellows, Rick Bernstein, Sharon Church, Claude Conover, Kris Cox, Leonard Di Nardo, Stuart Golder, Thomas Hoadley, Karen Karnes, Paul Manners, Benjamin Moore, Ivy Ross, Kurt Weiser, Marsha Zion.

3160. TEMPLE UNIVERSITY
Tyler School of Art
Beech & Penrose Aves 19126
(215) 224–7575 Tue–Wed 11–10, Thu–Sun 11–5
Dir: Ann Jarmusch
Contemporary art; crafts, photography, and design.

3161. 20TH CENTURY GALLERY
259 S 20th St 19103
(215) 735–1466
Dir: Frank Giannetta
Contemporary art.

One person exhibitions in 1982:
Bob Andriulli, Robert Finch, Paul Flexner, Michael P. Shanoski.

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3162. UNIVERSITY OF PENNSYLVANIA
Institute of Contemporary Art
34th and Walnut Sts 19104
(215) 898-7108 Tue-Fri 10-5, Wed 10-7; Sat, Sun 12-5
Dir: Janet Kardon
Changing contemporary exhibitions, thematic shows, installations, performances.

3163. UNIVERSITY OF PENNSYLVANIA
University Museum
33rd and Spruce Sts 19104
(215) 243-4000 Tue-Sat 10-4:30, Sun 1-5
Dir: Robert H. Dyson, Jr.
Chinese, Near Eastern, Indian, African, Pacific, Egyptian, North, Middle, and South American art; Benin bronzes, the Lyre of Ur, Greek pottery.

3164. WEBSTER/WALLNUTS GALLERY
2018 Locust St 19103
(215) 732-8850 Mon-Fri 10-6, Sat 11-4
Dir: Sande Webster
Contemporary paintings, prints, sculpture.

One person exhibitions in 1982:
Becky Ault, Kenneth Bushnell, Mike Cunningham, Mark Forman, Helen Gilbert, Carolyn Hayward Jackson, Edward LeShock, John Seitz, SICA, Joe Stabilito, Hubert Taylor, Ryo Watanabe.

Other artists represented:
Jillian Barber, Syd Carpenter, Barbara Danin, David Dorell, James Dupree, James Johnston, Richard Jordon, Ann Krestensen, Nancy Lampert, Luis Lugo, James Norman, Bob Reinhardt, Charles Searles, Andrew Turner.

3165. WOODMERE ART GALLERY
9201 Germantown Ave 19118
(215) 247-0476 Tue-Sat 10-5, Sun 2-5
Dir: Michael W. Schantz
Contemporary art, 19th-century works, prints, and drawings.

3166. THE WORKS GALLERY
319 South St 19147
(215) 922-7775 Mon-Fri 11-7, Sat 10:30-12, Sun 12-6
Dir: Ruth Snyderman/Rick Snyderman
Contemporary American crafts: glass, ceramics, wood, fiber, metals.

One person exhibitions in 1982:
Patricia Campbell, Dale Chihuly*, Jamie Davis, Fritz Dreisbach, Stephen Dee Edwards*, Steve Gamza, Larry Kirkland, Harvey Littleton*, Susan Loftin, William Scholl, Bob Trotman.

Other artists represented:
Bennett Bean, Garry Knox Bennett, Tom Farrell, Audrey Handler, Nancy Herman, Bryant Holsenbeck, Mark Lindquist, Mel Lindquist, Ben Mack, William Morris, Dale Nish, Michael Pavlik.

3167. ROSENBACH MUSEUM AND LIBRARY
2010 Delancey Place 19103
(215) 732-1600 Sep-Jul, Tue-Sun 11-4
Dir: Suzanne Bolan
English and American literature and decorative arts; 17th-18th-century paintings, porcelain, carpets; Maurice Sendak collection.

Pittsburgh

3168. CARNEGIE INSTITUTE
Museum of Art
4400 Forbes Ave 15213
(412) 622-3200 Tue-Sat 10-5, Sun 1-5
Dir: John R. Lane
Contemporary, Impressionist paintings; sculpture, prints, drawings, photography, film, video, decorative arts, antiquities, Oriental art.

One person exhibitions in 1982:
Ivan Albright, Akira Arita, Robert Bourdon, James Byrne, Mary Cassatt*, William Conlon*, Robert Cronin, Richard Diebenkorn*, Philip Guston*, Childe Hassam, Lee Herschenson, Gordon House*, Michael Morrill, Samuel Rosenberg, W. Eugene Smith*, James Torkalson, Steina Vasulka, Edward Whiteman, Martha Zelt.

3169. CONCEPT ART GALLERY
1031 S Braddock Ave 15218
(412) 242-9200
Dir: Sam Berkovitz
Contemporary and 20th-century art works in all mediums.

One person exhibitions in 1982:
Marak Cecula, James Coignard, Daniel Joshua Goldstein, Henry Koerner, Henry Moore, Edward Nesteruk.

Other artists represented:
Harold Altman, Peter Calaboyais, Robert Kipniss, Concetta Mason, George Morris, Gordon Mortensen, Kenneth Phillips, Girts Purins, A. M. Schnurr, Marko Spalatin, Mark Symczak.

3170. FISHER COLLECTION
711 Forbes Ave 15219
(412) 562-8480 Mon-Fri 9-4
Dir: John C. Pavlik

3171. FRICK ART MUSEUM
7227 Reynolds St 15208
(412) 371-7766 Wed-Sat 10-5:30, Sun 12-6
Dir: Virginia E. Lewis
Italian Renaissance, Flemish, French 18th-century painting and decorative arts; bronzes, tapestries, porcelains; Russian 17th-18th-century silver.

3172. MATTRESS FACTORY
500 Sampsonia Way 15212
(412) 231-3169 By appt
Dir: Barbara Luderowski
Installations; non-profit.

One person exhibitions in 1982:
Michael Olijnyk, Diane Samuels, Athena Tacha.

3173. PITTSBURGH PLAN FOR ART
407 S Craig St 15213
(412) 683-7600 Tue-Sat 10-5, Sun 1-5
Dir: Kennedy B. Nelson
Non-profit; regional and contemporary art, architecture, industrial design, performing arts.

One person exhibitions in 1982:
Walter Bedel, Bud Gibbons, Daniel Graffin, Charles Jackson, Lois Kaufman, Cindy Snodgrass.

Other artists represented:
Thomas Brunger, Ron Desmett, Richard Devlin, Sheila Hicks, Lynne Marcovsky, Kathleen Mulcahy, James P. Nelson, Girts Purins, Diane Samuels, Joseph Shepler.

3174. UNIVERSITY OF PITTSBURGH
University Art Gallery
Henry Clay Frick Fine Arts Bldg 15260
(412) 361-2648
Dir: David G. Wilkins
Teaching gallery.

3175. WIEBE & BONWELL GALLERIES
705 Liberty Ave 15222
(412) 765-3444 Mon-Fri 10-5, Sat 11-2
Dir: Charles M. Wiebe
Contemporary Pittsburgh artists; prints, American Impressionist paintings.

One person exhibitions in 1982:
Joel Collins, Lewis Kesling, Bob La Bobgäh*, Ivan Lacković*, John Seitz, Gregory Smith*, Lemonia Sotirakis, Mark Symczak, Utagawa Yoshiiku.

Other artists represented:
Jacques Callot, Elizabeth Daniels, Mark Gardner, Francisco Goya, Jim Heintz, Hirosada, Hiroshige, William Hogarth, Hokusai, Kunisada, Kuniyoshi, Leonard Leibowitz, Philip Mendlow, Giovanni Piranesi, Priscilla Robinson, Philip Rostek, Douglas Salveson.

Reading

3176. ALBRIGHT COLLEGE
Freedman Gallery
13th St 19604
(215) 921-2381 Mon-Fri 12-4, Tue 6-8, Sun 2-5
Dir: Judith Tannenbaum
Contemporary American art: painting, sculpture, photography, prints, and video.

One person exhibitions in 1982:
Kent Floeter*, Robert Yasuda*.

3177. READING PUBLIC MUSEUM & ART GALLERY
500 Museum Rd 19611
(215) 371-5850 Mon-Fri 9-5, Sat 9-12, Sun 2-5
Dir: Bruce L. Dietrich
16th-20th-century European and American painting and sculpture; Oriental, American Indian works, graphic and decorative arts.

University Park

3178. PENNSYLVANIA STATE UNIVERSITY
Museum of Art 16802
(814) 865-7672 Tue-Sun 11-4:30
Dir: William D. Davis
American and European paintings, drawings, prints, and sculpture; Oriental ceramics, paintings, and prints; Ancient, African, and Near Eastern works.

One person exhibitions in 1982:
Richard Hamwi*, Dora de Pedery-Hunt, Milton Rogovin*, David B. Van Dommelen*.

Wilkes-Barre

3179. WILKES COLLEGE
Sordoni Art Gallery
150 S River St 18766
(717) 824-4651 ext 388 Sun-Fri 1-5, Sat 10-5, Thu eve 5-9
Dir: Judith H. O'Toole
Contemporary and early - 20th - century American art.

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York

3180. GALLERIE LOUISE
PO Box 561 17405
(717) 843-3026 Daily 10-6
Dir: Louise Ludwig
Contemporary sculpture, painting, graphics; Expressionists; Hudson River School.

Other artists represented:
Yaacov Agam, Charles Bragg, Alexander Calder, Sonia Delaunay, Diane Hansen, Richard C. Hoff, William Katz, Berger Mersad, Joan Miró, Rufino Tamayo, Victor Vasarely.

Puerto Rico

Dorado

3181. GALERIA 2
Cerromar Beach Hotel 00646
(809) 796-1010 ext 3038/796-4025 Fri 10-1, 2-6, Tue-Sun 10-6
Dir: Jorge Cancio
Puerto Rican art in all mediums.

One person exhibitions in 1982:
Gloria De Duncan, Jose Luis Diaz DeVillegas.

Other artists represented:
Jose E. Alicea, Alfonso Melendez Arana, Myrna Baez, John Balossi, Sylvia Blanco, Angel Botello, Andy Bueso, Carlos Callazo, Lorraine De Castro, Luis Hernandez Cruz, Leticia Menendez de Saint Germain, Enrique Elustondo, Susana Espinosa, Gretchen Haeussler, Rosita Haeussler, Bernardo Hogan, Antonio Martorell, Jag Mehta, Betsy Padin, Omar Quiñonez, Carlos Danila Rinaldi, Jaime Romano, Jerry St. Germain, Jaime Suarez, Isabel Vazquez.

Hato Rey

3182. GALERIA BOTELLO II
Plaza las Americas 143 00918
(809) 754-7430 Daily 10-6
Dir: Christiane Botello/Maud Duquella
Contemporary paintings, sculpture, prints, Puerto Rican santos.

One person exhibitions in 1982:
Juan Ramón Velazquez.

Other artists represented:
José Alicea, Angel Botello, Luis Hernandez Cruz, Gloria Duncan, Lorenzo Homar, Antonio Martorell, Betsy Padin, Joaquin Reyes, Julio Rosado del Valle, Carmelo Sobrino, Isabel Vazquez.

Old San Juan

3183. GALERIA PALOMAS
207 Cristo St 00901
(809) 724-8904/725-2660 Mon-Sat 10-6
Dir: Sharon Moya
Contemporary Latin American and Puerto Rican art and antique santos.

Other artists represented:
Olga Albizu, Jose Alicea, Rubin Rivera Aponte, Myrna Baez, Wilfredo Chiesa, Carlos Collazo, Jose Luis Cuevas, John Dawson, Antonio Diaz, Domingo Garcia, Jerry Saint Germain, Lorenzo Homar, Dorothy Swain Lewis, Antonio Lopez, Maryann Mackinnon, Tete Marella, Antonio Martorell, Robert Moya, Maria Antonia Ordonez, Richard Pagan, Ramiro Pazmino, Rafael Rivera Rosa, Julio Rosado del Valle, Harry Sternberg, Jaime Suarez, Leticia Tarrago.

3184. GALERIA SAN JUAN
Boulevard del Valle No 204-206 00901
(809) 722-1808/725-3829
Dir: Janet D'Esopo
Contemporary painting, sculpture, drawing, prints; young artists of Puerto Rico.

Other artists represented:
Luis Hernandez Cruz, Jan D'Esopo, Sanchez Filipe, Jag Mehta, Simone Mehta, Charles Pfahl, Theresa Spinner, Juan Ramón Velazquez.

Ponce

3185. MUSEO DE ARTE DE PONCE
Avenida de las Americas 00731
(809) 840-1510 Mon. Wed-Fri 10-12, 1-4; Sat 10-4; Sun 10-5
Dir: Rene Taylor
Permanent collection of historical and contemporary Puerto Rican, African, and European painting and sculpture; Pre-Columbian art.

One person exhibitions in 1982:
Susana Espinosa*, Carlos Mérida*, Oscar Mestey*, Julio Rosado del Valle*, Alberto Ulloa*.

Rio Piedras

3186. UNIVERSITY OF PUERTO RICO
Museum of Anthropology, History and Art 00931
(809) 764-0000 Mon-Fri 9-9; Sat, Sun 9-3
Dir: Arturo V. Dávila
Historical and contemporary Puerto Rican painting and sculpture; regional artifacts.

San Juan

3187. ATENEO PUERTORRIQUENO
Ponce de Leon/Stop Two Apartado 11-80 00902
(809) 724-8608 Mon-Fri 9-9, Sat 9-5
Dir: Eduardo Morales Coll
Puerto Rican painting and sculpture, decorative arts, prints and historical materials.

3188. GALERIA BOTELLO I
208 Cristo St 00901
(809) 723-9987/723-2879 Daily 10-6
Dir: Christiane Botello
Contemporary paintings, sculpture, prints, Puerto Rican santos.

Other artists represented:
Jose Alicea, John Balossi, Silvia Blanco, Angel Botello, Elvira Coya, Eliasim Cruz, Luis Hernandez Cruz, Lindsay Daen, Loraine De Castro, Susana Espinosa, Antonio Martorell, Joaquin Reyes, Julio Rosado del Valle, Carmelo Sobrino, Juan Ramón Velazquez.

3189. GALERIA EUGENIO
Caleta de San Juan 70 00901
(809) 722-3448 Mon-Sat 10:30-5:30
Dir: Eugenio Fernández-Méndez
Haitian paintings; Puerto Rican, Latin American graphics, paintings.

Other artists represented:
Eugenio Fernández-Méndez, Marta Perez, José Ruiz.

3190. GALERIA SAN JERONIMO
999 Ashford Ave 00902
(809) 721-1000 ext 1487/722-1808 Mon-Sat 10-7, Sun 2-6
Dir: Teresina Richardson
Contemporary paintings, sculpture, drawings, prints, and portraits.

Other artists represented:
Constance Bangs, Sylvia Blanco, Xander Cintrón, Luis Hernandez Cruz, Jan D'Esopo, Lorraine De Castro, Jack Kitson, Jacuelynn Kresman, Lajos Markos, Lisa Mayer, Judy Mayo, Jag Mehta, Raymond Page, Charles Pfahl, Alma Rivera, Jorge Romero, Theresa Spinner, Laurie Walker.

3191. INSTITUTE OF PUERTO RICAN CULTURE
Museo de Bellas Artes
Apartado 41-84 00915
(809) 724-0700 Mon, Wed, Fri 9-12, 1-4:30; Sat, Sun 9-5
Dir: Leticia del Rosario
Chronological exhibition of Puerto Rican painting and sculpture from the 18th century to the present.

Santurce

3192. MUSEO HISTORICO DE PUERTO RICO
1396 Giorgetti St 00909
(809) 725-4426 Tue-Fri 9-3
Dir: Rosa G. de Coll Vidal
Permanent exhibitions of Puerto Rican art and culture.

Rhode Island

Kingston

3193. UNIVERSITY OF RHODE ISLAND
Main Gallery
Fine Arts Center 02881
(401) 792-5831 Jun-Aug, Mon-Fri 12-3; Sep-May, Mon-Fri 7:30-9:30
Dir: Christopher Cordes
Exhibitions in all mediums by contemporary artists.

One person exhibitions in 1982:
Jared Bark, Cynthia Carlson, William Leete, Duane Michals.

Providence

3194. LILY ISELIN GALLERY
218 Wickenden St 02903
(401) 272-9769
Dir: Lily G. Iselin

Other artists represented:
Trent Burleson, Rita McCarthy, Malcolm Moran, Marcia Slomowitz, Hugh Townley, Victoria Wulff.

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*see catalog index

3195. JEB GALLERY
305 S Main St 02903
(401) 272-3312 Tue-Sat 11-5:30; By appt
Dir: Ronald Caplain
Photography and photography books.

Other artists represented:
William Clift, Lee Friedlander, Oliver Gagliani, Yousef Karsh, Max Kozloff, Joel Meyerowitz, Jerry Uelsmann, Kelly Wise.

3196. RHODE ISLAND SCHOOL OF DESIGN
Museum of Art
224 Benefit St 02903
(401) 331-3511 Tue, Wed, Fri, Sat 10:30-5, Thu 1-9, Sun 2-5
Dir: Franklin W. Robinson
Sculpture, painting, graphics, decorative arts, furniture, textiles—middle ages to the present; European, American, ancient Greek and Oriental works.

One person exhibitions in 1982:
Larry Clark, Danny Ferrington, Edward Lear*, Robert E. Locher, Enid Yandell.

3197. RHODE ISLAND SCHOOL OF DESIGN
Woods-Gerry Gallery
62 Prospect St 02906
(401) 331-3511 ext 147 Mon-Fri 10-4, Sat 11-4, Sun 2-5
Dir: Chris Deigman
Student, faculty, and alumni exhibitions.

South Carolina

Charleston

3198. GIBBES ART GALLERY
135 Meeting St 29401
(803) 722-2706 Tue-Sat 10-5, Sun 1-5
Dir: Charles L. Wyrick, Jr.
American portraits, prints, photography, and miniatures; Oriental art; contemporary art; loan exhibits.

One person exhibitions in 1982:
Nena Allen, Paul Cadmus*, Sam Doyle, Michael Tyzack, Margaret Wharton*.

Columbia

3199. COLUMBIA MUSEUMS OF ART AND SCIENCE
1112 Bull St 29201
(803) 799-2810 Mon-Fri 10-5; Sat, Sun 1-5
Dir: Walter Hathaway
Renaissance and Baroque art, European and American paintings and decorative arts, Oriental ceramics, crafts, contemporary art.

3200. UNIVERSITY OF SOUTH CAROLINA
McKissick Museums 29208
(803) 777-7251 Mon-Fri 9-4; Sep-May Sat 10-5, Sun 1-5
Dir: George D. Terry
Changing art exhibitions; regional and university history, silver, Art Nouveau, Catawba pottery, Arts and Crafts ceramics.

One person exhibitions in 1982:
Jan Aronson, Steven Gately, Jasper Johns*, Lawrence Jordan, Jan Millsapps, Neville Smith.

Greenville

3201. FURMAN UNIVERSITY
Art Gallery 29613
(803) 294-2074 Daily 9-5
Dir: Thomas E. Flowers
Teaching gallery with monthly exhibitions.

3202. GREENVILLE COUNTY MUSEUM OF ART
420 College St 29601
(803) 271-7570 Mon-Sat 10-5, Sun 1-5
Dir: Philip R. Warth
North American paintings, sculpture, graphics, Indian artifacts and crafts; works by regional artists.

One person exhibitions in 1982:
Jamie Davis, Lenore Davis, Rose Ann Featherston, Paul Harris, Bill Hellwig, Laura Schecter, Bob Trotman, Andrew Wyeth.

3203. BOB JONES UNIVERSITY
Museum of Sacred Art
Wade Hampton Blvd 29614
(803) 242-5100 Tue-Sun 2-5
Dir: Joan C. Davis
13th-19th-century religious art, especially Flemish, Dutch, German, French, Italian, and Spanish.

Hartsville

3204. COKER COLLEGE
New Gallery 29550
(803) 332-1381 Mon-Fri 10-4
Teaching gallery; graphics, photography, painting; regional, national, international exhibitions.

One person exhibitions in 1982:
Michelle Barbe, Ignacio Gomez-Pulido.

Hilton Head Island

3205. ARTISTIC SASS
14 Greenwood Dr #6 29928
(803) 785-8442 Daily 10-10
Dir: P. Tarchinski/R. Tarchinski
Sculpture, painting, prints, glass, clay, wood, fiber, drawing.

One person exhibitions in 1982:
Michael Baggett, Mark Elliot Flowers, Kristy Lynn Higby, Kathryn Hodgman, Richard Jolley, Cynthia Knapp.

Other artists represented:
John Acorn, Peter Adams, Tom Armbruster, Terese Baker, Matthew Baumgardner, Gary Beechum, Suzanne Benton, Curt Benzle, Sue Benzle, Matthew Buechner, Thomas Buechner, Carl Davidt, Jamie Davis, Robert Doster, J. R. Grossman, Dawn King, John Littleton, Colleen Ott, Dan Rodriguez, Yaffa Sikorsky, David Snair, Mark Stanitz, Louise Todd-Cope, James Van Deurzen, Michael Vatalaro, Kate Vogel, Don Wilcox.

3206. RED PIANO ART GALLERY
220 Cordillo Pkwy 29928
(803) 785-2318 Tue-Sat 11-5, Sun 1-5
Dir: Louanne C. LaRoche
Contemporary American art; African and Nepalese works; black American folk art.

Other artists represented:
Bernard D'Andrea, Sam Doyle, Ray G. Ellis, Charles Parks, George Plante, Jean Riest Stark.

Orangeburg

3207. SOUTH CAROLINA STATE COLLEGE
I.P. Stanback Museum/Planetarium 29117
(803) 536-7174 Mon-Fri 9-4:30
Dir: Leo F. Twiggs
African and Afro-American art; Benin bronzes; photography collection.

One person exhibitions in 1982:
Roland Freeman, Terry Hunter, Kay Palmer.

Pickens

3208. PICKENS COUNTY ART COMMISSION-ART MUSEUM
PO Box 722 29671
(803) 878-4965 Tue 1-5; Wed-Fri 9-12, 1-5; Sun 3-5
Dir: Barry Davis
Contemporary art; collections and exhibitions.

Spartanburg

3209. ARTS COUNCIL OF SPARTANBURG
385 S Spring St 29301
(803) 583-2776 Mon-Fri 9-5
Dir: C. E. Baker
Permanent collection of over 75 paintings; community arts agency with gallery spaces, classrooms, and meeting rooms.

Other artists represented:
Leonard Baskins, Robert Henri, Claire M. Hopkins, Margaret M. Law, William T. Richards, Emily M. Smith.

3210. CONVERSE COLLEGE
Milliken Gallery
PO Box 29 29301
(803) 585-6421, ext 251, 331
Dir: Henry J. Fagen, Jr.
Teaching gallery exhibiting student works; invitationals; travelling exhibitions organized at a nominal cost.

One person exhibitions in 1982:
Melissa Meyer.

Other artists represented:
Freya Hansell, Abby Robinson, Hunt Slonem, Ann Stoddard, Tamara Thompsen, Norman Tuck.

3211. THE GALLERY
385 S Spring St 29301
(803) 582-7616 Mon-Fri 10-4
Dir: Pamela Nienhuis
Non-profit; Southeastern artists.

3212. SPARTANBURG COUNTY ART ASSOCIATION GALLERY
385 South Spring St 29301
(803) 582-7616 Mon-Fri 10-4
Dir: Pamela Nienhuis
Non-profit organization to promote fine art and crafts by regional artists.

One person exhibitions in 1982:
Eva Carter, Bob Doster, Judy Jones, Robert Eric Moore, Jane Nodine.

Other artists represented:
Carol Augthun, Carl Blair, Betty Bromlett, Debora Childress, Doug Dacey, Douglas Greer, Curtis Harley, Larry Mauldin, Sara Dame Setzer, Mary Ellen Suitt, Barbour Taylor, John Turner, Betty Walker, Genie Wilder, Paige Williamson.

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3213. UNIVERSITY OF SOUTH CAROLINA, SPARTANBURG
Library Art Gallery 29303
(803) 578-1800
Dir: Kathryn Hicks
Works by South Carolina and Southeastern artists.

3214. WOFFORD COLLEGE
Sandor Teszler Library Gallery 29301
(803) 585-4821 Daily 9-5
Dir: Frank J. Anderson
U.S., and regional and international works in all mediums.

One person exhibitions in 1982:
Ruth Bavetta, Jean Wall Penland, Mary Schweder, Zsuzsa Stuiber, Robert Swierkiewicz.

South Dakota

Aberdeen

3215. NORTHERN STATE COLLEGE
Lincoln Hall Gallery 57401
(605) 622-2514 Mon-Fri 10-4
Dir: Jim Gibson
Contemporary art.

Brookings

3216. SOUTH DAKOTA MEMORIAL ART CENTER
Medary Ave at Harvey Dunn St 57007
(605) 688-5423 Mon-Fri 8-5, Sat 10-5, Sun 1-5
Dir: Joseph Stuart
Works by Native American and contemporary South Dakota artists; Eastern Sioux and Ojibwa art; Plains Indian art.

One person exhibitions in 1982:
Catherine Ferguson, Oscar Howe.

3217. SOUTH DAKOTA STATE UNIVERSITY
Rita Gallery
Solberg Hall 57007
(605) 688-4103 Mon-Fri 8-5
Dir: Mark Lazarus
Teaching gallery with works in all mediums by Midwestern artists.

One person exhibitions in 1982:
Sheila Agee, Rich Cooper, Robert Crise, Jeff Freeman, Brad Jirka.

Mitchell

3218. OSCAR HOWE ART CENTER
119 W 3rd 57301
(605) 996-4111 Mon-Sat 10-5
Dir: Margaret Quintal
Exhibitions, workshops; works by Sioux artist, Oscar Howe.

One person exhibitions in 1982:
Oscar Howe*

Mobridge

3219. KLEIN MUSEUM ART GALLERY
W Highway 12 57601
(605) 845-7243 Mon-Sat 9-12, 1-5, Sun 2-5
Dir: Mrs. Earl Burns
Regional, pioneer, Indian history and fine arts; 19th-century American paintings.

One person exhibitions in 1982:
Mick Harrison, Jack Ross.

Pine Ridge

3220. HERITAGE CENTER
Red Cloud Indian School 57770
(605) 867-5491 Daily 9-5
Dir: C.M. Simon
American Indian art; Sioux painting, bead and quill work; Northwest Coast prints.

Other artists represented:
Cecil Apple, Gladys Ecker, Robert Freeman, King Kuka, Jane Mauldin, Donald Ruleaux, Vic Runnels, C. A. Rutledge, Carol Snow, Brenda Stewart, Charlene Teeters, Edward Two Bulls.

Rapid City

3221. ANAKOTA ARTS
522 7th St, Suite 213 57701
(605) 348-1890 Mon-Sat 10-6, Thu 10-8
Dir: Anna Marie Thatcher
Western art; contemporary prints, watercolors, sculpture; weavings.

One person exhibitions in 1982:
Roger Broer, William McEnroe, Jacqueline Rochester.

Other artists represented:
Lois Carlisle, Grete Heikes, Dale Lamphere, Ravae Marsh-Luckhart, Terry Mimnaugh, Todd Schweiger, Jane Scott, Margie Swift, Dick Termes.

3222. DAHL FINE ARTS CENTER
713 7th St 57701
(605) 394-4101 Mon-Sat 9-5, Sun 1-5
Dir: Ruth Brennan
Touring and invitational exhibitions; small permanent collection.

3223. SIOUX INDIAN MUSEUM AND CRAFTS CENTER
PO Box 1504 57709
(605) 348-8834 Tue-Sat 9-5, Sun 1-5
Dir: Myles Libhart
Historic and contemporary works by Sioux and other Native American artists and craftspersons.

One person exhibitions in 1982:
R. G. Bowker*, Ronald Cheek*, Andrew Laverdure*, Lloyd One Star*, D. Bret Two Eagles*.

Sioux Falls

3224. AUGUSTANA COLLEGE
Center for Western Studies 57197
(605) 336-4007 Mon-Fri 8-5
Dir: Sven Froiland
Western, Southwestern art; prints; research and archival agency.

Other artists represented:
John Allen, Lorenzo Black Lance, Harvey Dunn, Paul Goble, Mick Harrison, Oscar Howe, Don Schellhouse, Mitchell Zephier.

3225. CIVIC FINE ARTS CENTER
235 W Tenth St 57102
(605) 336-1167 Tue-Sat 11:30-5, Sun 2-5
Dir: Raymond Shermoe
Permanent collection; exhibitions by regional, national and international artists in all mediums.

One person exhibitions in 1982:
Jean Bailey, Fritz Scholder, Mel Spinar, Barnard Taylor, Lucy M. White.

3226. GALLERY 306
306 S Phillips Ave 57102
(605) 335-3728 Mon-Sat 10-5
Dir: Jocelyn K. Hanson
Exhibition posters and prints; South Dakota and regional artists.

One person exhibitions in 1982:
Linda Ackland-Kolb, Bob Alber, Rob Deibert, Nancy Fritz-Howard, Jim Groth, Mary Groth, John Kolb, RaVae Marsh, Bob Miller, Chad Mohr, Thomas Rickers, Gayle Sharps, Abby Tamara, Dick Termes, Tom Thoreson.

Other artists represented:
Grete Heikes, Dale Lamphere, Signe Stuart.

3227. JIM SAVAGE'S WESTERN ART GALLERY
713 S Cleveland St 57103
(605) 332-7551 Mon-Sun 9-6
Dir: Jim Savage/Shirley Savage
American Indian and Western art.

Other artists represented:
Harry Brunk, Pamela Harr, Ted Long, Gerry Metz, Harvey Rattey, Jim Savage, Bob Tommy.

Sturgis

3228. GALLERY 21
1101 Main St 57785
(605) 347-5211 Mon-Sat 9-5:30
Dir: Dean McNenny
Local prints, graphics, sculpture.

Vermillion

3229. UNIVERSITY OF SOUTH DAKOTA UNIVERSITY ART GALLERIES
Warren M. Lee Center for the Fine Arts 57069
(605) 677-5481 Daily 10-4
Dir: John A. Day
Changing exhibitions of historical and contemporary visual arts; collection of works by Sioux artist, Oscar Howe.

Tennessee

Chattanooga

3230. HUNTER MUSEUM OF ART
10 Bluff View 37403
(615) 267-0969 Tue-Sat 10-4:30, Sun 1-4:30
Dir: Cleve K. Scarbrough
18th-20th-century American painting, drawing, sculpture; Oriental decorative arts; 1904 classical revival mansion.

*see catalog index

Clarksville

3231. AUSTIN PEAY STATE UNIVERSITY
Margaret Fort Trahern Gallery 37040
(615) 648-7333
Dir: Larry Hortenbury
20th-century works; contemporary paintings, sculpture, prints.

Knoxville

3232. DULIN GALLERY OF ART
3100 Kingston Pike 37919
(615) 525-6101
Dir: Rebecca Massie-Lane
Non-profit; community gallery; contemporary prints, drawings; miniature rooms; changing exhibition.

3233. UNIVERSITY OF TENNESSEE
Art Department
1715 Volunteer Blvd 37996
(615) 974-5464 Mon-Thu 10-5, 7-9; Fri 10-5; Sat, Sun 1-4
Dir: Sam Yates
Japanese prints and woodblocks; contemporary prints, drawings; architecture.

One person exhibitions in 1982:
Alvar Aalto.

Other artists represented:
John Massey.

3234. UNIVERSITY OF TENNESSEE
Frank H. McClurg Museum
Circle Park Dr 37996
(615) 974-2144 Mon-Fri 9-5
Dir: Paul Parmalee
Anthropology, archaeology, fine arts, furnishings, and history.

Memphis

3235. DIXON GALLERY AND GARDENS
4339 Park Ave 38117
(901) 761-5250 Tue-Sat 11-5, Sun 1-5
Dir: Reba Russell
French and American Impressionist, 18th- and 19th-century British painting; English furnishings, porcelain; gardens.

3236. MEMPHIS ACADEMY OF ARTS
Overton Park 38112
(901) 726-4085 Daily 9-5
Dir: John S. Slorp
Jacob Marks Memorial Collection; works of graduates.

3237. MEMPHIS STATE UNIVERSITY
University Gallery 38152
(901) 454-2224
Dir: Lynda Ireland
Egyptian and African art collections; contemporary work, especially prints.

Other artists represented:
Tarrence Corbin, Sam Gilliam, Michael Gross, Moshe Kadishman, James Little.

3238. OATES GALLERY
97 N Tillman 38111
(901) 323-5659 Mon-Sat 9:30-4:30
Dir: Rena Dewey
19th- and 20th-century French and Dutch paintings; American art.

One person exhibitions in 1982:
Raoul Hynckes.

Other artists represented:
Walter Anderson, Jay Connaway, George Ionescu, Dorothy Stern.

3239. SOUTHWESTERN COLLEGE
Clough-Hansom Gallery
200 N Parkway 38112
(901) 274-1800 Sep-Jun Mon-Fri 9-5
Dir: Lawrence Anthony
Regional contemporary art; annual student exhibition.

One person exhibitions in 1982:
Lawrence Anthony.

Nashville

3240. CUMBERLAND GALLERY
2213 Bandywood Dr 37215
(615) 297-0296 Mon-Sat 10-5
Dir: Caroline Stevens/Carol Stein
Prints, painting, sculpture; primarily contemporary.

One person exhibitions in 1982:
Hugh Kepets, Carol Mode, John Mominee, McHugh Owen, Paul Pollaro, Minna Reich, Joan Root, Susan Shockley, Hiroko Swornik.

Other artists represented:
David Bigelow, Teresa Bucy-Reed, Herbert Creecy, Donna Fink, Lanie Ganon, Bryan Harrington, Ida Kohlmeyer, Marilyn Murphy, Janice Pollard, Elizabeth Sanford, Nancy Siegel.

3241. FISK UNIVERSITY
Carl Van Vechten Gallery of Fine Arts
18th Ave and Jackson St N 37203
(615) 329-8685
Dir: Robert Hall
Alfred Stieglitz collection of modern art; Cyrus Baldridge collection of West African drawings, traditional African sculpture; photography.

3242. NASHVILLE PARTHENON
Centennial Park 37201
(615) 259-6358
Dir: Wesley M. Paine
Paintings from 1850 to 1925; contemporary works; Bicentennial collection.

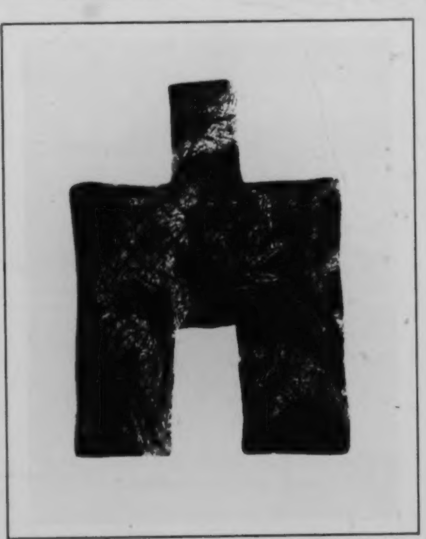
One person exhibitions in 1982:
Jorge Arrieta, Richard Connors, Cynthia Garrard, Njalle Helle, John Nartker, John Richardson, Jack Robertson, Margo Sebelist, Barbara Wallace.

3243. TENNESSEE FINE ARTS CENTER, CHEEKWOOD
Forrest Park Dr 37205
(615) 352-8632 Tue-Sat 9-5, Sun 1-5
Dir: Kevin Grogan
18th-20th-century American painting, graphics, sculpture, decorative arts.

One person exhibitions in 1982:
David Bigelow, Charles Brindley, Olen Bryant, Lucy Clark, Alfred Eisenstadt, Maryann Fariello, Russell Faxon, Jean-Louis Forain, Hans Hofmann, Wolf Kahn*, Thomas L. Neff, James Norman, Marjorie Phillips, Gregory Ridley, Norman Rockwell, Michael Smith*, Robert Stark, Jack Stoddart, Garry Trudeau, Andy Warhol.

3244. VANDERBILT ART GALLERY
23rd St and West End Ave 37203
(615) 322-2831 Mon-Fri 1-4; Sat, Sun 1-5
Dir: Larry Perkins
A study collection containing ancient through contemporary, Eastern and Western art; early Renaissance paintings.

One person exhibitions in 1982:
Dale Leys.



Paul Oberst: *Surface Study for Sculpture*, 1982; at The New Gall. of Contemporary Art, Cleveland.

Sewanee

3245. UNIVERSITY OF THE SOUTH
Fine Arts Gallery 37375
(615) 598-5931
Dir: William Wadley
Contemporary and historical exhibits; paintings, drawings, prints, furniture.

Texas

Abilene

3246. ABILENE FINE ARTS MUSEUM
801 S Mockingbird 79605
(915) 673-4587 Tue-Fri 9-5; Sat, Sun 1-5
Dir: Jerome Collins
20th-century American art; artists' books, prints.

One person exhibitions in 1982:
Fay Jean Hooker Knell.

Amarillo

3247. AMARILLO ART CENTER
2200 Van Buren 79109
(806) 372-8356 Tue-Fri 10-5, Wed eve 7-9:30, Sat-Sun 1-5
Dir: David G. Turner
20th-century American paintings; prints; drawings; photographs.

One person exhibitions in 1982:
Frank Hein*, Jesus Bautista Moroles, Andrea Rosenberg, Martin S. Schreiber*, Jan Tipps, Stephanie Weber.

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Arlington

3248. UNIVERSITY OF TEXAS, ARLINGTON
University Art Gallery
601 Monroe St, Box 19089 76019
(817) 273-2891 Mon–Fri 9–4, Sun 1–4
Dir: Max W. Sullivan
19th-century and contemporary American paintings, sculpture, prints; changing loan exhibitions.

One person exhibitions in 1982:
Rex Dyer, Robert Einbeck, Calvin Grigg, Joe Guy.

Austin

3249. LAGUNA GLORIA ART MUSEUM
3809 W 35th St, Box 5568 78763
(512) 458-8191 Tue–Sat 10–5, Thu 5–9, Sun 1–5
Dir: Laurence Miller
Modern and contemporary painting, sculpture, photography, architecture; outdoor sculpture, regional art.

One person exhibitions in 1982:
Rafael Ferrer*, Christopher Middleton, Robert Rauschenberg*, Robert Smithson*, Margaret Wharton*.

3250. NI-WO-DI-HI GALLERIES
2104 Nueces 78767
(512) 472–3049 Mon–Fri 9–5, Sat 10–6
Dir: Brooks Bennett
American Indian art.

Other artists represented:
Katalin Ehling, Steve Forbis, King Kuka, Charles Lovato, Paladine Roye, Virginia Stroud, Donald Vann, Harry Westlund.

3251. PATRICK GALLERY
721 E 6th St 78701
(512) 472–4741 Tue–Sat 1–6
Dir: Mary Lou Patrick
Contemporary work, concentrating on Texas artists.

One person exhibitions in 1982:
Helena de la Fontaine, David L. Deming.

Other artists represented:
Bob Band, Suzanne Bocanegra, Sandy Brooke, Danville Chadbourne, John Chatmas, Vicki Teague Cooper, Jerry Dodd, Marilyn Duke, Bebe Fenstermaker, Martha Fenstermaker, Betty Gold, Kathy Green, Berry Klingman, Robert Levers, Melissa Miller, Connie Morrison, Gary Nowlin, Bradley R. Petersen, Carol Rabel, Hills Snyder, Steve Swagerle, Karl A. Umlauf, Bill Wiman.

3252. UNIVERSITY OF TEXAS, AUSTIN
Huntington Art Gallery, Ransom Center
21st and Guadalupe Sts 78712
(512) 471–7324 Mon–Sat 9–5, Sun 1–5
Dir: Eric McCready
Michener collection of 20th-century art; contemporary Latin-American art and Smith collection of Western art; prints and drawings from the 15th-20th century.

3253. UNIVERSITY OF TEXAS, AUSTIN
Huntington Art Gallery, Art Building
23rd and San Jacinto Sts 78712
(512) 471–7324 Mon–Sat 9–5, Sun 1–5
Dir: Eric McCready
Changing exhibitions; student and faculty work.

Beaumont

3254. BEAUMONT ART MUSEUM
1111 Ninth St 77702
(409) 832–3432 Tue–Fri 10–5; Sat, Sun 2–5
Dir: Katherine Wallace Paris
20th-century paintings, sculpture, graphics, drawings, and photography; traveling exhibitions.

One person exhibitions in 1982:
Keith Carter.

Corpus Christi

3255. ART COMMUNITY CENTER
902 Park Ave 78401
(512) 884–6406 Tue–Sat 10–4, Sun 1–5
Dir: Victor Hampel
Non-profit, city-sponsored; painting, sculpture, tapestries.

One person exhibitions in 1982:
Ricardo Aguilar, Esther Aguilo, Jean Allen, Dorothy Burkett, Henry Compton, Henry Compton, Cindy De Hart, Marion Folckmer, Helen Friemel, Lou Gagnier, Janie Nichols, Lisa Nichols, Doris Pittman, Jo Prairie, Julie Watson, Thelma Wilkins, Lucille Willard.

3256. ART MUSEUM OF SOUTH TEXAS
1902 N Shoreline Dr 78401
(512) 884–3844 Tue–Sat 10–5, Sun 1–5
Dir: Ric Collier

One person exhibitions in 1982:
Roland Garcia, Edward Hopper*, Suzanne Klotz-Reilly, Danny O'Dowdy*, William T. Wiley.

3257. CORPUS CHRISTI STATE UNIVERSITY
South Texas Artmobile
6300 Ocean Dr 78412
(512) 991–6810 Mon–Fri 9–5
Dir: Miriam Wagenschein
A mobile gallery traveling to 27 communities in Southern Texas.

3258. CORPUS CHRISTI STATE UNIVERSITY
Weil Gallery
6300 Ocean Dr 78412
(512) 991–6810 Mon–Fri 9–5
Dir: Miriam Wagenschein
University gallery.

3259. DEL MAR COLLEGE ART GALLERY
Ayers at Baldwin 78404
(512) 881–6216 Mon–Fri 7–4
Dir: William E. Lambert
Changing exhibitions; annual national drawing and small sculpture show.

One person exhibitions in 1982:
Lynn Havel.

3260. MUSEUM OF ORIENTAL CULTURES
426 S Staples 78401
(512) 883–1303 Mon–Fri 10–4, Sun 2–5
Dir: Margaret Kadoyama
Oriental culture and history; Hakata dolls, artifacts, theater masks; porcelains; metal ware; art of Buddhism and Hinduism.

Dallas

3261. ADAMS-MIDDLETON GALLERY
3000 Maple Ave 75201
(214) 742–3682 Tue–Fri 10–6, Sat 11–5
Dir: Anita Middleton/Terry Adams
20th-century American and European art.

One person exhibitions in 1982:
C. James Frazier, Veloy Vigil, Francisco Zuniga.

Other artists represented:
Armond Lara, Marcia Myers, Paul Rotterdam.

3262. ADELLE M FINE ART
3317 McKinney Ave 75204
(214) 526–0800 Mon–Fri 9–5
Dir: Barbara P. Mohrle
Contemporary American artists.

3263. AFTERIMAGE PHOTOGRAPH GALLERY
Quadrangle #151, 2800 Routh St 75201
(214) 748–2521 Mon–Sat 10–5:30
Dir: Ben Breard
Photography.

Other artists represented:
William Abranowicz, Howard Bond, Joseph B. Englander, Ron Evans, Peter Feresten, Elliott McDowell, Martin Schreiber, George Tice, John Ward, Harry Wilks.

3264. ALLEN STREET GALLERY, CENTER FOR VISUAL COMMUNICATIONS
2913 Canton St 75226
(214) 939–0052 By appt
Dir: Robin Milsom
Non-profit photography alternative space; lectures and workshops.

3265. MATTINGLY BAKER GALLERY
3000 McKinney Ave 75204
(214) 526–0031 Tue–Fri 10–6, Sat 11–5
Dir: Kathleen Sterritt
Paintings, drawings, sculpture, prints; New York and Texas artists.

One person exhibitions in 1982:
Timothy App, Mark Lavatelli, Jesus Morales.

Other artists represented:
Linda Blackburn, Vincent Falsetta, Flukinger/Harrah, Peter Julian, Aaron Karp, Polly Little, Roberto Munguia, Philip Van Keuren, Jana Vander Lee, Bob Yarber.

3266. CLIFFORD GALLERY
6610 Snider Plaza 75205
(214) 363–8223 Tue–Sat 10–5:30
Dir: Jutta Clifford
Texas and regional artists.

Other artists represented:
Dan Allison, Gary Bush, John Evans, Jane E. Goldman, Victoria Henderson, Shep Miers, William B. Montgomery, Betsy Muller, Pamela Nelson, Peter Nickel, Gisela-Heidi Strunck, Wayne Toepp, Jeffrey Vaughn, Carol Wilder.

3267. CONTEMPORARY GALLERY
5100 Beltline, Suite 544 75240
(214) 934–2323 Mon–Sat 10:30–5
Dir: Ralph H. Kahn
European and American contemporary art.

One person exhibitions in 1982:
Michael Eisemann, Paul Jenkins, Arthur Koch, Jeanne Koch, Carole Scholder, Susan Headley Van Campen.

Other artists represented:
John Axton, Dennis Blagg, Woodrow Blagg, Joan Brams, Susan Harrington, Zanne Hochberg, Cobie Russell, B. Skynear, Pat Thomas.

3268. D-ART, VISUAL ARTS CENTER
2917 Swiss Ave 75204
(214) 821–2522 Mon–Sat 9–5
Dir: Patricia B. Meadows
Non-profit; exhibitions of regional artists and organizations.

*see catalog index

One person exhibitions in 1982:
Sam Gholson, Olivia P. Powell, Patricia Regan.

Other artists represented:
Norman Adair, Bob Biggs, Pat Childress, Norman Kary, Lynette Miller, Morton Rachofsky, Martha Robbins, Esther Wiley-Jones.

3269. DALLAS MUSEUM OF FINE ARTS
Fair Park, PO Box 26250 75226
(214) 421-4187 Tue-Sat 10-5, Sun 1-5
Dir: Harry S. Parker, III
Pre-Columbian, Oriental, African collections; European, American, and ancient art.

3270. DELAHUNTY GALLERY
2701 Canton St 75226
(214) 744-1346 Tue-Sat 10-5
Dir: Hiram Butler
Contemporary art, photography.

One person exhibitions in 1982:
Vernon Fisher, Michael Lucero*, Nic Nicosia, Italo Scanga*, James Surls*.

Other artists represented:
Jo Ann Callis, Clyde Connell, Steve Dennie, Rick Dillingham, Richard Fishman, Phillip Galgiani, Wanda Hammerbeck, George Legrady, Phillip Maberry, Mark McFadden, David McManaway, Stephen Mueller, Suzan Pitt, Martin Puryear, Dan Rizzie, Don Rodan, Johnnie Ross, Al Souza, Joel Sternfeld, Danny Williams, Terry Winters.

3271. DW GALLERY
3305 McKinney 75204
(214) 526-3240 Tue-Sat 11-5
Dir: Diana Block
Contemporary regional art.

One person exhibitions in 1982:
David Bates, Rebecca Best, Rick Maxwell, Susie Phillips, Lee N. Smith, Ellen Soderquist, Linda Ridgway Taylor.

Other artists represented:
Frances Bagley, Julie Cohn, Martin Delabano, Pat Forrest, Lou Lyne Fredrickson, Linnea Glatt, Bill Komodore, Yoshiko Schranil, Ann Lee Stautberg, Linda Surls, Frank Tolbert II, Stirling Willis.

3272. 500X GALLERY
500 Exposition Ave 75226
(214) 828-1111 Thu-Sun 1-5
Contemporary painting, sculpture, installations, performances.

Other artists represented:
Mark Bartos, Kathy Drake, Susan Grant, Joseph Havel, Susan Magilow, Manuel Mauricio, Gary Monroe, Dennis Scharnberg, John Snygg, Georgia Stafford, Bruce Stiglich, P. M. Summer, Mike Swenson.

3273. FLORENCE ART GALLERY
2500 Cedar Springs 75201
(214) 748-6463 Mon-Fri 10-4
Dir: E. Shwiff

One person exhibitions in 1982:
Florence Arven, Marlene Cohen, Jan De Ruth, Harry Marinsky*, Carol Miller, Dennis Paul Noyer, W. Terlikowski.

Other artists represented:
P. Auge, F. De Panis, Larry Harmon, Marcia Marx.

3274. FRONTROOM
6617 Snider Plaza 75205
(214) 369-8338 Mon-Sat 10-5
Fine crafts, paintings, drawings, silkscreens, and ceramics.

3275. FOSTER GOLDSTRUM
4144 N Central Expy, Suite 1200 75204
(214) 744-0711 Tue-Sat 11-5
20th-century paintings; emerging Texas and West Coast artists.

Other artists represented:
John DeAndrea, Joe Doyle, Richard Estes, Sam Francis, Duane Hansen, Ben Kaiser, Bill Kane, Stuart Lehrman, David Maxim, Louise Nevelson, Kenneth Noland, Wayne Thiebaud.

3276. HUMANARTS
2800 Routh St, Suite 150 75201
(214) 748-3948 Mon-Sat 10-5:30
Dir: Marise Riddell
American crafts: glass, jewelry, pottery.

One person exhibitions in 1982:
Mark Lindquist, Melvin Lindquist, Harvey Sadow.

Other artists represented:
William Bernstein, Robert Hurlstone, John Kuhn, Nancee Meeker, Mark Russell.

3277. MODERN REALISM
1903 MacMillan Ave, Rm 1 75206
(214) 827-0376 Wed eve 6-9; By appt
Dir: Jonathan Held/Paula Barber
Mixed mediums; correspondence art, artists' books, stamp art.

3278. NI-WO-DI-HI GALLERIES
2526 Cedar Springs at Routh 75201
(214) 651-7656 Tue-Sat 10-6
Dir: Audrey Beilharz
American Indian art.

Other artists represented:
Steve Forbis, Charles Lovato, Paladine Roye, Virginia Stroud, Donald Vann.

3279. NIMBUS
1135 Dragon St 75207
(214) 742-1348 Mon-Fri 10-5, Sat 10-4
Dir: James Chumley
Contemporary abstract and figurative painting, sculpture; graphics, and fiber art.

One person exhibitions in 1982:
Manuel deArce, James Franklin, Joy Laville, David Newman, Kitty Wallis.

Other artists represented:
Jack Silverman, John Strawn.

3281. PAIGE GALLERY
1519 Hi Line Dr 75207
(214) 742-8483 Mon-Sat 9:30-4
Dir: Bobette Bird
Painting, sculpture, graphics, fiber art, ceramic and enamel murals.

One person exhibitions in 1982:
Mozelle Brown.

Other artists represented:
Hester Bender, David Burt, Michael Cobb, Mahmehri Golestaneh, Max Hayslette, Charles Jeffress, Mary Frances Judge, Joseph A. McDonnell, Ivan Rabuzin, Scott Sandell, Li Shan, James Twitty, Bobbi Winborn.

3282. PS GALLERIES
2525 Fairmount 75201
(214) 871-1000
Dir: Amy Piaza

One person exhibitions in 1982:
Vonnie Brenno, John Dirks, Rudolph Dirks, Stephen Etnier, Gaston Lachaise, Jeanne Norsworthy, Henry Strater.

Other artists represented:
Michael Appalmer, Edward Betts, David Bumbeck, Jayne Dwyer, David Gray, Beverly Hallam, Walt Kuhn, George Kunkel, Cabot Luford, Harriet Matthews, Richard Murray, Margot Rosenthal, Judith Shahn, David Shaw, Robert Vickrey.

3283. SIMONS LUCET ART GALLERY
2133 Cedar Springs 75201
(214) 761-9912 Mon-Fri 9-5
Dir: Francois Lucet
Contemporary and impressionist paintings; sculpture.

Other artists represented:
Jean Allemand, Michel Beck, James Paul Brown, Richard Childers, Sophie Coors, Raoul Dufy, Goulandris, Carole Greer, Otello Guarducci, Joe Linz, F. M. Lucet, Matsutani, Christi Pate, Alma Ramsden, Kim Russell, Tarabella, Ronald Thomason, Larry Van Haren.

3284. SOUTHERN METHODIST UNIVERSITY
Meadows Museum and Meadows Gallery 75275
(214) 692-2727 Mon-Sat 10-5, Sun 1-5
Dir: Irene Martin
15th-20th-century Spanish art; sculpture garden; modern and contemporary art.

3285. SOUTHWEST GALLERY
737 Preston Forest S/C 75230
(214) 696-0182 Mon-Sat 9-6
Dir: E. C. Carmack/Susan Jaffe
18th- and 19th-century American and European oils; contemporary graphics, sculpture; antique furniture.

One person exhibitions in 1982:
Will Barnett, Tony Bass, Bogomir Bogdanovic, R. C. Gorman, Bruce McCombs, Henry Moore, W. A. Slaughter, Rufino Tamayo, Marcus Uzilevsky.

Other artists represented:
Yaacov Agam, M. Berber, Antoine Blanchard, Bruno Bruni, Jack Bryant, Marc Chagall, Alexander Clayton, Salvador Dali, Erté, Johnny Friedlaender, Sharon Gainsberg, A. D. Greer, Robert Kipniss, Joan Miró, Armando Morales, Lowell Nesbitt, Robert Owens, Nancy Sims, Larry Young, Francisco Zuniga.

3286. STEWART GALLERY
12610 Coit Rd 75251
(214) 661-0213 Tue-Sat 10-5
Dir: John S. Houston
Contemporary paintings, drawings, pastels, watercolors, and sculpture.

One person exhibitions in 1982:
Charles Campbell, Randolph Lee McIver, Jeff Tabor.

Other artists represented:
Don Beaulieu, Lau Chun, Ann Cushing Gantz, Syd Ginsburg, Georgia Houston, Richard Iams, Russell Jacques, Nathan Jones, Jo Taylor, Arie Van Selm.

3287. CAROL TAYLOR, ART
2508 Cedar Springs 75201
(214) 745-1923 Tue-Sat 10-5
Dir: Renee Milliken
Contemporary art.

Other artists represented:
Bernd Becher, Hilla Becher, Barton Lidice Benes, James Biederman, Lloyd Birdwell, Mel Bochner, Sam Gummelt, Joe Guy, Al Held, Mel Kendrick, Andrew Lord, Doug MacWithey, Robert Mangold, Howard Meyer, Bruce Nauman, Jud Nelson, Lucio Pozzi, Edda Renouf, James Risser, Bruce Robbins, Andrea Rosenberg, Richard Serra, Ellen Stavitsky, Hap Tivey, Michael Venezia, Mia Westerlund-Roosen, Jennifer Wynne.

3288. VALLEY HOUSE GALLERY
6616 Spring Valley Rd 75240
(214) 239-2441 Mon-Fri 10-5, Sat 10-3
Dir: Donald S. Vogel/Kevin E. Vogel
19th- and 20th-century European and American art.

One person exhibitions in 1982:
Donald S. Vogel.

Other artists represented:
Hugh Henry Breckenridge, Peter Chinni, Mike Cunningham, Igor de Kansky, Hub Miller, Loren Mozley, Fred Nagler, Morgan Russell, Earl Stroh, Valton Tyler, Claude Venard.

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3289. RUTH WISEMAN GALLERY
2816 Main St 75226
(214) 363-2631 Wed; By appt
Dir: Ruth Wiseman
Work by local and Texas artists.

One person exhibitions in 1982:
John Danial, Larry Hopp, Charles Jones, Byron Lacy, Michael Tichansky, Judith Williams.

El Paso

3290. EL PASO MUSEUM OF ART
1211 Montana St 79902
(915) 541-4040 Tue-Sat 10-5, Sun 1-5
Dir: Leonard P. Sipiora
14th-17th-century European art; American, Mexican, Pre-Columbian art; 20th-century art of the Rio Grande.

One person exhibitions in 1982:
William Kolliker*, Norman Rockwell.

Fort Worth

3291. CARLIN GALLERIES
710 Montgomery 76107
(817) 738-6921 Mon-Fri 10-5
Dir: Electra M. Carlin
American paintings, prints, ceramics; Eskimo works.

One person exhibitions in 1982:
Bill Bomar, William Hocker, John McCoy.

Other artists represented:
William Balusek, James R. Blake, John Chumley, Luis Eades, John Guerin, George Harkins, Peter Hurd, DeForrest Judd, Doris M. Lay, Alfred Lee, Dick Mason, Jane McCulloch, Ross Merrill, Christopher Muhlert, Emily Guthrie Smith, Bob Stuth-Wade, Henriette Wyeth.

3292. AMON CARTER MUSEUM
3501 Camp Bowie 76107
(817) 738-1933 Tue-Sat 10-5, Sun 1-5:30
Dir: Jan Keene Muhlert
19th-early-20th-century American painting, sculpture, drawing, prints, photography.

One person exhibitions in 1982:
Alfred Jacob Miller*, Frederic Remington*.

3293. FENTON HOCHMAN
1420 Shady Oaks 76107
(817) 429-0161 By appt
Dir: Shaindy Fenton
Contemporary American painting, sculpture, prints.

3294. FORT WORTH ART MUSEUM
1309 Montgomery St 76107
(817) 738-9215 Tue-Sat 10-5; Sep-May Tue eve 5-9, Sun 1-5
Dir: David Ryan
20th-century paintings, sculpture, drawings, prints, photography, video tapes; commissioned works.

One person exhibitions in 1982:
Ed Blackburn*, Richard Bosman, Jay Coogan, Red Grooms, Roy Lichtenstein, Charles Simonds.

3295. FORT WORTH GALLERY
901 Boland St 76107
(817) 332-5603 Tue-Sat 10-5
Dir: Dutch Phillips
Contemporary painting and sculpture.

Other artists represented:
Larry Bell, Sam Gilliam, Russell Hamilton, Joe Johnson, Rockne Krebs, Leslie Kuter, Kevin Marshall, Ken Price, Harold Joe Waldrum, Melissa Zink.

3296. GALLERY ONE
4935 Byers 76107
(817) 737-9566 Tue-Fri 10-5, Sat 10-2
Dir: Bill Campbell
Contemporary painting, prints, sculpture, and ceramics.

One person exhibitions in 1982:
Jack Boynton, Michel DeManche, Dorothy Gillespie, David McCullough.

Other artists represented:
Dan Allison, Donald Bell, Lamar Briggs, Richard Carter, Gene Davis, Dennis Gabbard, Joe Goode, Gary Komarin, Sandra Leveson-Meares, Sol LeWitt, Jeff Low, Claire Jeanine Satin, Richard Smith, Luanne Standish, Karl Umlauf, Victor Verbalaitis.

3297. HALL GALLERIES
312 Main St 76102
(817) 332-3773 Mon-Fri 10-5:30, Sat 11-4
Dir: Ron Hall
19th- and 20th-century American and French paintings, Hudson River School, Impressionist.

One person exhibitions in 1982:
David Ligare*

Other artists represented:
Bob Haozous, Julio Larraz.

3298. KIMBELL ART MUSEUM
1101 Will Rogers Rd West 76107
(817) 332-8451 Tue-Sat 10-5, Sun 1-5
Dir: Edmund P. Pillsbury
Western European paintings, sculpture, drawings, and prints from prehistoric to early-20th-century; Pre-Columbian, Asian, and African art.

3299. SID RICHARDSON COLLECTION OF WESTERN ART
309 Main St 76102
(817) 332-6554 Tue-Fri 10-5, Sat 11-6, Sun 1-5
Dir: Jan Fraser
Permanent exhibition of paintings by Charles M. Russell and Frederic Remington.

3300. TEXAS CHRISTIAN UNIVERSITY
Brown-Lupton and Moudy Galleries
PO Box 32919 76129
(817) 921-7926 Mon-Fri 11-4; Sat, Sun 1-4
Dir: Karen Stone/Ronald Watson
University-related exhibitions and works by emerging artists.

One person exhibitions in 1982:
Clyde Connel, Stefani Job, James Quiper, Ronald Watson, James Woodson.

Galveston

3301. ROSENBERG LIBRARY
2310 Sealy 77550
(409) 763-8854 Mon-Sat 9-5
Dir: John D. Hyatt
19th- and 20th-century paintings; sculpture; graphics; decorative arts; Russian icons.

One person exhibitions in 1982:
Eric Avery, Grace Spaulding John.

Other artists represented:
Boyer Gonzales, J. Stockfleth.

Houston

3302. ARCHWAY GALLERY
2517 University 77005
(713) 522-2409 Mon-Sat 10-5:30
Dir: Mary Jean Fowler
Cooperative; painting, collage, pottery, sculpture; Eskimo stone carvings; felted fiber, weaving.

Other artists represented:
Stanley Alberts, Ann Armstrong, Dick Barlow, Audrey Dygert, C. W. Eggert, Mary Jean Fowler, Ben Howatt, Marleah Drexler MacDougal, Stephanie Nadolski, Carol Stoddard, Jo Zider.

3303. BENTELER GALLERIES
3830 University Blvd 77005
(713) 668-9545 Tue-Sat 11-5; By appt
Dir: Petra Benteler
European photography from the turn-of-the-century to the present.

One person exhibitions in 1982:
André Gelpke, Fritz Henle, Marta Hoepffner, Peter Keetman, Aart Klein, Andreas Müller-Pohle, Floris M. Neusüss, Michael Ruetz, Reinhart Wolf.

Other artists represented:
Pierre Cordier, Heinz Hajek-Halke, Robert Haüsser, Milan Horacek, Gérald Minkoff, Nils-Udo, Karin Székessy.

3304. LOWELL COLLINS GALLERY
2903 Saint St 77027
(713) 622-6962 Tue-Sat 11-5
Dir: Lowell Collins
Antique African, Oceanic, Pre-Columbian, Oriental, Egyptian, and Near Eastern art.

One person exhibitions in 1982:
Lowell Collins.

Other artists represented:
John Biggers.

3305. CONTEMPORARY ARTS MUSEUM
5216 Montrose Blvd 77006
(713) 526-3129 Tue-Sat 10-5, Sun 12-6
Dir: Linda Cathcart
Work of living American artists; regional and emerging artists; changing exhibitions; no permanent collection.

One person exhibitions in 1982:
John Baldessari, Tony Berlant*, Gay Block*, Robert Gordy, Melissa Miller*, Robert Morris*, Edward Paschke*

3306. ROBIN CRONIN
2008 Peden 77019
(713) 526-2548 Tue-Sat 10-5
Dir: Robin Z. Cronin
Contemporary American painting, sculpture, photography; figurative works.

Other artists represented:
Lita Albuquerque, Derek Boshier, Ron Cooper, Laddie John Dill, Steve Kahn, Astrid Preston, Jim Sullivan, Richard Thompson.

3307. RACHEL W. DAVIS GALLERY
2402 Addison St 77030
(713) 664-4130 By appt
Dir: Rachel W. Davis
American 20th-century figurative images.

One person exhibitions in 1982:
Jefferson Smith.

Other artists represented:
Louis A'Davila, Grace Albee, Walter Inglis Anderson, Peggy Bacon, Gayle de Gregori, Fritz Eichenberg, Bill Heise, Clare Leighton, J. Jay McVicker, Ann Royer, John Sloan.

3308. DAVIS/MCCLAIN GALLERIES
2818 Kirby Dr 77098
(713) 520-9200 Mon-Fri 10-5:30, Sat 11-4
Dir: Barbara Davis/Bob McClain
Contemporary regional work; various mediums.

*see catalog index

One person exhibitions in 1982:
Gary Faye, Jesus Bautista Morales, Bill Shepherd, Henry Sinn, Anne Vaccaro.

Other artists represented:
Tom Berg, Brian Blount, Larry Flukinger, Gail Gash, Woody Gwyn, Clark Harrah, Aaron Karp, Diane Lorio, Goerge Lorio, Cynthia Starkweather-Nelson, Doug Sweet, Sheila Zeve.

3309. DUBOSE GALLERIES

2950 Kirby Dr 77098
(713) 526-4916 Tue-Sat 10-5:30
Dir: Ellen Penner
Contemporary American art, photography, and sculpture.

Other artists represented:
Douglas Atwill, Michel Bezman, Wayne Blythe, Ronaldo DeJuan, Robert Graham, Jim Groff, William Hoey, Tallie Lipscomb, Kenneth Luce, Herb Mears, Kermit Oliver, John Olsen, Yvonne Parker, Margaret Rochelle, Charles Schorre, Robert Weimerskirch.

3310. F.A.M.E. GALLERY

1980 Post Oak Blvd 77056
(713) 627-7024 Mon-Fri 10-5
Dir: Adrian Shapiro
Modern and contemporary paintings and prints.

One person exhibitions in 1982:
Claude Bellegarde, Elizabeth Franzheim*, Slavko Kopac*.

Other artists represented:
Karel Appel, Romare Bearden, Gwen Branstetter, Fran Bull, Gene Davis, Michel de Saint-Alban, Ron Kleemann, Conrad Marca-Relli, Conrad Schwiering, Mori Shizume, Ivan Theimer, Walasse Ting, Larry Zox.

3311. FINE ARTS OF HOUSTON

60 Woodlake Square 77063
(713) 783-1247 Mon-Sat 10-6
Dir: Matt Thompson
20th-century American art; all mediums.

One person exhibitions in 1982:
Sherna Cockrill, Jennifer DeBlock, Sean Didier, Candace Knapp, Ron Vellucci.

Other artists represented:
Gary Niblett, Amado Peña, D. G. Smith, Jennifer Spencer.

3312. GRAHAM GALLERY

2411 Bartlett 77098
(713) 528-4957 Tue-Sat 10-6
Dir: William A. Graham
20th-century and contemporary paintings, sculptures, photographs, prints.

One person exhibitions in 1982:
Viveka Barnett, John Chatmas, Alain Clement, Ron Hoover, Perry House, Terrell James, Hitch Lyman, Dalton Maloney, Charles Rutynowski.

Other artists represented:
Charmaine Locke, Paulus Muster, Gary Roth, Sarah Stites, John Sturtevant, Richard Thompson.

3313. HADLER/RODRIGUEZ

20 Pinedale 77006
(713) 520-6329 Tue-Sat 10-5
Dir: Warren Hadler
Contemporary American ceramics, works on paper, Southwestern art.

One person exhibitions in 1982:
Betty Woodman.

Other artists represented:
Howard Ben Tre, Jean Dibble, Andrea Gill, Gordon Hart, Karen Karnes, Jimmy Kellough, Phillip Maberry, Carl Palazzolo, Laura Russell, Cynthia Schira, Michael Tracy.

3314. HARRIS GALLERY

1100 Bissonnet 77005
(713) 522-9116 Mon by appt, Tue-Fri 10-6, Sat 11-5
Dir: Harrison Itz
Contemporary American paintings, drawings, photography and 19th- and 20th-century prints.

Other artists represented:
Tony Bass, Peter Brown, George Bunker, Chris Burkholder, James Conaway, Joe DiGiorgio, Willard Dixon, Frank Ettenberg, Linda Graetz, Karen Guzak, Carl Hazlewood, Pauline Howard, Don Irwin, James Johnson, Merrill Mahaffey, Robert McCoy, Ed Mell, Linda Obermoeller, Bob Russell, Larry Samuels, Al Smith, Susan Smith, Jeff Vaughn, Manning Williams, Geoff Winningham.

3315. HOOKS-EPSTEIN GALLERIES

1200 Bissonnet 77005
(713) 522-0718 Tue-Sat 10-5:30
Dir: Charles V. Hooks
Late 19th- to 20th-century American and European representational drawings, watercolors, sculpture, paintings, and graphics.

One person exhibitions in 1982:
Jacqueline Fogel, Helen O. Gross, Jay Lefkowitz, Hib Sabin.

Other artists represented:
Elaine Aptekar, Michael Collins, Jane Egan, Kenneth Frazier, Judith Ingram, Marcia Marx, Peter Paone, Doug Schneider, Leonard Schwartz, Bob Seabeck, Mary Sims, J. M. Sorg, Sherry Sullivan, Ann Trask.

3316. KAUFFMAN GALLERIES

2702 W Alabama 77098
(713) 528-4229 Mon-Sat 10-6
Dir: John Sandor
Contemporary artists.

Other artists represented:
Garo Antreasian, John Axton, Gene Bavinger, Ruffin Cooper, Yrjo Edelmann, Igor Galanin, R. C. Gorman, Peter Holbrook, Friedensreich Hundertwasser, Inque Kozo, Sandra Lerner, Fritz Scholder, Carol Summers, Wayne Toepp.

3317. JANIE C. LEE GALLERY

2304 Bissonnet 77005
(713) 523-7306 Tue-Sat 10-6
Dir: Gene Binder
Contemporary art from 1950 to the present; 20th-century drawings.

One person exhibitions in 1982:
John Alexander, Sam Gummelt.

Other artists represented:
Avigdor Arikha, Dennis Ashbaugh, Willem de Kooning, Mark Di Suvero, Jim Dine, Helen Frankenthaler, Nancy Graves, Al Held, Hans Hofmann, Jasper Johns, Donald Judd, Ellsworth Kelly, Lee Krasner, Alexander Liberman, Roy Lichtenstein, Morris Louis, Jim Love, Robert Motherwell, Claes Oldenberg, Beverly Pepper, Robert Rauschenberg, Philip Renteria, Tony Smith, Gael Stack, Frank Stella, Cy Twombly.

3318. MEREDITH LONG

2323 San Felipe 77019
(713) 523-6671 Tue-Sat 10-6
Dir: Meredith Long
19th-20th-century American art; 1920s-40s New York art; area artists.

One person exhibitions in 1982:
Joseph Drapell, Dorothy Hood, Tom Jones, Jules Olitski, James Painter, Richard Yarde.

Other artists represented:
William Anzalone, Al Barnes, Richard Bogart, Herb Booth, Stanley Boxer, Byron Browne, Michael Peter Cain, Dan Christensen, Brian Cobble, John P. Cowan, Werner Drewes, Friedel Dzubas, Carl Embrey, Edmund Greacen, Darryl Hughto, Wolf Kahn, Gary Komarin, Daniel Lang, Craig Lesser, E. M. "Buck" Schiwetz, Sandi Slone, Henry Stallworth, Michael Steiner, Richard Stout, Masaru Takiguchi, Larry Zox.

3319. LOUISIANA GALLERY

77019
(713) 524-6700 By appt
Dir: Adrian Rosenberg
Primitive art.

3320. MCINTOSH/DRYSDALE GALLERY

2008 Peden 77019
(713) 520-1888
Dir: Nancy Drysdale
Contemporary American painting, sculpture, drawing.

One person exhibitions in 1982:
Alice Aycock, Jerry Clapsaddle, Martin Puryear, Henry Schoebel.

Other artists represented:
Otis Jones, Gayil Nalls, John Ryan.

3321. JACK MEIER GALLERY

2310 Bissonnet 77005
(713) 526-2983 Mon-Fri 10-5:30, Sat 10-2
Dir: Martha Meier
Contemporary art.

One person exhibitions in 1982:
Virginia Cobb, H. Y. Peter Hsu, Jose Perez, Shirley Romer, David Grant Roth.

Other artists represented:
Wayne Amerine, Jane Bazinet, Marge Brichler, Al Brouillette, Elaine Halpern, Ann Hunt, Bonnie Lhotka, Rosemary Mahoney, Harold Phenix, Janice Pollard, William Preston, Herb Rather, Anthony Sinclair, Joe Sternberg, Mikael Whitley.

3322. MEINHARD GALLERIES

1502 Augusta Dr, Suite 100 77057
(713) 977-6200 Mon-Fri 9-5:30, Sat 10-4:30
Dir: Julie A.Cain
19th- and 20th-century Realist and Impressionist European and American art.

One person exhibitions in 1982:
Ian Houston, Henry Wo Yue-kee.

Other artists represented:
Bogomir Bogdanovic, Dane Clark, Tony Eubanks, John D. Free, Rod Goebel, Glenna Goodacre, David Halbach, Ramon Kelley, Robert Lavin, Bart Lindstrom, George Lundeen, Gerald Merfeld, Dan Ostermiller, Les Perhacs, James B. Robinson, Robert Sarsony, Eric Sloane, Shannon Stirnweis, Dee Toscano, Bob Wygant.

3323. MOLLRING GALLERY

Four Seasons Hotel, Houston Center
1300 Lamar St 77010
(713) 652-2828 Mon-Fri 9-6, Sat 10-5
Dir: Ted Mollring/Christine Mollring
See Trailside Galleries, Phoenix, Arizona.

One person exhibitions in 1982:
Charles Loloma.

Other artists represented:
Ted Charveze, Doug Dawson, Bruce E. Dines, Ray G. Ellis, Lincoln Fox, Edith Maskey, John Maskey, Don Polland, Sherry Sander, Steven O. Scott, Frederic Whitaker, Wayne Wolfe, Jessica Zemsky.

3324. MOODY GALLERY

2015-J W Gray 77019
(713) 526-9911 Tue-Sat 10-5:30
Dir: Betty Moody
Contemporary regional artists.

One person exhibitions in 1982:
Jack Boynton, Lamar Briggs, Roy Fridge, Lucas Johnson, Jun Kaneko, Ida Kohlmeyer, Jim Roche, Arthur Turner.

Other artists represented:
Ed Blackburn, Bob Camblin, MANUAL(Hill/Bloom), Charles Pebworth, Don Shaw, Bill Steffy, Donald Roller Wilson, Dick Wray.

3325. MUSEUM OF FINE ARTS, HOUSTON

1001 Bissonnet 77005
(713) 526-1361 Tue-Sat 10-5, Sun 1-6
Dir: Peter C. Marzio
European and American paintings; decorative arts; sculpture; graphics; photography; antiquities; American Indian art; African and Oceanic primitive art; Oriental art.

One person exhibitions in 1982:
Joan Miró*.

3326. C. G. REIN GALLERIES

4380 Westheimer 77027
(713) 871-9701 Mon-Sat 9:30-5
Dir: Jeanne Parker
See C. G. Rein Galleries: Scottsdale, AZ and Edina, MN.

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3327. ROBERT RICE GALLERY
2627 Kipling, Suite 20 77098
(713) 528-0741 Tue, Wed 10-4; Thu-Mon By appt
Dir: Barbara Menen
19th-20th-century French and American paintings.

One person exhibitions in 1982:
Ralph Blakelock, Emil Carlsen, Frederic Church*, Thomas Cole*, J. F. Cropsey, E. Gallien-Laloue*, Sandford Gifford, Armand Guillaumin, Maximilien Luce, Paul Serusier, Louis Valtat.

Other artists represented:
Giovanni Boldini, J. G. Brown, Ernest Lawson, Chauncy Ryder, Edouard Vuillard, Martha Walter.

3328. RICE UNIVERSITY
Sewall Art Gallery
PO Box 1892 77251
(713) 527-8101 ext 3502 Mon-Sat 12-5
Dir: Amy Lighthill
Exhibitions related to academic programs, focusing on historical and contemporary painting, sculpture, graphic, video, and performance art.

One person exhibitions in 1982:
David Hockney, Allen Jones, Tony Robbins, Earl Staley.

3329. RICE UNIVERSITY INSTITUTE FOR THE ARTS
Rice Museum
PO Box 1892 77251
(713) 522-0886 Sept-May Tue-Sat 10-5, Sun 12-6
Dir: Dominique de Menil
Exhibitions from Menil Foundation Collection: Cycladic to modern, Surrealist, African art.

One person exhibitions in 1982:
William Christenberry*, Yves Klein*.

3330. ROBINSON GALLERIES
1200 Bissonnet 77005
(713) 521-9221 Tue-Sat 10-5:30
Dir: Thomas V. Robinson
19th- and 20th-century works in various mediums.

One person exhibitions in 1982:
John Dawson, Paul Suttman, John Walker.

Other artists represented:
Helen Bickham, Don Foster, Mary Frances Judge, Cynthia Morgan-Batmanis, Gregory Palmer, James Pinto, Reginald Rowe, Vera Simons.

3331. ROTHKO CHAPEL
1409 Sul Ross 77006
(713) 524-9839 Daily 10-6
Dir: Dominique de Menil
Chapel featuring 14 large abstract paintings by Mark Rothko.

3332. DAVID SETTLES GALLERY
1700 Bissonnet 77005
(713) 528-1690 Tue-Sat 10-5
Dir: David Settles

Other artists represented:
Joseph Almyda, Stephen Edlich, Allan Hacklin, Reuben Nakian, Paul Rotterdam.

3333. TEXAS GALLERY
2012 Peden 77019
(713) 524-1593 Tue-Sat 10-6
Dir: Fredericka Hunter/Ian Glennie
Contemporary American art.

Other artists represented:
Charles Arnoldi, Linda Benglis, Billy Al Bengston, Tony Berlant, Derek Boshier, R. M. Fischer, Jedd Garet, Steve Gianakos, Joe Goode, Alex Katz, Cheryl Laemmle, Robert Loeb, Robert Longo, Kim MacConnel, Robert Mangold, Robert Mapplethorpe, Melissa Miller, Matt Mullican, Suzanne Paul, Dorothea Rockburne, Ed Ruscha, Charles Schorre, Cindy Sherman, Eve Sonneman, Gary Stephan, James Surls, William Wegman, Casey Williams, Joe Zucker.

3334. UNIVERSITY OF HOUSTON
Sarah Campbell Blaffer Gallery
Cullen Blvd 77004
(713) 749-1329 Tue-Sat 10-6, Sun 1-6
Dir: William A. Robinson
No permanent collection; presents a variety of exhibitions, many related to educational programs within the university.

3335. UNIVERSITY OF HOUSTON, DOWNTOWN COLLEGE
O'Kane Gallery
1 Main St 77002
(713) 749-1950 Mon-Fri 10-5
Dir: Veta Winick
Works in many mediums by Texas and particularly Houston artists.

One person exhibitions in 1982:
Cynthia Batmanis, Frank Gerrietts, Ben Howatt, Tommy McAfee, Jeanne Norsworthy, Clarence Talley, Pat Till.

3336. WATSON/DE NAGY
1106 Berthea 77006
(713) 526-9883 Tue-Sat 10-6
Dir: Clint Willour
Contemporary American and Canadian painting, sculpture, works on paper.

One person exhibitions in 1982:
Walter Darby Bannard, Tom Goldenberg, Robert Levers, Forrest Moses, Peter Reginato, Robert Utterback.

Other artists represented:
Jane Allensworth, Bob Cole, Stephanie Kirschen Cole, Pat Colville, Robert Goodnough, Roberta Harris, Sandria Hu, Richard Johnson, Mary McCleary, Harold Reddicliffe, Dan Rizzie, Tom Sayre, Earl Staley, Dee Wolff.

3337. GERHARD WURZER GALLERY
5085 Westheimer Suite 3707 77056
(713) 961-9888 Mon-Fri 10-9, Sat 10-6
Dir: Gerhard Wurzer
19th- and 20th-century prints, paintings, and drawings.

Irving

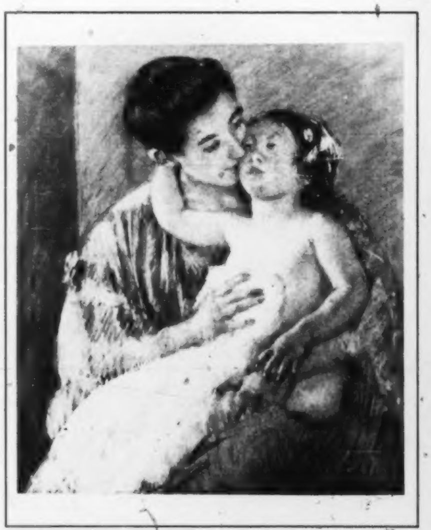
3338. AMERICAN FINE ARTS GALLERY
610 Plymouth Park Center 75061
(214) 254-1425 Tue-Sat 10-5
Dir: Addie White
Realist landscapes, seascapes, wildlife paintings, and Western art.

One person exhibitions in 1982:
A.D. Greer, Raul Gutierrez, David Nicholas, Larry Prellop.

Longview

3339. LONGVIEW MUSEUM AND ARTS CENTER
102 West College PO Box 562 75606
(214) 753-8103 Mon-Fri 9-5, Sun 1-3
Dir: Joan Nachbaur Rathbun
Permanent collection of paintings, sculpture, graphics, and photography by contemporary Texas and Southwestern artists; changing exhibitions of contemporary art.

One person exhibitions in 1982:
Christi Pate, Ronald Thomason.



Mary Cassatt: *Antoinette's Caress*, ca. 1906; Museum of Art, Rhode Island School of Design.

Lubbock

3340. TEXAS TECH UNIVERSITY
Art Dept Teaching Gallery
PO Box 4720 79409
(806) 742-3825 Sun-Fri 1-5
Dir: Ken Dixon
Contemporary art.

Lufkin

3341. LUFKIN HISTORICAL AND CREATIVE ARTS MUSEUM
2nd Ave and Paul St 75901
(409) 639-4434 Tue-Sat 10-4, Sun 1-5
Dir: Rudolph Pharis
Regional art; emphasis on Eastern Texas contemporary artists.

One person exhibitions in 1982:
Bob Bowman, Reagan Bradshaw, Jim Dine, Mark Christopher Weber, Ronnie Wells.

Marfa

3342. DIA FOUNDATION
PO Box 1135 79843
(915) 729-4362 *Permanent exhibitions of works by John Chamberlain and Donald Judd.*

McAllen

3343. MCALLEN INTERNATIONAL MUSEUM
1900 Nolana 78501
(512) 682-1564 Tue-Sat 9-5, Sun 1-5
Art, science, local history; Mexican folk art and textiles, contemporary European and American prints, local history photographs.

One person exhibitions in 1982:
Charles Baugh, Don Foster*.

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*see catalog index

Midland

3344. MUSEUM OF THE SOUTHWEST
1705 W Missouri Ave 79701
(915) 683-2882 Mon-Sat 10-5, Sun 2-5
Dir: Jerry Porter
Southwestern art; sculpture, graphics; archeology; history.

Orange

3345. STARK MUSEUM OF ART
712 Green Ave 77630
(713) 883-6661 Wed-Sat 10-5, Sun 1-5
Dir: Nelda C. Stark
Western American art, American Indian art, porcelain and glass.

San Antonio

3346. CHARLTON ART GALLERY
308 N Presa 78205
(512) 223-2181 Mon-Sat 10-5:30
Dir: Anne Alexander
Contemporary Texas painting, prints, sculpture, ceramics, photography.

One person exhibitions in 1982:
Michael Bigger, Brad Braune, Tom Pressly, Gilberto Tarin, Kathy Vargas.

Other artists represented:
Dan Allison, James Elksnin, Charles Field, E.O. Goldbeck, Margit Ilika, David McCullough, David Peacock, Steven Sellars.

3347. MCNAY ART INSTITUTE
6000 N New Braunfels 78209
(512) 824-5368 Tue-Sat 9-5, Sun 2-5
Dir: John Palmer Leeper
Late-19th- and 20th-century European and American art; Post-Impressionist French paintings; graphic arts; New Mexican art and crafts; Gothic, Medieval works.

3348. OBJECTS GALLERY
4010 Broadway 78209
(512) 826-8996 Mon-Sat 10-5
Dir: Caroline Lee
Specializes in dimensional work using clay, fiber, handmade paper.

Other artists represented:
Deborah Aguado, Adela Akers, Sue Brandon, Danville Chadbourne, Bill Dennard, Bill Dodd, Piero Fenci, John Fleming, Joe Guy, Dorothy Hafner, Diane Itter, Janet Kastner, Lewis Knauss, Karen Massaro, Neil Maurer, Tom Nichols, Claudia Reese, Steve Reynolds, Barbara Riley, Rena Thompson, Michael Tracy, Deborah Warner.

3349. SAN ANTONIO MUSEUM ASSOCIATION
PO Box 2601 78299
(512) 226-5544
Dir: Helmuth J. Naumer
Photography; Texas paintings and decorative arts; 18th-20th-century European and American art; Mexican, Spanish, Pre-Columbian art.

One person exhibitions in 1982:
Judy Bankhead*, Constantine Brancusi*, Russell Lee*.

3350. SAN ANTONIO MUSEUM OF ART
200 W Jones Ave 78299
(512) 226-5544 ext 36 Tue-Sun 10-5
Dir: Kevin E. Consey
Spanish colonial art; Texas furniture, painting, decorative arts, sculpture; 18th-20th-century paintings; Pre-Columbian art.

One person exhibitions in 1982:
Judy Bankhead*, Constantin Brancusi*, Russell Lee*.

3351. SIGOLOFF GALLERY
7700 Broadway 78209
(512) 826-5588 Mon-Sat 10-6
Dir: Violet Sigoloff Flume
Contemporary art; landscapes.

Other artists represented:
Florent Baecke, Fred Boyce, Bob Butler, Robert Christi, Americo Makk, Eva Makk, Bo Newell, William Slaughter, Maureen Tarazon, Donald Yena.

3352. UNIVERSITY OF TEXAS, SAN ANTONIO
College of Fine Arts & Humanities Gallery 78285
(512) 691-4391 Mon-Fri 12:30-4:30
Dir: Mauricio Gonzalez
Teaching art gallery.

One person exhibitions in 1982:
Norman Lundin, Paul Rotterdam.

Snyder

3353. DIAMOND M MUSEUM
909 25th St 79549
(915) 573-6311 Tue-Fri 10-4; Sat, Sun 1-4
Dir: Janet R. Parker
Western paintings, sculpture; European paintings, sculpture, porcelain; ivory, jade, Eskimo soapstone carvings; Currier and Ives prints.

One person exhibitions in 1982:
W.H.D. Koerner, Pierre Mene, Fried Pal, George Phippen, Julian Robles, Robert Vonnoh, N.C. Wyeth.

Tyler

3354. TYLER MUSEUM OF ART
1300 S Mahon Ave 75701
(214) 595-1001 Tue-Sat 10-5, Sun 1-5
Dir: James Weaver
Fine art; changing exhibitions; no permanent collection.

One person exhibitions in 1982:
Charles Jones*.

Waco

3355. ART CENTER
1300 College Dr 76708
(817) 752-4371 Tue-Sat 10-5, Sun 1-5
Dir: Paul Rogers Harris
Museum; emerging Texas and regional artists; historical exhibitions.

One person exhibitions in 1982:
Sharon Brown-Johnston, Robert Indiana, Tom Lea, Joyce Lieberman, Bill Reid*, Staci Sipe.

Wichita Falls

3356. WICHITA FALLS MUSEUM AND ART CENTER
#2 Eureka Circle 76308
(817) 692-0923 Mon-Sat 9-4:30, Sun 1-5
Dir: Michael Duty
Permanent collection focuses on 17th-20th-century American prints; traveling exhibitions in art, history, and science; planetarium.

Utah

Brigham City

3357. BRIGHAM CITY MUSEUM-GALLERY
24 N 3 W 84302
(801) 723-6769 Mon-Fri 11-7, Sat 1-7
Dir: Larry Douglas
Paintings, photography, crystal, ceramics; regional and natural history.

Cedar City

3358. SOUTHERN UTAH STATE COLLEGE
Braithwaite Fine Arts Gallery 84720
(801) 586-5432 Mon-Fri 10-5, 7-9; Sat, Sun 1-6
Dir: Thomas A. Leek
Collection of 19th- and 20th-century American art.

One person exhibitions in 1982:
Sigmund Abeles*, Joseph Mugnaini.

Logan

3359. UTAH STATE UNIVERSITY
Nora Eccles Harrison Museum of Art 84322
(801) 750-3016/750-1412 Mon-Fri 10:30-4:30, Wed 10:30-8, Sat 2-8, Sun 2-5
Dir: Twain Tippets
National, student, and faculty shows.

Moab

3360. JAILHOUSE GALLERY
103 N Main 84532
(801) 259-7523 Daily 2-6, Sat 12-4
Dir: Arleen Ruggeri
Paintings, graphics, and crafts by contemporary Western artists.

Other artists represented:
Robert T. Barrett, Dorothy Bearnson, Chen Chi, Elizabeth Enyeart, Dennis Haberkorn, Evelyn Henderson, Esther Keyser, Thomas Leek, Gaell Lindstrom, Kurt Meyer-Eberhardt, Bonnie Phillips, Denis Phillips, Arleen Ruggeri, Elizabeth Ruggeri, Linda Lee Shimmin, June Wagoner, William Wagoner.

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Ogden

3361. ECCLES COMMUNITY ART CENTER
2580 Jefferson Ave 84401
(801) 392-6935 Daily 9-5, Sat 10-4
Dir: Sandra H. Havas
Non-profit; regional artists, monthly shows, permanent collection.

One person exhibitions in 1982:
Lonna Brown, Farrell R. Collett, Dave Fernandez, Brent Haddock, Terry Johnson, Robert Kleinschmidt, Carolyn Rich, Homer Rich, Paul Schaufler, Steve Songer, Dani Tupper, Blanche Wilson, Sam Wilson.

Park City

3362. KIMBALL ART CENTER
PO Box 1478 84060
(801) 649-8882 Mon-Sat 10-6, Sun 12-6
Dir: Choral "Corke" Pepper
Non-profit; 30 exhibits annually of national and international art and crafts; classes.

One person exhibitions in 1982:
Manuel De Arce, V. Douglas Snow.

Other artists represented:
Clifford Beck, Tom Bottman, Lee Deffebach, Lee Dillon, G. W. Granizo, Lark Lucas, Bonnie Phillips, Denis Phillips, Jennifer Sharp, Sharon Shepherd, Kim Whitesides, Frederick Wong.

3363. LIDO GALLERY
750 E Highway 248 84060
(801) 374-2735 Mon-Sat 10-5
Dir: Carole Dewegeli
Contemporary paintings, bronzes by Western artists.

One person exhibitions in 1982:
James Christensen*.

Other artists represented:
Gene Dodge, John Jarvis, Gary Kapp, Guy Manning, Lad Odell.

Price

3364. COLLEGE OF EASTERN UTAH
Gallery East
451 E 4 N 84501
(801) 637-2120 Mon-Fri 8-5
Dir: James L. Young
American prints; regional art.

One person exhibitions in 1982:
Lee Dilon, Tom Leek.

Provo

3365. BRIGHAM YOUNG UNIVERSITY
B.F. Larsen Gallery
F-303 HFAC 84602
(801) 378-2881 Daily 8-5
Dir: Jerry Clyff Allen
Western collection; Hudson River School; American Impressionism; Cecil B. de Mille Collection: Motion Picture Sketches; early 20th-century regional art.

3366. LIDO GALLERY
398 N University Ave 84604
(801) 374-2735 Mon-Fri 10-6, Sat 10-1
Dir: Carol Dewegeli
Contemporary paintings, bronzes by Western artists.

One person exhibitions in 1982:
Nancy Lund, Robert Marshall, Lad O'Dell.

Other artists represented:
Jim Christensen, Gary Kapp, Frank Magleby, Guy Manning, Kimball Warren, Larry Wolfe.

Salt Lake City

3367. APPLEYARD ART FRAME GALLERY
3096 S Highland Dr 84106
(801) 467-3621 Mon-Sat 10-6
Dir: Sue Valentine
Regional and local art in all mediums.

One person exhibitions in 1982:
Dawna Barton, Pat Briggs, Brooke Morrison.

3368. ARTIST IN ACTION: CROSSROADS
50 S Main, #286 84144
(801) 521-8436 Mon-Fri 10-9, Sat 10-6, Sun 12-5
Dir: Pat Williams
Works of art in all mediums; works by regional artists.

3369. ARTISTS IN ACTION GALLERY: HERITAGE SQUARE
580 SW Temple 84101
(801) 521-9258 Mon-Fri 10-9, Sat 10-6, Sun 12-5
Dir: Pat Williams
Paintings, sculpture, crafts by contemporary regional artists.

One person exhibitions in 1982:
Al Aspenwall, Roger Davis, Burt Dinius, Dan Hill, Phyllis Horne, Helen Paul, Linda Roberts, A. D. Shaw, Renae Taylor, Lynne Toneri Ward.

Other artists represented:
Amos Amit, Dawna Barton, Zelda Bills, Larry Christensen, Sharlene Christensen, Norma Forsberg, Lark Lucas, Randi Wagner.

3370. BRUSHWORKS GALLERY
175 E 2nd S 84111
(801) 363-0600 Daily 9-6, Sat 11-4
Dir: Claudia Drage
Paintings by local artists; prints.

One person exhibitions in 1982:
Ian Ramsay.

Other artists represented:
Douglas Bennion, Mark Petersen, Kirk Randle.

3371. GALLERY 56
56 W 400 S 84101
(801) 533-8245 Daily 10-5
Dir: David Ericson
Utah paintings and sculpture; contemporary American and traditional Western art.

One person exhibitions in 1982:
Peter M. Fillerup, Doyle Shaw, Gary Smith.

Other artists represented:
Dan Baxter, Ken Baxter, Avard Fairbanks, John Jarvis, Earl Jones, Randall Lake, Mark Petersen, Al Rounds, Dennis Smith, Kimbal Warren.

3372. LUMIERE GALLERY
559 E South Temple 84102
(801) 359-7063 Tue-Fri 11-5, By appt.
Dir: Tonya Saxton Reiter
Contemporary regional painting, drawing, prints, ceramics, photography.

Other artists represented:
Wulf Barsch, Chad Buck, Christina Darais, Steven Fawson, Karen Horne, Ed Maryon, Edwin Oberbeck, Edith Roberson, Sharon Shepherd, Adrian Van Suchtelen, Richard Van Wagoner, John Wood.

3373. PHILLIPS GALLERY
444 E 200 S 84111
(801) 364-8284 Tue-Fri 10-5:30, Sat 10-2
Dir: Bonnie Phillips
Paintings, drawings, prints, weaving, ceramics by Utah artists.

One person exhibitions in 1982:
Richard Burton, Sharlene Christensen, Larry Elsner, Jim Jones, Tom Leek.

Other artists represented:
Sharon Alderman, Michael Ashcraft, Margaret Carde, Larry Christensen, Paul Davis, Ann Day, Lee Deffebach, Cynthia Fehr, Earl Jones, Ed Maryon, Howard McLaughlin, Bart Morse, Tom Mulder, Don Olsen, Bonnie Phillips, Denis Phillips, Dennis Smith, V. Douglas Snow, Francis Zimbeaux.

3374. SALT LAKE ART CENTER
20 SW Temple 84101
(801) 328-4201 Tue-Sat 10-5, Fri 10-9, Sun 1-5
Dir: Robert J. Doherty
Visual arts center; exhibitions, emphasizing Utah artists; sales gallery.

One person exhibitions in 1982:
Willis Adams, Beverly Mastrim, Gordon Moore, David Pendell, Lin S. Walker.

Other artists represented:
Robert Barrett, Ilya Bolotowsky, Kimberly Burleigh, Larry Christensen, Sharlene Christensen, Ron Clayton, Lee Deffebach, Lee Dillon, David Disko, Ed Dolinger, Cathey Ericson, Cynthia Fehr, John Hess, Michael Craig Hullet, Earl Jones, Robert Kleinschmidt, Kristie Lee Krumbach, Susan Makoff, Joseph Marrata, Marilyn Miller, Stan Roberts, John Schaefer, Dian Shaw, John Shaw, Sharon Shepherd, Kathryn Stats, Bonnie Sucec, David Sucec, Sam Wilson, Fred Wright.

3375. STABLE GALLERY
524 S 600 E 84102
(801) 355-6223 Mon-Fri 9-5
Dir: Paul Wilcox
Regional landscape painting and bronzes.

Other artists represented:
Dan Baxter, Ken Baxter, Robert Bennett, Marilee Campbell, Shauna Cook Clinger, Vaughn Forsyth, Phyllis Horne, Janet Millikan, Lynne Millman, Richard Murray, Don Ricks, Al Rounds.

3376. TIVOLI GALLERY
255 S State St 84111
(801) 521-6288 Tue-Sat 10-5:30
Dir: Dan Olsen
Utah artists and early American works.

Other artists represented:
Dallas Anderson, Monte Anderson, Phil Barlow, Ken Baxter, Johna Bronson, Farrell Collett, Tom DeDecker, Frederick Denys, Maynard Dixson, Harrison Groutage, John Jarvis, Gary Kapp, Nancy Lund, John Myrup, Jim Norton, Don Ricks, Doyle Shaw, Gary Smith, Grant Speed, Kathy Wilson, Larry Winborg, Mahonri Young.

3377. UNIVERSITY OF UTAH
Utah Museum of Fine Arts
Art and Architecture Center 84112
(801) 581-7332 Daily 10-5; Sat, Sun 1-5
Dir: E.F. Sanguinetti
17th-19th-century American, French, English painting, furnishings, tapestries; Egyptian and Buddhist objects; contemporary art.

One person exhibitions in 1982:
Anthony Sanna, Alvar Sunol.

3378. UTAH ARTS COUNCIL
Glendinning Gallery
617 E S Temple 84102
(801) 533-5895 Daily 8-5
Dir: Ruth Draper
Collection of 700 works by Utah artists; emphasis on WPA period.

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*see catalog index

Vermont

Brattleboro

3379. BRATTLEBORO MUSEUM & ART CENTER
Box 662 05301
(802) 257-0124 Tue-Fri 12-4; Sat, Sun 1-4
Dir: W. Rod Faulds
Art and regional and American history exhibitions.

One person exhibitions in 1982:
Pat Adams, Scot Borofsky, Marcy Hermansader, Lotte Jacobi, Lynn Lewandowski, Gary Milek, Roger Sandes, Andrew Schneller, Nancy Storrow, Malcolm Wright.

Burlington

3380. UNIVERSITY OF VERMONT
Robert Hull Fleming Museum
Colchester Ave 05405
(802) 656-2090 Tue-Fri 10-5; Sat, Sun 1-5
Dir: Ildiko Heffernan
American and European decorative and fine art, Native American, African, Oceanic, Pre-Columbian, Oriental, ancient Greco-Roman and Egyptian ethnographica.

Montpelier

3381. WOOD ART GALLERY
Main St-Kellogg Hubbard Library Bldg 05602
(802) 229-0036 Tue-Sat 12-4, Sat 9-1
Dir: Olivia Bravakis
19th-20th-century American paintings, prints; local, regional art.

One person exhibitions in 1982:
Helen Dillon, Fritz Ducheine, Philip Hagopian, Chadwick Harter, Carol E. S. MacDonald, Dolly Miller, Cynthia Ross, Nancy Stone, Thomas Waterman Wood*.

St. Johnsbury

3382. ST. JOHNSBURY ATHENAEUM
30 Main St 05819
(802) 748-8291 Mon-Sat 9:30-5; Mon, Fri eves 5-8
Dir: Jean F. Marcy
Primarily 19th-century American landscapes of the Hudson River School.

Woodstock

3383. CHARLES FENTON GALLERY
Woodstock East 05091
(802) 457-3022 Mon-Fri 9-5, Sat 11-4
Dir: Charles E. H. Fenton
Contemporary and regional paintings, prints, photography, and sculpture.

One person exhibitions in 1982:
Judith Brown, Linda Ethier, Ronni Solbert.

Other artists represented:
Gunnar Baldwin Jr, Penny Bennett, John Gilbert Fox, Trina Hyman, Harold Krauth.

Virginia

Alexandria

3384. THE ATHENAEUM, NORTHERN VIRGINIA FINE ARTS ASSOCIATION
201 Prince St 22314
(703) 548-0035 Tue-Sat 10-4, Sun 1-4
Dir: Betsy H. Mansmann
Changing art and crafts exhibitions (no permanent collection), sculpture garden.

One person exhibitions in 1982:
Murney Keleher, Peter Thomas.

3385. GALLERY 4
115 S Columbus St 22314
(703) 548-4600 Tue-Sat 10-5
Dir: Mary Kay Ryan
Contemporary art.

One person exhibitions in 1982:
Deborah Ellis, Randolph Payne, Katherine Steiger.

Other artists represented:
Daniel Dallmann, William Dunlap, Isabel Field, Dennis Frings, Laura Grosch, Vida Hackman, Michael Jacques, Ruth Kerkovius, Richard Kevorkian, Gerry Komer, Michael Lasuchin, Martin Levine, Teri Malo, Bruce McCombs, Jonathan Meader, Gordon Mortensen, Keith Rasmussen, Charlotte Robinson, Carita Smith, Hilda Thorpe, Priscilla Treacy.

3386. HENSLEY GALLERY
1311 King St 22314
(703) 836-1010 Tue-Sat 10-5
Dir: Bernard R. Hensley
Graphics.

Other artists represented:
John Barber, Salvador Dali, Neal Doty, Eyvind Earle, Peter Ellenshaw, Thomas Hoyne, G.H. Rothe, Jerry Schurr.

3387. LIROS GALLERY
626 N Washington St 22314
(703) 549-7881 Mon-Sat 9-5:30
Dir: Serge Liros
19th- and early-20th-century paintings, maps, prints; Russian icons.

Blacksburg

3388. BLOCK PRINTS GALLERY
143 Jackson St 24060
(703) 552-6969 Tue-Fri 10-5, Sat 12-5
Dir: Robert A. Miller
Works in all mediums by contemporary artists; prints.

Other artists represented:
Charlotte Atkins, Jan Bos, Carole Davis, Martha Dillard, Don Harris, Walt Hewes, Carole Hoge, Vicki Howarth, Catherine Hunt, Dennis Kilper, Harold Little, Marcel, Patrick McKely, Ursule Molinaro, Joni Pienkowski.

Charlottesville

3389. GALLERY II/RSVP
218 W Main St 22901
(804) 977-7787 Mon-Sat 11-5
Dir: Colleen Later
Contemporary international art.

Other artists represented:
Brad Adams, Ken Beer, Jerry Coulter, Jay Kain, Gene Kleinsmith, Frank Riggs, Carol Rose, Stafford Schiefer, Kenneth Szmagai.

3390. UNIVERSITY OF VIRGINIA
Art Museum Rugby Rd 22903
(804) 924-3592 Tue-Sun 1-5
Dir: David B. Lawall
Art in the Age of Jefferson, contemporary American realist art, 19th- and 20th-century American painting; Pre-Columbian, African, Oceanic, Far Eastern art.

Fredericksburg

3391. BELMONT: THE GARI MELCHERS MEMORIAL GALLERY
224 Washington St 22405
(703) 373-3634 Daily 1-5
Dir: Richard S. Reid
Paintings, drawings, etchings by Gari Melchers dating from 1871-1932, in 18th-century manor house; 16th-19th century European paintings and furnishings.

Hampton

3392. HAMPTON INSTITUTE
College Museum 23668
(804) 727-5308 Mon-Fri 8-5; Sat, Sun 12-4
Dir: Jeanne Zeidler
Native American, traditional African, Oceanic, and Afro-American art.

Harrisonburg

3393. JAMES MADISON UNIVERSITY
Sawhill Gallery
Grace and Main Sts 22807
(703) 433-6216 Mon-Fri 8-12, 1-5, 7-9; Sat, Sun 2-5
Dir: Stuart Downs
Temporary exhibitions related to the art program, the campus, and the community.

Lexington

3394. WASHINGTON AND LEE UNIVERSITY
duPont Gallery 24450
(703) 463-9111, ext 351 Mon-Fri 9-5, Sat 11-3, Sun 2-4
Dir: Debora Rindge
Loan exhibitions of art by contemporary painters, sculptors, printmakers, photographers; old master works.

One person exhibitions in 1982:
Ann Chenoweth, Rubin Peacock.

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Lynchburg

3395. RANDOLPH-MACON WOMAN'S COLLEGE
Maier Museum of Art 24503
(804) 846-7392 ext 433 Tue-Fri 10-12, 2-4; Mon 2-4; Sun 2-5
Dir: Nancy Mowll Mathews
Collection of American art: pre-Civil War; 19th- and 20th-centuries; contemporary painting.

Norfolk

3396. CHRYSLER MUSEUM
Olney Rd and Mowbray Arch 23510
(804) 622-1211 Tue-Sat 10-4, Sun 1-5
Dir: David W. Steadman
Art of all cultures spanning 5000 years; Italian Baroque and French Academic paintings; Chrysler Institute of Glass; American and contemporary art; decorative arts.

One person exhibitions in 1982:
André Kertész*, Louis Comfort Tiffany.

3397. GHENT GALLERY
329 W 21st St 23517
(804) 627-9448 Mon-Sat 10-5
Dir: Dan Taggert/Bill Baird
American prints; contemporary painting, pottery, fiber.

Other artists represented:
Barbara Blumberg, Wally Dryer, David Hunter, Michael Jacques, Johnny Johnson, Terri Malo, Betty Zoe Miller, Rita Montrosse, Ruth Peerless, Michael Sherbert, Dan Taggert, Stan Washburn.

Portsmouth

3398. PORTSMOUTH COMMUNITY ARTS CENTER
420 High St 23704
(804) 393-8543 Tue-Sat 11-4, Sun 2-5
Dir: Frederick S. Bayersdorfer, Jr.
Regional artists; collection of contemporary drawings.

One person exhibitions in 1982:
Ralph Cowan, Laurel Quarberg.

Richmond

3399. CUDAHY'S GALLERY
1314 E Cary St 23219
(804) 782-1776 Mon-Thu 10:30-5:30; Fri, Sat 10:30-10; Sun 12-5
Dir: Helen G. Levinson
Emerging Virginia artists; paintings, crafts.

One person exhibitions in 1982:
Eldridge Bagley, Dave Bruner, Dennis Frings, James W. Jones, Michael Robinson, Barclay Sheaks, John Alan Stock.

Other artists represented:
Carlton Abbott, Jane Aman, Skippy Anderson, Eliza Askin, Mary Bach, David Cochran, Eleanor Cox, Stephen Fox, David Freed, Paul Germain, David Gill, Barbara Hails, Edward Hatch, Lynne Kagan, James Kirby, Marci McDonald, Walter Moskow, Edward Myers, Steven Wolf.

3400. REYNOLDS MINOR GALLERY
209 W Franklin St 23220
(804) 788-0812 Tue-Fri 11-5; Sat, Sun 1-4; Jun-Aug Mon-Fri 11-5
Dir: Beverly Reynolds/Charlotte Minor
Contemporary New York, Virginia, Washington works on paper, paintings.

One person exhibitions in 1982:
Nell Blaine, Richard Carlyon, Ellsworth Kelly, Theresa Pollak.

Other artists represented:
Jeff Davis, Neil Welliver, Nancy Witt.

3401. VALENTINE MUSEUM
1015 E Clay St 23219
(804) 649-0711 Tue-Sat 10-5, Sun 1:30-5
Dir: John G. Zehmer, Jr.
17th-20th-century costumes; regional decorative arts and history; portraits; landscapes.

3403. VIRGINIA COMMONWEALTH UNIVERSITY
Anderson Gallery
907½ W Franklin St 23284
(804) 257-1522 Tue-Fri 10-6; Sat, Sun 1-5
Dir: Marilyn A. Zeitlin
Contemporary painting, sculpture, graphics, photography, crafts.

One person exhibitions in 1982:
Pat Adams, John Baldessari*, Terry Berkowitz, Donald Cole, Fred Escher, Jud Fine, Kent Floeter, Sharon Gold, Craig Kauffman*, Paul Rotterdam.

3404. VIRGINIA MUSEUM OF FINE ARTS
Boulevard and Grove Ave 23221
(804) 257-0844 Tue-Sat 11-5, Sun 1-5
Dir: Charles L. Reed, Jr.
Ancient, European, Oriental, and American art; Art Nouveau; Faberge Imperial Russian eggs.

One person exhibitions in 1982:
Vito Acconci, Sidney Goodman*, Myron Helfgott, Cy Twombly, Neil Welliver.

Roanoke

3405. ART AFFAIR GALLERY
Tanglewood Mall 24014
(703) 774-0400 Mon-Sat 10-9
Dir: Bruce Cody/Michael W. Haga
Contemporary fine art; crafts.

One person exhibitions in 1982:
Steve Endres, Peyton Klein, Katherine C. Liu, P. Buckley Moss.

Other artists represented:
Vera Dickerson, Joni Pienkowski, Beth Shively, Michael Sloan, Robert Stephen, Stephen White.

3406. ROANOKE MUSEUM OF FINE ARTS
301 23rd St SW 24014
(703) 342-8945 Tue-Sat 10-5, Sun 1-5
Dir: Peter Rippe
Japanese collection, Mediterranean archaeology, American contemporary prints and regional paintings; changing exhibitions.

Sweet Briar

3407. SWEET BRIAR COLLEGE
Babcock/Benedict Galleries 24595
(804) 381-5451 Daily
Dir: Sandra H. Orwege
Loan exhibitions, works on paper from college collection, and student and faculty shows.

One person exhibitions in 1982:
Douglas Higgins, Zigmunds Priede.

Williamsburg

3408. COLLEGE OF WILLIAM AND MARY
Andrews Gallery and Foyer Gallery
Andrews Hall 23185
(804) 253-4385 Mon-Fri 9-5
Dir: J.D. Kornwolf
Contemporary two- and three-dimensional art work.

3409. ABBY ALDRICH ROCKEFELLER FOLK ART CENTER
307 S England St 23185
(804) 229-1000 ext 2184 Daily 11-7
Dir: Carolyn J. Weekley
American folk art; permanent collection, changing exhibitions, research, publications.

Washington

Bellevue

3410. BELLEVUE ART MUSEUM
301 Bellevue Sq 98004
(206) 454-3322 Tue-Sun 12-8, Sat 10-6, Sun 11-5
Dir: John Olbrantz
20th-century American art with emphasis on regional art; craft and folk art.

One person exhibitions in 1982:
Paul Heald*, Margaret Tomkins*.

Bellingham

3411. WHATCOM MUSEUM OF HISTORY AND ART
121 Prospect St 98225
(206) 676-6981 Tue-Sun 12-5
Dir: George E. Thomas
Pacific Northwest history and art; Indian crafts; Darius Kinsey and Wilbur Sandison photographic collections.

One person exhibitions in 1982:
Paul Ripley Jenkins, d'Elaine Johnson, Craig Lemley, Steve Mayo.

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*see catalog index

Goldendale

3412. MARYHILL MUSEUM OF ART

Star Route 667 98626
(509) 773–4792 Apr–Oct Daily 9–5
Dir: Dorothy Brokaw

European, American painting, sculpture, ceramics, glass; Rodin collection; Northwest Indian artifacts.

One person exhibitions in 1982:
Pema Wangyal.

Olympia

3413. EVERGREEN STATE COLLEGE

Evergreen Galleries 98505
(206) 866–6000, ext 062
Dir: Sid White

Contemporary West Coast art; functional and sculptural ceramics; mixed mediums.

One person exhibitions in 1982:
David Gallagher, Jean Miotte, Isaac Shamsud-Din.

Pullman

3414. WASHINGTON STATE UNIVERSITY

Museum of Art 99164
(509) 335–1910/335–1603 Tue–Fri 10–4, Tue 7–10; Sat, Sun 1–5
Dir: Sanford Sivitz Shaman

19th-20th-century American painting, prints, American Indian portraits, photography, works on paper; contemporary and European art.

Seattle

3415. CORNISH INSTITUTE

Cornish Gallery
710 E Ray 98102
(206) 323–1400 Mon–Fri 10–5, Sat 12–5

One person exhibitions in 1982:
Ruth Beer, Mike Caldwell, Paul Conrad, Tobey Kilpatrick, Beth Styer.

3416. DAVIDSON GALLERIES

87 Yesler Way 98104
(206) 624–7684 Tue–Sat 12–5
Dir: Samuel H. Davidson, Jr.

Graphics from 1500 to present; maps and manuscripts.

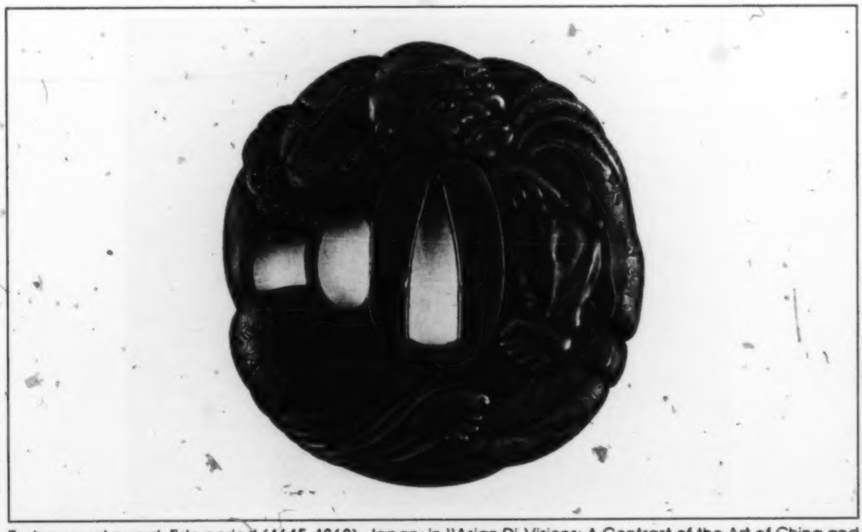
Other artists represented:
C.T. Chew, Karen Guzak, Art Hansen, Robert Marx, Scott Smith, Carol Summers, Liza Von Rosenstiel, Kate Wade.

3417. EQUIVALENTS GALLERY

1822 Broadway 98122
(206) 322–7765 Tue–Sat 11–6, Sun 12–5
Dir: Charles E. Rynd

Modern and contemporary photography.

One person exhibitions in 1982:
Paul Berger, Christopher James, Greg MacGregor, Denny Moers*, Charles Pratt, Christopher Rauschenberg, Gail Skoff, Michael A. Smith, Jane Tuckerman, Catherine Wagner.



Tsuba sword guard, Edo period (1615-1868), Japan; in "Asian Di-Visions: A Contrast of the Art of China and Japan," at the Missoula Museum of Fine Arts, Mont. (July 24-Sept. 4, 1982).

Other artists represented:
Johnny Alterman, Jiri Anderle, Ruth Bernhard, Lucien Clergue, Share Corsaut, Kathy Fridstein, Tod Gangler, Jeffrey Gates, Ford Gilbreath, Jim Goldberg, Charles V. Janda, Michael Kenna, Danny Lyon, Scott MacLeay, Joan Myers, Ruth Orkin, Lilo Raymond, Charles Reynolds, Connie J. Ritchie, Jan Saudek, Christian Staub, Carlyn Tucker, Jack Welpott, Keith Wilson, Marion Post Wolcott, Max Yavno.

3418. LINDA FARRIS GALLERY

322 2nd Ave S 98104
(206) 623–1110 Mon–Sat 11:30–5, Sun 1–5
Dir: Linda Farris

Contemporary art by Seattle and West coast artists.

One person exhibitions in 1982:
Billy Al Bengston, Jeffrey Bishop, Dennis Evans, Louise Hoeschen, Mel Katz, Carolyn Law, Michael Lucero, Nancy Mee, Andy Ostheimer, Barbara Schwartz, Patrick Siler.

Other artists represented:
Peter Alexander, Keith Beckley, Marsha Burns, Charles Clough, Walter Cotton, Laddie John Dill, Richard Francisco, Nancy Genn, David Gilhooley, Randy Hayes, Tom Holland, Andrew Keating, Ronnie Landfield, Sherry Markovitz, Peter Millett, Mark Ota, Mary Ann Peters, Norie Sato.

3419. FLURY & CO

322 First Ave S 98104
(206) 587–0260 Tue–Sat 11–6, Sun 1–6
Dir: Lois Flury

Photography, emphasizing the work of Edward Curtis.

One person exhibitions in 1982:
Edward Curtis.

3420. FOSTER/WHITE GALLERY

311-½ Occidental S 98104
(206) 622–2833 Mon–Sat 10–5:30, Sun 12–5
Dir: Johanna Nitzke

Contemporary art of the Northwest.

One person exhibitions in 1982:
Tony Angell, Ned Behnke, Joan Ross Bloedel, Dana Boussard, William Cumming, Stephen Dale Edwards, Galen Garwood, Lois Graham, Morris Graves, William Ingham, Thomas William Jones, Charles Miller, Tom Morandi, William Morris, Mark Tobey.

Other artists represented:
Parks Anderson, Howard Ben Tre, John Gary Brown, Kenneth Callahan, James Carpenter, Dale Chihuly, Margaret Ford, Joseph Goldberg, Larry Gray, Karen Guzak, Liza Halversen, Nancy Johnson, Leo Kenney, Joey Kirkpatrick, Flora Mace, Philip McCracken, Neil Meitzler, Klaus Moje, Emily Hall Morse, Johsel Namkung, Rosalyn Gale Powell, David Schwarz, George Tsutakawa, Patti Warashina, James W. Washington Jr.

3421. CHARLES AND EMMA FRYE ART MUSEUM

704 Terry Ave/PO Box 3005 98114
(206) 622–9250 Daily 10–5
Dir: Walser S. Greathouse

German and 19th-century American paintings; watercolors.

Other artists represented:
Sergei Bongart, Nicolai Fechin, Leon Gaspard, Arne Jensen, Sydney Laurence, Fred Marshall, Fred Whitaker, Andrew Wyeth, Jamie Wyeth, Eustace P. Ziegler.

3422. GALLERY MACK NW

123 S Jackson 98155
(206) 623–1414 Daily 10–6
Dir: Lynn McAllister

Contemporary Northwestern, American and international representational art.

Other artists represented:
Erwin Binder, Charles Bragg, Jack Fellows, R. C. Gorman, Doug Hyde, LeRoy Neiman, Amado Peña, William E. Ryan, Rufino Tamayo, Julio Herrera Zapata, Francisco Zuniga.

3423. DIANE GILSON GALLERY

209 Occidental S 98104
(206) 628–9660 Tue–Sat 11:30–5
Dir: Diane Gilson

Contemporary American painting, prints, sculpture, mixed mediums.

One person exhibitions in 1982:
Francis Celentano, Alden Mason, Karen Mason, Joseph Raffael.

3424. RICHARD HINES GALLERY

2030 Fifth Ave 98121
(206) 682–5630 Daily 11–6
Dir: Richard Hines

Contemporary art.

Other artists represented:
Mark Boyle, William Crozier, Willem de Kooning, Sam Francis, Jeremy Gilbert-Rolfe, Michael Heizer, Bill Hoppe, Robert Maki, Robert Mangold, Joan Mitchell, Bruce Nauman, Dennis Oppenheim, Robert Rauschenberg, Bruce Robbins, Edward Ruscha, Don Scott, Richard Serra, Cy Twombly, Andy Warhol.

3425. JACKSON STREET GALLERY

163 S Jackson St 98104
(206) 623–0435 Tue–Sat 11–4:30
Dir: Eddie Maurer

Contemporary, local and regional art.

One person exhibitions in 1982:
Kathy Caprario, Michael Ehle, Mark Fockler, Paula Griff, Royal Nebeker, John Watts, Kathy Wren.

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3426. KIRSTEN GALLERY
5320 Roosevelt Way NE 98105
(206) 522-2011 Daily 11-5, Thu 11-9
Dir: Nicholas Kirsten/Richard Kirsten

Pacific Northwest contemporary and traditional art; sculpture garden.

Other artists represented:
Jody Bergsma, Byron Birdsall, Ken Dowd, Tish Epperson, Richard Kirsten-Daiensai, Nicholas Kirsten, Steve Mayo, Mark Myers, Willis Nelson, Steve Ominski, Marjett Schille, Stephen Tse, Anthony Turpin, John Worthey.

3427. MANOLIDES GALLERY
89 Yesler Way 98104
(206) 622-3204 Tue-Sat 10-4
Dir: Jim Manolides

Contemporary paintings, drawing, and prints.

One person exhibitions in 1982:
Roy DeForest, T. Michael Gardiner, Yadviga Halsey, Charles Laurens Heald.

Other artists represented:
Blanche Brody, Gaylen Hansen, Randy Hayes, Marvin Jones, Les LePere, Jim Manolides, Joan Moment.

3428. NORTHWEST CRAFT CENTER AND GALLERY
Seattle Center 98109
(206) 624-7563 Tue-Sun 11-6
Dir: Ruth Nomura

Northwestern crafts.

One person exhibitions in 1982:
Harold Balazs, Frank Boyden, Lynn Di Nino, Greg Federighi, Patrick McCormick, Gerald Newcomb, Mary Robinson, Judith Starbuck, Polly Stehman.

Other artists represented:
Tom Coleman, John Fassbinder, Ellie Fernald, Kathy Frazer, Jerry Glenn, Curtis Haefer, John & Annie Hansen, Anne Hirondelle, Patrick Horsley, Clayton James, David Keyes, Jim Kraft, Loren Lukens, Nancy McCutcheon, Yasuko Oiye, Regnor Reinholdtsen, Evert Sodergren, Don Sprague, Ken Stevens.

3429. PENRYN GALLERY
1920½ 1st Ave 98101
(206) 623-0495 Tue-Sat 11-5
Dir: Paul Carkeek

Paintings by living artists; realism, surrealism, fantasy art.

One person exhibitions in 1982:
Barbara Berger, Charley Brown, Michael Gesinger, Ilene Meyer, Joseph Palcich, Isabel Sim-Hamilton.

Other artists represented:
Camrose Ducote, Helene Guetary, Wayne Quinn, Frank Samuelson.

3430. ROSCO LOUIE GALLERY
87 S Washington St 98104
(206) 682-5228 Mon-Sat 11-6
Dir: Larry Reid

Contemporary art, performance, film, fashion, video, and new music.

Other artists represented:
Lynda Barry, Wendy Brawer, George Chacona, Beth Elliott, Art Garcia, Jimmy Jet, Nirmal Kaur, Sheila Klein, Rich LaPeer, Cork Marcheschi, Gail McCall, Joyce Moty, Ries Niemi, Susan Nininger, John Rice, George Shayler, Bill Whipple.

3431. SACRED CIRCLE GALLERY OF AMERICAN INDIAN ART
2223 4th Ave 98121
(206) 223-0072 Daily 10-5
Dir: Jim Halliday

Traditional and contemporary Indian, Eskimo, and Aleut art.

Other artists represented:
Lawrence J. Beck, David Boxley, Joe Feddersen, John Hoover, Conrad House, Sylvia Lark, James Lavadour, George Longfish, Melvin Olanna, Lawney Reyes, Jim Schoppert, Mark Swazo-Hinds, Theodore B. Villa, Emmi Whitehorse.

3432. SEATTLE ART MUSEUM
Volunteer Park, Seattle Center Pavilion 98112
(206) 447-4670 Tue-Sat 10-5, Thu 10-9, Sun 12-5
Dir: Arnold Jolles

12,000 art works spanning a 5,000-year period; special collections of Asian, African, ethnic, and modern art.

3433. FRANCINE SEDERS GALLERY
6701 Greenwood Ave N 98103
(206) 782-0355 Tue-Sat 10-5, Sun 1-5
Dir: Francine Seders

Contemporary painting, sculpture, ceramics.

One person exhibitions in 1982:
Guy Anderson, Candace Crockett, Carol Gouthro, Richard Heipp, Kim Hoffman, Fay Jones, Robert C. Jones, Robert Kolden, Jacob Lawrence, K.C. McLaughlin, Mary Nietfeld, Pehr, Leonard Schwartz.

Other artists represented:
Karl Benjamin, Fred Birchman, Roger Bolomey, Wendell Brazeau, Dan Carmichael, Cameron Covert, Michael Dailey, René Groch, Juliana Heyne, Paul Ripley Jenkins, Gwen Knight, Wilhelm Loth, Norman Lundin, Merle Martinson, Linda Okazaki, Elizabeth Sandvig, Ikune Sawada, Michael Spafford, Ted Wiprud.

3434. SILVER IMAGE GALLERY
92 S Washington St 98104
(206) 623-8116 Tue-Sun 12-5:30
Dir: Dan Fear

Photography.

One person exhibitions in 1982:
Reed Estabrook, Donn Leber, Stu Levy.

Other artists represented:
Jim Ball, Michael Burns, Gloria Defillips-Brush, Jack Fulton, Francesca Lacagnina, Arthur Ollman, David Pearson, Susan Rosenbaum, Larry Shlim, Patrick Young.

3435. SNOW GOOSE ESKIMO ART
4220 NE 125th St 98125
(206) 362-3401 Thu-Sat 11-5
Dir: Jane Schuldberg

Eskimo and Northwest Indian art.

Other artists represented:
George Ahgupuk, Gregory Colfax, Joe David, Chuna McIntyre, Melvin Olanna, Pitseolak, Pudlo, James Schoppert.

3436. STILLWATER GALLERY
1900 N Northlake Way, 145 Mariner's Square 98103
(206) 634-1900 Sun-Wed 11-5; Thu, Fri 11-9, Sat 11-5
Dir: Richard Kirsten

Contemporary realism, landscape, and maritime art by Northwestern artists.

One person exhibitions in 1982:
Perry Acker, Bill Conant, Ernest Horswill, Joe Morris, Lorraine Phillips.

Other artists represented:
Don Barrie, R. H. Benson, Byron Birdsall, Rudolph Bundus, Wah Ming Chang, Take Hama, Nicholas Kirsten, Lucy Liu, Edward Ramstead, Raymond Serrano, William Winden, John Worthey.

3437. TRAVER SUTTON GALLERY
2219 4th Ave 98121
(206) 622-4234 Tue-Fri 10-5, Sat 12-5
Dir: William Traver/Iris Sutton

Painting, sculpture, glass, mixed mediums; Pilchuck glass.

One person exhibitions in 1982:
Gloria DeArcangelis, Robert Fornell, Walter Lieberman, Debra Sherwood.

Other artists represented:
Paul Heald, Diane Katsiaficas, David Nechak, Peter Shire, Scott Sonniksen.

3438. UNIVERSITY OF WASHINGTON
Henry Art Gallery 98195
(206) 543-2280 Tue-Fri 10-5; Sat, Sun 1-5; Thu eve 5-7
Dir: Harvey West

19th- and 20th-century American art; Japanese folk pottery; contemporary West Coast ceramic sculpture.

3439. WESTLAKE GALLERY
1541 Westlake N 98109
(206) 285-9459 Mon-Fri 8-5:30, Sat 12-5
Dir: Gary Petek

Western and wildlife subjects in mixed mediums.

Other artists represented:
Bill Conant, Hulan Fleming, Mel Johnson, Nate Owens, Patty Reid.

3440. WING LUKE MEMORIAL MUSEUM
414 8th Ave S 98104
(206)623-5124 Tue-Fri 11-4:30, Sat 12-4
Dir: Kit Freudenberg

Exhibits work by contemporary Asian-American artists.

3441. WOODSIDE BRASETH GALLERY
1101 Howell St 98101
(206) 622-7243 Mon-Sat 11-6, Sun 1-6
Dir: Gordon Woodside/John Braseth

Painting and sculpture by Northwestern artists.

One person exhibitions in 1982:
William Ivey, Frank Okada.

Other artists represented:
Kathleen Gemberling Adkison, Tom Brennan, Steven Cramer, Jonn Geise, Sally Haley, Paul Havas, Paul Horiuchi, Lorraine Ledbetter, Carl Morris, Hilda Morris, Roger Shimomura, Robert Sperry, Mark Tobey.

Tacoma

3442. GALLERY VI
8805 Bridgeport Way SW 98499
(206) 588-8585 Tue-Sat 11-5

Painting, sculpture, pottery by Northwestern artists and craftspeople.

One person exhibitions in 1982:
Nobu Burmer, John Crocker, Cliff Dunston, Albert Thomas McNea, Judith McNea, Jack Tavenner, Joan Wolfe.

Other artists represented:
Les Barnett, Elton Bennett, Gary Steele Bennett, Suzi Flood, Mary Griffith, Pete Jordan, Fumiko Kimura, Betty Mears, Nels Mears, Ned Mueller, Pat Rutledge, Colleen Smith, Dale Thompson, Mona Washburn.

3443. PACIFIC LUTHERAN UNIVERSITY
Wekell Gallery 98447
(206) 535-7573 Mon-Fri 9-5
Dir: David Keyes

Painting, sculpture, photography, and mixed mediums.

One person exhibitions in 1982:
Greg Bell, Lori Dahl.

3444. TACOMA ART MUSEUM
12th and Pacific Ave 98402
(206) 272-4258 Mon-Sat 10-4, Sun 12-5
Dir: Jon W. Kowalek

20th-century American painting, early American furniture, Sarah Little Center for Design Research, Children's Gallery.

One person exhibitions in 1982:
Leo Adams, Gary J. McCutcheon, Mark R. Nishimura, Janet Pietsch, Susan Rosenbaum, Phillip Schwab, William Turner.

*see catalog index

West Virginia

Charleston

3445. ARTS FOCUS
401 Capitol St 25301
(304) 345-9059 Mon-Sat 10-5
Dir: Lakin Ray
Sculpture, oils, acrylics, tapestry, drawings, and watercolors.

One person exhibitions in 1982:
Anne Harris.

Other artists represented:
Paula Clendenin, Erté, Burl Jones, Roger Lucas, Wilda Matlick, Carol Newbury, Leland Simmons, George Snyder, Allen Ulmer, Paul Wegner.

3446. WEST VIRGINIA GUILD GALLERY
3212 Capitol St 25301
(304) 345-0289 Mon-Sat 11-5
Dir: Ene Purre
Shows by member artists and craftsmen.

One person exhibitions in 1982:
Silvana Cenci, Helen Dean, Bruce Severino.

Harpers Ferry

3447. ALBATROSS GALLERY
1492 Washington St 25425
(304) 535-6637 Wed-Sun 10-5
Dir: August Reinecke
Social and political art in all mediums; sculpture.

3448. STOWELL GALLERIES
769 Washington St 25425
(304) 535-6693 Sat, Sun 9-5
Dir: Walton Danforth Stowell
Contemporary paintings, sculpture, prints, photography.

Huntington

3449. HUNTINGTON GALLERIES
Park Hills 25701
(304) 529-2701 Tue-Sun 12-6, Wed 12-8
Dir: Roberta Shinn Emerson
Museum; 19th- and 20th-century American, French, and English paintings and graphics; rugs, silver, decorative arts; Pre-Columbian ceramics; regional art.

One person exhibitions in 1982:
Robert de Niro.

Parkersburg

3450. PARKERSBURG ART CENTER
220 8th St, PO Box 131 26101
(304) 485-3859 Tue-Fri 10-4; Sat, Sun 1-4; Mon eve 7-9
Dir: Jane Osborn
Loan shows in various mediums, regional art, classes and lectures.

One person exhibitions in 1982:
Harold Altman, Robert Kipniss, Tim Mather, Ken Morgan, Robert Motherwell, Linda Platkin, Cathy Conway Wilkin.

Wheeling

3451. STIFEL FINE ARTS CENTER
1330 National Rd 26003
(304) 242-7700 Mon-Sat 9-5, Sun 12:30-5
Dir: John W. Ellis
Local, regional, and national art.

Other artists represented:
John Clovis, David Faber, Wes Wagner.

Wisconsin

Appleton

3452. LAWRENCE UNIVERSITY
Worcester Art Center
112 S Union 54912
(414) 735-6644 Mon-Fri 10-4; Sat, Sun 2-4
Dir: Arthur Thrall
Graphics; Japanese woodcuts; German expressionists; early to contemporary American and European artists; changing exhibitions.

Beloit

3453. BELOIT COLLEGE
Wright Museum of Art 53511
(608) 365-3391 ext 677 Mon-Fri 9-5, Sat 11-5, Sun 1-5
Dir: Marylou S. Williams
Far Eastern arts: graphics, bronzes, pottery, textiles, robes, scrolls; 16th-20th-century American and European paintings; German Expressionism.

Ellison Bay

3454. TRIA GALLERY
Hwy 42 54210
(414) 854-2298 Daily 10:30-6
Dir: Ruth Philipon/Philip Philipon
Contemporary paintings, graphics, sculpture, fibers, and paperworks.

Other artists represented:
Ray Azcuy, Thomas Brings, Graham Clark, James Crane, Keith Davis, John Eckert, Mary Gehr, Robert Hodgell, Charles Kraus, Susan Livingston, Gloria Mahnke, Lois Mogensen, Philip Philipon, Ruth Philipon, Kevin Strandberg, Pat Diacca Topp, Michele Tuegel, Robert Von Neumann, Ann Waisbrot, Alexa Williamson.

Green Bay

3455. NEVILLE PUBLIC MUSEUM OF BROWN COUNTY
210 Museum Place 54303
(414) 497-3767 Mon-Sat 9-5, Wed, Thu eve 5-9, Sun 12-5
Dir: James L. Quinn
Regional art, history, and science.

3456. UNIVERSITY OF WISCONSIN, GREEN BAY
2420 Nicolet Dr 54302
(414) 465-2271 Tue-Sun 12-4
Dir: Karon Winzenz
Contemporary works; exhibitions related to the cultural heritage of ethnic groups.

Madison

3457. CENTER GALLERY
426 W Gilman St 53703
(608) 251-8498 Tue-Sat 12-5
Dir: Nick Schroeder
Non-profit; artist-run; emerging and experimental area artists. Shows change every three weeks.

Other artists represented:
Cynthia Cukla, Patricia Fennell, Tom Muench, Kathryn Myers, Maurice Thaler, Pat Whyte-Lehman, Peggy Zalucha.

3458. FANNY GARVER GALLERY
230 State St 53703
(608) 256-6755 Mon-Sat 11-5
Dir: Fanny Garver
Graphics and crafts; emphasis on Wisconsin artists; 19th-century British paintings.

One person exhibitions in 1982:
Harold Altman, Donald Furst, Gregg Kreutz, Lee Weiss.

Other artists represented:
Glenn Bradshaw, Bethia Brehmer, Bob Burkert, Nancy Burkert, Warrington Colescott, Amy Cuthbert, Paul Delong, Leslie Demuth, Bartholomew Dos Santos, Ray Gloeckler, Jacques Hnizdovsky, Susan Hunt-Wulkowicz, Fran Myers, Mickey Myers, Kay Ornberg, Krishna Reddy, Ron Ruble, Zdzislaw Sikora, Judy Uehling, John Wilde.

3459. MADISON ART CENTER
211 State St 53703
(608) 257-0158 Tue-Sat 11-5, Fri eve 5-9, Sun 1-5
Dir: Thomas H. Garver
Museum; modern and contemporary art; works on paper; Japanese and Mexican prints.

One person exhibitions in 1982:
Keith Achepohl, Robert Brady*, John Buck, Christo, Danny Lyon, Sylvia Plimack Mangold*, Dennis Nechuatel*, Lucas Samaras, Richard Shaw, Frank Stella, Amos Zook.

3460. SEUFERER CHOSY GALLERY
218 N Henry St 53703
(608) 255-1211 Tue-Fri 10-5, Sat 11-5
Dir: Grace Chosy/Ellen Seuferer
Contemporary art by regional artists.

One person exhibitions in 1982:
Andrew Balkin, John Colt, Jean Crane, Patrick Farrell, Peggy Farrell, Martha Glowacki, Ruth Grotenrath, Timothy High, Ruth Kjaer, Schomer Lichtner, John Mominee, Dagny Myrah, Paula Nees, Robert Schultz, Marko Spalatin, Santos Zingale.

Other artists represented:
Wendell Arneson, Sylvia Beckman, William Bukowski, Kerry Chaplin, Willem DeLooper, John Earnest, Richard Evans, Wayne Fischer, Rick Foris, Milton Gardener, Mary Griep, C. R. Johnson, Karin Ketarkus, Tim Marcotte, Marjorie Mau, Mary Michie, Charlie Olson, JoAnna Poehlmann, Laurence Rathsack, Jan Serr, Wayne Taylor, Leslie Vansen, William Weege, Charles Wickler, David Willard, Lori Woodruff.

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3461. UNIVERSITY OF WISCONSIN, MADISON
Elvehjem Museum of Art
800 University Ave 53706
(608) 263-2246 Mon-Sat 9-4:45, Sun 11-4:45
Dir: Katherine Harper Mead
Painting, graphics, sculpture, decorative arts, 2300 B.C. to the present; European, American, Oriental art; Watson collection of Indian miniatures.

Manitowoc

3462. RAHR-WEST MUSEUM AND CIVIC CENTER
Park St and N 8th 54220
(414) 683-4501
Dir: Richard Quick
American paintings; 19th- and 20th-century decorative arts; Indian artifacts; Chinese ivory carvings.

Milwaukee

3463. CHARLES ALLIS ART MUSEUM
1630 E Royall Place 53202
(414) 278-8295 Wed-Sun 1-5, Wed eve 7-9
Dir: Margaret Fish Rahill
French and American paintings; Chinese, Korean, Japanese objets d'art; Greek and Roman antiquities; Renaissance bronzes; French furniture.

One person exhibitions in 1982:
Diane Balsley, Dorothy Bradley, Anne Cofrin, Celine Farrell, David A. Kopitzke, Michael Kutzer, Karl Priebe, Celeste Spransy.

3464. DAVID BARNETT GALLERY
2101 W Wisconsin Ave 53233
(414) 344-6070 Mon-Sat 10-5
Dir: David J. Barnett
19th- and 20th-century European and American art.

Other artists represented:
Todd Boppel, Elena Borstein, Warren Brandt, Bernie Carreno, Alicia Czechowski, Wolf Kahn, Barbara Kohl, Claire Lieberman, Clement Meadmore, Mark Mille, Claude Weisbuch.

3465. KIT BASQUIN GALLERY
1042 E Juneau Ave 53202
(414) 224-9420 Tue-Sat 11-5
Dir: Kit Basquin
Contemporary paintings, sculpture, prints from the Midwest.

One person exhibitions in 1982:
Gary Freeman, Martha Glowacki, Steven Mannheimer, Robert Merline, Rick Paul, Linn Petri, Robert Postma, Stephen Samerjan, Jan Smith, Dale Traugott.

Other artists represented:
Patrick Bellman, Robert Berkshire, Fran Cheney, Dennis Coffee, Robert Curtis, Kathy Forecki, Moira Geoffrion, Cheryl Hahn, Ike Hay, David Holmes, Anne Kingsbury, Andrea Leland, Marvin Lowe, Steve Luecking, Mark Mulhern, Jill Sebastian, Ed Shay.

3466. BRADLEY GALLERIES
2565 N Downer Ave 53211
(414) 332-9500 Tue-Sat 11-5, Sun 1-5
Dir: Dorothy M. Bradley
Wisconsin artists.

Other artists represented:
Diane Balsley, Robert Burkert, Gibson Byrd, John Colt, John Earnest, Joseph Friebert, Ruth Grotenrath, Schomer Lichtner, Anne E. Miotke, Ida Ozonoff, Danny Pierce, Laurence Rathsack, John Sayers, Anthony Tucholke, Christel Tucholke.

3467. D. ERLIEN GALLERY
5623 N Lake Dr 53217
(414) 963-0888 Tue-Sat 10:30-4:30
Dir: Gloria Dee Erlien/Nancy Erlien
American, European, and Far Eastern art; contemporary American glass.

Other artists represented:
Harold Altman, Herb Babcock, Gary Beecham, Michael Cohn, Fritz Dreisbach, Edna Hibel, Eric Hopkins, Harvey Littleton, John Littleton, Tom McGlauchlin, Ed Nesteruk, George Segal, Victor Vasarely, Kate Vogel, Acquaetta Williams.

3468. LENZ GALLERY
7733 W Burleigh St 53222
(414) 444-5375 Tue-Sat 10-5
Dir: Thomas E. Lenz
19th-20th-century American and European paintings.

3469. MICHAEL H. LORD GALLERY
700 N Milwaukee St 53202
(414) 272-1007 Mon-Sat 10-5
Dir: Michael H. Lord
Contemporary American paintings, sculpture, graphics, photography.

One person exhibitions in 1982:
Jedd Garet.

Other artists represented:
Charles Bell, Bill Brandt, Brassai, Chuck Close, Rachelle Epstein, Ralph Goings, Nancy Graves, Cleve Gray, Farid Haddad, James Havard, Richard Hennessey, Jasper Johns, Alexander Lieberman, Joel Meyerowitz, Henry Moore, Robert Motherwell, Irving Penn, Frank Stella, Robert Zakanitch.

3470. MILWAUKEE ART MUSEUM
750 N Lincoln Memorial Dr 53202
(414) 271-9508 Tue-Wed, Fri-Sat 10-5; Thu 12-9; Sun 1-6
Dir: Gerald R. Nordland
Painting, sculpture, graphics, photography; ancient to contemporary art; German Expressionism; American Ash Can School; Haitian art.

One person exhibitions in 1982:
Eve Arnold, Larry Bell, Cynthia Carlson, Arthur Dove, Edward Farber.

3471. ANTHONY PETULLO FINE ART
714 N Milwaukee St 53202
(414) 278-0357 Tue-Sat 10-5
Dir: Anthony Petullo
American and European contemporary and naive art; paintings and prints.

One person exhibitions in 1982:
H. Huntley Baldwin, Joyce Paul.

Other artists represented:
J. Cheney, Graham Clarke, Alfred Cohen, Barbara Downtain, Eileen Greenwood, Lynne Loshbaugh, Pamela Miles, Bonnie Oehlert, Lawrence Oliverson, Shirley Pasternak, Susan Tereba, Pat Thomas, Tanja Topelmann.

3472. POSNER GALLERY
7641 N Port Washington Rd 53217
(414) 352-3097 Mon-Fri 10-5, Sat 10-3
Dir: Judith L. Posner
19th- and 20th-century American and European graphics, paintings, sculpture.

Other artists represented:
Yaacov Agam, Harold Altman, Doug Danz, Robert Indiana, Barbara Kohl, Julio LeParc, Robert "Buck" Miller, Mickey Myers, Marko Spalatin, Anne Youkeles.

3473. UNIVERSITY OF WISCONSIN, MILWAUKEE
Art History Gallery
154 Mitchell Hall 53201
(414) 963-4060 Mon-Tue, Thu-Fri 10-4; Wed eve 6-9; Sat 12-3
Dir: Mark Chepp
Changing exhibitions with an emphasis on historical themes.

Oshkosh

3474. OSHKOSH PUBLIC MUSEUM
1331 Algoma Blvd 54901
(414) 424-0452 Tue-Sat 9-5, Sun 1-5
Dir: John H. Kuony
Local and natural history; porcelain, china, and glassware; Tiffany stained glass and interiors.

One person exhibitions in 1982:
Earl Krentzin, Michael Newhall, Danny Pierce, Joseph Smongeski.

3475. PAINE ART CENTER AND ARBORETUM
1410 Algoma Blvd 54901
(414) 235-4530 Tue-Sat 10-4:30, Sun 1-4:30
Dir: Donn L. Young
19th-century English and French paintings; Tudor and Georgian rooms; Russian and Greek icons; Chinese art; Gothic gallery.

Racine

3476. CHARLES A. WUSTUM MUSEUM OF FINE ARTS
2519 Northwestern Ave 53404
(414) 636-9177 Daily 1-5; Mon, Thu eves 5-9
Dir: Bruce W. Pepich
Wisconsin and Midwestern art, prints, drawings, and photographs; WPA art.

One person exhibitions in 1982:
Dale Carlson, Ethel Gelick, Jeffrey Gelick, Art Haas, Christine B. Miller, Jan Serr, Esther Shapiro, Ben-Zion Shechter, Laura Shechter, Edward Weston*.

Richland Center

3477. FRANK LLOYD WRIGHT MUSEUM
300 S Church St 53581
(608) 647-6703Tue-Sun 11-5
Dir: Harvey W. Glanzer/Beth Caulkins
36 photographic murals of buildings by Wright; furniture, memorabilia.

Sheboygan

3478. JOHN MICHAEL KOHLER ARTS CENTER
608 New York Ave, PO Box 489 53081
(414) 458-6144 Daily 12-5, Mon eve 7-9
Dir: Ruth DeYoung Kohler
Visual and performing arts complex; contemporary American crafts, photography, folk art, and the art of naives and visionaries.

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*see catalog index

Wausau

3479. LEIGH YAWKEY WOODSON ART MUSEUM
12th & Franklin Sts 54401
(715) 845-7010 Tue-Fri 9-4; Sat,Sun 1-5
Dir: David J. Wagner
17th-20th-century art glass, painting, sculpture, porcelain.

Wyoming

Casper

3480. NICOLAYSEN ART MUSEUM
104 Rancho Rd 82601
(307) 235-5247 Tue-Sun 11:30-4:30
Dir: J. M. Neil
Western American prints, painting, and sculpture, Pre-Columbian sculpture, South American crafts.

Cheyenne

3481. WYOMING STATE MUSEUM ART GALLERY
Barrett Building, 22nd and Central 82002
(307)777-7510 Jun-Sep Mon-Fri 8-5, Sat 9-5, Sun 1-5
Dir: Steven Cotherman
Contemporary and historical art of Wyoming and the West; exhibitions of art of the Rocky Mountains; Indian and regional history and archeology.

One person exhibitions in 1982:
Bruce Allen, Barbara Bradshaw, Talitha Campbell, Esther Clay, Gloria Clay, Daniel T. Driggs, Tom Hart, Laney Hicks, Dorothy Hitchcock, Sid Hull, Dave Hutt, Gary Keimig, Jim Knadler, Terry Kruezer-Hagstrom, William Little, Mike McClure, Florence McEwin, Ron McIntosh, Russ McKeel, LaTrelle Power, Alice Sack.

Cody

3482. BUFFALO BILL HISTORICAL CENTER
720 Sheridan Ave 82414
(307) 587-4771 Tue-Thu 1-5; Summer Daily 7-10
Dir: Peter H. Hassrick
Buffalo Bill Museum; Whitney Gallery of Western Art; Plains Indian Museum; Winchester Museum.

Jackson

3483. TRAILSIDE GALLERIES
105 N Center St 83001
(307) 733-3186 Mon-Sat 9:30-6
Dir: Ted Mollring/Christine Mollring
See Trailside Galleries, Phoenix, Arizona and Scottsdale, Arizona.

One person exhibitions in 1982:
Harry Jackson.

Other artists represented:
R. Brownell McGrew.

Jackson Hole

3484. OVERLAND TRAIL GALLERIES
98 Center St 83001
(307) 733-6534 Mon-Sat 9-6
Dir: A. DiTommaso/J. DiTommaso
Western art in all mediums.

Other artists represented:
Paul Abram, Ed Fraughton, Vel Miller, Bill Owen, Ron Stewart.

Laramie

3485. UNIVERSITY OF WYOMING
Art Museum
University Station, Box 3138 82071
(307) 766-2374 Daily 1:30-5
Dir: James T. Forrest
16th-20th-century paintings, sculpture, prints, drawings; collection of 19th-20th-century American and European art.

One person exhibitions in 1982:
Vivian Berman, Helen C. Boodman, Robert Rose, Jill Uris.

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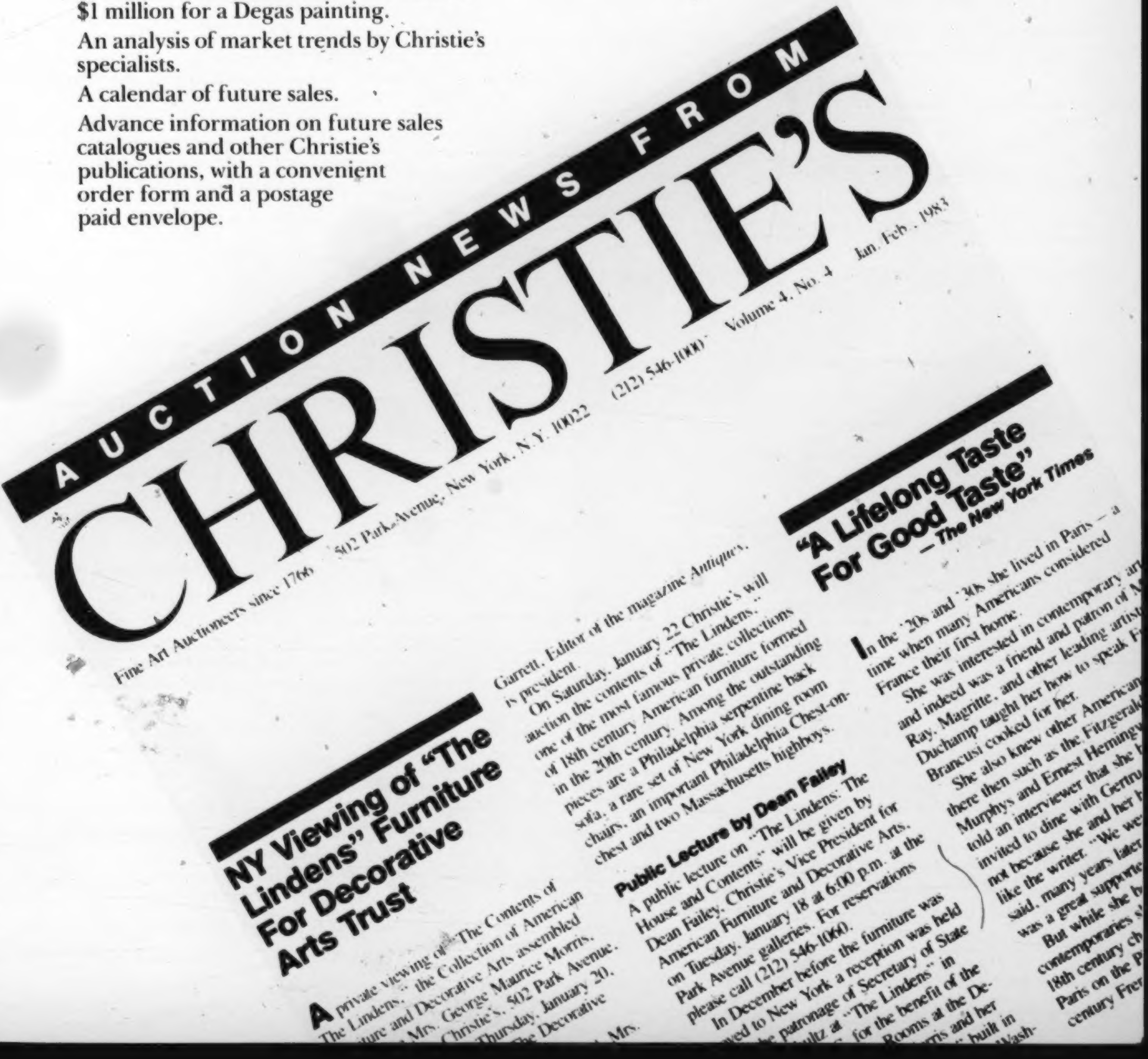

AUCTION NEWS FROM

CHRISTIE'S

Fine Art Auctioneers since 1766 · 502 Park Avenue, New York, N.Y. 10022 · (212) 546-1000 · Volume 4, No. 4 · Jan.-Feb., 1983

NY Viewing of "The Lindens" Furniture For Decorative Arts Trust

A private viewing of "The Contents of
The Lindens," the Collection of American
ture and Decorative Arts assembled
Mrs. George Maurice Morris,
Christie's, 502 Park Avenue,
Thursday, January 20.
The Decorative
Mrs.

Garrett, Editor of the magazine *Antiques*, is president.

On Saturday, January 22 Christie's will auction the contents of "The Lindens," one of the most famous private collections of 18th century American furniture formed in the 20th century. Among the outstanding pieces are a Philadelphia serpentine back sofa, a rare set of New York dining room chairs, an important Philadelphia Chest-on-chest and two Massachusetts highboys.

Public Lecture by Dean Failey

A public lecture on "The Lindens: The House and Contents" will be given by Dean Failey, Christie's Vice President for American Furniture and Decorative Arts, on Tuesday, January 18 at 6:00 p.m. at the Park Avenue galleries. For reservations please call (212) 546-1060.

In December before the furniture was
ved to New York a reception was held
patronage of Secretary of State
ultz at "The Lindens" in
for the benefit of the
Rooms at the De-
rtis and her
built in
Wash-

"A Lifelong Taste For Good Taste"
— The New York Times

In the '20s and '30s she lived in Paris — a time when many Americans considered France their first home.

She was interested in contemporary ar
and indeed was a friend and patron of M
Ray, Magritte, and other leading artis
Duchamp taught her how to speak F
Brancusi cooked for her.
She also knew other American
there then such as the Fitzgeral
Murphys and Ernest Heming
told an interviewer that she h
invited to dine with Gertru
not because she and her h
like the writer. "We we
said, many years later
was a great supporte
But while she h
contemporaries s
18th century ch
Paris on the P
century Fre

GUIDE TO
Auction Houses

An alphabetical listing of auction houses by state, with the names of contact persons in the areas of painting, sculpture, drawing, prints, and photography.

California

BUTTERFIELD & BUTTERFIELD
1244 Sutter St
San Francisco 94109
Also: 660 3rd St
San Francisco 94107
(415) 673–1362 Mon–Fri 9–5
Painting & Sculpture: American, Elisabeth Peters; 19th-century & Old Master European, Charles Credaroli; Impressionists & Modern European, Peter Fairbanks. Prints: Margaret Haneberg. Photography: Cynthia Herron.

CALIFORNIA BOOK AUCTION GALLERIES
358 Golden Gate Ave
San Francisco 94102
(415) 775–0424 Mon–Fri 9–5, Sat by appt
Also: 1749 N La Brea Ave
Hollywood 90046
(213) 850–9424 By appt, open only during sales
Painting: Maurice Powers/David E. Belch. Sculpture, Drawing, Prints, & Photography: Bruce MacMakin.

District of Columbia

G. G. SLOAN & CO.
919 E St NW
Washington, D.C. 20004
(202) 628–1468 Mon–Fri 9–5
Also: 403 N Charles St
Baltimore, Md. 21201
(301) 547–1171
Painting, Drawing, & Prints: Peter Grover/Sally Waterman. Sculpture: Donald Webster.

ADAM A. WECHSLER & SON
905-9 E St NW
Washington D.C. 20004
(202) 628–1281 Mon–Fri 9–5
Painting, Sculpture, Drawing, & Prints: William Wechsler, Jr.

Florida

SCHRADER GALLERIES
211 Third St S
St. Petersburg 33701
(813) 823–5657/823–4701 Mon–Sat 10–5 by appt
Painting, Sculpture, Drawing, Prints, & Photography: Stephen Meter.

Illinois

LESLIE HINDMAN AUCTIONEERS
225 W Ohio St
Chicago 60610
(312) 670–0010 Tue–Sat 10–5
Painting, Sculpture, & Drawings: Leslie Hindman/Clarissa Cutler. Prints: Eric Grossman. Photography: Jain McClain.

Louisiana

MORTON'S AUCTION EXCHANGE
701 Magazine St
New Orleans 70130
(504) 561–1196 Mon–Sat 9–5
Painting: Robert Dishmond. Sculpture: P.B. Alford/David Pumphrey.

Maine

BARRIDOFF GALLERIES
242 Middle St
Portland 04101
(207) 772–5011 Mon–Fri 10–5, Sat 12–4
Painting: Annette Elowitch/Rob Elowitch.

RICHARD W. OLIVER, AUCTION & ART GALLERY
Plaza 1, Route 1
Kennebunk 04043
(207) 985–3600 Mon–Fri 10–5, Sat 10–4
Painting, Sculpture, Drawing, Prints, & Photography: Philip Grimes.

Maryland

HARRIS AUCTION GALLERIES
873-875 N Howard St
Baltimore 21201
(301) 728–7040 Mon–Fri 9–5, Sat 10:30–2
Painting: Barr Harris. Drawing, Prints, & Photography: Christopher Bready.

THERIAULT'S
PO Box 151
Annapolis 21404
(301) 269–0680 Mon–Fri 8:30–5

Massachusetts

RICHARD A. BOURNE CO., INC.
P O Box 141
Hyannis Port 02647
(617) 775–0797 Mon–Fri 8:30–5
Painting, Sculpture, Drawing, Prints, & Photography: Thomas Bourne.

ROBERT C. ELDRED CO., INC.
Box 796
East Dennis 02641
(617) 385–3116/385–3377 Mon–Fri 8:30–4:30
Painting, Sculpture, Drawing, Prints, & Photography: John H. Schofield.

ROBERT W. SKINNER, INC.
Route 117
Bolton 01740
(617) 779–5528 Mon–Fri 8–5
Also: 585 Boylston St
Boston 02116
(617) 236–1700 Mon–Fri 9:30–4:30
Painting: Kathryn Corbin. Drawing & Prints: Lindsay Reed. Photography: Rod MacKenzie.

Michigan

C. B. CHARLES GALLERIES, INC.
825 Woodward Ave
Pontiac 48053
(313) 338–9203 Mon–Sat 10–4
Painting, Sculpture, Drawing, & Prints: Franklin Greenberg.

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Tiffany Studios spider-web favrile glass, mosaic and bronze table lamp, c. 1900. Sold for $210,000.

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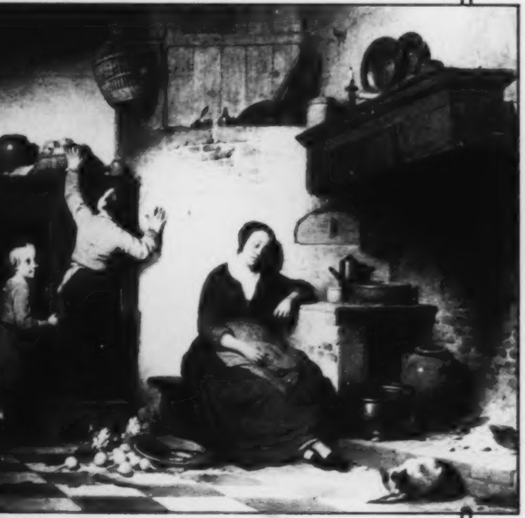
Ferdinand De Braekeleer (Belg. 1792-1883). Sneaking a Snack. Signed and dated Antwerpear, 1852. Oil on panel. Sold for $22,000.



Massachusetts Chippendale mahogany block-front desk, probably Boston, c. 1770. Sold for $21,000

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DUMOUCHELLE ART GALLERIES
409 E Jefferson
Detroit 48226
(313) 963-6255 Mon-Sat 9:30-5:30
Painting & Sculpture: Lawrence DuMouchelle. Drawing, Prints, & Photography: Richard Fedorowicz.

STALKER AND BOOS, INC.
280 N Woodward Ave
Birmingham 48011
(313) 646-4560 Mon-Fri 9-5, Sat 10-4
Painting, Sculpture, Drawing, Prints, & Photography: David Stalker.

Missouri

SELKIRK GALLERIES
4166 Olive St
St. Louis 63108
(314) 533-1700 Mon-Fri 9-5
Painting, Sculpture, Drawing, Prints, & Photography: Ellen Watt.

New Hampshire

YOUNG FINE ARTS GALLERY
56 Market St
Portsmouth 03801
(603) 436-8773 Tue-Sat 10-5
Painting, Drawing, & Prints: George M. Young, Jr./Patricia Young.

New York

ASTOR GALLERIES
1 W 39th St
New York 10018
(212) 921-8861/473-1658 Mon-Fri 9-5
Painting, Sculpture, Drawing, Prints, & Photography: Ralph Levy/Steve Liebson.

EDELMANN GALLERIES
523 E. 73rd St
New York 10021
(212) 628-1700

CHRISTIE'S
502 Park Ave
New York 10022
(212) 546-1000 Sep-Jun Mon-Sat 10-5; Jul-Aug Mon-Fri 10-5
Painting: Old Master, Ian G. Kennedy; Impressionist & Modern, Christopher Burge; 19th-century European, Peter Villa; American, Jay E. Cantor; Contemporary, Martha Baer; Latin American, Lisa Palmer. Sculpture: Alice E. Levi-Duncan. Old Master & 19th-century Drawing & Watercolors: Kathleen Harwood. Impressionist, Modern Drawing, & Watercolors: Susan Seidel. Prints & Modern Illustrated Books: Nicholas G. Stogdon. Photography: Dale Stulz.

CHRISTIE'S EAST
219 E 67th St
New York 10021
(212) 570-4141 Mon-Sat 9:30-5
Painting, Sculpture, & Drawing: Betty Krulik. Photography: Dale Stulz.

WILLIAM DOYLE GALLERIES, INC.
175 E 87th St
New York 10028
(212) 427-2730 Mon-Fri 8-6
Painting, Sculpture, Drawing, & Prints: Joseph Keiffer.

THE MANHATTAN GALLERIES, INC.
1415 3rd Ave at 80th St
New York 10028
(212) 744-2844 Mon-Fri 9-5
Painting, Sculpture, Drawing, Prints, & Photography: Stanley Waldman.

PHILLIPS
406 E 79th St
New York 10021
(212) 570-4830 Mon-Fri 9-5; varies during sales
Painting: Old Master, Mark Leach; European, Deborah Ahearn; American, William Rudd. Drawing: Mark Leach. Prints: Martine de Cervens/Mark Leach.

SOTHEBY PARKE BERNET, INC.
1334 York Ave
New York 10021
(212) 472-3400 Mon-Sat 9:30-5
American Painting, Sculpture, & Drawing: Peter B. Rathbone/Grete Meilman. Chinese Painting: Arnold Chang. Contemporary Painting, Drawing, & Sculpture: Lucy Havelock-Allan. Impressionist & Modern Painting: John L. Tancock. Latin American Painting: Sharon Schultz. Modern Painting & Sculpture: Shary E. Grossman. 19th-century European Painting: Thilo von Watzdorf., Old Master Painting: George Wachter. Drawing: Hermine Chivian-Cobb. Prints: Marc E. Rosen; 19th- and 20th-century, Ruth Ziegler; American and Old Master, Susan Pinsky. Photography: Anne Horton/Beth Warren.

SPINK & SON USA, INC.
445 Park Ave
New York 10022
(212) 223-0477 Mon-Fri 9:30-5:30
Painting, Sculpture, Drawing, Prints, & Photography: Michael Hodder/Cheryl Mervine.

Ohio

MAIN AUCTION GALLERIES, INC.
137 W 4th St
Cincinnati 45202
(513) 621-1280 Mon for viewing, Tue 10:30 auctions
Painting, Sculpture, Drawing, Prints, & Photography: Phyllis R. Karp.

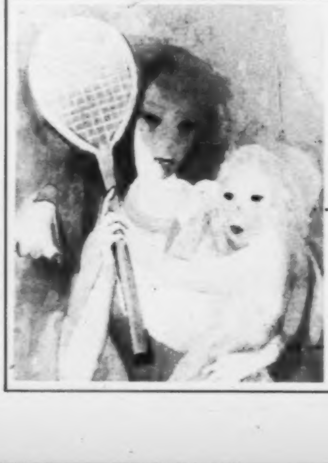
Pennsylvania

THE FINE ARTS COMPANY OF PHILADELPHIA, INC.
2317 Chestnut St
Philadelphia 19103
(215) 564-3644 Mon-Fri 9-5, Sat by appt
Painting, Drawing, & Prints: Alexis C. Manice.

SAMUEL T. FREEMAN & CO.
1808-10 Chestnut St
Philadelphia 19103
(215) 563-9275 Mon-Fri 8:30-5
Painting, Drawing, & Prints: Tom Ferguson. Sculpture: Samuel M. Freeman. Photography: Susan Lane.

Wisconsin

MILWAUKEE AUCTION GALLERIES
4747 W Bradley Rd
Milwaukee 53223
(414) 355-5054 Mon-Fri 9-5, Sat 10-2
Painting & Prints: Mary Walsh. Sculpture, Drawing, & Photography: Murray Feeley/Janice Kuhn.



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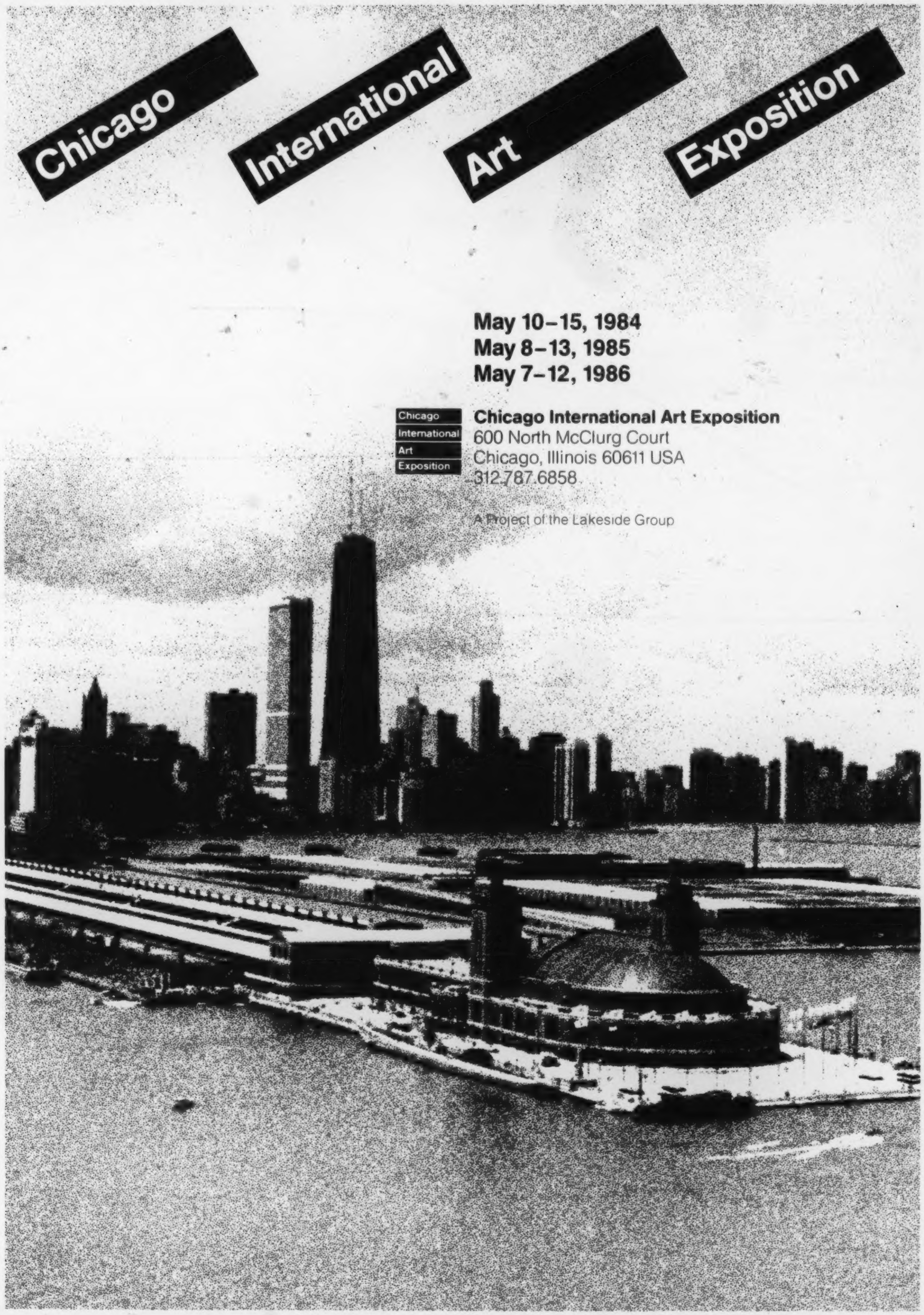
Chicago International Art Exposition



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May 7–12, 1986

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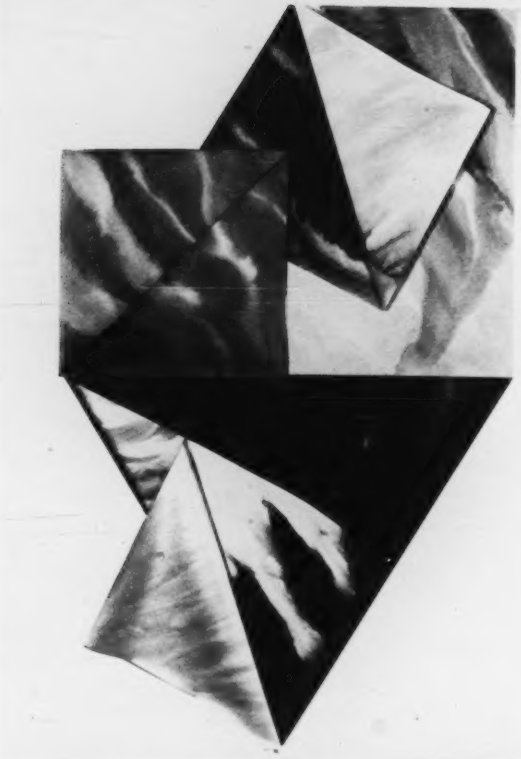

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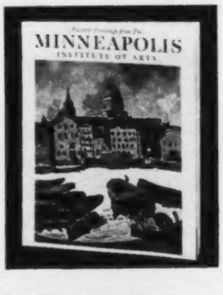

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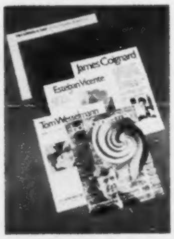

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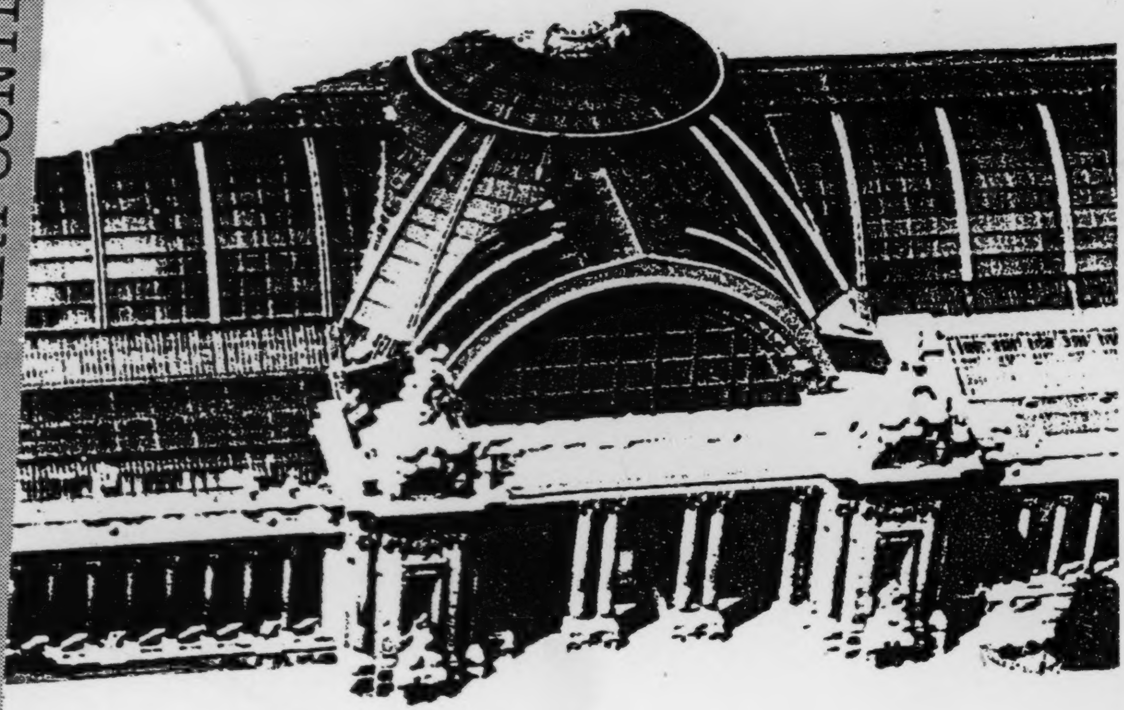

24 SEPT. - 2 OCT.

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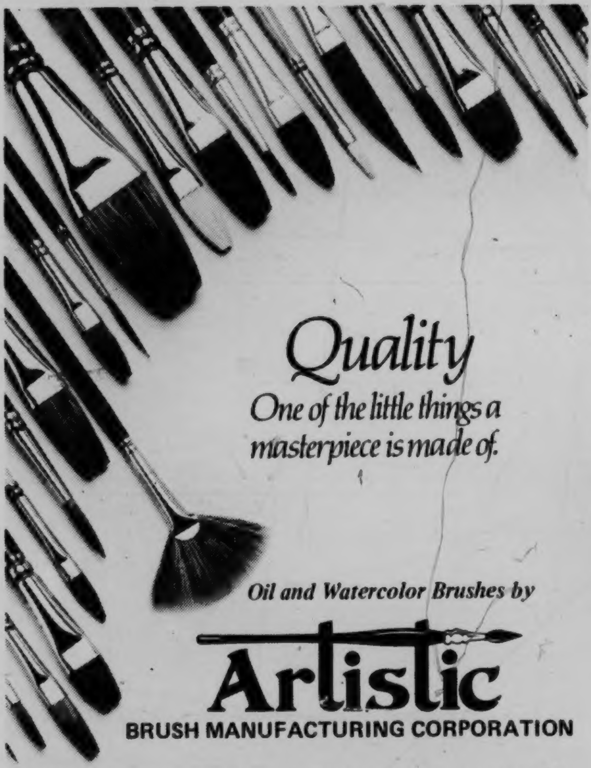

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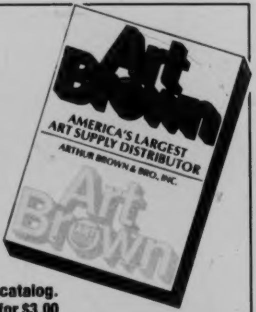
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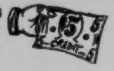

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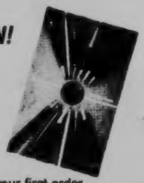

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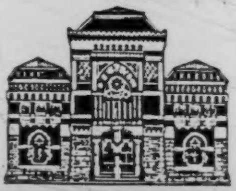

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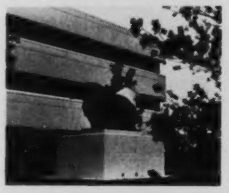

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For school inquiries please indicate course level: ☐ Graduate ☐ Undergraduate

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Dept. of the Museum of Fine Arts/Aff. with Tufts Univ.
230 The Fenway, Boston, MA 02115/(617) 267-9300
BA BFA BSed MFA 5 yr double degree prog. with Tufts, Studio Arts

BOSTON UNIV. SCHOOL OF VISUAL ARTS 167
Edward Leary, Director
855 Commonwealth Avenue, Boston, MA 02215 (617) 353-3371
MFA, BFA, Painting, Sculpture, Graphic Design, Art Education; MFA Studio Teaching

CHAMBERLAYNE JUNIOR COLLEGE 168
128 Commonwealth Avenue
Boston, MA 02116 (617) 536-4500 ext. 56
Advertising Design, Commercial Art; Interior and Fashion Design. Fashion Illustration.

CLARK UNIVERSITY *Circle No.* 169
And the Worcester Art Museum
950 Main Street
Worcester, MA 01610 (617) 793-7431
BFA, BA, 3 year Professional Diploma in Studio Art.

CONNECTICUT COLLEGE *Circle No.* 170
Peter Leibert, Chairman Art Department, Mohegan Avenue
New London, CT 06320 (203) 447-7701
BA Studio Arts, Ceramics, Sculpture, Mixed media, Graphics Printmaking/Drawing, Photography, Art History.

GODDARD COLLEGE *Circle No.* 171
Diana Tetrault, Art Department
Box No. 710, Plainfield, VT 05667 (802) 454-8311
BA, MA Painting, Drawing, Printmaking Ceramic Sculpture, Photography.

HARTFORD ART SCHOOL *Circle No.* 172
Steven Keller, Univ. of Hartford, 200 Bloomfield Ave.
West Hartford, CT 06117 (203) 243-4391
BFA, MAED, Ceramics, Design, Printmaking, Painting, Sculpture, Photography, Art Ed., Film Video.

MASSACHUSETTS COLLEGE OF ART *Circle No.* 173
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Boston, MA 02215 (617) 731-2340
BFA, Painting, Sculpture, Crafts, Film, Photo, Arch., Industrial, Graphic, Fashion Design, Art Ed,. MSEd.

MONTSERRAT SCHOOL OF VISUAL ART 174
James Sawyer, Admissions, Dunham Road, P.O. Box 62
Beverly, MA 01915 (617) 922-8222
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PORTLAND SCHOOL OF ART *Circle No.* 175
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Providence, RI 02903 (401) 331-3511, ext. 281
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New Cannan, CT. 06840 (213) 866-0411
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BA, BFA, MFA, MAT, MS, MA, Art History, Studio Arts, Art Education, Interior Design, Indicate Grad. or Under-Grad.

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NORTHEAST

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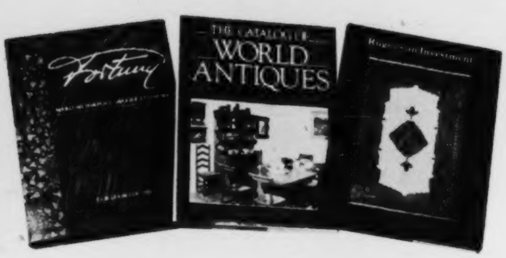

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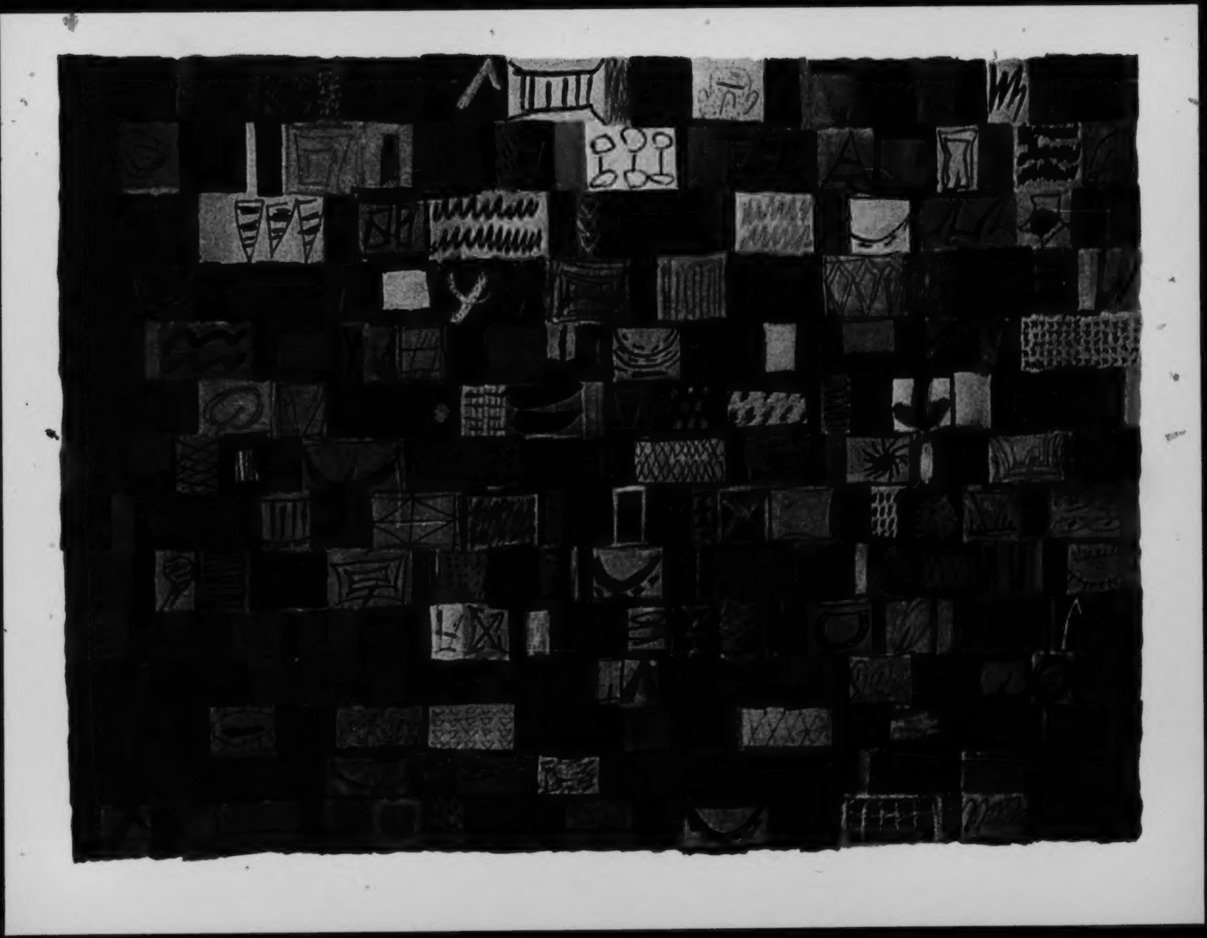

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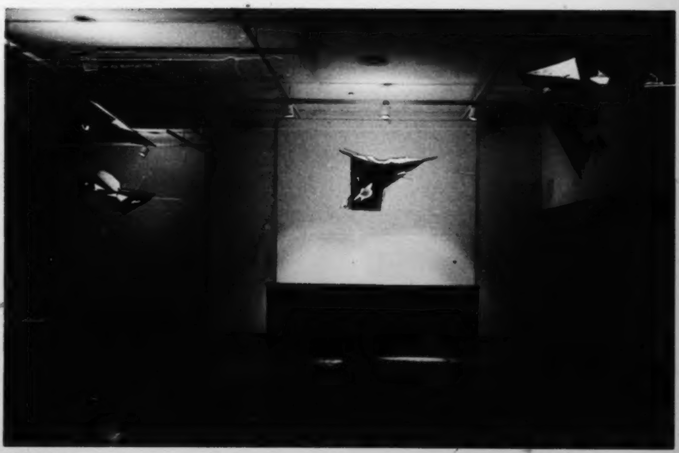

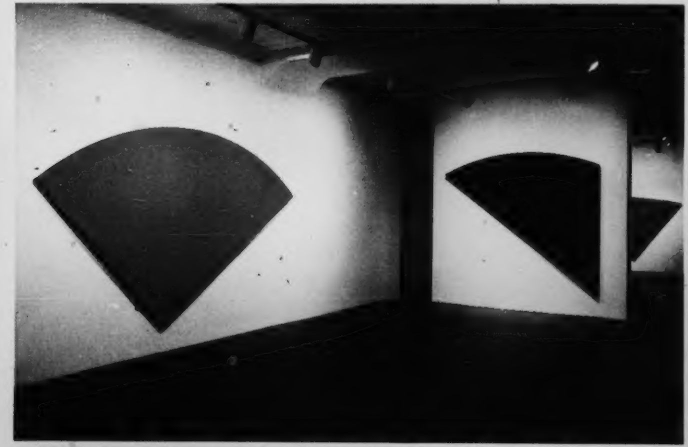

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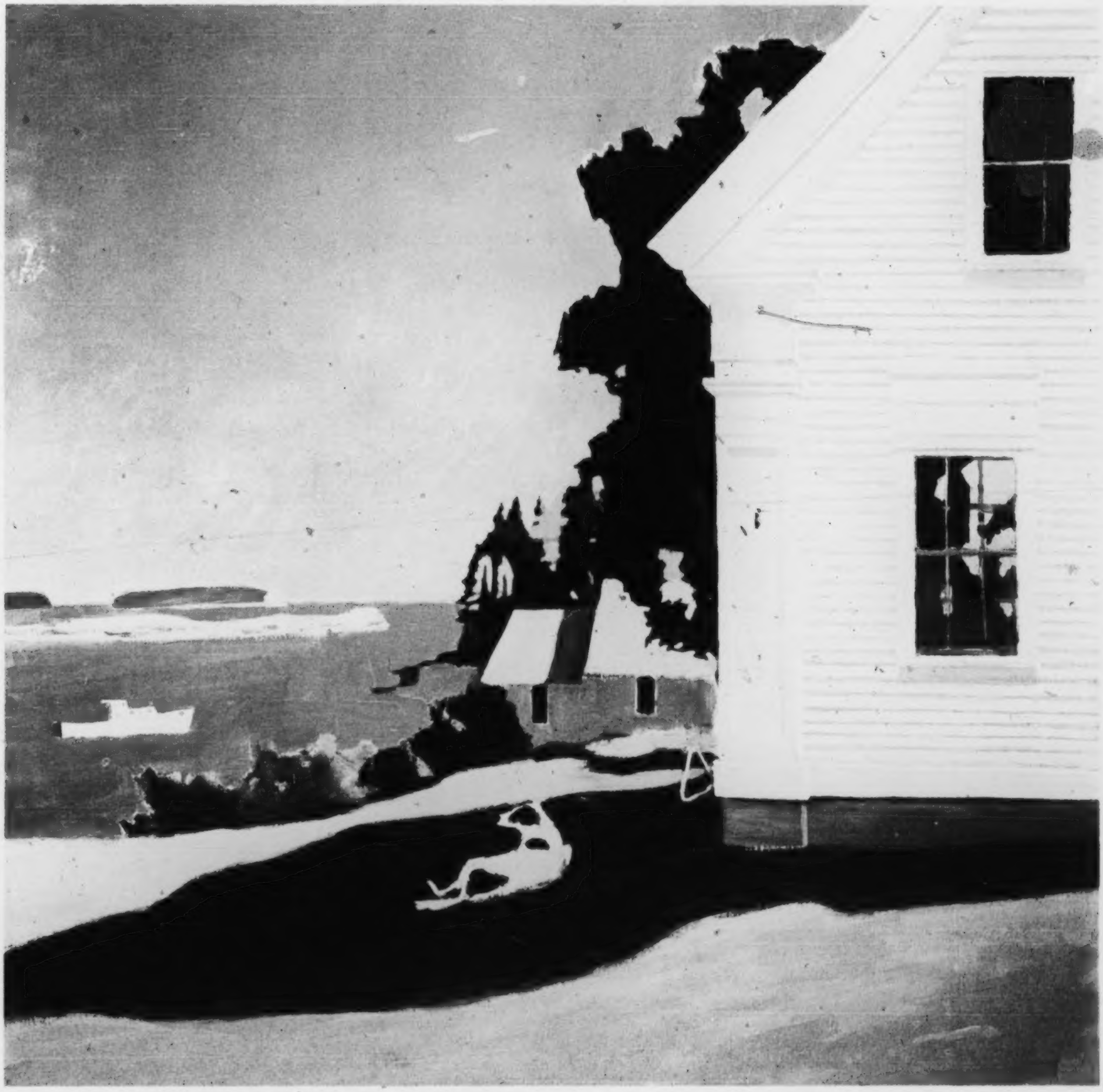
Art in America

SEPTEMBER 1983/$4.00

Cover: Fairfield Porter's "Island Farmhouse"
Scandinavian Painting/Frank Lloyd Wright's Hollyhock House
New Work: Allan McCollum, Terry Allen/Sugarman/Porter Retrospective
"Big Pictures" at MOMA/German Naives/Review of Exhibitions



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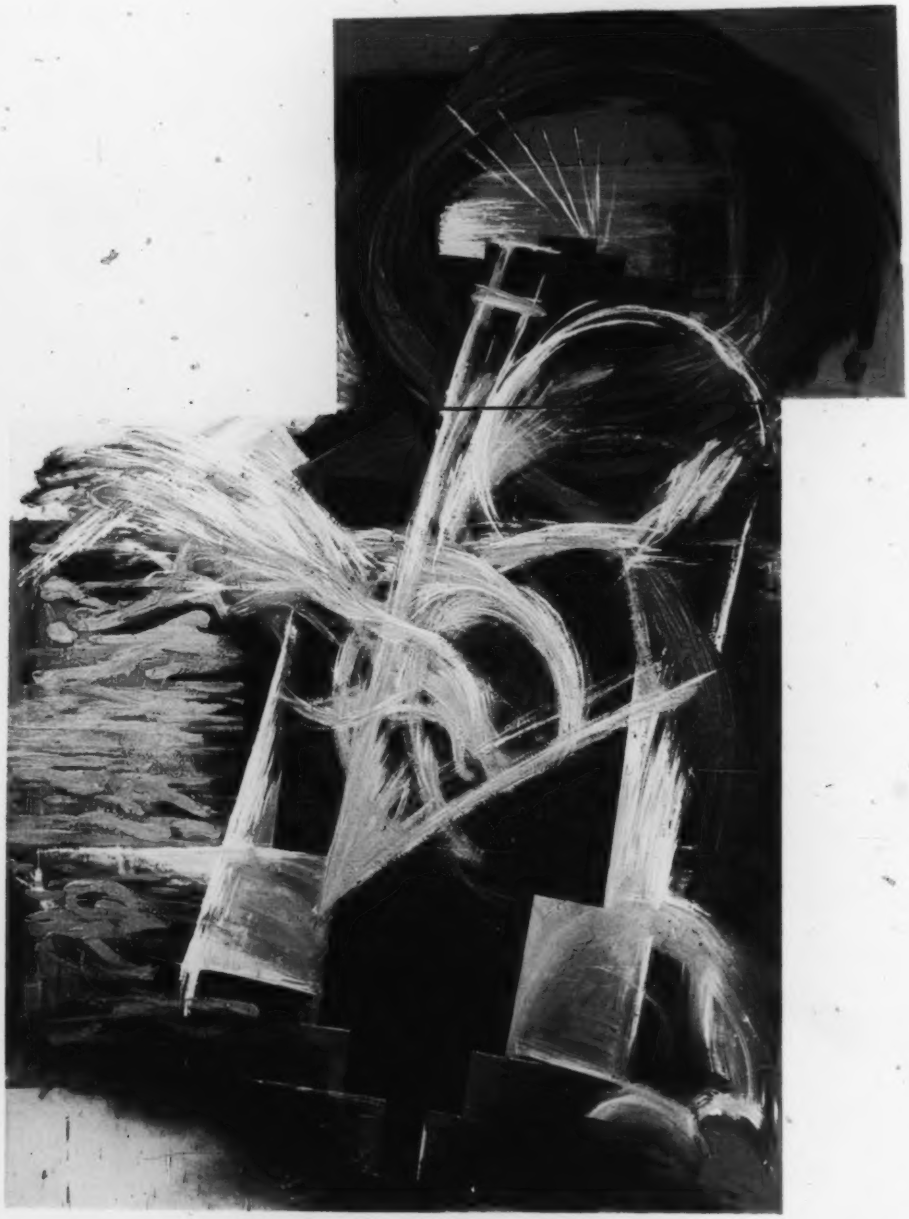
RICHARD KIDD / Paintings



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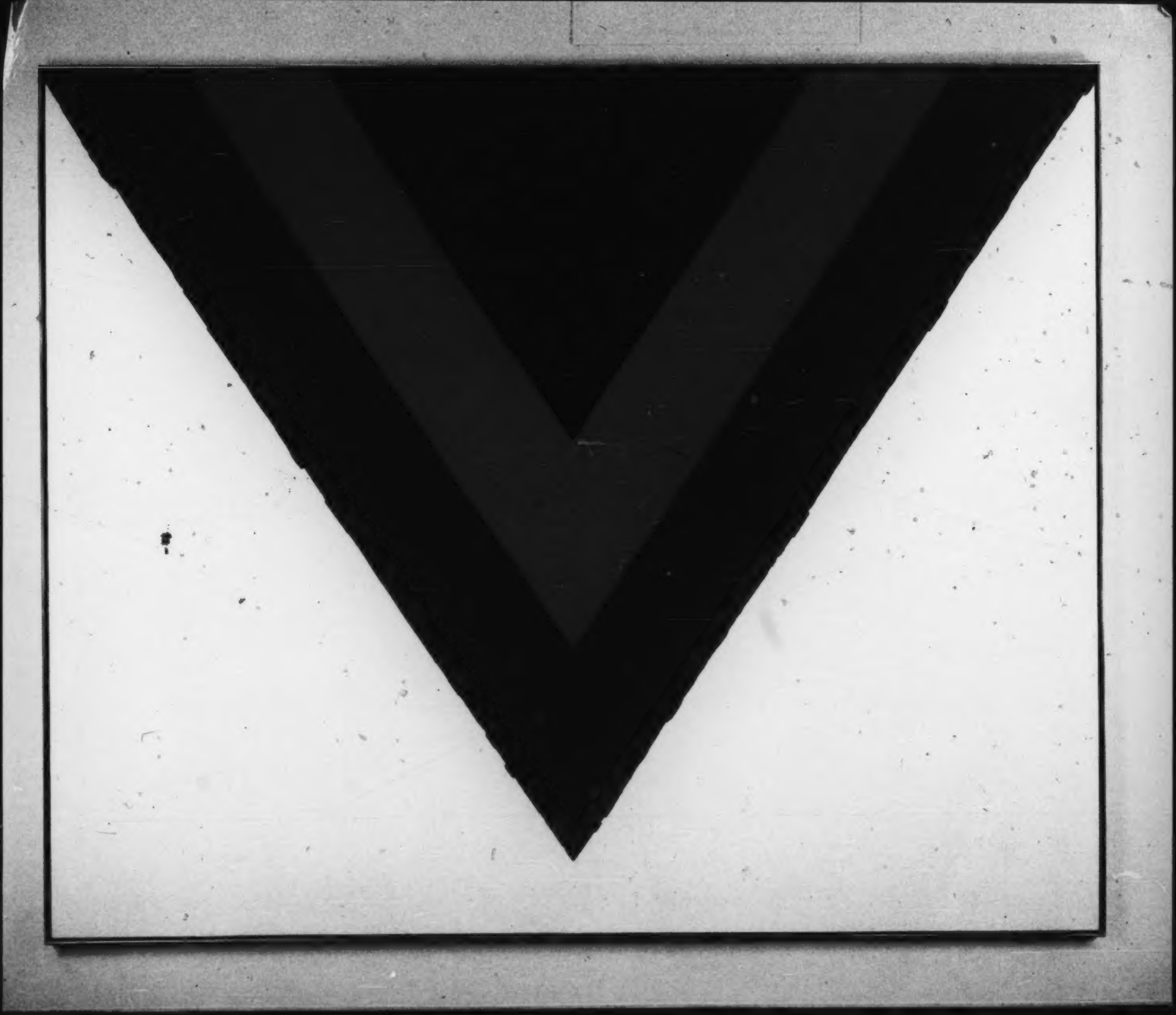

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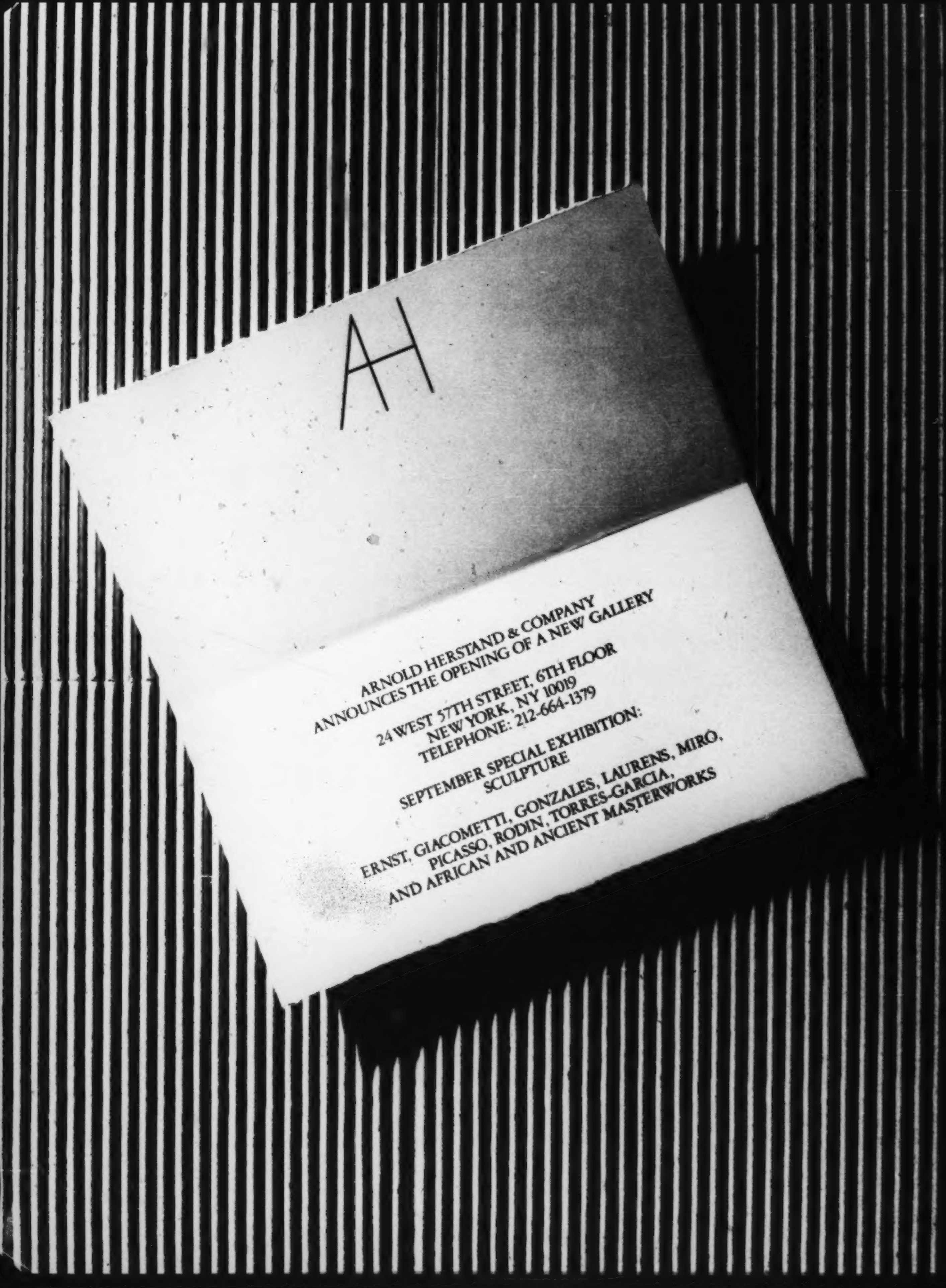

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Art in America

SEPTEMBER 1983

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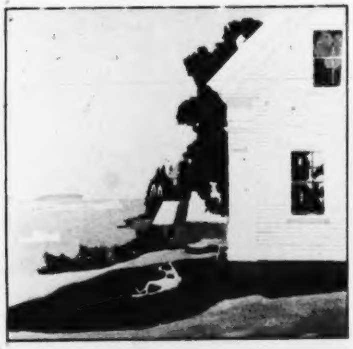

Cover: Fairfield Porter's *Island Farmhouse*, 1969, oil on canvas, 79⅞ by 79½ inches. See article p. 136.

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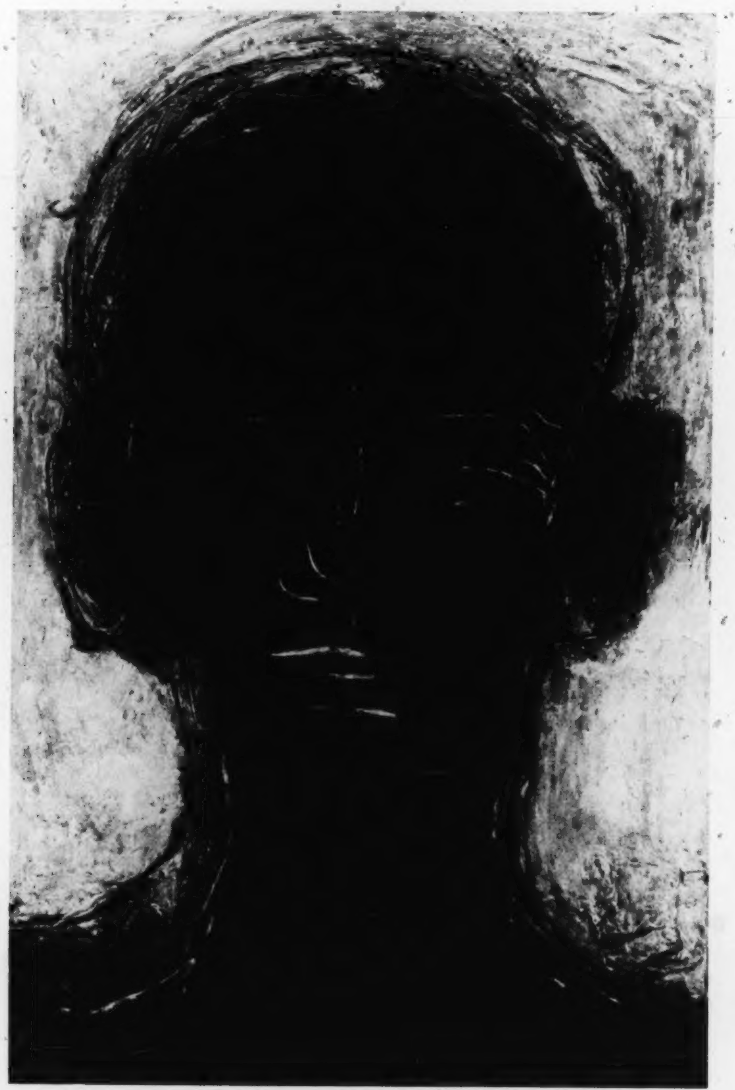
LESTER JOHNSON

THE EARLY PAINTINGS 1958-1967



Grey Head, 1964. Oil on canvas, 34 x 22 inches.

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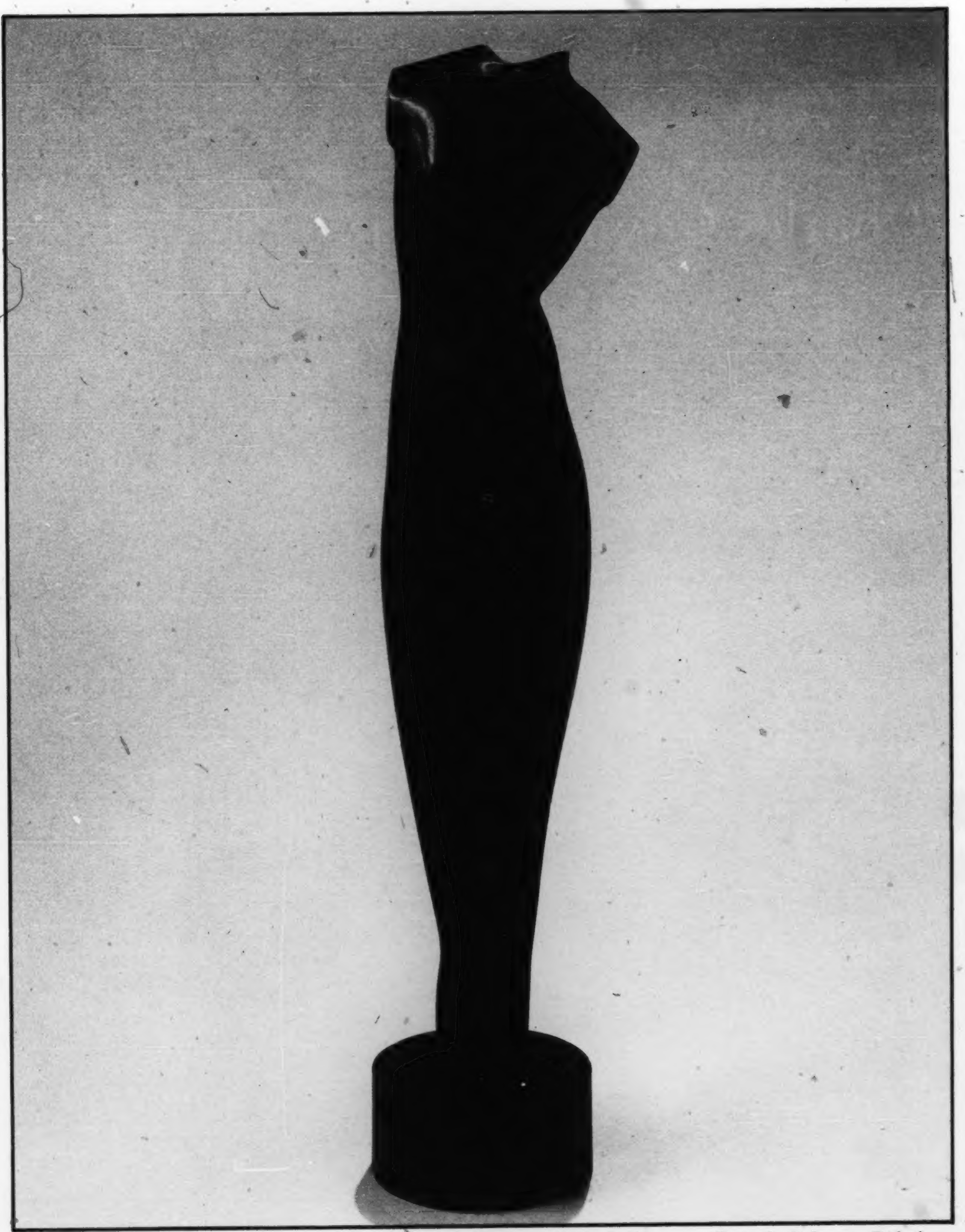

Alexander Archipenko, White Torso, 1916, Bronze, dark patina, 18 3/8" high

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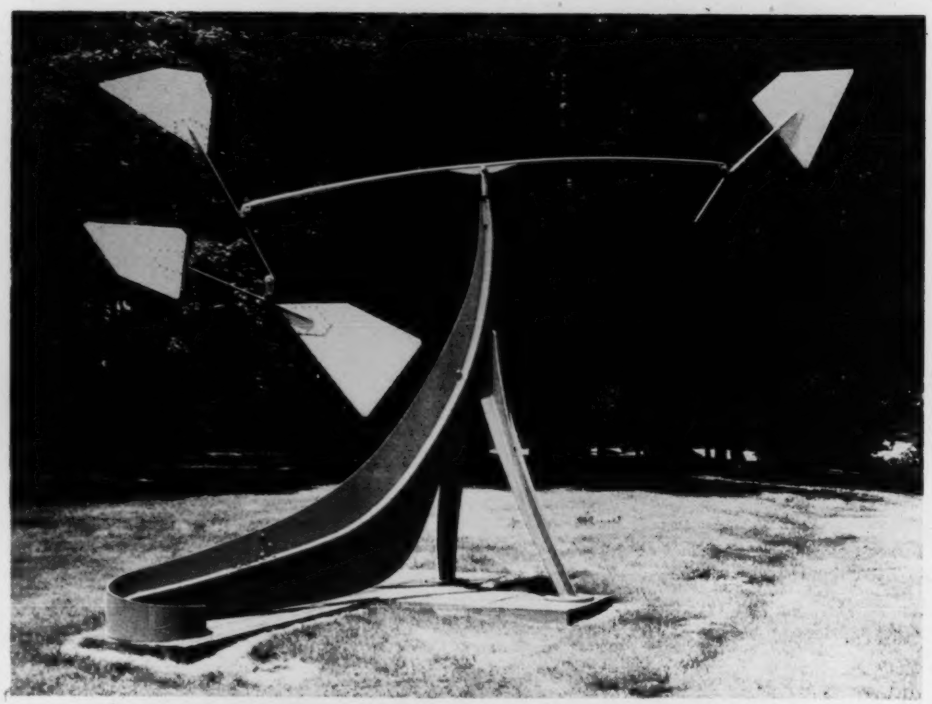

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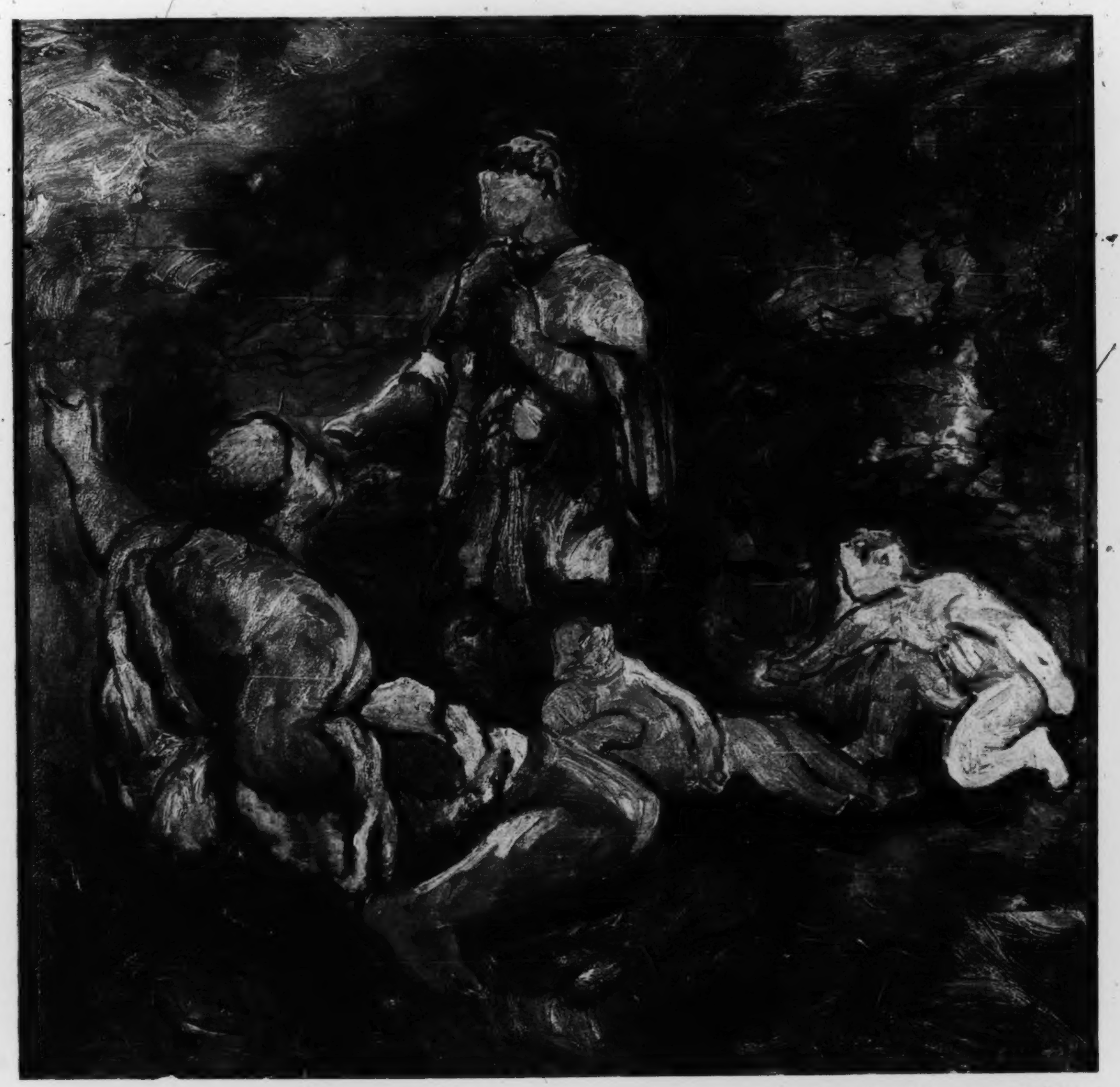

"Four Figures." 1983. Oil on canvas. 188 x 193 cm.

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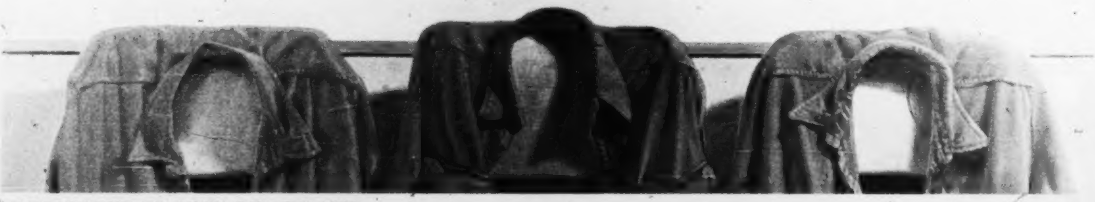

"THREE SHIRTS", OIL/LINEN, 24" x 72", 1983

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Franz Kline, Untitled, 1957, oil on paper on cardboard, 43 x 55.5 cm

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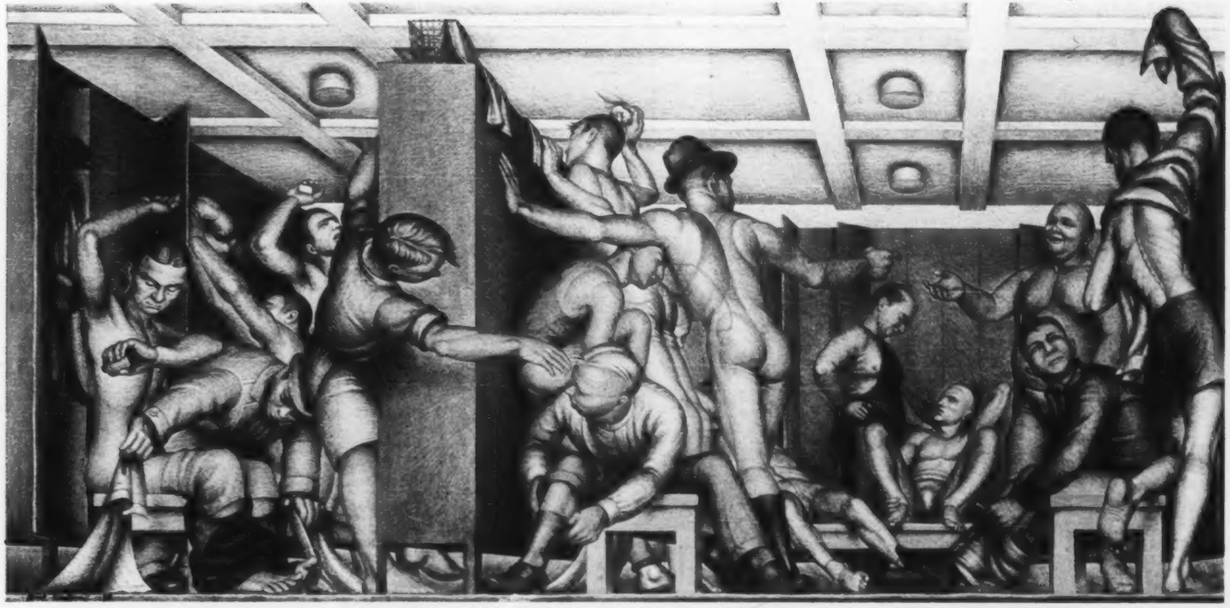

Paul Cadmus
Y.M.C.A. Locker Room
Oil on canvas, 19 x 38 inches
Signed and dated *Paul Cadmus '33*, lower left

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Review of Books

ARTISTS OBSERVED

Imagination's Chamber: Artists and Their Studios, *by Alice Bellony-Rewald and Michael Peppiatt, Boston, New York Graphic/Little Brown, 1982; 232 pp., $45.*
The Painter Depicted: Painters as a Subject in Painting, *by Michael Levey, New York, Thames & Hudson, 1982; 72 pp., $10.95.*

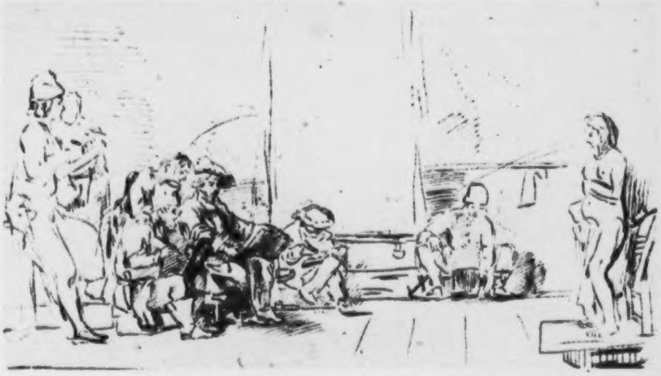
These two very dissimilar books on neighboring subjects should unleash governing prejudices. One is a modest, erudite volume by one of the most distinguished museum men in the world, intended to honor the founder of the house by which it is published, while the other is a coffee-table item at four times the price whose subject negotiates a treacherous path between interior decorating and an art-historical *People* magazine. I live and work in a converted Jehovah's Witnesses Church in North Carolina (not what you think: it has an acoustic tile ceiling and new carpet), am exceedingly envious of Parisian garrets and New York lofts, and generally banish expensive photographic tomes from my surroundings because I prefer (and can afford) un-illustrated paperbacks and like my art on walls, not pages. But, as a result of one of those warm surprises which gently reorders a mind, I must report that the latter is a dream, a centerpiece that is handsome, witty and thought through. Alas, I must also submit that the former is, in essence, a long lecture by a fellow who obviously knows an awful lot, pretends to tell an awful lot, but fails, in the end, like a honey-voiced tenor tripping on his tangled microphone cord.

The subject of *Imagination's Chamber* is astutely chosen; the laity likes nothing better than a historically sanctioned peek at that high-brow den of iniquity, the artist's studio ("Old bourgeois suspicions of immorality in the studio were fully corroborated here," says a caption beneath a photograph of Lautrec's nude model known as *la môme Fromage*—The Cheese Kid—standing amid wine bottles and drawing a caricature on the wall), while artists are interested as much in the profession's real estate as in canvases and welding torches. *Artists and Their Studios* is also an interesting device by which to subtly reorganize modern art history (Chapter Seven, "Group Ateliers: The Radical Aesthetic," dumps Toulouse-Lautrec in with a bunch of Cubists, and Chapter Eight, "Reality Remade," makes bedfellows of Bonnard and Mondrian) without contravening the facts. And the theme of the artistic workplace makes it possible to devote a whole and wonderful section to those now-neglected "Society Favorites" of the fin de siècle (called, aptly, *pompiers*, literally "firemen," from the helmets worn by David's models in quest of Classical ambience), who carried to an extreme the showbiz bravado that is the countervalence to the artist's romanticized isolation. All of this is generously seasoned with delicious morsels of information and wit:

- Oscar Wilde sarcastically congratulated W.P. Frith, a prosperous and slavishly realistic English *pompier*, on having "done so much to elevate painting to the dignity of photography."
- Rosa Bonheur listed her collection of animal models as, "one horse, one he-goat, one otter, seven lapwings, two hoopoes, one monkey, one sheep, one donkey, two dogs, and my neighbor, Madame Foucault."
- "'We will begin by drawing,' he [Ingres] used to say, with the air of someone who is hiding a present behind his back, 'we will go on drawing, and then we will continue to draw.'"
- Géricault, working on *The Raft of the Medusa*, obtained severed heads and limbs from a local hospital and kept them in his studio in order to observe firsthand the effects of decomposition.

Finally, the book is gracefully written; as indication of the fact that one or both of the authors knows how to put English words together (no specification of the division of labor is given) I offer the following inadequate sample:

> To say that Jacques Louis David formed a whole generation of painters in his rooms at the Louvre would be an understatement. He molded them, eye and soul, to a set of rigorous beliefs. Within a few months, the studio of objets-d'art, courtesans, and erotic banter had been definitively banished; as if to underline the fact, Fragonard's son, who was studying with David, burned his father's collection of engravings in the name of "good taste." A new moral seriousness dominated. The purpose of art was not to please a decayed aristocracy, but to educate and inspire the people. Noble images, according to a tradition that went back to Greece and Rome, bred noble thoughts. As leader of the arts, David was calling for pictures of "heroism and civic virtue," which would "electrify the [people's] soul, and plant the seeds of glory and devotion to the fatherland."


Rembrandt's studio by follower of Rembrandt. Staatliche Kuntsammlungen, Weimar.

(That's about the best summation, in a paragraph, of perennial Apollonian reaction to Dionysian excess I've ever read, and "molded them, eye and soul" is enough to keep me awake nights saying it out loud.)

I have some complaints, all of them minor. There is the usual dearth of women artists, as well as non-whites—Romare Bearden and Siqueiros had interesting shops, I hear. (I relegate this gripe to "minor" since there is a very good argument to be made, without approaching H.W. Janson's pigheadedness, that history simply shakes down this way, for political better or worse.) The sections on current artists (parts of "Studios of America" and all of "The Contemporary Spectrum") start to smell like a new magazine called *Atelier Beautiful*, or like thank-yous for hospitalities received. While the tepidness of *Imagination's Chamber* is attractive in its peculiarly British way (someone once said an American film noir called, say, *Bomb Squad Attack*, would be shown in the U.K. as *Dangerous Parcels*), a better and more dramatic title, *Crucibles of Genius*, could have been gleaned from the book's epigram by Delacroix—"The studio has become the crucible in which human genius, at the peak of its development, brings back into question everything that exists." All in all, however, this is, in spite of its never divulging the particulars of "the dramatically horrible suicide in 1821 of Constance Mayer, pupil and mistress of Prud'hon," a wonderful, elegantly juicy book.

Painters painting themselves or other painters painting are the subjects of *The Painter Depicted*, and the premise that almost all painters partake of an "inherent pride in the painter's descent from great painters of the past" might have made this not only an inevitable but a glorious book. Unfortunately, compared to *Imagination's Chamber*, this is quite another tube of vermilion. In a fraction of a hundred pages, it wanders all over the place—from François Premier's humiliation of Leonardo to Velázquez's *Las Meninas* and Vermeer's *A Painter at Work* to a digression on St. Luke; from a return to Velázquez and Vermeer forward to Fantin-Latour's painting of Manet (doing a painting of the sculptor-critic Astruc) and cohorts, and backward to "the earliest examples of painted records of painters' appearances" [Uccello]; from Vasari to maudlin homages by minor artists to Michelangelo, Raphael and Rubens; from paintings of artistic luminaries on their deathbeds to royalty humbling themselves in the presence of same; from mutations on the general theme (e.g., a 19th-century German bouillon advertisement showing, for God knows what reason, Pope Julius II visiting Michelangelo) to the sonorous and somewhat sudden conclusion, "It might be a better world if those of us who are not artists could at least subscribe to the prime necessity of art." It is simply a case of attempting to cram too much into too little space with too little organization.

The charitable guess as to the cause of this little failure is probably closest to the surface truth: the book is a transcription of a lecture by the director of England's National Gallery in honor of Walter Neurath, founder of Thames & Hudson; and because good reading aloud is not always good writing, and projected slides are not always good illustrations, the lecture does not survive the transformation into print. There is, to be

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EARLY TWENTIETH CENTURY AMERICAN MASTERS
Exhibition: September 20th through October 29th 1983

MORGAN RUSSELL (1886-1953)
Synchromie en Bleu Violacé (Russian Orchestra)
1913, oil on canvas, 21 3/4 x 15 inches
Initialed: M.R.

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sure, some good stuff in this little book, but such a cursory treatment was in all probability much more palatable aloud.

—Peter Plagens

WPA ART

Wall to Wall America: A Cultural History of Post-Office Murals in the Great Depression, *by Karal Ann Marlings, Minneapolis, University of Minnesota Press, 1982; 348 pp., $35 cloth, $14.95 paper.*

The WPA Guide to New York City: The Federal Writers Project Guide to 1930's New York, *introduction by William H. Whyte, New York, Pantheon Books, 1982; 680 pp., $8.95.*

"Poor art for poor people" was Arshile Gorky's opinion of the work produced for the Depression-era Federal arts programs, and it is a judgment widely echoed since. Those who regard the fruits of the Works Project Administration (WPA) and its affiliates rather more charitably are often no less indiscriminate in their own pronouncements, as if willfully allowing their nostalgia for the dreams and manners of the period to cloud their vision. The very fact that each side of this party-line split is still capable of passionate advocacy is, perhaps, proof of just what a watershed the era was for American art, and it is interesting that both sides tend to assume that they know what New Deal art was really all about. The value of Karal Ann Marling's detailed and readable study lies in its questioning of all the assumptions harbored about '30s post-office murals, and, by extension, all the assumptions about populist painting. Marling's point is that there is more to it than the "look." For her, the meaning and formal conventions embedded in these murals are not as obvious as we have come to believe, nor was the process by which they were arrived at as simple as the superficially uniform results suggest.

Marling's is a scholarly account of just how the murals came into being—how the essential compromises among bureaucrats, artists and the public were made. From the outset, she concedes that the paintings she is describing are not "masterpieces." In fact, she is less interested in them as works of art than as artifacts—clues which help one to understand the social realities of a dark moment in American history. Consequently, she has chosen not to elaborate on the role played by the WPA as incubator for a generation of painters whose major breakthrough would occur only after the WPA was dismantled. Adolph Gottlieb and Philip Guston, to name but two, get only passing mention. Instead, Marling focuses on those artists who willingly accepted the basic formal and iconographic tenets of the Project's Mural Section. Specifically, she examines closely one nationwide mural competition held late in the '30s—when the program had been underway awhile, and presumably the rules for "painting Section" were well codified. What is surprising and fascinating about Marling's story is her discovery of how elusive the mural ideal remained even after all the careful negotiation that went into defining it, and how variable and hard to please was the public for which these murals were intended.

Stylistic experimentation, nudity and radical politics were obvious provocations and rarely got past the WPA censors. But in an America still sharply defined along regional lines—and under enormous social, political and economic strain—there were less predictable irritations. For example, though "respect for the facts" was a Section axiom, based on the notion that ordinary people demanded verisimilitude, some "facts" proved intolerable to the very communities they were supposed to reassure. Thus, a painting of an Arkansas farmer standing by a dirt road in a frayed straw hat—a sympathetic painting meant to help confirm that farmer's sense of identity in a time of bitter discontinuity—might also remind him of his permanent status as a Southern peasant, or strike him as a condescending stereotype made up by the sort of Northerners who read *Tobacco Road.* At the other extreme, unemployed industrial workers were not always comforted by images of a Utopia of machines and monoliths, since such impersonal symbols hinted at a prosperity that might not include them or even require their labor. So the ubiquitous man with rolled sleeves and one meaty hand on a lever was not just a socialist slogan; for many apolitical people he represented the common man's control over automation and promised him a useful part in the coming recovery.

Wall to Wall America is full of such observations and distinctions. Taken together, they remind us that whether or not the public's response to these paintings was articulate, ordinary people were often extremely attentive to what was above the postmaster's window and sensitive to the smallest nuances of clichés that now seem gross and repetitive. No one, not even the most ardent populist, was safe in assuming that his or her likes and dislikes would be shared by the audience whose interests were supposedly being served. By reminding us of this disjunction—and by helping us make sense of it—Karal Ann Marlings has written a valuable book.

The one certain masterpiece created with New Deal sponsorship was a collective one: the American Guide Series, of which the recently re-issued *WPA Guide to New York City* is a prime example. Those who contributed to this volume include John Cheever, Richard Wright, Louis Lozowick and Raphael Soyer, and the text is as clear and informative as the illustrations are charming and plain. The special delights of these books are the folkloric anecdotes which crop up unexpectedly in the midst of Chamber of Commerce descriptions of buildings and services. However, there are sobering moments also, to be found in the hints of social cruelties which filter through otherwise neutral accounts of the city's history. We are never very far from the world of Jacob Riis, nor can one ignore the shadow cast over this whole enterprise by the Depression itself. It is a shadow made all the more real by Reagan's "Old Deal."

—Robert Storr

PHOTOGRAPHY

Urban Romantic: The Photographs of George Tice, *by George Tice, Boston, David R. Godine, 1982; 131 pp., $50.*

An American Chronology: The Photographs of David Plowden, *Introduction by David McCullough, New York, The Viking Press, 1982; 160 pp., $45.*

Pictures from the New World, *by Danny Lyon, New York, Aperture, 1981; 142 pp., $39.50.*

George Tice's eye is not notably original. If this accomplished photographer surprises you it's in the way that, page after page, he accepts checks for big sums from Beauty, as if she had not gone bankrupt fairly early in the century, when courage and sincerity began to outbid her. It's odd to find a photographer still using the camera as if it were a transcendental instrument somehow left behind on a patchy planet: a benign eye that's happy only when earth is putting her best ferns, or prettiest lighting, forward.

Urban Romantic (in which few of the subjects are urban) reduces "romantic" to "purified and clarified" at best and "picture-pretty" at worst. Tice's photographs are technically admirable and well defined; they're to the eye what gulps of fresh water are to the throat; but I look at his images and wonder what rage, what disappointment, he's denying. The Shaker interior that so determinedly features a chaste white pitcher in a wash bowl, the white wooden Maine porch in white sea air, the astonishingly elegant prongs of a pitchfork leaning against their own precise shadow on a barn door—these and still other of the images are like the reprehensibly perfect clear bowl of pink and white carnations in snow-light in Wallace Stevens's "The Poems of Our Climate": too simple and composed not to awaken the protest of "the evilly compounded, vital I," whose paradise is, precisely, dissatisfaction, the gnawing proof that it is still alive.

Tice's images make of the earth a dead place where only beauty lives. Even when he photographs a men's room, a telephone booth lit up at 3 a. m., a barbershop, a window hat display, a diner, the result is like a Robert Frank sent to finishing school, if not to Plato's Academy—the pictures are antiseptically unpopulated, coldly precise, coldly voluptuous. Truer exceptions to the rule of beauty are the dear-homely images of *Mr. and Mrs. Thompson* and *Artie Van Blarcum*, which, however, come off as mere sports. The disturbing photograph of a belly-up corpse of a frog on a lily pad, its legs turned out as in a ballet jump while its fingers protest being partnered by death, is yet queasily like the others: the underside shines like a silver ingot. At the other extreme, in a Vaselined, pictorialist series, a white cat glows magically against her dark natural background, and elsewhere women named Cheri and Deborah get a similarly misty-to-smeary treatment.

What of the nearly irredeemable lack of grace and civilized harmony typical of almost every square mile of settled America? Here and there Tice at least nods to it and at once his work becomes vital. In *Car for Sale (Paterson, New Jersey)*, the automobile proves so polished, so spiffy, so shaped and decorated for appreciation, that it almost warms the winter-bleak, gray-tenemented surround. *Shared Closet* contains a live mixture of banal shirt- and dress-textiles, which look destined for the Salvation Army. If the resolute rectangle and the handsome printing form a kind of salute, here benignity is perhaps forgotten; with its measure the camera creates eloquence without committing itself to exalting and redeeming what it sees. In *Country Road* a Volkswagen "Bug" approaches from the distance along a lonely silvery

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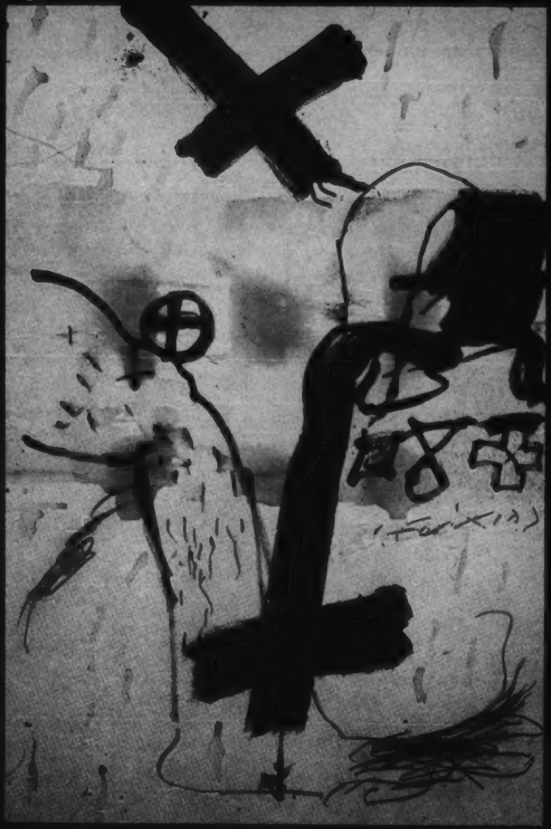

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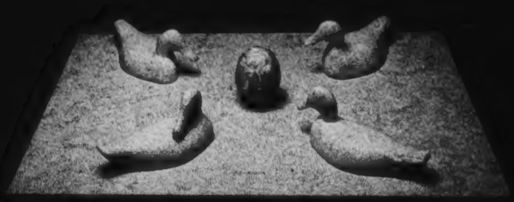
Jiři Kolář



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road that seems eaten at the edges by total darkness (an effective variant of a shot by Robert Frank). And in *From the Chrysler Building*, a gray, bleak, and steep Manhattan is unsettlingly overseen by a shiny metal cornice-eagle, which extends out and overhangs the city like a perturbed gargoyle. In such shots as these Tice becomes too telling, too world-remembering to be a scot-free romantic.

David Plowden, in *An American Chronology*, puts one more in mind of Walt Whitman, whose great gift to America was an idealism without sterile perfection. Like Whitman, Plowden even treats locomotives, ferries, open roads, farms, Americans at their occupations in a spirit that blends documentation with celebration. But he's far more formally elegant than Whitman, and he isolates more than the camera needs to, whereas Whitman, like a ground swell, with his catalogues and the "also" of his every comma, tried to lift and speed everything together toward an as-yet unknown consummation. Between them, formality and frontal documentation grip Plowden's pictures like a pall. As with Tice, you feel that "art" is safe in his hands, with the result that the images themselves, which are often very beautiful, are too safe.

But for Plowden, too, there is both America the Beautiful and America the Eyesore. The problem, always, is how to get to know the latter without joining it, and some of the looser shots feel slack, look dull, lack creative verve. (See the image of the fire department in Pochahontas, Virginia, or the ineloquent row of buildings in *Woonsocket, Rhode Island*.) If Plowden is plausible in *Fort Benton, Montana*, *Storekeeper*, or *Dessie Higgenbottem, the proprietress of Dessie's Bar and Grill* (the title of this last is almost better than the picture), still the images feel a bit mounted, like fish on plaques. Plowden lacks a happy, trusting relation to vulgar vitality, missing it either through too much or too little art. Perhaps he succeeds best in *Steve*, in which the youngster with his puffy, pressed mouth gives his character directly to the camera, like some mine kid indifferent to the upper world. (By comparison, Tice's pretty Amish boys are like upgraded Norman Rockwell.) Plowden is fertile enough to be unpredictable, and there are other arresting images—for instance, a battered car side glorious with sun against an aloof backdrop of buildings; two shopping carts like copulating insects backed by a barren concrete wall; and a swerve of highway hesitantly snaking up into dark high country spotted with snow (whose cold breath you can almost feel). But for the most part you could stamp this picture "Beauty," that one "Documentation," or press both stamps in tandem, without any real injustice. You miss the hard-to-categorize, the vitally compounded in-between or other.

Where Tice and Plowden avoid people (with few exceptions) as the *not photogenic* (that is, the dying), Danny Lyon photographs them in their rooms, their streets, their prisons, their cars, or on their motorcycles. He has something of Whitman's great trust in life, his stamina before dissolution. In *Pictures from the New World* he includes some of the pretrials of death: urban and rural squalor, a gang-bang, motorcycle racing, a prison shakedown, heat stroke, El-train hypnosis. In *El Alto above La Paz, Bolivia*, a black-suited and black-hatted man squats in the foreground and, while looking out on a magnificent faded sweep of settled valley and distant mountains, adds his shit to the other lumps deposited on the barren ridge-top. The juxtaposition of biological concentration and spatial sublimity is witty and it took humanity, not satire, to show this man-on-the-heights as but mortal. Lyon is a far from anal-retentive photographer.

Like Whitman, he becomes "any presence or truth of humanity here," but peculiarly without self-consciousness. Prostitutes, tranvestites, bikers, prisoners, the poor—these he doesn't patronize, even by sympathy; instead, he discovers in them, as in himself, an irrepressible vitality and good humor. Because of this his pictures of his own happy family—of which the one on the cover is the most halcyon and exquisite—do not form a discord. His camera is generous to everyone except the middle class, which it rebukes in the gentlest way, through omission.

Like Whitman, too, Lyon combines a broad approach with an easy formality. His frames are hospitable but holding. While somewhat less fresh (largely because less aggressively acute) than his mentor Robert Frank, he can create a clear and almost lyric photograph out of harsh material (see *Heat exhaustion, Ramsey unit* or *Cotton pickers, Ferguson unit*) without belying its potency. He succeeds where many others who work in this area fail: he balances emotional warmth and distance, pictorial freedom and concentration, the noise of vitality and the silence of the frame.

If he doesn't "sing" like Whitman, it's because he's too busy seeing. Yet a few of his photographs seem both full of earthen stuff and transcendent, thanks largely to exalting effects of light, backed up on occasion by sweeps of space. The Bolivian prostitute Gloria lying aglow in a white slip on a white bedspread rippled with light; two hard-hatted Mexican men combing the brush near a highway under a sky scooped far back to make room for bright-belted clouds; Lyon's wife and children walking sunpicked in shiny rainslicks along a road in New Mexico, content though the whole sky lowers—these photographs are beautiful yet they exist fully in life, far this side of the Necropolis of the perfection that takes its secret motive from disdain. —*Calvin Bedient*

BIOGRAPHY

The Inlander: Life and Work of Charles Burchfield, 1883-1967, *by John I. Baur, An American Art Journal Book, Newark, University of Delaware Press and Cornwall Books, New York and London, 1982; 280 pp., $50.*

Charles Burchfield spent much of his life in the rural landscape of Ohio and New York, and in the small industrial towns of the north. Here was his home, and his natural subject matter. Unlike Grant Wood and Thomas Hart Benton, however, he did not use these locales as the setting for patriotic or folkloric storytelling, nor did he paint down to the imagined taste of Middle America. His popularity owed something to the nationalist esthetics of the Depression years, but Burchfield was neither a proselytizer nor a regionalist.

He was, nonetheless, a provincial—an intensely modest and self-critical man trained in the narrow conventions of illustrative realism. There was very little romance to his life, and no small amount of stoicism. Nevertheless, he had a profound commitment to a spiritual vision of nature and a decidedly romantic idea of the artist's vocation. Burchfield's heroism was in his refusal to let go of his wonderment in the face of his often dreary existence. He struggled to create, out of the meager vocabulary he had been taught, a language large enough and powerful enough to express his deeply emotional response to his surroundings.

Burchfield had an instinctively decorative sensibility, and when it was allowed to flow naturally into his watercolors, the result was a quiet brilliance that is enormously refreshing—as if he had managed to combine the weight of Hopper with the generosity of Fairfield Porter. In his middle years, however, technical discipline and personal depression—to say nothing of the drab realities of the '30s—caused his touch to become dry and his colors morose. From this period come his best-known pictures—overbearing at times, but perfectly descriptive of the private and historical moment.

The true originality of his art, however, is to be found in his experiments with synesthesia and homegrown Surrealism. Based in part on the spooky contortions of Rackham and the cloisonné illuminations of Bilibin, Burchfield's sign system was meant to represent both the hum and flux of nature, and his own presentiments of evil and death. Hollywood animation has mimicked his Gargoyle-like creepers and voracious ground flowers in a way that makes them hard to look at now, but they were conceived in all seriousness—emblems of a truly American Gothic. Yet Burchfield, for all his experimenting, remained largely a captive of his genre notions. Even his most symphonic late works strain against an underlying anecdotal naturalism.

John Baur's writing is careful and respectful—an essentially biographical interpretation of the art that relies heavily on the ideas and musing found in the artist's lengthy diaries. The numerous illustrations closely follow the basic chronology. Unfortunately, they are small, with the effect that some of the work looks more timid than it is.

In the final chapter, Baur argues that Burchfield was the last in a long line of "pantheist" painters and poets stretching back through Stieglitz's circle to the Luminists and the transcendentalists. This rings true; the Canadian artist Emily Carr was Burchfield's only real peer (and a formidable rival). But much as one comes to admire the man, and as pleasing as his work at times may be, and as strange, one cannot escape the feeling that Burchfield was desperately *aware* that he was the last of his tradition—indeed knew himself to be a lesser figure. All his kooky ecstasy and unrelenting determination cannot hide the fact that his hope of pastoral salvation was fragile, and was kept alive only with great effort. He could not make the transition to a modern world without it. —*Robert Storr*

Contributors

Calvin Bedient, a literary critic, teaches at UCLA . . . **Robert Storr** is a painter and critic . . . artist **Peter Plagens** is chairman of the art department at the University of North Carolina, Chapel Hill.

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Blue Thirst, acrylic, 58'' x 60'', 1983

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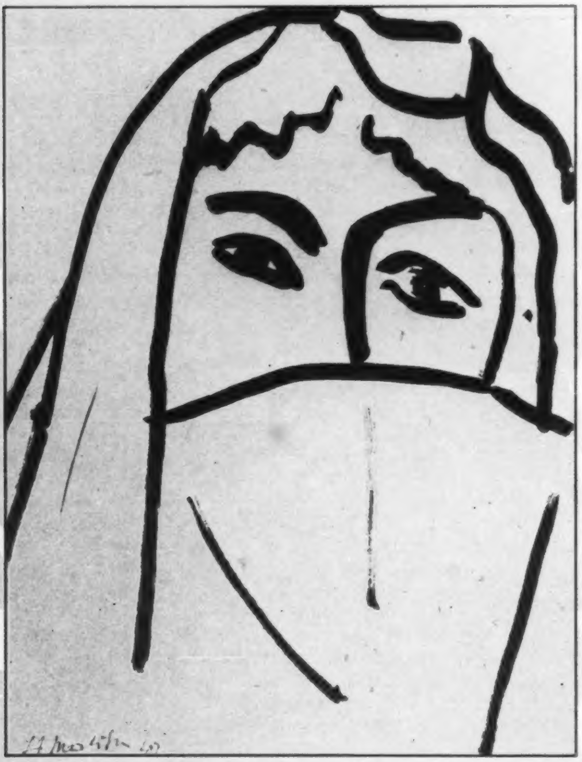

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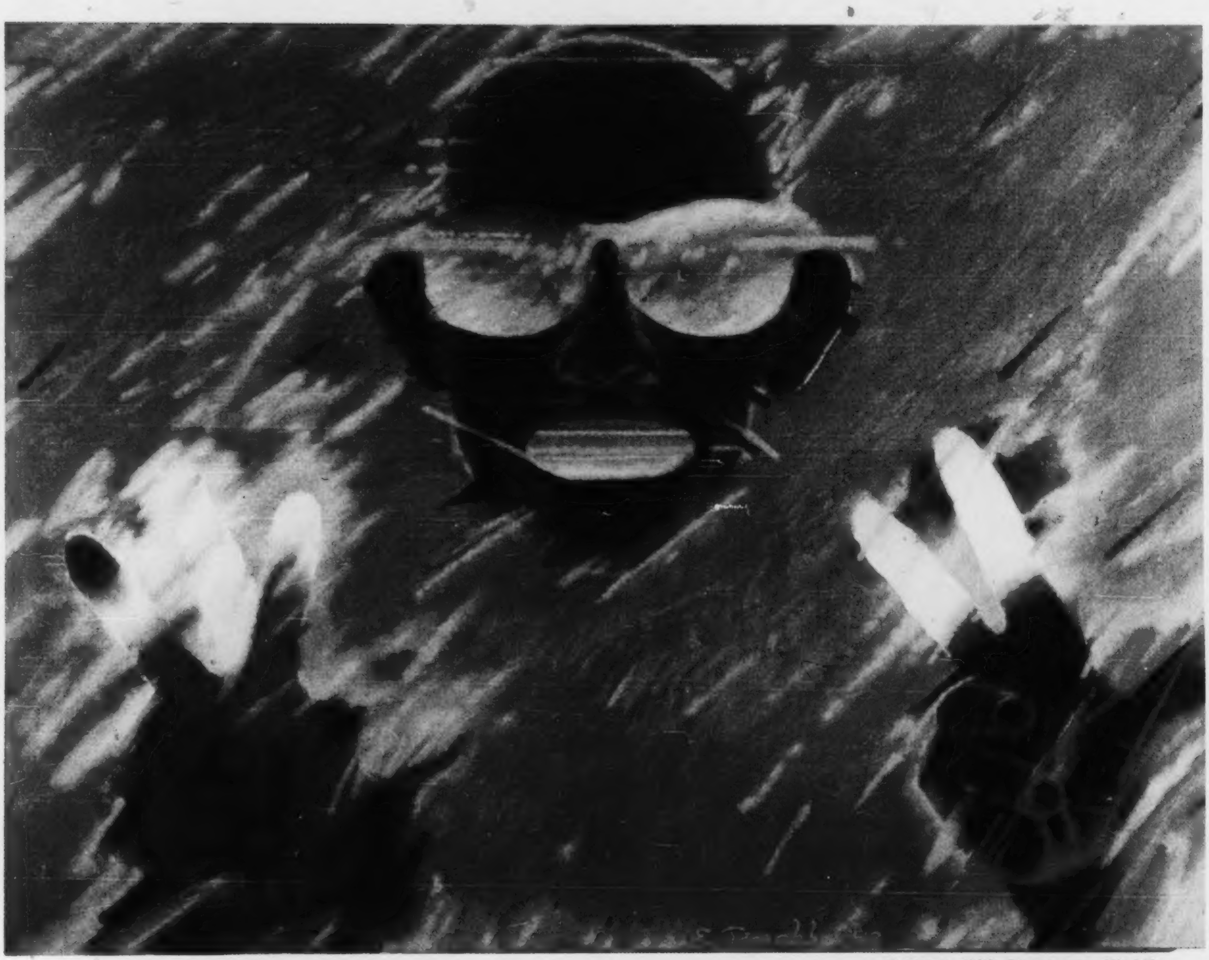

'Stigmata' 1983 Oil on canvas 48 x 62'

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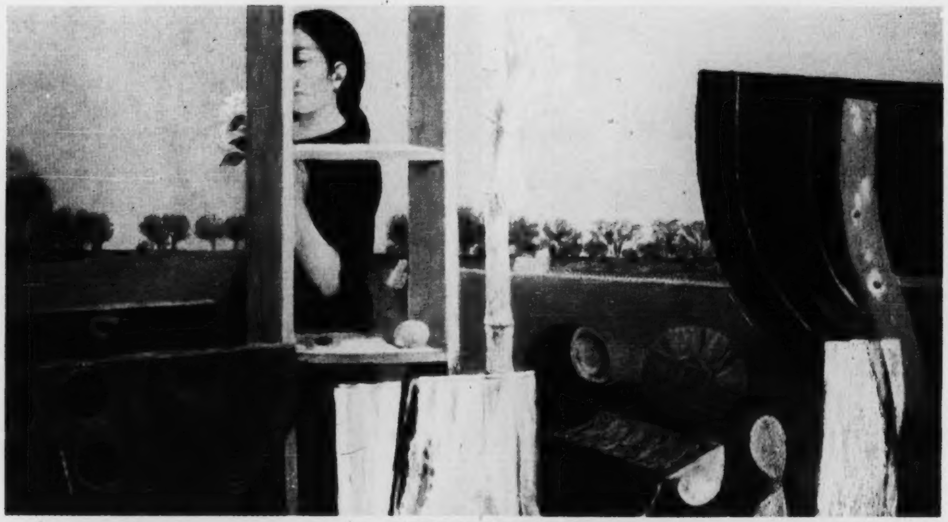

oil on canvas: 28 x 46 in. **ESTUARY (VIET NAM)** signed: lower right

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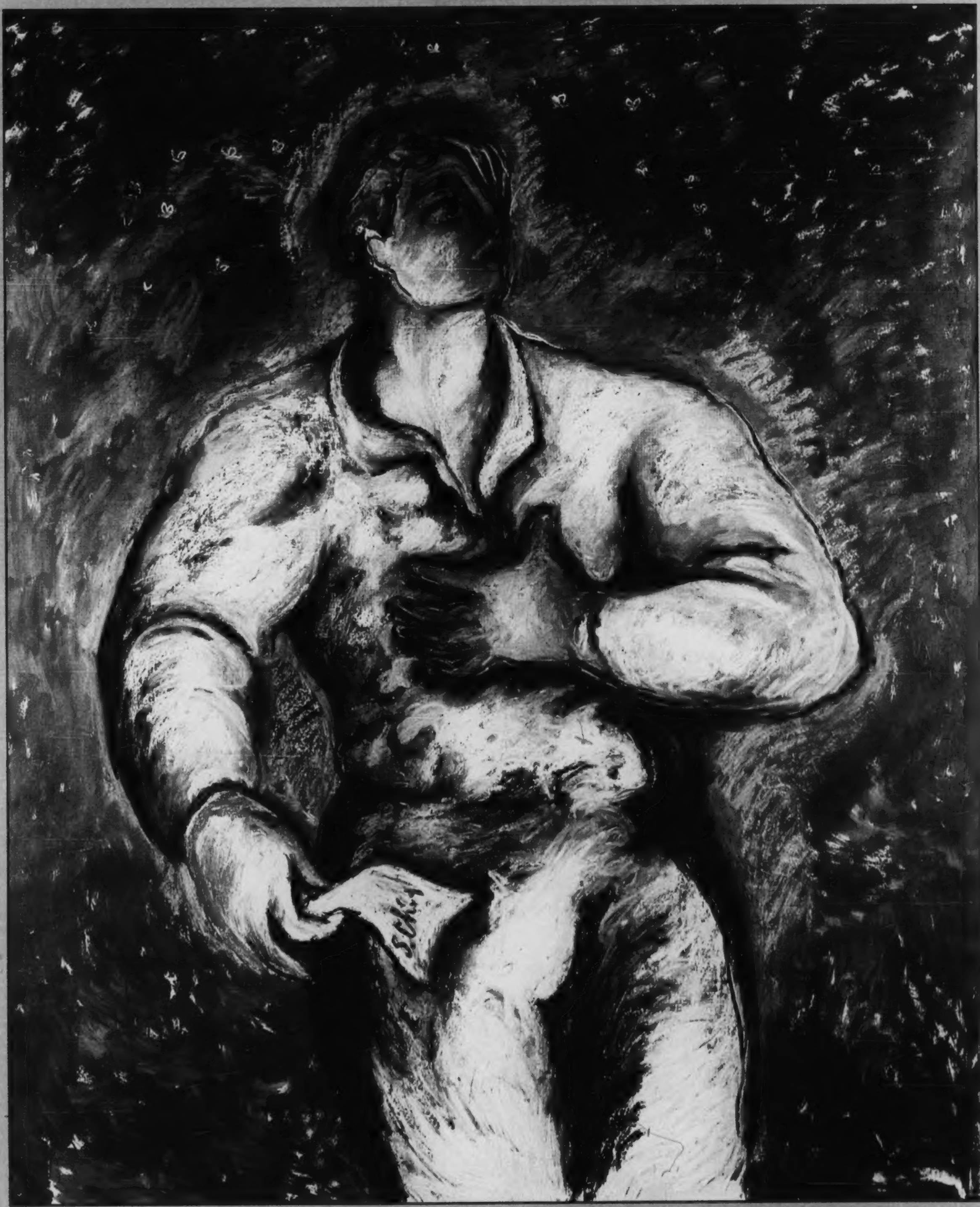

"Dichiarazione di Poetica." 1983. 220 x 180 cm. Mixed media on paper

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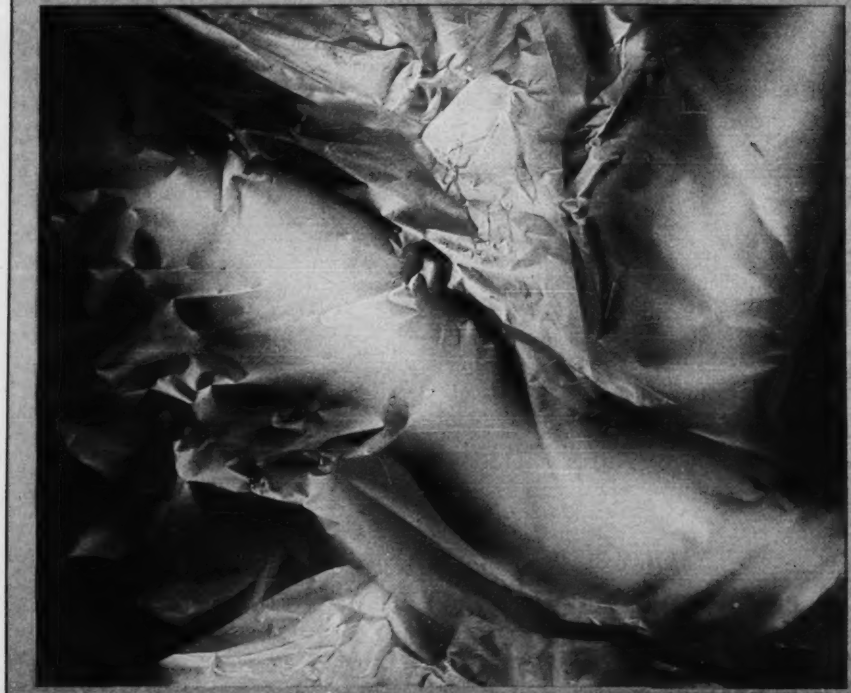

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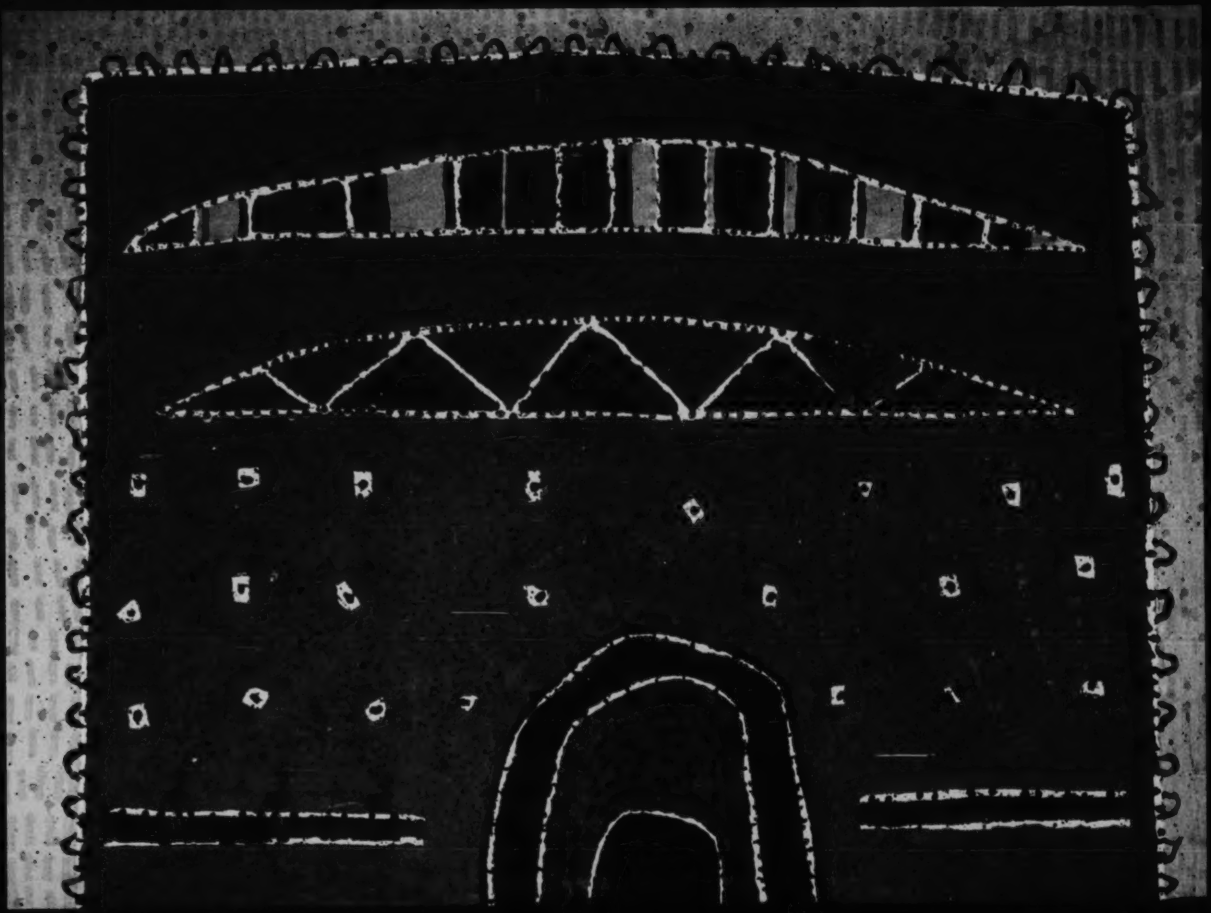

"Soul Boats" acrylic on canvas 63" x 85"

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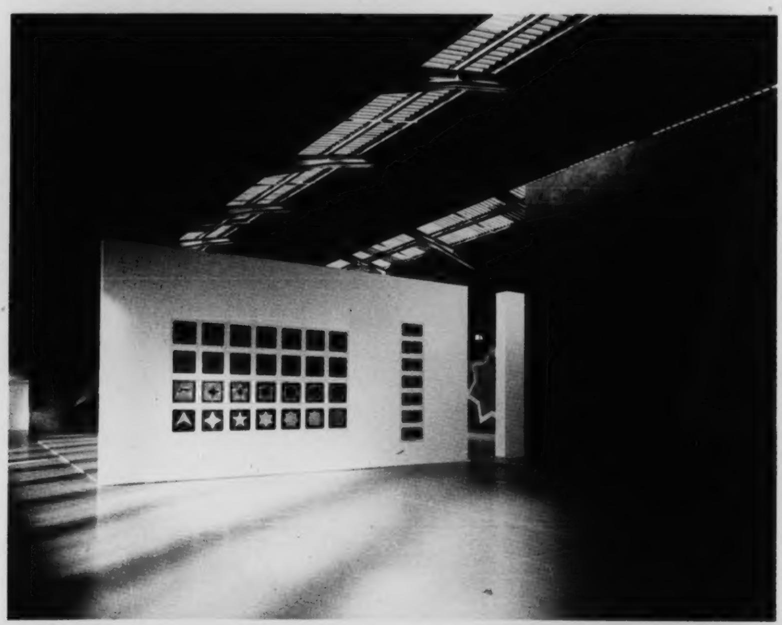

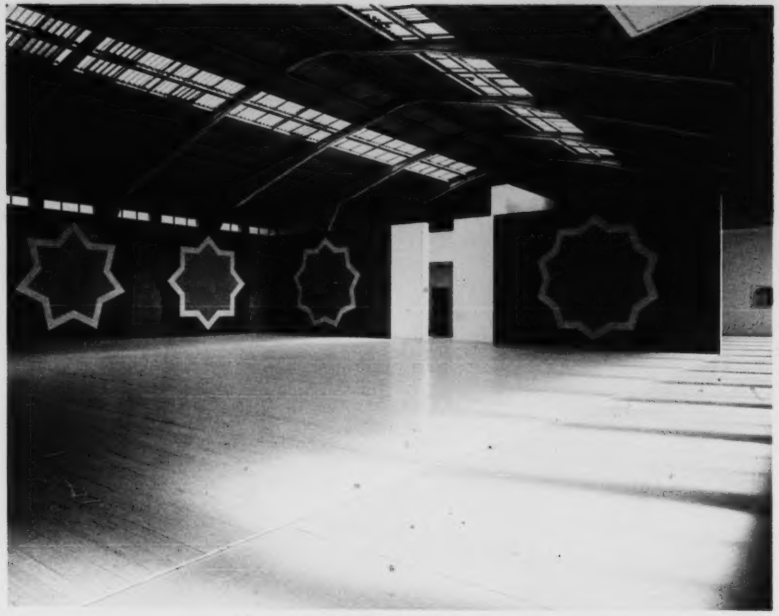

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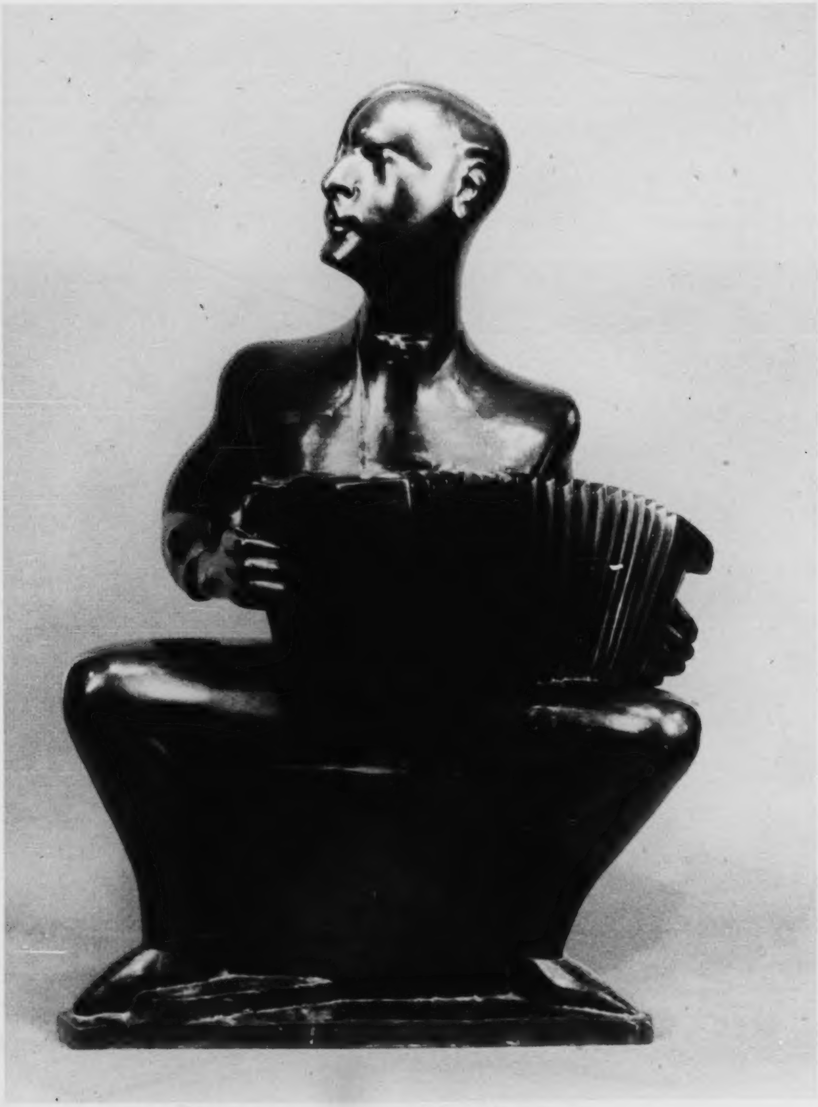

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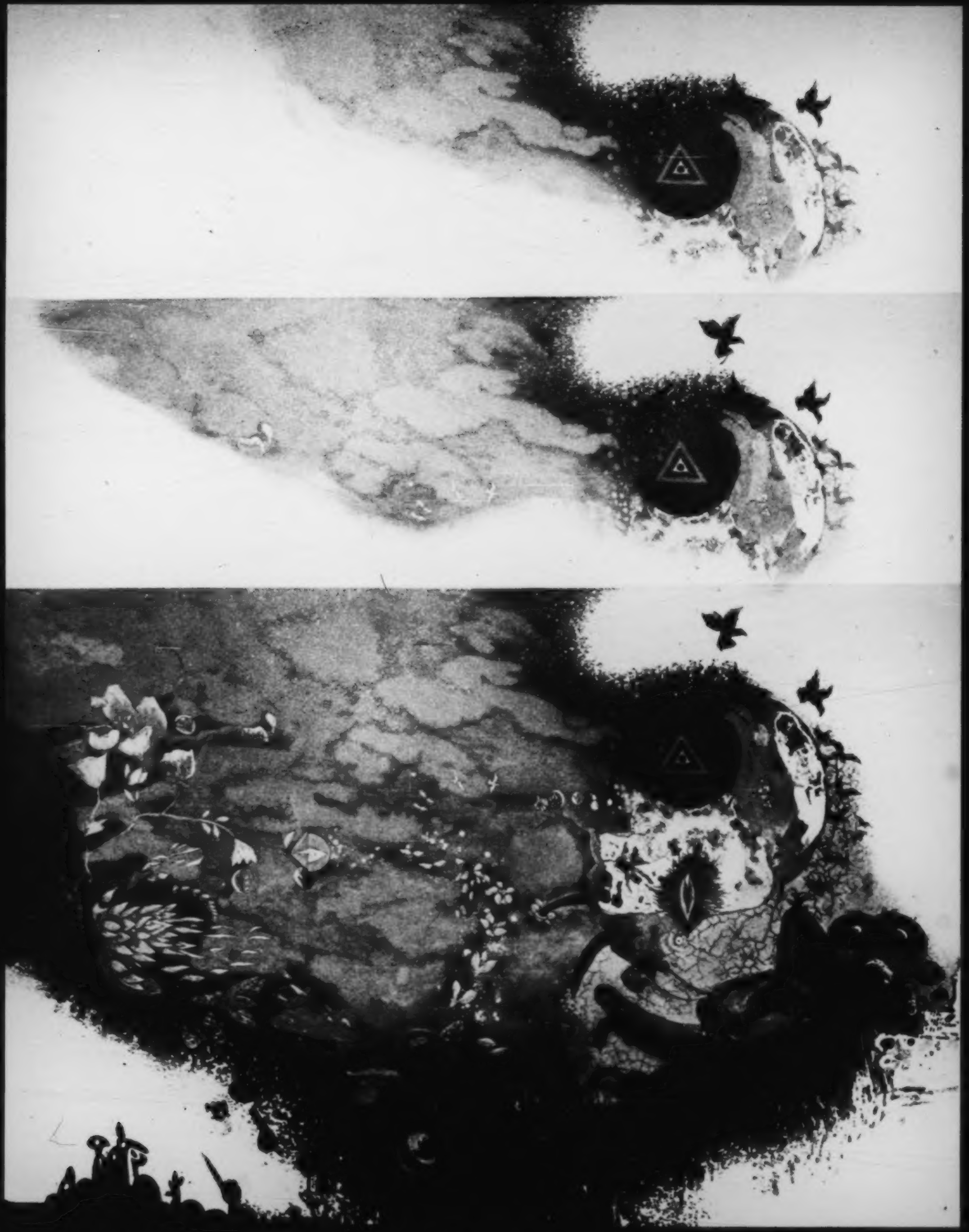

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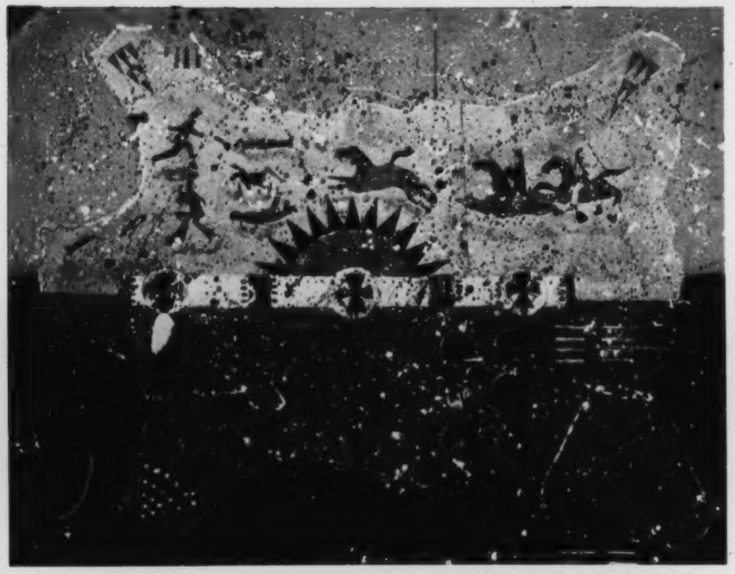

TAKES HIS TURN, 1983,
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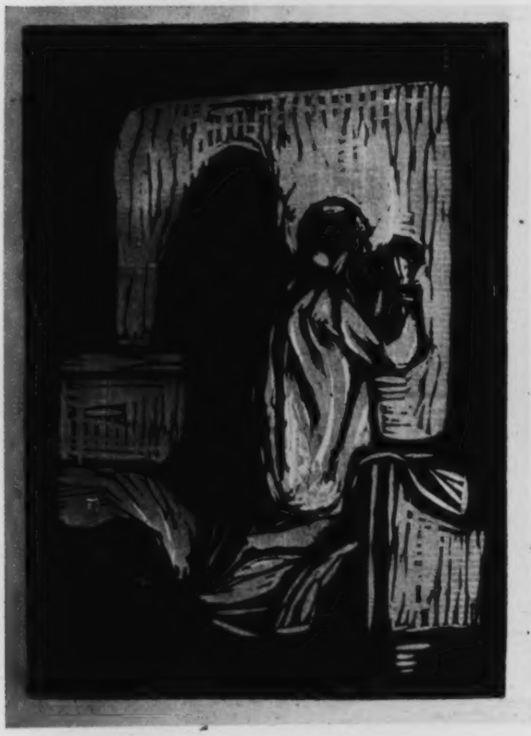

THE OLD MAN'S PRAYER,
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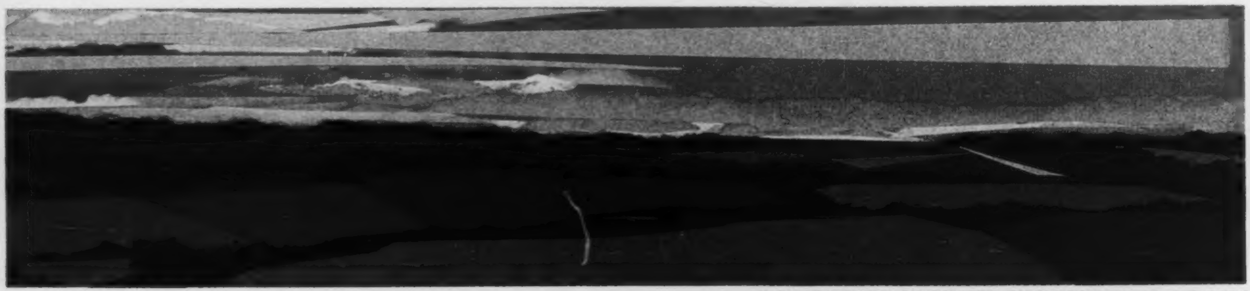

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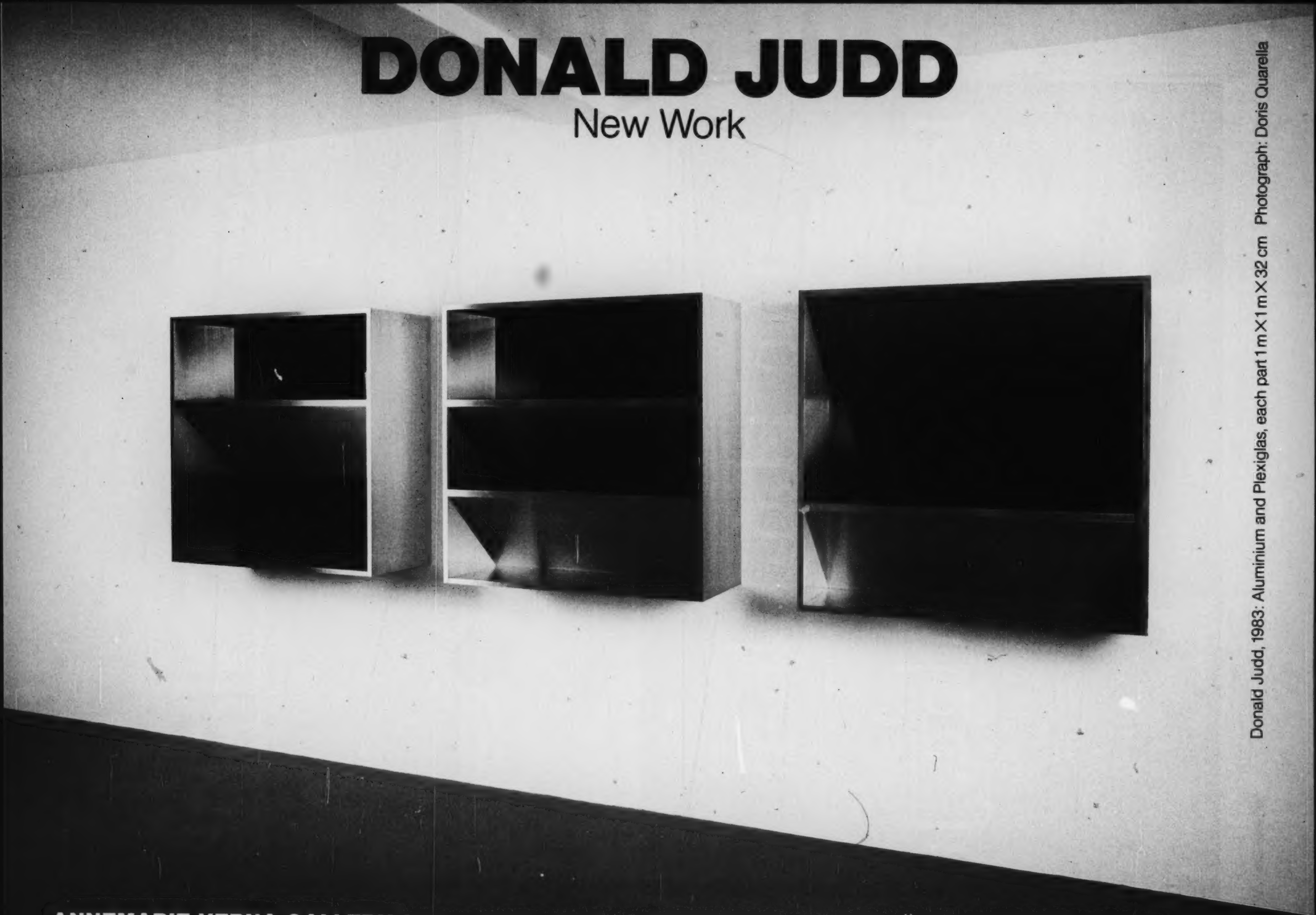

DONALD JUDD

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Donald Judd, 1983: Aluminium and Plexiglas, each part 1 m × 1 m × 32 cm Photograph: Doris Quarella

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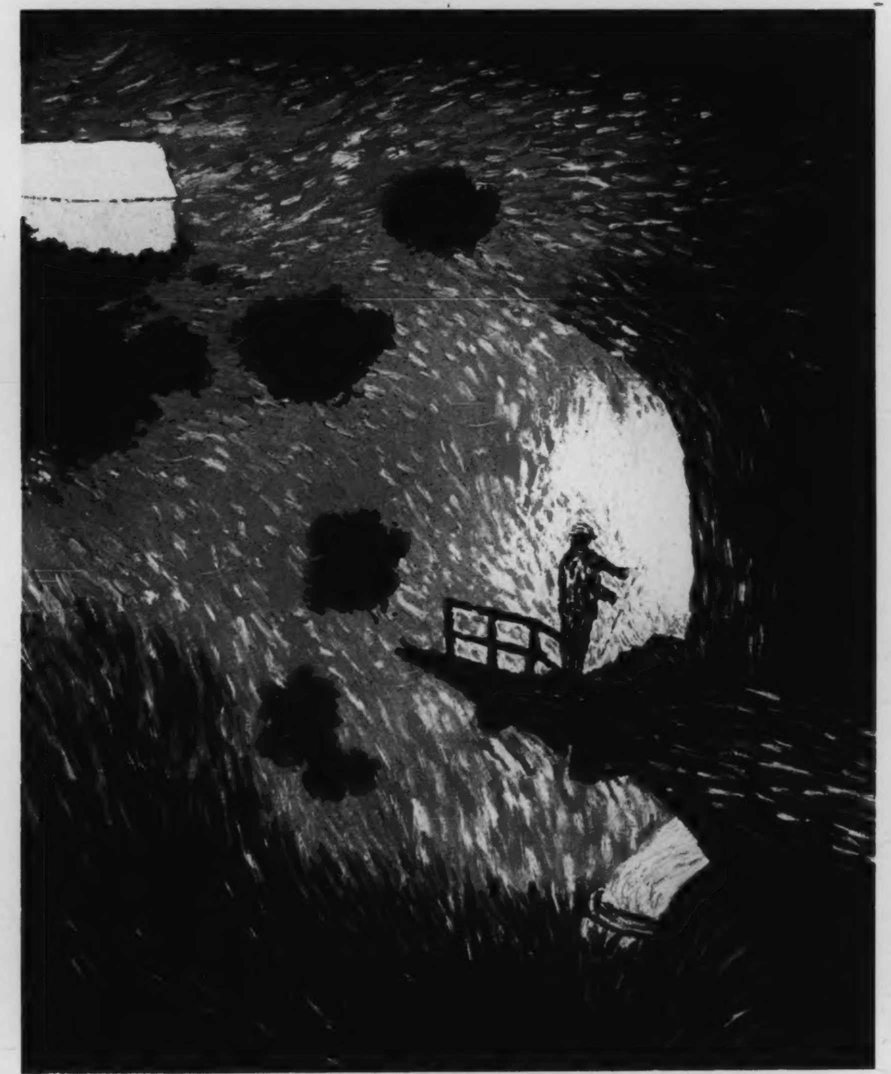
Report from Chicago
The Other Germans: Outsider Art

BY MICHAEL BONESTEEL

The Museum of Contemporary Art recently exhibited 123 works by 47 German "Sunday painters" culled from the Eisenmann collection—one of the most unusual corporate collections in the world.

Primitive art, or as it is more often called these days, naive art, has played the muse to such modernist schools as Fauvism, German Expressionism and Cubism. More precisely, it has acted as a mistress to respectable, academic art practitioners, been allowed its inspirational, if decidedly secondary status in the scheme of things, while being barred from official honor or even recognition. This is probably just as well. For an art form that owes its identity to innocence and alienation, any rise to fame and fortune, obviously enough, must eventually be the kiss of death. Nevertheless, it should also be said that a little professional help has often gone a long way toward establishing an atmosphere for naive art to grow. Three modern resurgences of naive art—in France, Yugoslavia and Haiti—would probably not have occurred without an introduction by a local liberal art professional. Wilhelm Uhde discovered his Henri Rousseau, Krsto Hegedušić his Ivan Generalić, and DeWitt Peters his Hector Hyppolite; all then went back for more—and found them. Consequently, instead of remaining isolated individuals, Rousseau, Generalić and Hyppolite became the spiritual fathers of their country's emerging naive offspring.



Max Valerius:* Work at the Blast Furnace, *1976, oil on canvas, 31½ by 23½ inches.

The acknowledged father of modern German naive painting is Adalbert Trillhaase. He was labeled a German "Rousseau" by his early admirers and emulators Otto Dix, Max Ernst and Marc Chagall. Just as Rousseau was embraced by his more sophisticated peers, such as Georges Seurat, Robert Delaunay and Pablo Picasso, so Trillhaase exhibited with his avant-garde friends from 1925 to 1932, and along with theirs, his work was labeled "degenerate" by the Nazis. Any opportunity for a more general efflorescence of German naive art was cut short, however, by the rise of National Socialism. Although Trillhaase, as well as such unknowns as Carl-Christian Thegan and Max Raffler, painted secretly during the Third Reich, they have had to wait nearly half a century for their work to be placed in its proper cultural/esthetic context. The man rendering them this service is an unlikely entrepreneur/collector by the name of Eugen Eisenmann.

"Naive and Outsider Painting from Germany," which appeared this spring at the Museum of Contemporary Art in Chicago, featured 123 paintings by 47 artists culled from the Eisenmann collection, certainly among the largest private collections of naive art in Europe—second only, perhaps, to the former Dubuffet collection of Art Brut in Lausanne, Switzerland. Eugen Eisenmann is not an art expert, but the head of a large manufacturing concern located in Böblingen, West Germany. Comprised of about 1,000 paintings by untrained artists from all over Germany, Eisenmann's is without question one of the most unusual corporate collections in the world.

Eisenmann began acquiring works by German Expressionists such as Barlach, Beckmann, Jawlensky, Kandinsky, Kirchner, Macke, Marc and Nolde as they became available in the early 1950s. He was especially fond of the work of Blue Rider artist

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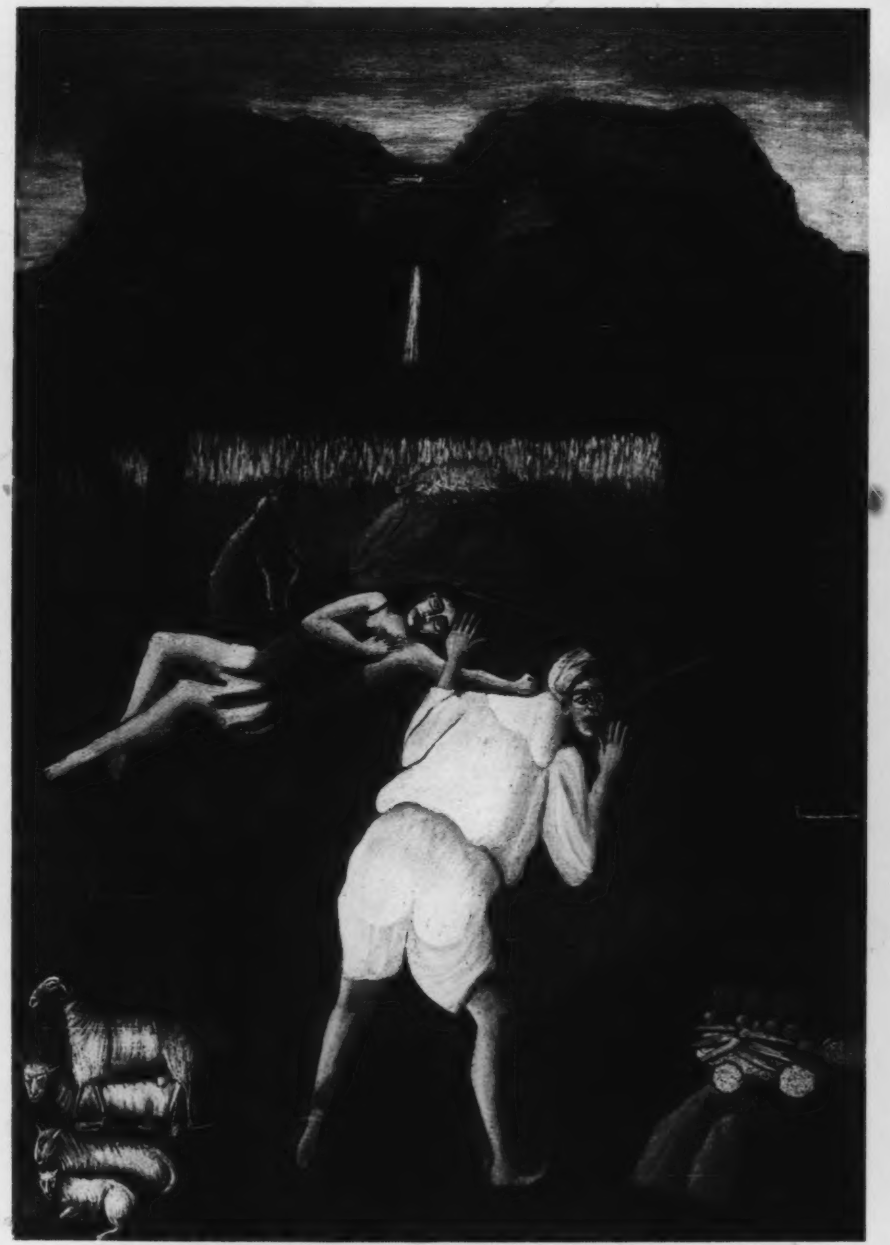


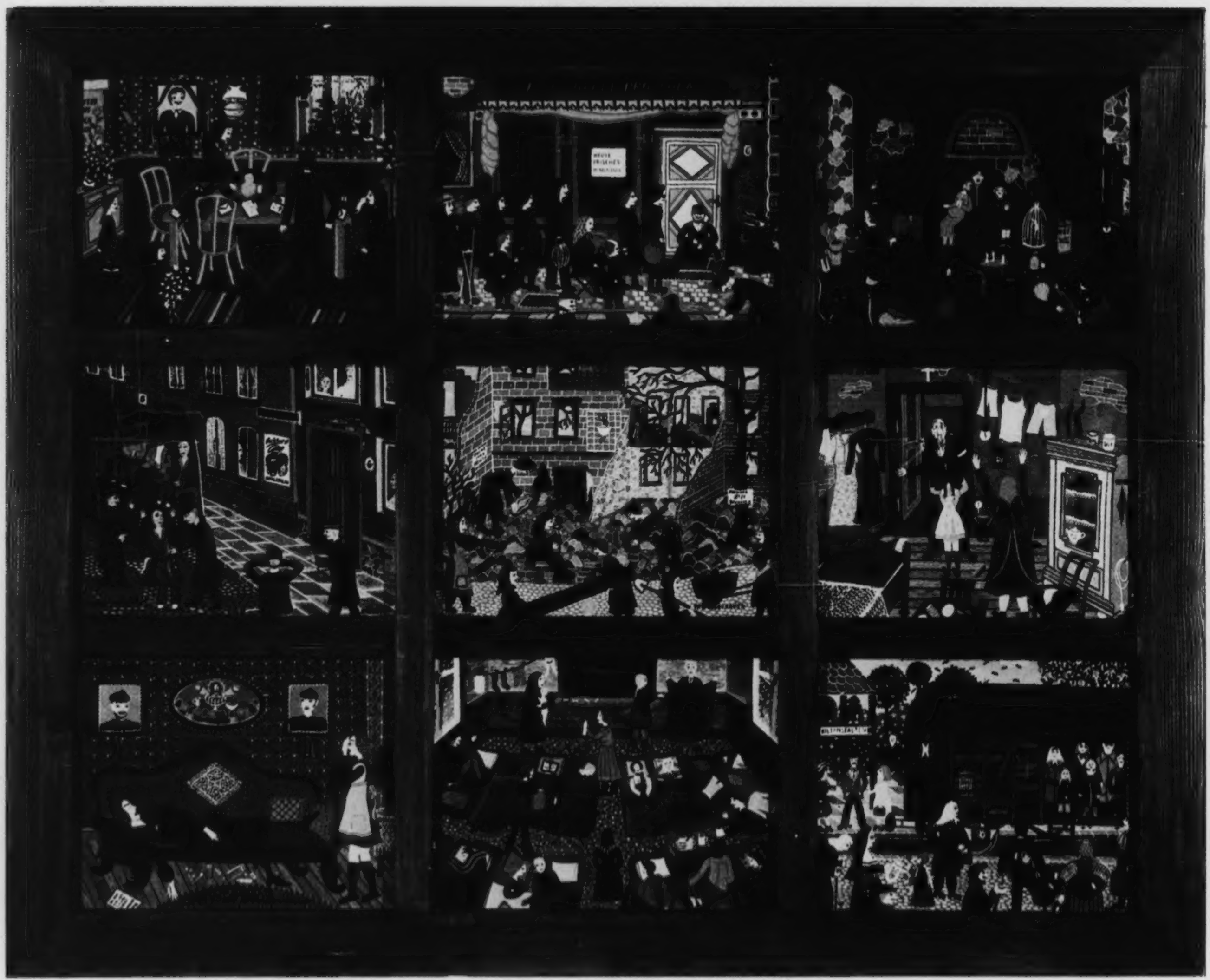
Adalbert Trillhaase:* Cain and Abel, *n.d., oil on canvas, 40 ½ by 26 ¾ inches.

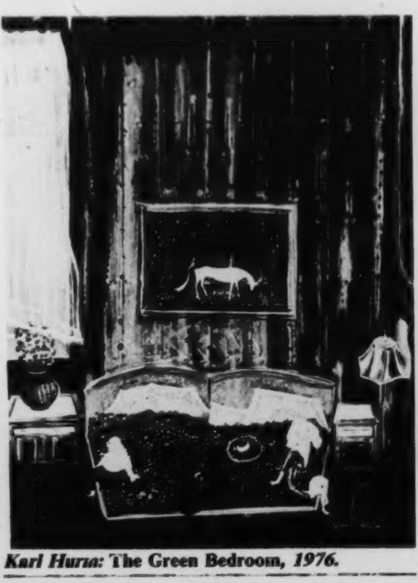
Gabriele Münter and eventually gathered the largest single collection of Münter's work outside of her own. (Twenty-two examples from his Münter collection were on view simultaneously in a separate exhibition at the MCA.) Eisenmann became so excited by the art he collected, that he took up the brush himself and encouraged his wife, two daughters and son to do likewise. They had family competitions, and he hung the resulting work in his offices. He urged—and in the case of his head executive, Hildegard Auer, even demanded—that his employees take up painting and submit works of art, which were then hung in a special room set aside for ongoing exhibitions. At one point during the early 1960s, nearly everyone working at the Eisenmann plant was painting. Eisenmann held the first *Sonntagsmaler-Austellung* ("Sunday Painter Exhibition") in 1962, and within ten years 2,000 to 3,000 untrained artists were submitting paintings annually. The exhibitions were curated by professionals, juries awarded purchase prizes, and the Eisenmann collection expanded. By the late 1960s, Eisenmann was buying older paintings by Thegan and Raffler to beef up his holdings, and he acquired his first work by Trillhaase in 1970.

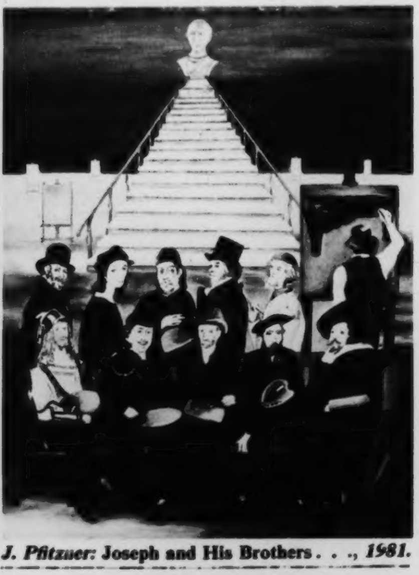
Naive and Outsider Painting from Germany" was America's first glimpse of this body of work, and a rather overwhelming one it was. Although hardly likely to have the effect that their Neo-Expressionist compatriots have had on the international art scene, this loose crew of Sunday painters does amount to something like a secondary blitz in the German invasion. Certainly, they couldn't have picked a better place to make their debut. When the Eisenmann Corporation opened up a branch last year in a Chicago suburb, representatives were sent to the MCA to inquire about the possibility of showing their collection. To a degree unmatched by any other city in the country, Chicago shares Germany's warmth for itinerant naives and bag-lady artists. Three generations of Chicago artists have drawn as much upon the work of local naives and the "primitive" ethnic art at the Field Museum of Natural History as they have upon the classics at the Art Institute of Chicago. One visiting artist from Spain, after having perused the German naive show on opening night, came upon an adjoining room where the MCA's permanent collection was on display. "The MCA's own collection is more naive than the naive art from Germany!" he remarked, referring to works by Chicago's outsider artists Joseph Yoakum, Henry Darger and Lee Godie hanging side by side with the expressionist and Imagist art of Leon Golub, June Leaf and Jim Nutt.

Naive art does not embody a *Zeitgeist*, a spirit of the times; on the contrary, it reflects a *Zeitlosgeist*, a spirit of the timeless. A distinguishing characteristic of naive art is that one can compare a work painted at the beginning of a career with one done at the end, and there will be only natural technical refinements, but few major stylistic changes. Of course, many naive artists do not have long careers, since often painting is a pursuit they take up late in life. Friedrich Gerlach and Max Valerius spent their working years in the mines and started painting upon retirement. Others, like Marianne Kirchner, had serious illnesses or lost loved ones, prompting them to paint for therapeutic reasons. To be sure, there are profound stylistic discrepancies among the German naives, yet each remains consistent within boundaries of a set approach. Trillhaase's somber depictions of some of the Bible's more grisly episodes give his works a stereotypically dark, Germanic cast compared to the brighter, more ebullient contemporary works in the exhibition. Despite the charm of his awkwardly proportioned figures, there is a depth and richness to his palette and an ambitiousness to his compositions that mark him as something of a classicist. No doubt Trillhaase's professional associations had some effect on his outlook, as they did on Rousseau. One can also spot this tendency toward painterly sophistication and pseudo-realism in such recent painters as: Friedrich Gerlach, Hildegard Auer, Karl Hurm, Karl Koch and Johanna Pfitzner.

The characteristically crude and childlike


Marianne Kirchner: Never Again War, *1976, poster paint on cardboard, varnished, 37 by 28¼ inches.*


Karl Hurm: The Green Bedroom, *1976.*


J. Pfitzner: Joseph and His Brothers . . ., *1981.*

expressions of Thegan and Raffler dominated the show. Thegan's figures are flat and cartoonish, his colors pale and applied in thin washes. The absolute guilelessness of his cowboys, Indians and animals, and the understated yet assured manner of their arrangements make Thegan's work the epitome of naive genius. Raffler is better-known than Thegan and widely admired. But Thegan's freewheeling style at the same time makes Raffler's works appear stilted and overworked. Less novel and even more primitive are the paintings of Minna Ennulat, Michael Schächl and Vivian Ellis, while the precocious expressionism of Max Valerius is particularly striking for the way it evokes such contemporary mainstream painters as Sandro Chia, Philip Guston, Neil Jenney and others.

The term "naive art" covers a gamut of work to which other labels are applied in more or less patchwork fashion. Terms such as "primitive art" or "Sun-

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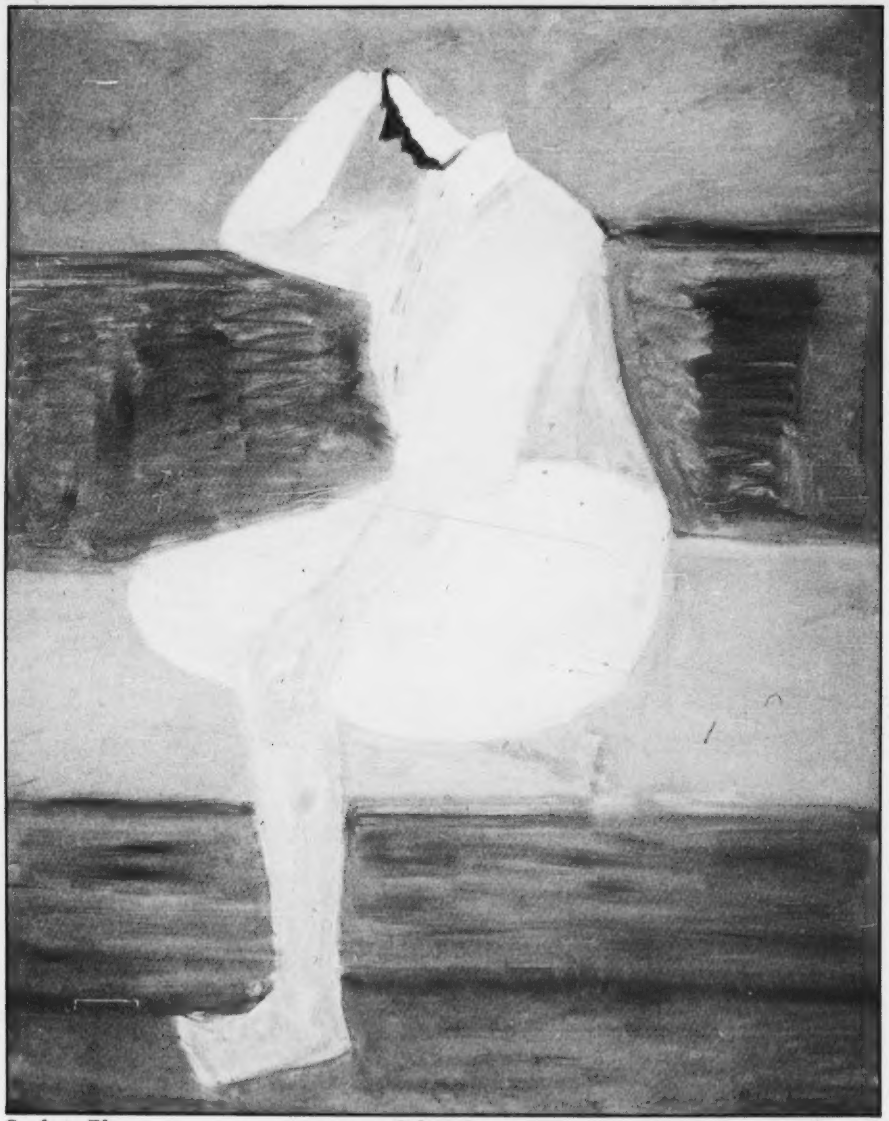

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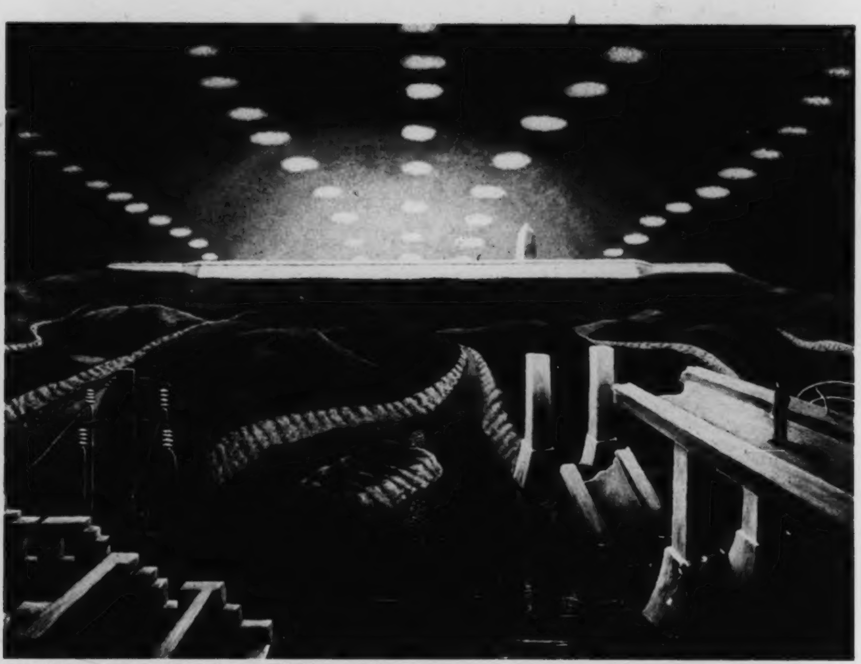
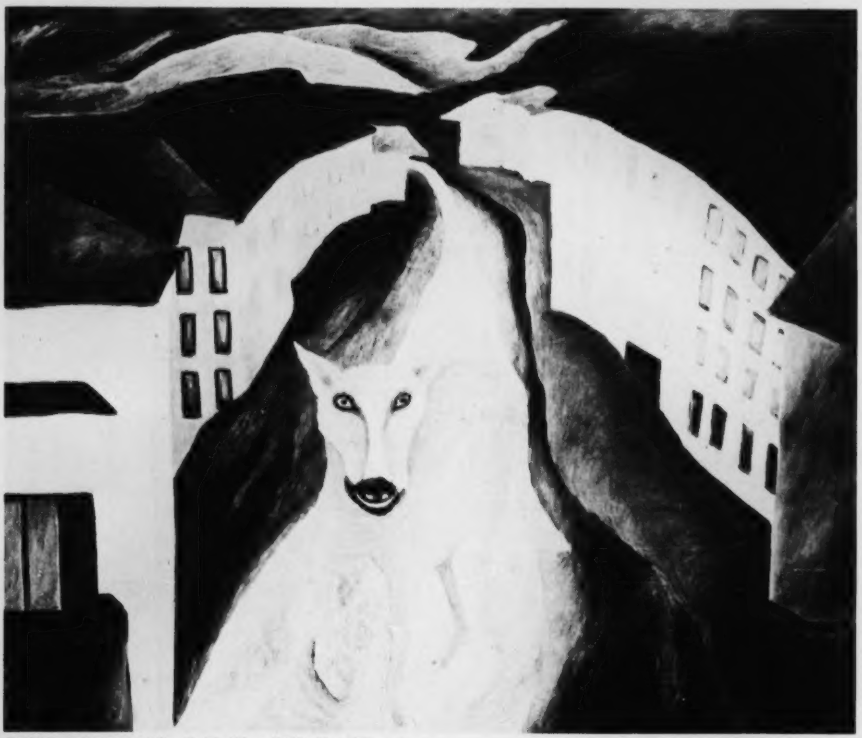


Friedrich Gerlach:* The Signal, *1967, oil on masonite, 23 by 30-¾ inches.



Hildegard Auer:* North Railroad Station Street, *1977, oil on canvas, 23½ by 27½ inches.

day painter art," otherwise synonymous with "naive art," have derogatory connotations in America that are less pronounced in Europe. Naive art generally connotes work that is more personal in character than folk art, but less eccentric than the deranged and more abstract visions of Art Brut—to mention two other types of unschooled art. The term "outsider art" has been used to describe both naive and Art Brut work executed by recluses or schizophrenics. Typical of the bizarre "edge" associated with the disquieting work of outsider artists are the paintings of Gerlach, Hurm and Josef Wittlich. Gerlach's polished, surrealistic scenes have been compared to those of Caspar David Friedrich because of their eerie, apocalyptic atmospheres. More whimsically weird is the work of Hurm, whose "Hurm-Worlds" are populated by droll people and animals wandering among textures and patterns of hallucinatory detail. Wittlich's paintings look as if they were traced from other sources and colored in. His World War I battle scenes seem largely an excuse to employ bold colors in fanciful flags and decorative borders. In his portraits of soldiers and stately royalty, meanwhile, he shows a distinct fondness for toothy grins and piercing stares.

There are a number of German naives who can most aptly be described as social realists, at least in subject matter. Franz Klekawka captures dramatic working class activities, demonstrations against automation and industrial accidents. His powerful emotional and graphic detail can only be matched by the work of Marianne Kirchner, whose *Never Again War* is quite possibly the most gripping piece in the show. The work is divided into a sequential grid of nine panels, each of which presents a different experience from her childhood during the war: huddling with her family in a basement during a bombing raid; watching from a window as Jews are arrested and driven away in trucks; seeing her father appear in the doorway, covered with blood; discovering a neighbor who has slit her wrists because two family members, their portraits draped in black, have been killed.

> ***Naive art does not embody a "Zeitgeist," a spirit of the times; on the contrary, it reflects a "Zeitlosgeist" a spirit of the timeless.***

In recent years some critics have prophesied an end to naive expression in the visual arts, arguing that the widespread use of depressive drugs in mental hospitals may well have blunted the talents of today's potential Adolf Wölflis, just as TV and modern technology in general may sooner or later short-circuit the expressive drive of society's non-institutionalized loners. However, on the evidence provided by the artists in this exhibition, most of whom began painting in the 1960s and 1970s—and half of whom are women, by the way—it would seem that such pronouncements are still, to our great good fortune, premature. ☐

Author: ***Michael Bonesteel is a freelance critic living in Chicago.***

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Photography
Looking at the Big Picture

BY PEPE KARMEL

JoAnn Verberg: **Untitled (With Michael and John in Minnesota),** ***1982, three gelatin-silver prints, each 13 ½ by 10 ½ inches. Museum of Modern Art.***

The Museum of Modern Art's recent show of large-scale photographs was seen by the curators as a challenge to the "classical" photographic esthetic. Our critic draws a different conclusion.

The border between photography and painting has in recent years been more honored in the breach than in the observance. Artists identified with the world of painting have begun to make photographs, or use them in their work. Photographers have begun to make pictures that display the kind of esthetic self-consciousness—and even the pictorial strategies—characteristic of contemporary painting. And both groups of "painterly photographers" have tended to make photographs closer in size to canvases than to traditional photographic prints. This tendency to work in an unusually large scale was accorded primary importance in an exhibition last spring at New York's Museum of Modern Art, "Big Pictures by Contemporary Photographers."

The show was restricted to artists who manipulate their images without drawing or painting upon them, and this criterion of course eliminated the semiphotographic canvases of artists like Andy Warhol, Robert Rauschenberg and Robert Longo. Nonetheless, the show did include purely photographic work by painters such as Rauschenberg and David Hockney, and by the sculptor Kenneth Snelson. In addition, "conceptual" artists like Sol LeWitt, Cindy Sherman, William Wegman, and Hilla and Bernd Becher were cast by the context into the role of crossovers from the world of art, while Jan Groover, Ray Metzker, Barbara Crane, Robert Heinecken and Gerald Incandela represented established photographers already known for working in a conceptual or painterly mode.

This diversity of backgrounds was matched by the diversity of approaches. Some of the works in the show were basically "straight" prints, though of exceptionally large size. Others were rendered more abstract by an emphasis on some mechanical aspect of the photographic process (blurs caused by movement, graininess resulting from excessive enlargement, etc.). And many of the large images had been assembled out of a number of smaller ones. A common denominator among all the pictures was not immediately apparent—not even size, since they ranged from Richard Avedon's more or less "normal" sized (10 by 40 inches) portrait of *The Mission Council* up to Esther Parada's enormous *Past Recovery*, 8 feet high and 12 feet wide. (Oddly enough, *The Mission Council* has in the past been exhibited in a wall-sized version, one on the same scale as Parada's picture. Why the small version was chosen for "Big Pictures" is a mystery.)

"Big Pictures" was curated by John Szarkowski, head of the Modern's photography department, and John Pultz, this year's Newhall Fellow. The wall label at the entrance to the show, written by Pultz, described the works in the show as challenges to the esthetic of "classical" photography—the kind usually shown at the Modern. Well, none of them were small, "straight" prints. But neither was it demonstrated that "bigness" in itself constituted a coherent esthetic category. The very diversity of the work in the show suggested that the dividing line between painting and photography could not be reduced to a simple matter of straight vs. manipulated imagery, small vs. large prints, or single vs. multiple views. The crucial distinction, rather, seemed to be between those works derived from a single image and those built up out of several. The pictures comprised of a variety of disparate elements seemed more "painterly." The more "photographic" works, on the other hand, generally had as their source a single original image or situation, although this image might have undergone severe fragmentations and multiplications in the picture-making process.

The show suggested, in other words, that the realistic evocation of what Pultz referred to as "seamless" space is less fundamental to photography's identity as an art than is the literal confrontation between photographer and subject, of which the photographer's print is merely a record. This proved

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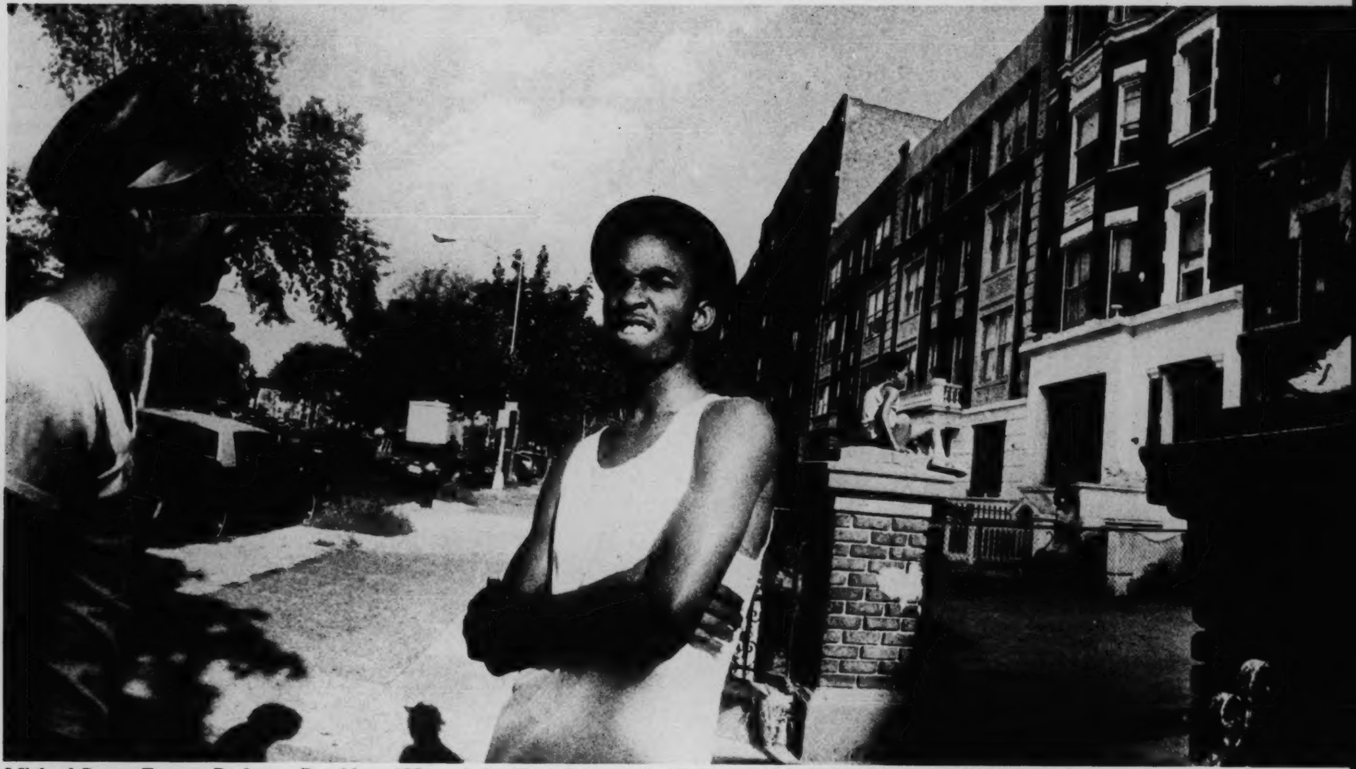
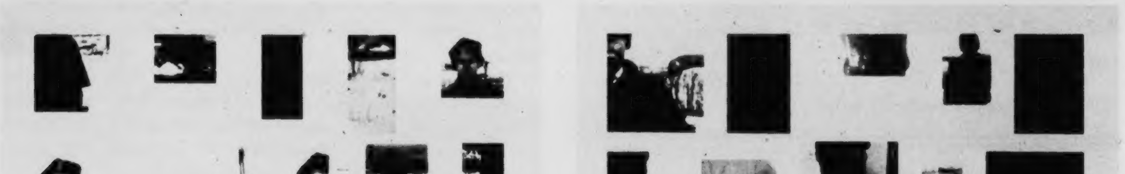


Michael Spano: Eastern Parkway, Brooklyn, *1981, gelatin-silver photograph, 17 15/16 by 44 3/4 inches. Museum of Modern Art.*



Robert Mahon: Two Children, *1982, two panels, each with 35 gelatin-silver prints, 60 by 40 inches each. Collection the artist.*

as true of the "postmodern" or "Conceptual" work, such as Cindy Sherman's untitled 1981 self-portrait, as of the more "classical" photographs like Michael Spano's panoramic view of kids on a Brooklyn sidewalk.

The fact that Sherman herself poses for her own camera is a logical extension of earlier photographers' experiments in expressing themselves by provoking their subjects and recording their reactions. Emmet Gowin's photographs of his wife, Garry Winogrand's photographs of women on the street, indeed, even Alfred Stieglitz's photographs of Georgia O'Keeffe, all work on this principle. What Cindy Sherman does in her work is to close the circuit, to turn the force of her desire upon her own image. (The feminist implications of her seizing the role of photographer as well as of subject are of course also pertinent.) A natural or "candid" element persists in Sherman's work, despite its artifice. We are aware that she is putting herself on the line, that in acting out and recording her fantasy life she is exposing an authentic personal compulsion, however contrived its expression may be. For Sherman to use another model would be to disclaim her personal engagement in the image, lessening its impact.

In Sherman's self-portrait, her prone body extends across an orange-brown linoleum fake-tile floor. The life-size scale provides the viewer with an uncanny sense of personal engagement, and, indeed, it is in the details made visible by the size and clarity of the print that the picture's real subtlety emerges. A scrap of newspaper clutched in Sherman's hand carries a Club Med ad headed by the bold-lettered interrogation, "Single?" The image evokes a sense of longing and desire, even as it characterizes those feelings in somewhat contradictory ways. Sherman's early-1960s outfit of checkered skirt and sweatshirt suggests "innocent" teenage longing, of the kind celebrated in pop songs of the period. The Club Med ad, on the other hand, suggests the easy promiscuity of the "swinging singles" scene. The unresolved symbolism of Sherman's photograph serves, in its totality, as a strong metaphor for the sexual schizophrenia of our time.

> ***The works that were strongly "photographic," or based on a single image, seemed more successful than those that were "painterly," or drawn from a variety of sources.***

Certainly, Sherman's contribution to "Big Pictures" was just as "directorial" or "manipulative" as Barbara Kasten's, a similarly scaled color "abstraction." And Kasten no doubt chose the triangles, hemispheres and straight-edges in her neo-Constructivist assemblage as carefully as Sherman chose her props and her pose. Had these two pictures been paintings, one would have had no trouble believing both painters' decisions to be of comparable significance. Yet Kasten's photograph in the end seems like a mere pastiche of past painting, while the historical references in Sherman's work are infused with a sense of personal significance and self-confrontation that give them greater resonance.

Though Sherman's picture retains the *spatial* unity Pultz attributed to "classical" photography, it functions through a multiplication of apparently discordant signifiers. Meaning is produced by the fragmentation of meaning. (In this respect it is not so far from the "straight" photographs of photographers like Lee Friedlander, or even Walker Evans.) Other photographs in "Big Pictures" extended this principle of fragmentation to the formal and spatial aspects of the image as well. Richard Avedon's 1971 group portrait of *The Mission Council*, for instance, is composed of five separate frames, each 8 by 10 inches, placed side by side so as to cover contiguous areas of the visual field. This procedure, derived from the traditional panorama, hardly seems revolutionary. But David Hockney's portrait of *Vera Russell, Pembroke Studios, 1 May 1982* takes the notion a step further, fragmenting the visual field into 128 Polaroid close-ups, assembled into an 8-by-16-unit grid. The composite, built-up character of the view allows Hockney to focus more clearly on a hand here, a Tiffany lamp there, a staircase across the room, thus reminding us that even in "normal" perception we do not actually seize a whole view instantaneously, but build it up out of a multiplicity of glances.

The grid arrangement of Hockney's Polaroids is crucial to his picture's impact. Indeed, the grid provided an important armature for many of the composite pictures in the show. Though an artificial and abstract form of composition, the grid carries for us a connotation of naturalness—perhaps because we live in a Cartesian era, and are taught from an early age to understand physical space as an array of points defined by perpendicular coordinates (lines of longitude and latitude, north–south avenues and east–west streets, etc.). The grid thus mediates between the chaos of reality and the order of art.

The importance of the grid in Hockney's work was suggested by Joyce Neimanas's *Untitled #10*, also a composite portrait of a woman in a room with art objects. Neimanas's "mosaic" of small instant prints shares Hockney's mobile focus, but her prints are arranged in a helter-skelter pattern roughly following the outlines of her subject. The pattern was no doubt meant to be expressive, but it seems arbitrary and gimmicky instead. In contrast, Hockney's expressive choices of angle and focus, in each Polaroid frame, were contained and disciplined by the regularity of his overall composition (though in recent composite works he has himself frequently abandoned the grid).

JoAnn Verberg's 1982 portrait, Untitled (With Michael and John in Minnesota), extends the process of fragmentation in a different direction. It seems at first glance to be a "simultaneous" composite portrait in the style of Avedon's *Mission Council* or Hockney's *Vera Russell*. Each of the three frames composing Verberg's picture appears to be a cropped detail from a larger, complete image denied the viewer. Upon examination, however, it becomes clear that the poses of Verberg and her friends have changed completely from frame to frame. The unity of the three partial images derives from compositional resemblances among them, and from the viewer's sense of their temporal and psychological closeness, rather than from any literal sameness or contiguity.

Robert Mahon's 1982 *Two Children* takes as its starting point a pair of found or inherited images: two snapshots, perhaps taken by the artist's parents, showing a girl and a boy with a sled standing in front of a snowbound industrial vista. Neither of the original snapshots is reproduced in its entirety, each being broken up, instead, into 35 different blowups of parts of the original image, focusing on a head, a hand, a watertower, a distant stretch of trees or cars—

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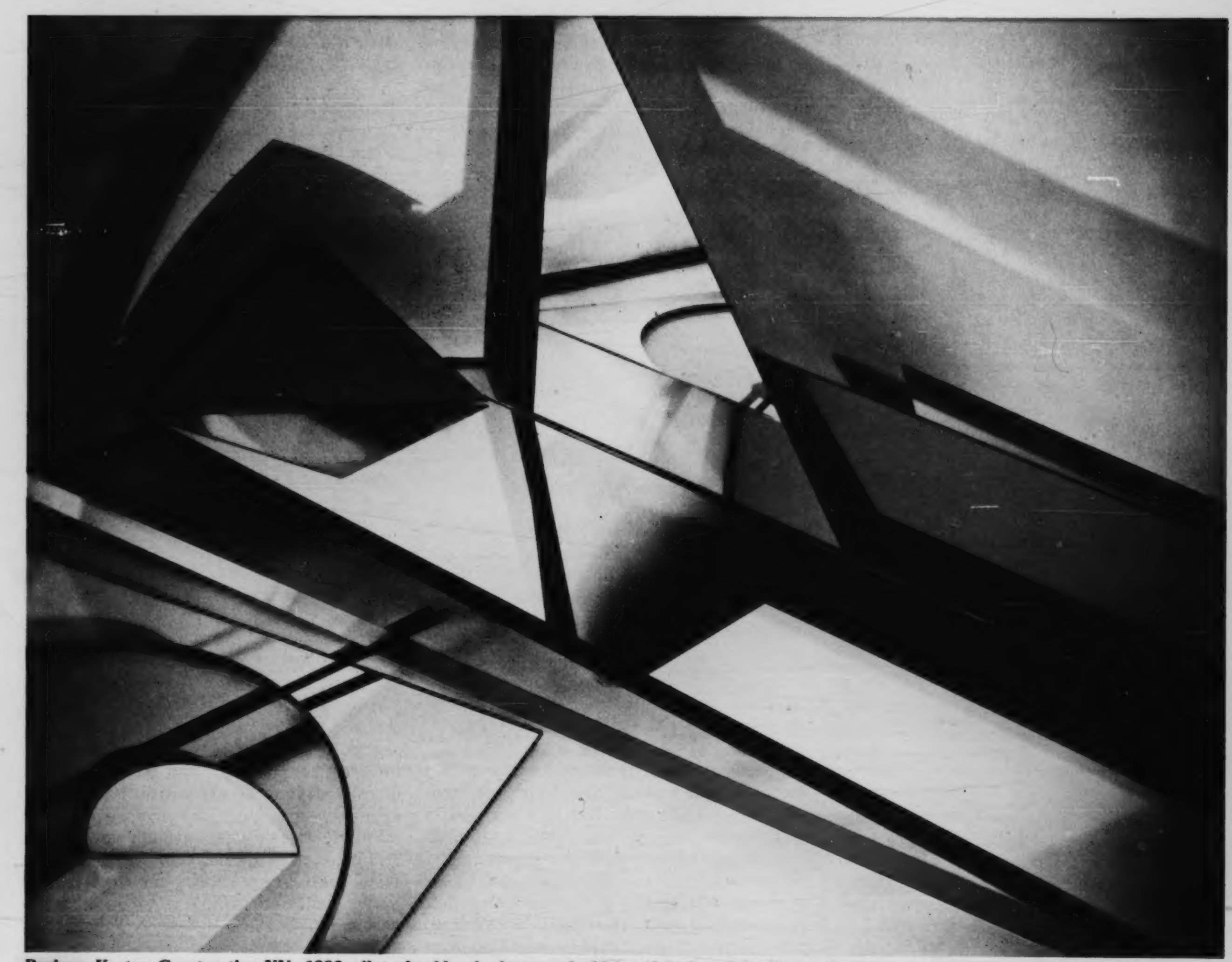
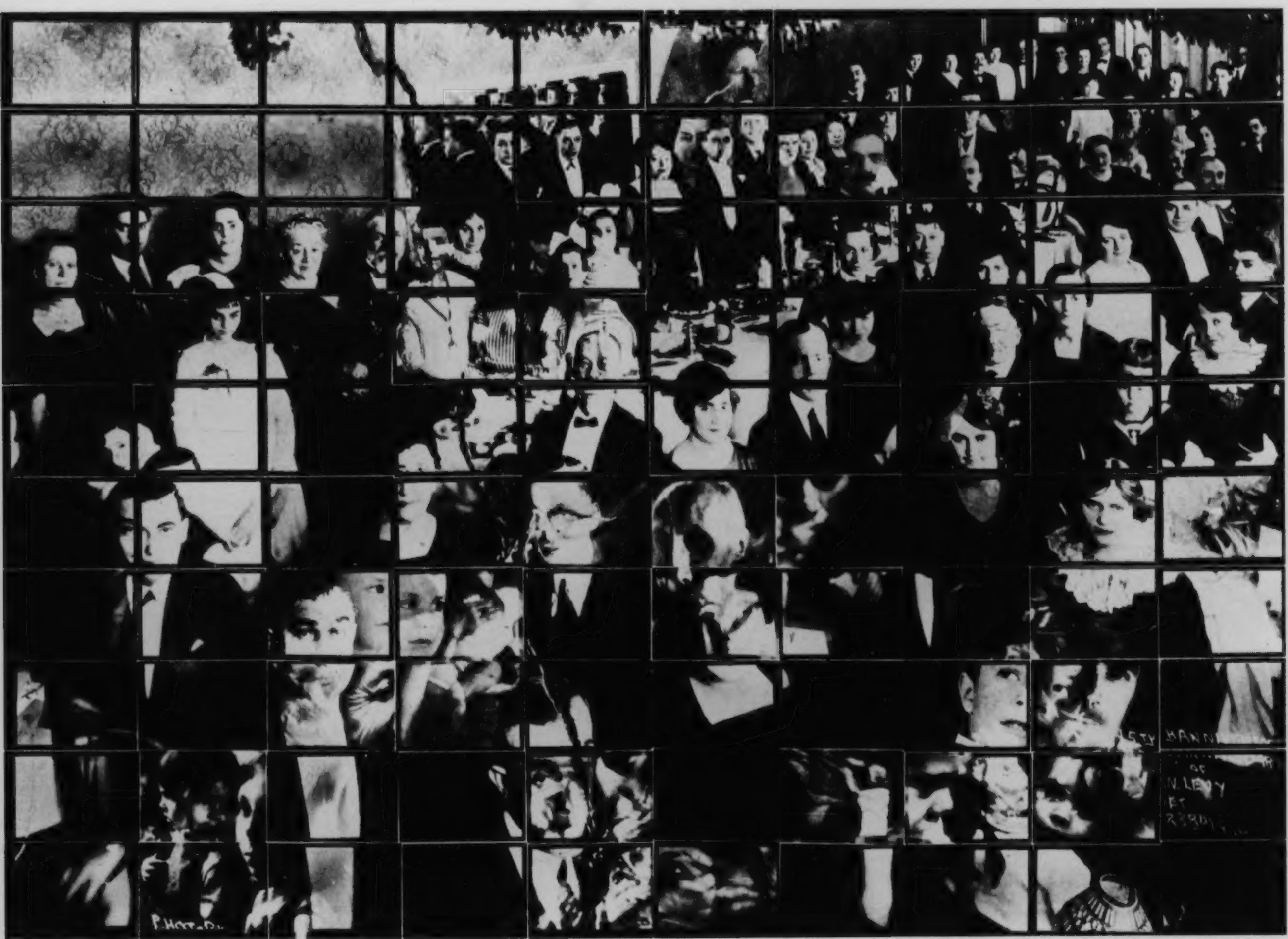


Barbara Kasten: **Construction XV,** ***1982, silver-dye bleach photograph, 30 by 40 inches. John Weber Gallery.***

Cindy Sherman: **Untitled,** ***1981, color-coupler photograph, 23 7/8 by 48 1/8 inches. Museum of Modern Art, New York.***

some printed so lightly that the material objects seemed to melt into the white snow filling the distant earth and sky, others printed so darkly as to disappear into the shadows of the children's heavy winter clothes. But the disparate final images clearly derive from a single significant intersection in time and space. The movement of the viewer's eye, struggling to reconstitute the original images of this moment, becomes an effective symbol for the movement of memory, struggling to bring the past to life.

Esther Parada's *Past Recovery*, the biggest of the big pictures in this show, resembles Mahon's *Two Children* in that it is based on a secondhand image, in this case an old photograph of a 1910 anniversary banquet. And like Hockney's *Vera Russell*, it is divided into a grid. But both devices here function only at the level of gimmick. Though Mahon breaks his inherited images into fragments, he then limits himself to manipulating those fragments.



Esther Parada: **Past Recovery,** *1979, 100 hand-toned gelatin-silver photographs, 8 13/16 by 13 3/8 inches each. Museum of Fine Arts, Houston.*

> ***None of the works in the show were small, "straight" prints, but neither was it demonstrated that "bigness" in itself constituted a coherent esthetic category.***

The process of disintegration and reintegration takes place within the context of his original images; everything leads back to the primal moment of the photographer's encounter with his subject. Parada, however, by adding material from *other* photographs to the original 1910 image in her picture, erases any real sense of this primal encounter, and so strips her work of much of its tension. The original photograph ceases to be a context or a ground, ending up instead as just one more kind of material.

This is not to say that many artists haven't made effective pictures mixing photographs from different sources. Rauschenberg's "combines" come immediately to mind. But there the various photographs are bound together by the esthetic "glue" of the paint, canvas, fabrics and so on with which Rauschenberg surrounds them. The photographs are not "primary," but they don't need to be. (Ironically, Rauschenberg himself was represented in "Big Pictures" by one of his recent "photems," purely photographic collages that suffer from some of the same weaknesses as Parada's work.)

No doubt Parada here intended the grid which overlaid the entire composite image to serve as a kind of binding agent for the work, but because it fails to contribute anything else, it fails, too, to bind. It does not, for instance, also serve—as it does in Hockney's portrait of Vera Russell—as a metaphor for the *form* of photographic perception. It is simply—and arbitrarily—added onto the preexisting images.

What one is left with, then, is the "meaning" of the image—a meaning not rooted in any of the real experiences recorded in the photographs, but produced simply by their symbolic juxtapositions. And the progression of these symbols—from tuxedoed and gowned grandparents to tousle-haired, contemporary children—is reminiscent of nothing so much as those cigarette ads that use a similar sequence of pictures to inform the modern woman, "You've come a long way, baby."

Throughout the show, the works that were "photographic" (in the sense of deriving from a single source) in general seemed more successful than those that were "painterly." Perhaps this one-sidedness was simply the result of the decision by curators Szarkowski and Pultz to exclude pictures—like those of Rauschenberg, Warhol or Longo—that make use of paint as an esthetic binder; this stricture may well have left only the weaker examples of the genre to choose from. "Bigness" does not, ultimately, define a photographic category, as this show, rather despite itself, made clear. Indeed, the works gathered together for the exhibition had, in the end, the somewhat paradoxical effect of clarifying what was important in "straight" photographs—big *or* small. Rather than subverting our idea of "classical" photographic esthetics, "Big Pictures" managed to enlarge it. ☐

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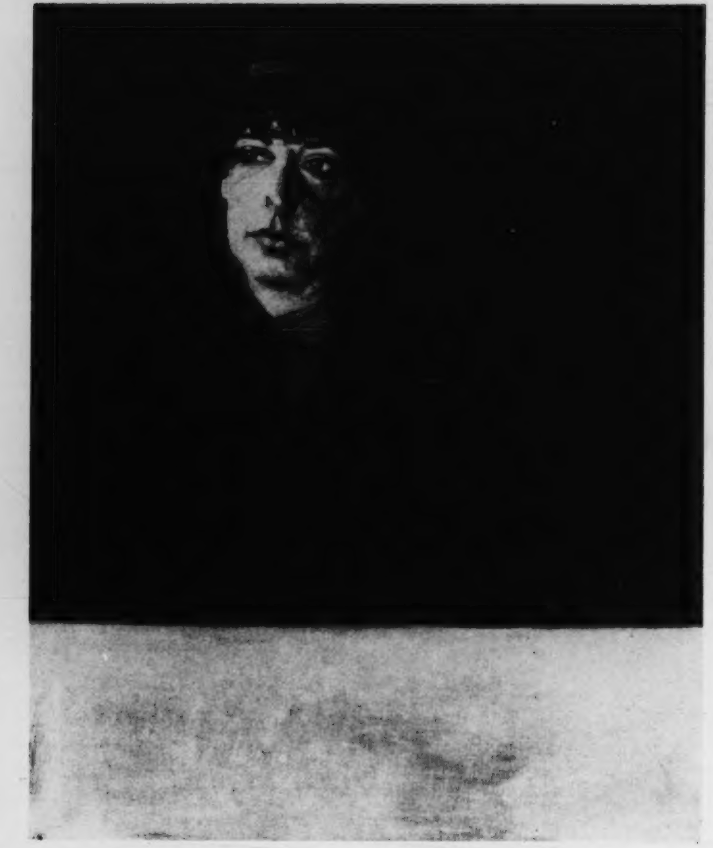

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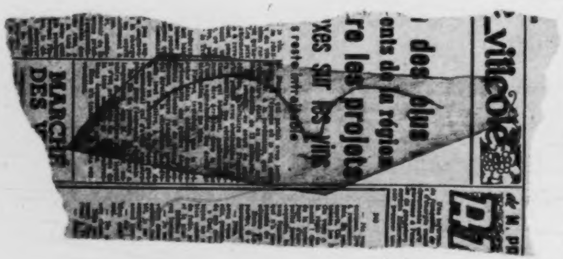

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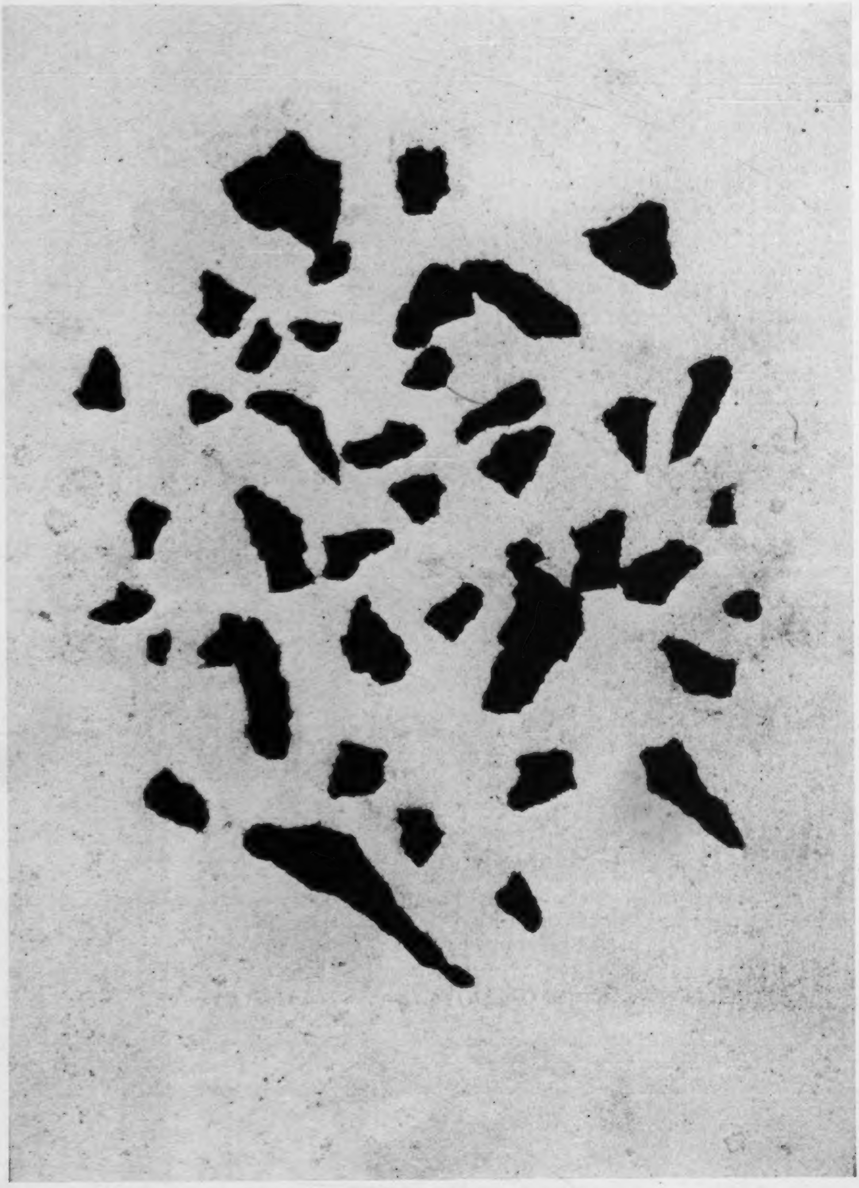
Report from Paris
Jean Arp: Chance and Necessity

BY YVE-ALAIN BOIS

At Beaubourg, a small-scale exhibition devoted to Arp's little-known collages exposed some of the contradictions involved in the artist's use of chance procedures.



Jean Arp:* Papier déchiré, *1933, 13 ¾ by 9 ¹³⁄₁₆ inches. Collection Marguerite Arp-Hagenbach.

Uncommon, unpretentious, overshadowed by the hullabaloo which invariably accompanies the large-scale retrospectives that successively invade the fifth floor of the Centre Pompidou (recently, two U.S. imports, the de Chirico and Yves Klein shows)—the small-scale "exhibition-dossiers" mounted at Beaubourg by the Cabinet d'Art Graphique of the Musée National d'Art Moderne are far too understated to attract large crowds. This is unfortunate but necessary: unfortunate, since these exhibitions are always extremely well done; necessary, since their understatement is part of their message. A viewer influenced by media hype could not possibly appreciate their extraordinary subtlety.

Thus, it appears that Beaubourg subscribes, at least in practice, to that unwritten law that the print room of a major museum must remain a sort of inner sanctum reserved for an audience of connoisseurs. The lighting of these exhibitions—dimmed for obvious technical reasons (the fragility of paper)—offers a supplementary sign of their special status: here, the weak glow of the spotlights seems to say, you must spend more time than usual in front of the exhibited works. This kind of optical intimidation is one tactic among others to combat the precipitousness of cultural tourism; and the recent Jean Arp exhibition, titled "The Time of the *Papiers Dêchirês*," was well worth our prolonged attention.

Jean or Hans Arp (an Alsatian, he used both names) is known to the general public primarily for his sculpture, in which he attempted to revive Baroque organicism for the 20th century ("A heart is beating under this marble skin"). His Dadaist reliefs are somewhat less well known, his poetry even less so (although he produced a considerable amount), while his collages remain in almost total obscurity. The exhibition set out to compensate for this injustice. Not only did Arp's career begin with collage (he began exhibiting them in 1915 in Zürich); he made collages throughout his life (the last work in the exhibition is dated 1964, that is, two years before the artist's death).

Arp's earliest collages, with their Cubist angularity, remain somewhat outside the body of work exhibited at Beaubourg; they seem primarily like a young man's (successful) entrance examination into modernity. (The exhibition included only one of these works, the artist himself having destroyed the majority of them.) It was only with the famous collages arranged "according to the laws of chance," which coincided with the emergence of Dada (1916), that Arp's investigations became more personal—at precisely the moment at which he sought impersonality in his art. By leaving to chance the arrangement of monochromatic geometric surfaces on a neutral ground, Arp

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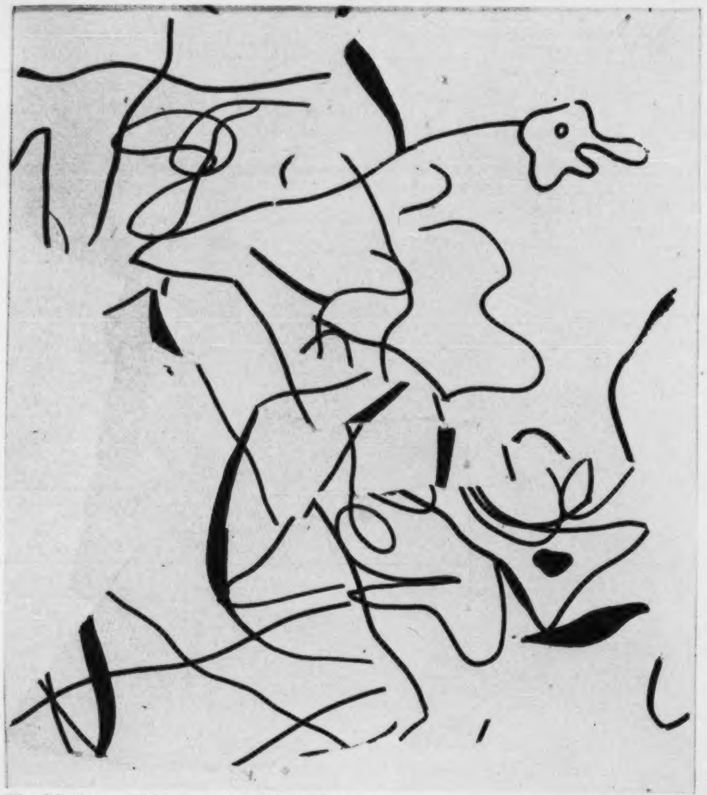
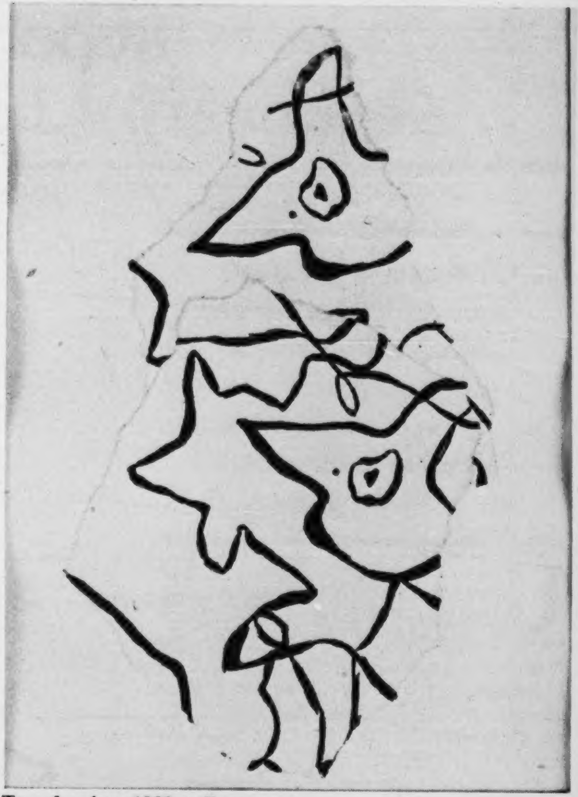
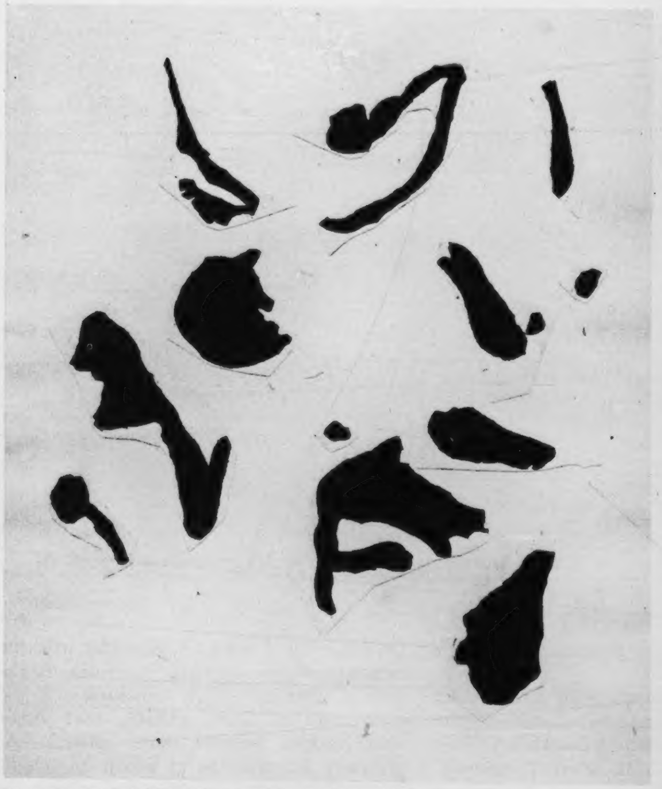


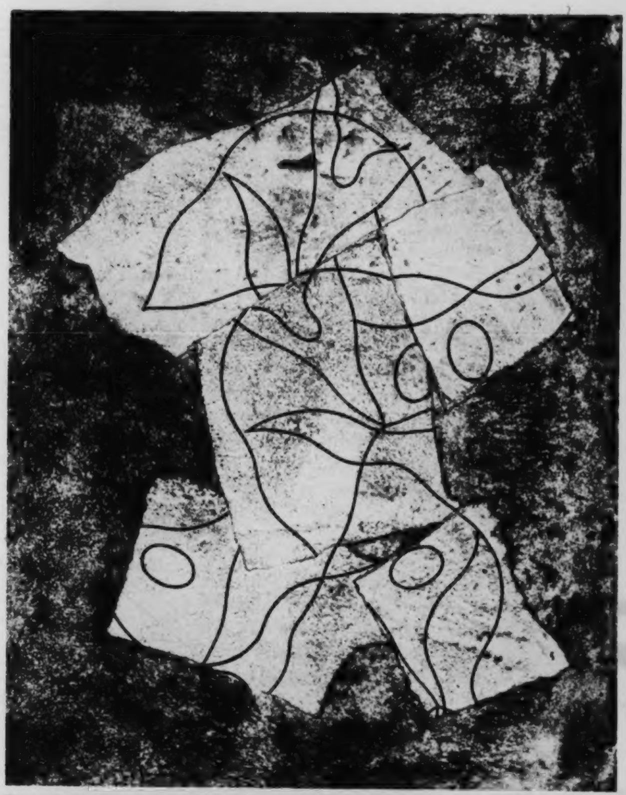
The Madcap, *1934, torn drawing and collage, 8 ¼ by 7 1/16 inches.*



Torn drawing, *1938, collage, 9 13/16 by 7 1/16 inches. Fondation Arp.*



Cut-out wood, *1939, collage, 9 7/16 by 7 13/16 inches. Collection Mme. Marguerite Arp-Hagenbach.*



Torn Duo-drawing with elements by Sophie Taeuber and Arp, *1947, collage, 11 ⅞ by 9 ⅛ inches. Kunstmuseum, Basel.*

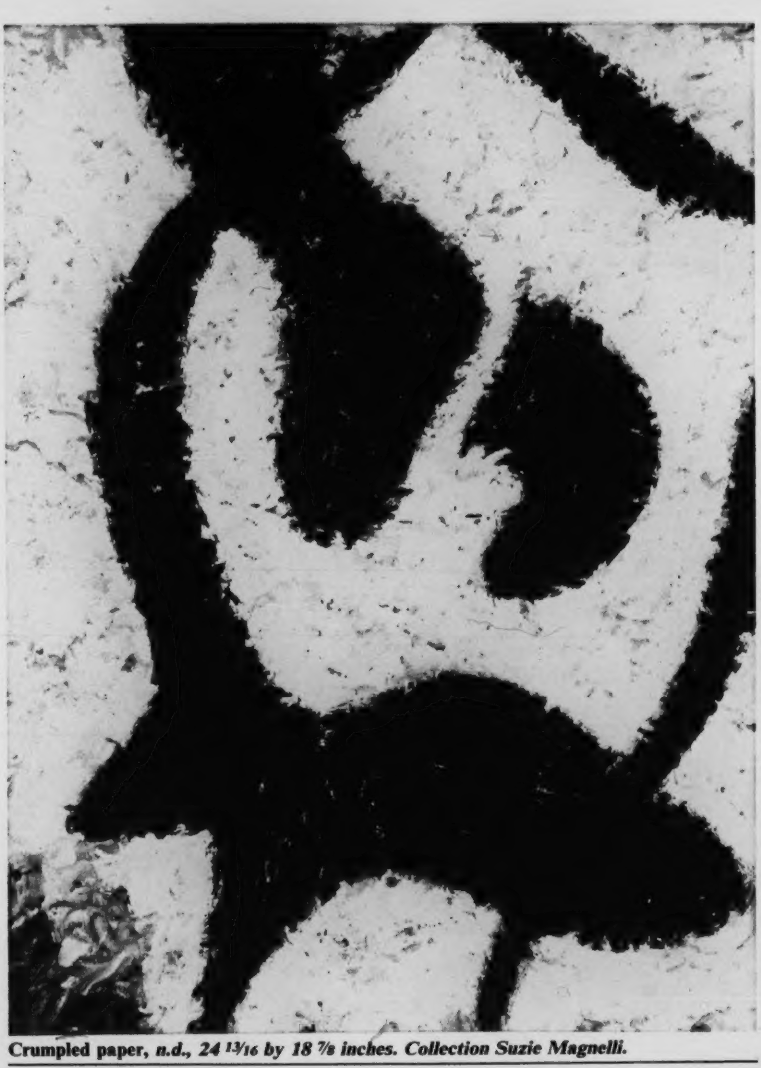
attempted to "banish compositional choice." He even used a paper cutter, "since scissors too readily betray the presence of the hand." (Similarly, the elements in his wood reliefs of the period were cut to his specifications by professional carpenters.)

Arp dreamed of an anonymous art and spoke of such things as automatism and the unconscious; his project was to wed an absolute absence of chance in the execution of his works with an absolute invocation of chance in their composition—an ideological contradiction from which he escaped by associating the use of chance with vitalism. ("Art is a fruit," he claimed; chance is the "first cause from which all life springs.") But Arp thereby resurrected the whole metaphysics of art which Dada wanted to overthrow. His chance is not very different from the mystics' divine grace. (This connotation undoubtedly irritated the artist's Surrealist colleagues, which may explain why they never cited his collages as plastic antecedents of automatic writing.)

The exhibition emphasized the torn-paper collages (*papiers dèchirès*) which the sculptor began making in the early 1930s. Arp's own account of this new technique is somewhat deceptive: he claimed, on the one hand, that an absolute degree of impersonality is impossible to achieve (the paper cutter was only a crutch) and, on the other, that no work of art is immune to wear and tear, to the ravages of time. Arp was obsessed with the material decomposition of his collages, which are extremely fragile. (Was it because they aged so badly that the artist destroyed so many of them?)

The most effective *papiers dèchirès* in the exhibition were those created out of previous works—drawings, engravings, serigraphs, gouaches—that had been torn up and kaleidoscopically dispersed before congealing into new concretions. (The only comparable works that I know are the collages Lee Krasner recently made out of her own drawings of the '40s.) Those collages in which lines were penciled in after the fact to help the dispersed fragments of earlier works to concatenate are less compelling. However, like the *recollages* these "corrected" collages reveal that Arp had arrived at the following conclusion: the arbitrariness of chance will never abolish the arbitrariness of composition.

Most of Arp's *papiers dèchirès* are less problematic, however. In his constellations of black on white (which, in their dispersal, anticipate Mirô's famous "Constellations"), chance intervened only at the moment the paper (which does not always obey the hand's injunction) was torn—whatever the artist may have said to the contrary. Once his stock of fragments had been constituted, Arp could arrange them at will on a neutral support prepared with glue. There are visible alterations in these works, indicating that the positions of certain fragments were changed; compositional choice has hardly been abandoned.



Crumpled paper, *n.d., 24 13/16 by 18 7/8 inches. Collection Suzie Magnelli.*

Just before executing these works, however, Arp questioned the neutrality of the support itself. In a series of works on crumpled paper, he incorporated the inevitable wear and tear to which his collages were vulnerable into the work itself. The crumpling of the paper causes the pigment (oil or gouache) to flake. Thus, the surface of the paper is no longer an abstract given, but an animated, impenetrable relief which transforms the pigment applied to it into a heterogeneous surface. Arp's discovery, in these works, of heterogeneity, of a fundamental lack of equivalence between the paper and the pigment, was undoubtedly the source of two illusionistic episodes which followed: first, a "crumpled paper" in trompe-l'oeil (a gouache which imitates the effects of crumpling on the application of pigment); second, a series of reliefs inspired by the *papiers dèchirès* (among them, a 1930 bronze), which imitate the irregular bulges of a crumpled sheet of paper. Here, we witness a complete abandonment of the poetics of chance—what is more composed than a trompe-l'oeil?

A great deal more could be written about this exhibition, especially about those collages which utilize torn-up photographs of Arp's own sculptures and reliefs. In conclusion, however, I will simply mention a series of *papiers dèchirès* made from his wife Sophie Taeuber's drawings. The iconoclastic allure of these works is reminiscent of the de Kooning drawing erased by Rauschenberg. Still, they also reveal the basically theological nature of Arp's Dadaism: No act of destruction, no matter how voluntary, is irreparable, since art will always guarantee its redemption. Readers or viewers impatient with this philosophy should remember the apocalyptic context in which many of these works were created—the European apocalypse, for which the works of Jean or Hans Arp, torn between two languages and two cultures, stand as one of the most abstract, yet at the same time most direct, testimonies. □

Author: *Yve-Alain Bois is currently teaching art history at Johns Hopkins.*

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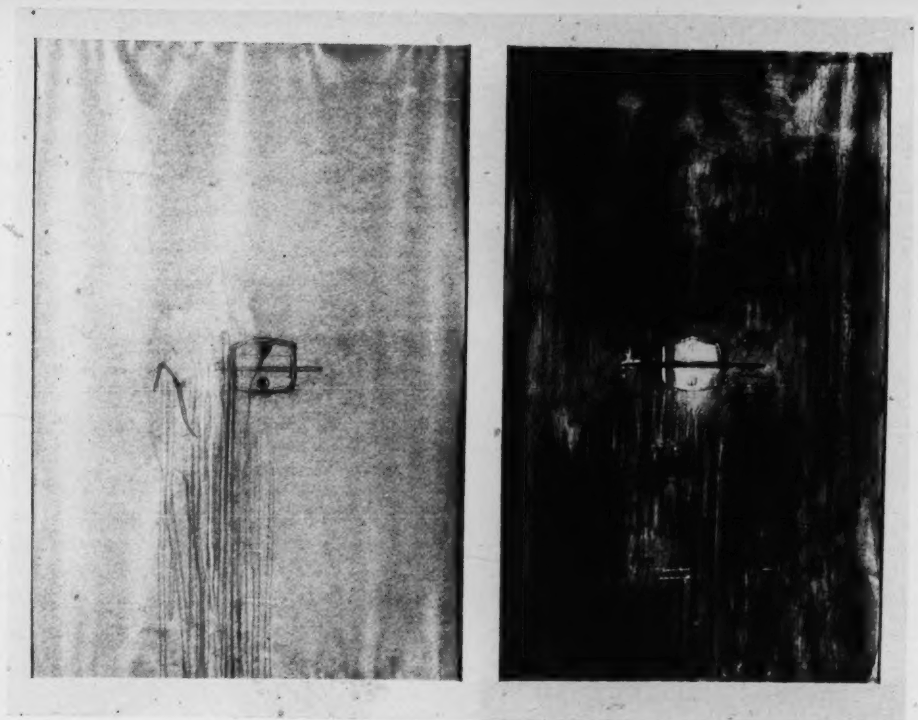

Jim Dine, DOUBLE TOOTHBRUSH HOLDER 1962
Drawing in two sections on brown paper. 31¼" x 40"

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American Realist Works on Paper
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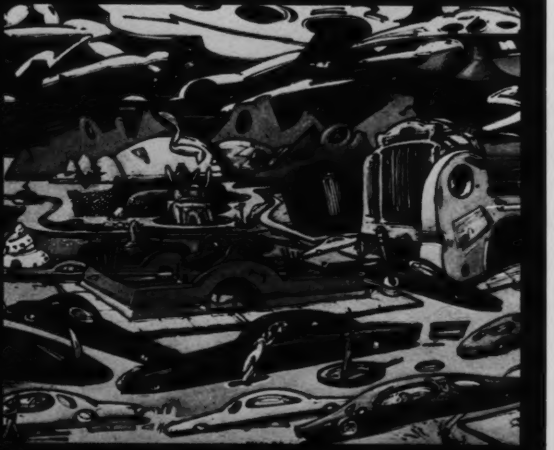

"Intersection" 1983 Oil on linen 78 × 96 in.

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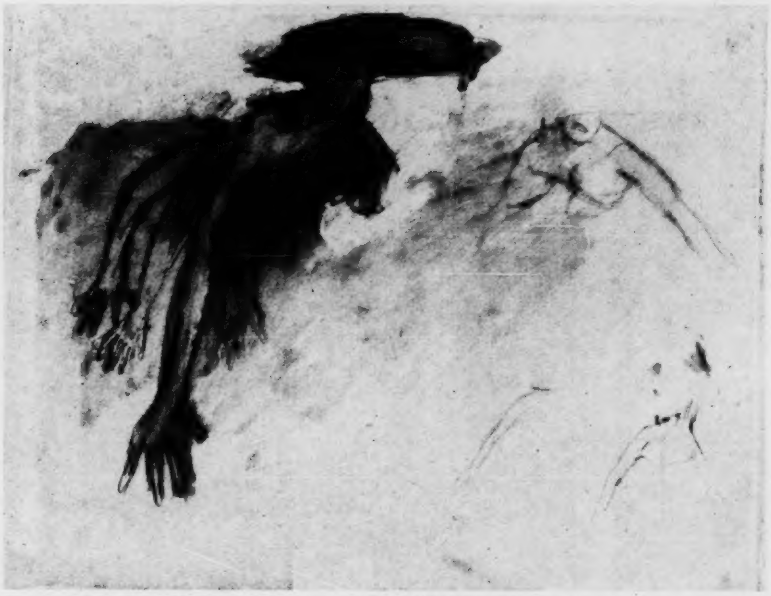

SWIMMER, 1983. GRAPHITE AND OIL ON PAPER, 21 X 26 INCHES.
PHOTO BY DENIS FARLEY, COURTESY OF GALERIE FRANCE MORIN, MONTREAL.

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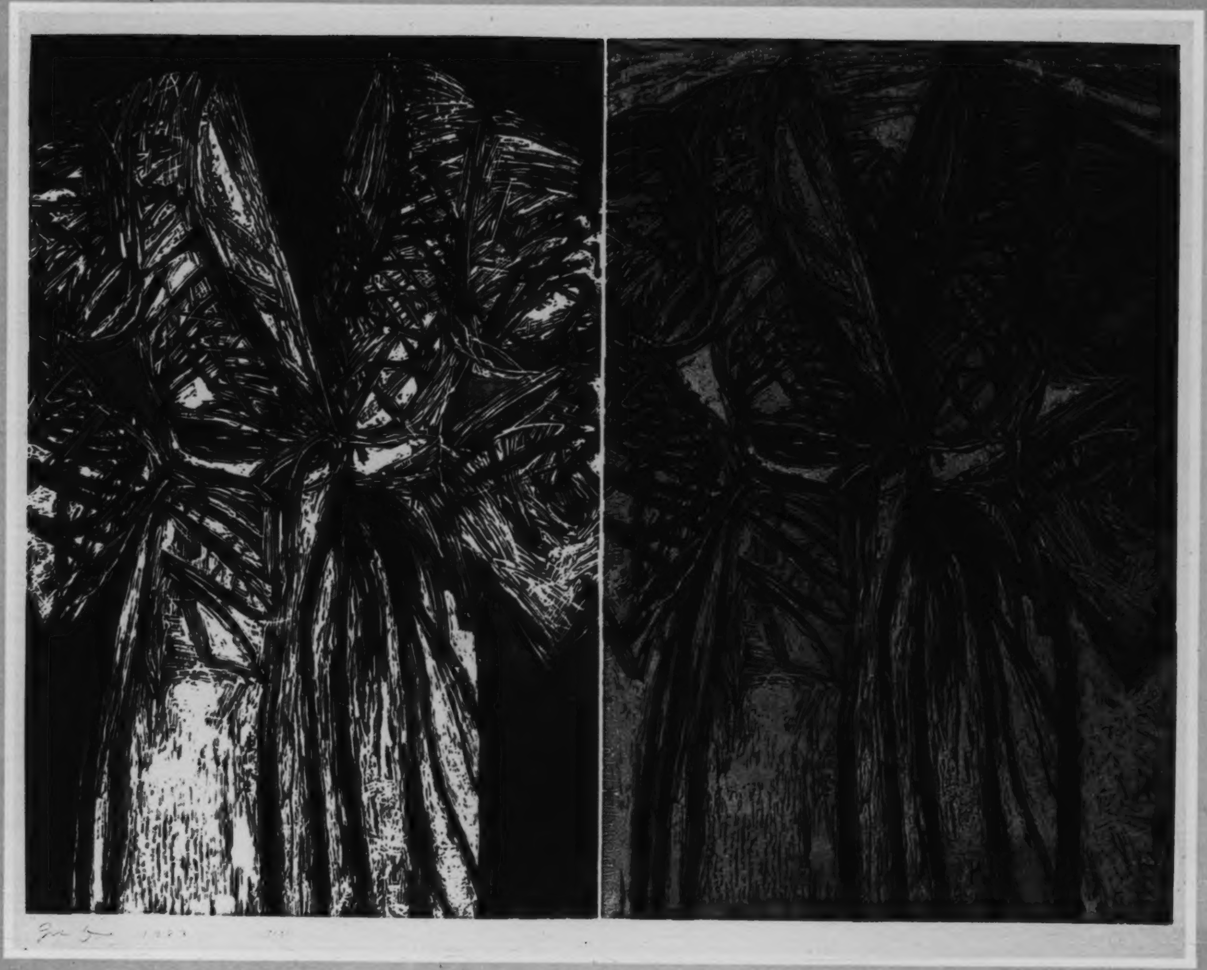

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"The Kindergarten Robes"
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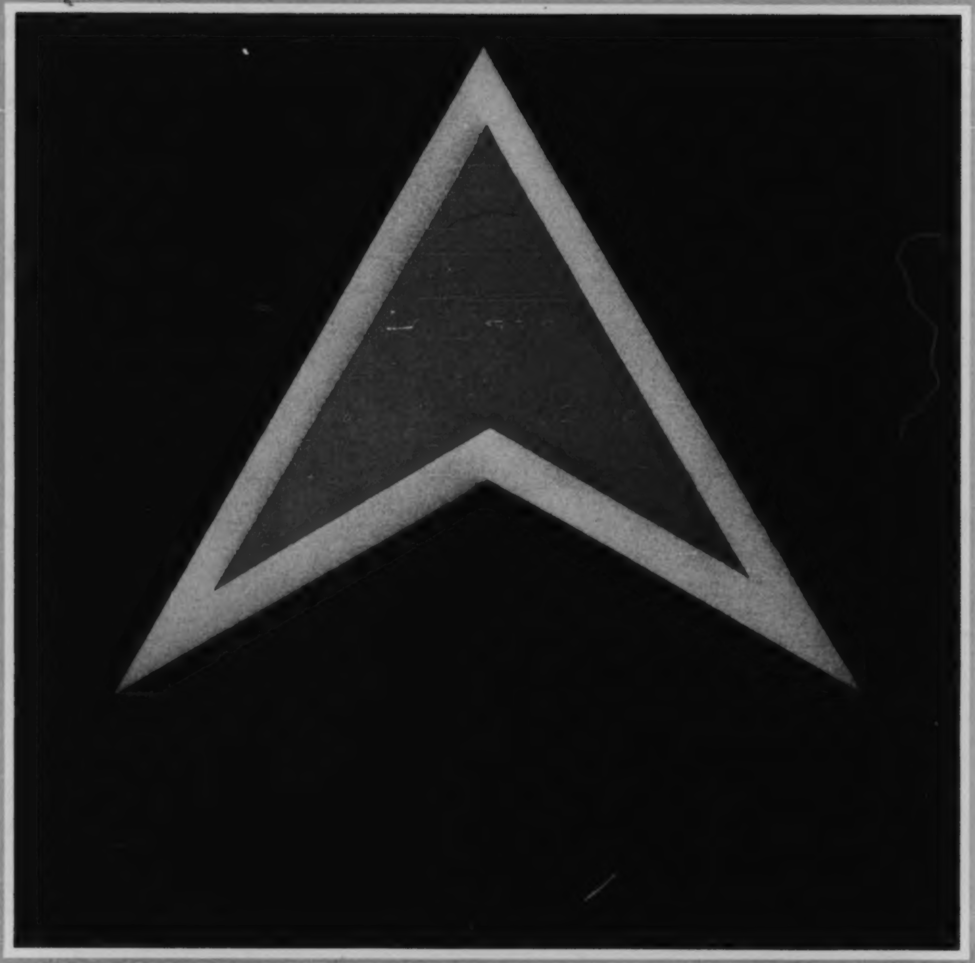

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"Star - Red Center," 1983. *Color Aquatint. Edition of 10. 21 x 21 inches. One of 35 new editions of* Stars *by Sol Le Witt*

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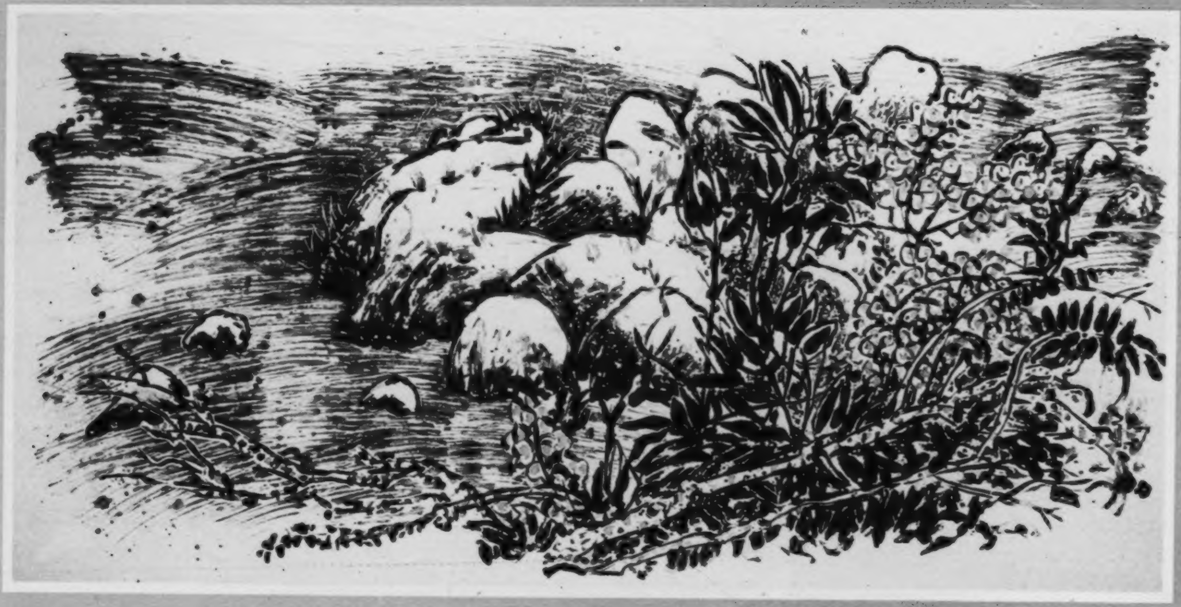

Photo : John Garbarini

BRAD DAVIS

Study for LONGBRANCH, 1983. *Woodcut and Silkscreen. Sekishu White paper. 36" x 72". Edition size 40. Printed by Chip Elwell. Publication date October 1983*

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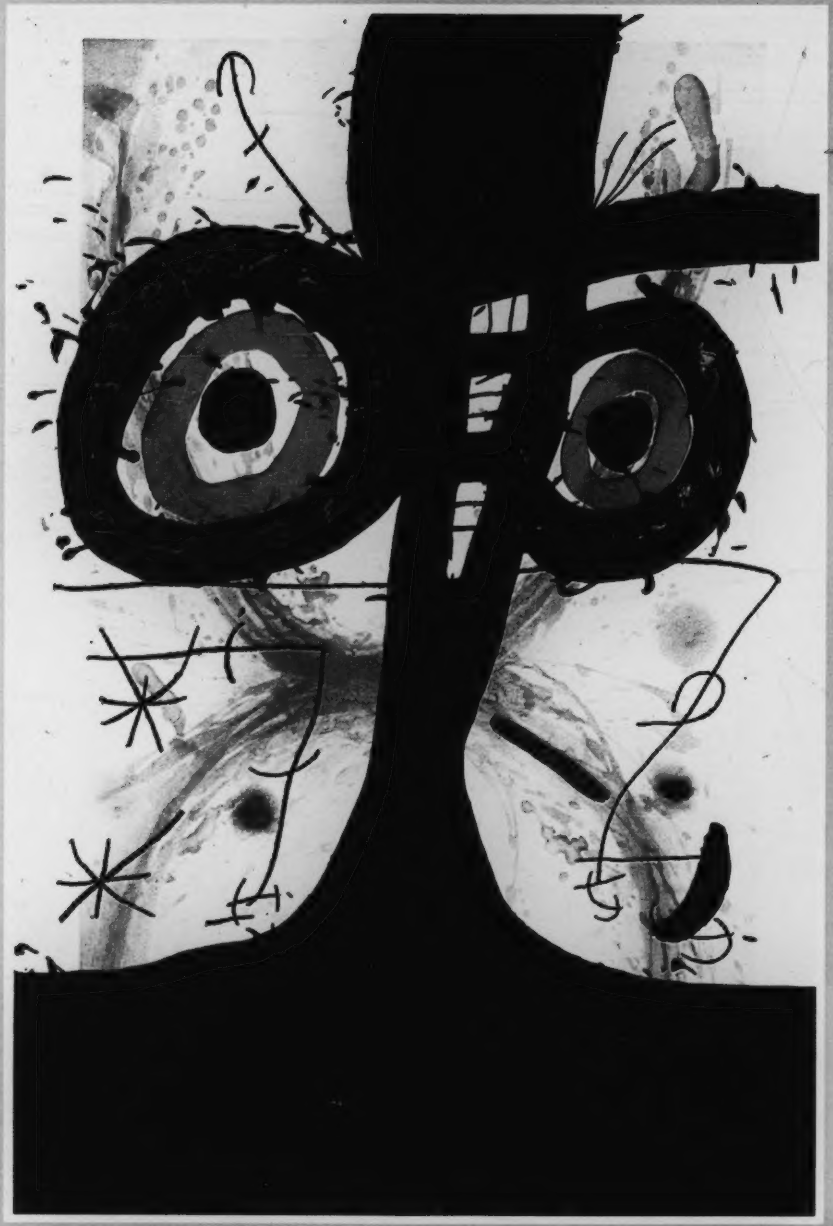

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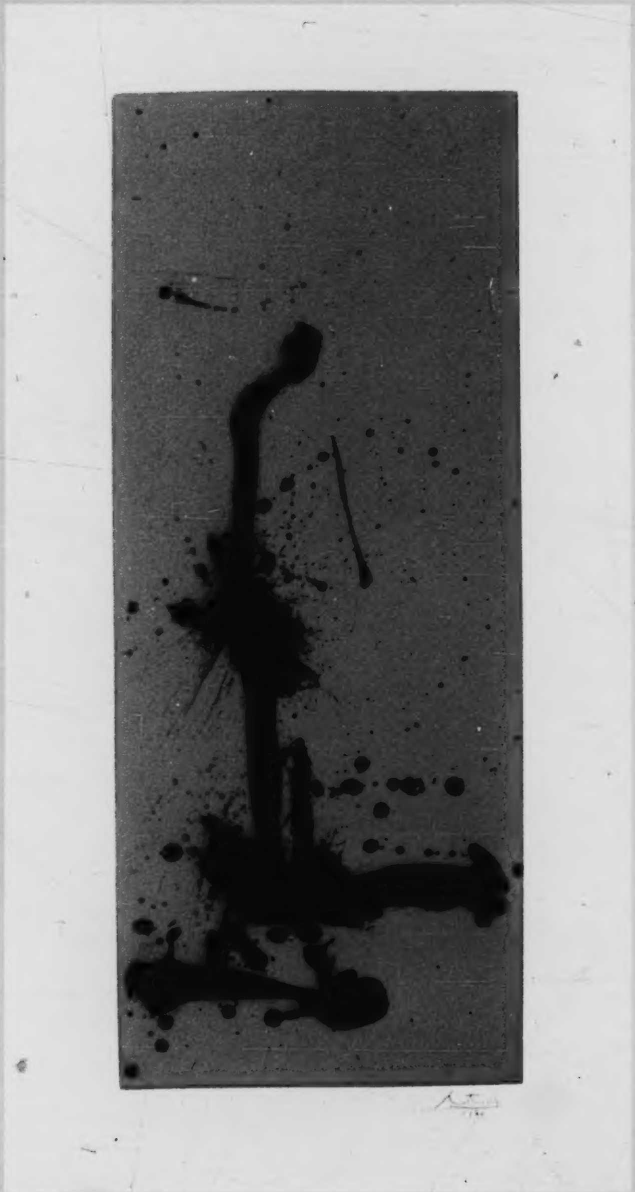

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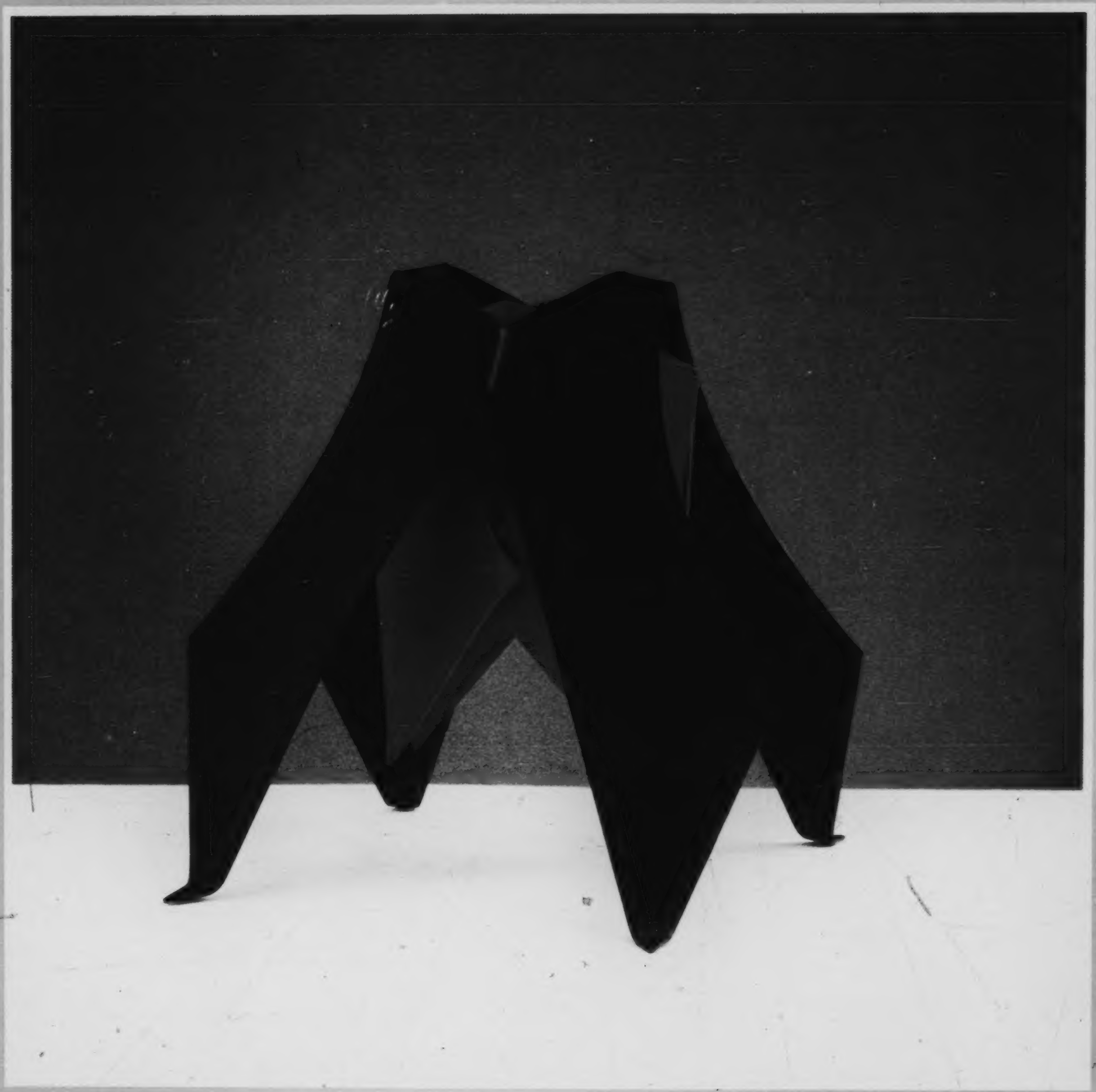

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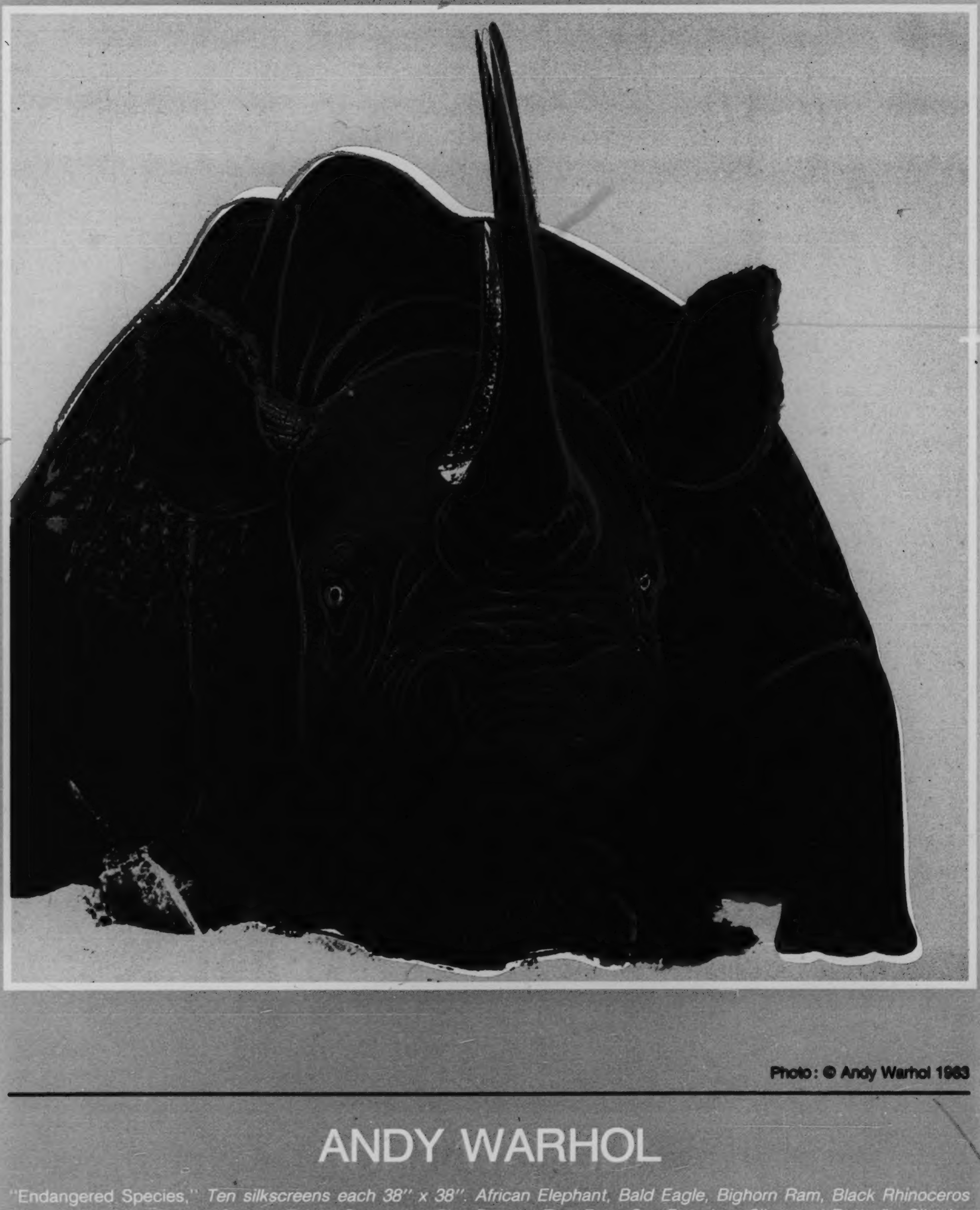

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ANDY WARHOL

"Endangered Species," *Ten silkscreens each 38" x 38". African Elephant, Bald Eagle, Bighorn Ram, Black Rhinoceros (illustrated), Giant Panda, Grevy's Zebra, Orangutan, Pine Barrens Tree Frog, San Francisco Silverspot Butterfly, Siberian Tiger. Catalog $6 ppd, NY residents add sales tax. Published by Ronald Feldman Fine Arts, 1983. Edition of 150 Portfolios.*

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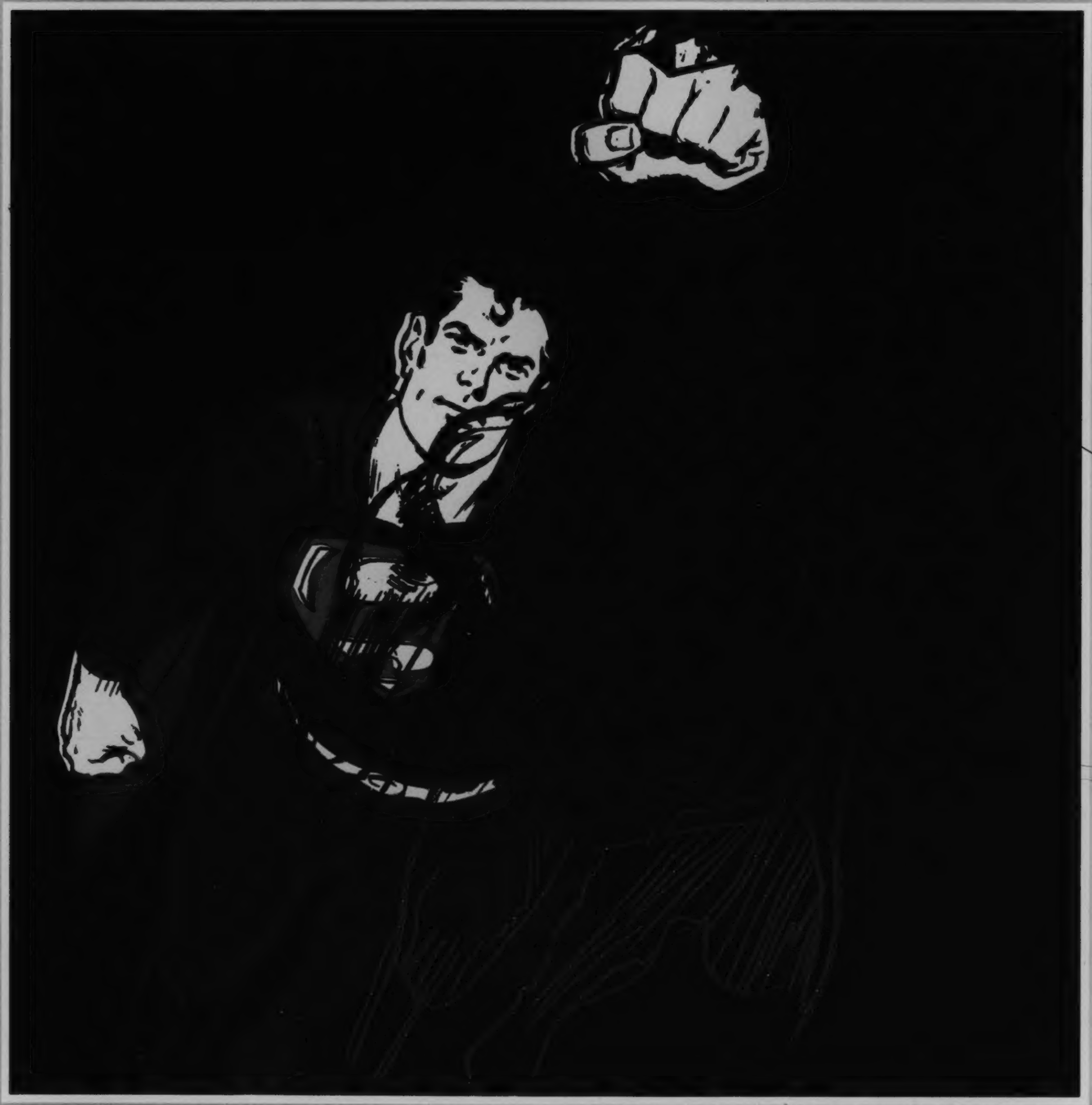

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"Myths," *Ten silkscreens each 38" x 38". Dracula, Howdy Doody, Mammy, Mickey Mouse, Santa Claus, Superman (illustrated*), The Shadow, The Star, The Witch, Uncle Sam. Published by Ronald Feldman Fine Arts, 1981. Edition of 200 Portfolios.* This interpretation created by Andy Warhol is copyrighted © D.C. COMICS, INC. 1981*

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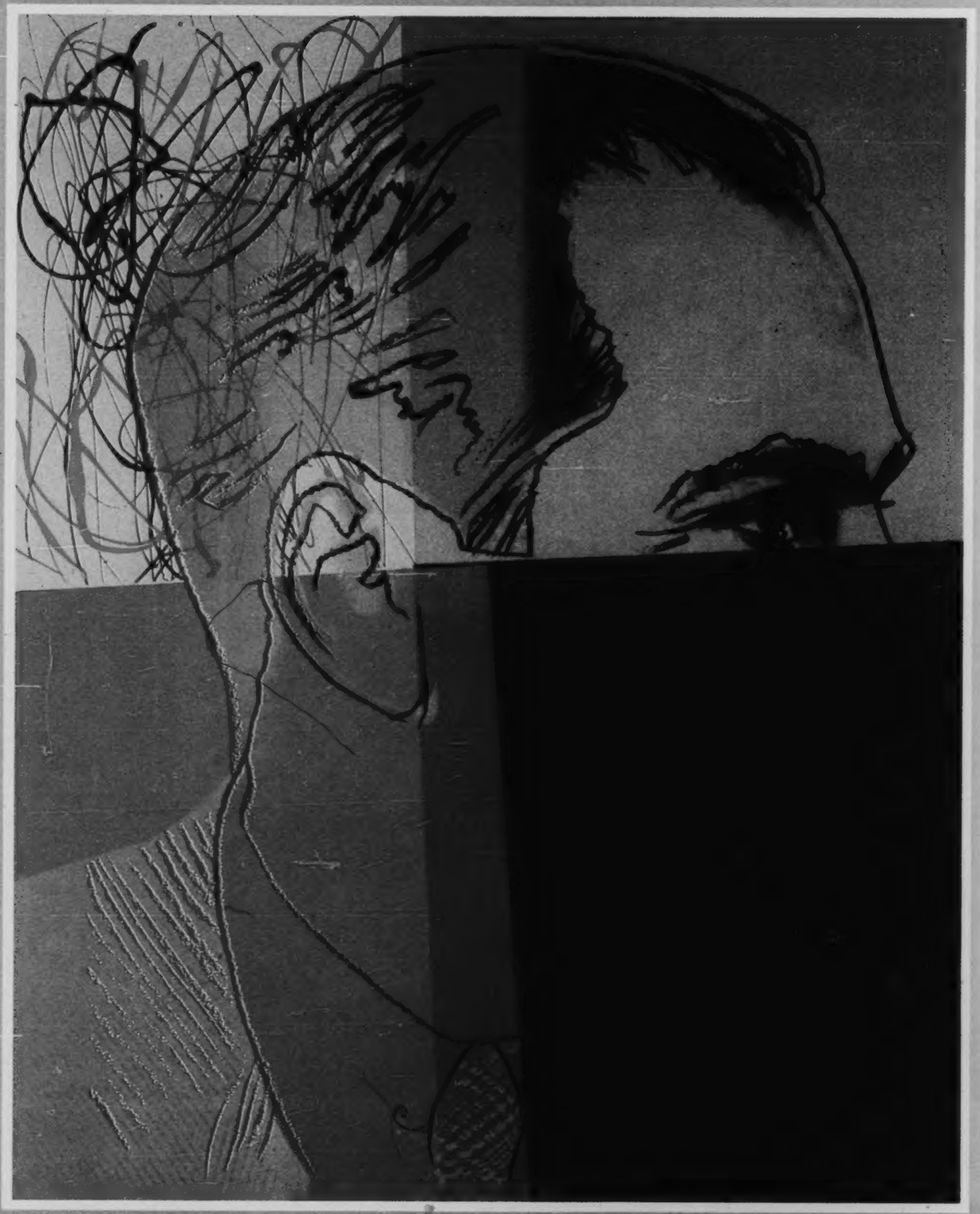

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"Ten Portraits of Jews of the Twentieth Century," *Ten silkscreens each 40" x 32". Sarah Bernhardt, Louis Brandeis, Martin Buber, Albert Einstein, Sigmund Freud, George Gershwin (illustrated), Franz Kafka, The Marx Brothers, Golda Meir, Gertrude Stein. Published by Ronald Feldman Fine Arts and Jonathan A Editions, Tel-Aviv, Israel, 1980. Edition of 200 Portfolios.*

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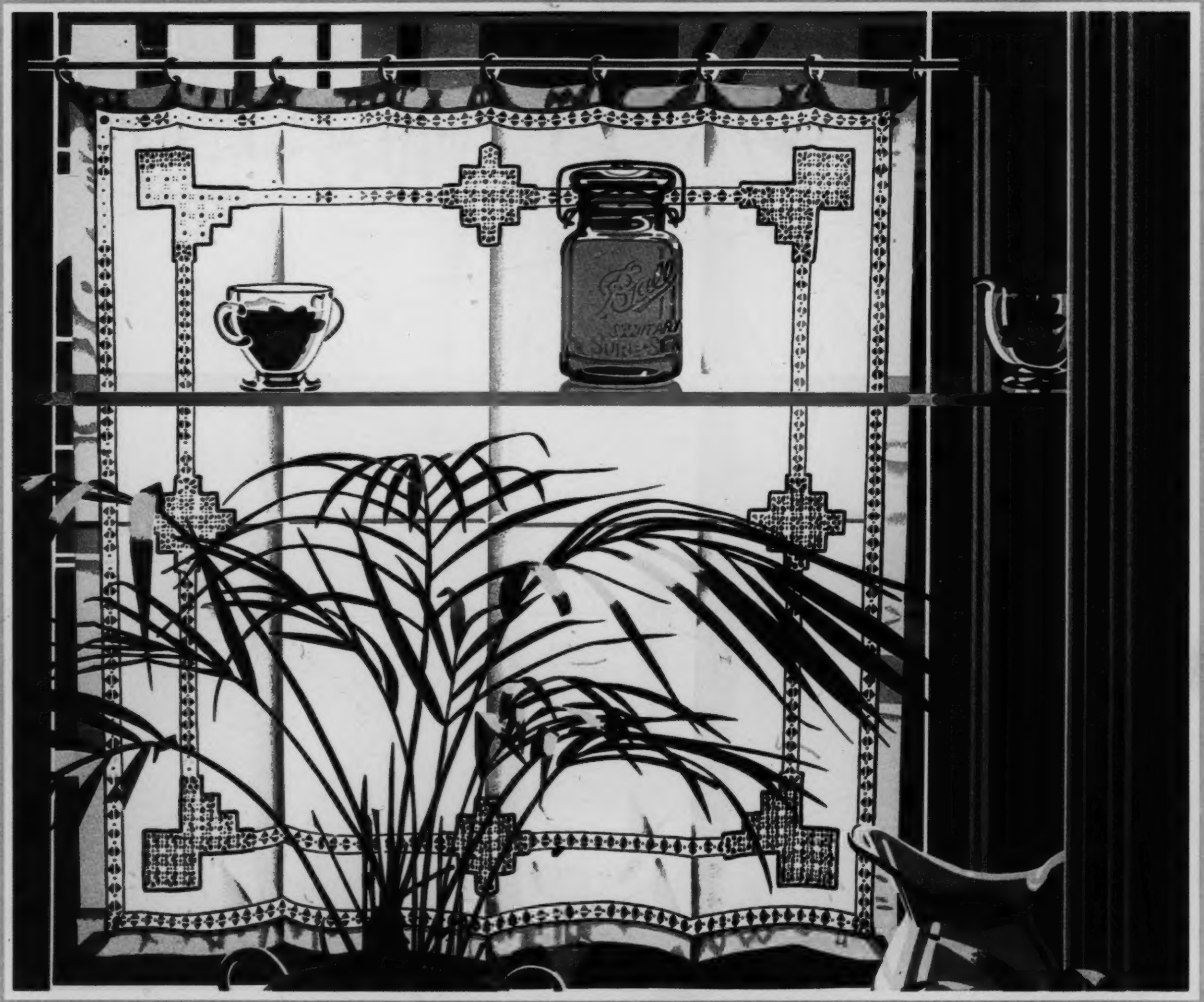

NANCY HAGIN

"Lace Curtain" 1983, *18 color screenprint*
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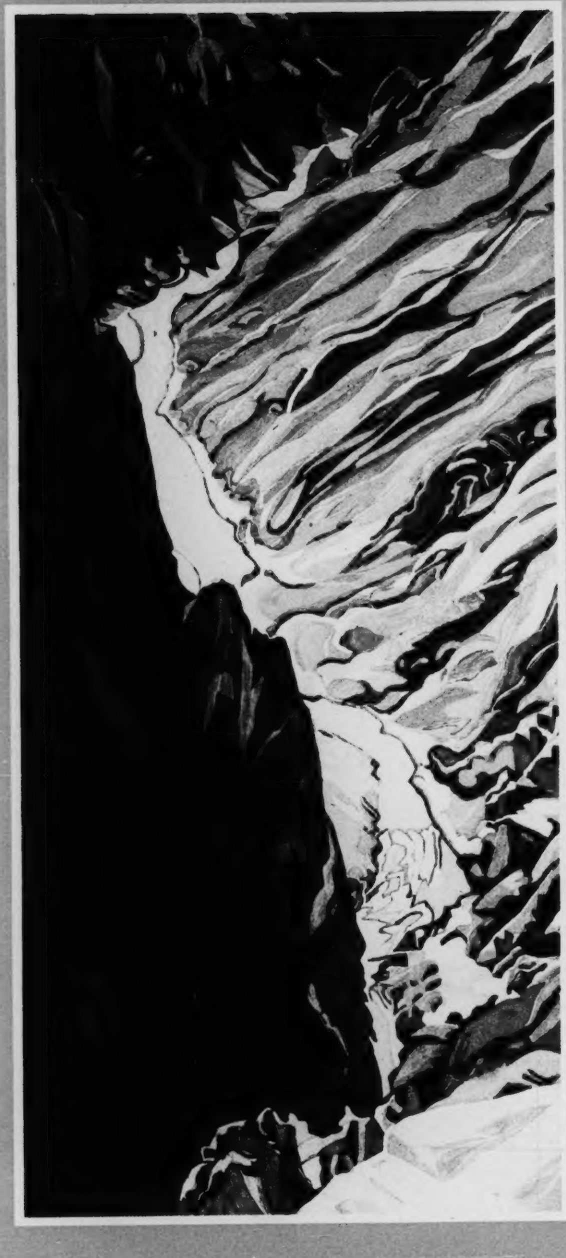

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SUSAN SHATTER

"Vertigo" 1983 *Etching, Aquatint, Roulette / Five Colors, Rives BFK*
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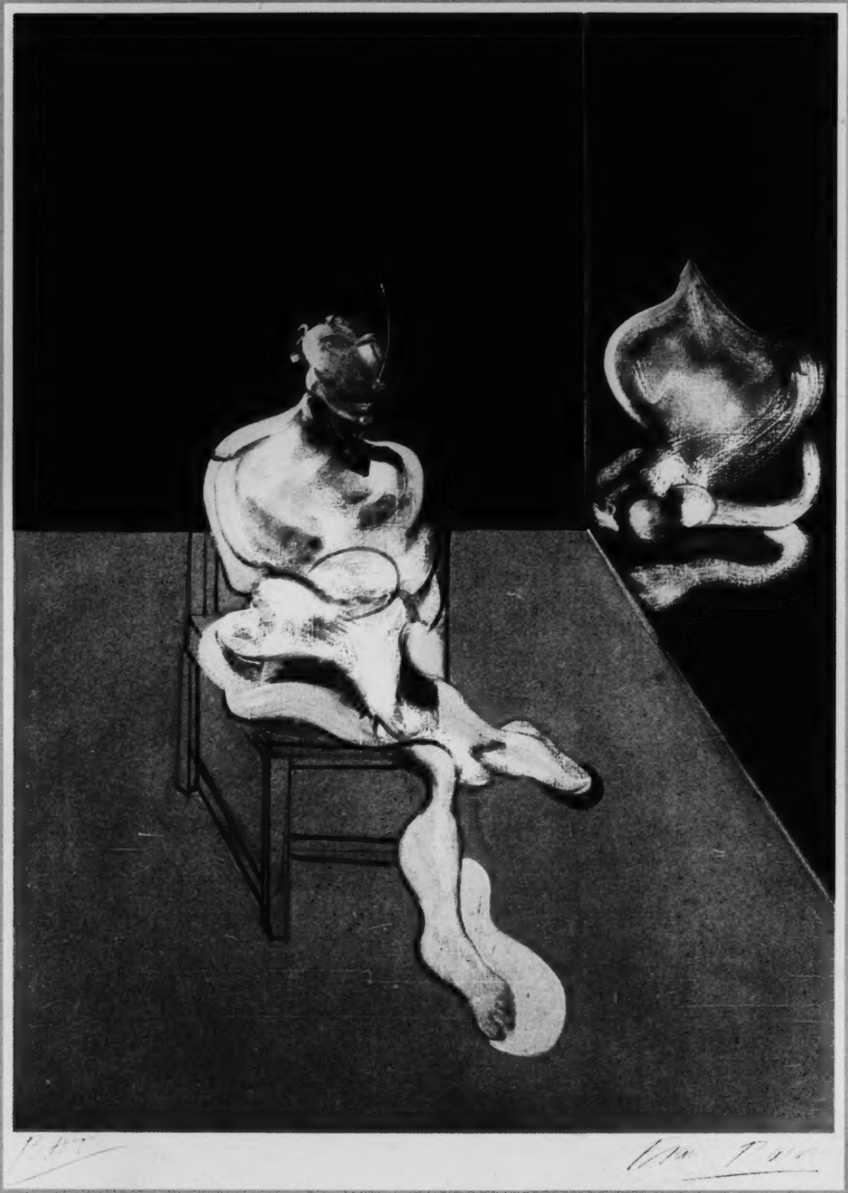

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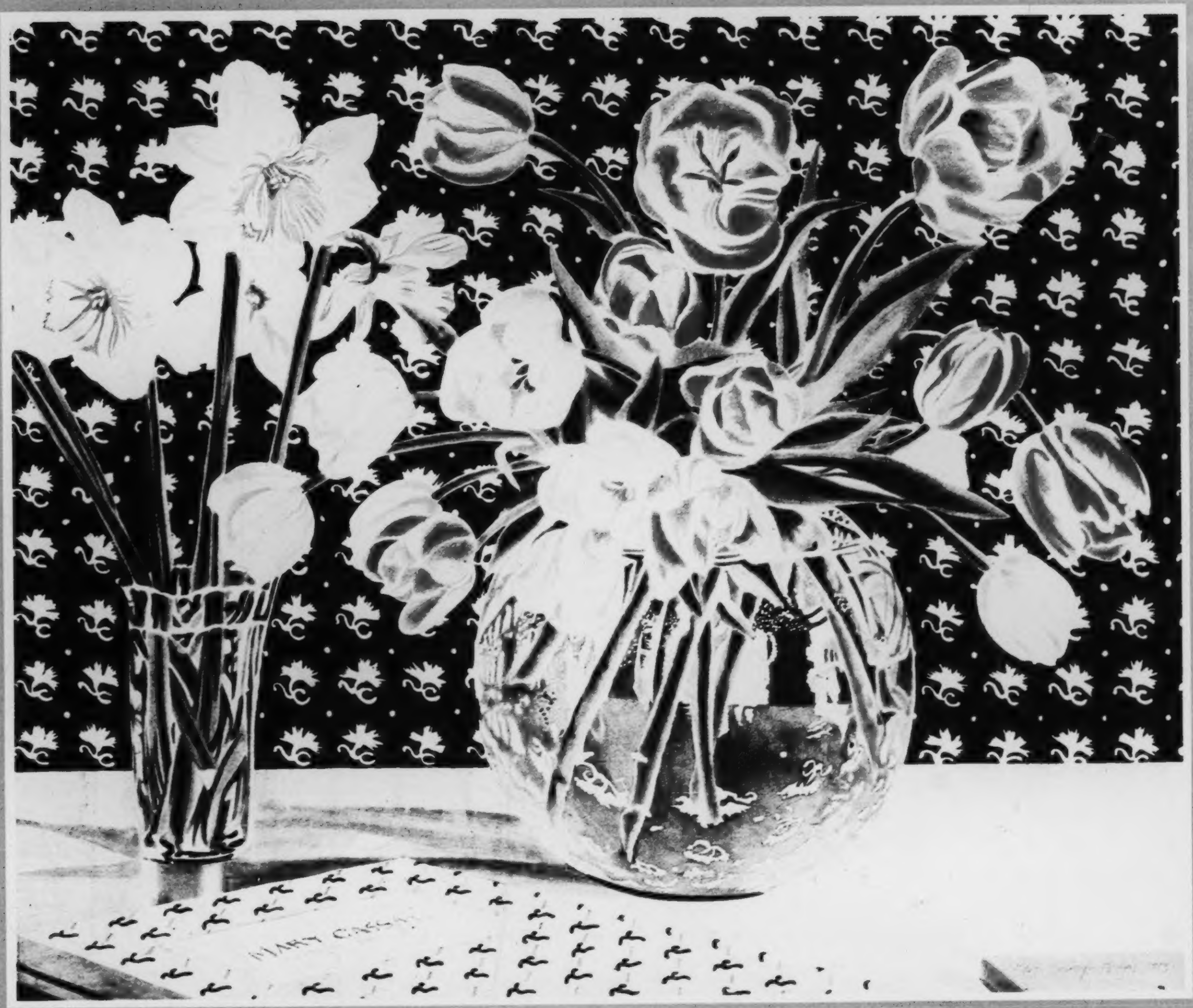

Photo: By Adam Reich

CAROLYN BRADY

"Green Wallpaper, Tulips and Daffodils," *1983 Etching, Aquatint/ Nine Colors/ Rives BFK Paper size: 29 ¼" x 34 ¾"*
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ROBERT MAPPLETHORPE

"Flowers" 1983. *Portfolio of ten photogravures.*
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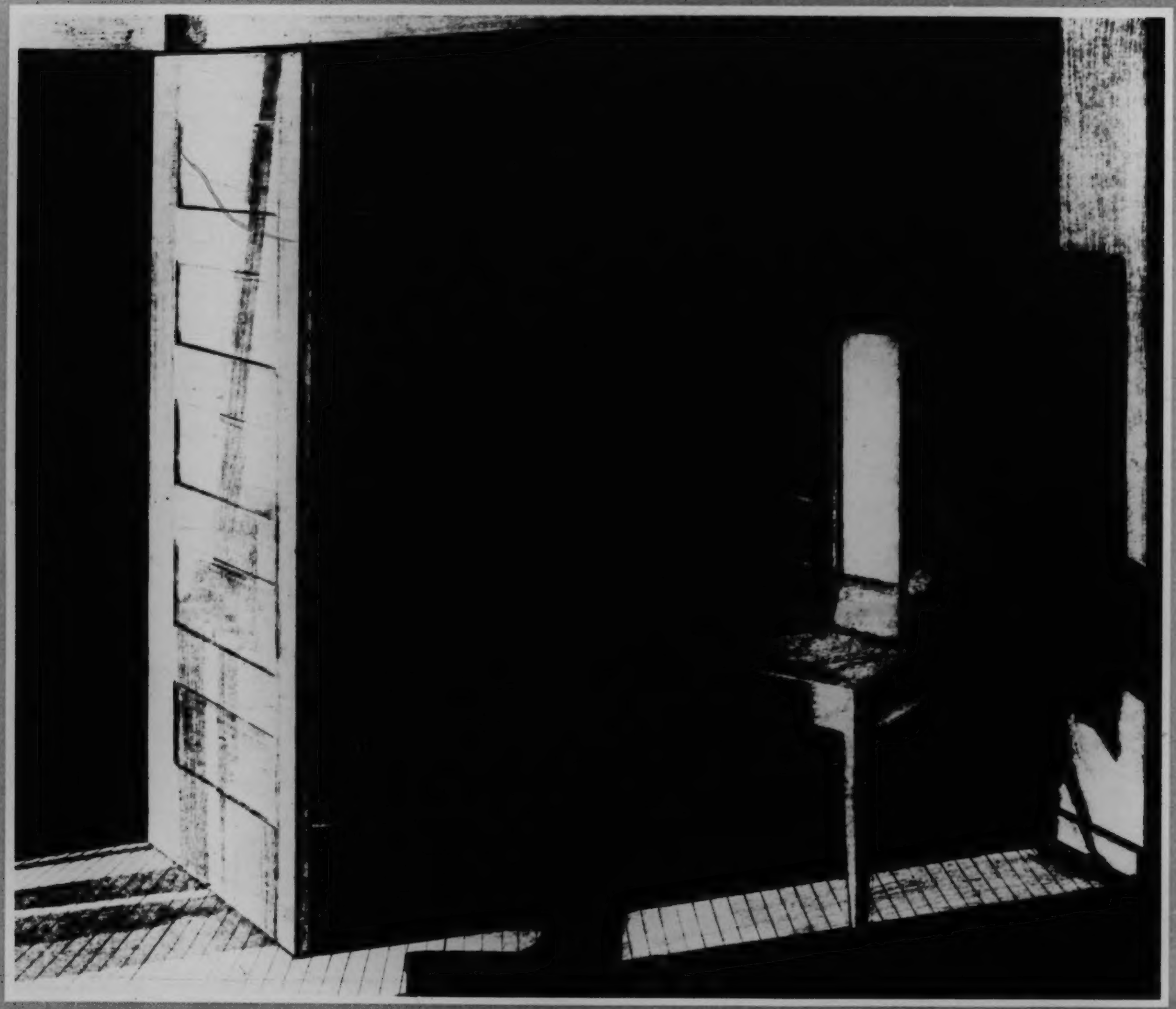

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"Rooms", 1982, *etching, edition 60, 29 ¾"x 35 ½" From a series of eight black and white etchings titled "Andenken: Spaces of Dwelling".*

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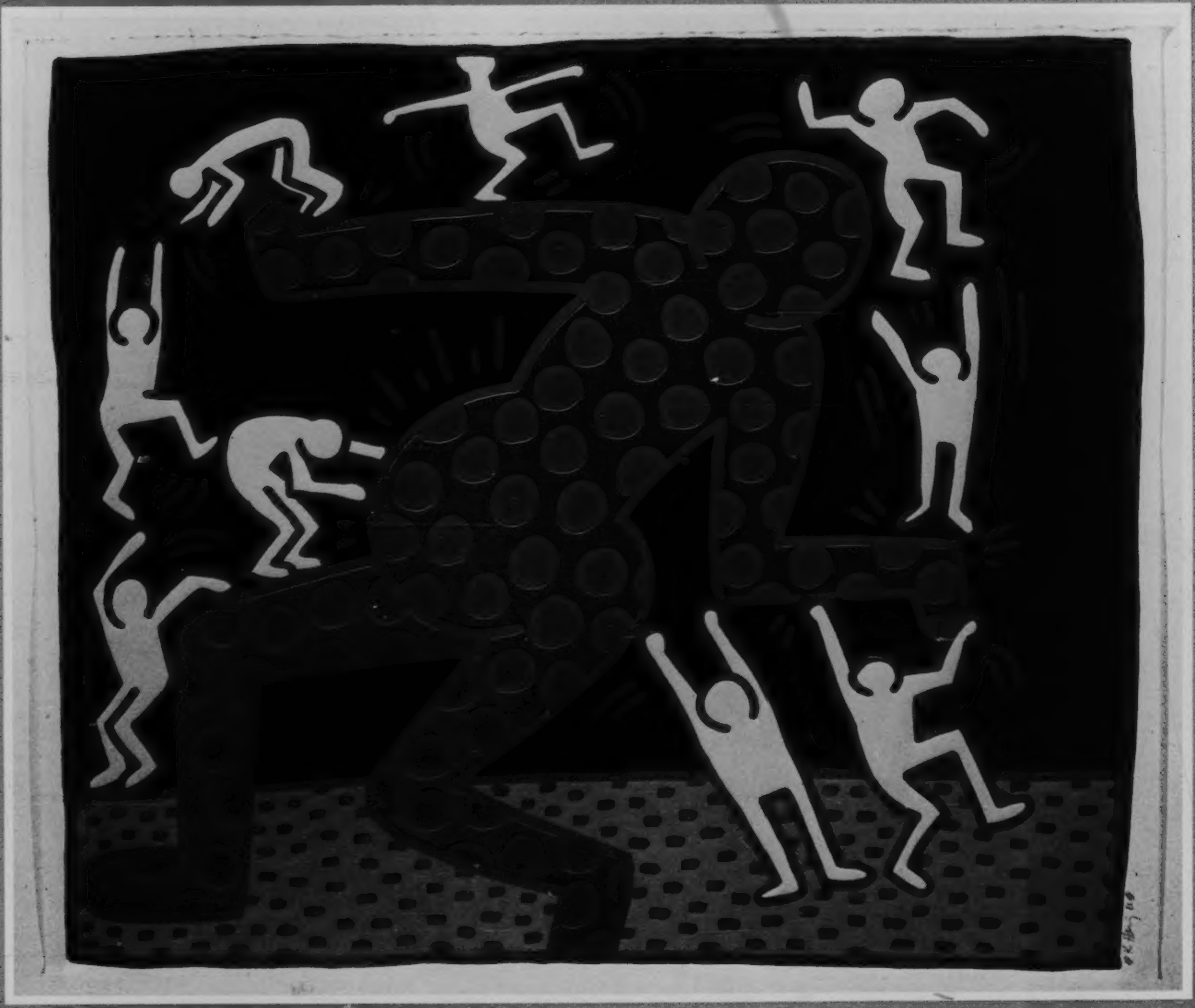

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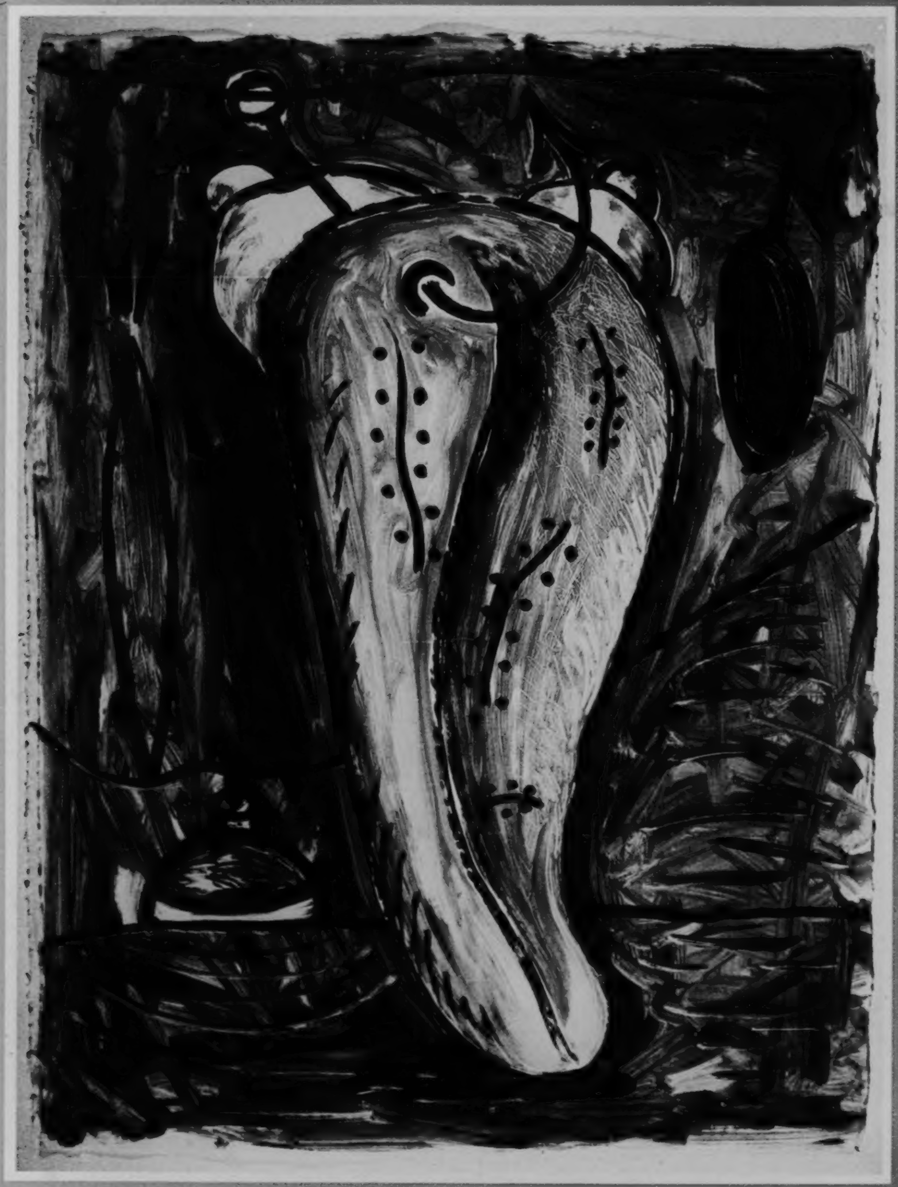

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"The Tongue" 1983. *Monotype on HMP Paper. 30½" x 41".*

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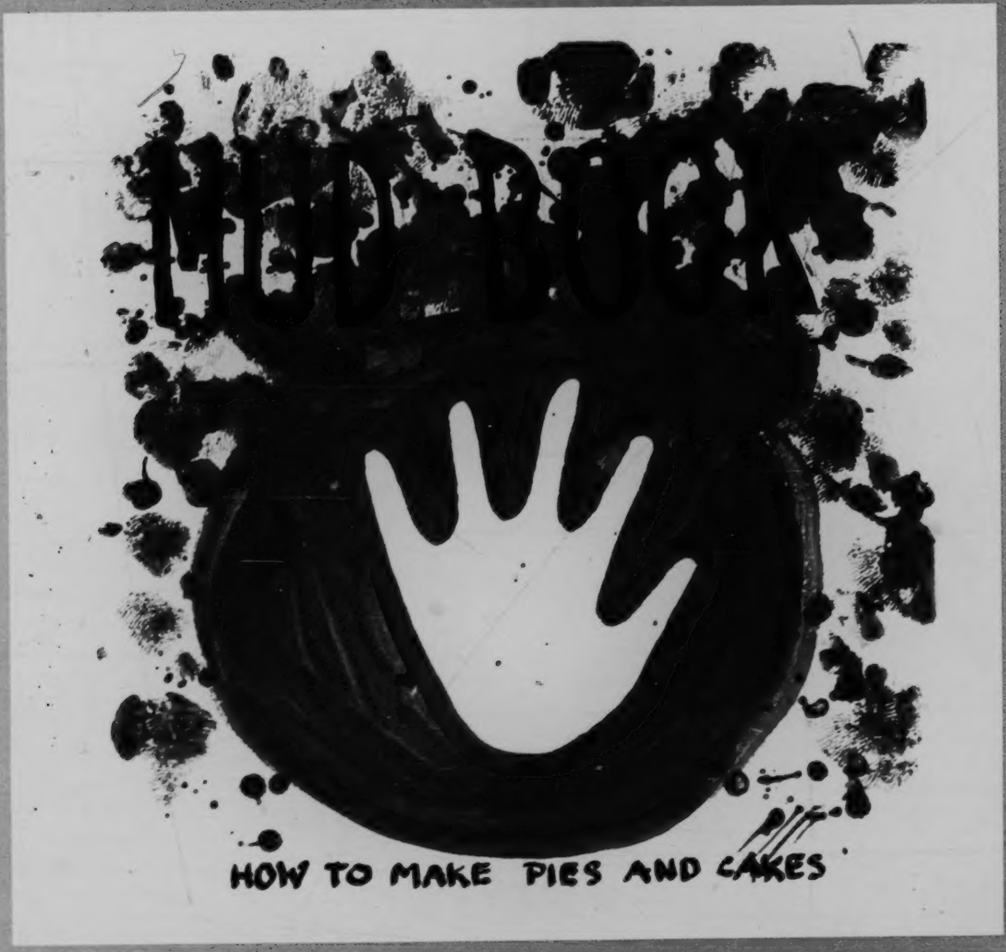
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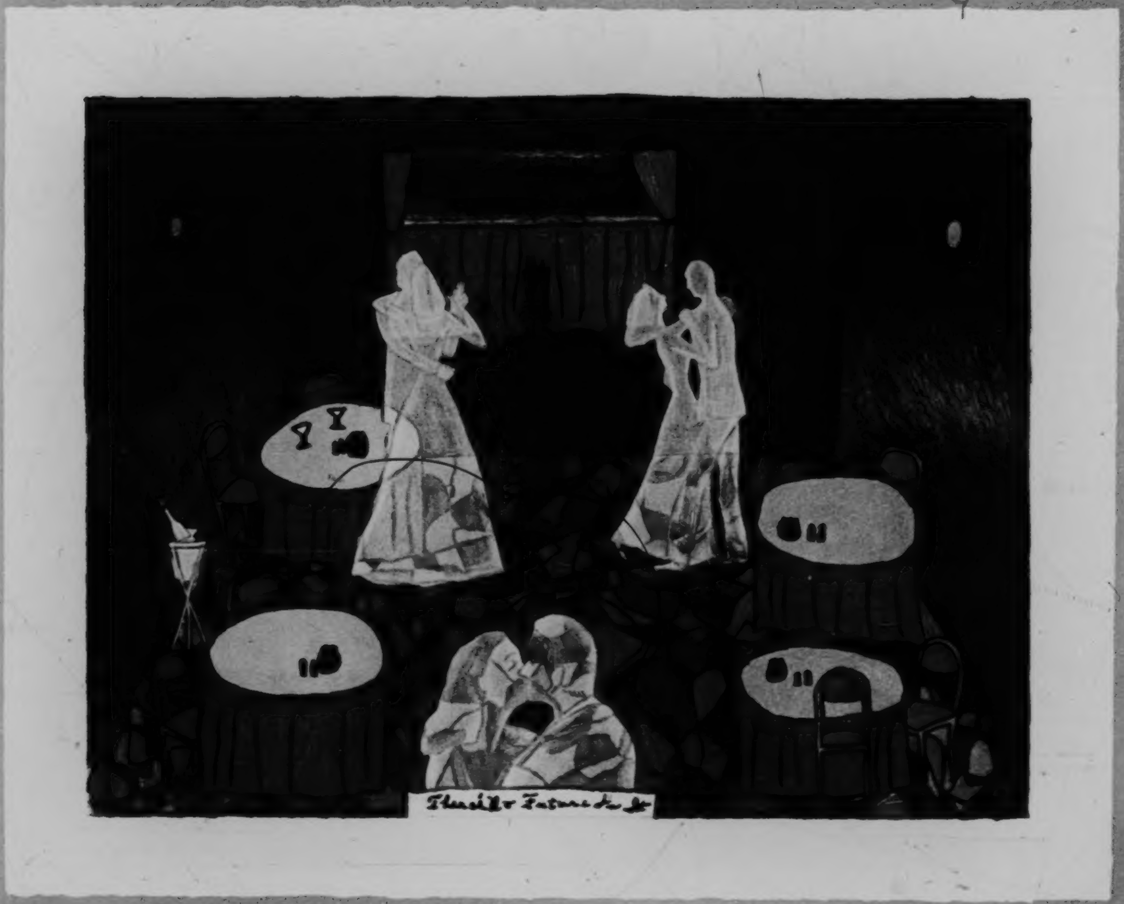
There's No Future In It

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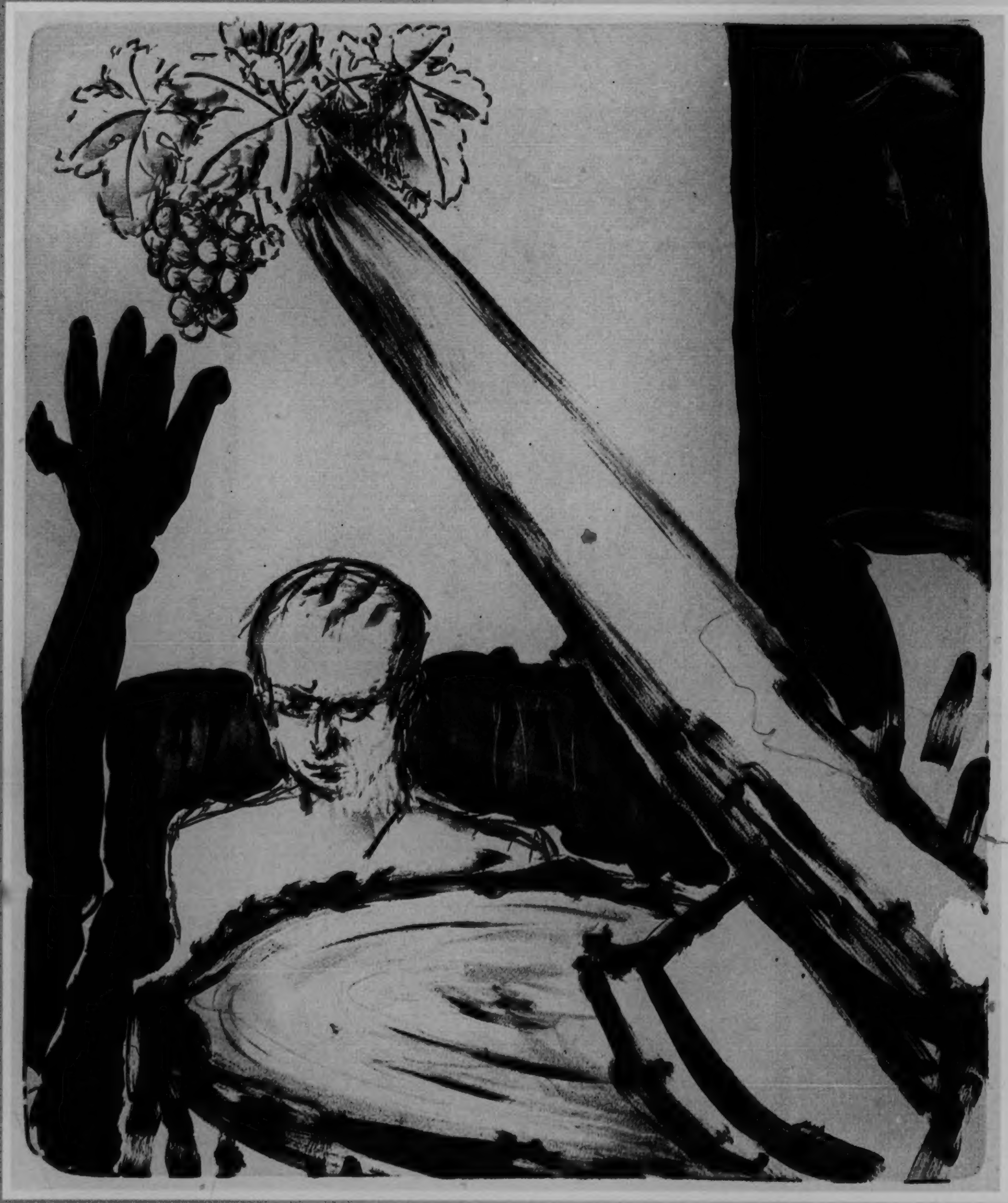

Photo: Rynda White

PETER JULIAN

"Broad Axe." Two color lithograph in edition of 50, with 5 artist proofs, 5 printers proofs, 1 B.A.T. all on Rives BFK. Image 29 ¼" x 24 ⅜". Paper torn to 36 ¼" x 30 ⅛". Summer 1983. Dealer inquiries welcome.

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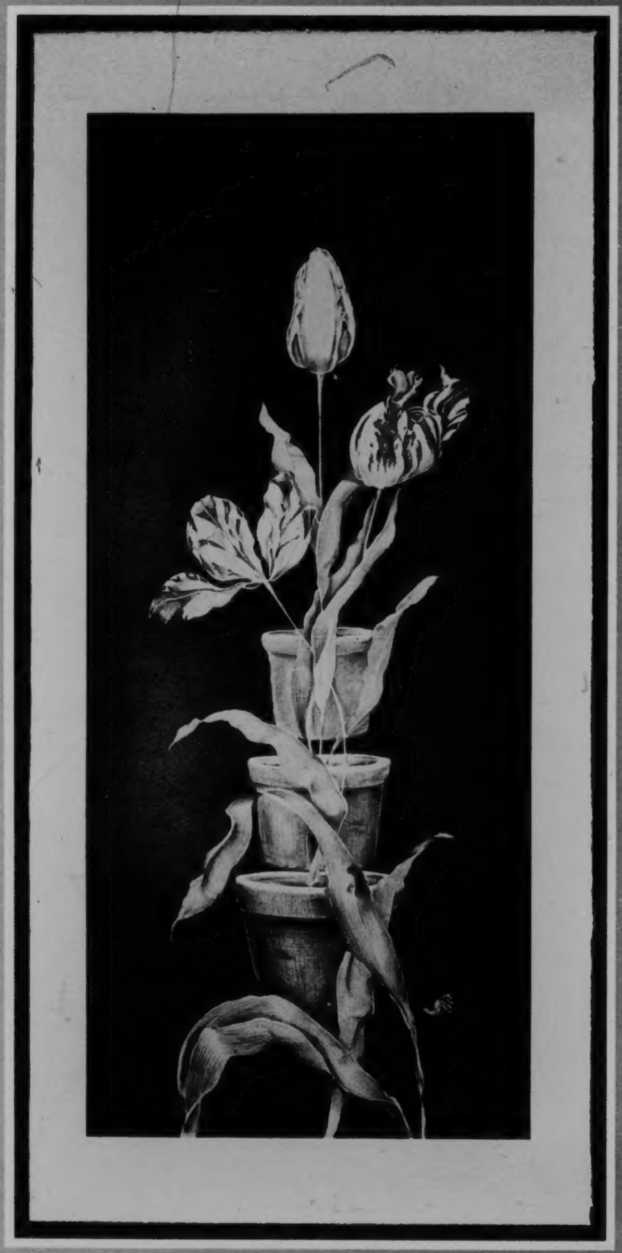

Photo: Richard Blair

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"Three Tulips, Three Pots." *Lithograph, 40"x19". Image 34 ½"x15", Edition: 50 on Arches Buff, 15 on Stonehenge White. 1983*

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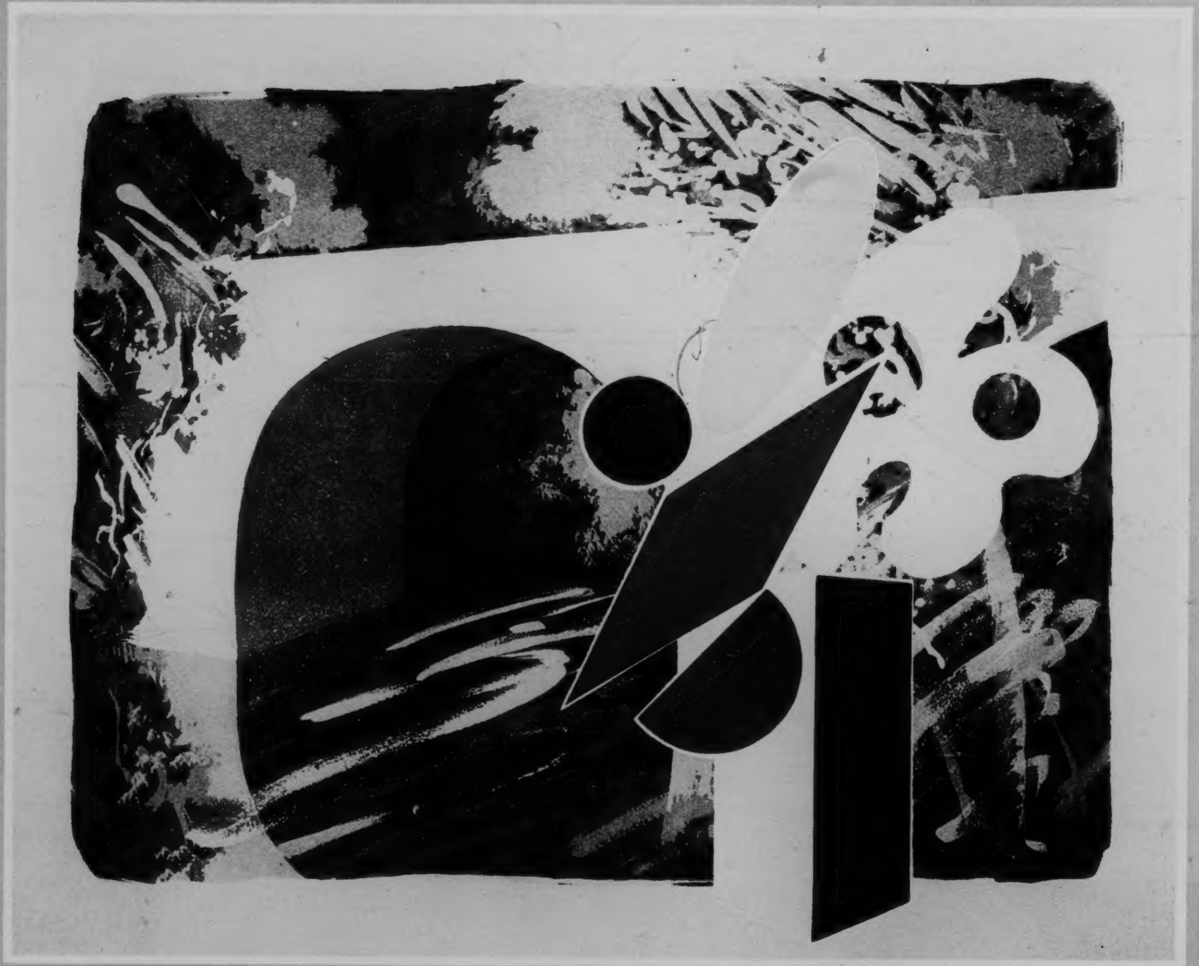

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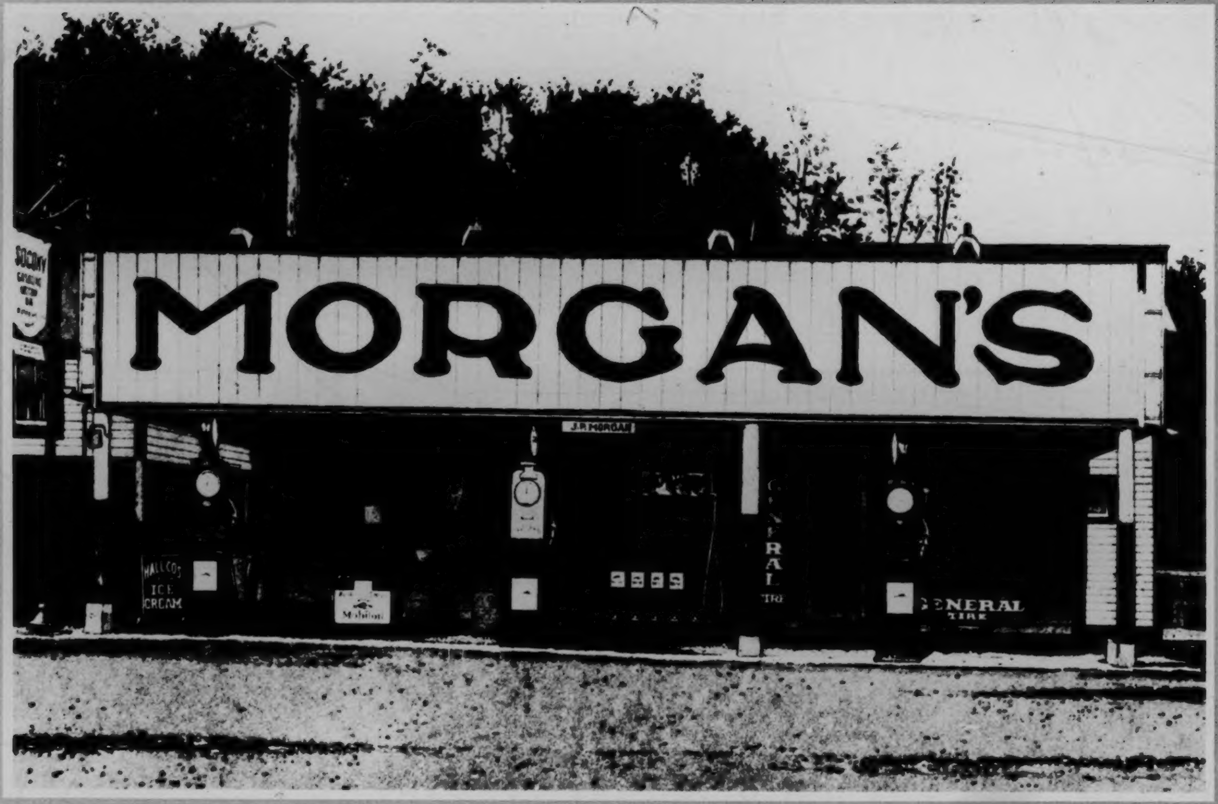
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J.R. MORGAN
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"Morgan's," soft ground and aquatint etching, 1983. Image size is 12¼" x 19¼" on 22" x 30" Rives BFK Paper. Edition size is 50. $600 prior to September 30th, 1983, and $700 thereafter.

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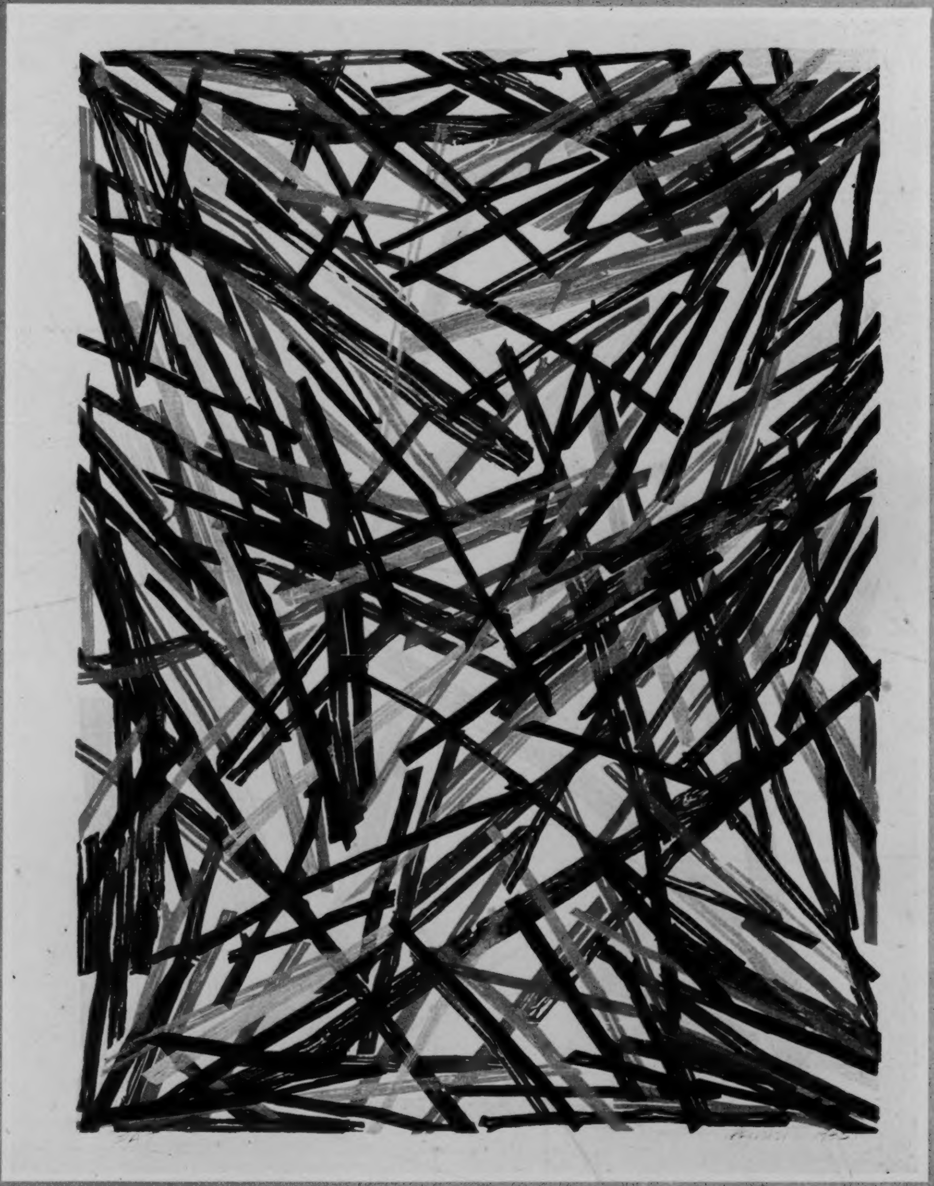

CHARLES ARNOLDI

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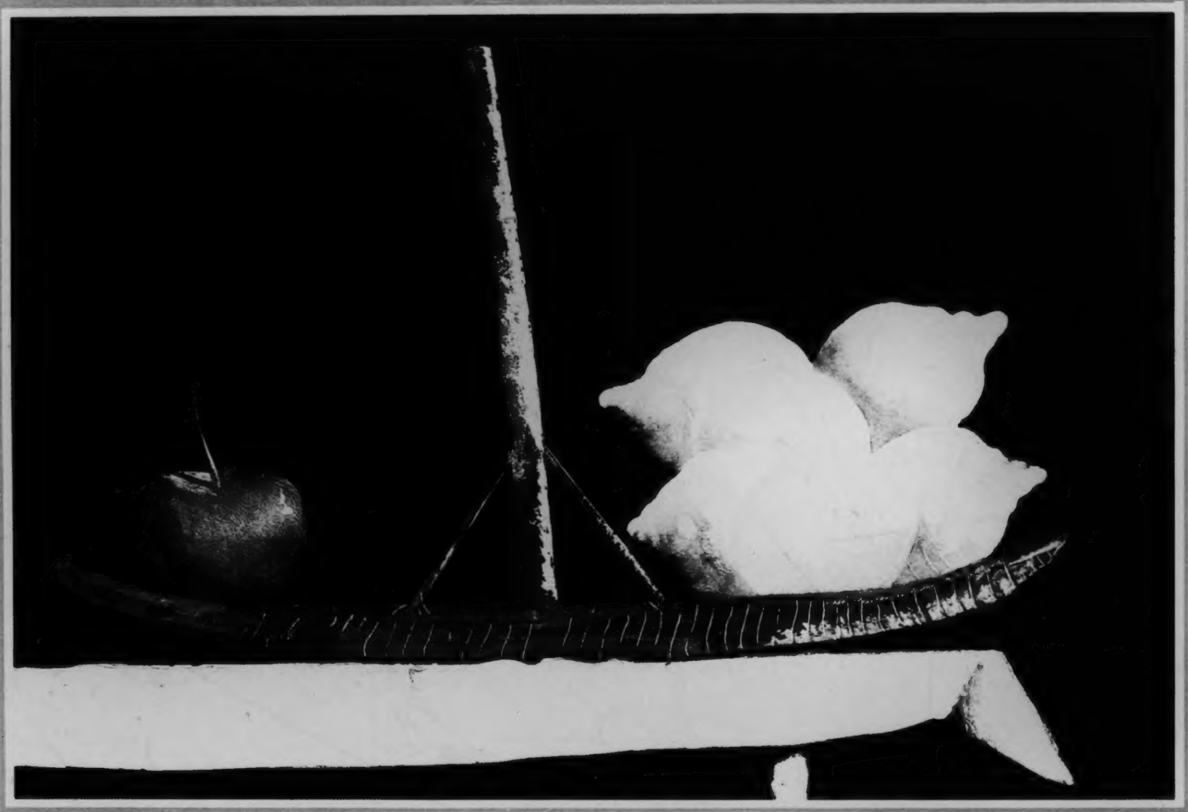

JULIO LARRAZ

"First Class," *Aquatint-etching, 1983*
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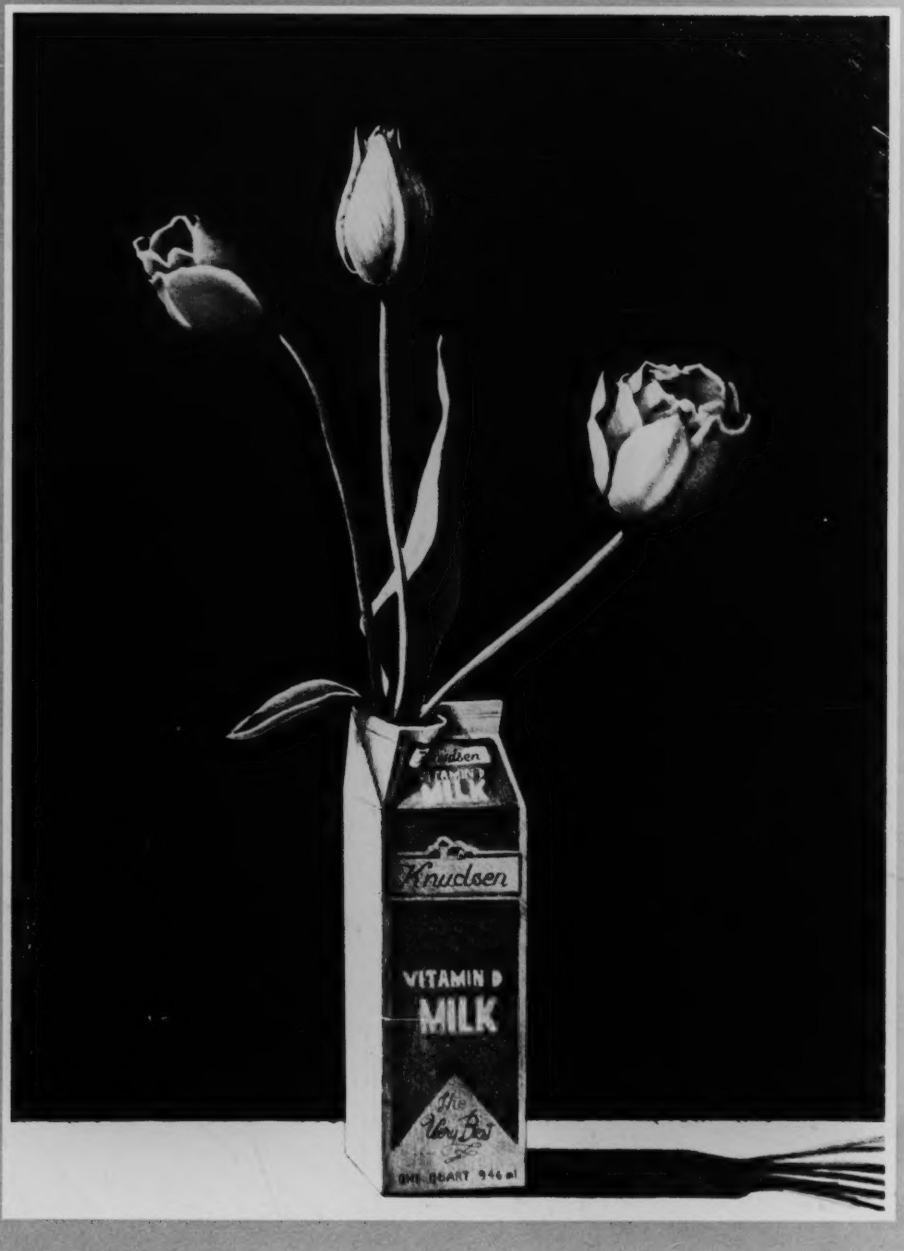
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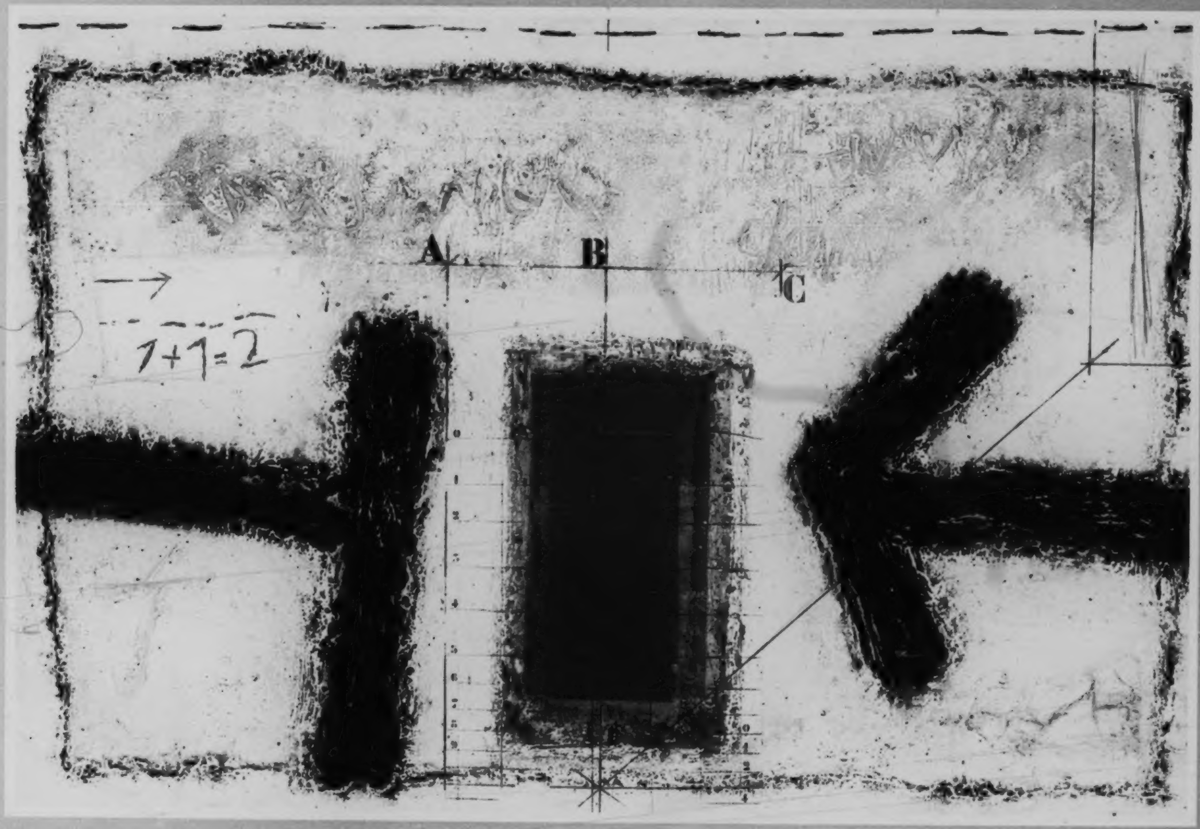

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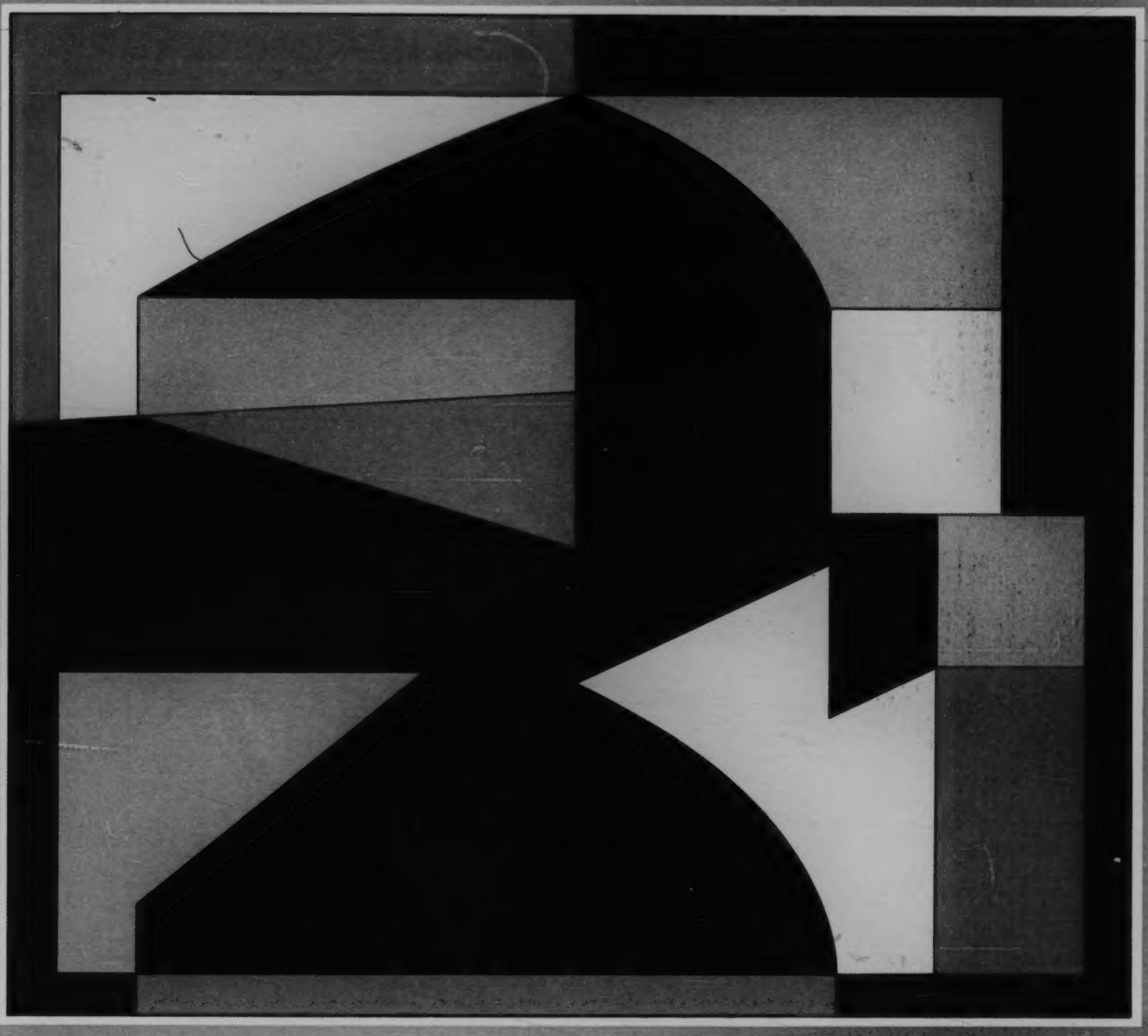

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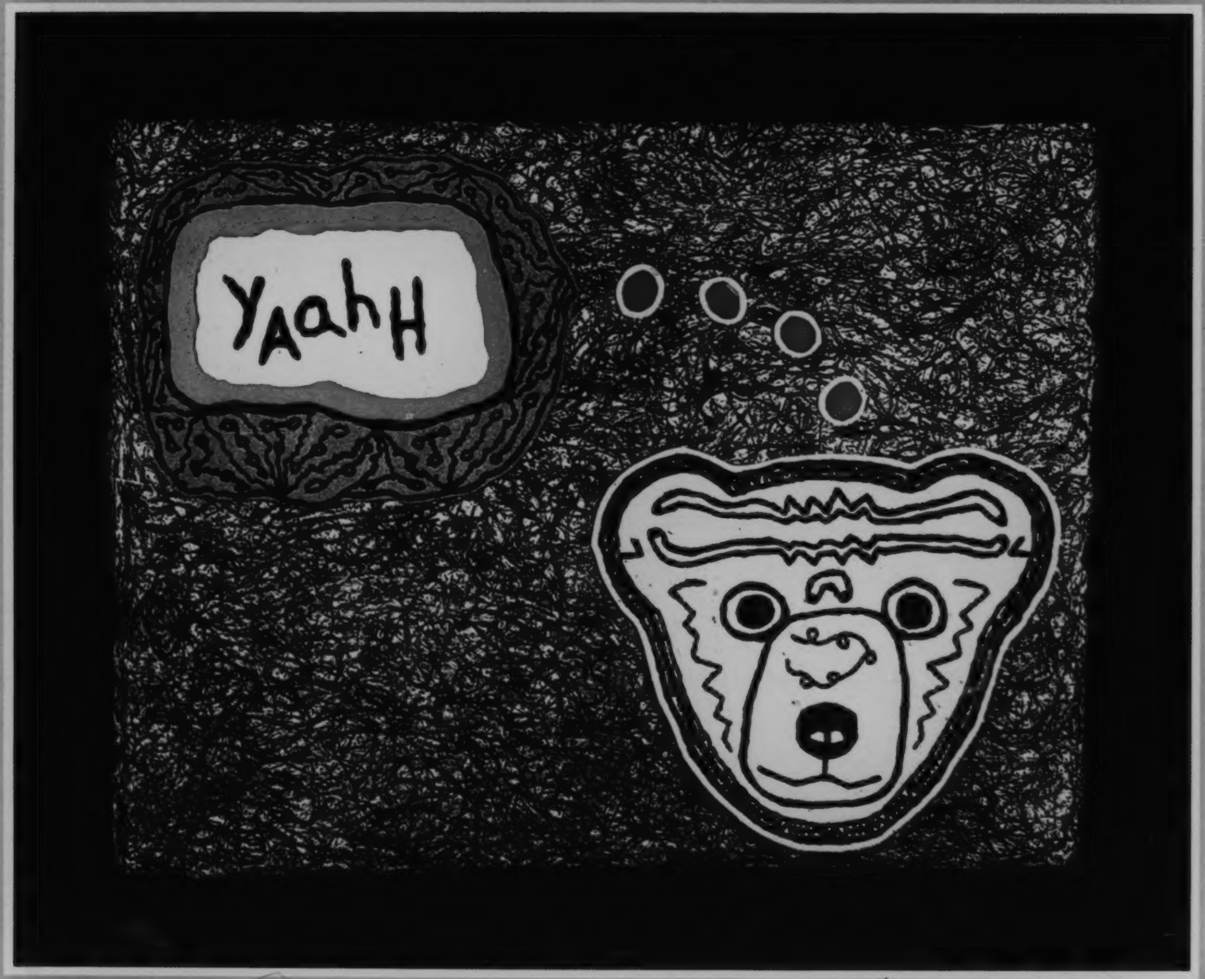

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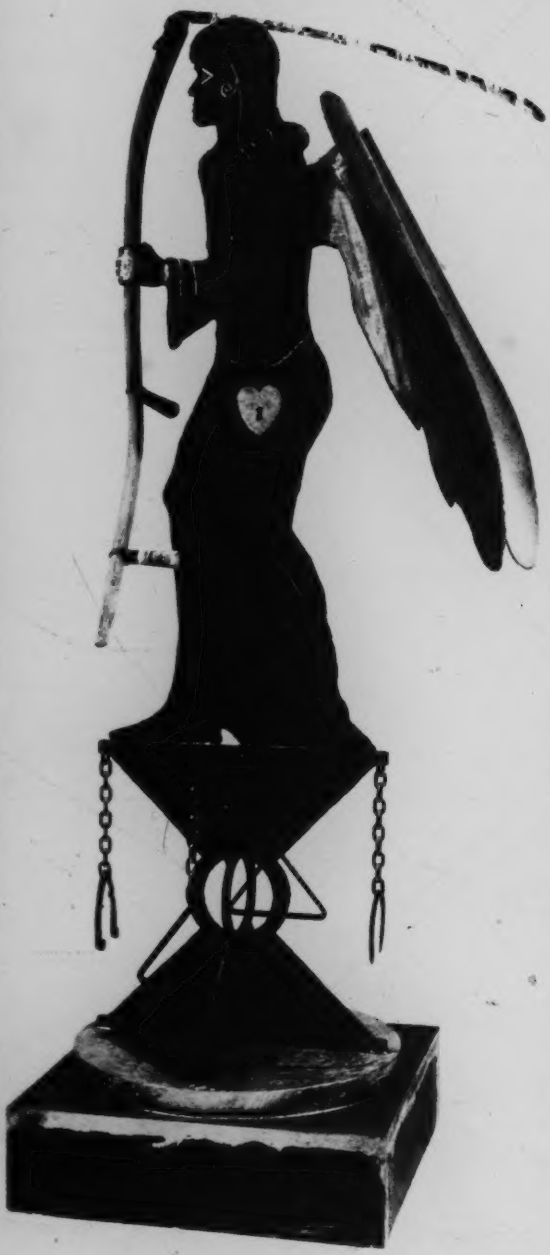

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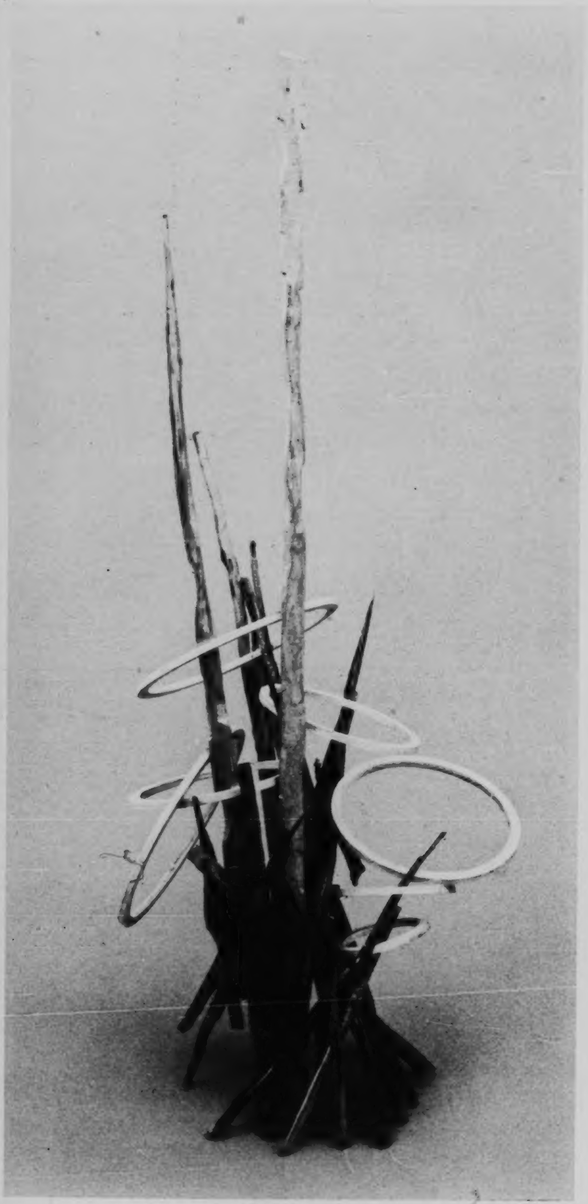

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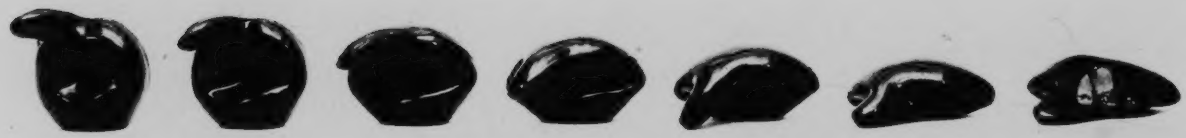

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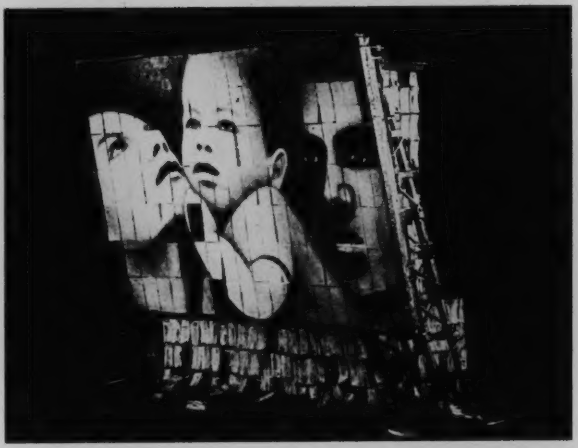

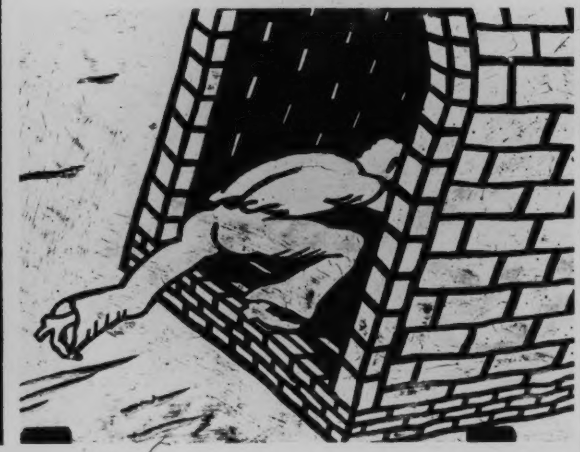

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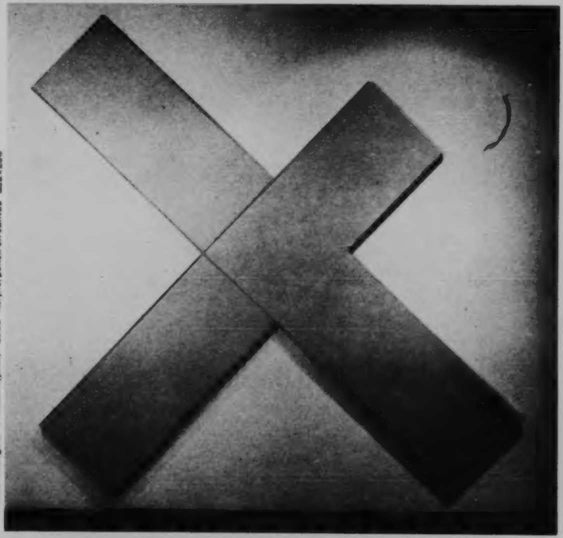

Robert Mangold X within X (pink) 1980 Acrylic, pencil on canvas 112x136

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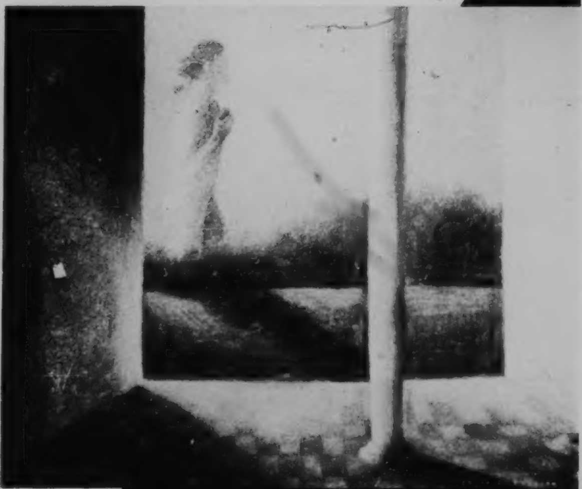

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Constance Schwartz September 13-October 2

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Dominic Cretara September 9-September 28

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New Members September 6-September 17
Gallery Artists September 20-October 1

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Libby Robinson September 6-September 25

PHOENIX 30 W 57 ST
Rissa Berlin Oliver Rodums
September 6-September 24

PINDAR 127 GREENE ST
Invitational September 6-September 25

PLEIADES 164 MERCER ST
M. Helsenrott Hochhauser
Michael Ackerman Ulick September 9-25

SOHO 20 469 BROOME ST
Women's Group Exhibition
September 10-October 5
Carol Hartman (Invitational Space)

22 WOOSTER 22 WOOSTER
Kathy Stark Joan Giordano
September 6-October 1

VIRIDIAN 52 W 57 ST
Selected Group Exhibition curated by
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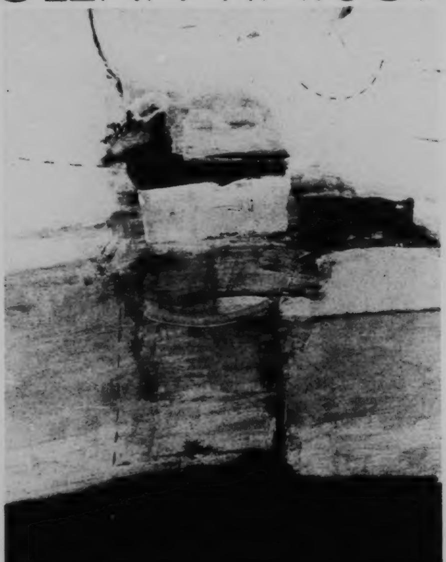

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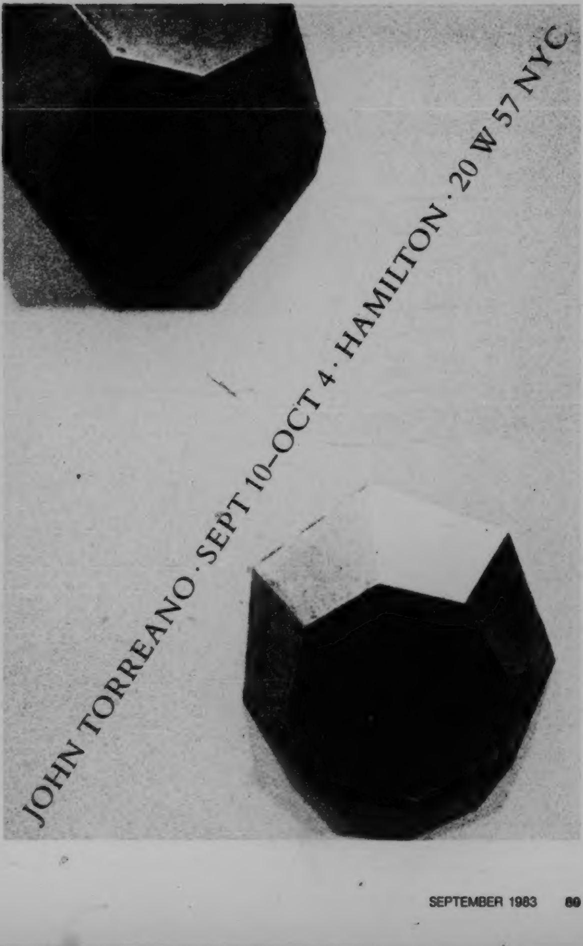

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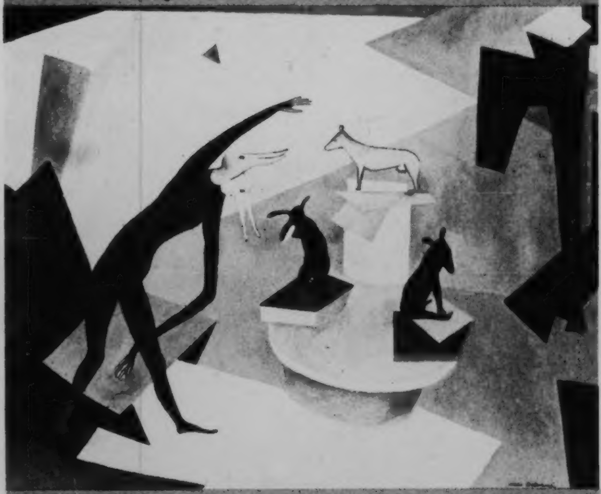

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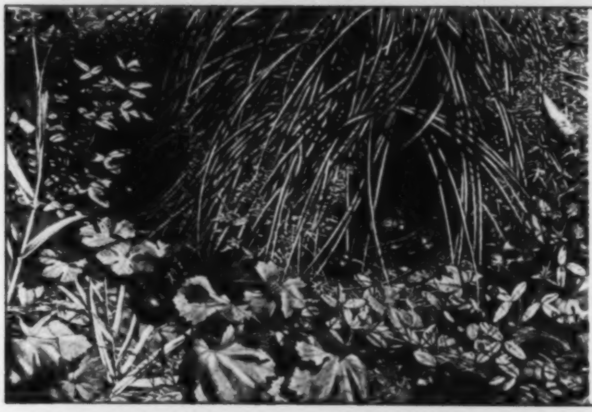

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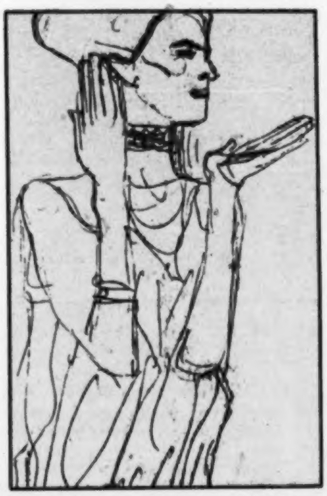

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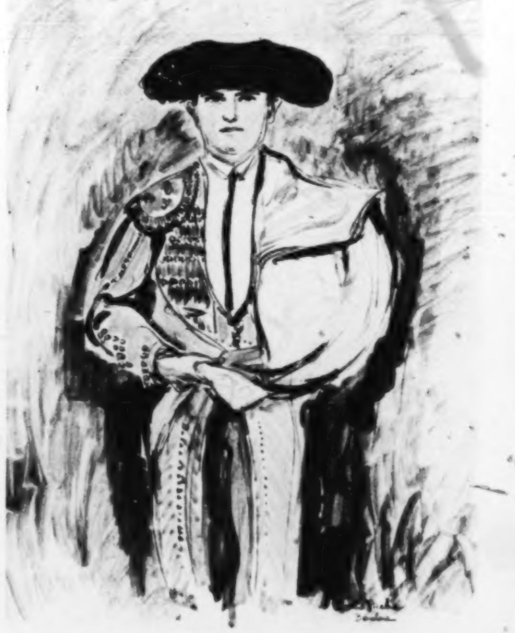

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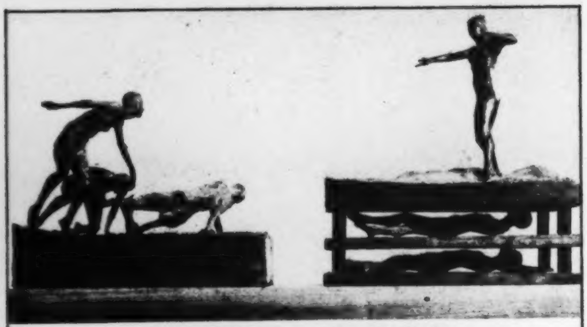

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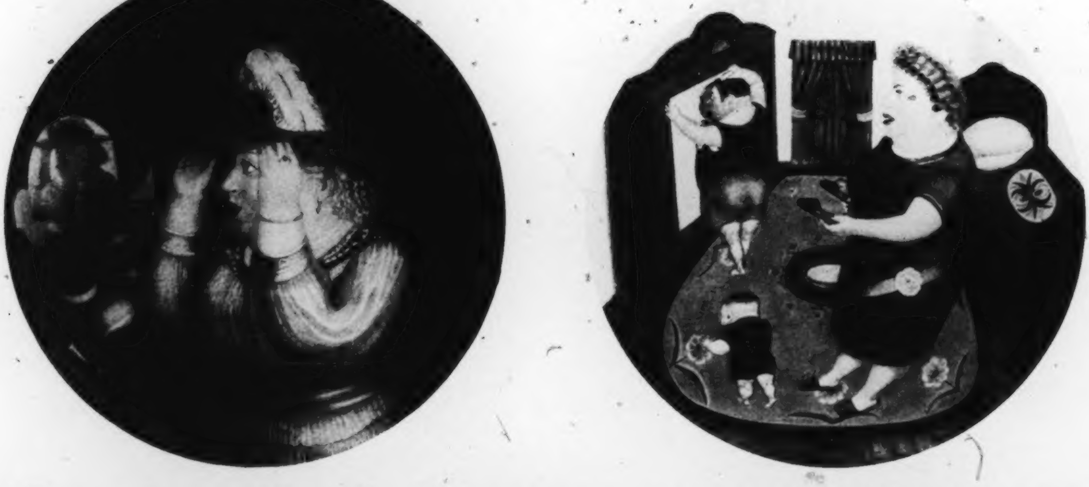
David Miretsky



Mary-Anne Martin / Fine Art

Left: *Woman at a Dressing Table,* 1982. Oil on panel, 16¾ in.
Right: *Family #5,* 1982. Oil on panel, 16¾ in.

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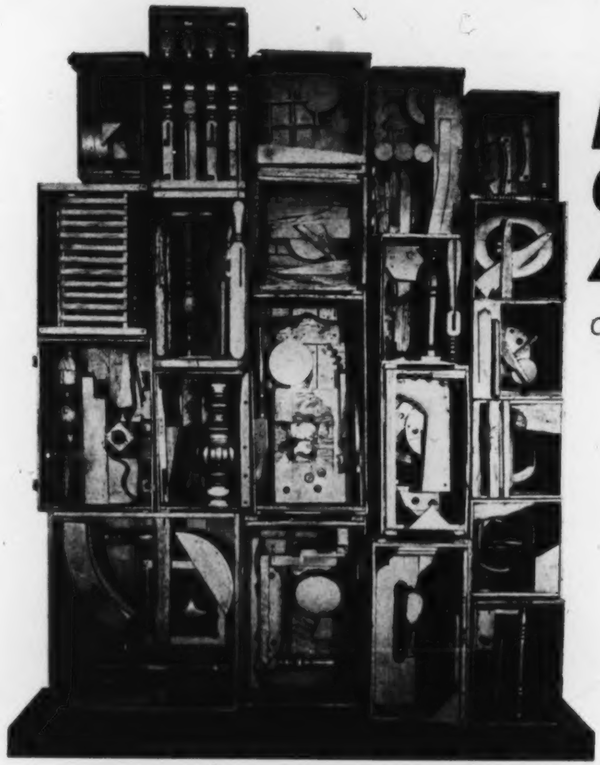

LOUISE NEVELSON, *Royal Tide V,* 1960. Wood-gold finish, 77 x 100 x 13¾".

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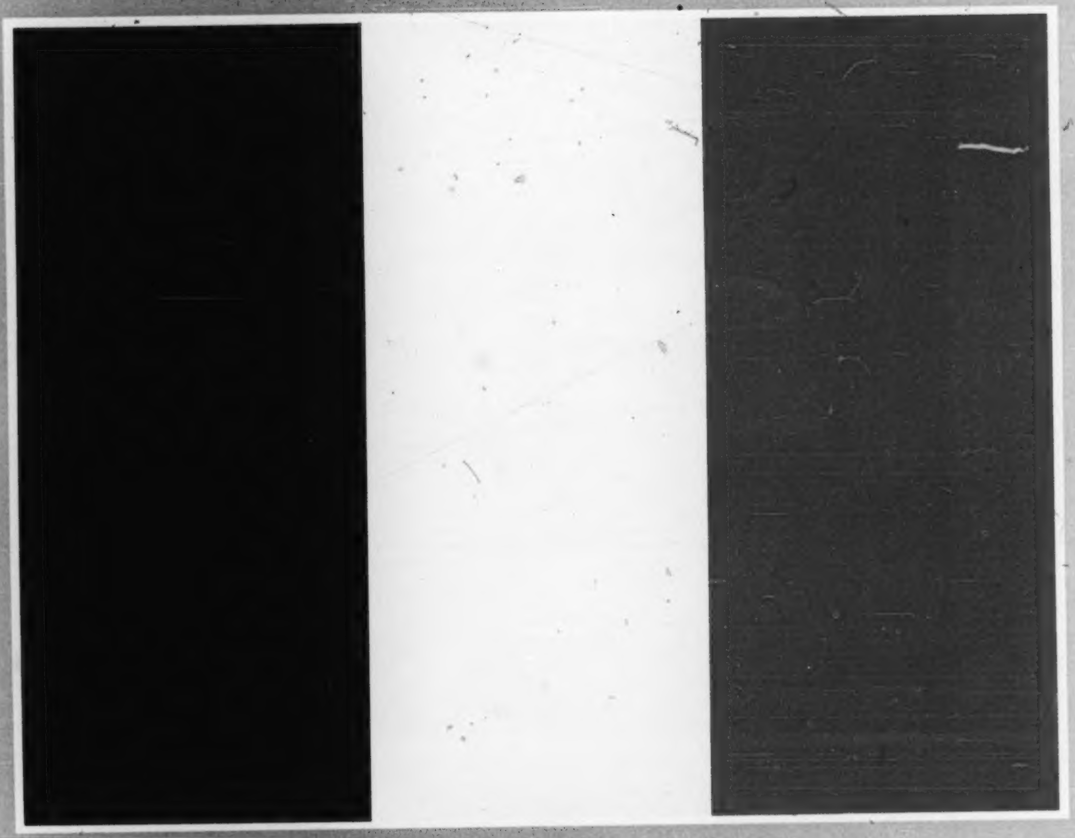

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Ceramics 1982, Belgium

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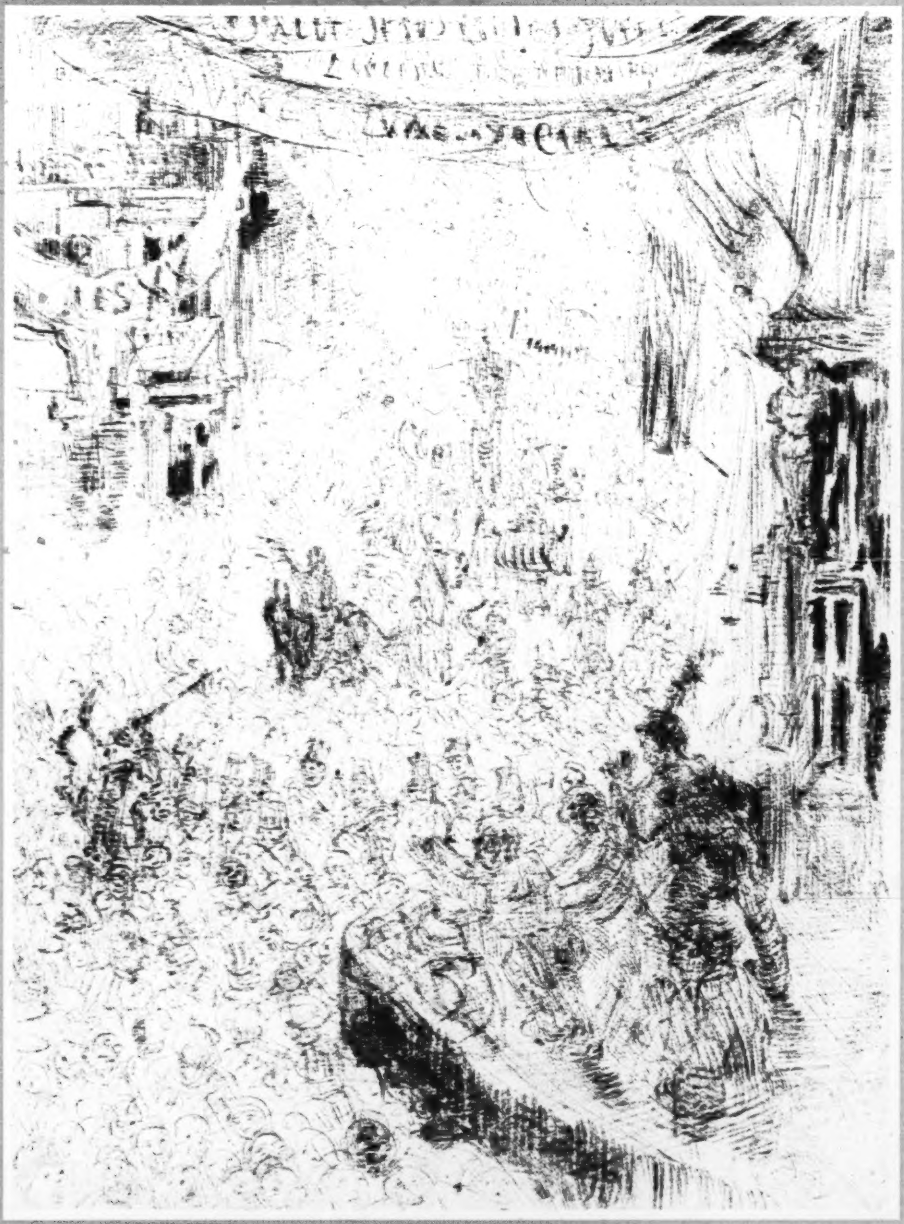

JAMES ENSOR

"L'Entrée du Christ à Bruxelles" 1884/85. *Pencil, oil on paper, lined on copperplate paper. 22.7 x 16.7 cm.*
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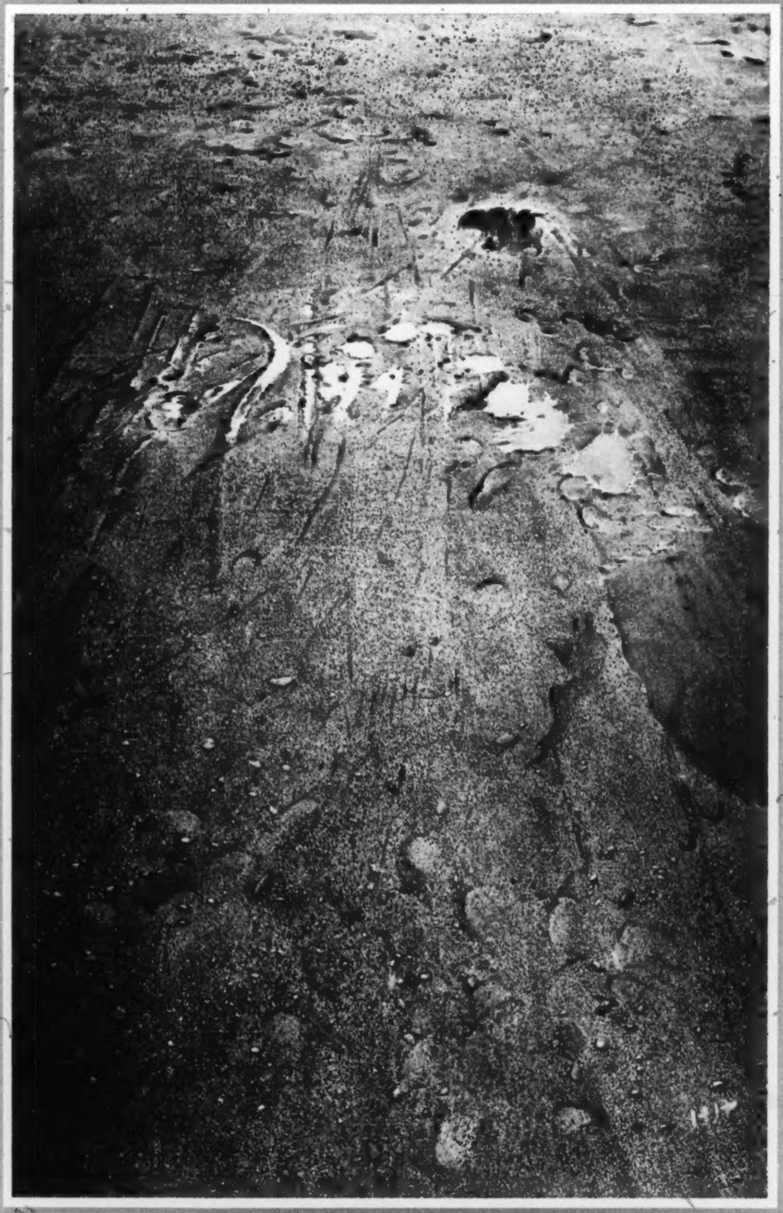

HUGO HEYRMAN

"Limit." 1978. *Acrylic on canvas. 200 x 130 cm.*

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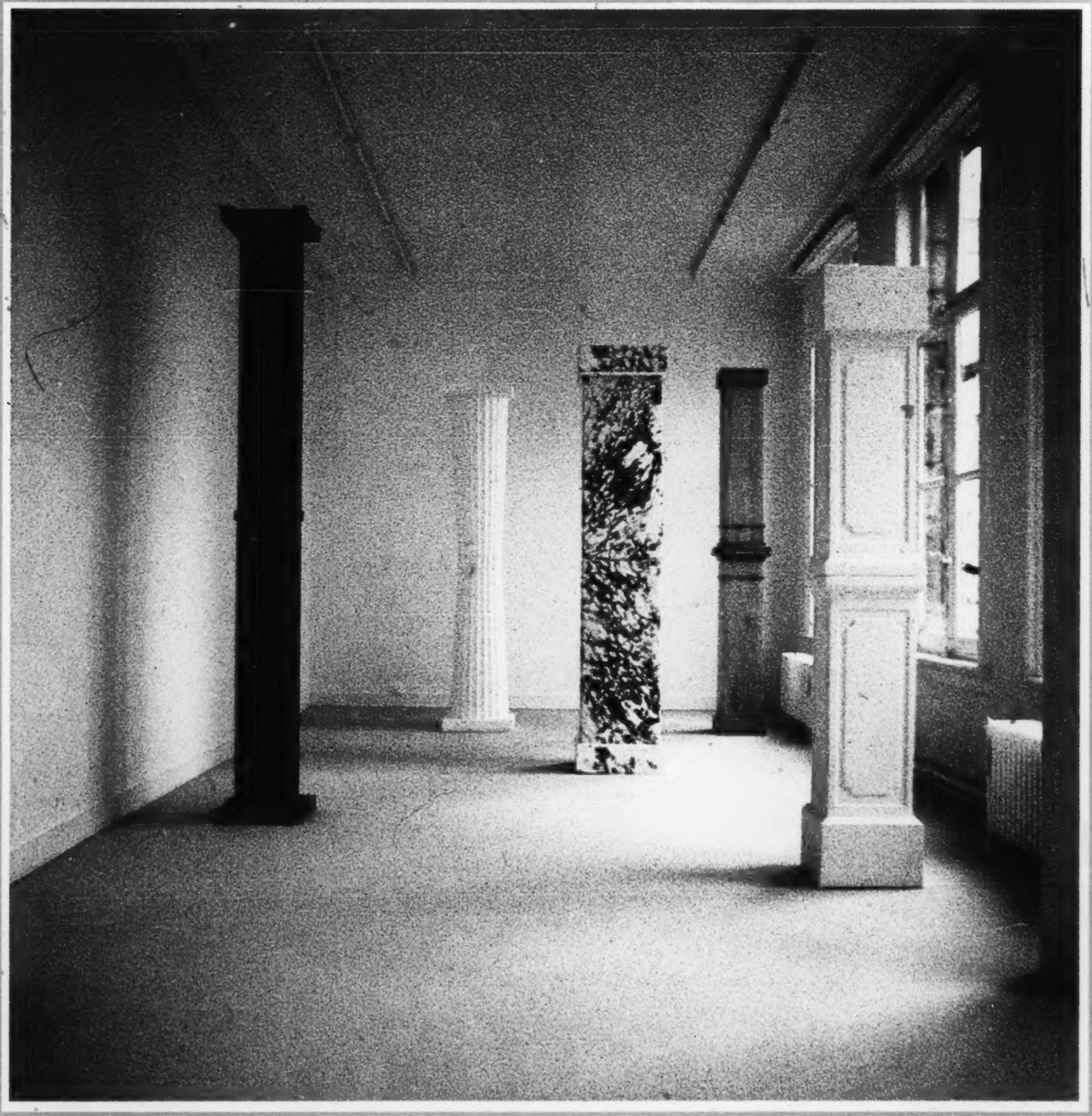

DIDIER VERMEIREN

Sculptures, 1982, *wood, marble, plaster.*

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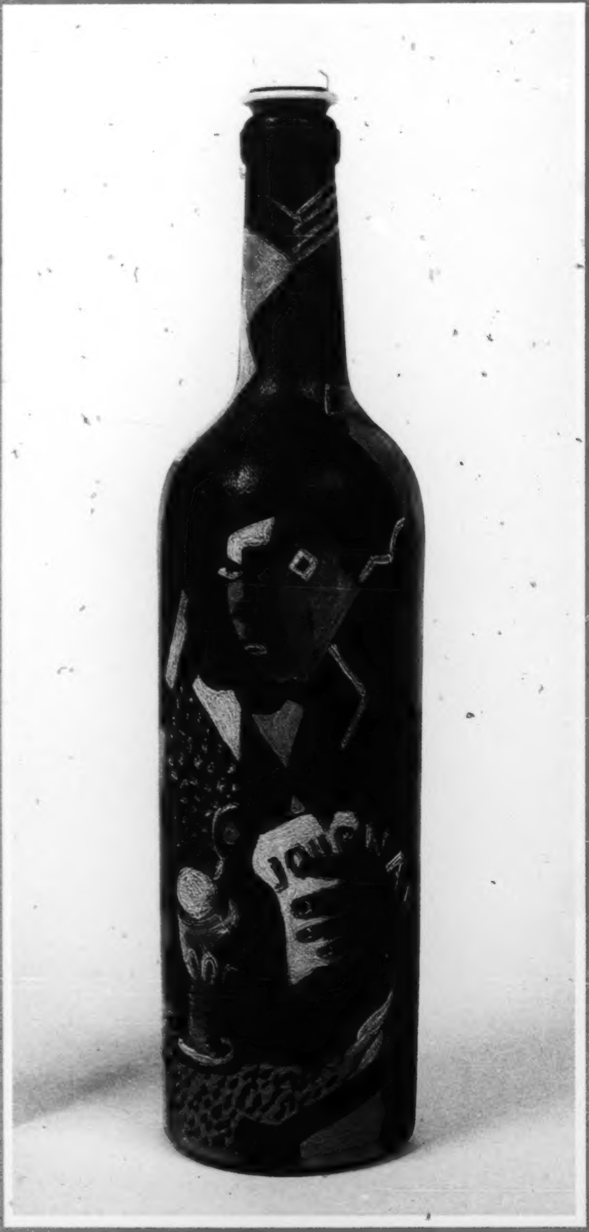

RENE MAGRITTE

Scène de café, composition cubiste, *painted bottle, signed, height 12 in., 30.5 cms, painted circa 1943 provenance: Lou Cosyn, Brussels, Mme Lakowski, Brussels, Sothebys, London June 29th 1978. to be included in the Margritte Catalogue raisonnê being prepared by David Sylvester.*

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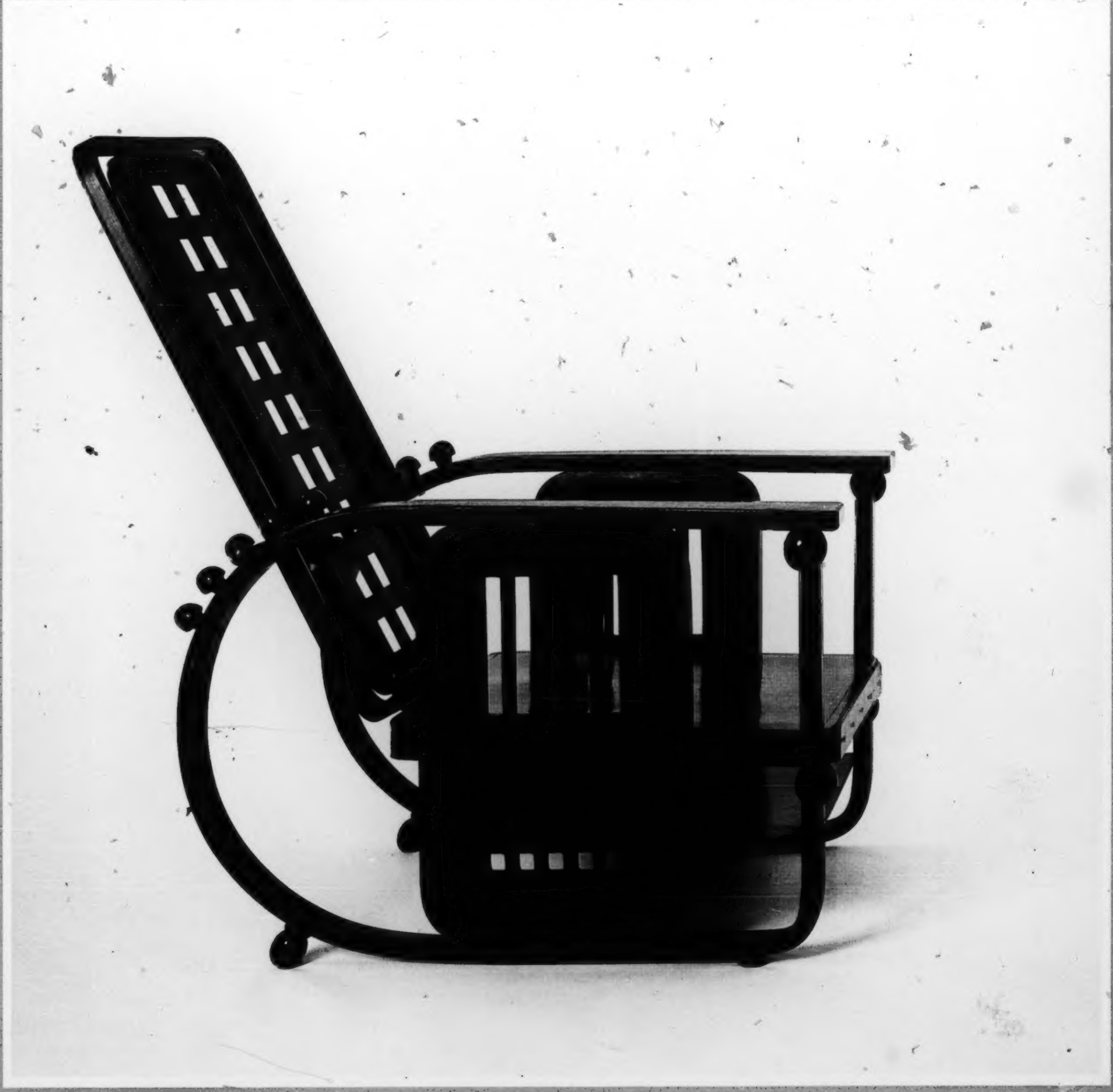

JOSEPH HOFFMANN

"Sitzmaschine." 1905, *Vienna, Austria. Rare example of period bent-wood furniture.*

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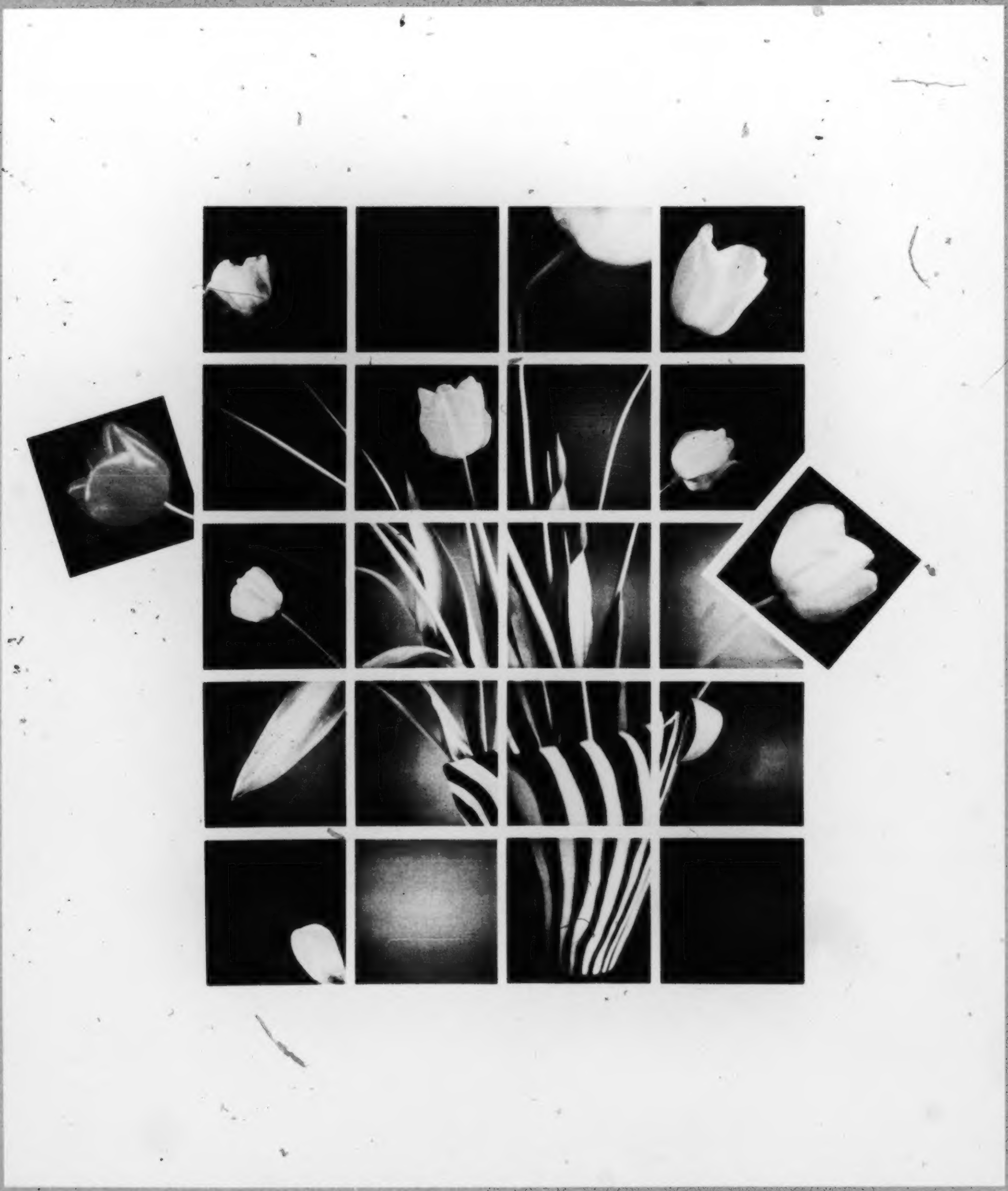

STEFAN DE JAEGER

"Tulipes" taken from the portfolio "Fleurs Coupées" - *4 cibachrome prints, 56 x 56 cm., edition of 20, hand signed, inquiries invited. Published by Contretype, Brussels 1983. "Stefan De Jaeger" a monography illustrated in full-color, published by Créatis (96 p., 39 ill.) available for $25 from Post-Scriptum.*

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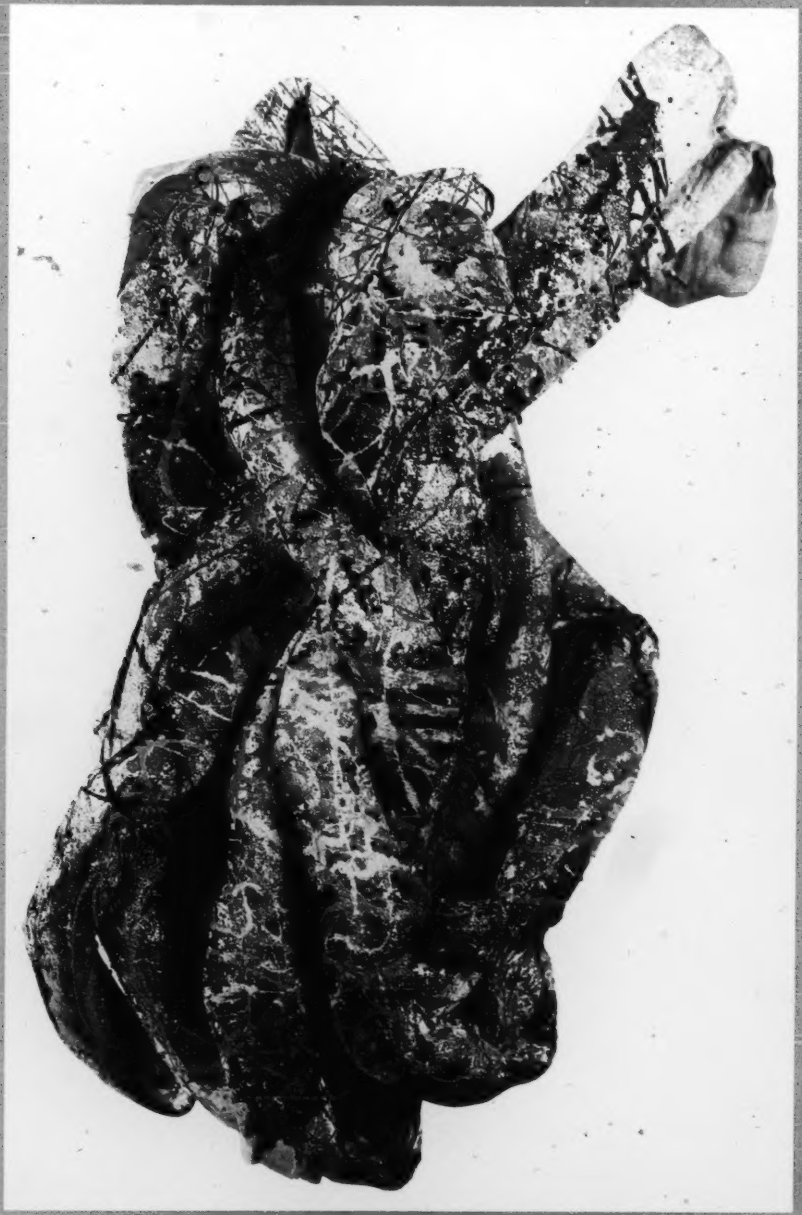

LYNDA BENGLIS

Omega. 1973. *Sparkle, enamel and silver paint on plaster, cotton bunting and aluminum screen.*
36 x 11 x 14½'' (91.5 x 28 x 37 cm.)

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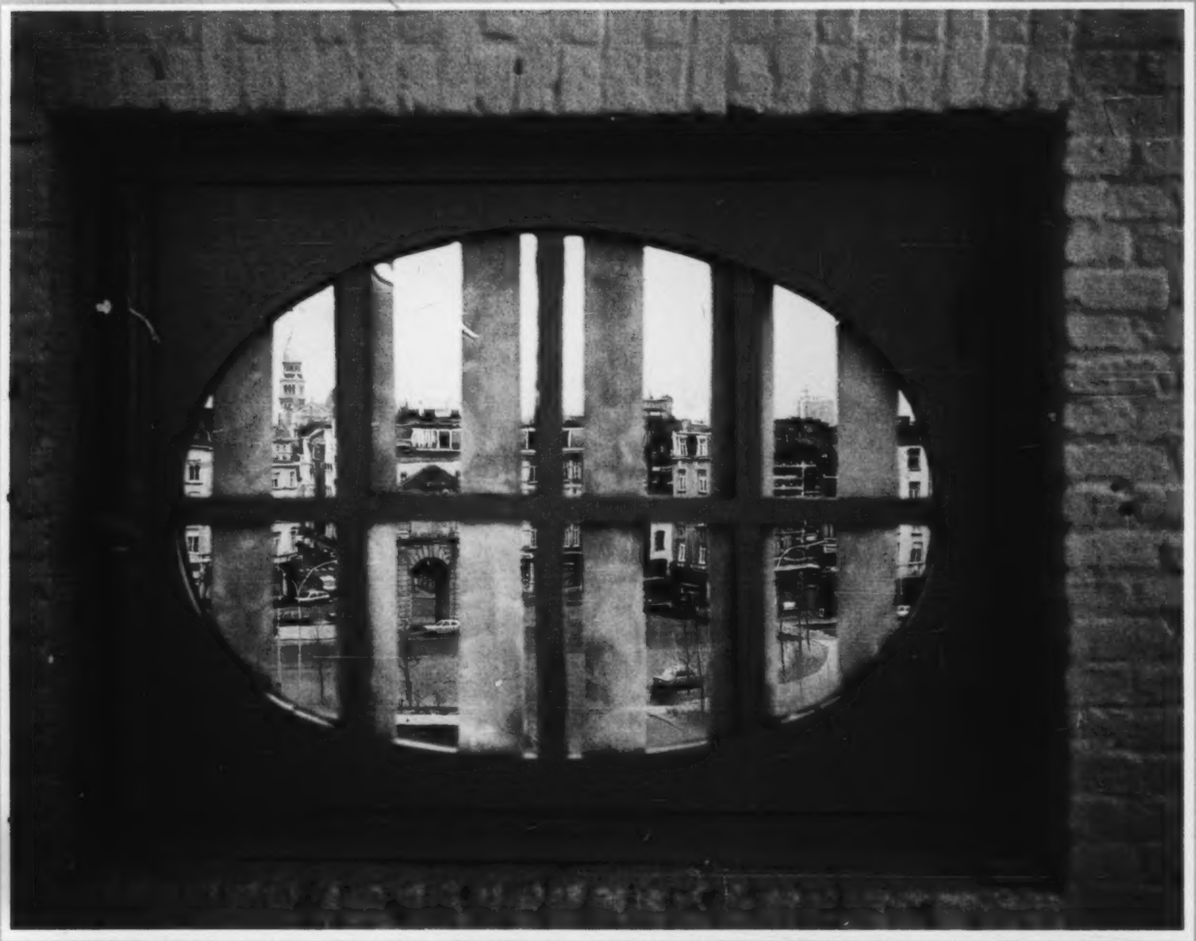

DANIEL BUREN

"Eclats-Miroitements" (detail). *January 1983. 86 x 120 cm.*

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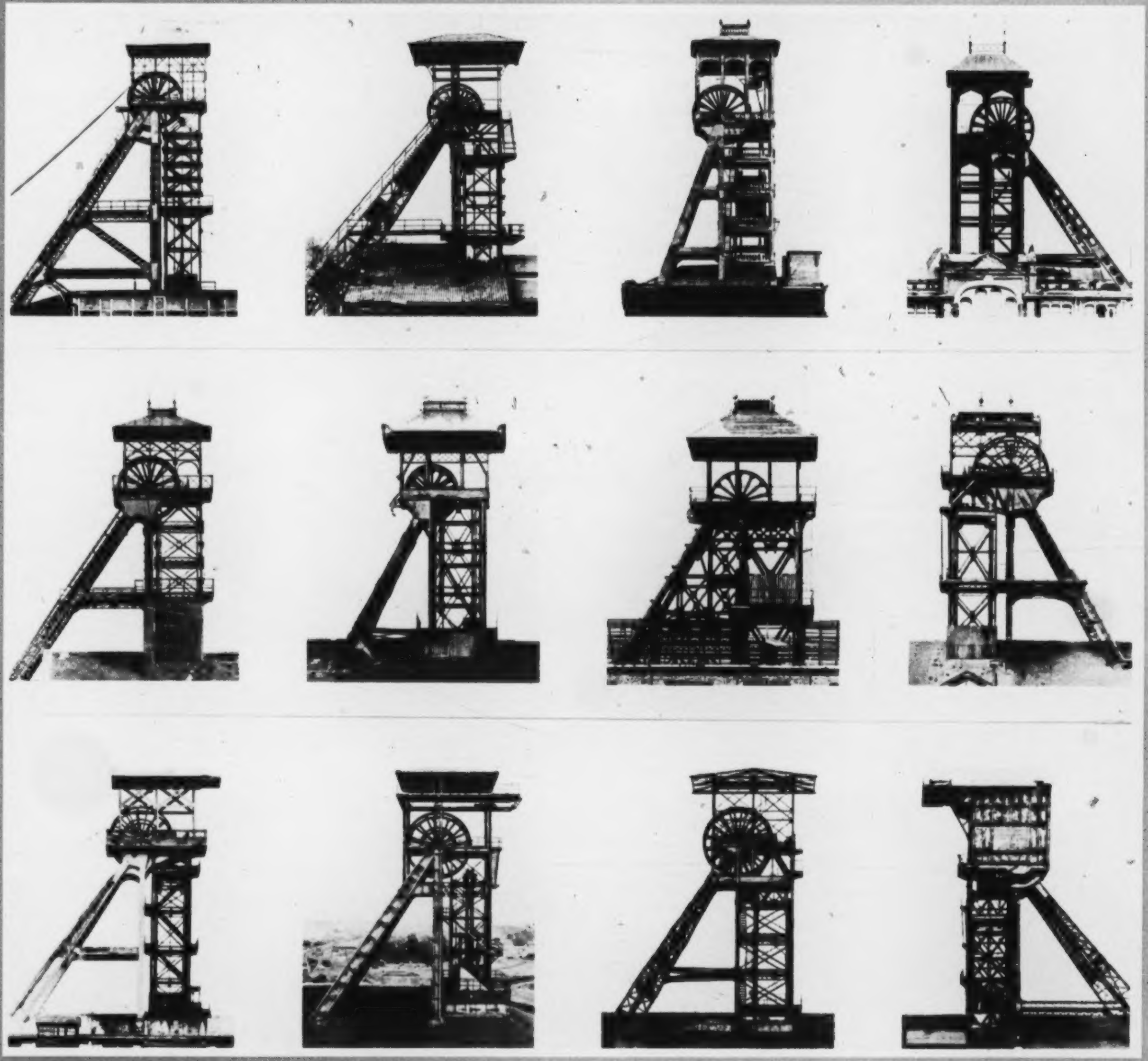

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Windingtowers 1978-1980 Belgium and France

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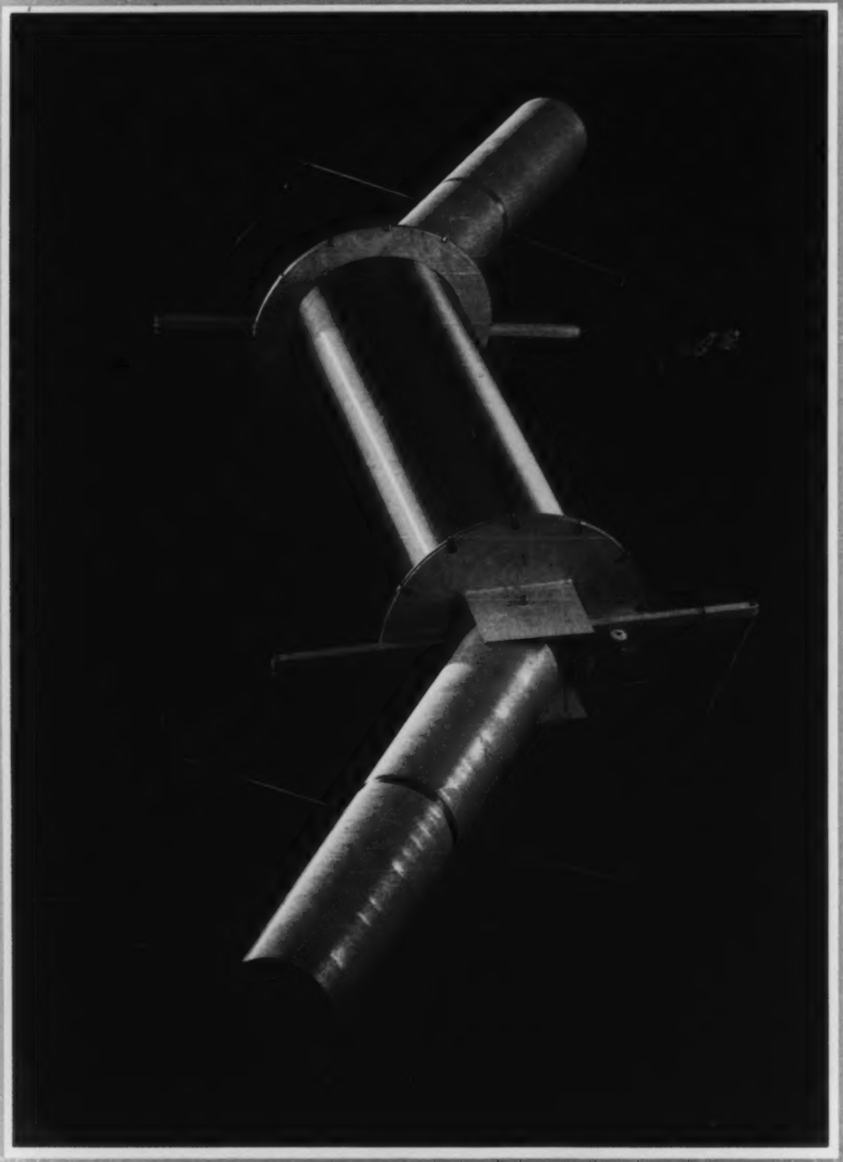

PANAMARENKO

Maquette Flying Tiger · *Object, mixed media, 150 x 60 x 40 cm. Exhibition, October 1983, catalogue on request*

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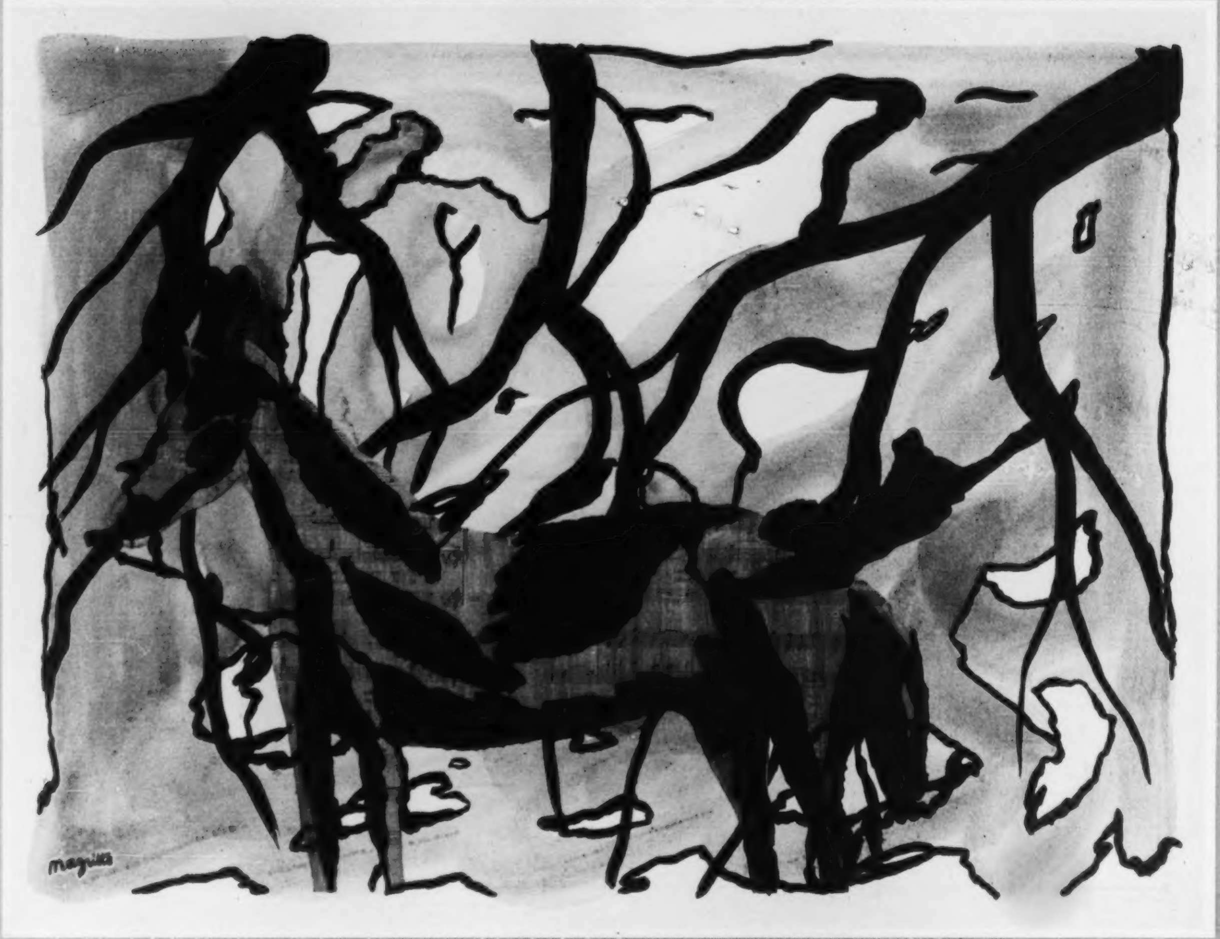

MAGRITTE

"Untitled," 1927. Gouache, lavis and collage. 47 x 56 cm. Provenance: E.L.T. Messens, Exposition, Galerie Le Centaure, 1927; Galerie L'Epoque. In Sylvester's catalogue raisonné.

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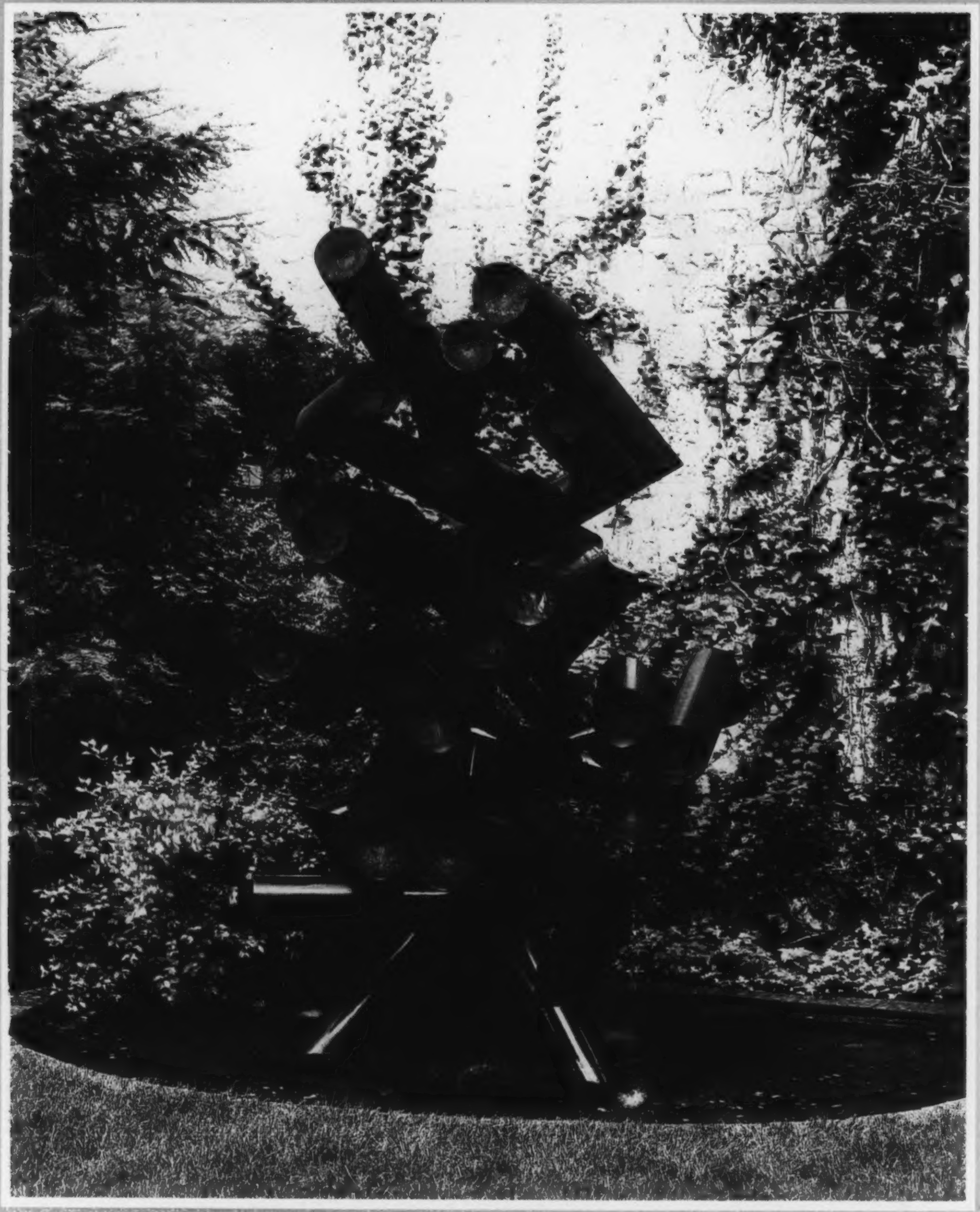

POL BURY

"Fontaine." Corten steel. 2 m 60 x 1 m 60 x 2 m. Private collection, Paris

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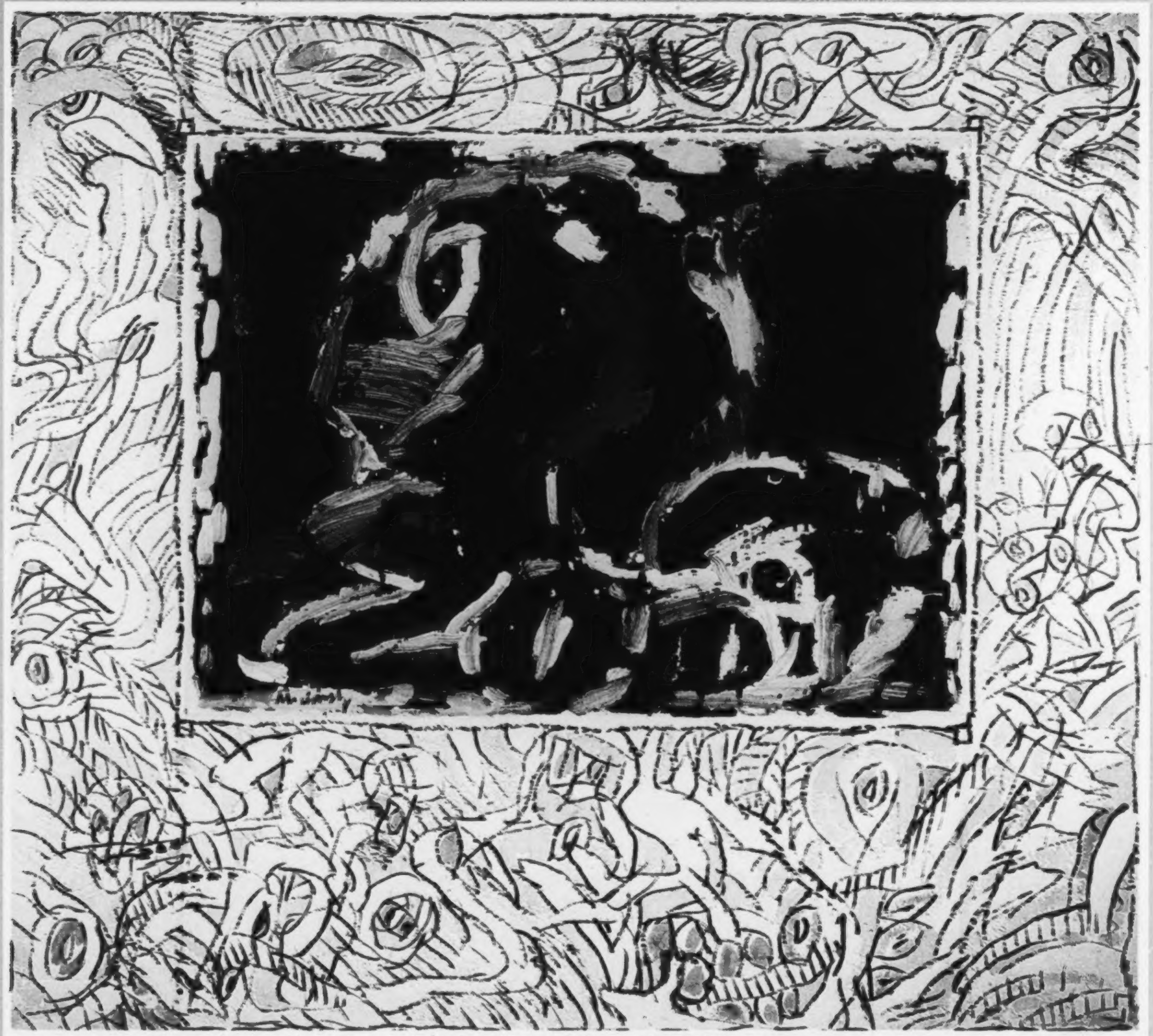

Photo Credit: Bernd Urban

PIERRE ALECHINSKY

"The Whole Man Must Move At Once." 1980. *Acrylic on canvas 205 x 228 cm*

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Photo Credit: Andre Morain

PIERRE KLOSSOWSKI

"L'Effraction du Tabernacle," 1982. *Colored pencil on paper mounted on canvas. 210 × 150 cm.*

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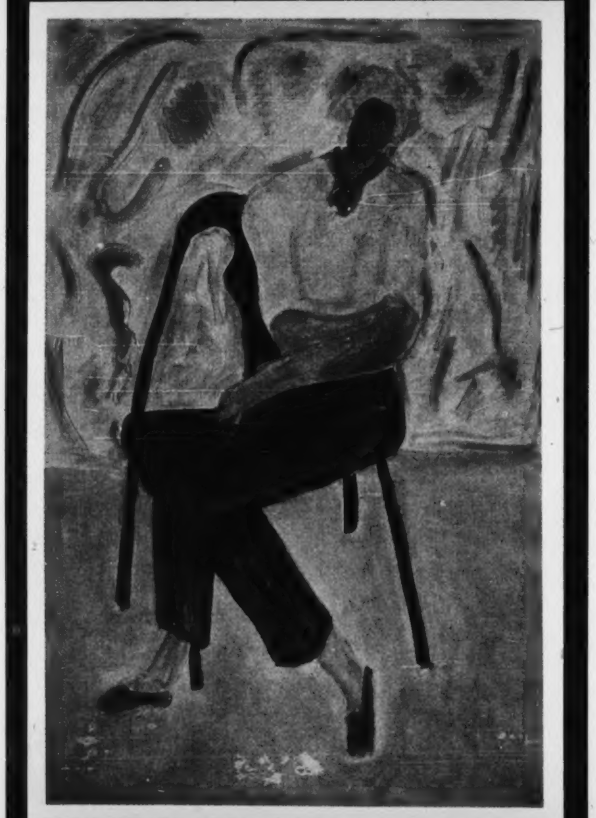

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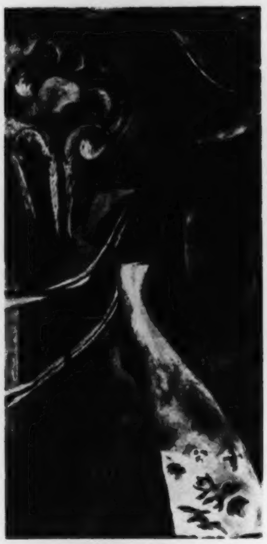

'The Longest Day',
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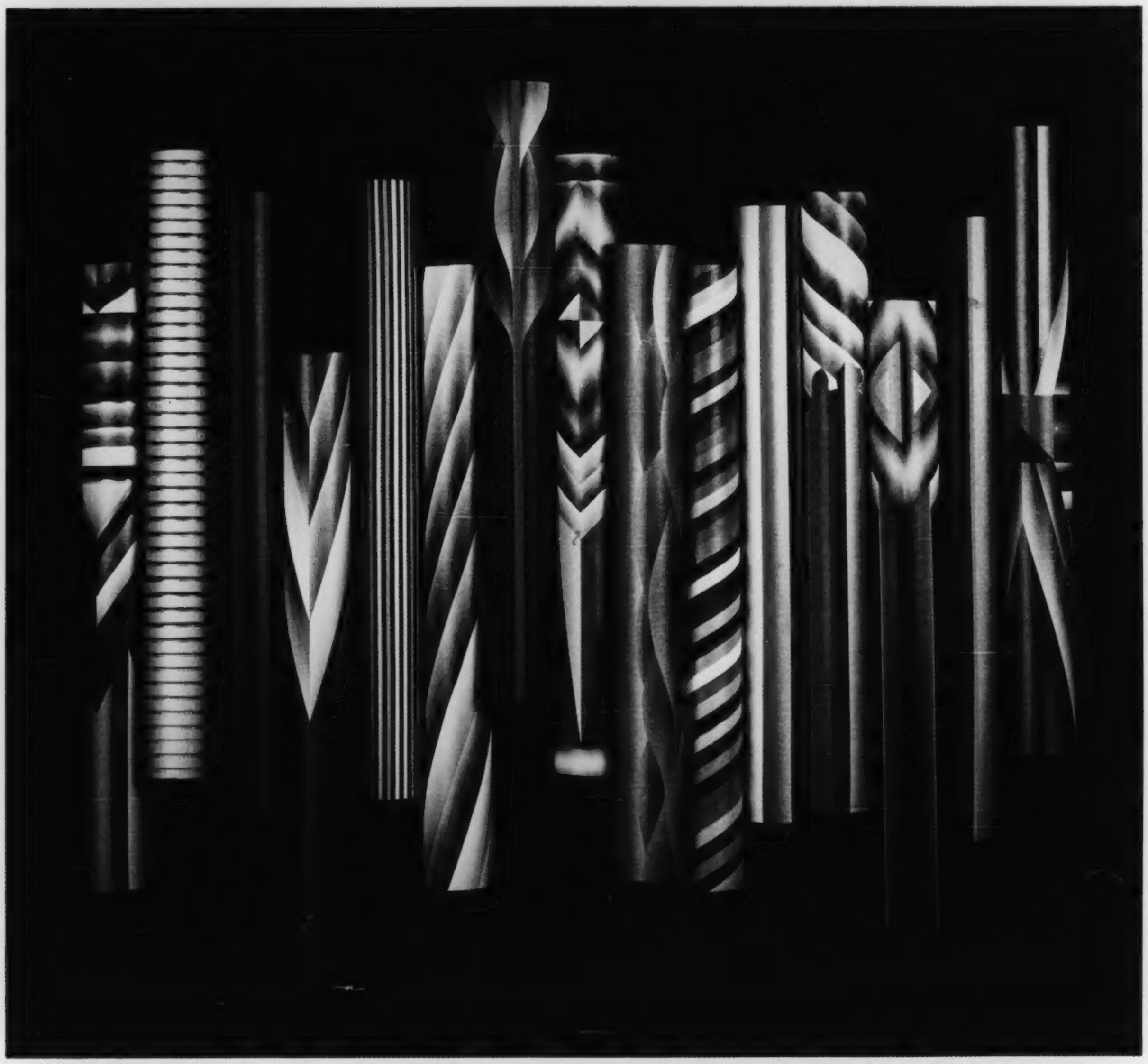

The Cocktail Party acrylic, canvas, pvc H-55" L-60" D-7"

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Harald Sohlberg:* Night, *1904, oil on canvas, 44 ½ by 52 ¾ inches. Trøndelag Kunstgalleri, Trondheim, Norway.

Souls on Ice

The exhibition "Northern Light" successfully traced the emergence of Symbolism in turn-of-the-century Scandinavian painting, but it also raised serious questions about the adequacy of the art-historical notion of an instinctive national style.

BY MARCIA E. VETROCQ

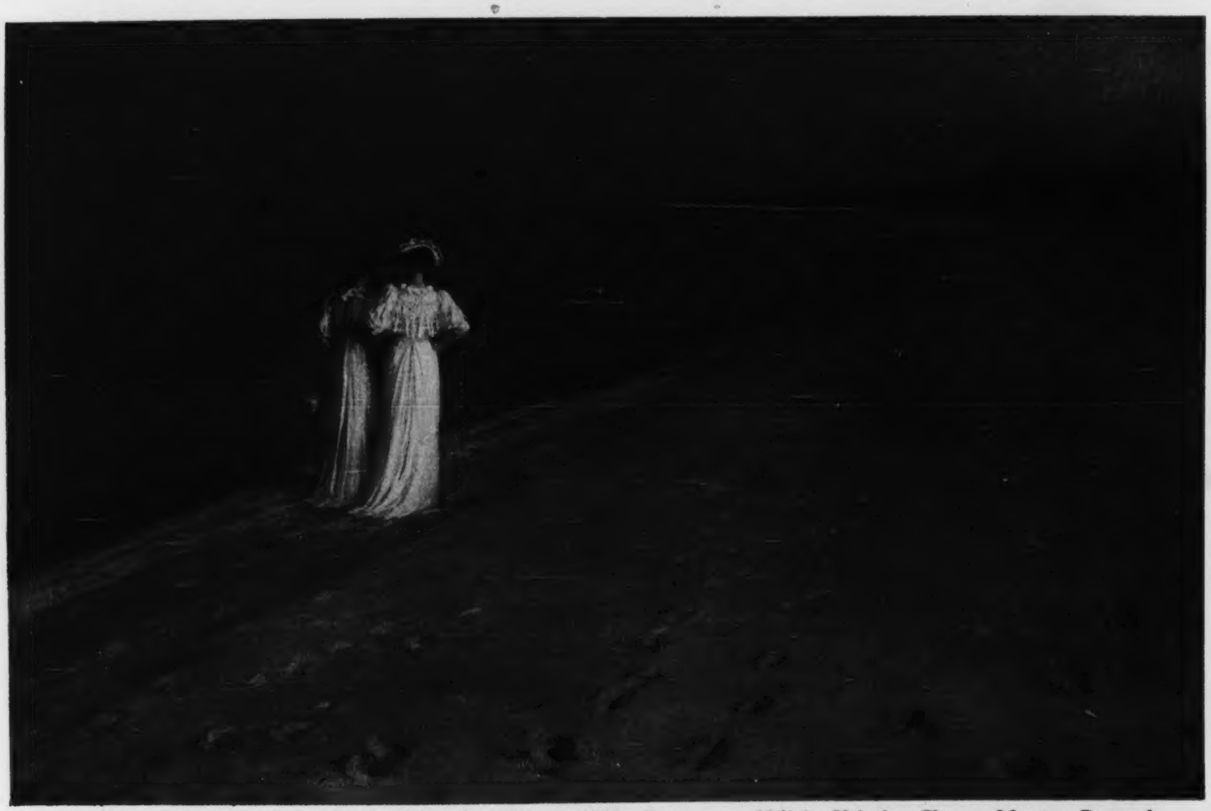
The show "Northern Light: Realism and Symbolism in Scandinavian Painting 1880-1910," which concluded its tour in Minneapolis last April, more than fulfilled its promise of introducing the American audience to largely unfamiliar artists and to paintings of superlative quality and profoundly compelling imagery.[1] Ninety-four works by 36 painters spanned three critical decades in the development of modern European art in general, and Scandinavian national art in particular. The fortunate visitors to the exhibition found the experience nothing short of a revelation. For their more enduring effect on art history, the issues raised—and occasionally sidestepped—by the show and its catalogue are serious, challenging and deeply consequential.

As an exhibition and an idea, "Northern Light" was shaped by curator Kirk Varnedoe, associate professor of art history at New York University's Institute of Fine Arts. Varnedoe (who worked with Sarah Faunce of the Brooklyn museum) skipped the conventional encyclopedic survey of the period and proceeded directly to the selective and focused approach acknowledged in the exhibition's subtitle and articulated in his catalogue essay:

> Despite the varying local conditions of the Scandinavian nations, there is at least one common pattern in the development of their painting . . . . First, around 1880, the relative isolation of Scandinavian art was broken by an incursion of modern European Realism and Naturalism . . . . Then, around 1890, a second major change occurred, as Scandinavia's international orientation of the 1880s was replaced by a strong resurgence of nationalist, isolationist sentiment that brought Scandinavian painters back to their homelands. Turning to native-Nordic themes, these painters generally abandoned the French Realism that had marked their earlier work and adopted a variety of styles distinguished by the deepened subjectivity, unnatural color, and more obtrusive formal patterning associated with Symbolism.[2]

The exhibition diagrammed a transformation of sensibility and style from the sober and arrestingly sincere Realism of the 1880s to the more self-conscious but no less earnest Symbolism of the following decades. Interiors and landscapes became the vehicles for conveying and arousing states of feeling whose signature qualities of individual isolation and silent communion with the land were understood to be native in origin. Since the attentive Naturalism of the Scandinavians had admitted little of Impressionism's concern with ephemeral visual phenomena, it was uniquely disposed toward conversion into a fixed and ardent inner vision.

This development did not take place in artistic isolation. Firsthand knowledge of the advanced painting of France, Germany and England was forged into a new and distinct expression by the heat of nationalism, and cooled to tolerance by fin-de-siècle disillusionment with materialism and positivism. Nearly all of the artists in



Peder S. Krøyer: **Summer Evening on the South Beach at Skagan,** *1893, oil on canvas, 39 ⅜ by 59 inches. Skagens Museum, Denmark.*

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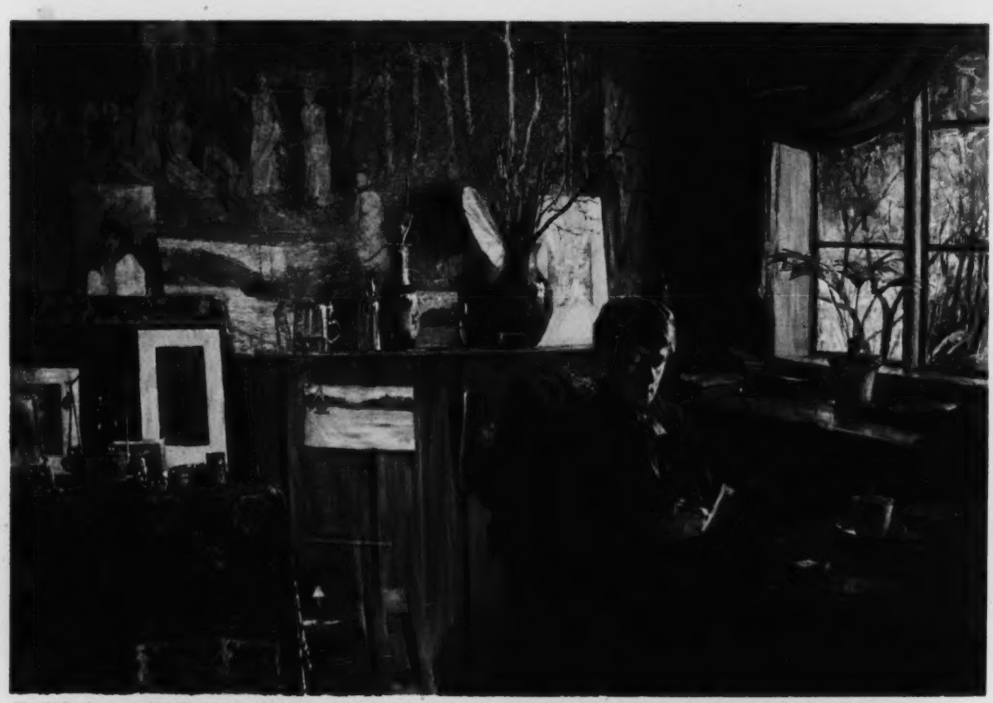
"Northern Light" had traveled widely, many studying in Paris with Bonnat, Bastien-Lepage, Bouguereau, Puvis de Chavannes and Robert-Fleury. Works by Harriet Backer, Albert Edelfelt and Peder Severin Krøyer were accepted into the Paris Salon, while Akseli Gallen-Kallela became the first Finn to join the Société Nationale des Beaux Arts. Returning to their native countries, cleansed of provincial insecurities, the Scandinavian painters consolidated their ideas in the art schools and bohemian circles of Stockholm and Christiania (Oslo), and confirmed their sense of a separate, valid Nordic identity in remote artists' colonies at Skagen (Denmark), Karelia (Finland), and Varmland and Varberg (Sweden). Awareness of the international Arts and Crafts Movement led some to explore folk art and tapestry design, while Finnish resentment of Russian dominion and Norway's resistance to its union with Sweden lent pride and urgency to the illustration of native medieval sagas and to the representation of the Nordic landscape as patrimony and destiny.

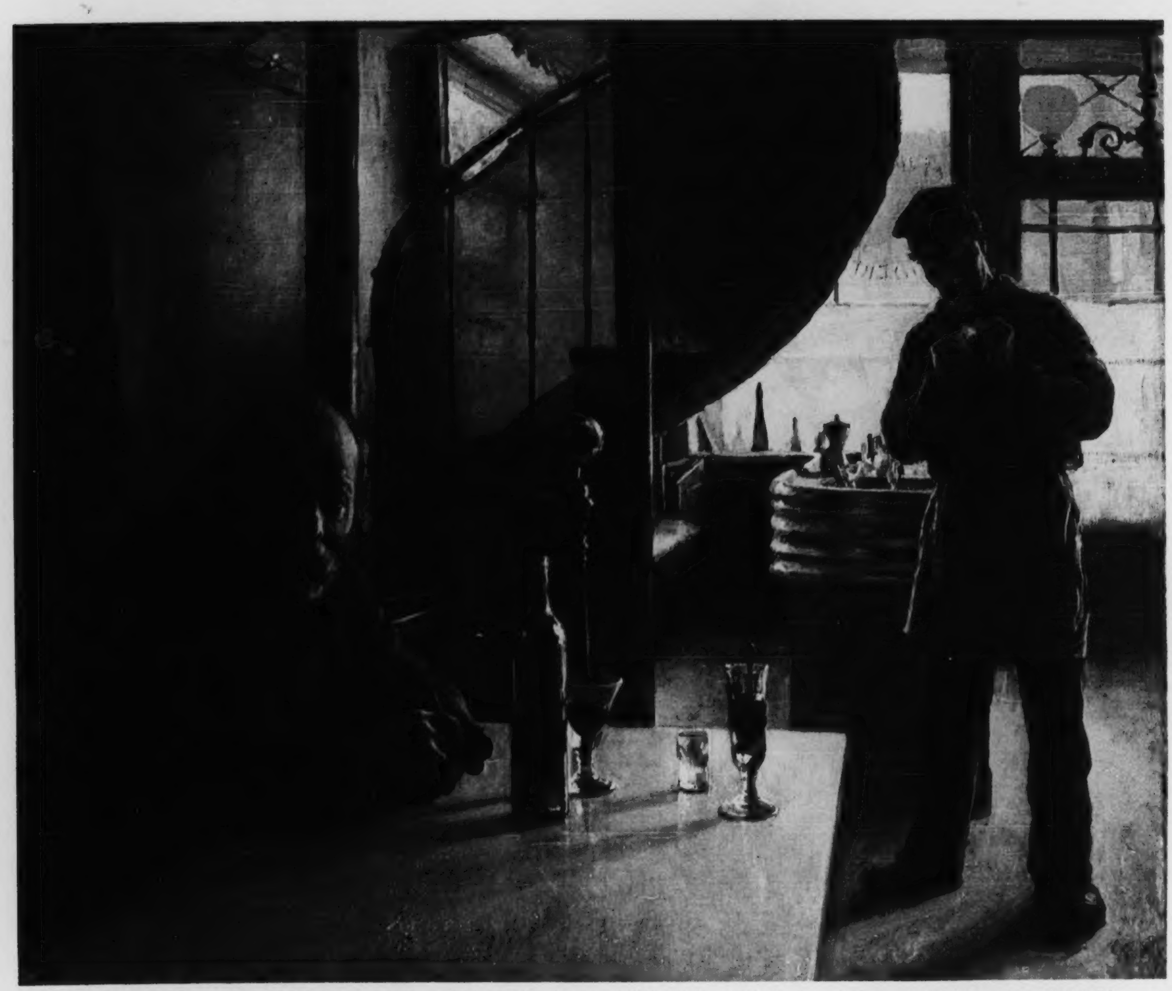
The selection of works dramatized this change of content and intent, and permitted abbreviated surveys of individual careers along with comparisons of interpretations and of salient themes. Eero Järnefelt was represented by a work from his Paris years, *Lefranc, Wine Merchant* (1888), a garnet and amber tour de force of captured light, as well as by a Finnish lakeside view of attenuated autumnal melancholy done some 17 years later. Of the Skagen works by the cosmopolitan Dane Peder Severin Krøyer, *The Artists' Luncheon* (1883) invites comparison with the painterly verve of Renoir's *Luncheon of the Boating Party*, while the *Summer Evening on the South Beach at Skagen* (1893) displays the tender blues, the Jugendstil-inflected line, and the preoccupation with the light and mood of the Scandinavian summer night which characterized the Symbolism of the 1890s.

If any one artist presided over the exhibition, it was Akseli Gallen-Kallela. In a lengthy career which touched every artistic base from Paris to Taos, Gallen-Kallela abandoned his initial Naturalism for an assured and untroubled Symbolism largely devoted to themes of Finnish nationhood, a textbook case for the exhibition's thesis. His *Waterfall at Mäntykoski* assumed the stature of an altarpiece by virtue of its commanding size, insistent verticality and central installation among the exhibition's landscapes. Released from the constraints of illusionism by its decoratively patterned frame and by the five golden harpstrings painted across its surface, the crystalline portrayal of rockface and cascade celebrates the irresistible lure of the land.

Of the themes which could be followed across time and careers, perhaps none so well exemplified the intensification of vision as the two-character dramas enacted by the solitary human figure and the window. In Harriet Backer's *Blue Interior* (1883), a coloristic meditation on domestic diligence and intimacy, the obliquely placed window provides not an exterior view but an aperture to admit the silvery light which permeates the room as a breathing, lingering presence. For Karl Gustav Jensen-Hjell's *At the Window* (1887), the blanched and chilly window scene serves as the foil to the warmly colored interior where the model, painter Kalle Løchen, reads amid a collection of Orientalia and a copy of Puvis de Chavannes's *The Sacred Grove*. In the manner of Manet's *Portrait of Zola* and Degas's *Portrait of Tissot*, Jensen-Hjell constructed a painter's manifesto which renounces illusionism—the painting-as-window—for a synthetic vision. The silhouetted figure in Edvard Munch's *Night* (1890) stares unseeingly from the shadowy interior to the glow of twilight reflected on the Seine, an image of painful reverie and the privacy of the self. With Eugene Janssen's *Self-Portrait* (1901) arrives the total assertion of the individual. The artist



Karl G. Jensen-Hjell:* At the Window, *1887, oil on canvas, 29 by 39 ⅛ inches. Nasjonalgalleriet, Oslo.



Eero Järnefelt:* Lefranc, Wine Merchant, Boulevard de Clichy, Paris, *1888, 24 by 29 ⅛ inches. Ateneumin Taidemuseo, Helsinki.

stands before four windows framing suggestive views of a light-ringed bay, views easily interpreted as a quadripartite screen of Janssen's own landscape paintings: the very view outside has become a projection of artistic subjectivity.

Northern Light" opened up fresh territory for art historical thought, introducing personalities worthy of further research, suggesting spiritual parallels to Gauguin in Brittany and the German landscape painters at Worpswede, enlarging the context in which to understand Kandinsky's study of folklore, testifying to the inexhaustible expressive power of Symbolism's blue palette in the years between the art of Whistler and the young Picasso. Regrettably, the insistent chronological format of the exhibition (the catalogue is alphabetically organized) so strongly asserted a *progress* toward the goal of an "authentic" Scandinavian art as to imply a kind of inevitability of Symbolism, as well as to encourage an undervaluation of the originality of earlier "impure" works. The good news is that the emphasis on the broad embrace of Symbolism by Scandinavian painters may spur a reconsideration of the star status of Edvard Munch. Seen among his contemporaries, Munch appears neither preeminent nor more authentic, but as a flawed and gifted purveyor of febrile anxiety rooted in a nasty misogyny.

A strong antidote to Munch fever is the work of fellow Norwegian Harald Sohlberg, who is a master of a mesmerizing blend of spatial infinity and miniaturistic execution. His glowing *Summer Night* (1899) suggests the abrupt departure of aroused lovers from a terrace supper. By embedding the moment in the more traditional imagery of the interrupted meal which signifies the arrival of Death, Sohlberg endowed the association between sexuality and death with a gentle fatalism which makes Munch's death-dealing vampiresses seem a bit overwrought. Even more impressive is Sohlberg's *Night* (1904), a radically centralized painting of a mining town and its church. The work brings to mind van Gogh's paintings of the chapel at Neunen but bereft of the consolation of faith. Sohlberg's church turns its blank face and imprisoned light to the cemetery, separates—but cannot protect—the houses from the temporality of the smelter's smokestack, promises not salvation but only brief mortality and then a falling away.

The puzzle at the heart of the exhibition is how and why Symbolism's landscapes and lovers came to supplant Naturalism's sardine canneries and net menders as the authentic imagery of Scandinavian life. Without specifying the mechanism, Varnedoe observes that "Symbolism's general concentration on

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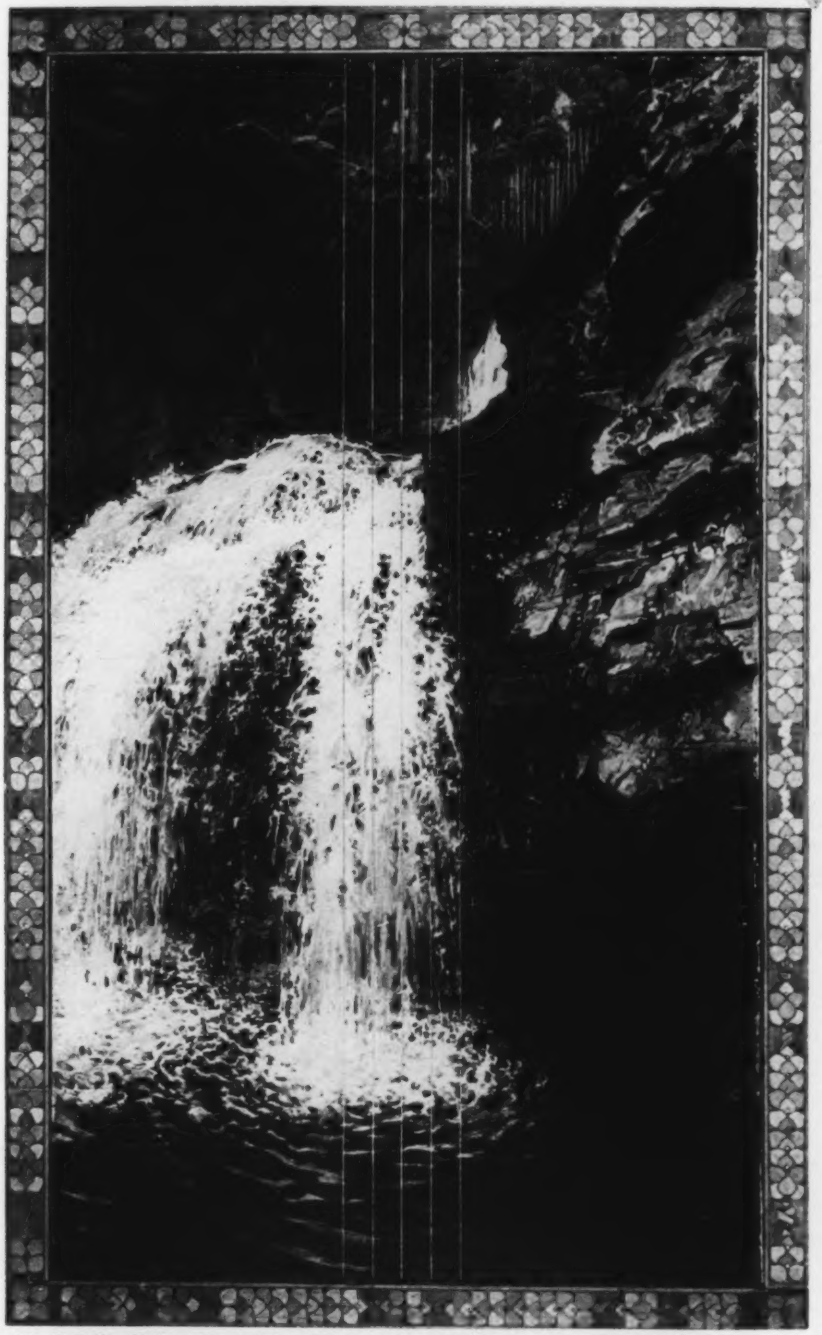


Akseli Gallen-Kallela:* Waterfall at Mäntykoski, *1892–94, 106 ¼ by 61 ½ inches.

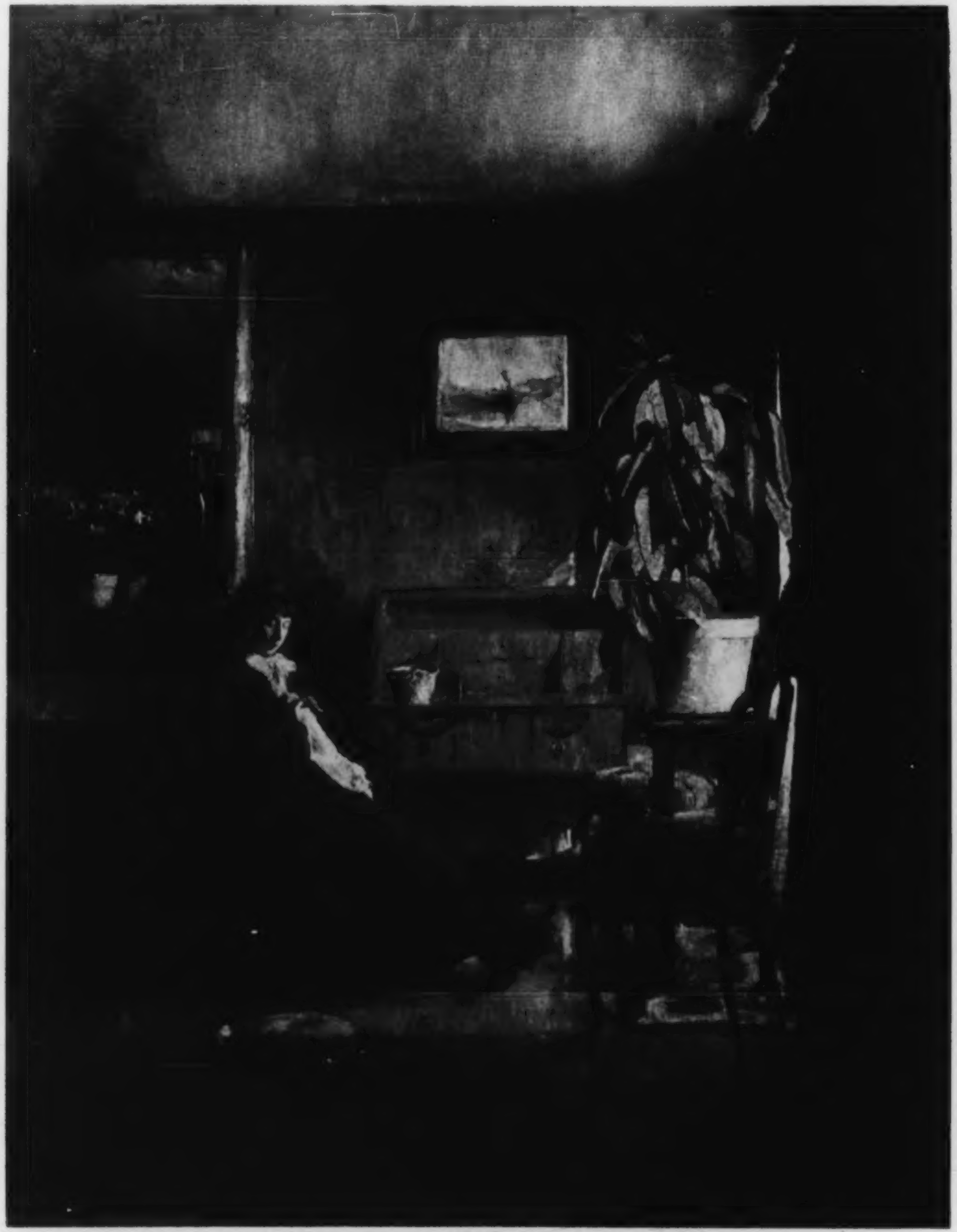
nature mysticism and the inner life of pre-civilized man received a special impetus by linkage to a collective mythologizing of Nordic national identities." A suggestive comparison might be made between the Scandinavian situation and that of the United States in the 20th century, where neither Regionalism nor Social Realism but Abstract Expressionism was hailed as the "triumph of American painting."[3] Neither Curry's Kansas baptisms nor Shahn's heroic welders qualified as the distinctive and pure American statement. To borrow Varnedoe's formulation, it could be said that the aggressive individuality of Action Painting received a special impetus by its linkage to a collective mythologizing about the American national identity: big canvases for a big country, risk-taking gestures for a broad-shouldered people too forthright for the practice of a prissy European abstraction. In both Scandinavia and the United States, the general premises of style—and not the specificity of truly local and humanistically oriented subject matter—presented the nation as an instinctual, not a political, entity.

Curator Varnedoe bravely suggests that the predominance of Symbolism be seen as part of a European-wide reactionary moment, even as the co-authors of his catalogue herald the "triumph of Scandinavian painting."

It is generally accepted that post-war cultural pride (imperialism?), collector confidence and advocacy criticism were essential for the success of American abstraction. Likewise in Scandinavia, patronage and the art market were key factors in the ascendance of Symbolism. Of the nine patrons discussed in the catalogue, all but Prins Eugen of Sweden were members of the financial-manufacturing class.[4] Two were even owners of major pulp and paper mills—industrial consumers of the natural patrimony. Furthermore, most of the patron-collectors offered extraordinary financial support to their artists. For the upper bourgeois collector, to encourage an eternal and generalizing view of culture—in place of one which documents the historical particularities of labor and poverty—is to neutralize the potentially critical position of the artist. For their part, the painters returning from abroad in the 1880s had to contend with their nations' traditional patterns of buying conservative, often German, art. Those artists who participated in occasional left-wing associations and collective agitation achieved not social revolution but access to the academies, exhibitions and collections. The success of Symbolist painting in the 1890s represents a rapprochement between artist and society concluded in the name of antiprogressive and isolationist nationalism. Varnedoe twice bravely suggests that the predominance of Symbolism be understood as part of a European-wide reactionary moment,[5] even as his co-authors, one from each of the five nations represented, herald the "triumph of Scandinavian painting."

The foregoing reconstruction, based on the catalogue's data, suggests the wealth of new questions and problems which should be addressed in the wake of "Northern Light." That the inquiry has been postponed so long may be attributed to a formally oriented mainstream art history which achieved what Napoleon had only dreamt of—the centralization of attention on Paris as the bellwether of modern artistic progress. The breakthrough for the discipline was Robert Rosenblum's *Modern Painting and the Northern Romantic Tradition* (1975), which brilliantly described a wholly other, non-Parisian tradition of "subject, feeling, and structure."[6] What remains unresolved is the delicate issue of the source of the separate Nordic sensibility. Ineluctable atavistic current? Environmental determinism? Cultural aspirations in search of an instrument? Avoidance of this issue may be explained in part by the fear of descent into the kind of rhetoric so chillingly exemplified by the aging Wölfflin in a work of 1931:

> Dürer had never intended to sacrifice German art to Italian art; he took whatever he needed, without letting himself be driven from the native soil in which his imagination was rooted . . . the various styles of a country do contain a common element that stems from the soil, from the race . . . Dürer's problems are imposed on the German people as if by destiny and will knock at their doors again and again.[7]



Harriet Backer: Blue Interior, *1883, oil on canvas, 33 by 26 inches. Nasjonalgalleriet, Oslo.*

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Scandinavian Symbolism was a pact between artist and society concluded in the name of isolationist nationalism.

That a recent Expressionism exhibition could be subtitled "A German Intuition," and that its catalogue could assert a special view of the world as a Nordic characteristic, simply serves to illustrate the extent to which art history is capable of chasing its own tail.[8] The prior concept of a national-instinctive style governs the format of an exhibition whose works then argue for the adequacy of the idea of a national-instinctive style. More light, northern and southern, is needed for an understanding of the fundamental connections between historical conditions and artistic careers, national style and individual expression. Now that the paintings have been returned to their Scandinavian collections, the lasting effect of "Northern Light" will be to test the terms of the historical discussion thus far and to broaden the perspective for all future debates. ☐

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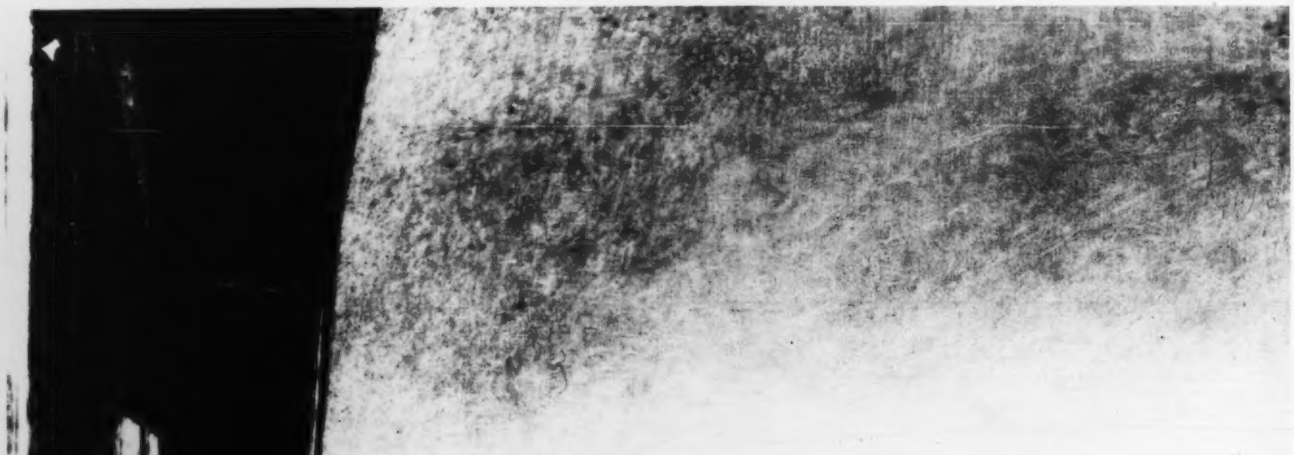
1. The exhibition was shown at the Corcoran Gallery of Art, Washington, D. C., the Brooklyn Museum, the Minneapolis Institute of Fine Arts and the Gothenburg Art Gallery, Sweden. Convenience and geopolitics rather than standard usage explain the inclusion of Finland with Sweden, Norway, Denmark and Iceland under the rubric "Scandinavia."
2. Kirk Varnedoe, "Nationalism, Internationalism, and the Progress of Scandinavian Art," pp. 13 and 15, in the exhibition catalogue, published by the Brooklyn Museum.
3. The phrase is from the title of Irving Sandler's well-known study *The Triumph of American Painting: A History of Abstract Expressionism*, New York, 1970.
4. Tone Skedsmo, "Patronage and Patrimony," pp. 43-51, exhibition catalogue.
5. Varnedoe, op. cit., pp. 18 and 19.
6. Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko*, New York, 1975, pp. 7-8.
7. Heinrich Wölfflin, *The Sense of Form in Art*, New York, 1958 (first published Munich, 1931), pp. 17, 18, and 230.
8. "Expressionism: A German Intuition, 1905-1920," organized by the Solomon R. Guggenheim Museum, New York, 1980. See introduction to the catalogue by Paul Vogt, p. 16.

Author: ***Marcia E. Vetrocq is assistant professor of art history at the University of New Orleans.***



Harald Sohlberg: **Summer Night, *1899, oil on canvas, 44⅞ by 53¼ inches. Nasjonalgalleriet, Oslo. Detail at left.***

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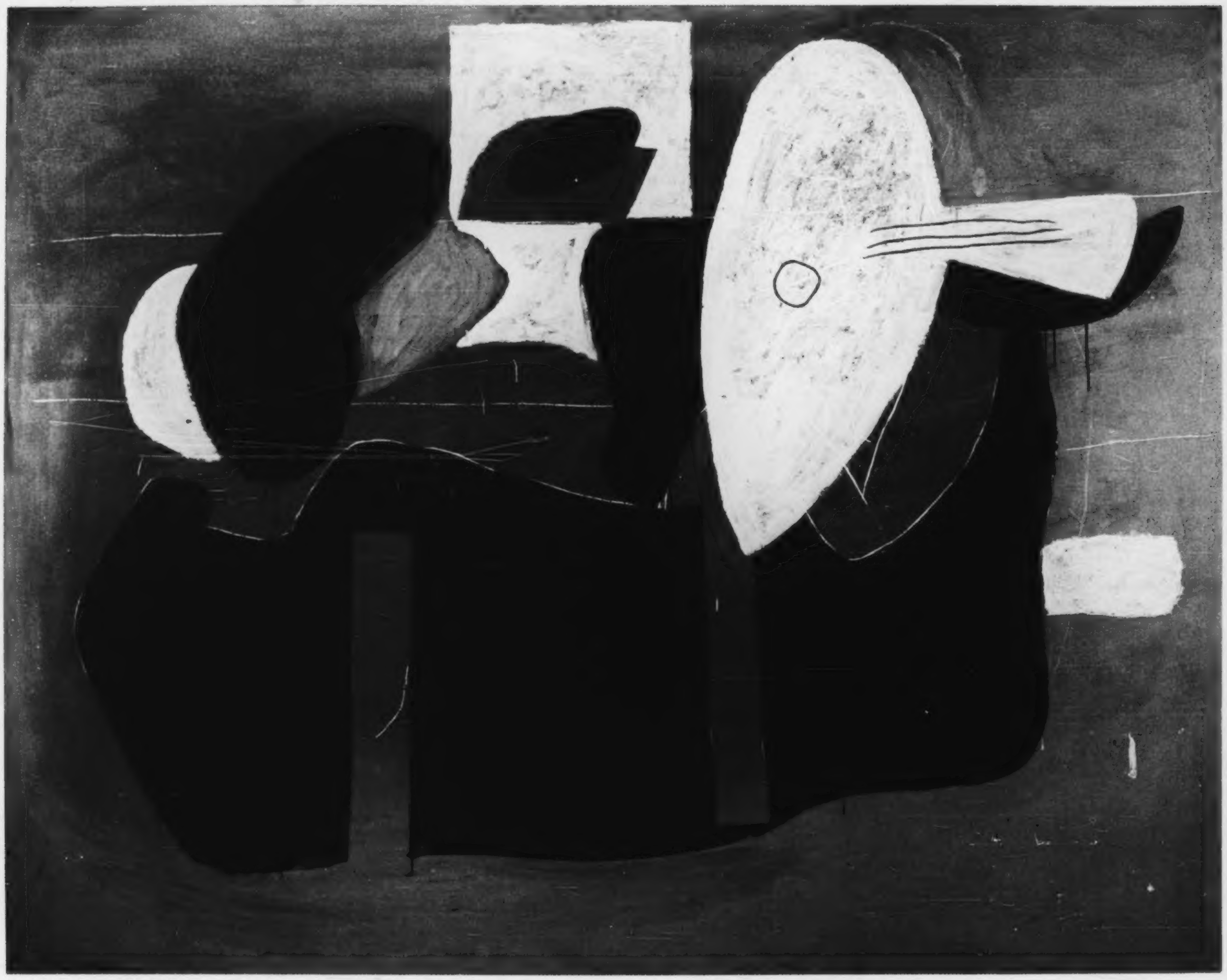
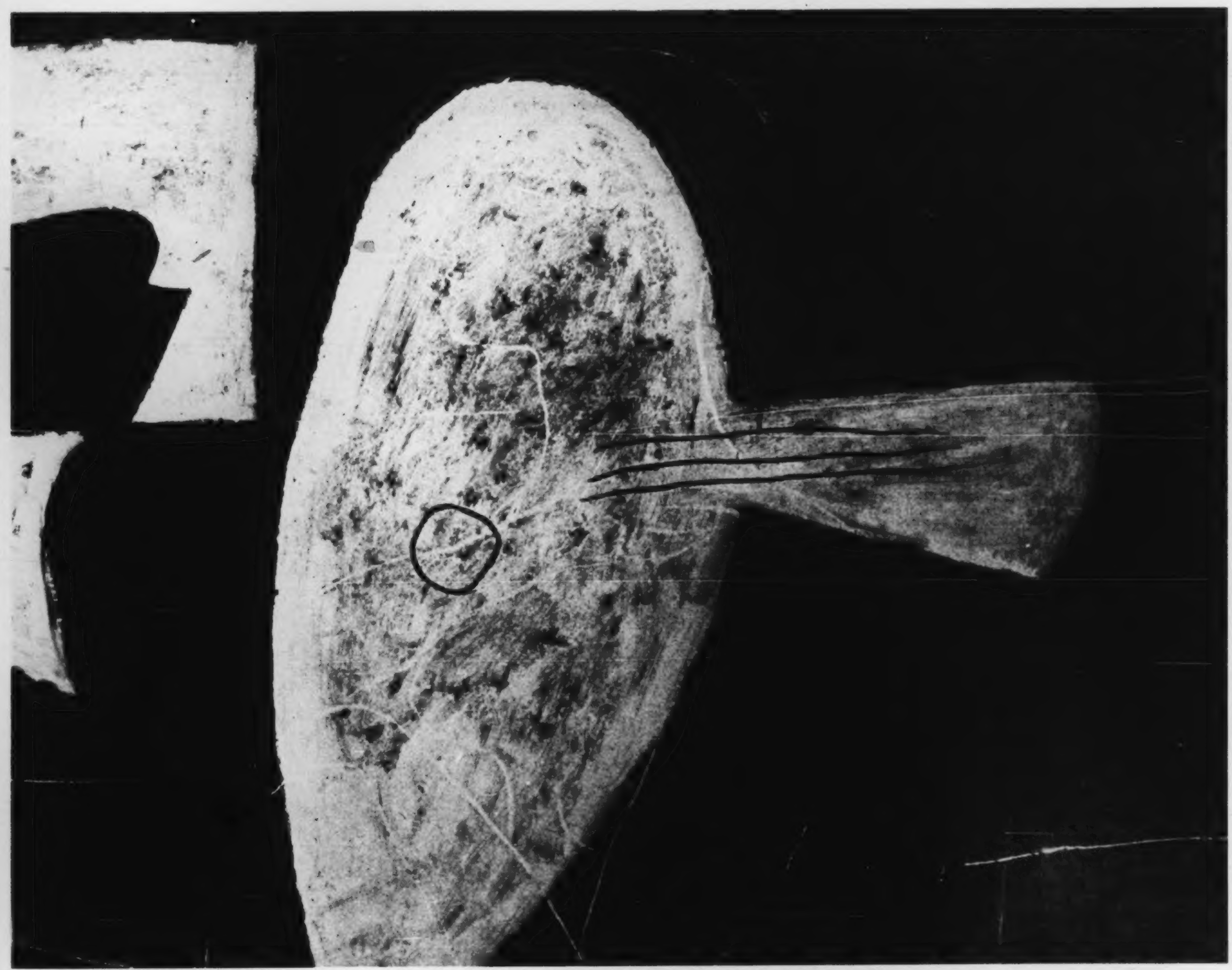


Pablo Picasso:* Still Life with Musical Instruments, *1925–26, oil on canvas, 63 ¾ by 80 ½ inches. Galerie Beyeler, Basel.

On a Hidden Portrait of Marie-Thérèse

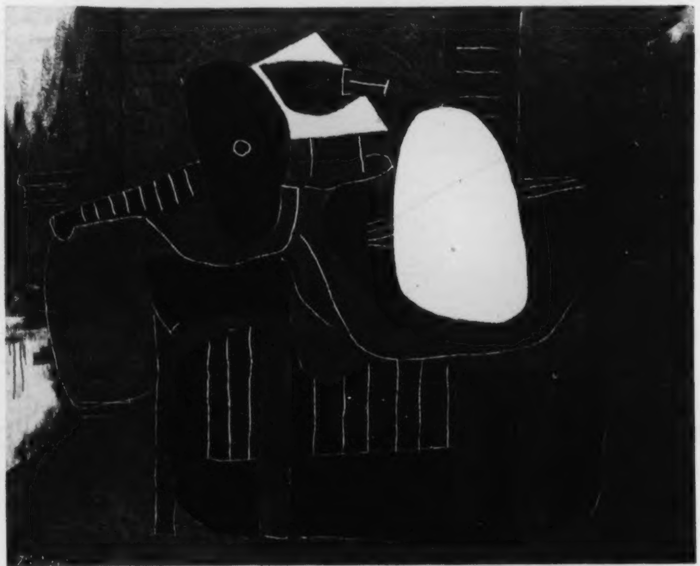
Embedded in a large-scale still life executed in the mid-1920s—one of a series of works in which Picasso returned to Cubism only to transform it into a curvilinear style—there is a hidden portrait of Marie-Thérèse Walter which commemorates her introduction into Picasso's life and art.

BY PIERRE DAIX



Detail of **Still Life with Musical Instruments** *(left), showing the incision of Marie-Thérèse's distinctive profile.*

Picasso was so discreet about his romance with Marie-Thérèse Walter that it was only at the end of his life that we learned that it had begun in early 1927. Among the works from this period there is an important series of still lifes to which little attention was paid until the 1955 retrospective organized by Maurice Jardot for the Musée des arts décoratifs in Paris. These still lifes are distinguished by an obvious break with the geometric rendering of form in the Cubist still lifes which immediately preceded them; instead, Picasso employed extremely free, curved forms, giving objects aleatory contours reminiscent of living, organic forms. Noting this transformation, Alfred Barr spoke of "free form, a form generated neither by compass and ruler, nor by the direct imitation of natural forms, but rather by the freely curving movement of the



Musical Instruments on a Table, *1926, 66 1/8 by 80 3/4 inches. Galerie Beyeler.*

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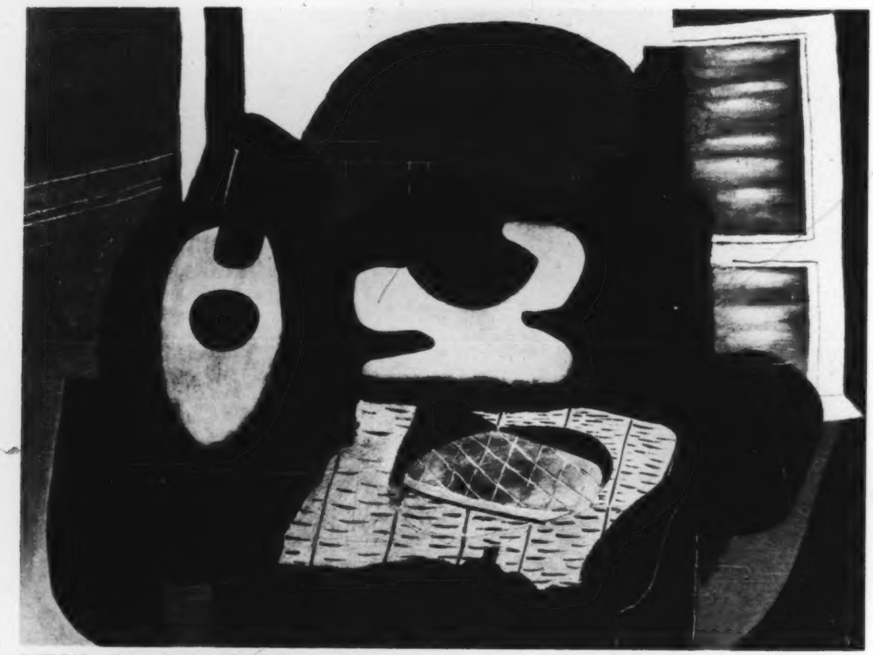
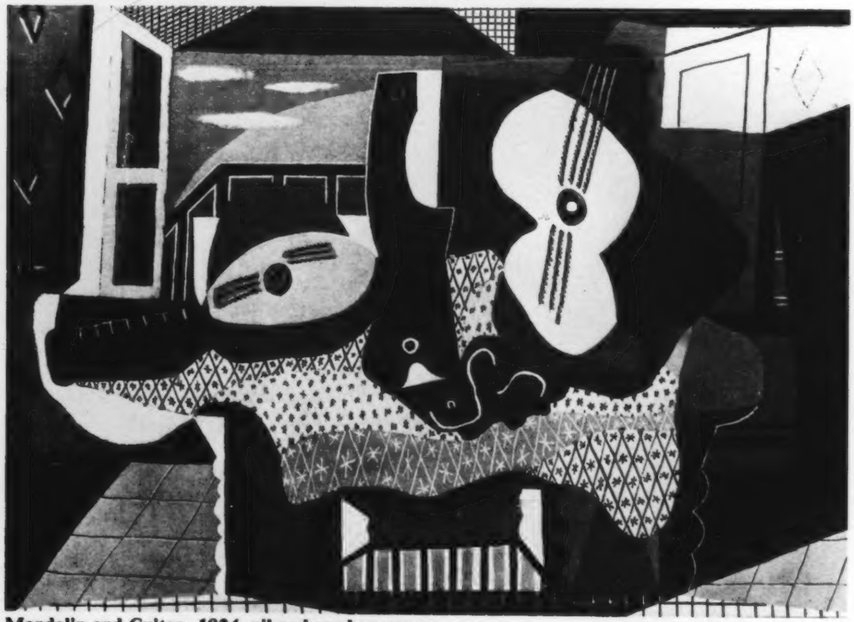


Still Life with a Cake, *1924, oil on canvas, 38 1/2 by 51 1/2 inches. Private collection.*



Mandolin and Guitar, *1924, oil and sand on canvas, 55 3/8 by 78 7/8 inches. Solomon R. Guggenheim Museum.*

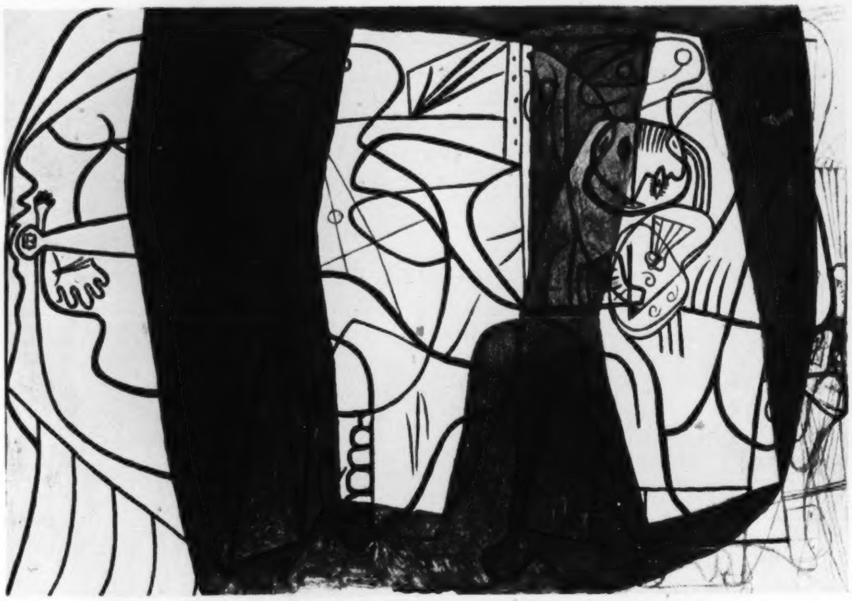
hand which creates half-accidental shapes like those of lakes and clouds, or like certain organic forms such as a liver or an amoeba."[1]

This description is completely accurate, as is Barr's argument that this break with geometry hardly represents a jettisoning of Cubism, but rather marks its transformation into a "curvilinear" style. In fact, these still lifes remain entirely within a Cubist syntax; we find in them the same flattened space, the same combination and recombination of formal elements and the same optical contrast of material effects that characterize so-called Synthetic Cubism, which developed out of the collages of 1913–14.[2]

These observations allow us not only to locate these still lifes in the history of Picasso's art, but also to explain why they have been studied so little before. In 1923, when Picasso began making this new kind of still life, the so-called return to order was triumphant in France. The rebirth of French culture, in the wake of a horrible war from which France had emerged victorious, would have to proceed—or so it was widely believed—under the aegis of classicism, conceived as a specifically Gallic virtue. So that a Cubist like André Lhote could attempt "to reintegrate into the classical tradition those aspects of the work of the last generation of painters which are compatible with the eternal truth of painting." And what aspect of Cubism was thus compatible if not its geometric rendering, its formal order? Indeed, upon his return to Paris after his forced exile during the war, Daniel-Henry Kahnweiler would stress the "classical realization of Cubism" in the work of Gris.

It must be borne in mind that, at the time, both Picasso's collages and his Synthetic Cubist works were either unknown or underestimated. In fact, since 1914 the majority of these works had disappeared, thanks to the government's sequestration of Kahnweiler's gallery, which was treated as an enemy outpost. They were dumped on the market, along with 900 other avant-garde works, in a series of public sales held between 1921 and '23. Cubism had fallen into disrepute, and Picasso's return to it signifies a refusal of the "return to order"—a refusal made even more explicit by the facts that his return to Cubism effectively brought to an end his "classical" or "Ingresque" period (the female "Giants") and, moreover, that this return seemed to be aligned with the cultural break known as Surrealism.

Picasso, of course, upon reading the reviews of his 1955 exhibition at the Musée des arts décoratifs, denied that he had been influenced by Surrealism; according to Jardot, he admitted to "having given in to it, primarily in his drawings, only in 1933."[3] However, this blatant contradiction of fact can be resolved, I believe, if we observe that Picasso's drawings, collages and paintings prior to 1914 had for all intents and purposes anticipated by ten years the Surrealist problem of an "automatic" writing (or painting). Moreover, Picasso returned to aleatory procedures in 1923–24—that is, before the publication of the *Surrealist Manifesto* at the end of '24, in fact, before Breton had written anything at all on the subject. Thus, we cannot speak of "influence." Still, Picasso's return to a quasi-automatic drawing style coincides too closely with his meetings with Breton (coming as it did after his portrait of the poet, made in Cap d'Antibes in 1923) for there to be no connection. Proof that such a connection existed is provided by the irruption of fluid forms and "curvilinear" Cubism in the 1924 ballet *Mercure*, for which Picasso executed the drop curtain and décor—which played no small part in the scandal which this performance provoked, earning Picasso the Surrealists' undying support—as well as by the famous sketchbook from Juan-les-Pins, executed during the summer and published in the *Révolution surréaliste* in January 1925.[4]



Painter and Model, ***1926, oil on canvas, 54⅛ by 101⅛ inches. Musée Picasso, Paris.***

This historical digression has been necessary if we are to understand the problem posed by one of the largest works in the series—the green and blue still life with "musical instruments" (Zervos V.416)—which until quite recently has been either partially or totally misunderstood. While examining this work in the Picasso centenary exhibition mounted by the Galerie Beyeler in Basel, I discovered a hidden portrait of Marie-Thérèse. This discovery poses a number of problems, however, especially since Zervos dates this canvas to 1925, and Marie-Thérèse did not enter Picasso's life until January 1927.

Zervos's information about this work, however, was incomplete. He didn't even know its dimensions—63¾ by 80½ inches—which makes this still life much "larger than life" and links it with another still life "with musical instruments" (Z.VII.3), executed in earth tones and on the same scale, to which I will return. Zervos's date is possible, however, for there are two other still lifes securely dated to 1925 which treat the same set of formal problems. One of these (Z.V.462), considerably smaller than the two works mentioned above and dated on the stretcher "Juan-les-Pins 1925," also depicts musical instruments and a compote on a table; in this work, the forms are also completely free, having been incised into a thick impasto of oil mixed with sand.[5] There is also the *Still Life with Bust and Palette* (Z.V.380), about which Zervos also knew very little: he was wrong about both its title and its dimensions. In this work, dated "25" in the signature, the fluid curves of the tablecloth are contrasted with the geometry of the table itself—a contrast which helps us to read the two gigantic still lifes "with musical instruments."[6]

> ***The fact that Picasso carefully concealed his portrait of Marie-Thérèse corresponds to the nature of their affair, which was hidden from everyone—even after her presence in his art was openly revealed.***

The chronological problem posed by these works is inadvertently raised by a note which Zervos gives for the large brown still life, which he dates precisely: *Juan-les-Pins (La Vigie) 1926*. Given the structural, compositional and formal similarities between this still life and the green and blue one, it is tempting to shift the latter to the summer of 1926 as well—which would account for its presence in Picasso's studio in 1927, when he added a portrait of Marie-Thérèse. Unfortunately, we know from both archival documents and the inscription on a sketchbook now in the Musée Picasso that Picasso resided at La Vigie in Juan-les-Pins in 1924, not in 1926, when he lived in a villa called La Haye Blanche. The information "Juan-les-Pins (La Vigie)" can only have been given to Zervos by Picasso himself, since it does not appear on the canvas itself, which suggests that Picasso remembered having worked on this still life at La Vigie, hence in 1924. This is confirmed by a comparison of a sketch for the window in the background with the open windows of such 1924 still lifes as *Mandolin and Guitar* in the Guggenheim Museum (Z.V.220) and *Still Life with a Cake*, formerly in the Museum of Modern Art (Z.V.185). In both works, the open window is half-filled by a circular form which recurs in the large brown still life in maroon on a brown ground; but in the last, the reflections of the right-hand window in *Still Life with a Cake* have been reduced to a set of four parallel white strokes, and the undulating tablecloth of the earlier work has been stylized into a series of fluid curves.

Does this mean that we must dismiss the date of 1926 entirely? I do not think so. In fact, while the large still life confronts the same formal problems as the works from 1924, it is also very different from them: not only has the stylization, abstraction and fluidity of form been pushed much further; Picasso has also moved on to a semi-monochromatic palette and acquired a much greater interpretive freedom. This is true of the green and blue version as well. The gigantism of both works effectively detaches them from the kinds of realist suggestions that persist in the 1924 canvases. In 1926, Picasso was deeply engaged in the exploration of fluid forms, as such large canvases as the *Milliner's Workshop* and *Painter and Model* testify. Thus, the hypothesis

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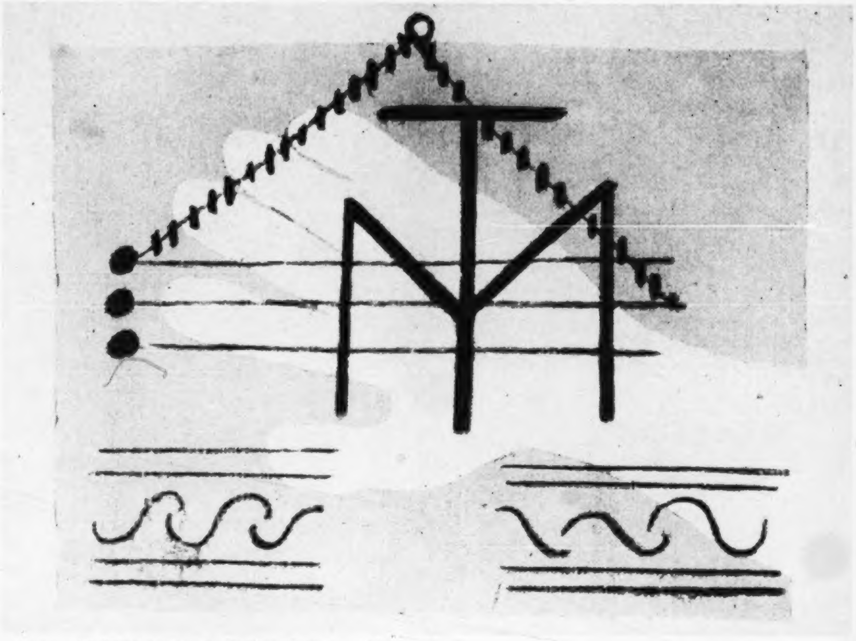
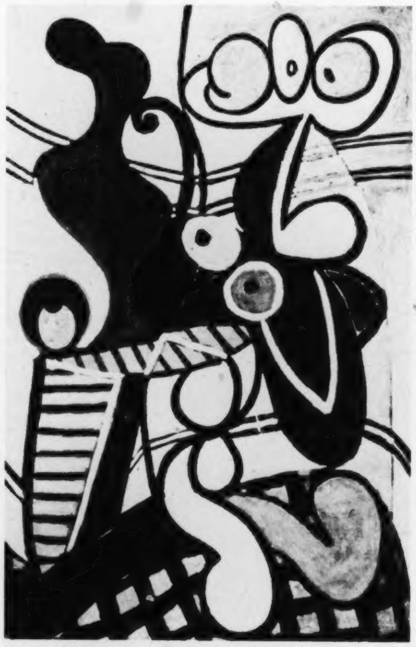
that the gigantic still lifes were completed in 1926 is entirely plausible and suggests an alternate reading of Zervos's note, one which adds a temporal dimension: [from] *Juan-les-Pins (La Vigie)* [to] *1926*. Moreover, the green and blue still life appears to have remained in Picasso's studio for a considerable length of time before going directly to a famous Milanese collection.[7]

Whether this still life was completed in 1926 or not, we must admit that Picasso had it at hand when he met Marie-Thérèse early in 1927. Inspired, no doubt, by the free form of the green tablecloth, which evokes a reclining figure—perhaps this is why Zervos placed the reproduction of this work under that of the *Reclining Dancer with Tambourine*—Picasso inscribed in white a portrait of the nude, semirecumbent Marie-Thérèse. He concealed both her facial features and the curve of her breast in the flat white of the stylized guitar or mandolin to the right; then, he exploited the right-hand part of the green tablecloth to indicate her bent arm. A very light line traces the leg down to the foot, passing through both green and black sections of the table.

This portrait of Marie-Thérèse is very similar to the profile that appears in the upper-left-hand corner of a sheet of drawings in the collection of Maya Ruiz-Picasso, exhibited as "number 2" in "*Picasso Intime*" mounted in 1981 at the Musée de l'Athenée in Geneva and the Seibu Museum of Art in Japan.[8] In the Geneva catalogue, Maya Ruiz-Picasso gives the following information: "*Marie-Thérèse at 17* (papa's very first portraits of mama), spring 1927." Thus, there is every reason to believe that the hidden portrait in the still life represents the introduction of Marie-Thérèse into Picasso's art, that it commemorates their meeting. The fact that he concealed it so carefully corresponds to the nature of their affair, which was hidden from everyone, even after the 1932 retrospective at the Galerie Georges Petit openly revealed the presence of the young woman in Picasso's most recent works.



Guitar with White Hand, ***1927, 10 5/8 by 13 3/4 inches. Collection Maya Ruiz-Picasso.***



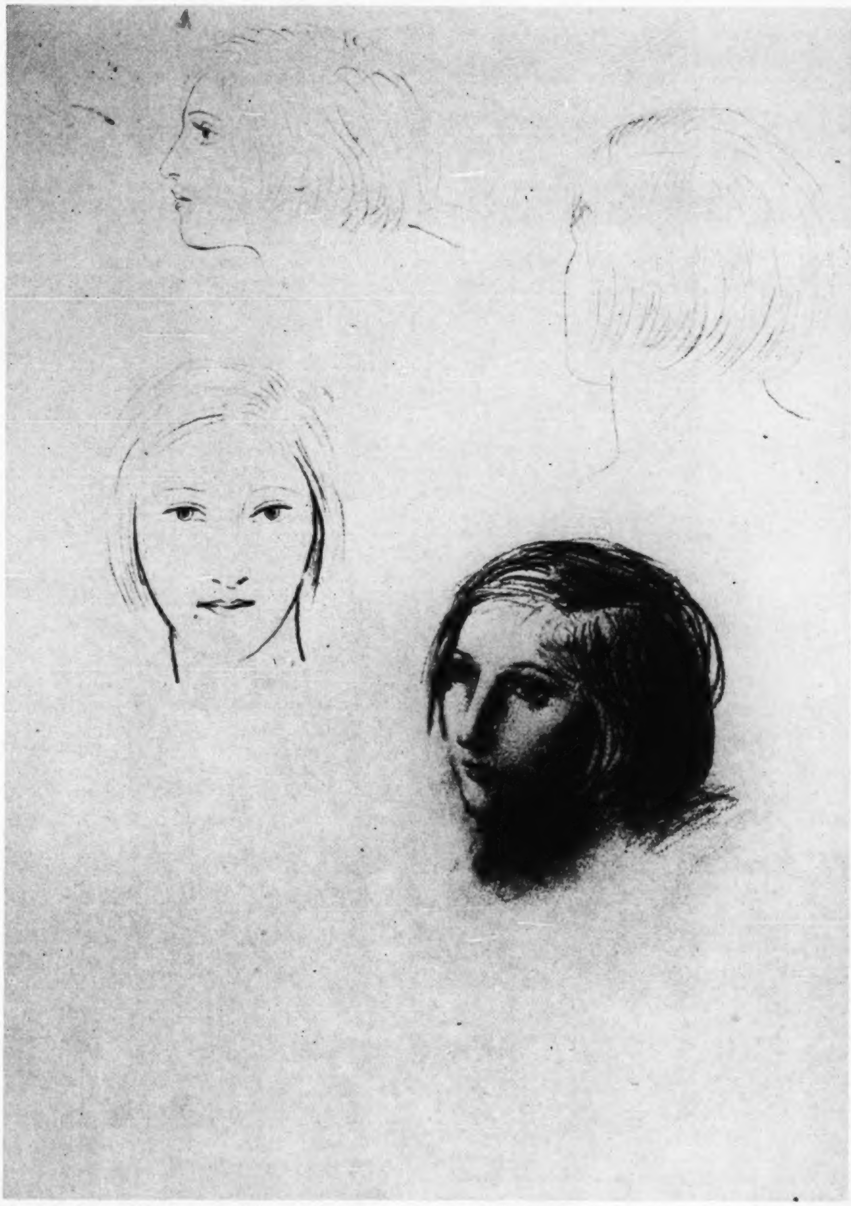
Large Still Life with Pedestal Table, ***1931, oil on canvas, 76 3/8 by 51 1/4 inches. Musée Picasso, Paris.***

In greeting Marie-Thérèse, Picasso already had in mind forms dating from the previous year; perhaps it was this connection that led him to return to the green and blue still life to inscribe her image there as well.

At the same time, Picasso was moved to rhapsodize his new love, as he had with Eva, who appears as *Ma Jolie* in his Cubist works. The 1927 *Guitar with White Hand* is more direct, but in an entirely allusive fashion: here, Picasso contrived to inscribe the monogram "MT" in a painting of a guitar that has itself been reduced to a collection of abstract signs. This work also belongs to Maya Ruiz-Picasso, who enumerates its contents: "Marie-Thérèse, MT and the silhouette of papa's hand." The fact that this guitar appears to be a stylization of the large *Guitar* made out of sackcloth is not insignificant, since this latter work also dates to the spring of 1926. Thus we see that Picasso, in greeting Marie-Thérèse, already had in mind forms dating from the previous year. Perhaps it was this connection that led him to return to the green and blue still life to inscribe Marie-Thérèse there as well.

At any rate, Marie-Thérèse's features appear in many of Picasso's etchings—a medium to which he returned in 1927—especially the seated female figure in the *Painter at Work* (G.130b), as well as the profile of the left-hand model dressed as a boy in the *Painter between Two Models* (G.124b). The 1928 lithograph titled *The Face* undoubtedly proves that Marie-Thérèse was already in clandestine residence at Dinard, near the family villa. By contrast, she is completely disguised in the *Large Still Life with Pedestal Table* of March 11, 1931,[9] after which Picasso's painting would be openly dedicated to her.

In the final analysis, what is so striking about this hidden portrait is the fact that Picasso was willing to part with it. Was he simply allowing the green and blue still life to seek its own fortune? (Picasso once told me that in abandoning *The Dance*—a work which is also deeply embedded in his personal life[10]—to the Tate Gallery he was letting it "seek its own fortune.") Such questions must remain in suspense. However, the confrontation, in a single canvas, of free, aleatory forms and a portrait of Marie-Thérèse reveals that, for Picasso, the experimentation with "automatic" painting in 1923–24 had nothing whatsoever to do with esthetic dogma. If, in this hidden portrait, we see Picasso chafing at the social bit of his marriage, we can also appreciate the freedoms which his art allowed him—freedoms against which convention was powerless. □



Four Portraits of Marie-Thérèse at 17, *1927, 15 ½ by 10 13/16 inches.* Coll. Maya Ruiz-Picasso.

1. Alfred H. Barr, Jr., *Picasso: Fifty Years of His Art*, New York, Museum of Modern Art, 1946, pp. 132–33. Barr had access to *Musical Instruments* (1923) in the Mrs. Patrick C. Hill collection, *Still Life with a Cake* (May 16, 1924), *The Red Tablecloth* (Dec. 1924), among others. He does not seem to have been aware of the two large still lifes with which this article is concerned.
2. Again, it was Barr who recognized the importance of drawings, executed at Avignon in the spring of 1914, which represent a clean break with the geometric sobriety of Cubism. The formal extravagance of such drawings as the *Nude with Guitar Player* anticipates Surrealism. See Barr, p. 89. I have expanded on Barr's treatment of these drawings in chapter 11 ("The Avignon Period") of my *Picasso: The Cubist Years*, Boston, New York Graphic Society, 1979, where I relate them to paintings of the same period.
3. Maurice Jardot, *Picasso, peintures 1900–1955*, Paris, Musée des arts décoratifs, postscript to no. 40. Jardot observes: "The signs which Picasso created after 1925 are distinguished from those created before only by their greater freedom. There is no essential difference between them, only a difference of degree. The extent to which Surrealist activity contributed to Picasso's breakthrough remains uncertain." This is exactly the position that I take in my *Vie de peintre Pablo Picasso* (Paris, 1977), and which I reiterate here.
4. This sketchbook dates to the same period of Picasso's career as some of the curvilinear still lifes.
5. The history of Picasso's technique of mixing sand with pigment—discovered under Braque's influence at Sorgues in 1912—remains to be written, since most collectors and even some curators are not particularly interested in this kind of addition to the works in their possession. At this point in my own investigation, it seems that the sand-paintings of 1923 begin with *Seated Woman in Blue and Pink* (Z.V.2, which Zervos describes as "oil on canvas"), currently in the Justin Thannhauser collection. Here, the sand is used as both color and optical effect. Only later was it used for aleatory purposes, in conjunction with the scraping away of paint with a stylus or brush handle. This technique seems to begin in the still life *Mandolin and Music-Stand* (Z.V.89), which also attracted Barr's attention. Between these works, there is a series of little still lifes in which sand is utilized as color and relief in the manner of the still lifes of 1915–16. Cf. Z.V.60, 63, 64, 67, 68, 69, 75 ff.
6. The corrections and the first study are Jardot's, no. 64.
7. This information was provided by M. Beyeler.
8. The existence of these drawings was revealed by the exhibition "*Picasso Intime*" at the Musée de l'Athenée in Geneva (July 4–Sept. 6, 1981), catalogue no. 1. The unpublished portraits of Marie-Thérèse are numbered 2, 3 and 4. In Zervos, vol. VII, there are other guitars with the monogram "MT" (cf. 54, 55, 56, 58, as well as the musical instruments in no. 110).
9. See my *Vie de peintre Pablo Picasso*, p. 231, for Picasso's remarks on this "still life."
10. We know that *The Dance* could be called "The Death of Pichot." Ramón Pichot had been a childhood friend of Picasso. His marriage to Germaine precipitated Casagemas's suicide in 1901. Picasso, who had once had an affair with Germaine (she is still his companion in *Au Lapin agile*, 1905), believed that this destroyed Pichot.

Author: *Pierre Daix is co-author, with Joan Rosselet, of* Picasso, The Cubist Years: A Catalogue Raisonné of the Paintings and Related Works.

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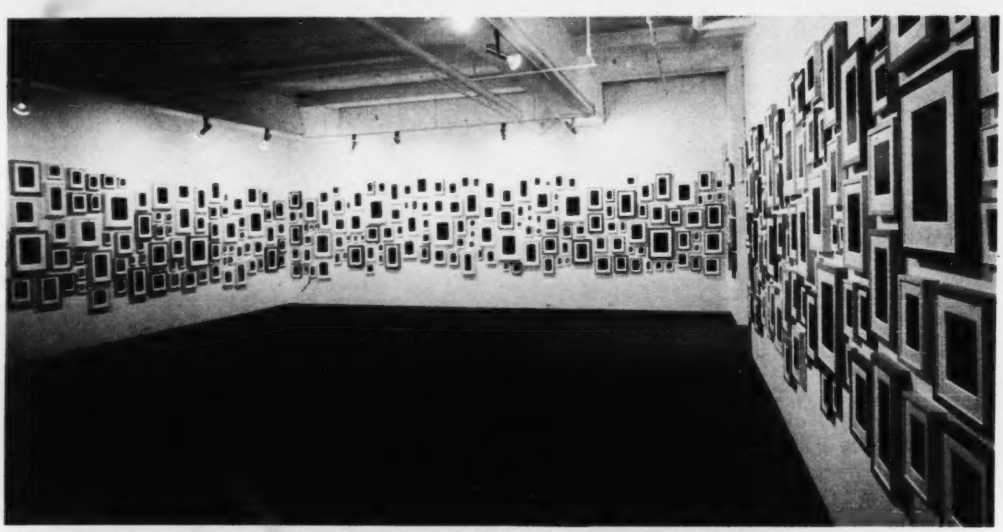


Allan McCollum: "From the Permanent Collection," installation at Marian Goodman/Multiples.

Allan McCollum: Repetition & Difference

A recent installation of hundreds of McCollum's "generic paintings" reflected the advent of a repetitive society—a society in which difference is artificially recreated through the proliferation of quasi-identical objects.

BY CRAIG OWENS

> *Each art has its own imbricated techniques of repetition, the critical and revolutionary potential of which must reach the highest possible degree, to lead us from the dreary repetitions of habit to the profound repetitions of memory, and ultimately to the [symbolic] repetitions of death, through which we make sport of our own mortality.*
>
> —Gilles Deleuze, *Répétition et différence*

Since 1975, when he stopped painting the large, repetitive decorative abstractions, often on unstretched canvas, for which he first achieved recognition in his native California, Allan McCollum has been manufacturing generic paintings: small, anonymous, more or less identical objects, always exhibited in series and composed entirely of frame, mat and, where the image is supposed to appear, a blank. The artist describes these works as decoys: "False pictures, pseudo–artifacts which beckon me into the desire to look at a picture, but which are complete in doing that, and that alone." In them, painting is reduced *beyond* its essentials to utter conventionality, banality. It is ironic, then, that as recently as 1979 McCollum's work could still be cited as proof of the continuing viability of modernist abstraction[1]—as if, as Jean Baudrillard has written, "Only the forgery can still satisfy our thirst for authenticity."

Minimalist in their monochromism, their investigation of framing and their repetitiveness, the generic paintings employ only the *vocabulary* of Minimalism; for what McCollum has devised is, in fact, an effective, all-purpose strategy of esthetic infiltration—reminiscent in this respect of Daniel Buren's deployment of striped fabric—with which to expose the contradictions of cultural production in a market economy: the inescapable fact that, in exchange, all works of art are reduced to equivalence. Clusters of the generic paintings have been exhibited in group shows, where they have served as mirrors reflecting the interchangeability—the in-difference—of the other works on display. More recently, for his first solo exhibition in New York (mounted last March at Marian Goodman), McCollum doubled and then redoubled the stakes: 551 cast "plaster surrogates" swarmed across the gallery's walls in a continuous, undulating band, while in a second room photographs taken directly from television depicted (found) McCollums "on location"—pictures in the world re-presented as generic paintings.

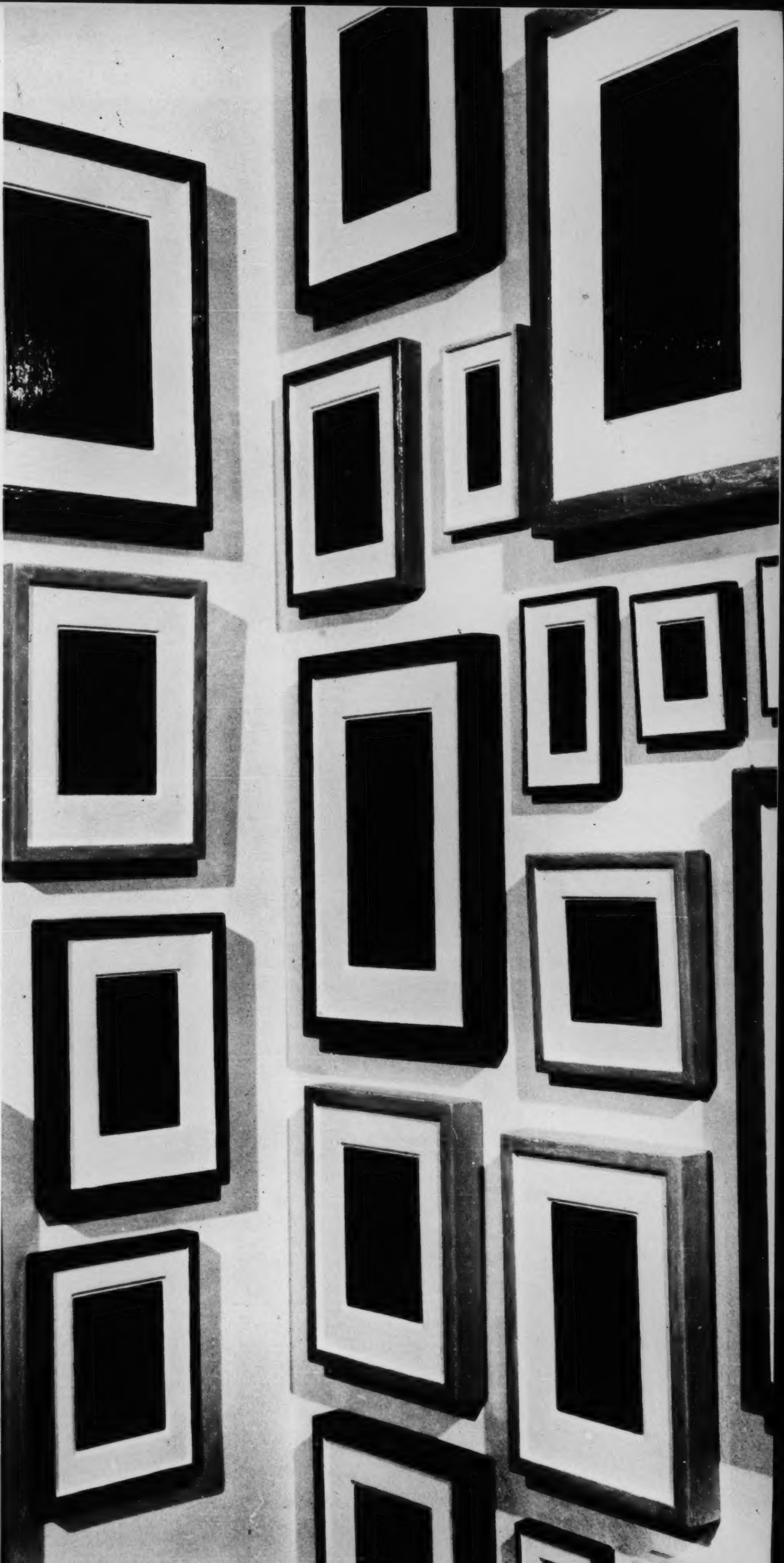
Each of the surrogates was derived from the same model (frame, mat and, where the image is supposed to appear, a blank). The only differences admitted were entirely marginal: insubstantial variations in size, proportion and the color of the frame (mostly within a narrow range of golds and browns). While the specific combination of these three variables seemed to constitute each surrogate as singular, the potentially endless repetition of essentially identical objects prevented us from mistaking difference for uniqueness. For although it was possible to view each work as a mirror reflecting all the others, at the same time it was impossible to forget that each was merely a reflection of all the others.

Neither the wit nor the sheer visual beauty of the installation can be discounted; but these, too, seemed to function as decoys, as lures—as if to compensate for the muteness of each individual component. For while repetition inaugurated an indefinite play of substitutions, classifications, reversals and repetitions, this textual game seemed to suspend any reference outside the series itself, as well as any subjective relation between artist and viewer. Instead, the surrogates functioned as an opaque screen interposed between the two, rendering them mutually absent one to the other—an absence described, perhaps, by the blank at the center of each work.

Still, taken as a whole, McCollum's installation did have an unmistakable external referent: the marketplace. Viewing it was less like gallery-going and more like window-shopping—or, rather, gallery-going *as* shopping. For what McCollum's work ultimately reflects is the recent infiltration into cultural production of what political economists identify as the "serial mode of production." Serialized production is both the definitive mode of late-capitalist consumer society and, since Warhol at least, the dominant model for art—and not only visual art, as Jacques Attali's diagnosis, in his book *Bruits,* of the situation of contemporary music confirms:

> No organized society can exist without structuring a place within itself for differences. No exchange economy develops without reducing such differences to the form of mass production or the serial . . . .Music lives [this contradiction] in deafening fashion: an instrument of differentiation, it has become the very locus of repetition. It indifferentiates itself in commodities and masks itself in the star system. Music can therefore allow us to hear the essentials of the contradictions in developed societies: *an anxious search for lost differences within a logic from which difference itself has been excluded.*[2]

This contradiction between differ-



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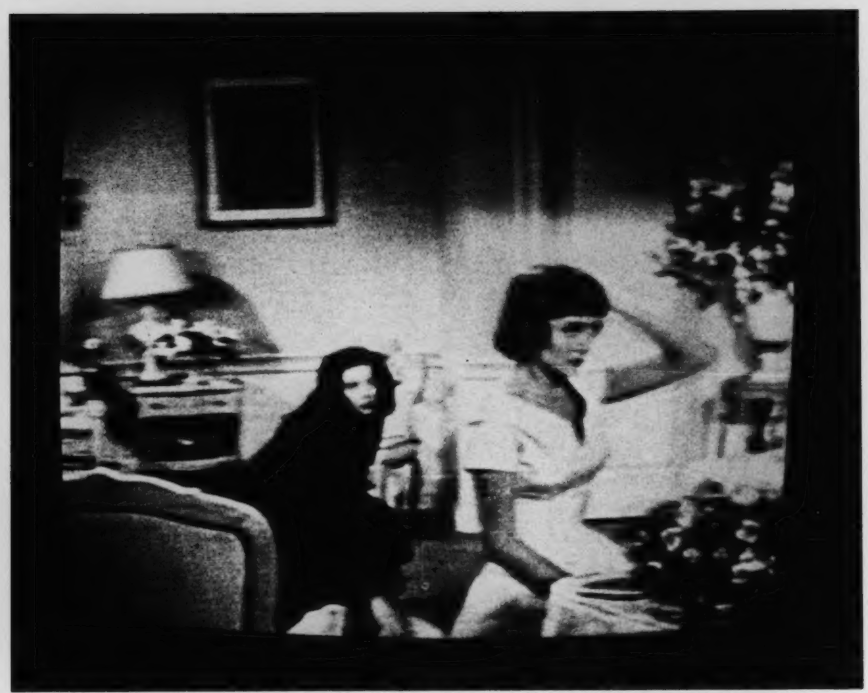

"Paintings on location—incidental to the action," black-and-white photograph, 11 by 14 inches.

ence and repetition is intrinsic to the serial mode of production itself—a mode which proceeds from, but is not identical with, the mass production of commodities. For while mass production and the social logic of homogenization which it entails work to eliminate difference (standardization), serial production reintroduces a limited gamut of differences into the mass-produced object. As Baudrillard observes in *Le système des objets* (1968), no object appears on the market today in a single type, but with a range of strictly marginal differences—of color, accessory, detail—which create the illusion of choice. Consequently, what we consume is the object not in its materiality, but in its difference—the object as sign. Thus, difference itself becomes an object of consumption, and the agenda of serial production becomes apparent: to carefully engineer and control the production of difference in our society.

If music allows us to hear these contradictions, visual art allows us to *see* them. Few works of art exist today as single, isolated examples; rather, the majority appear in series, and their significance resides primarily in the position they occupy within the series to which they belong.[3] To cite only the most obvious example: it makes no sense to exhibit one Cindy Sherman photograph by itself (although her work is often presented this way). To do so is to render it meaningless, for the significance of Sherman's work resides in the artist's permutations of identity from one photo to the next. Thus, Sherman has borrowed from the media not only a stock of feminine stereotypes, but also its serialized format.

In fact, serial production does not recognize the fine art/mass culture distinction (and is partially responsible for its dissolution). So that when McCollum exhibits his own series of black-and-white photographs of interiors, themselves taken from TV series, he moves us out of the gallery and into mass culture, demonstrating the pervasiveness of serial production. In McCollum's photographs of everyday life as represented in the mass media, framed pictures in the background become illegible—these are, after all, pictures of pictures of pictures—and are thereby transformed into "McCollums"—frame, mat and, where the image is supposed to appear, a blank. Collectively captioned "Paintings on location—incidental to the action," these photographs reinsert McCollum's work back into the culture at large, where its greatest subversive potential resides.

If McCollum represents the advent of a repetitive culture—both within the art gallery and without—a culture in which difference is "artificially recreated by means of the repetition of quasi-identical objects" (Attali), still, we cannot immediately assimilate him to that tradition of melancholic artists, from Duchamp to Sherrie Levine, who insist upon the diminished possibilities for creativity in an image-saturated world (or so it has been claimed).[4] For the automatic, mechanical repetition that characterizes consumption is only one—the most superficial—type of repetition. Art invokes other, more profound types—those of memory and ultimately (following Freud's formulation of a compulsion to repeat) of death. The significance of McCollum's work resides in its superimposition of all three types, a superimposition which restores to repetition its critical—even revolutionary—power. For, as Deleuze writes at the conclusion of *Répétition et différence:*

> Repetition—even in its most mechanical, quotidian, habitual, stereotypical forms—has a place within art . . . For the only esthetic problem is how to insert art into everyday life. The more our daily life appears standardized, stereotyped, submitted to the accelerated reproduction of consumer goods, the more art must become part of life and rescue from it that small difference which operates between levels of repetition, making habitual consumption reverberate with destruction and death; linking cruelty to inanity; discovering, beneath consumption, the chattering of the schizophrenic; and reproducing esthetically, beneath the most ignoble destructions of war (which are still processes of consumption), the illusions and mystifications which are the real essence of this civilization—so that, in the end, Difference can express itself . . . even if it's only in the form of a contradiction here or there, thereby liberating the forces needed to destroy *this* world. ☐

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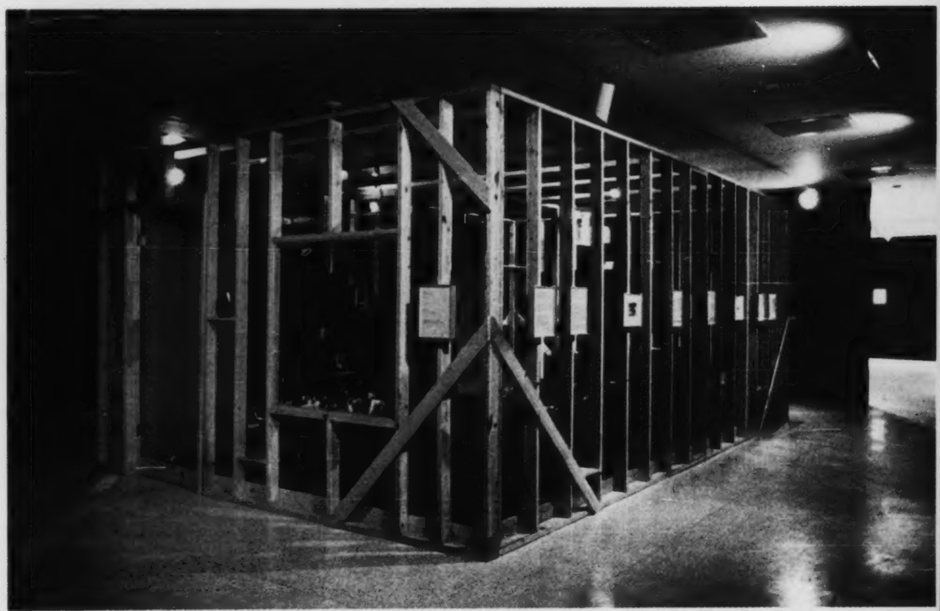
1. Joseph Masheck, "Iconicity," *Artforum*, January 1979, pp. 30–41.
2. Jacques Attali, "Introduction to *Bruits*," *Social Text*, 7 (Spring/Summer 1983), p. 7, italics added.
3. A more detailed account of the serial mode of production in art would have to distinguish between contemporary artists' use of the series and the role that it played in both Impressionism (Monet's "Rouen Cathedrals," for example) and modernism (Mondrian's serial production, for example). These questions are too complex to be tackled here; however, I would argue that while, in Impressionism, the series works to claim the absolute uniqueness of each single moment of perception, and while, in modernism, it represents an evolutionary or developmental process, in contemporary art it is used to deny both uniqueness and development. Obviously, serial production in art must be linked to the stages of development of capitalism.
4. In a recent text, I dispute this interpretation of the Duchamp-Levine tradition. See "The Discourse of Others: Feminists and Postmodernism," *The Anti-Aesthetic: Essays on Postmodern Culture*, Hal Foster, ed., Port Townsend (Wash.), Bay Press, 1983.

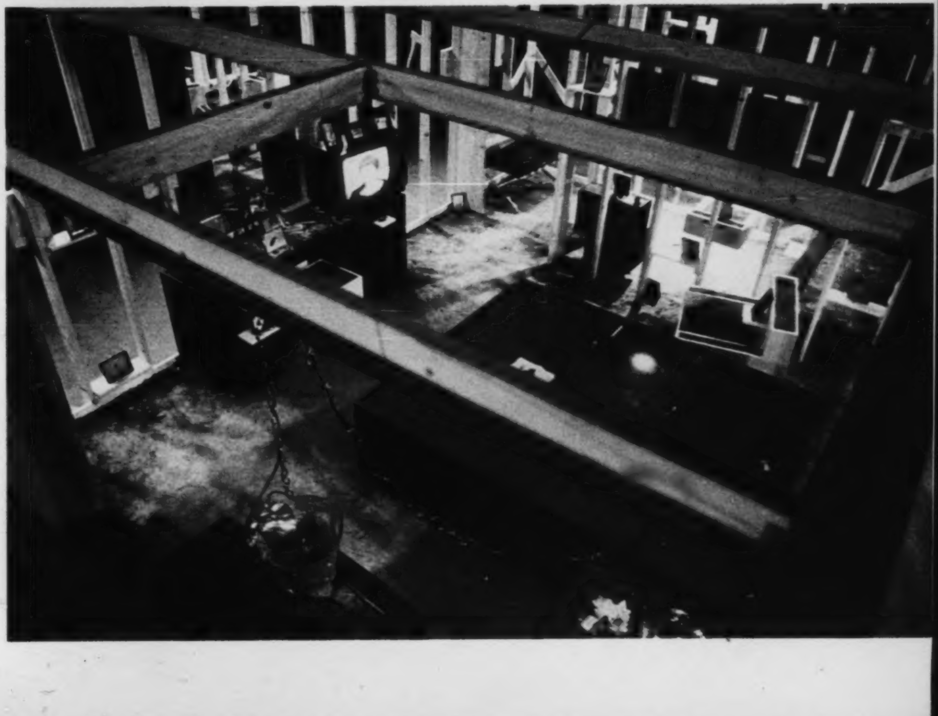
West Texas Dada

In his "rooms and stories," Texas-born, California-based Terry Allen offers a complex collage of biography and bric-a-brac from the margins of American culture. Below, however, the author questions the authenticity of regional vernaculars today and the efficacy of Allen's strategy of shock.

BY JONATHAN CRARY



Terry Allen:* Billingsgate (A Motel), *1982, mixed mediums, 8½ by 12 by 20 feet. Detail below.



Terry Allen can do it all—or so a show at the La Jolla Museum of Contemporary Art featuring a wide range of Allen's work would indicate ("Rooms and Stories: Recent Work by Terry Allen," curated by Lynda Forsha, April 16–May 29). Included were major environmental installations, drawings, sculpture, video, texts, audio works, a theatrical performance, and a musical performance by the 40-year-old artist and his Panhandle Mystery Band. The California-based Allen, for whom "talking about art is like trying to French kiss over the phone," would seem to favor actionist forms of production, but curiously much of his work is exhaustively talky, discursive, overloaded with words, symbols and texts that reflect on his own art activity.

The works that revealed Allen's concerns most sharply were his big environmental pieces. *Billingsgate (A Motel)* was a full-scale replica and transformation of a single motel room, furnished with a dirt floor, and a double bed, toilet and sink all filled with dirt. Real everyday items such as a TV, an open suitcase and cosmetic articles stood side by side with photographic "substitutes" for other things: framed photos of pillows, sheets and lamps occupied the usual places of those objects. Around the outside of the environment were pages of dense typescript filled with rambling meditations of the artist and found texts all relating to Allen's visit to Billings, Montana. The motel became a sounding board off which Allen bounced a multitude of references to that city, to American history, political corruption, his own life, and Custer's Last Stand. It is as if by attaching an excess of information to the walls of the motel, by opening up its floor to the ground beneath, there was an effort to make its bland surfaces speak, to spill forth some testimony about its own gen-

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Ornithopera (The Devil's Condo), *1981, mixed mediums, 15½ by 19⅔ by 22 feet. Photos courtesy the La Jolla Museum of Contemporary Art.*

esis, its place within a history.

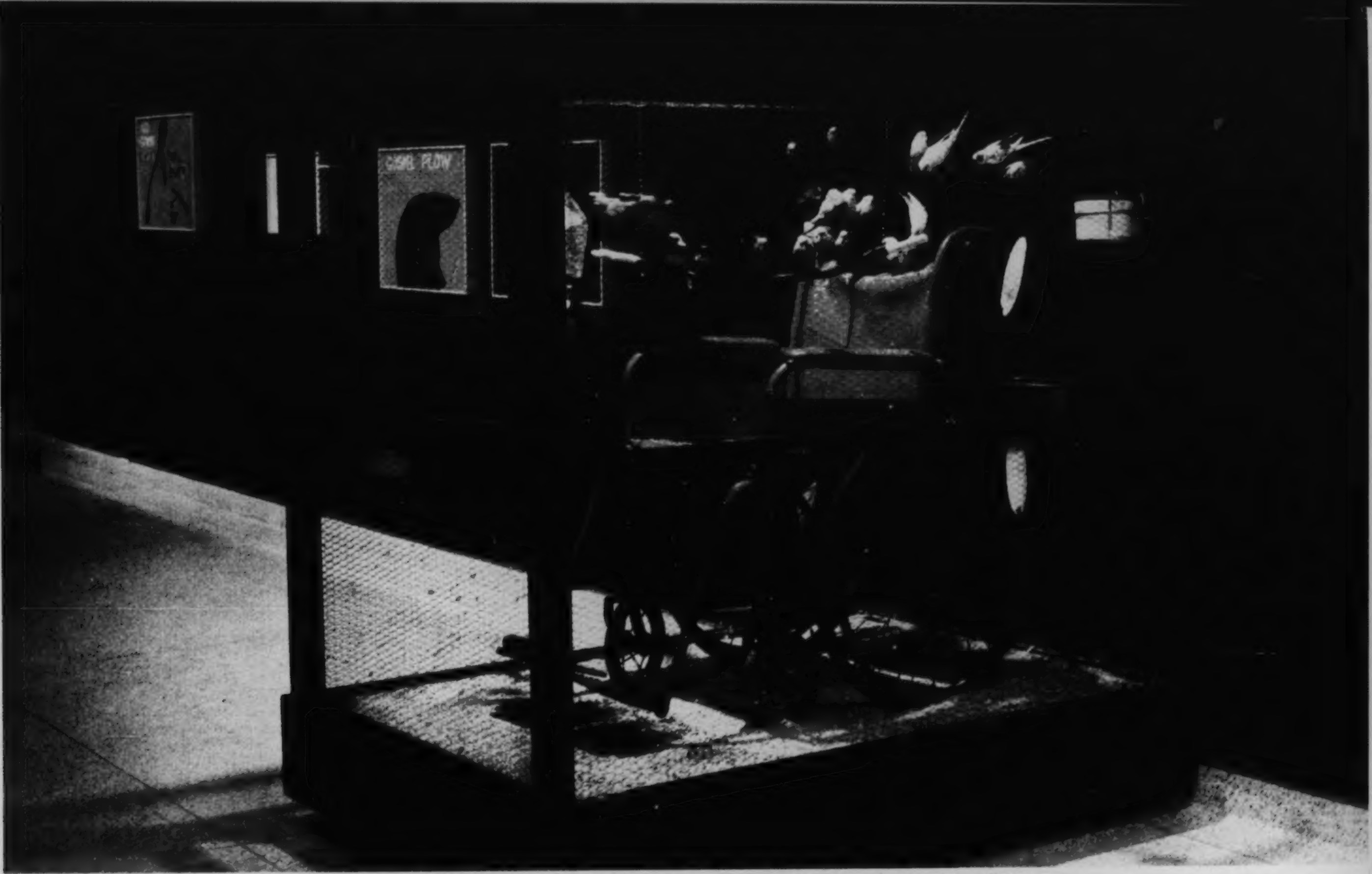
The other major work was *Ornithopera (The Devil's Condo),* a large room-size cage covered with chicken wire located in a darkened museum gallery. Inside it Allen placed live crows and chickens. Each group of squawking birds, one white, one black, staked out their territory, ignoring or eyeing each other warily over an ornate bird bath. One side of the cage compound was filled with a composite structure of black crates, embedded with bric-a-brac-like religious figurines, false teeth, dice, light bulbs in the shape of a cross, and a TV screen. The piece and its many accompanying drawings, all in red, black and white, alluded on various levels to the South, the Confederacy, tar and feathering, religious superstition, country music, the Klan, and to almost every possible use of bird symbolism.

Much of Allen's identity as an artist seems bound up in an experience of nonurban America, the South and the West in particular, drawing on a youth spent in Lubbock, Texas. His art, in part, is a chaotic, sometimes Buñuelian vision of red neck, Bible Belt, cowboy country and the languages and textures of those zones. It is the America of tent-meeting revivalism, truck-driver wisdom, trailer-park life, and circus sideshows. There is something nostalgic about Allen's evocation of an alternate U.S.A., its banality and its dark side. He is a regionalist in an era when regions and subcultures have less and less integrity to them. Like the earlier fictions of Thomas Hart Benton and Grant Wood, Allen's art attempts to ascribe a viability and distinctiveness to a composite folk America at the very moment when the saturation of prime-time monoculture is homogenizing a once variegated social geography.

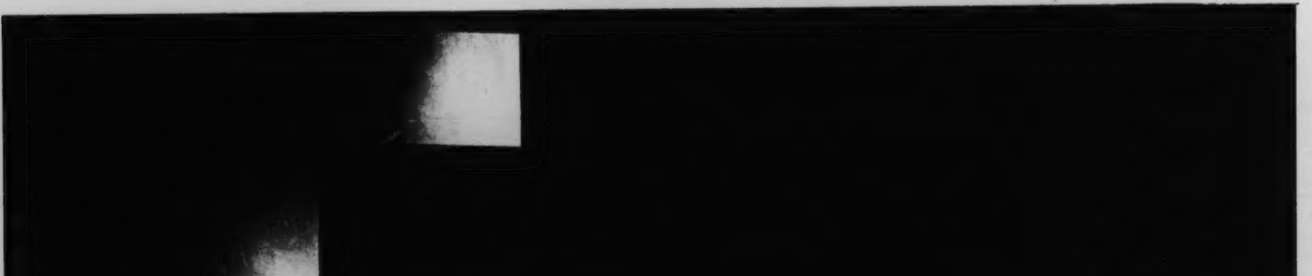
Allen practices a kind of West Texas Dada. The dislocations of collage run through most of his work, but the questions thus raised have to do with what it means for any artist today to opt for Dadalike gestures. One of the prominent pieces in this show (part of a work titled *Anterabbit/Bleeder)* was another chicken-wire cage structure containing a number of bright green parakeets and a red wheelchair, covered with their droppings, on which they perched. It is a familiar formula: the collision of remote realities, supposedly generating an experience of shock. But Allen, who assumes a fuzzily "oppositional" stance, seems to be unaware of how easily the appearances of shock are consumed today. Writers like Fredric Jameson and Manfredo Tafuri have piercingly described how certain modernist strategies of fragmentation and collage simply parallel and become undifferentiated from the dominant modes of experience in contemporary Western society, how the formal disjunctions of some art and the glorification of "the multi-media" can function to reconcile us with the fragmented, media-suffused misery of daily life.

Much of Allen's work is charged with the exuberance of an artist swimming in the disorder of a disintegrating culture and, especially in his performances, forging a hybrid, decentered subjectivity that speaks through the recombinations of the floating debris around him. But Allen's milieu and audience are no longer those before which Rauschenberg's *Monogram* appeared nearly three decades ago. Art like Allen's, produced from the pose of an outsider as if to shock the center from the margins, does not recognize that no one is seriously upholding the values that it presumes to oppose. ☐

Author: ***Jonathan Crary was recently a visiting lecturer in the Visual Arts department of the University of California, San Diego.***



Anterabbit/Bleeder (A Biography), *detail, 1983, wheelchair, 33 parakeets, wood, acrylic, screen and sand, 4 by 3 by 10 feet.*



Anterabbit/Bleeder, *a performance piece about a hemophiliac, with Jo Harvey Allen (above) as "Woman."*

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Fairfield Porter: Natural Premises

Committed to the idea of painting as a record of empirical experience, Fairfield Porter learned to conceal the artifice of his work beneath a fluent, seemingly artless form of realism. The artist's current retrospective prompted the following reassessment of his oeuvre.

BY ROBERT BERLIND

> *I think that all happiness depends on the energy to assume the mask of some other self; that all joyous or creative life is a re-birth as something not oneself, something which has no memory and is created in a moment and perpetually renewed.*
> —W. B. Yeats

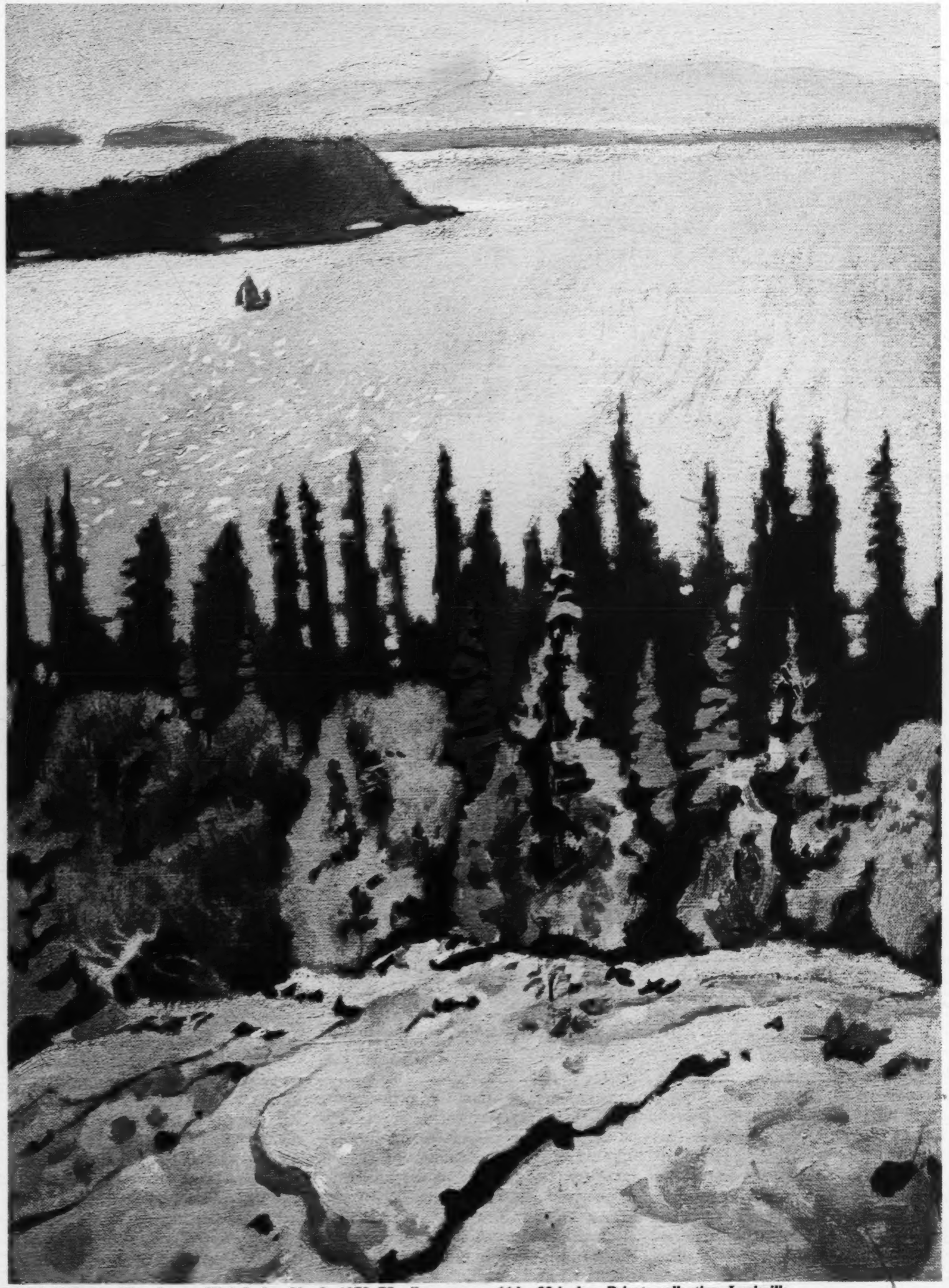
To experience one of Fairfield Porter's better pictures is to feel simultaneously the sudden reality of a specific place and time and, no less emphatically, the presence of a painting that has a life altogether its own, distinct from the circumstances it depicts. Consider *Island Farmhouse*, a major work of 1969, just over 6½ feet square. It has that all-atonceness, that particular plenitude of sensation and association we recognize as his. It's hard to say just what we notice first. There is the clear, sharp, exhilarating light of a northern summer day. There is the image of house, trees, lawn and coastal water, with a wonderfully doggy dog occupying the near domestic space in the same way that a white fishing boat in profile occupies the distant harbor. There is the generously sealed, painted surface, so disarmingly casual in its technique. Every element has its precise weight and degree of descriptive articulation.

We hardly notice Porter's audacity in making the house's shadows cadmium yellow. (He used the color to underpaint the entire form of the house.) But we definitely do notice the peculiar intensity of that wall's reflected light, as well as its sensation of nearness and its contrast to the lucid, sunlit space of distant trees, sea and sky that fairly crackles with clarity. The house's two windows reflect just what we need to know of the space behind us, and they are also abstract reiterations of the palette that makes the distant view. The irregular, green foreground shadow that harbors the dog seems entirely unpremeditated and relaxed in execution; a lesser painter would have overplayed both his hand and faculty for design. The interactions of architectural and natural forms are unstressed yet cannily deployed; the sky-blue shape of reflected light where the middleground building's roof is in shadow might be one of many keystones in the painting's subtle structure. The whole is, at once, completely familiar and utterly new.

Porter's idea about painting was not to paint ideas. He had a great many ideas *about* painting, but in his painting practice he maintained a firm distinction between seeing and intellection, between experience and conceptualization. This distinction, it should be understood, was never put at the service of denial. It is not that there are no ideas to be discerned within his art or to be discussed in relation to it, but that he came to view painting and, for that matter, art criticism as functions of percepts rather than concepts. What he said about writing applies equally to his practice of painting: "I would try as much as possible, when looking at something that I had to review, to cease to exist myself and simply identify with it, so that I could say something about it."[1] In the same conversation he said, "the whole question in art is to be wide awake, to be as attentive as possible, for the artist and for the person who looks at it or listens to it."[2]

Considering this viewpoint, which pervades his writings, and looking at the fluent, light-filled paintings in his retrospective at the Boston Museum of Fine Arts, one could easily come to the conclusion that Porter was a "natural" the same way a sportswriter might identify a rookie pitcher as one. Naturalness was his constant theme. He disliked painterly performance that seemed forced, and he disliked art and esthetic positions that were ideologically motivated. His attitude toward subject matter was essentially receptive to whatever or whoever happened to be on hand. His best paintings have an air of having simply happened.

But Porter was not a "natural" if by that we mean one who develops spontaneously from the outset. The ability to "cease to exist [himself] and simply identify with" what he was looking at, be it a backyard on an autumn afternoon, the canvas on his easel or the work of another artist, was hard won and never to be taken for granted. To



Fairfield Porter:* View from a High Ledge, No. 2, *1972–75, oil on canvas, 44 by 32 inches. Private collection, Louisville.

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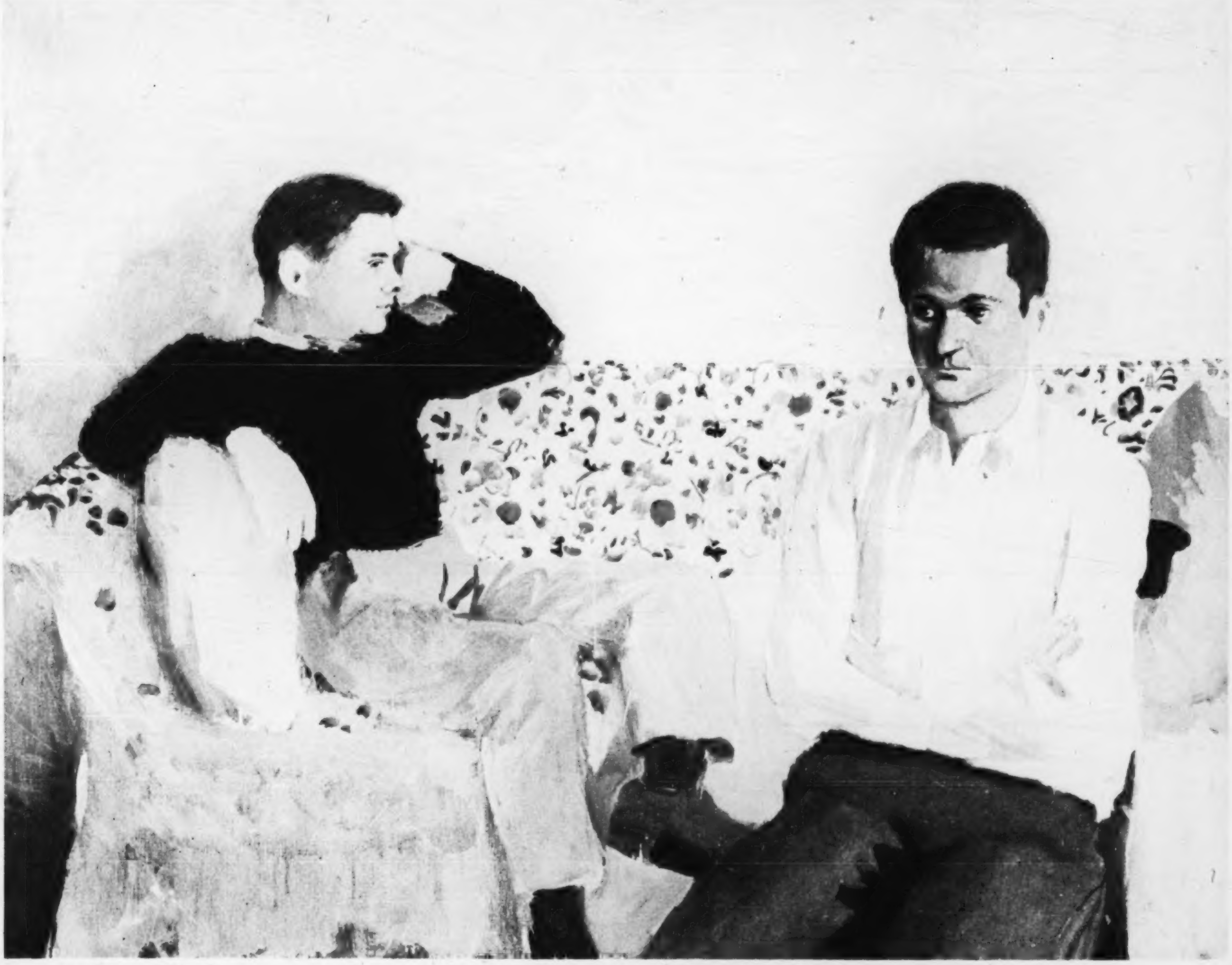


Jimmy and John, *1957–58, oil on canvas, 36 ¼ by 45 ½ inches. Collection Dr. and Mrs. Sidney Goldman.*

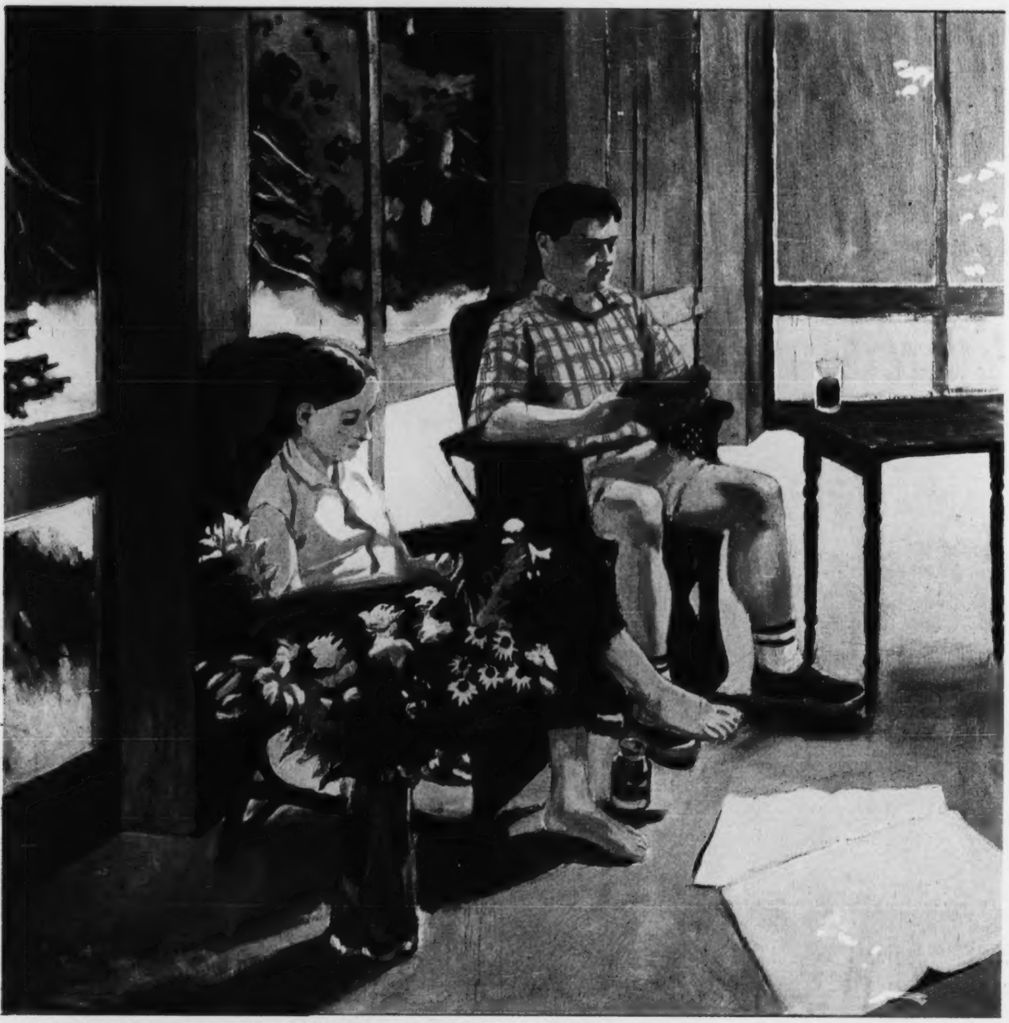
become "natural" Porter had to teach himself much about painting and sustain a commitment that did not, it would seem, come naturally to him.

> ***Porter's naturalness grew out of a deliberate intention to transform himself, to create a self that would experience and paint "naturally."***

Developing a way of painting that would locate its content in the act of looking meant doing away with those norms of descriptive drawing that explain the form rather than record what is seen. It also meant doing away with traditional modes of composition based on seeking out the motif's underlying abstraction of geometric forms, rhyming schemes and the like. It meant developing a radical attentiveness to visual experience—both of the subject and the painting in progress—that little in his art education prepared him for. Porter's compositional syntax has been tellingly probed by Louis Finkelstein, who noted the arbitrary areas of emphasis in the mature work: a patch of light or sharp contrast here, a sudden and unexpectedly forceful articulation there. "On the expressive level," he wrote, "they have the role of naturalizing the observer: participation in the life situation, presenting the unanticipated and arbitrary character of the immediately factual as the object of interest and even of evocation. . . . The success of these is in the discretion with which the various kinds of weighting of attention create a content."[3] By not allowing a single, conclusive focus to predominate, Porter is able to keep the situation open, as "non-objective" in its way as any abstraction by de Kooning.

To some extent, then, Porter's naturalness is contrived, and one might look further for those strategies of picture-making that enabled him to create such an effect.[4] We know that Porter often revised paintings years after working on them, as, for example, in the portrait of his son Jerry, which he painted in 1955 and returned to in 1975. Landscapes were often worked on in the studio, away from the motif. One need only look closely at his surfaces to find evidence of underpainting, either as part of a deliberate process of layering colors or as indications of a method that did not depend on the final result being altogether foreseen.

Realist though he was, he considered



Iced Coffee, ***1966, oil on canvas, 79 ⅛ inches square. Private collection.***

the painting as an autonomous entity, the experience of which was not dependent on the way the world looked at any given moment. This shouldn't surprise us: wouldn't it be literally shortsighted for anyone using painting as a means of investigating appearances to take the photographic instance as a model of how the world looks?

If Porter came late to the radical empiricism of his mature paintings, it is clear he did not simply settle into that premise. One can settle into what one knows, that is, holds intellectually to be the case. But it would be a contradiction in terms to settle into any premise predicated on experience. Experience, being a fundamentally different domain from knowledge, is always in the present; we can never *know* our experience before the fact. We realize once we really begin looking that we don't know, that what knowledge we took for granted is irrelevant. Hence, an experiential premise must renew itself continually, keeping always beyond the grip of settled knowledge. Surely the truth of this circumstance has application to all art, but not all art is predicated so directly upon it. What Porter loved most in art, the communication of concrete experience, is indicated in a review of Edwin Dickinson's work where he points in one painting to "a few heartbreakingly accurate patches of dark seaweed."[5]

There are moments throughout Porter's career when the deliberate focus on pure visualness gives way to other considerations, and anomalous works are the result. His 1957–58 double portrait of poets James Schuyler and John Ashbery (*Jimmy and John*) is a masterpiece of offhand psychological inflection, so "heartbreakingly accurate" that the moment it re-creates would take paragraphs (or a poem) to describe. But its psychology depends on painterly articulations that are not like the more evenly dispersed attention that is typical of Porter's work. In other ways the portrait of his wife, Anne, reclining pensively in bed at midday (*July Interior*, 1964) is atypical. Its reduced, tonal palette yields a precise, cool, pinkish light that brings attention to familiar details of domestic life in a psychologically rich and soberly poetic picture. The 1966–67 *Nyack* shows two figures out-of-doors, one of them painting. It's a very awkward work that would seem to reveal unassimilated influence from the more schematic compositions of Alex Katz. (At 82 by 110 inches, it is one of the larger paintings, and so dramatically does it fail that one must ask why it was included in the exhibition at all.) The Whitney's 1972

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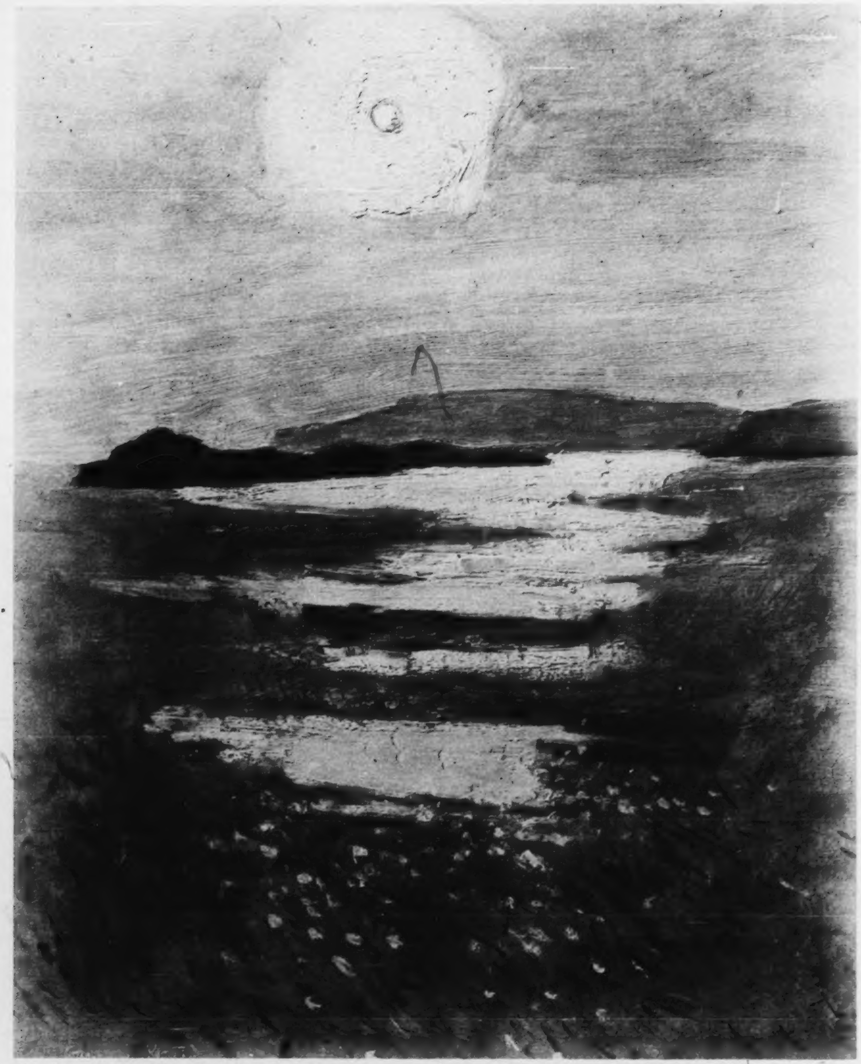


Blue Sunrise, ***1974, oil on board, 21 ½ by 17 ½ inches. Collection Mr. and Mrs. Daniel Gordon.***

The Screen Porch, with its three interior figures and one exterior figure of Anne, combines passages of fluently rendered foliage with a certain static awkardness in the figures that suggests some drama is being depicted, although such drama is outside the usual scope of his work.

I mention these particular works—and there are passages in many others one could point to—in order to stress that Porter's stated esthetic did not entirely account for his practice. Perhaps for it to do so would have constituted an ultimate denial of itself.

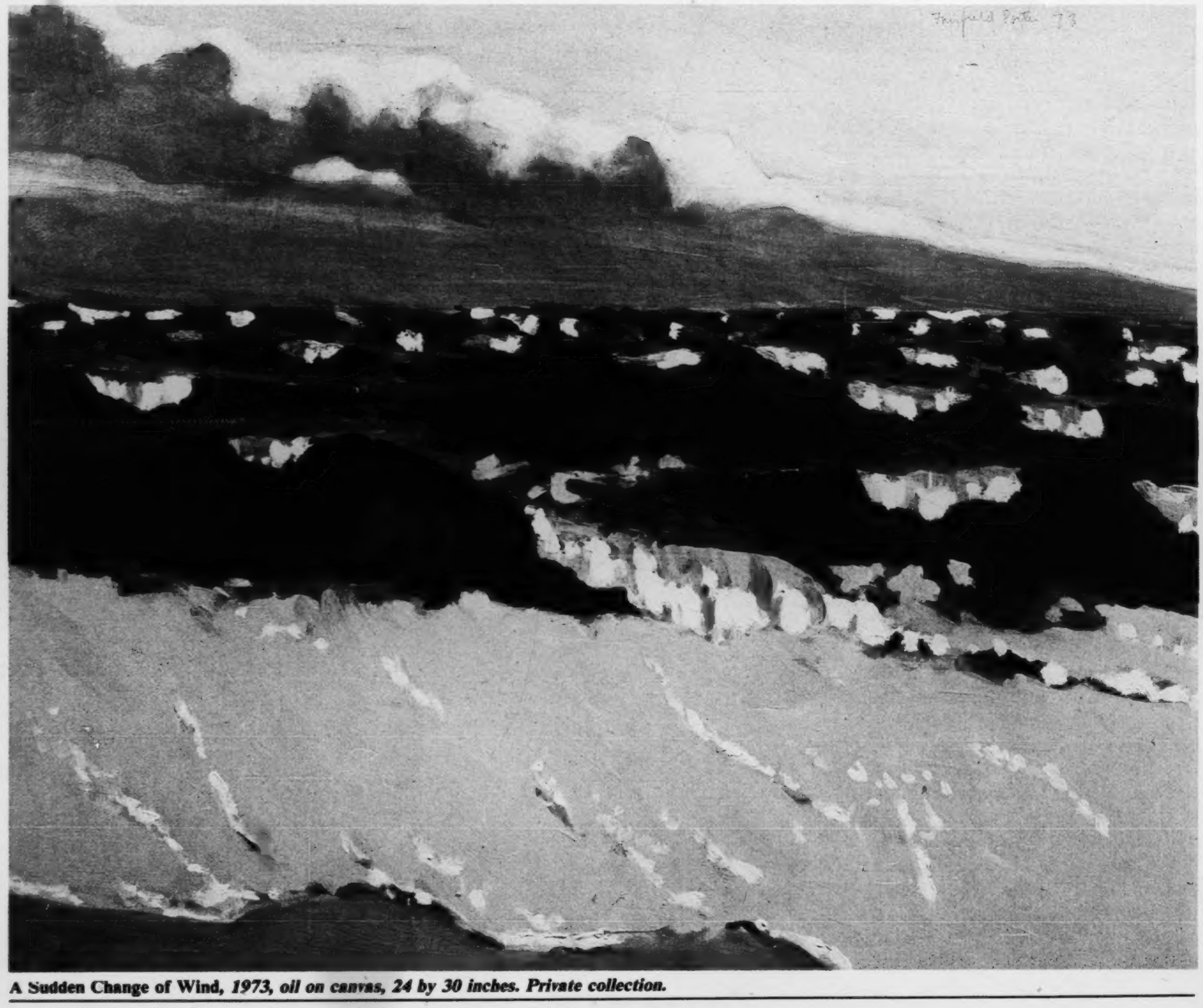
Certain late works, notably the seascapes of the '70s, extend his empirical premise, developing new rhythms and more emphatic, even rhapsodic, declarations of sensation that border on the visionary. Waves seen against the light, sunlight glinting off "the sky white water" (as he put it in his poem "To the Mainland"), play on that threshhold where sensory experience and a feeling of transcendence over everyday reality are contiguous.

The central paradox in Porter's art is that, for all its naturalness and immediacy of experience, this point of view did not come naturally to him. There is, in fact, every evidence that he was by temperament a cerebral type. His reading, by reports, covered a large range of material, some of it arcane. He was given, outside painting, to various ideological causes throughout his life. (These included socialism in his youth—he visited Moscow in 1927—and in his later years strong environmentalist and antinuclear positions, along with a somewhat cranky stand against technology, which he regarded as inherently dehumanizing.)

He was, of course, an intellectual, one of the most valuable art critics of his time, a considerable prose stylist as well as a poet. More than one writer has pointed to Porter's 1959 monograph on Thomas Eakins for the clues it inadvertently provides about the author. Porter focused on Eakins's "puritanical belief in truth as an extra-human value" and "inorganic conscience,"[6] which he, Porter, believed to be fundamentally and nearly fatally antiartistic. John Bernard Myers, who as director of the Tibor de Nagy Gallery was Porter's dealer and friend for some 20 years, writes: "But, like Eakins, Porter himself tended to be cerebral and prone to highly conscious decision making. The drama of his art resides in his struggle to defeat a strenuous intellect in pursuit of sensuous and living experience, the experience of painting itself, the means and ends of painting as a single, marvellous entity."[7] According to the painter Robert Dash, "He said he was a learned painter, that he didn't have a natural gift. . . ."[8]

Porter disliked painterly performance that seemed forced, and he disliked art and esthetic positions that were ideologically motivated.

Although Porter was born in 1907, the retrospective begins as late as 1938 with a small study and then goes to a 1945 work, *First Avenue*, that we would not identify as his but for the label. It is really not until the '50s that we begin to recognize the paintings as "Porters." He was, then, a late bloomer in spite of having begun his studies early and reached his intellectual maturity years before. He did not begin to produce first-rate work with consistency until he was in his 50s. By 1938 he had seen the Chicago exhibition of Vuillard and Bonnard, which had a decisive effect on his intentions as a painter, and within a few years of this he had met Willem de Kooning, the other major influence on him. How then, to account for the emergence of his mature painting style so late in his life? No doubt there are explanations of a private sort,[9] but we can also point to his reciprocally influential association with a



A Sudden Change of Wind, *1973, oil on canvas, 24 by 30 inches. Private collection.*

group of painters younger than himself. Walking through the Boston show I was reminded, variously, of the work of Katz, Welliver, Freilicher, Georges, Dodd, Button, Dash, and others of that generation, as well as those of the following generation, such as Harriet Shorr, Darragh Park and Rackstraw Downes (whose introduction to Porter's *Art in its Own Terms: Selected Criticism 1935–1975* is perhaps the best general essay on him to date). What is striking about this net of influences is the realization that despite the seemingly casual and informal manner of his procedures, Porter should have articulated, *en passant*, so many ideas that were to become dominant themes for other, more deliberately consistent artists. If Porter was not necessarily the decisive influence on these painters, it was surely he who opened up the space for many younger artists to develop their various styles of painterly realism. They, in turn, must have provided Porter with some measure of needed acknowledgment in a largely unfavorable critical climate. The verve with which Katz, Freilicher and others defied the coalescing critical establishment during the '50s must have encouraged Porter in ways that even de Kooning's support could not.

In a time given to extremes of personal style and position-taking, the value Porter placed on naturalness, along with his seeming conservatism, have relegated him to what some critics see as a marginal position. I have been attempting here to show that this naturalness grew out of a deliberate intention to transform himself, to create a self, one might say, that would experience and paint "naturally." To mistake the quality that resulted for something facile is fatal to an appreciation of his art.

The negative view of Porter crops up even in the context of this retrospective. Curator Kenworth Moffett's catalogue essay contains much that is judicious and sensitive to the work, but he is at pains to keep Porter in his place. He cites Porter's "provincial sense of finish in his oils, which . . . is never wholly overcome."[10]

While this criticism applies to a number of early paintings, it hardly fits the mature work. In an odd footnote Moffett delivers, quite gratuitously, some tendentious assertions: de Kooning and Franz Kline were "two of the weakest members" of the Abstract Expressionists; Porter's attack on Clement Greenberg's essay "American Type Painting"

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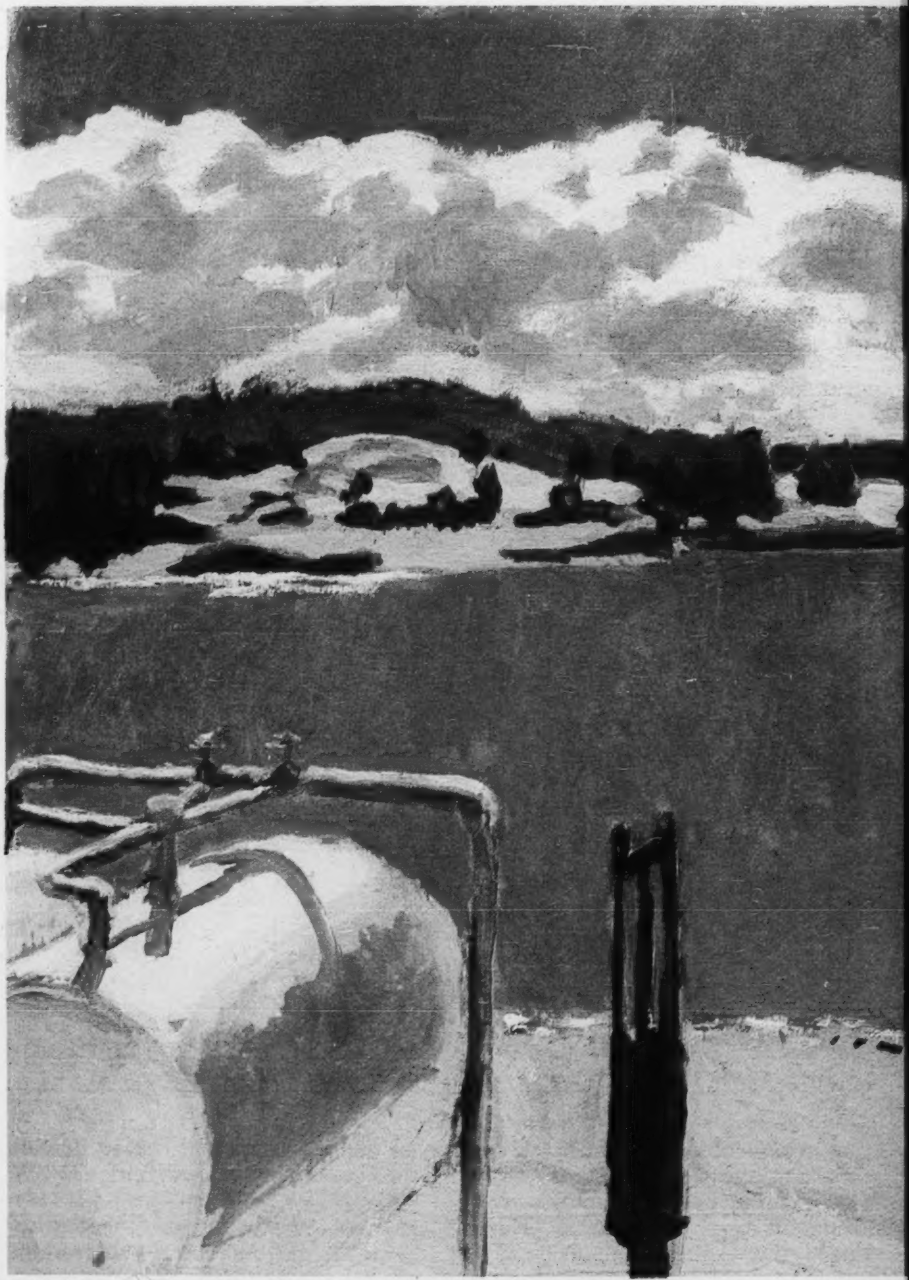
may have been the result of factionalism on Porter's part (because "the 10th Street group that had taken up Porter" disliked Greenberg); Porter's body of writing "remains an artist's criticism," i.e, is of limited importance.[11] In a footnote to a statement that Porter was "the best realist of his generation and one of the finest we have had since the war,"[12] Moffett names, with an arbitrariness that is stunning, "the other contenders, Horacio Torres and John Graham."[13] Care is being taken not to open those floodgates that would admit the group of figurative artists whose work Porter himself spoke for with such sensitivity and conviction.

Like a number of recent retrospectives, Hopper at the Whitney for example, this one suffers from being too large.

One detects in all this the outlines of an art-political position, especially once the consideration of factionalism has been broached. We are familiar with Greenberg's early quarrel with de Kooning's work and his wholesale dismissal of ambitious nature-based painting (along with Pop and Minimal art). Now that Porter is, with apparent guardedness, to be recognized, the terms of that recognition are carefully drawn up: "his taste, his intelligence, and his traditional pictorial instincts."[14] Acceptance into the canon is contingent upon Porter's relegation to minor status: "He never overdid it."[15]

It is appropriate for a retrospective to entail a reappraisal, but one might wish a stronger case had been made by someone more sympathetic. Enormously pleasurable though it was, the exhibition had its problems. Certain great paintings were missing, possibly unavailable, such as the portrait of Frank O'Hara (on that couch Porter so often used), and a fuller selection of drawings and watercolors would have been welcome. More important, since there was so much first-rate work to be seen anyway, was the problem of lesser and occasionally failed paintings that were included. Why the above-mentioned *Nyack*? Why that very unsatisfactory *Jane and Elizabeth* of 1967 (which is even reproduced in color in the catalogue)? Why the various weaker paintings throughout that lessen the overall impact of the show? Like a number of retrospectives of recent years, Hopper at the Whitney for example, this one suffers from being too large.[16]

My complaints aside, one can only be grateful that a gross oversight on the part of our museums has been corrected and that Porter's work will finally be able to attract the large audience that will find nourishment in it. ☐



Fairfield Porter:* The Harbor—Great Spruce Head, *1974, oil on canvas, 20 by 36 inches. Collection Linda

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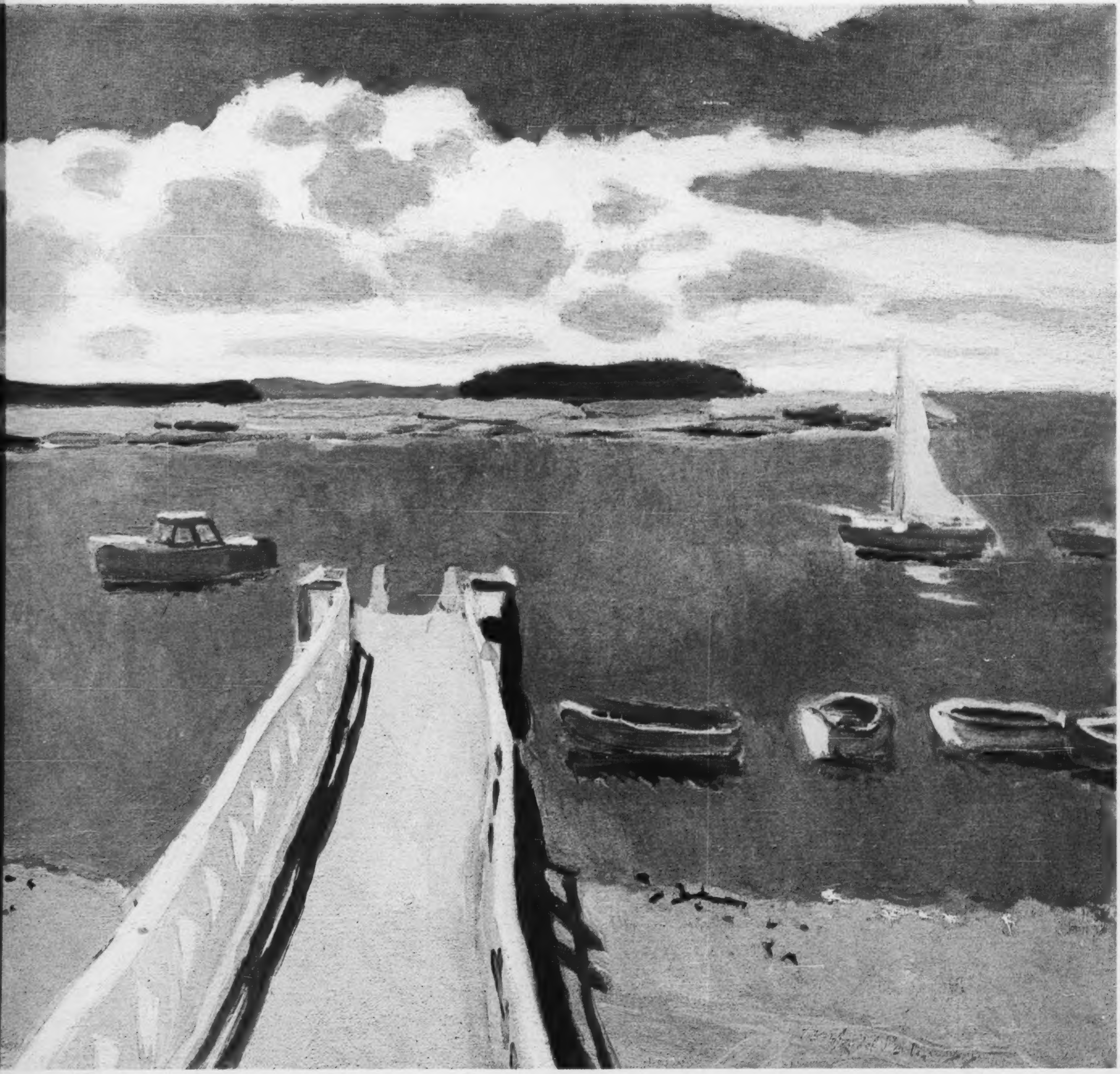
1. "Conversation with Fairfield Porter," conducted by Paul Cummings, included in the exhibition catalogue: *Fairfield Porter (1907–1975), Realist Painter in an Age of Abstraction*, Boston, Museum of Fine Arts, 1982, p. 53. This generous document also provides essays by John Ashbery, curator Kenworth Moffett and John Bernard Myers, five poems by Porter, a chronology, bibliography, checklist and 59 reproductions, 30 of them in color.
2. Ibid., p. 51.
3. Louis Finkelstein, "The Naturalness of Fairfield Porter," *Arts*, May 1976, p. 102.
4. The issue here is one of exploring the artifice that accounts for apparent naturalness. An exemplary instance of such study is Kirk Varnedoe's "The Artifice of Candor: Impressionism and Photography Reconsidered," *Art in America*, Jan. 1980. In proving that Degas did not simply use photography to arrive at the snapshot-



nd Ross Rapaport.

like characteristics of his work, the author uncovers the rich complexity of Degas's intentions and methods. Similarly, to understand that Porter was not simply a spontaneous painter is an inducement to explore more fully the role of deliberation and consciousness in his art.

5. Fairfield Porter, *Art in its Own Terms*, New York, Taplinger, 1979, p. 118.
6. As quoted in Kenworth Moffett's catalogue essay for *Realist Painter in an Age of Abstraction*, p. 28.
7. John Bernard Myers, "Fairfield Porter, Poet of the Commonplace," *Portfolio*, Jan.–Feb. 1983, p. 58.
8. Quoted by Whitney Balliett, "The Art World: An Akimbo Quality," *The New Yorker*, Mar. 14, 1983, p. 147.
9. Kenworth Moffett quotes a letter of Porter's in which the artist recounts being held up in his work by caring for his impaired son: "I really did nothing for the first ten years of his life but try to somehow help him. This was a most frustrating experience, because I was trying to solve something for which there was no solution." *Realist Painter in an Age of Abstraction*, p. 24.
10. Ibid., p. 24.
11. Ibid., p. 29.
12. Ibid., p. 32.
13. Ibid.
14. Ibid.
15. Ibid.
16. The fact that 66 of the 144 works shown in Boston were withdrawn from the show thereafter hardly alleviated the problem, since many of the works removed were among the stronger ones.

The Fairfield Porter exhibition, which opened at the Museum of Fine Arts, Boston, went on to the Greenville (S.C.) County Museum of Art, where it remained until June 19. Further stops include the Cleveland Museum (Nov. 9–Dec. 31); Museum of Art, Carnegie Institute, Pittsburgh (Feb. 18–Apr. 22, '84); Whitney Museum, New York (May 31-July 22, '84).

Author: ***Robert Berlind is an artist who writes about art.***

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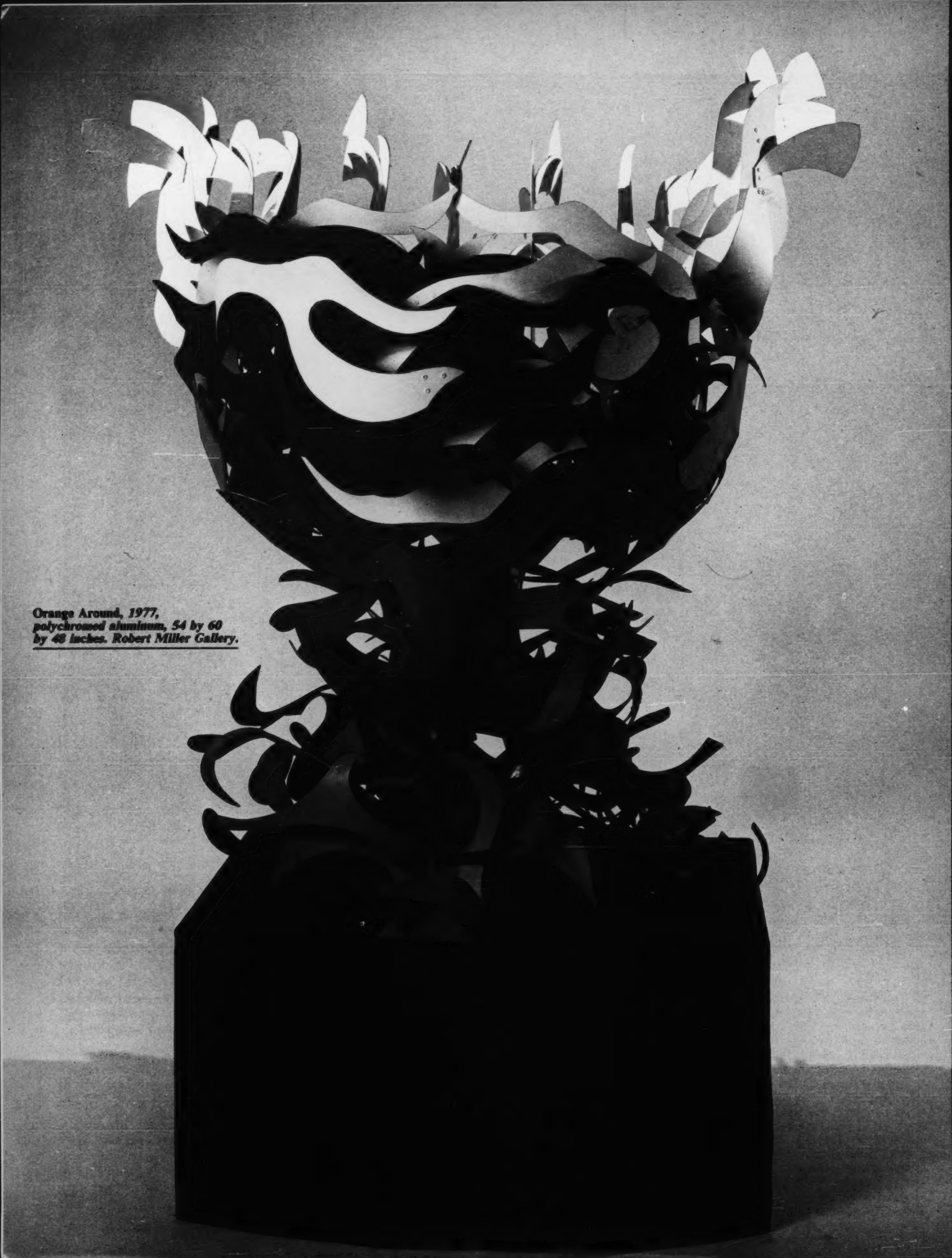

Orange Around, *1977, polychromed aluminum, 54 by 60 by 48 inches. Robert Miller Gallery.*

Multiple Disjunctions: George Sugarman

Attempting both to energize space and to structure what he calls the "existential disorder of life," George Sugarman builds exuberant, untidy sculptures in which eccentric shapes are joined to sensuous colors in a quirky form of order.

BY ELIZABETH FRANK

Over the past 30 years, George Sugarman has asked so many questions of sculpture, and moved so decisively from one investigation of form to the next, that charting his development is a little like trying to watch a steeplechase. In his recent retrospective, "Shape of Space: The Sculpture of George Sugarman," we were given a long overdue survey that clearly established him as one of our most vigorous and inventive artists.

Sugarman made a late start as an artist. In 1951, when he went to Paris to study sculpture with Ossip Zadkine, he was 39—but he knew what he wanted to do. From Picasso, Archipenko and Lipchitz he had already arrived at a conception of sculpture as dynamic, space-generating structure, and, increasingly drawn toward an idiom that would include unexpected juxtapositions, disjunctions and internal volumes, he traveled around Europe looking at art, equally enthralled by the clarity of Michelangelo and the complexity of Bernini.

From the beginning, Sugarman's own pieces directly addressed the problem of multiple forms. In *Untitled Terra Cotta Group* (1953), four distinct units, each a mix of biomorphic and geometric elements, stand independent of each other (though three forms rest inside grooves in a wood base), at the same time establishing a semiarchitectural enclosure. To a great extent his later work grows out of this piece, for it embodied his as yet unrefined but instinctive dislike of the idea of sculpture as fixed, unitary structure. The whole thrust of his subsequent work can be seen as a struggle to find alternatives to that old paradigm.

After Sugarman returned to New York in 1955—when Abstract Expressionism was, of course, at its peak—his advances in defining his own sense of sculptural form were largely keyed by contemporaneous painting, although he was also intensely interested in both Léger and Stuart Davis. Working in wood (it was cheap and readily available), he made *West of the Mississippi* (1956–57), a slanting tier of openwork shapes in laminated pine that reflects a close reading of both Surrealist sources and the allover composition of painting of the period, chiefly Pollock's. The shapes, quirky in their unexpected shifts from soft to sharp definition, nevertheless carve out an energetic flow of abstract form.

More and more taken with the idea of sculpture made of individual parts that could be indefinitely extended, Sugarman went on to make *Six Forms in Pine* (1959), the piece which won him a second prize in the 1961 Carnegie International. Situated on two nonsymmetrical and somewhat obtrusive white bases, the piece consists of a single mass of laminated pine carved into contiguous but decidedly irregular shapes, each of which marks out its own independent orientation while also functioning as a segment in the piece's primarily horizontal continuum. The extent of the piece is finally determined only by its relatively small scale, since the proliferation of segments provides no formal or thematic limit or closure. *Six Forms* was thus radical, for Sugarman, in its resolute integration of disjunction and continuity.

In Sugarman's sprightly sculptures of the early '60s, he incorporated what he had recently discovered about segmental composition in a variety of vertical works which throw the conventional axial orientation of sculpture off-center. Contrary forms (curved vs. straight, biomorphic vs. geometric, multiple vs. unitary) are piled on top of each other in abrupt, alogical transitions: sometimes a group of forms spills downwards off the sculpture's base or rises upward in balance-and-gravity-defying acrobatics.

Sugarman applied bright, saturated hues to separate parts of these pieces, leaving carving marks and ragged wooden edges visible under thick coats of paint. Not only is the individuation of parts thus enhanced, but the color also adds to the formal clarity of the work, turning the apparent arbitrariness of Sugarman's conception into an esthetic virtue. For example, the rising stack of forms in *One For Ornette Coleman* (1961) breaks down into separate parts even as it ascends in a single upward thrust, and the top-heavy black "box" shape jutting out over the nest of downward-curling red forms in *Black and a Garland* (1964) disrupts the verticality of the piece in a way that is both awkward and elegant.

With this use of color and accretive composition, Sugarman had a principle for the generation of virtually unlimited sets of independent sculptural forms. In 1964 he made *Inscape*, his riskiest sculpture yet. Eschewing such conventions as vertical orientation and the use of a base, he put a ring of concatenated painted wood units on the floor. Moving counterclockwise, a freestanding white

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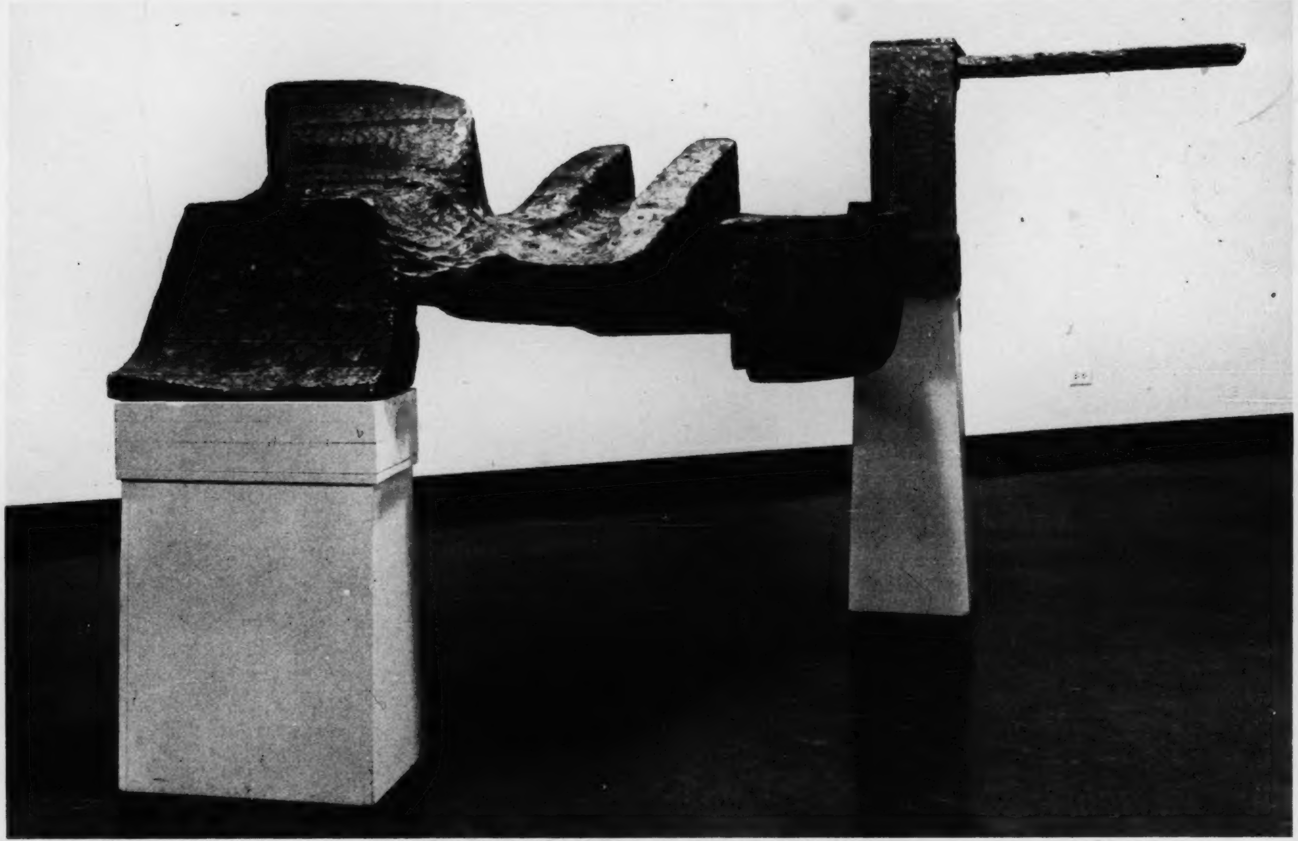
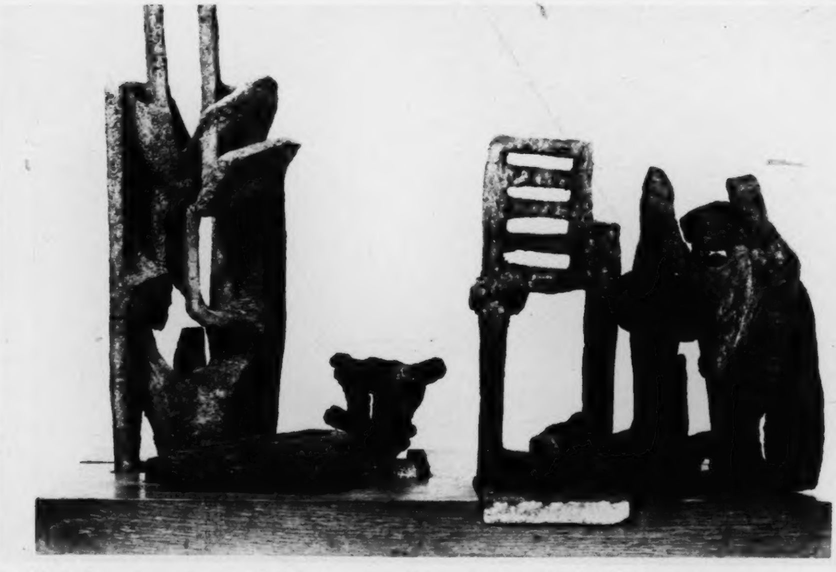


Six Forms in Pine, *1959, laminated pine, 59 by 143 by 59 inches. Photos courtesy Robert Miller Gallery.*



Untitled Terra Cotta Group, *1953, terra cotta with wood base, 24 by 36 by 12 inches.*

squiggle walls off a cluster of gray wedges leaning against a bed of green slats; these slats in turn support the initial unit in a chain of yellow forms which sneak around a beige block of laminated wood, a strange, black conical wedge and a horizontal shape in red. With their separate, discrepant colors and frequent abutments, the units act out a tension of autonomy-within-contiguity.

On the whole, *Inscape* is confined in scale: it is an unambiguous indoor piece, perceivable at a glance. But with *Two In One* (1966), Sugarman took the idea of indoor scale to its limit, demanding the viewer's total physical participation. The piece's configuration is actually simple: a large, acute V consisting of two lines of independent shapes. But the shapes are so large and eccentric, so utterly dissociated from each other, that the viewer, as he walks through and around the work, gets a sense of the whole only occasionally. The individual shapes themselves obey no law: some are simple, others complex, some massive and dense, others open and light; and in some we see Sugarman's now familiar transitions between biomorphic and geometric form.

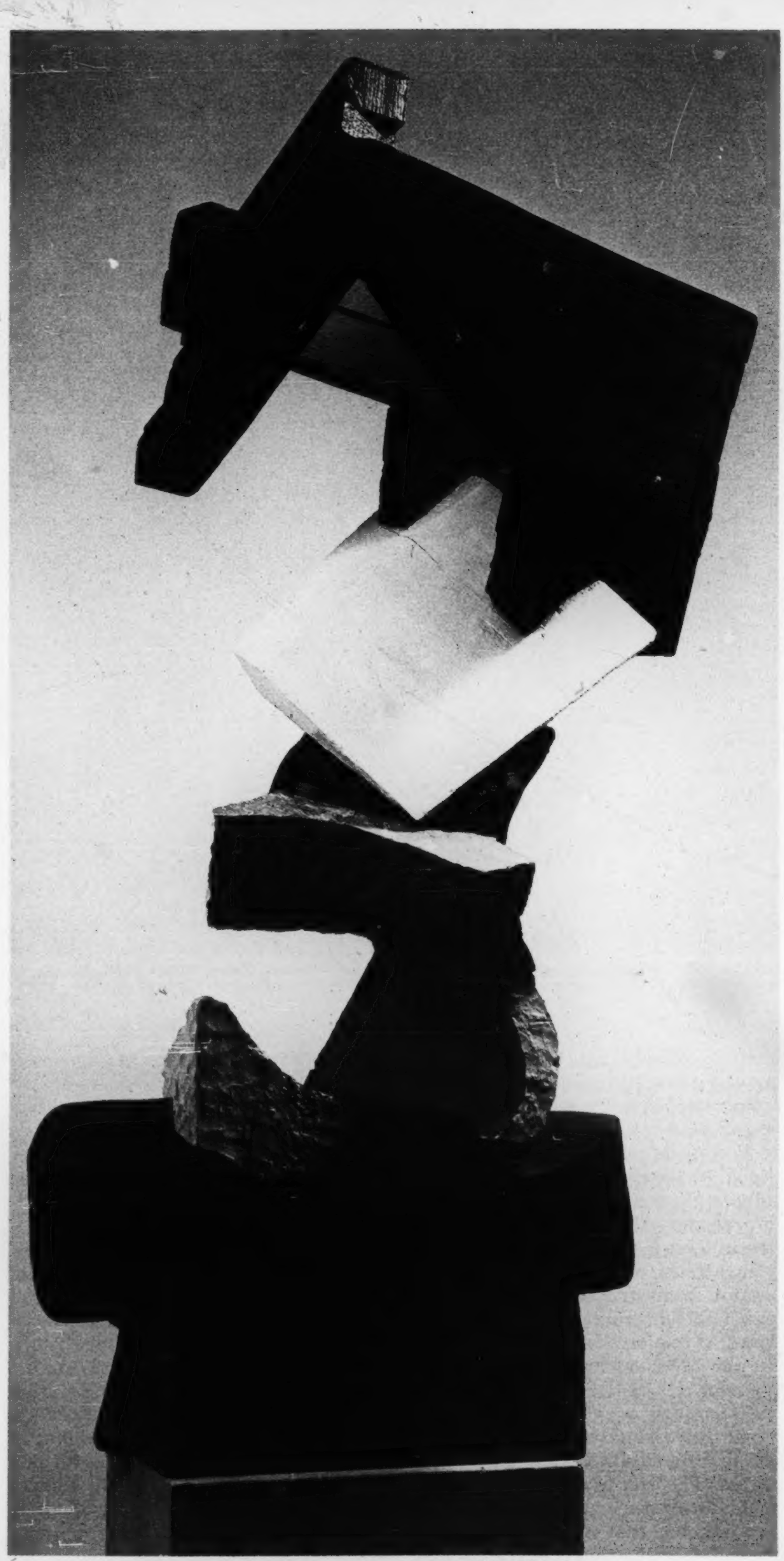
Two in One remains a difficult piece. The individual color shapes, at once bulbous and sinuous, are masterful, but their outsize scale makes it difficult for the viewer to grasp the general composition of the sculpture. The V-configuration, moving outward in widening increments, gets lost at certain angles, so that no one viewpoint seems more compelling than another. Thus the piece oscillates between functioning as a collection of interesting objects and resolving itself into a set of formal relationships.

In his subsequent sculptures, Sugarman confronted the problem of objecthood directly, opting for even more dissociation and irresolution. *Yellow to White to Blue to Black* (1967) is a polychromed wood indoor piece (an outdoor steel version was commissioned by Xerox in El Segundo, Calif.). Its four shapes are, in the Minimalist vocabulary of the time, emphatically "literal," though not "primary" objects—specific without being geometrically pure. The individual shapes resemble one another only insofar as each embodies an internal transformation of geometric and curving forms and defines a see-through internal volume. Unlike *Two in One*, the piece is graspable by the viewer who "completes" the sculpture by reading each object as one part in a variable whole.

The logic of dissociation and extension in *Inscape* and *Two In One* suggests an ambition to break down sculptural boundaries and to occupy lateral space in a way that, at the appropriate scale, can only be accommodated outdoors. And indeed, by the late '60s, Sugarman began to make outdoor sculpture, which not only served intrinsically formal ends (as in the steel version of *Yellow to White to Blue to Black*), but permitted Sugarman to create his own rendition of public sculpture—decidedly not aloof monuments, but warm, inviting *social* ensembles.

St. Paul Commission (1968) was an installation of widely separated, polychromed steel forms affixed to the ceiling of a bank's entrance and projecting outward from its building's columnar supports toward the street, virtually hailing passers-by and at the same time breaking up the monolithic immobility of the surrounding architecture. And *People's Sculpture* (1976) in the Baltimore Federal Center situates two steel "bowers" for sitting and resting and a number of smaller forms for play and contemplation in the midst of an otherwise rather stark, flat city plaza.

Sugarman, who remains enthusiastic about public sculpture, has continued to use multipartite compositions and enclosures in his public works: the *Detroit Commission* (1979) and the *Will's Eye Hospital Commission* (1981) are both based upon these principles. His insistence upon integrating



One for Ornette Coleman, *1961, polychromed wood, 60 by 30 by 24 inches.*

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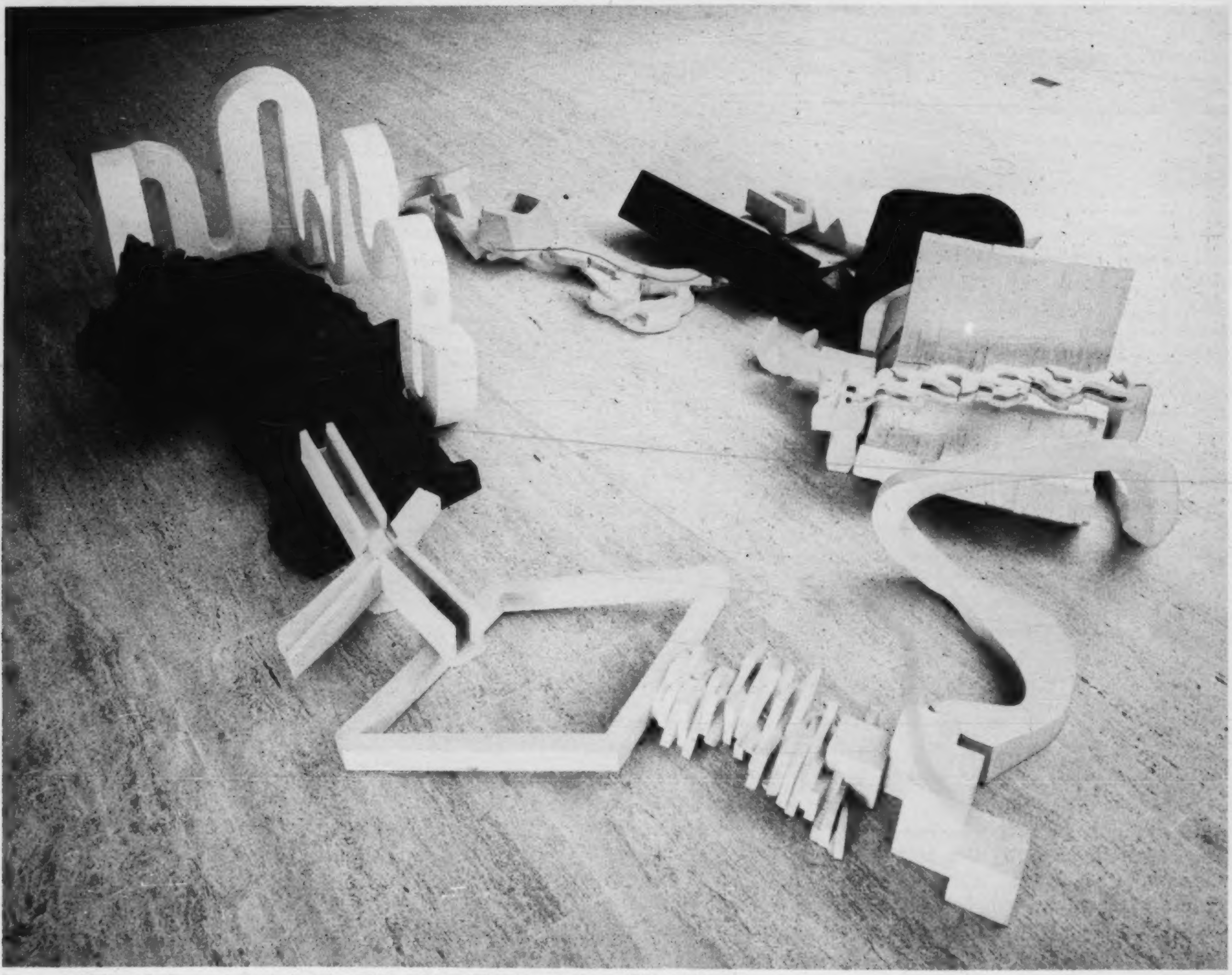


Inscape, ***1964, polychromed wood, 9 parts, 28 by 158 by 97 inches. Robert Miller Gallery.***

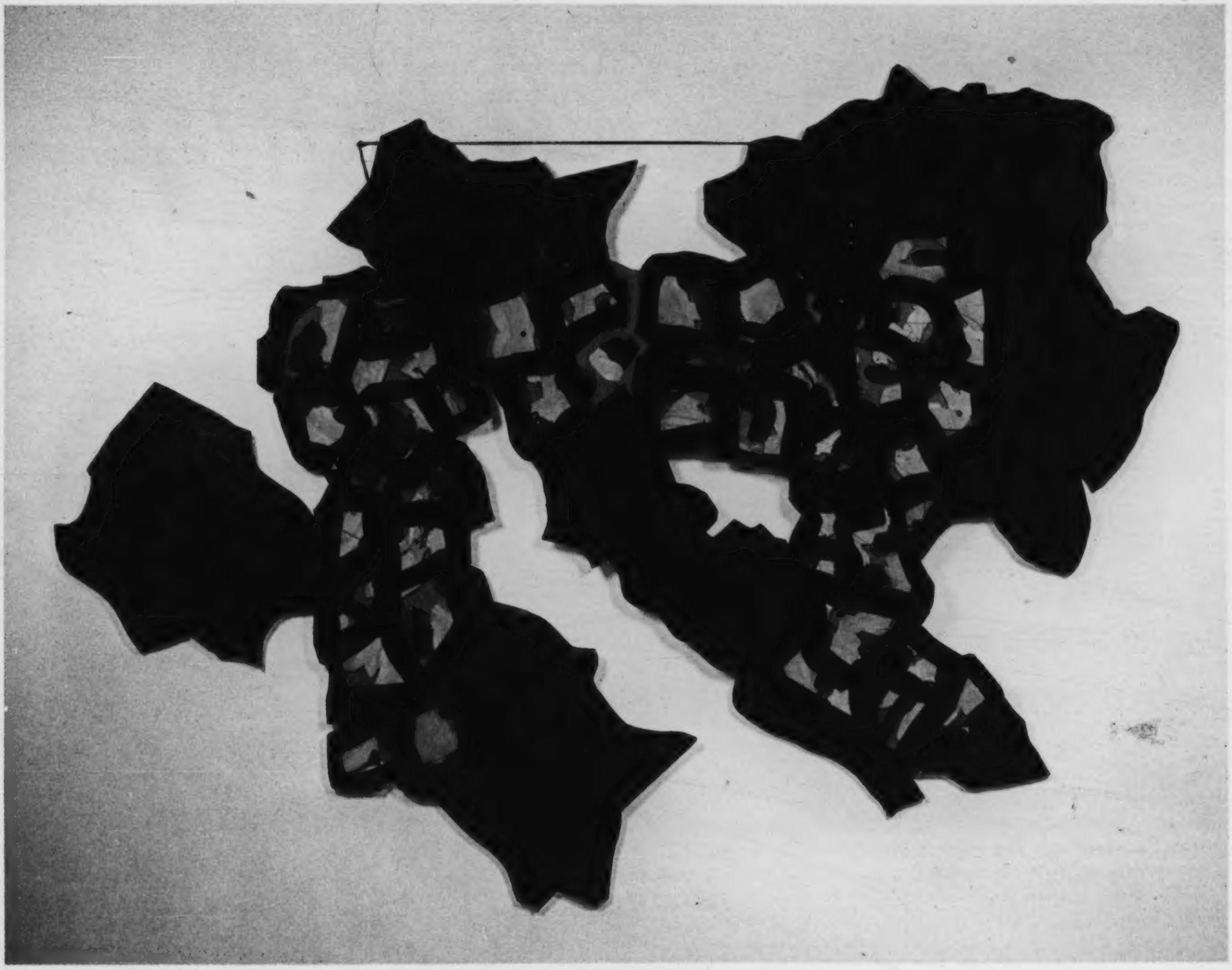
interior volumes into his public work has carried over to his more "formalist" sculptures. Since the early '70s, in fact, he has been producing freestanding indoor polychromed aluminum pieces which, although they return to a basically single-site, if not single-unit structure, encompass a good deal of disjunction in their internal relations.

Sugarman continues to use abundant organic forms and references. In *Concord* (1974), for example, a dark blue "gate" is implanted in a "cloud" of red cut-out overlapping forms; and in *Boundaries* (1977), which is a fragile and seemingly weightless array of aluminum, two blue cut-out "fences" are set against a pile of red and yellow shapes. The leaf and flame references in this latter piece give it a dematerialized lightness that couldn't have less in common with Sugarman's earlier blocky wood forms.

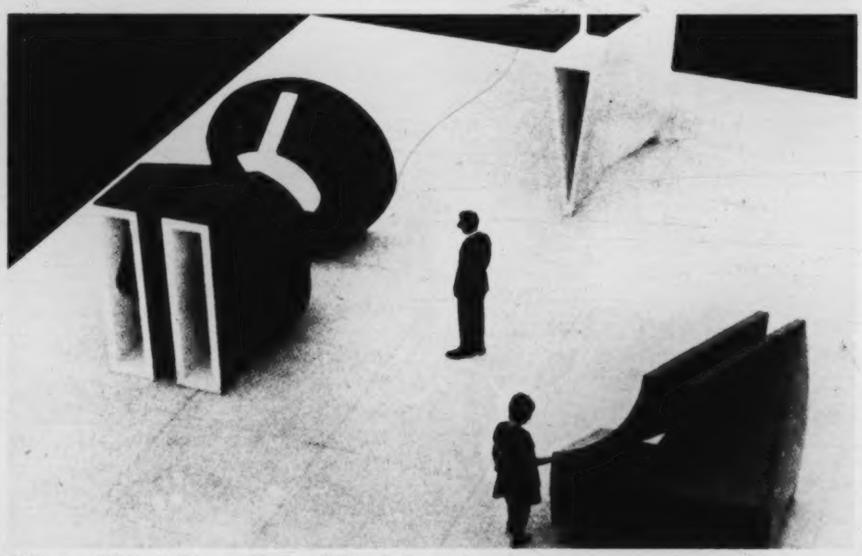
In their lightness and openness, these later aluminum works almost read as translations of the three-dimensional cardboard sketches and broadly gestural paintings on paper that Sugarman started making in the early '70s. Painting cell-like and scalloped configurations, and layering purples, greens and grays on bright blues, pinks, reds and oranges, Sugarman in these works makes the density and intensity of his color bring out the tactile qualities of his brushstrokes; in a collage like *Sanctuary* (1979), he pushes the ambiguity between painting and sculpture about as far as it can go. While these seemingly decorative works appeared to situate Sugarman within the ranks of the then prominent Pattern movement, they are actually attempts to bring into focus the sculptural possibilities of the painterly gesture, whose language Sugarman had first absorbed with Abstract Expressionism.

Throughout his career, Sugarman has been persistent in his investigations of the role of color in sculpture, pioneering in his uses of the floor as site, and innovative in his attitude to the dissociation of forms. His ceaseless experimentation has occasionally resulted in works whose greatest virtue lies simply in their embodying one stage or another of Sugarman's critical process. But his best pieces go beyond conjecture and conjure instead a sculptural world as inviting, witty and effusive as any we have had in our time.

"O to realize space! The plenteousness of all, that there are no bounds. . . .," Walt Whitman wrote, in "A Song of Joys." Sugarman shares Whitman's aggregating and cataloguing impulses, just as he shares his exuberance and humanity. In an era of var-



Sanctuary, ***1979, acrylic on paper mounted on board with fiberglass, 61 by 85 inches.***



Yellow to White to Blue to Black, ***1967, polychromed steel, 7 ½ by 35 by 35 feet. Xerox Corporation, El Segundo, California***

ious sculptural orthodoxies, Sugarman's disregard of dogma has made him not so much a maverick as an esthetic democrat—an artist who seeks, both formally and thematically, to make his sculptures accessible to all, just as he literally creates equality amongst the parts of his pieces. Again like Whitman, Sugarman celebrates the freedom of the many-in-one. ☐

Curated by Holliday T. Day, "Shape of Space: The Sculpture of George Sugarman" originated at the Joslyn Art Museum, Omaha (Dec. 6, 1981–Jan. 31, 1982) before moving to the Institute of Contemporary Art in Philadelphia (Mar. 15–Apr. 24, '82), Bard College, Annandale-on-Hudson, N.Y. (May 23–July 31, '82), and the Columbus (Ohio) Museum of Art (Aug. 28–Oct. 10, '82). A retrospective of works on paper and small sculptures from 1950 to 1982 was held at the Robert Miller Gallery (Oct. 5–23, '82).

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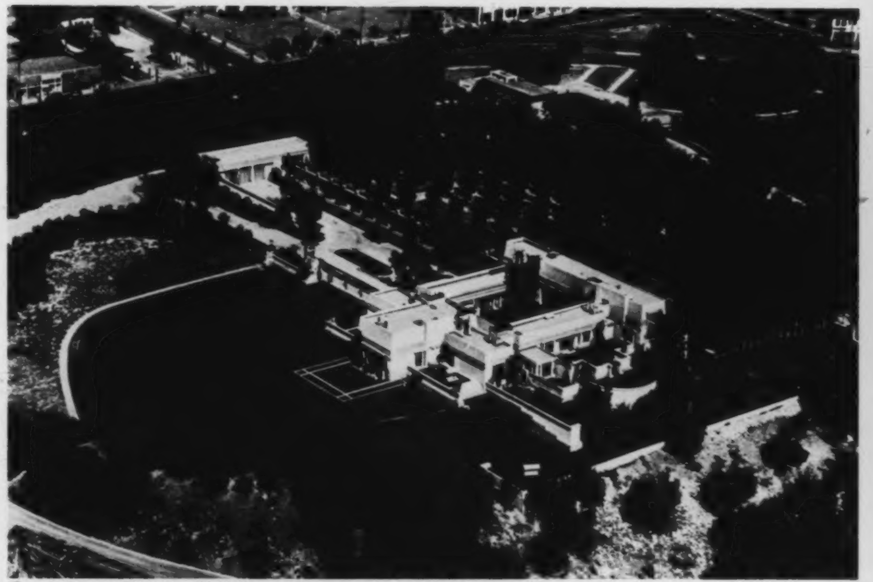
Hollyhock House and the Romance of Southern California

Designed for a patron of the arts, Frank Lloyd Wright's Hollyhock House evokes architecture of all sorts—Greek, Neoclassical, Mayan, Spanish-Colonial—and even exotic film sets; yet, like all Wright houses, it is sensitive to its site and region, standing as a "microcosm of L.A. itself."

BY NEIL LEVINE



Frank Lloyd Wright: Hollyhock House, aerial view from southwest. Security Pacific National Bank Photographic Collection, Los Angeles Public Library.

Few private houses in the 20th century have been designed with such monumental purpose as Frank Lloyd Wright's Hollyhock House.[1] Fewer still have been invested with the degree of symbolic expression normally reserved for buildings of a more public nature. Once dismissed as turgid, decorative and imitative, Hollyhock House may now be seen, in light of postmodernism's rejection of the reductive machine esthetic, as one of Wright's most significant works and modern architecture's most splendid achievements.

Hollyhock House was built for the wealthy oil heiress Aline Barnsdall in Hollywood between 1919 and 1921, during the fabulous postwar boom in Los Angeles and at the first peak of excitement over Hollywood's role in the fast-growing motion-picture industry.[2] The house, which was intended to be the nucleus of a cultural center devoted mainly to the dramatic arts, is located on a hilltop at the edge of the Los Angeles basin, just before the Hollywood foothills begin to rise. With the city downtown below to the southeast, the San Gabriel Mountains in the background to the north, the San Bernardino Mountains in the distance to the east, and the Pacific Ocean sweeping across the horizon from west to south, the house is perched on the acropolis of Olive Hill like an ancient palace or citadel, isolated from the real world by a surrounding moat of boulevards and streets.[3] Wright called it Aline Barnsdall's "little queendom" and said it was conceived as "a holiday adventure in Romanza."[4]

"You'll want when you see it to call it Egyptian," wrote a reporter for the *Hollywood Citizen News* in September 1921, until "you realize that in the Nile Country, in all the stretches of the north African plains, there is no building that could truly be called parent of this one." Then, he continued, "The 'Aztec!' you exclaim; and you are closer to the truth, when your eyes equate it with the charm of the courts and the patios and the bowers, and the gardens and the siesta spots and the flat roof lines. But you are still wrong." Rather, he concluded, you should "think of a good size pueblo on one of New Mexico's mesas or low clean bluffs seen in some parts of the foothills of the Sierras. Refine the outline somewhat, . . . tint it . . . and bower it

Two west views of Hollyhock House, designed by F.L. Wright for Aline Barnsdall, 1919–21, Los Angeles. Photos Neil Levine.

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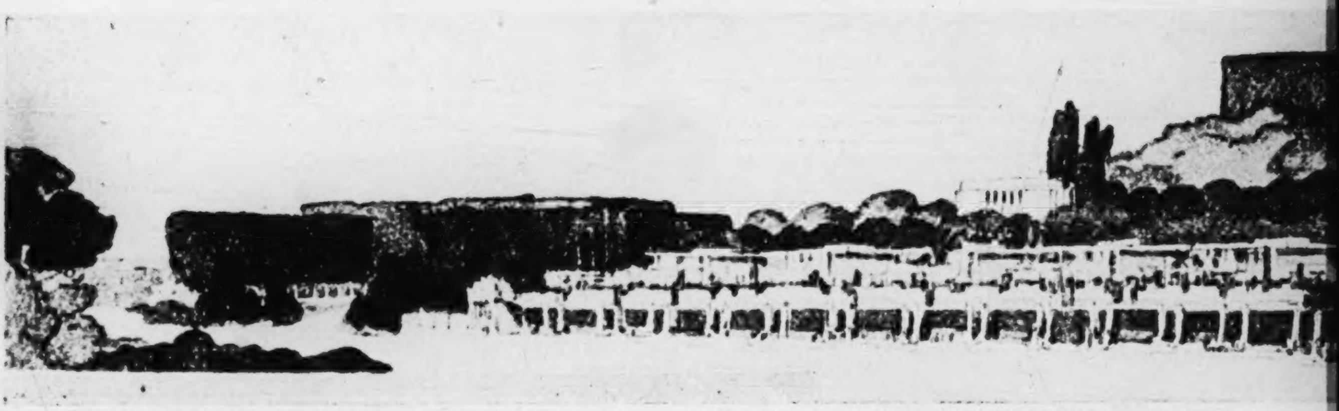
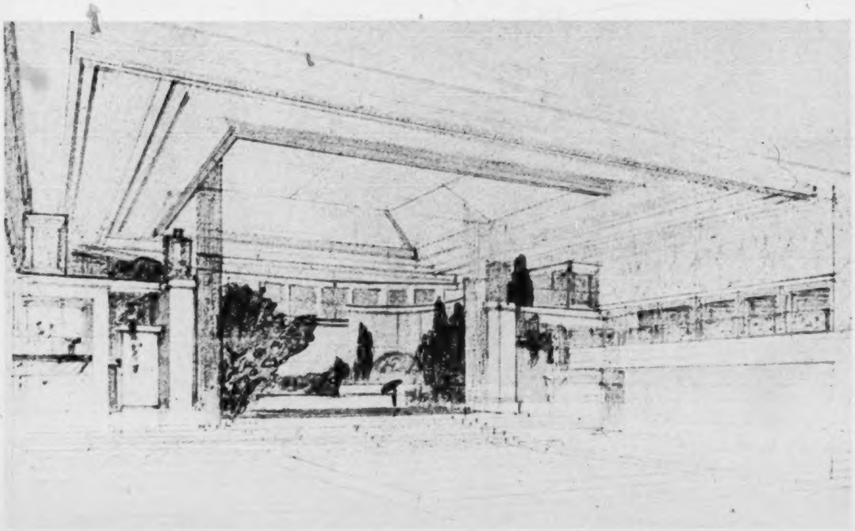
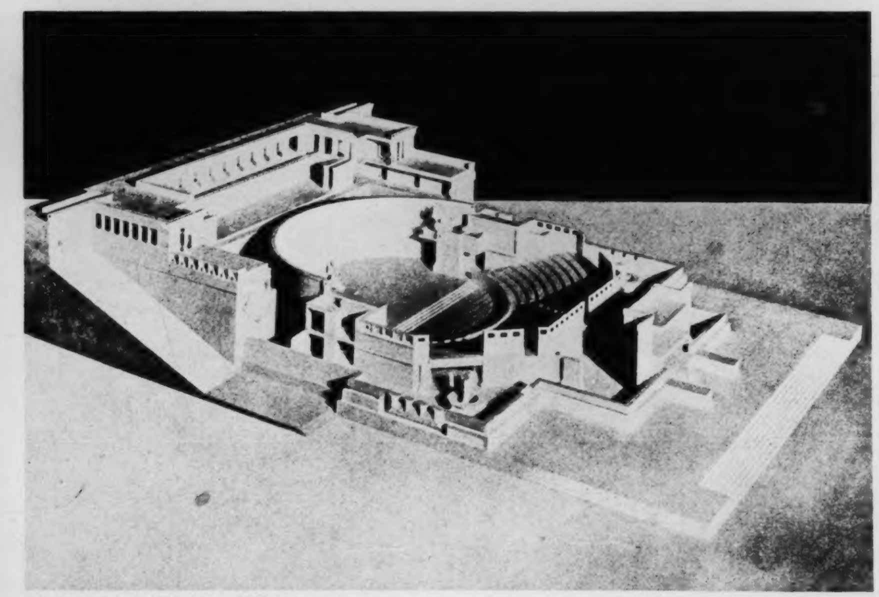


Wright: Overall project for Olive Hill, perspective from north. Left to right: theater; artist residences and shops with Hollyhock House above; cinema.



Wright: Interior perspective of Barnsdall Theater (not built).

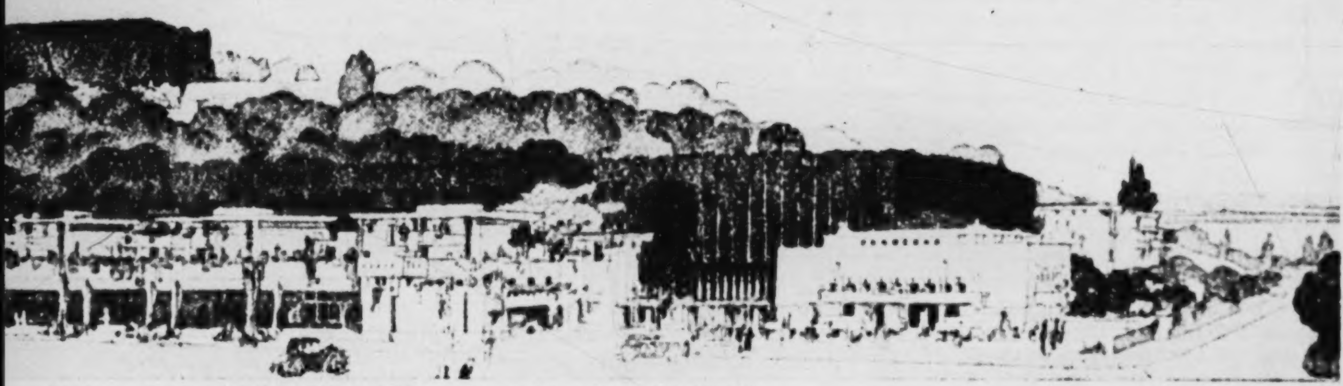


Wright: Model for Barnsdall Theater.

with verdure and you will approach the conception of the exterior of Miss Barnsdall's home."[5]

Hollywood, of course, had already become the land of make-believe in that "desert of shallow effects" Wright called Los Angeles. Soon after Colonel William Selig sent some of his staff out there in 1907 to shoot *The Count of Monte Cristo*, the movie industry began establishing permanent studios to take advantage of the perpetual sunshine and extraordinary natural scenery, ranging from snow-capped mountains and arid desert to semitropical valleys and ocean as far as the eye could see. Lots began springing up all over Los Angeles, but especially in Hollywood, with sets resembling the rock-cut temples of Abu Simbel for Cecil B. DeMille's *Ten Commandments* (1923) or a Near Eastern bazaar for Douglas Fairbanks's *Thief of Baghdad* (1925). The first and greatest of these spectacular outdoor dream worlds was D.W. Griffith's Babylonian palace for *Intolerance*, built in 1916 on Sunset Boulevard, just a few blocks to the east of Olive Hill, and left standing for a number of years afterward as a kind of memorial to that failed epic.[6] As the palaces in which the movies were shown, as well as those in which the stars such as Chaplin, Fairbanks or Pickford lived, were becoming as exotic as the sets themselves, a context was established Wright could hardly ignore, especially when Nebuchadnezzar was the next-door neighbor.

Located on the crown of Olive Hill and enclosing a central courtyard, Hollyhock House steps down to the south in a series of platforms and terraces which terminate in a low semicircular bastion, making the southern flank of the build-



Project studies from **The Life-Work of the American Architect Frank Lloyd Wright.**

ing seem impregnable from Sunset Boulevard below. The entrance on the north, from Hollywood Boulevard, is protected by a deep forecourt which reaches out to a private driveway and is bordered by animal pens on one side and an extended porte-cochère on the other. This covered passage turns into a corbelled tunnel ending in double, solid concrete doors, like a ceremonial causeway opening into the shaft of a manmade mountainside.

Inside, the verdant, sun-drenched courtyard, surrounded and shaded by loggias and pergolas and cooled by a stream of water, provides a sanctuary of peace and serenity. Outside, the monolithic appearance of the smooth, tawny-colored walls, roofs and parapets, layered and canted as they rise and almost completely unpunctured by windows or doors, makes the house seem like part of the hill itself, at once reinforcing the templelike character of the precinct and calling to mind the ancient monuments of Mesoamerica and the Near East. But, finally, the luxuriousness of the setting, the sleek beauty of the forms and the sense of enchantment within provide a visual experience that, perhaps more than any other serious work of architecture, speaks of the modern world of romance represented by Hollywood in the late teens and '20s.

Nothing could be further removed from the middle-class, suburban atmosphere of turn-of-the-century Oak Park, Illinois, where Wright lived from 1889 to 1909 and produced a body of work which gave such fundamental expression to the values of family and home that it literally changed the course of architectural history. Hollyhock House was built at the end of a decade of turmoil and disaster in Wright's personal life, beginning with his flight to Europe with Mamah Cheney, the wife of a former client, in 1909, climaxing in the fire at Taliesin and the savage murder there of Mrs. Cheney and her children in 1914, and finally reaching an anguished denouement in his relationship with the mentally disturbed Miriam Noel. During this period Wright moved from Chicago to Taliesin to Tokyo and then on to California, seeing himself for the first time in his life as an artist "in exile." What more appropriate place to find oneself than Hollywood? "Now," wrote Wright, "with a radical client like Aline Barnsdall, a site like Olive Hill, a climate like California, an architect himself head on for Freedom, something had to happen. . . . This 'Romance' of California had to 'come out.' "

It was soon after the tragedy at Taliesin that Wright met Aline Barnsdall in Chicago, where she was involved in the Little Theater movement. After a trip to California in 1915, however, she decided that the future of experimental theater lay out west and, according to Kathryn Smith, commissioned Wright in late 1915 or early 1916 to design a theater to be located in the Los Angeles area.[7] Wright apparently did preliminary designs for the theater as well as a residence, but there was no definite site and nothing immediately came of the project.[8] Barnsdall rented an existing facility for the 1916–17 season but closed the company at the end of the season.[9]

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In the meantime, Wright left for Tokyo to supervise the construction of the Imperial Hotel, for which he had done the preliminary designs in 1913–14. Between December 1916 and November 1922, he made as many as a dozen Pacific crossings, spending most of his time in Japan. Finally, in June 1919, Aline Barnsdall bought the 36-acre Olive Hill site. The site got its name from the olive trees planted on its slopes in the 1890s, and the hollyhocks growing wild there gave Barnsdall the idea of naming her house after "her favorite flower." Rising to a height of 490 feet above sea level, and at least 100 feet above the surrounding streets, Olive Hill was an extremely prominent spot. Located at the northeastern corner of Hollywood, where the tracks of the Pacific Electric streetcars coming from downtown Los Angeles turned west from Vermont Avenue onto Hollywood Boulevard, Olive Hill made with Mount Hollywood to the north a kind of natural gateway to Hollywood itself.[10]

Wright turned the site into an outdoor sanctuary for the arts "under," as he put it, "the serene canopy of California blue." The Barnsdall house was to command the hill like a temple, with the buildings for cultural activities set around its base. Among these were a 1250-seat theater on Vermont, an apartment house at the corner of Vermont and Hollywood, a row of combined shops and artists' residences along Hollywood, a cinema at the corner of Hollywood and Edgemont, as well as several subsidiary dwellings for the various people who would run the art center and manage the estate Wright referred to as Aline Barnsdall's "little principality." The theater, originally planned to be top-lit, with a clerestory rising above a laylight covering both auditorium and stage, was conceived as an indoor, outdoor space.[11] According to Norman Bel Geddes, who was hired by Barnsdall as stage designer, Wright said his project was based on "the classic Greek stages [which] were without equipment for lighting and scenery."[12]

In this, Wright seems to have been completely in tune with developments in Los Angeles. Already in 1916, one of the natural amphitheaters in the Hollywood Hills had been used for an open-air production of *Julius Caesar* and this led to the creation of both the Hollywood Bowl in 1919–22 and the Greek Theater in Griffith Park, just north of Olive Hill, also proposed in 1919 but only built a decade later.[13] In Wright's theater, the bowl of seats would have made a continuous circle with the rear wall of the stage, designed as a cyclorama; and with low freestanding piers separating the two areas, rather than a proscenium arch, the space would have formed a single arena under the continuous skylight.

Despite the importance of the theater to the project, Hollyhock House was built first. Since Wright was in Japan almost all the time, he said "it had mostly to be built by telegraph" and thought the result was a "miracle." Even before the house was finished, however, the scope of the project was greatly curtailed and eventually only two of the subsidiary buildings were completed, called Residences A and B. Perhaps as a result, Hollyhock House itself came to bear the full expressive charge of the overall scheme, even taking over some of its dramatic functions.

With four main wings around a lush court, Hollyhock House has a local Spanish-Colonial flavor, but its symmetry of design is classically formal.

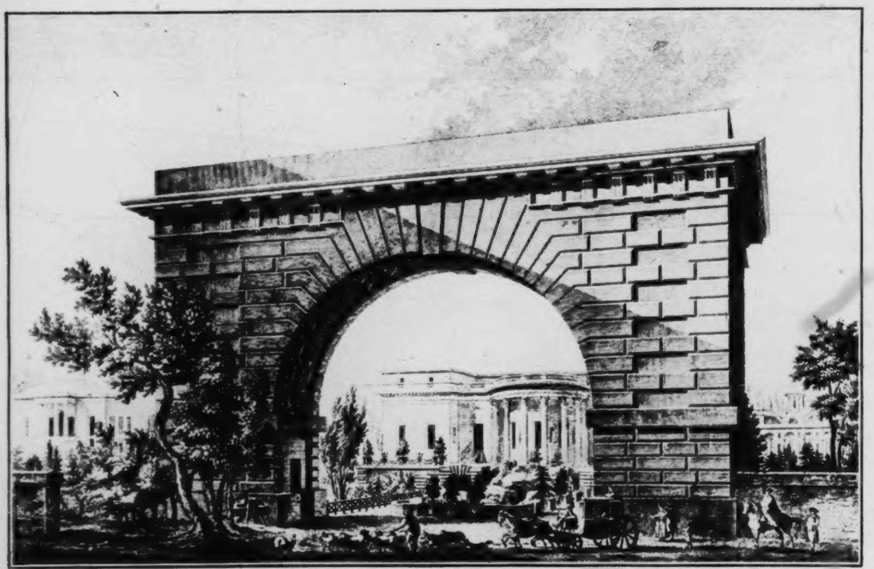
But it was always in Wright's mind much more than just a house, for "Miss Barnsdall wanted no ordinary home." Although "she was," according to Wright, "as near American as any Indian," she was about "as domestic as a shooting star." As for the final product, Wright felt "there was nothing like it anywhere in the world." It had "an atmosphere rare as 'poetic.' "

Hollyhock House was one of the very few opportunities Wright had in domestic design to develop a program of such scope. It was preceded by the Avery Coonley Estate in Riverside, Illinois, begun in 1907–08 and completed in the early teens. With the loss of the commission for the Harold McCormick mansion of 1907, the Coonley House represents the culmination of Wright's Prairie Style, being, as Wright later said, "the best I could then do in the way of a house." The other major undertaking before Hollyhock House was Wright's own home in Spring Green, Wisconsin, called Taliesin. It was begun in 1911 but rebuilt after fires in 1914 and 1925. After Hollyhock, there was Fallingwater, the weekend house built for Edgar Kaufmann at Mill Run, Pennsylvania, from 1936 to 1939, and Wright's second home, the desert compound of Taliesin West, at Scottsdale, Arizona, begun in 1938.

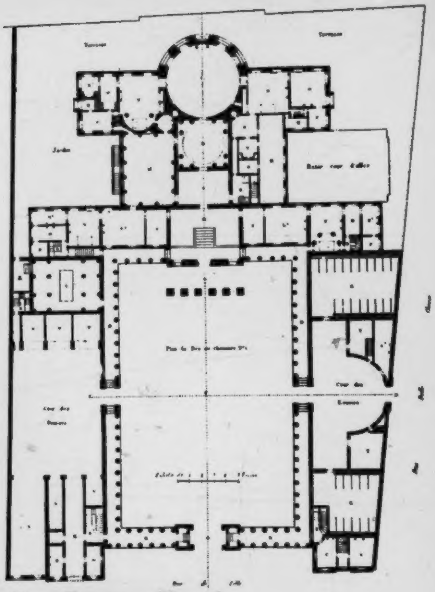
Hollyhock House is different from all of these. It has the formality of the early Prairie Style but none of its domesticity. It is more explicitly regional and more specifically oriented to the natural forms of the landscape, yet is nowhere nearly as naturalistic and integral to its site as the two Taliesins or Fallingwater. Hollyhock House is transitional and prophetic. Its subject matter is nature, and the relation between building and landscape is expressed in a symbolic language that announces the major themes of Wright's later work.

Drawn to Southern California by the Barnsdall commission, Wright soon opened up an office in Hollywood. For the first time in his life, he had left the Middle West to practice elsewhere and was forced to confront the issue of American regionalism as an outsider. Never before had Wright to deal with a landscape of such elemental power and presence. "Hollyhock House was to be a natural house in the changed circumstances," he wrote, "native to the region of California as the house in the Middle West had been native to the Middle West."[14] Wright was hardly alone in this effort, as the growth of explicitly regional styles was just beginning to alter the course of modern architecture in America.

Nowhere was this more apparent than in California, where the progressive work of Greene and Greene, Irving Gill and Bernard Maybeck had almost completely come to a halt by 1916 and the Spanish Colonial style of the early missions had been accepted as the most logical expression of local conditions (especially after it was highlighted at the Panama-California Exhibition held in San Diego in 1915). While Wright despised such "sentimental bosh,"[15] he also felt that the style of the mission buildings "just happened to be more in keeping with California." In searching for an "imaginative California 'Form,'" something "romantic" and "beautiful in California in the way that California herself is beautiful," he naturally found inspiration in their "cool *patios*" enclosed by "plain, white-plastered walls," acting as "a refreshing foil for exotic foliage" in "oases kept green by great mountain reservoirs." But Wright realized his program called for something monumental and "not so domes-



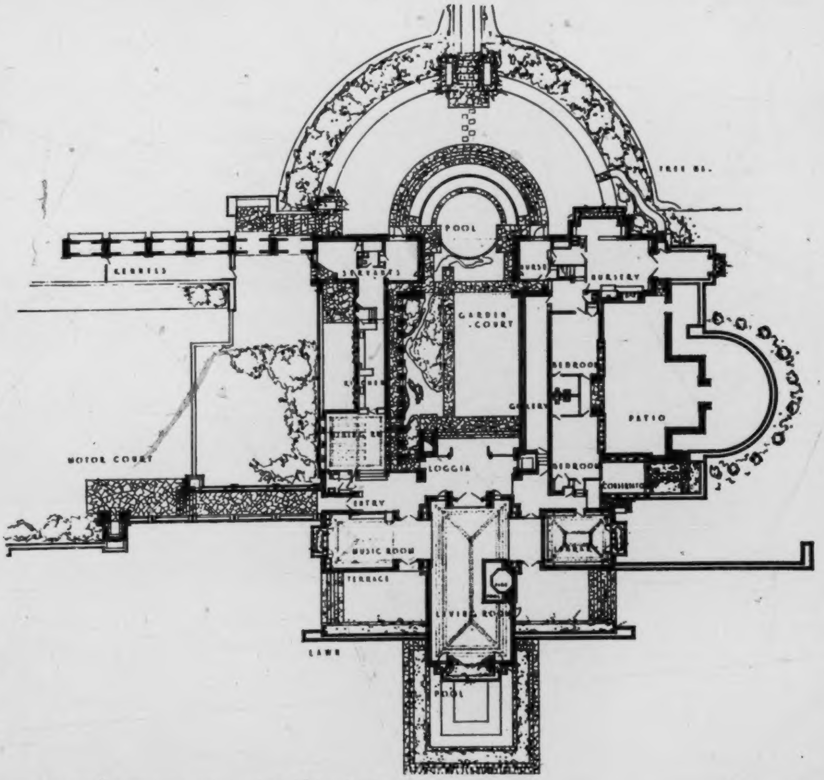
Claude-Nicolas Ledoux: Hôtel de Thélusson, Paris, 1778–83.



Pierre Rousseau: Plan of Hôtel de Salm, Paris, 1782–85.

tic as the popular neo-Spanish of the region." By reference to the elemental, native Indian forms of the American Southwest and pre-Columbian Mexico, he sought to achieve, through a process of abstraction, a more universal expression of the powerful forces of nature that define the landscape of Southern California.

For the plan of Hollyhock House, Wright returned to the "zoned plan" he had developed for the main house of the Coonley Estate and later used in modified form at Taliesin. As adapted for the Olive Hill site, it became the most classically balanced and self-contained composition Wright ever produced for a house. In the Coonley House, each major function (living, dining, kitchen and servants' quarters, bedrooms, guest rooms) is placed in a separate wing. These wings are raised above the driveway to form a *piano nobile* and are loosely linked in a broad, open U to take advantage of the view down to the Des Plaines River, which curls around the property to the south and west. At Taliesin, the separate wings are set around three sides of the hill, just below the crown, forming, as Wright said, "a brow for the hill itself."[16] The views out over his "beloved ancestral Valley" are commanding, and the rough-quarried stone, laid in strata, makes Taliesin appear like an outcrop, an idea Wright got from "the hills of the region where the rock comes cropping out in strata to suggest buildings."[17]



Frank Lloyd Wright: Plan of Hollyhock House.

By contrast, the four main wings of Hollyhock House enclose a patio-court, following the local Spanish-Colonial tradition, but the axiality and symmetry of the design give it a specifically classical formality. Wright had just previously used the classical courtyard plan for the large public buildings of Midway Gardens in Chicago, of 1913–14, and the Imperial Hotel, both of which had stages terminating the central axis. The plan of Hollyhock House, however, is somewhat more domestic than both of these. It recalls the 18th-century French *hôtel* plan as exemplified by the Hôtel de Salm (an exact replica of which was built in San Francisco in 1915 to serve as the French pavilion for the Panama-Pacific Exhi-

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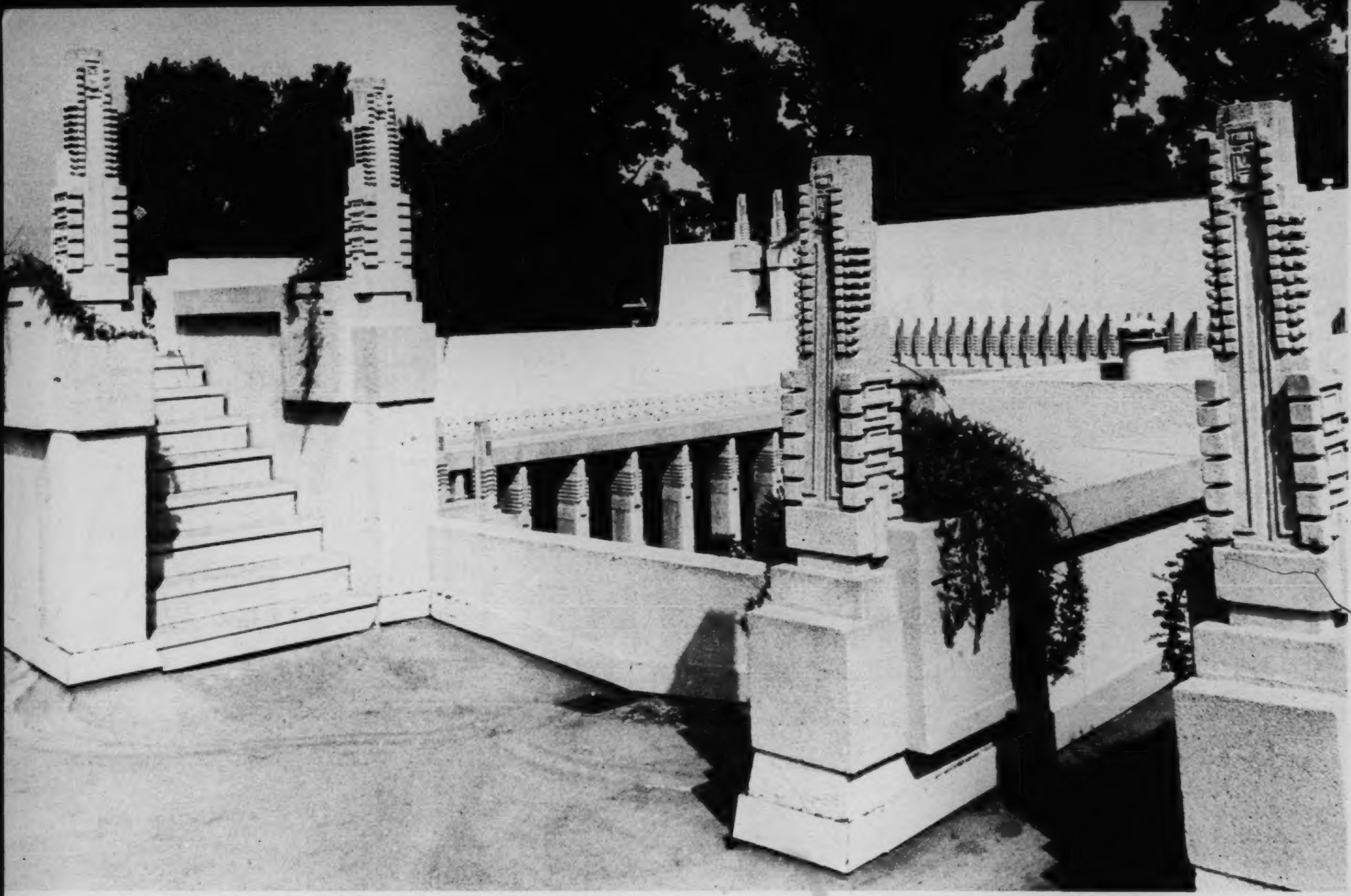
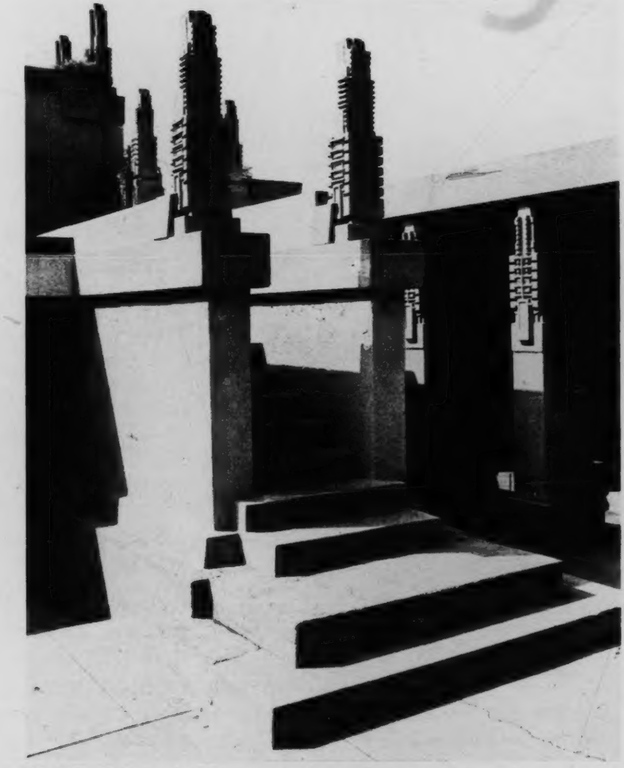


Wright: Hollyhock House, detail of roof terrace. Photo N. Levine.

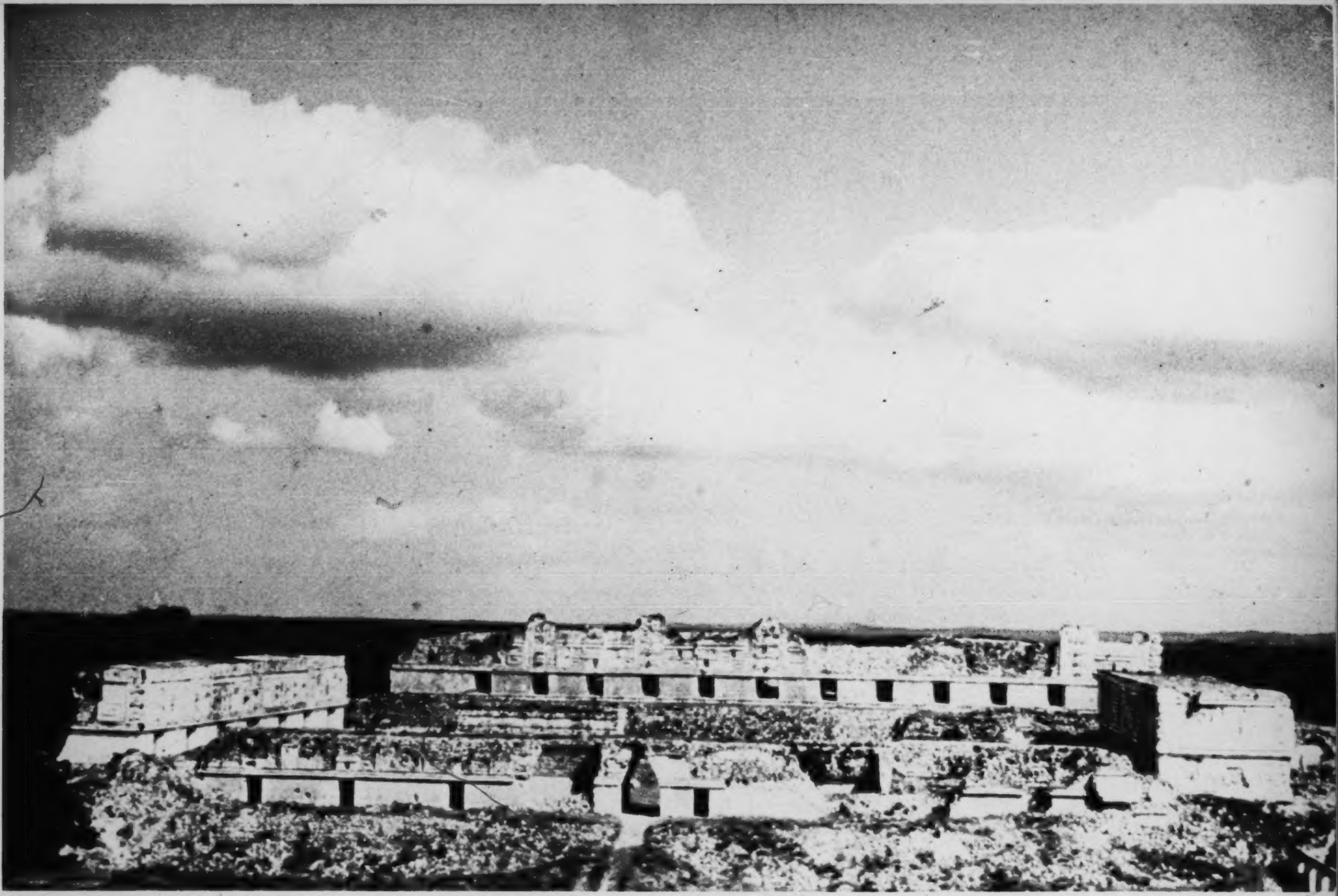


Wright: Hollyhock House, stairs to roof. Photo N. Levine.

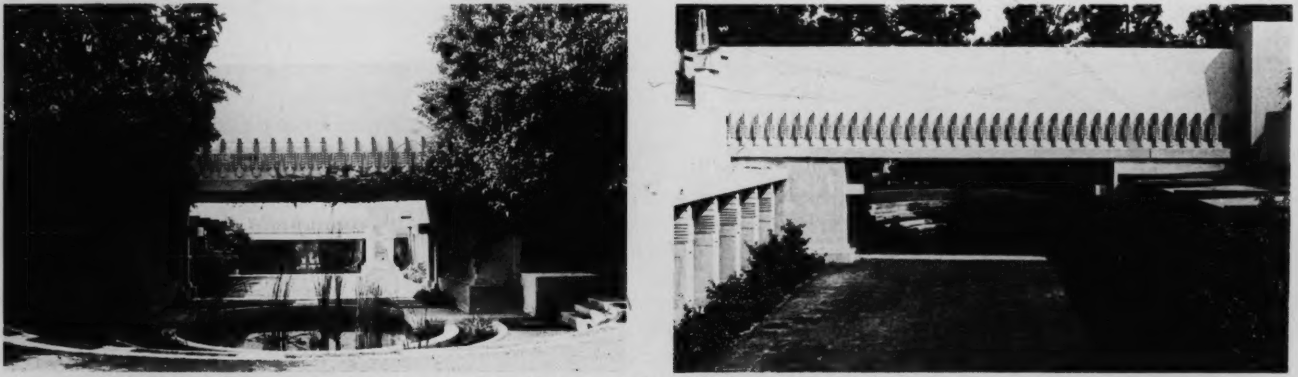
bition and then rebuilt in 1919–24, on a site in Lincoln Park overlooking the Pacific Ocean, as the permanent home of the California Palace of the Legion of Honor).

Hollyhock House is organized around two major axes, the central one running east-west through the patio or garden court, the other north-south through the entrance or motor court. Each terminates in a semicircle, as in the Hôtel de Salm. There is a central opening into the patio on the east (along what would have been an almost ritually formal path through the woods from the theater below); but the main entrance to the house, from the motor court, is shifted off axis.[18] It slides in the northwest corner, thus producing one of the many distortions which give the plan a characteristic pinwheeling effect.

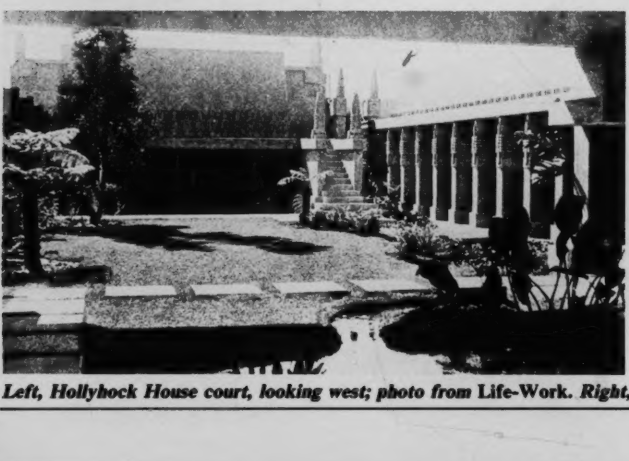
The long sides of the patio are bounded by the dining-kitchen-servants wing on the north and the guest bedroom wing on the south. The former closes the house from the motor court, and the latter opens onto a walled garden, which in turn is ringed by the semicircular retaining wall. The central axis of the house, running east-west,

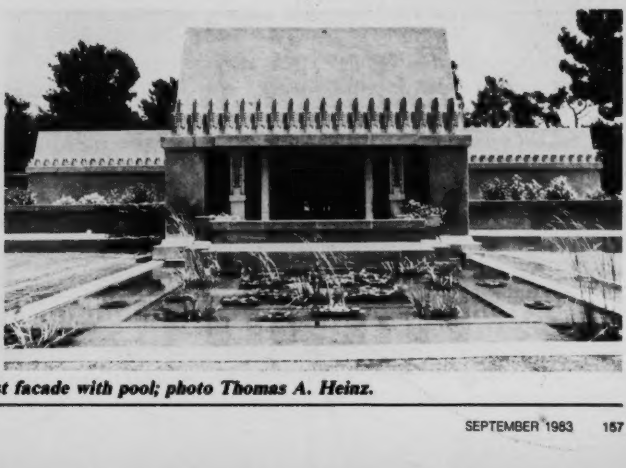


The Nunnery, 10th century A.D. (Maya), Uxmal (Yucatan), Mexico.



Two views of Hollyhock House east pool and court. Left, looking west; right, looking east. Photos N. Levine.





Left, Hollyhock House court, looking west; photo from Life-Work. Right, west facade with pool; photo Thomas A. Heinz.

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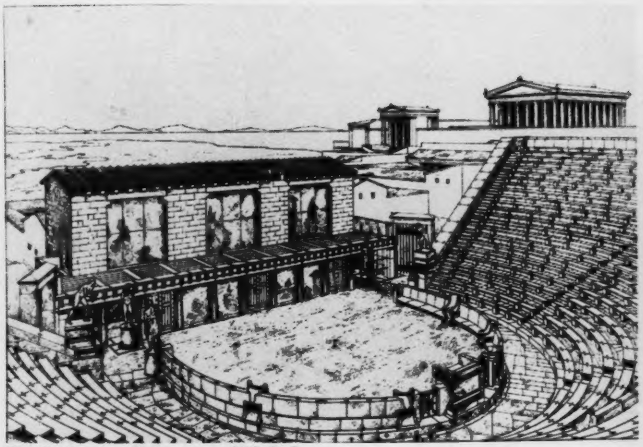
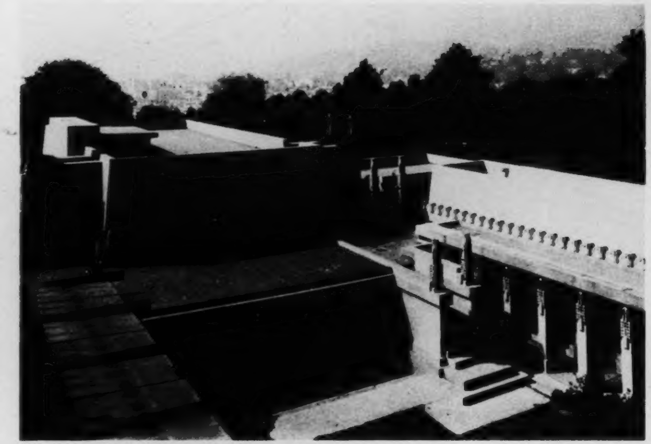


Greek theater, Priene, ca. 300 B.C.; restoration by Armin von Gerkan in 1921.



Wright: Hollyhock House court and roof, reflecting contemporary taste for Greek-style theaters.

parallels the mountains to the north and connects two reflecting pools, one at each end of the house. To the east, the axis passes under the family bedroom wing, which forms a bridge over the circular pool marking the upper end of the patio. A stand of pine trees backed by a taller one of eucalyptus was to have formed a silvery green screen between the pale stucco walls of the house and the sandy-colored mountain slopes beyond.[19] To the west, the axis passes through the loggia and living room, opening out toward the Pacific Ocean. The square reflecting pool in front of the living room balances the circular one to the east.

Unlike almost all Wright's earlier houses, Hollyhock House is a closed composition turning inward on itself. Despite its elevated site, the views out are limited and highly controlled. All the spaces, however, open generously into the central patio, making the house seem "half house and half garden," as Wright told Aline Barnsdall "a California house should be."[20] The patio was originally designed to be part formal and manicured, part informal and wild, reminding one again of such 18th-century prototypes as the romantic *jardin anglais* set within the classical framework of Ledoux's Hôtel de Thélusson.

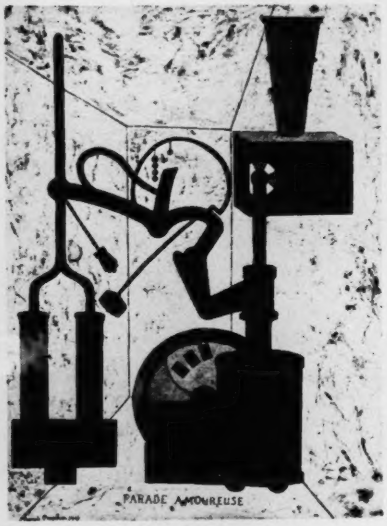
At Hollyhock House, a stream meandering through lush foliage and connecting the circular and square reflecting pools was originally separated from the rest of the garden by a stone path. The secluded oasis thus became an idealized landscape and the fitting location for the dramatic productions that were to be staged there. When used as an outdoor theater, the bedroom bridge could function, as pointed out by Kathryn Smith, as the proscenium arch, separating the raised stage beyond the circular pool from the orchestra occupying the manicured garden, while the flat roofs of the surrounding wings could be used as balconies for overflow crowds.[21] More in keeping with the antique source of Wright's design for the main theater, however, the whole arrangement could be reversed. Then the stepped, semicircular *cavea* around the pool would define the perimeter of the auditorium. The action would take place, as in a Greek theater of the Hellenistic period, on top of the flat roof of the loggia, now functioning as a true proscenium, and in front of the episcenium formed by the canted roof of the living room.

Wright felt in Mayan architecture "the purest kinship to nature" and borrowed from its long, low forms to express the sunlit vistas of California.

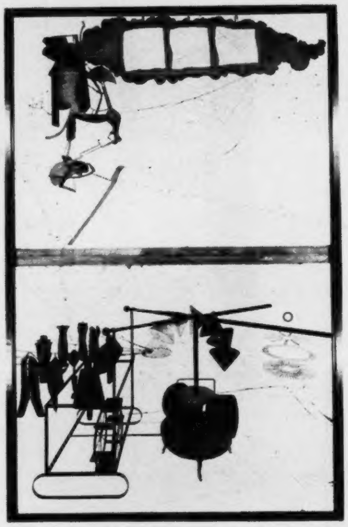
Whichever way it was used, it is clear that the design of this arena was more than a literal response to the program. The stylized, freestanding hollyhocks, looking like pre-Columbian sentinels, define a processional way, reinforcing the ceremonial air. The roof terraces, like temple platforms, are linked to one another by stairways and bridges and seem to have been designed for some symbolic purpose other than just the viewing of contemporary drama or dance. As in an ancient observatory, one mounts from one platform to the next, until the panorama of Los Angeles unfolds below and one has the impression of being suspended between the mountains and the sea "under the serene canopy of California blue."[22]

The exterior of Hollyhock House reflects the surrounding mountain shapes Wright described as "curious tan-gold foothills ris[ing] from tattooed sand-stretches." Hollyhock House is the one building Wright placed on a hill (not "of" it) and made the profile of the roof the most conspicuous feature of the design. After first trying a conventional hip and then a tall tepeelike shape, Wright chose a truncated talus form, banded by a ridge or frieze of conventionalized hollyhocks, to "adorn the hill crown." Instead of relating house to ground through the extended horizontal line of the eaves, the truncated shape, floating above the line of hollyhocks, relates the building to the sky and allows for the effect of aerial perspective in a landscape where, as Wright noted, "foreground spreads to distances so vast" that "all features recede, turn blue, recede and become bluer still to merge their blue mountain shapes, snow capped, with the azure of the skies." Wright thus felt he had expressed "in the silhouette of the Olive Hill house a sense of the breadth and romance of the region."[23]

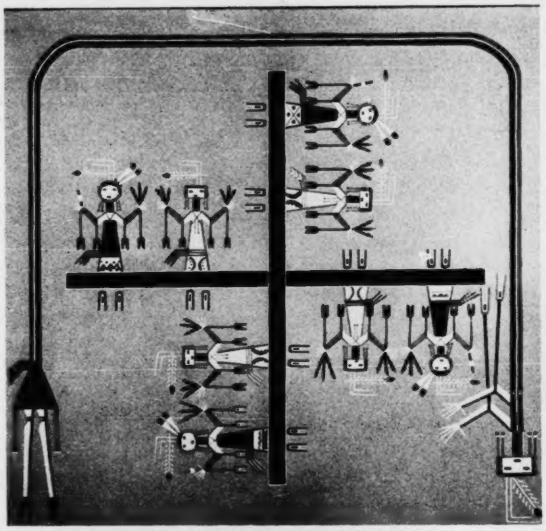
As observers have pointed out from the very beginning, the high canted attic with its decorative frieze recalls both the shapes of Mayan architecture and the adobe forms of the Pueblo architecture of the American Southwest.[24] Although Hollyhock House was built of stuccoed hollow tile and wood-frame construction, Wright turned to the solid, layered and earthy forms of



Francis Picabia:* Parade Amoureuse, *1917, oil on canvas, 38 by 29 inches. Collection Morton G. Neumann.



Marcel Duchamp:* The Bride Stripped Bare by Her Bachelors, Even, *1915–23, Philadelphia Museum.



Navaho sand painting ("Whirling Logs"), 1968, 24 by 24 inches. The bars represent the four elements. Photo Museum of the American Indian.

the indigenous architecture of pre-Colonial times for their direct expression of nature. Wright felt in the architecture of the Maya "the purest kinship to elemental nature" and used "the extended plateaux his terraces made and . . . the mighty scale of his horizontal stone constructions"[25] as the natural expression of the "vast perspectives" afforded by the "arid, sunlit strand" of California.

The four wings of Hollyhock House create a man-made crown for Olive Hill, and the patio-court in its center forms a crater of space where the images of mountain and water are brought together in a metaphor that is a microcosm of Los Angeles itself. Like the basin of Los Angeles, it is surrounded by mountains protecting it from the desert and is "kept green" by the water from "great mountain reservoirs" channeled through the plain out to the Pacific basin. In the patio of Hollyhock House, the stream of water was to be fed by an underground source pumped to the surface in the circular pool under the bridge, located at the highest point of the site.[26] From here, the water flows out into the open to irrigate and refresh, and then passes underground again to reappear in the square reflecting pool just beyond the living room. On the way it emerges into view in an open trough around the hearth of the fireplace. The fireplace is set under a skylight, and thus at the core of the house (the homestead, so to speak) the four natural elements of earth, air, fire and water are combined in a mythical union ultimately defining the meaning of the house.[27]

The main iconographical weight of Wright's houses was almost always carried by the fireplace he liked to see "burning deep in the solid masonry of the house itself" and expressed on the exterior by "a broad generous" chimney.[28] Hollyhock is no exception, and even though the chimney is inconspicuous on the outside, the fireplace, after the one designed for the Winslow House of 1893, is the most iconographically charged of any Wright produced. Its placement and design are unique. The living room is a self-contained volume, a perfectly symmetrical double square in plan covered by a tentlike hip ceiling. The fireplace is set in the middle of the long side diagonally opposite the entrance, at the juncture of the central axis and the secondary north-south axis linking the library and music room. It is constructed of blocks of decorative cast concrete and projects a third of the way into the room. Set between the opening to the library and a floor-to-ceiling door leading to a terrace on the right, it appears almost to be freestanding.

The placement of the fireplace in the center of the long side of the room gives it a special significance. Wright almost invariably set his fireplace on the short side, thinking of it as the backbone or core of a space emanating from it. Beginning with the Ward Willits House, of 1901–02, one usually enters the living room of a Wright house around the fireplace and senses it in the background as a three-dimensional, sculptural presence. At Hollyhock House, it is a pictorial element designed to be read narratively and to be the visual link between the secluded oasis of the patio to the left and the view beyond the Hollywood Hills to the Pacific Ocean on the right. Dramatically lit by the skylight above, its great sculptured mantel projects well out into space. It presents an asymmetrical, abstract, geometric composition that is totally different from the typically decorative and symmetrical designs of Wright's earlier work, such as the pattern of hanging wisteria in the Darwin D. Martin House in Buffalo, of 1904, or the frieze of ferns and birch trees on each side of the brick mantel in the living room of the Coonley House.[29]

The asymmetry of the Hollyhock composition derives from the narrative and figurative content of the imagery. The scene reads from left to right, or east to west, following the direction of the sun through the southern sky and the geometric progression from one reflecting pool to the other. Against the background of a large circular shape on the left is superimposed a fretted, vertical element recalling the conventionalized hollyhocks outside. Both forms are then reproduced at two smaller scales, as if mirrored on the surface of water. The resulting dynamic shape opens on the lower right into an inset panel containing a series of horizontal stripes which are first deflected down and then out into diamond shapes, expanding like water seeping into the ground. The composition then turns counterclockwise into another inset panel, this one

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containing a grid of vertical striations continuing across the top like a sky in the background. The whole design is locked in place and held in suspension by the notched square shapes on the left and right overlapping the two deep-cut vertical channels. The channel on the left is taller than the one on the right and is chamfered on its outside edge, causing an illusion of perspectival diminution and reinforcing the reading from left to right.

The geometric forms seem part mechanical, part organic, and the rhythmic action described by the big ratchet wheel on the left immediately recalls the mechanomorphic imagery of Picabia's contemporary paintings, such as his *Parade Amoureuse*, of 1917, or Duchamp's *Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, of 1915–23.[30] The figurative content of Wright's design becomes all the more obvious when the mantel is seen obliquely as is normal when entering the room. Then, the tall, abstracted hollyhock takes on the stature of a figure in three-quarter profile and the whole scene is thrown into deep perspective. One has the impression of looking out over a vast landscape from some high seat or throne. Indeed, this reading coincides with Wright's son Lloyd's explanation of the scene as depicting Aline Barnsdall herself, as an Indian princess, seated on her throne looking out over her desert mesas.[31]

Poised in mid-air and hovering gravely between the hearth and the skylight, the mantel presents man and nature in a turbulent world of cyclical change. The circular forms on the left describe a rhythmic and recurrent action moving through the composition to the right always to return back on itself. The constant stream of water around the hearth underscores the ebb and flow of existence while the skylight opening literally enforces the natural cycle of night and day. Again, one is reminded of the alternating energies of Duchamp's *Large Glass* but, perhaps even more, of the synthesis of cosmic forces presented in Navajo sandpaintings, which Wright surely knew by that time.

The purpose of such ceremonial sandpaintings was perhaps not so far removed from Wright's. They were drawn on the ground in the middle of the hogan beneath the smoke hole, under the direction of the singer or medicine man, and the person to be brought back into equilibrium with the world was placed within the painting.[32] Wright himself described Aline Barnsdall's purpose in commissioning the house as an attempt to give stability and focus to her life. He saw her as "a restless spirit—disinclined to stay long at any time in any one place," and therefore could not understand "what she wanted a beautiful home for—anyhow or anywhere" until he "came to see that *that* was just *why* she wanted one."

The mantel is just one part of the larger composition of the fireplace. It is set midway between the octagonal hearth and the skylight. Originally, two couches were placed diagonally in front of it, paralleling the hearth and thus setting the fireplace apart from the rest of the space. Appearing to rise freestanding out of the earth and into the sky, with water around its base and light and air on all sides, the fireplace becomes an *axis mundi*, bringing to mind Brancusi's contemporary columnar sculptures, such as the *King of Kings* of 1920 or the first *Endless Column*.of two years before.[33] Again, like Duchamp's *Large Glass*, Wright's fireplace connects a lower, earth-bound, watery world to a higher, airy, light-filled plane. The shape of the hearth is a median term between the circular and square reflecting pools, and is set within a rectangular basin mirroring the overhead skylight. At night, the stream of water would reflect both the starry sky, seen through the skylight, and the flickering flames of the fire. In the daytime, it would catch the glint of the sun's rays filtering down from above.[34]

The fireplace, with pool and skylight, brings the four elements together in a way that suggests the ultimate meaning of Hollyhock House.

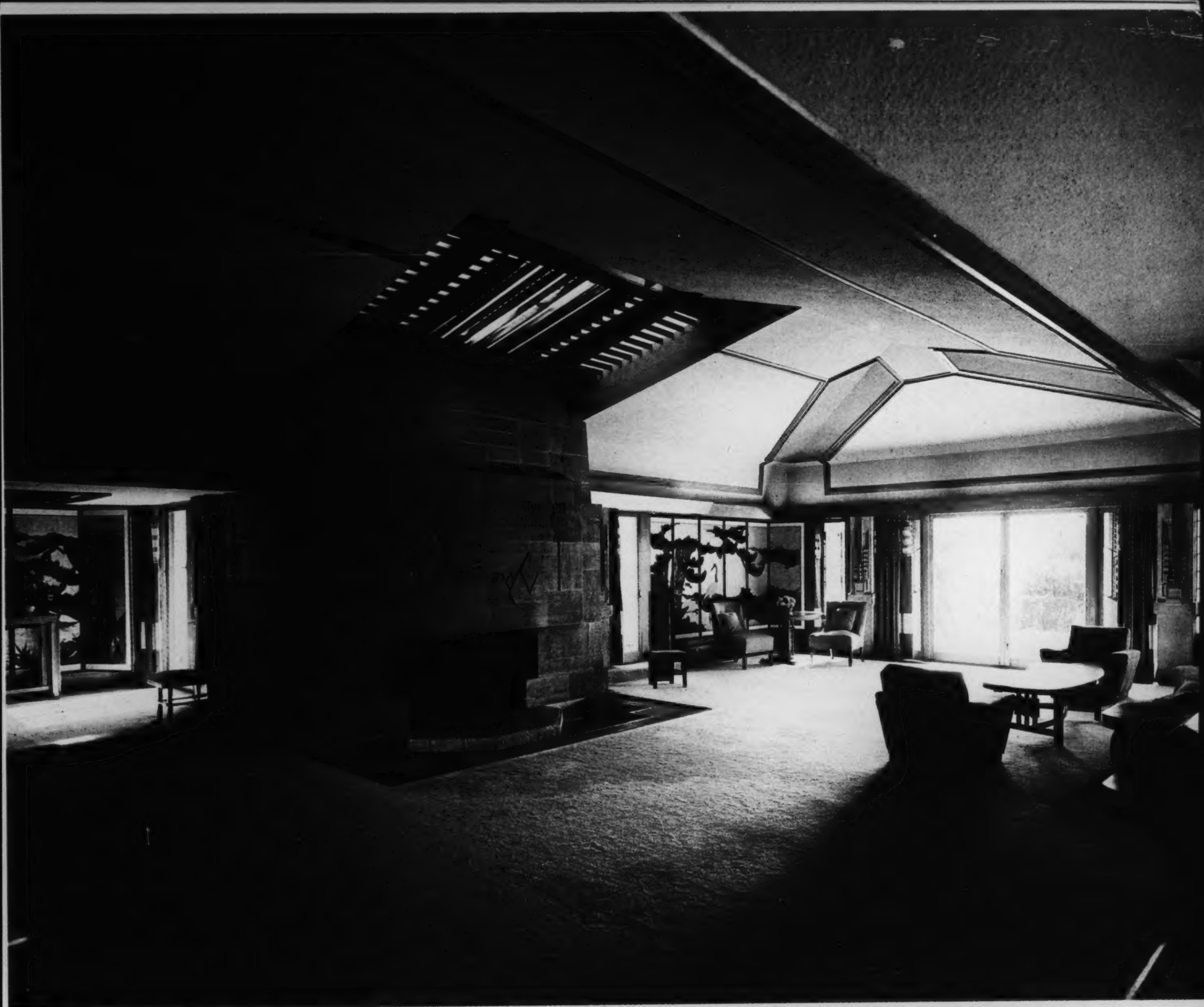
The central feature of Hollyhock House is at once a fireplace, a waterplace and a lightplace. Fire and water emerge from the cracks and crevices of the earthy stone floor under the blistering sun of California sky to condense in one complex form Wright's perception of the violent forces of nature:

> Stone is the basic material of our planet. It is continually changed by cosmic forces, themselves a form of change. Contrasted with these great mineral masses of earth structure—this titanic wreckage—are placid depths and planes of mutable water or the vast depth-plane of the immutable sky hung with evanescent clouds. And this creeping ground-cover of vegetable life, more inexorable than death, is rising from it all, over all, against all, texturing with pattern, infinite in resource, and inexhaustible in variety of effect. This is the earthly abode of the buildings man has built to work, dwell, worship, dance and breed in.[35]

As a young architect in Oak Park, Wright had always worked to achieve a harmony between architecture and nature. Whether it was the flat expanse of the prairie or the soft, rolling hills of his family's farmland in southern Wisconsin, nature was a benign foil or background that gave character to his architectural conceptions. Set off against a tree or a hillside, his houses might glow with the burnish of autumnal colors or blossom with the growth of spring. But things began to change around 1915, right after the fire at Taliesin and while he was preparing the final designs for the Imperial Hotel.[36] The commission for Hollyhock House and the experience of Southern California ultimately gave form to a new, less naive understanding of nature and its relation to architecture.

Wright's elemental expression of California should thus be contrasted not only with the image of domestic tranquility in his own early work but also with the casual Japanese-inspired bungalows of the Greene brothers, the simplicity of Irving Gill's stripped-down Mission Style, and the more explicit revivalism of Goodhue's Spanish Colonial. Wright thought all that was either "sentimental," "antiseptic," or just "fashionable" for the Californian "née Iowan, Wisconsinian, Ohioan." His vision of Los Angeles, the "poetic thing this land was before this homely mid-west invasion," derived from a cataclysmic interpretation of a landscape described by Southern California's poet laureate John Steven McGroarty in 1921 as "a city where it seemed that neither God nor man ever intended a city should be"—a "place in the sun," as Frank Fenton later wrote, that "rested on a crust of earth at the edge of a sea that ended a world."[37]

Water, of course, was one major problem for Los Angeles. "Water is all that enables them to have their being there," wrote Wright. "Water comes, but comes as a deluge once a year to surprise the roofs, sweep the sands into ripples and roll boulders along in the



Wright: Hollyhock House living room with fireplace and pool, 48 by 24 feet overall. Photo Thomas A. Heinz.

gashes combed by sudden streams in the sands of the desert. Then—all dry as before." But if the flow of water could be controlled, earthquakes could not. An abiding fear of earthquakes reaches back in Los Angeles history to the account by Father Crespí in 1769 of the first Spanish settlement, when the missionaries were welcomed by three severe quakes the night they arrived in the valley. While staying at the Barnsdall Estate in 1923, Wright wrote a brochure entitled *Experimenting with Human Lives* in which he described the drama of the Southern California landscape in terms of its violent history:

> This great basin of the Pacific is overloaded,—overloaded with gigantic waters. Occasionally, as faults and fissures occur in its floor owing to the strains of this overload, water rushes down with enormous pressure

Detail of fireplace and mantel designed by Wright, 124 inches long, 63 inches high. Photo Virginia Ernst Kazor.

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> to internal fires—creating steam and gasses of incalculable power, seeking escape through other internal crevices leading to the upper air and convulse and alter the conformation of the earth-crust in doing so. If this, as a theory of seismic convulsion is too simple to be scientific, . . . the fact remains that the red line of seismic convulsion clings to the rim of the basin.[38]

Wright noted that "Los Angeles, San Francisco, Tokyo [are] all on the rim of this great basin."[39] His mythic interpretation of California, however, did not grow out of the San Francisco earthquake of 1906 but rather from his experience of "building against doomsday" in Tokyo, right after the fire at Taliesin.[40] As Wright never tired of repeating, the Imperial Hotel was designed with the express purpose of withstanding an earthquake. The floating foundations, the cantilevered construction, the surrounding pools of water and the splayed base of the building were all arrived at in an effort to combat its devastating effects. In Wright's mind the form of the hotel, though not Japanese in any of its details, came to represent that land in response to its most prominent physical feature, the volcanic Fujiyama rising out of the Pacific Ocean:

> From infancy . . . the minds and hearts of the Japanese are fixed upon the great calm mountain God of their nation—the sacred Fujiyama brooding in majesty and eternal calm over all. They deeply worship as the mountain continually changes moods, combining with sun and moon, clouds and mist in a vast expression of elemental beauty the like of which in dignity and repose exists nowhere else on earth. . . .
>
> And yet the dreaded force that made the great mountain continually takes its toll of life from this devoted people, as the enormous weight of the deep sea beside their tenuous island . . . strains the earth-crust opening fissures in the bottom of the great valley in which it rests and the sea rushes down to internal fires that betray the life on the green surface.
>
> . . . Shores are reversed as mountains are laid low and valleys lifted up. And always flames! The terror of it all faces conflagration at the end.

The Imperial Hotel has always been an enigma. Wright thought it was one of his most significant buildings, while historians have tended to dismiss it as retardataire. Although many of the details were worked out on the site, the hotel was basically designed in Chicago before Wright got to Japan. Its importance for Wright lay in the confrontation with the irrational force of nature and the transcendence of its destructive power. The experience, as he described it ten years later in his *Autobiography*, remained as present as ever:

> The terror of the temblor never left me while I planned the building nor while, for more than four years, I worked upon it. Nor is anyone allowed to forget it—sometimes awakened at night by strange sensations as at sea, strange unearthly and yet rumbling earth-noises. Sudden shocks, subsidence—and swinging. Again shock after shock and upheaval, jolting back, and swinging. A sense of the bottom falling from beneath the building, terror of the coming moments as cracking plaster and groaning timbers indicate the whole structure may come crashing and tumbling down. There may be more awful threat to human happiness than earthquake—I do not know what it can be.

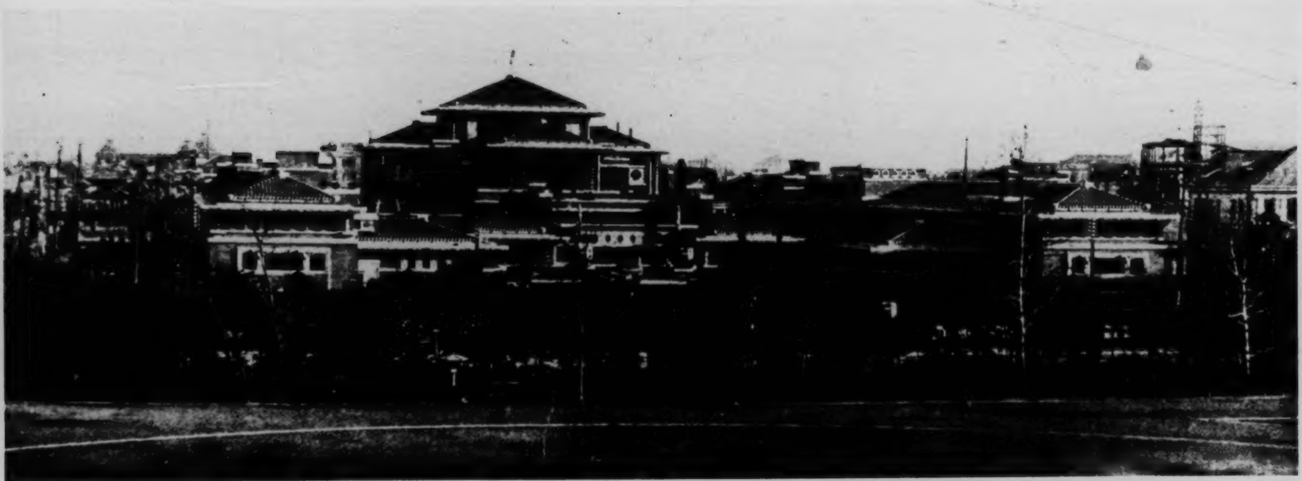
In Hollyhock House and the Imperial Hotel, Wright seems to regard landscape less as a benign foil for architecture than as a cataclysmic event.

Hollyhock House was planned for the other "rim of the great basin of the Pacific" with the "sacred mountain" of Fuji in mind. (Indeed, its great conical shape is seen looming in the background of almost all the published studies for the house.) Hollyhock House was mainly designed while Wright was in Japan working on the hotel and must therefore be seen as his first formal response to the elemental forces of nature he encountered in the Pacific. Its weighty, protective form, echoing the surrounding mountain shapes and recalling the architecture of pre-Colonial times, relates it to the development of a self-conscious regionalism in American art while at the same time reflecting Wright's own desire to get down new roots after a decade of instability in his private life.

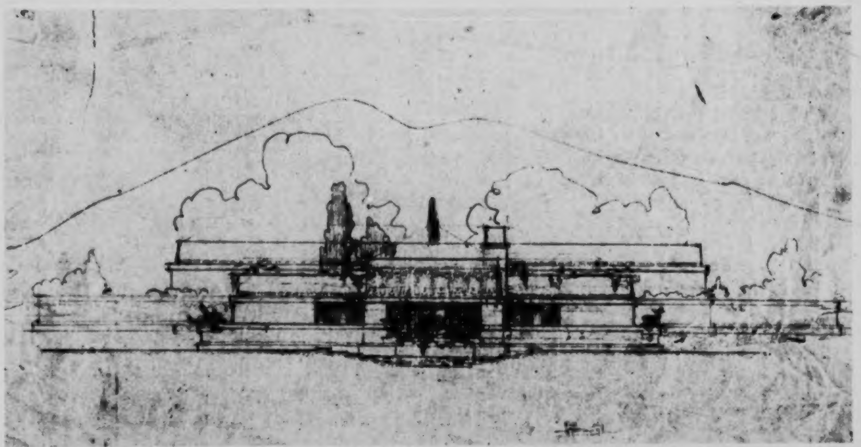
But the meaning of Hollyhock House rises above the local or personal to the universal and elemental. It represents an abstraction and an idealization of the forces of nature through a form of expression that helped release Wright's architecture from the limits imposed on modernism by the machine esthetic. Wright called the freedom "romantic" and chose the musical term "romanza" to describe the sense of "freedom to make one's own form" in a composition of such abstraction as "to lose all evidence of how it was made." Indeed, unconstrained by the exigencies of program or materials, considering "living rooms, bedrooms, kitchens and bathrooms no more poetry-crushers in this connection," Wright designed what most critics would consider a sham construction, imitating reinforced concrete to give form to his vision of the landscape of Southern California.

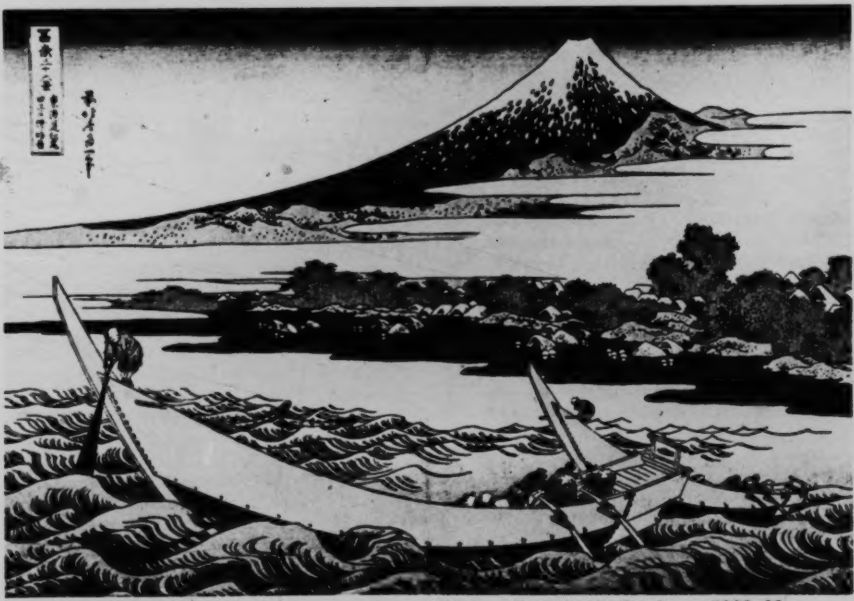
In his *Autobiography*, Wright acknowledged that the beginnings of this romantic search for freedom from the machine esthetic, which immediately reminds one of his much earlier infatuation with the teachings of Ruskin and Morris, could be traced to his sojourn in Japan. There, faced with traditional handicraft methods of building, Wright said he was "captured by Romance" and diverted from the goal he had set himself "years ago" of "getting buildings built by machine and true to modern mechanical processes." If the feeling of romance "captured" Wright in Japan, he went "head for Freedom" in designing Hollyhock House. But even before the house was finished, Wright realized how close he had come to "make believe" and admitted that "conscience troubled [him] a little," asking, "What about the machine crying for recognition as the normal tool of our age?"

Wright's own answer may still seem like an about-face. In the reinforced concrete textile-block houses and projects of 1921–30, he sought a "system of building construction as a basis for architecture," and thus, from a certain point of view at least, Wright regained his place in the history of modern architecture.[41] While the cubic volumes and flat roofs of these houses, most notably the one for Alice Millard in Pasadena, of 1921–22, seem similar to contemporary European examples of the International Style, the more elaborate projects for the Edward Doheny Ranch Development, the Lake Tahoe Summer Colony, the Gordon Strong Planetarium and Automobile Objective, and San Marcos-in-the-Desert all show, in their extraordinary fusion of natural and man-made forms, the romantic legacy of Hollyhock House. But it was only in the mid-1930s, with the design of Fallingwater, followed by Taliesin West at the end of the decade and the Guggenheim Museum soon after, that Wright achieved a new and more profound synthesis of form and construction, one which now reveals how powerful was the strain of romantic expression stemming from Hollyhock House.


Wright: Imperial Hotel, Tokyo, 1916–22.

There, under the shelter of the mountains and looking out to the sea, in the cool living room with its waterplace, lightplace and fireplace beside the sundrenched patio, Wright's vision gave mythopoeic expression to the California landscape. In that challenge and the freedom it inspired, Wright found for the first time the architectural forms of nature's elements that were to be the basis for the buildings of his own renaissance. □


Wright: Hollyhock House, west facade. Collection of City of Los Angeles.


Katsushika Hokusai: **Sketch of Togonoura Bay at Eljiri on the Tokaido Road, ca.** ***1828–32.***

1. I am extremely grateful to Virginia Ernst Kazor, Bruce Brooke Pfeiffer and the Frank Lloyd Wright Memorial Foundation, Kathryn Smith, Kinshasha and Houston Conwill, Monnie Adams, Anne Higonnet, Gillian Levine, and Jim Guichard for their advice and assistance and to Vincent Scully for providing a framework and methodology for understanding Wright's architecture.

2. Kathryn Smith's "Frank Lloyd Wright, Hollyhock House, and Olive Hill, 1919–1924," *Journal of the Society of Architectural Historians* 38 (March 1979), pp. 15–33, is the most complete study to date of the entire commission and serves as the basis for my analysis. For an early publication of drawings and photographs, see *The Life-Work of the American Architect Frank Lloyd Wright (Wendingen)*, ed. H. Th. Wijdeveld, Santpoort, Holland, 1925, pp. 131–163.

3. The openings in the covered walkway connecting the garage to the house were described as "apertures in great moat walls" in the *Hollywood Citizen News*, July 8, 1921. The citadellike appearance of the design relates to Wright's contemporary Imperial Hotel in Japan, which was situated opposite the imposing medieval Imperial Palace, itself surrounded by a moat.

4. Frank Lloyd Wright, *An Autobiography*, New York, Longmans, Green and Company, 1932, pp. 233, 228. Except where otherwise noted, all other quotations will be from this first edition of Wright's autobiography.

5. Anon., "New Home for Aline Barnsdall Crowning Olive Hill," *Hollywood Citizen News*, September 2, 1921. The author noted, however,

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that Wright described the style of the house as "simply Californian."

6. The exact location was opposite the Griffith lot, formerly the old Fine Arts Studio, at 4500 Sunset Boulevard, just before Hillhurst Avenue. Art Ronnie claims that Wright visited the Olive Hill site in 1917, two years before Barnsdall purchased it ("Hollyhock—The Wright House," *Westways* 66 [November 1974], p. 19).

7. Smith, "Frank Lloyd Wright," pp. 15–19. See also Norman Bel Geddes, *Miracle in the Evening*, ed. William Kelley, New York, Doubleday and Company, 1960, pp. 152–71, 268–69.

8. Bel Geddes claims that both the house and the theater were preliminarily designed in 1916 (Ibid., pp. 155, 161).

9. Constance D'Arcy Mackay, *The Little Theatre in the United States*, New York, Henry Holt and Company, 1917, pp. 156–58; and Sheldon Cheney, *The Art Theatre*, New York, Alfred A. Knopf, 1917, pp. 197–98. Among the numerous luminaries of the movie world who attended the opening night of Barnsdall's Little Theatre of Los Angeles on October 31, 1916 were Charlie Chaplin, D.W. Griffith, Cecil B. DeMille, Erich von Stroheim, Douglas Fairbanks, Francis X. Bushman, Theda Bara, Jesse Lasky, Samuel Goldfish (later Goldwyn), Thomas Ince and Harold Lloyd (Bel Geddes, *Miracle*, p. 167).

10. Griffith J. Griffith, who gave the city of Los Angeles in 1896 the 3000-acre park that bears his name and is located just to the north of Olive Hill, on the slopes of the Hollywood Hills, had intended to build a "tourist hotel" on the Olive Hill site.

11. Cf. Wendell Cole, "The Theatre Projects of Frank Lloyd Wright," *Educational Theatre Journal* 12 (May 1960), pp. 86–93.

12. Bel Geddes, *Miracle*, p. 162.

13. Wendell Cole noted that "possibly Wright's Barnsdall Theatre shows the influence of the contemporary interest in California in so-called 'Greek' theatres" and pointed to the fact that, by 1918, "at least five outdoor 'Greek' theatres had been built in California since the first had been constructed at Point Loma in 1901" ("Theatre Projects," pp. 88–89).

14. F.L. Wright, *An Autobiography*, 2nd ed., New York, Duell, Sloan and Pearce, 1943, p. 226. The phrase "in the changed circumstances" was added in the second edition.

15. Ibid., p. 226.

16. Ibid., p. 171.

17. Ibid., pp. 167–68.

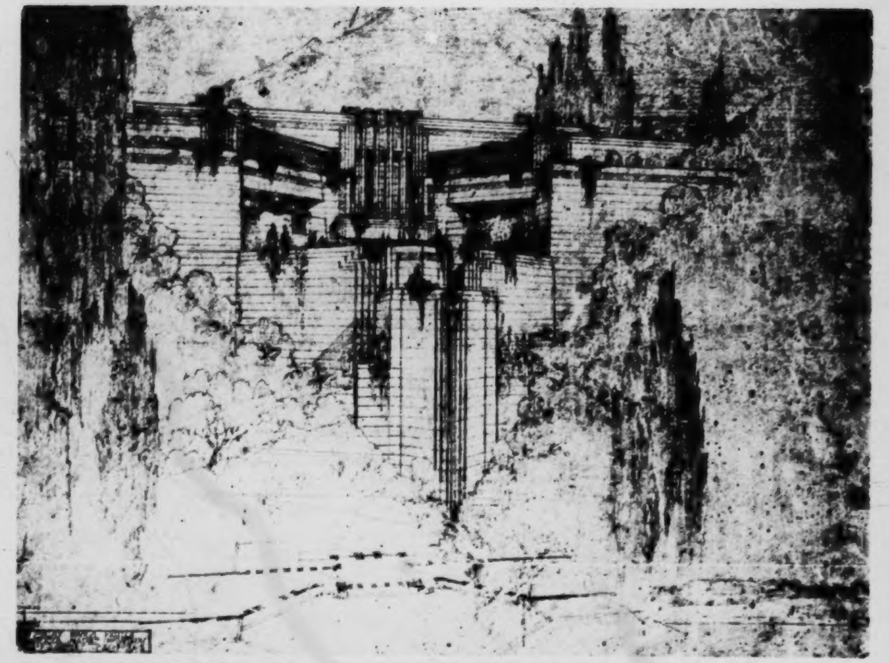
18. The reporter for the *Hollywood Citizen News* on September 2, 1921, described the patio from the "courtyard entrance" under the "bedrooms . . . built across the east end of the house."

19. While the color of the stucco is now beige, it was described by the *Citizen News* reporter as tinted "as near an approach as possible to the silver green slopes" of the "foothills of the Sierras." In an article in the *Los Angeles Examiner*, which appeared right after she purchased the site, Aline Barnsdall was quoted as saying that "Mr. Wright and I have differed on only one point. He wants my house to be white, and I think a white house is too glaring for Southern California. So no matter what he says my house will not be white" (Florence Lawrence, "Eminence to be Made Rare Beauty Spot," *Los Angeles Examiner*, July 6, 1919).

20. Ibid.

21. Smith, "Frank Lloyd Wright," pp. 27–28.

22. The *Citizen News* reporter referred to the upper-level terrace as a "roof observatory." It should be noted that the roof of Wright's first "Mayan" design, the A.D. German Warehouse in Richland Center, Wisconsin, of 1915, also has a roof garden.



Frank Lloyd Wright: Perspective and partial plan for Edward L. Doheny Ranch Development, Beverly Hills, California, ca. 1921. The Frank Lloyd Wright Foundation © 1955.

23. F. L. Wright, "In the Cause of Architecture: The Third Dimension," Los Angeles, February 9, 1923, TS. 8, III/2, p. 12, John Lloyd Wright Collection, Avery Library, Columbia.

24. For the Mayan influence, see Dimitri Tselos, "Exotic Influences in the Architecture of Frank Lloyd Wright," *Magazine of Art* 47 (April 1953), pp. 160–69, 184; D. Tselos, "Frank Lloyd Wright and World Architecture," *Journal of the Society of Architectural Historians* 28 (March 1969), pp. 58–72; Vincent Scully, *Frank Lloyd Wright*, New York, George Braziller, 1960, pp. 24–25.

Wright's son Lloyd, who helped supervise the building of Hollyhock House along with Rudolph Schindler, always claimed that the Pueblo influence was paramount. According to him, Hollyhock House "was called modern and Mayan; but no one realized what father was giving them. He had submerged himself into the area in spirit and developed a true expression or architectural characteristic of the Southwest—his Romanza. What he had built was a mesa silhouette, terrace on terrace, characterized and developed by Pueblo Indians" (quoted in Ronnie, "Hollyhock," p. 20). In an interview with Lloyd Wright in August 1976, he repeated the same idea to me. See also Smith, "Frank Lloyd Wright," p. 27 (n. 35); D. Gebhard and Hariette von Breton, *Lloyd Wright, Architect: 20th Century Architecture in an Organic Exhibition*, Santa Barbara, Art Galleries, University of California, 1971, pp. 30–32, 72 (n. 17); and Reyner Banham, "The Wilderness Years of Frank Lloyd Wright," *Journal of the Royal Institute of British Architects* 75 (December 1969), p. 515.

25. Baker Brownell and F. L. Wright, *Architecture and Modern Life*, New York and London, Harper and Brothers, 1937, pp. 33–34 (Chap. 2, "Some Aspects of the Past and Present of Architecture," by Wright).

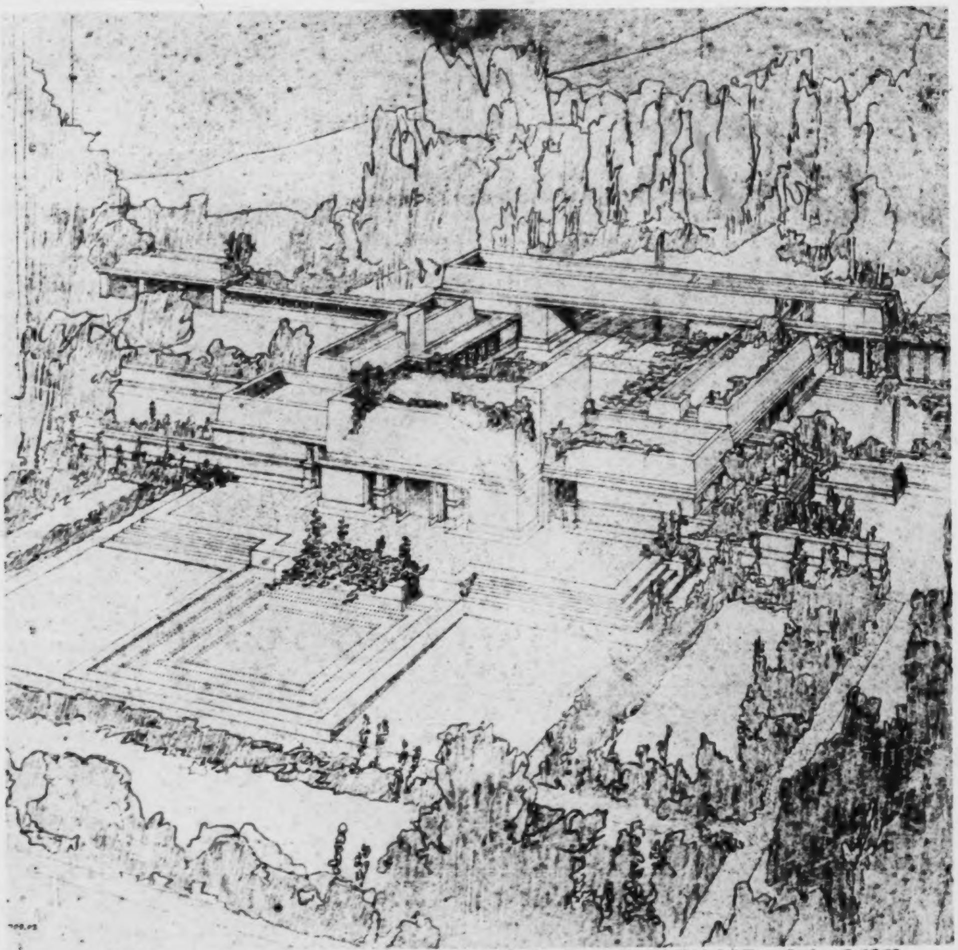
26. The idea of pumping water through a series of pools on a hill and then having it collect in a lake below clearly comes from Wright's own house, Taliesin, at Spring Green. One is tempted to relate the idea to the formal gardens he visited in Italy and France during the year 1909–10 when he was in Europe. The waterworks of Marly, with its famous *machine*, which of course no longer existed, seems to be the closest to the design of Hollyhock.

27. In the earlier Susan L. Dana House in Springfield, Illinois, of 1901–03, there is a pool of water set diagonally opposite the fireplace in the entrance hall, along the wall leading to the garden; and in the F.C. Bogk House in Milwaukee, Wisconsin, of 1916, Wright again placed a pool inside the house near the fireplace, this time creating a kind of conservatory separating the dining room from the living room; but Hollyhock House is the first time he set the fireplace itself within a pool of water. Just after that, in one of the houses for the Doheny Ranch Development project of 1921, the one designated House C, Wright set the two-sided fireplace within a pool giving onto the rear courtyard and allowed the stream of water coming down the hillside to run under the front court and reappear as a waterfall through the prow below. This idea obviously culminated in the combined images of water and fire in Fallingwater, of 1935–36. After that, Wright sometimes returned to the trough idea of Hollyhock with less symbolic purpose as, for example, in the Eric Brown House in Kalamazoo, Michigan, of 1950.

28. Wright, *Autobiography* (1943), p. 141.

29. Although the painted mantels in the lounges of the Imperial Hotel were asymmetrical, they nonetheless remained purely decorative, like those in Midway Gardens.

30. It is fascinating to recall that Louise and Walter Arensberg, whose collection included major works by Duchamp, Picabia and Brancusi, moved to Los Angeles in 1920 and lived at Residence A on the Barnsdall Estate soon after it was finished. They were apparently living there, with



Wright: Aerial perspective of Hollyhock House, 1919–21. The Frank Lloyd Wright Foundation © 1962.

their collection, at the time Wright was staying at Residence B (Smith, "Frank Lloyd Wright," p. 31). It should also be noted that Wright would have had a chance to see much of this new European art in the Armory Show exhibition which travelled to Chicago in 1913 and which Wright referred to obliquely in his *Autobiography.*

31. This was described to me in an interview with Lloyd Wright in Los Angeles in August 1976 and is repeated in Smith, "Frank Lloyd Wright," p. 27 (n. 5).

32. Sometimes in radial sandpaintings, the center of the composition, marking the place of action, is identified with a body of water, such as a pool or lake, by an actual bowl or cup of water sunk in the ground flush with the surface of the painting and thus occupying the spot where the fire would normally be.

33. The "modern primitivism" of Brancusi's work, with its references both to contemporary streamlining and organic nature, bears a powerful resemblance to Wright's work from this time on. In the five levels of the totemlike *King of Kings*, Brancusi intended to symbolize the realms of earth, water, fire, air and ether.

34. Originally, the tile in the trough was gold and the pool was apparently supposed to contain goldfish. The sunlight during the day must have been quite strong, since the shed-roof over the skylight was added later. This surely explains the heavy curtain in early photographs, as well as the bleached-out appearance of the grid containing the glass. Edgar Tafel, who visited the house as a Taliesin apprentice in the 1930s, wrote that the skylight over the fireplace allowed one to "see the stars and the moon reflected in the water" and this was "the *romanza* element." Edgar Tafel, *Apprentice to Genius: Years with Frank Lloyd Wright*, New York, McGraw-Hill Book Company, 1979, p. 122.

35. Brownell and Wright, *Architecture and Modern Life*, p. 19 (ch. 2, by Wright).

36. It is interesting that the first Mayan-inspired design, the A. D. German Warehouse, dates from 1915, and the second, the Bogk house, from the following year.

37. Wright, *Autobiography* (1943), p. 239 (the word "mid-west" was added in the second edition); John Steven McGroarty, *Los Angeles from the Mountains to the Sea*, 3 vols., Chicago and New York, The American Historical Society, 1921, vol. 1, p. 228; and Frank Fenton, *A Place in the Sun.*

38. F. L. Wright, *Experimenting with Human Lives*, Hollywood, The Fine Art Society, Olive Hill, 1923, p.1.

39. Ibid.

40. "Building against Doomsday" was the new title Wright gave the chapter "Why the Great Earthquake Did Not Destroy the Imperial Hotel" in the second edition of the *Autobiography*, p. 213.

41. Wright noted that in this case he would not ask himself "What form?" but would "let the form come. Form would come in time if a sensible, feasible system of building-construction would only come first" (*Autobiography*, p. 235). Wright's concern for materials and methods of construction during the '20s found an outlet in his series of articles entitled "In the Cause of Architecture," published in *Architectural Record* in 1927 and 1928. Henry-Russell Hitchcock early made the connection between Wright's textile-block houses and Le Corbusier's contemporary projects in his essay on Wright in the catalogue *Modern Architecture: International Exhibition* (New York, Museum of Modern Art, 1932), pp. 35–37.

[In addition to the Frank Lloyd Wright room from the Francis W. Little House now permanently installed at New York's Metropolitan Museum, there will be two Wright exhibitions in New York this fall: "Frank Lloyd Wright and the Prairie School," at the Cooper Hewitt Museum (to Dec. 31), and "Frank Lloyd Wright Drawings, 1895-1959: For the Preservaton of Taliesin" (Sept. 13-Oct. 16), at the Max Protetch Gallery.]

Author: *Neil Levine is professor of fine arts at Harvard and is currently writing a book on Frank Lloyd Wright.*

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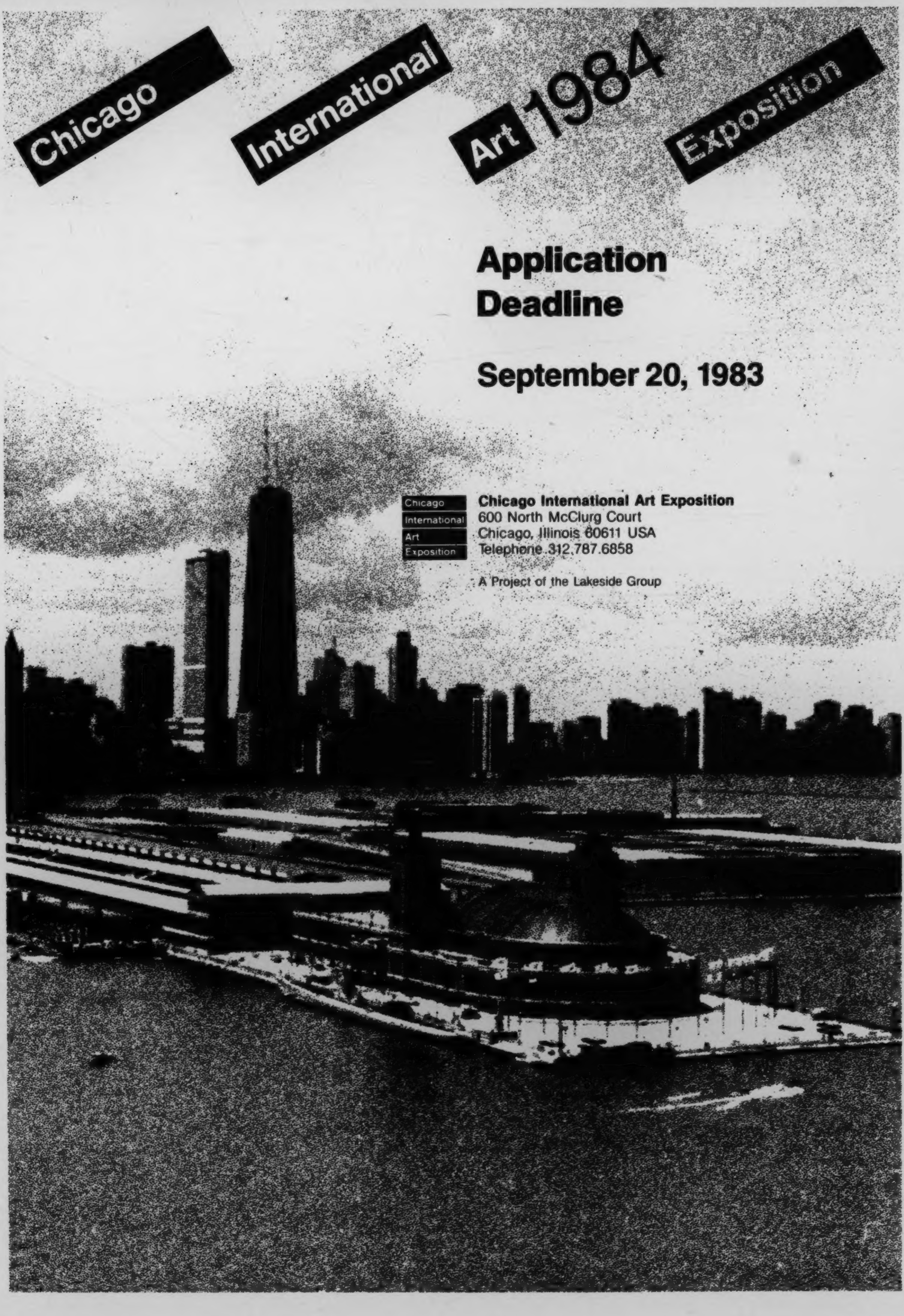

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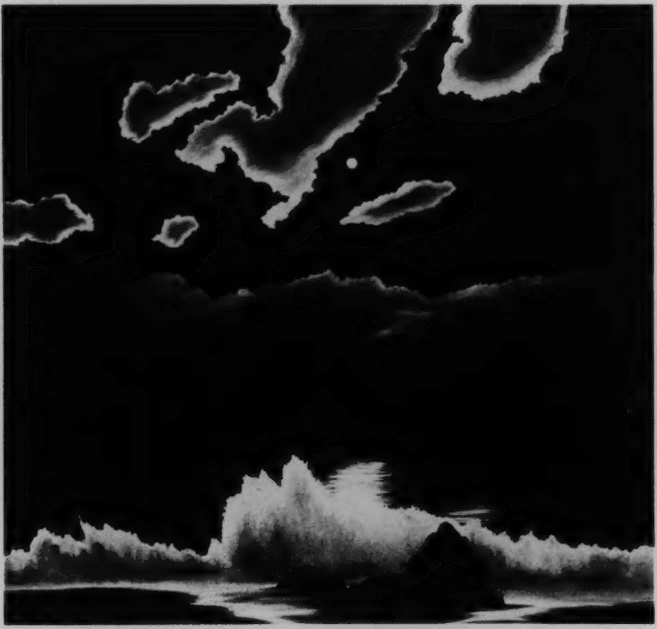
Review of Exhibitions

NEW YORK

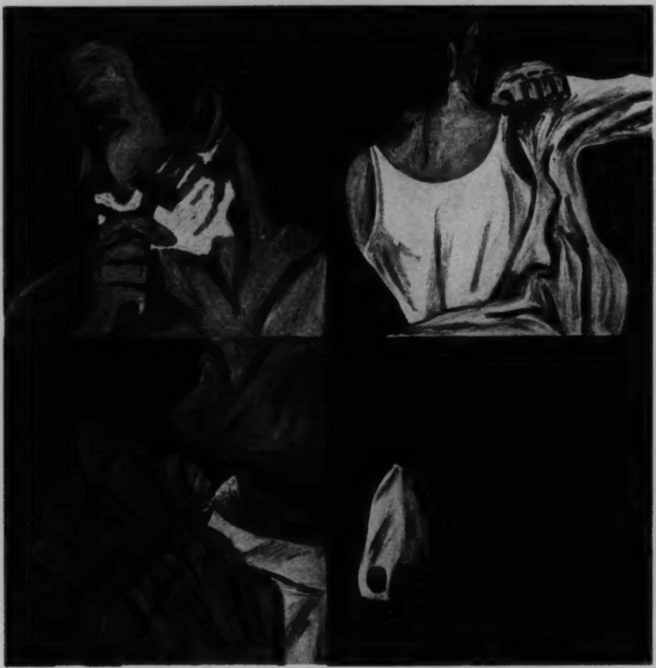
April Gornik at Edward Thorp

Looking at a painting or photograph of a landscape, I scan the scene for signs of man, for some trace of craft or ingenuity, not because I am uninterested in depictions of natural form, but because I picture landscapes as settings for human activity. Now, these words—were they faithful to my actual beliefs—might imply that my principal interest in landscape art would rest in its ability to transport me into fictive worlds, to provide imaginary retreats. One who holds this view requires little of a Claude save that it be the backdrop for narrative and allegorical play. Cézanne's calculations would be overlooked by such a mind. And try as he may, such a viewer will find it impossible to roam within April Gornik's inviolate realms, for everything about her paintings seems designed to keep him aloof, at bay.



April Gornik: *Pulling Moon*, 1983, oil on canvas, 76 by 80 inches; at Edward Thorp.

Desolate formal gardens, the places depicted in these pretty dreamscapes are uncharted and composed. Whether moonlit pastorals or silent, sheltered coves, Gornik's primordial sanctuaries do not invite entry—these windows are clean but closed. This straight-arm effect is the product of numerous formal devices: there are no frames, and therefore no thresholds to cross; the point of view from which these landscapes are seen leaves the viewer hovering with no solid ground at his feet; images are often lit by several sources, and in many cases the light is neither consistent nor explained; nor can logic justify the focus of the painter's eye, which seems to shift at random, confusing any attempt to understand the actual relation of spatial planes; and, perhaps most irrational of all, Gornik's natural worlds conform to the unnatural laws of geometry: waterspouts align, clouds file by in in formation, dust storms abide by cadenced rhythms, rhyming with disconcerting precision.



Richard Bosman: *A Job to Do*, 1983, oil on canvas, 96 inches square; at Brooke Alexander.

Everything here seems to be a product of subtle deceit: an iceberg resembles a Christo or a couch covered for the summer months with a sheet; lakes appear to be made of crêpe, seas of polyethylene; clouds are skywritten; trees and grass can be likened to those seen through the windows of model trains. Gornik's supposedly naive nature is as artificial as a studio still life, schematic like a background in a cartoon. It is to her work's credit that this contradiction is displayed in countless ways.

It is possible that Gornik has used these devices as a means of creating a look of storybook innocence in the hope of making dreamy sentimentalists of us all. But it seems that these works' primary concern is to undermine the notion of "nature in the raw" by polluting it with cynicism and calculated cliché. Duplicity pervades these lands of inauthenticity and ruse: through sleight of hand, serenity is made unnerving, the vast, compact. But, more importantly, the anticipation of transcendence—that romantic desire for the sort of spiritual enlightenment we have come to expect from luminous American landscape paintings—is frustrated and fades, once again reminding us that even our views of Nature are man-made.

—Douglas Blau

Richard Bosman at Brooke Alexander

Richard Bosman has developed his own genre of what might be called detective fiction painting. It is a world of male melodrama populated by men in white shirts and red ties—a film or television world of chases, murders and catastrophes which lives on inference and innuendo and in which the creases in suits and shiny shoes are as threatening as any action. In this sense, the paintings have much in common with soap operas and cartoons such as Dick Tracy, where a single frame can provide sufficient dramatic impetus to clarify the entire plot.

The 12 paintings in Bosman's recent exhibition could be broken down into two basic categories: action scenes and mysteries. In *Panic* a man and woman in the foreground flee a catastrophic scene with looks of horror frozen on their faces. Flames and smoke spew forth from cars scattered helter-skelter behind them, and the skewed perspective of the apartment building windows in the background suggests a bomb or some other explosion. In *The Chase* a heavy, blood-red sky exerts a diagonal pull as if trying to unbalance the whole painting. A corporate-suited man in the foreground, his splayed, unnatural stance conveying speed and panic, runs from his double, who charges up from the barren horizon. Bosman knows how to produce the sensation of frantic, vertiginous movement swiftly and effectively. Loose, fluid brushwork activates the very air around the figures, rushing them to their doom.

Bosman often uses the canvas like a telephoto lens specially devised for the quick cuts, telling crops and close-ups of horror films and mystery thrillers. He nev-

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er gives away the entire scene, preferring to home in on the details like a detective looking for clues. Several of the "mystery" paintings involve corny puns in their titles. In *Rubbed Out* a man, presumably dead, lies on the floor in front of a curtain. Blood drips from the corner of his mouth. The tense pose of a figure in the background (seen only from the shoulders down) suggests that the murderers are about to take flight. In contrast, an ominous black pant leg and shoe are calmly posed in the foreground, about to rub out a cigarette. *A Job to Do* exploits cartoon/detective techniques more explicitly. The four-section painting reads in two horizontal strips: in the top left corner a man is shaving, his head turned away from the viewer; in the next quadrant we see his back as he puts on his shirt; in the third section, Bosman has moved in close, cropping the man's face so that we see only his mouth, jaw and disproportionately large hands as he adjusts the knot of his tie; in the fourth section a schematic left hand draws a glove on the right hand. The threatening density of the black glove makes it clear that whatever the job to be done may be, you wouldn't want to hang around to find out.

Bar Talk and *The Card Players* are more intriguing than the other paintings in this show because they come closer to transcending the close-up-detail-of-the-bad-guy-before-his-identity-is-revealed syndrome that limits the others. These two works are more pictorial tableaux than mystery or action scenes; they hint at a way of seeing that draws on the modus operandi of popular entertainment genres, but that also makes use of the abstract qualities of painterly perception to suggest the alienation underlying those genres' emotional and visual stereotypes.

This world of gangsters and corporate anxiety offers no real sense of character. Bosman's people live in a disturbing anonymity—they are as narrowly codified as the standard shirts, ties and trench coats of detective fare. But in the end, their anonymity is not disturbing enough. The paintings are entertaining and well executed within their self-imposed idiom. They would make wonderfully incisive illustrations to, say, an edition of Dashiell Hammett, but on their own, their plots are not sufficiently thickened to hold our attention for long. —*Jamey Gambrell*

Alan Vega: *Marilyn I*, mixed mediums, 77 by 75 by 9 inches; at Barbara Gladstone.

Les Levine: *Race*, (left) 1979, model for billboard, crayon on canvas, 84 by 112 inches, (right) billboard, 1981-83, 10 by 22 feet; at Ronald Feldman.

Duncan Hannah at Semaphore

Duncan Hannah seems to be emerging as the Barry Manilow of the New Wave. No Neo-Expressionist plumbing of the depths of the collective unconscious for him—"If this is the Age of Anxiety," Hannah has said, "I'll paint the opposite, the Age of Harmony and Serenity."

In other words, the Age of Valium. It may be the new consciousness, and Hannah may be its new prophet. For here, "everything is beautiful, in its own way," as the song lyrics of a decade ago had it. There's a little de Chirico, a little Hopper, and a lot of Hannah. There's *Red Bridge*, in which a sleek black train blowing a cloud of white smoke whisks over red arcades over yellow and green landscape and blue water. *Ghost Town* features a white high-rise rising over smaller red buildings and little houses, the streets glassy with rain, a blue and pink, dead-of-winter sky hung overhead. *Tender Shepherd* is an on-the-spot reminiscence of an indefinite classical past, with lambs and shepherd in an Arcadian setting complete with Greek columns and earthen earth.

Perhaps it can be fairly said that Hannah exhibits a certain radicalism of the imagination, a gift for evoking dream states and dream places. Yet relative to much new Italian and German and even American Neo-Expressionist painting, he looks conservative, dulled-out. Indeed, Hannah's paintings are, to paraphrase Wordsworth, dreams recollected in tranquility, nightmares with their edges softened by a sleeping pill or, due to the pill, only barely recollected the next morning.

Hannah's most interesting work is his most American. *Afternoon of an Author* is a picture of a Scott Fitzgerald or Thomas Wolfe type, sitting, with hands clasped, on a split-log fence near a summer house—nostalgia made visible. *Haunted Hearts* is a nighttime scene in a graveyard, with a Washington Memorial-like obelisk at its center—it seems to honor America's countless war dead in a very nationalistic, if generalized sort of homage.

Then there's a self-portrait, in which the good-looking, 30-year-old old master looks serenely out at the viewer. At this point, the viewer may cast caution to the winds, and enjoy. Because, let's face it, the guy is "cute": his paintings are "dreamy." New Wave is just up to the old tricks. And that—more than any expressionist influence or American heritage—is the final fascination. Painterly energies be damned. Narcosis—and Narcissus—can be revealing, too. —*Gerrit Henry*

Alan Vega at Barbara Gladstone

In the early 1970s Alan Suicide Vega, as he was then known, showed sculptures consisting of tangles of dark wires and small colored lights heaped on the floor of the O.K. Harris Gallery. He hasn't shown sculpture publicly since 1975, the year he became involved in his rock group, Suicide, a two-man collaboration that lasted until 1980. This show marked Vega's return to exhibiting, and coincided with the release of his new album on a commercial label.

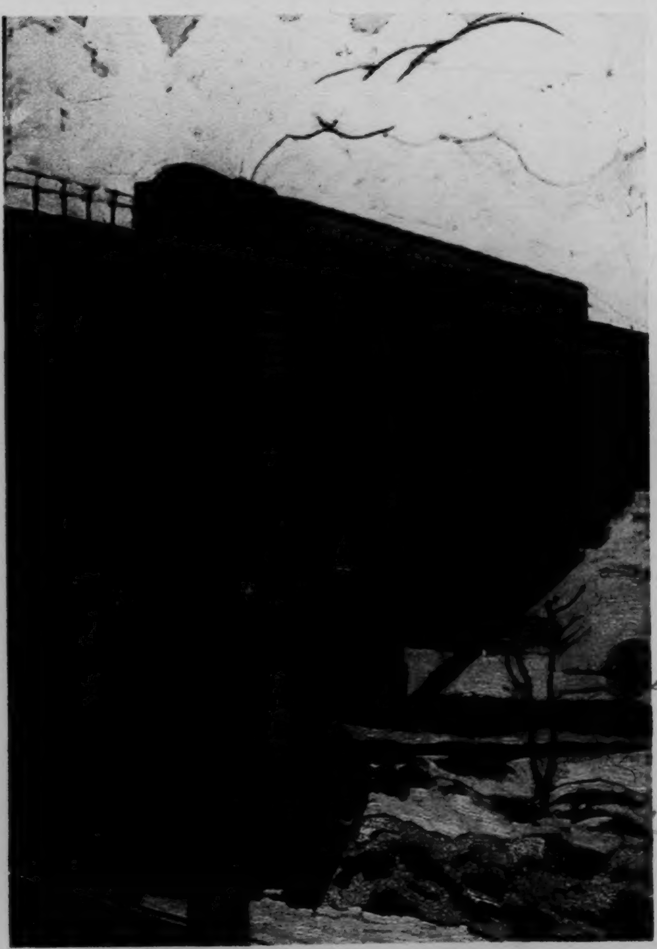
Each piece here consisted of a

cruciform assemblage of flashing colored lights and a variety of cultural/commercial artifacts relating to the themes of entertainment, religion and Americana. The crosses are based on found pieces of wood, subsequently adorned with skulls, souvenir pennants, a variety of photos and illustrations, Disney icons, advertisements, toys, and odds and ends ranging from plastic rainbows to plaster religious figures and model jet planes. Biker and drug references surface here and there, but detritus of a more popular type predominates. Several of the works carry the cruciform motif beyond the crucifix itself—e.g., to airplanes or kimonos with their sleeves extended.

Two of the works are more totemic in nature, invoking Clint Eastwood and Marilyn Monroe respectively. The center of the cross titled *Ultra Clint* (1983) is a movie poster of Eastwood in "Firefox," and the left arm bears a photo of the actor in his signature Italian Western garb. This cross comprises a vertical column of cultural references: a Winston Ultra ad, Eastwood's poster, a flag-and-eagle license plate and a postcard of a bathing beauty in illusionistic 3-D. A 6-foot black-and-white photo of Monroe in a bathing suit forms the entire bottom vertical half of *Marilyn II* (1983); Christ and a snarling black panther complete her totem. Vega displays a simultaneous disdain for and fascination with American popular culture and its products. He sets up these items so we may contemplate their extreme silliness and purposelessness, but they are so iconic, so thoroughly bred into the American consciousness, that one is hopelessly taken with them; and they are, as a result, simultaneously elevated to a status considerably higher than that implicit in their commercial function.

Vega's organization of these cultural castoffs into a quasi-religious format is based on the familiar American theme of capitalism as religion, but these works function better as conglomerations of fragmentary memories, influences and experiences, successfully ordered by an esthetic that is as much formal as cultural. In fact, it is precisely because these recent works are more carefully ordered that they deliver a message his sculptures of the 1970s could not, effective though those earlier works were as funky alternatives to the high gloss of the decade.

—*Ellen Lubell*



Duncan Hannah: ***Red Bridge***, 1981, oil on canvas, 50 by 30 inches; at Semaphore.

Nancy Mitchnick: *Ornamental*, 1981-82, oil on canvas, 40 by 66 inches; at Hirschl & Adler Modern (review on p. 172).

Les Levine at Feldman

Les Levine used to be an advertising man. He moved into art in the '60s as a sort of Pop-Conceptualist and made the art game look easy—a matter of manipulating signs and contexts, of programming audience response.

His recent show, "New Media Projects," consisted of large crayon drawings, billboards and a video installation. These works are all confident, assertive-looking packages, but their content is hard to fathom. Most of the drawings and billboards combine words and images: for example, a crayon drawing of a red tractor is captioned "PULL"; "STEAL" is lettered in red in front of an institutional building of some sort; a horse in a stall stands next to the word "WIN" written in blue.

With his pitchman's eye for fitting messages to mediums, Levine has taken verbal-visual combinations to a logical conclusion in the billboard format, where word and image have traditionally fused in a sort of hybrid linguistic unit. In one 22-foot-long billboard, the word "RACE" accompanies an image of a horse in a field; in another, "AIM" is positioned next to a moose head.

Words such as "race" and "aim" can, of course, be either verbs or nouns. Next to images of a horse and a moose, however, we tend to read them as verbs, with the images as "object" and either the viewer or the artist as "subject." But while the billboard format makes sense, the images are not compelling, and the messages the artist intends to convey are relatively undeveloped. Levine doesn't seem to know what he wants to say.

"Pull," for instance, describes one of the actions of which a tractor is capable, but does not refer to any action in the picture. The tractor is at rest. It seems as if the word were chosen by a somewhat arbitrary process of free-association. In such pairings as "GROW" with a landscape, "STEAL" with a building, "HIDE" with a house in the woods and "LEAVE" with an image of a small town, there is no consistent syntactic relationship between image and word. Levine has adopted a provocative format but has not pursued any of the issues that it is uniquely positioned to explore.

His recent campaign featuring subway posters showing an Oriental couple with the caption "We Are Not Afraid" was a far more evocative use of the advertising-inspired format. The caption directed our response to the picture and linked the picture with the environment. It made one reflect, among other things, that not being afraid in the subway might indeed be a fact worthy of public proclamation. The word-image combinations in this show, however, do not encourage such emotional responses.

Levine's video installation, *Visions from the God World* (1979-81), offers a veritable hula of Hawaiian images. Five stacked video monitors are flanked by mirrors that make each image seem a triptych. They are set in among screenlike panels of photographs of the scenes shown on the video screens. Levine's restless camera pans across shoppers on an escalator and women on the beach, tilts up at high-rise apartment buildings and down on swimming pools. A falsetto male voice repeating on a two-second delay

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sings a Hawaiian song on the soundtrack. The sirenlike music is exotic and seductive at first, but ultimately tiresome. I kept waiting for the images on the tape to wax ironic about paradise in the South Seas, but there was no respite from blue skies, green water and pink sand.

Levine usually shows an astute understanding of the mass media and of art, and of the area where the two can overlap. But sometimes examining his slick, bright packages can be a bit of a disappointment. *—Ross Skoggard*

Adele Alsop at David Findlay, Jr.

Whatever painting's equivalent of *bel canto* is, Adele Alsop attains it. In her first solo show in New York, Alsop exhibited canvases of New England and Utah landscapes that took the breath away.

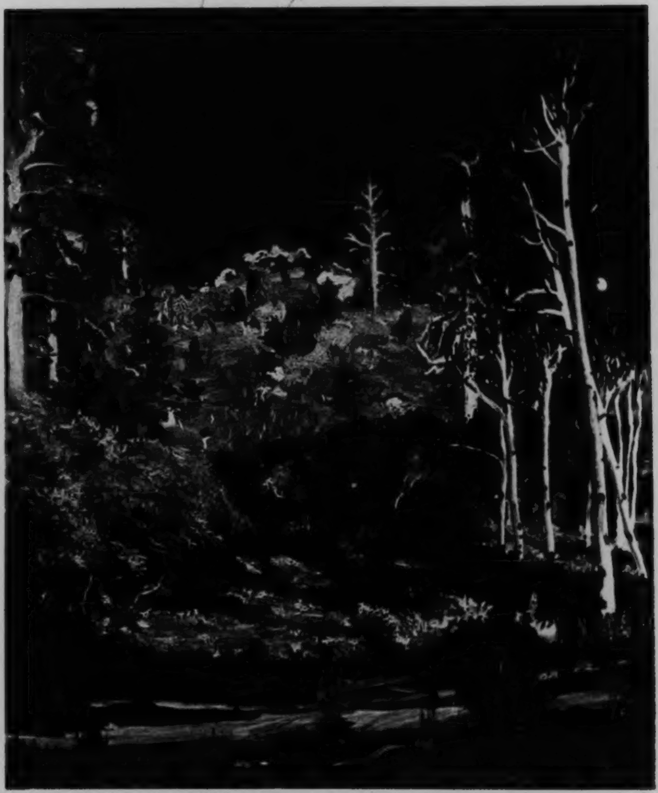
A good example was a big canvas called *Passing Thunderstorm*—a semicircular meadow with cow, surmounted by billowing white and gray storm clouds, with the intense blue of the sky jumping out at us here and there—a landscape to make Ruisdael proud. Alsop has learned the lesson of (Post) Impressionists and painterly realists well: light is color, and color is light.

In *Portrait of a Juniper Tree*, for example, sunny tans and lime greens appear on the side of the tree facing the sun, darker greens and browns at the juniper's extremities, and gray and green scrubs shoot up along the foreground. *Alpen Glow* is a painterly tour de force: hills of birches and firs hit squarely by early morning (or late afternoon) sun, a little white globe of a moon hanging in the brilliant blue sky above.

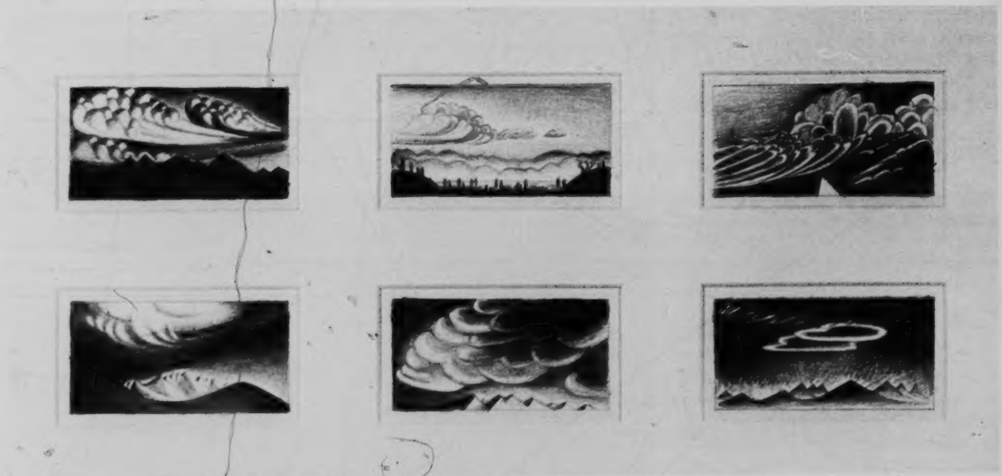
We usually associate this kind of bravura facility with musical interpretation, not realist art. The key word here is interpretation: as a painterly realist, Alsop is involved in interpreting reality, fashioning it according to the dictates of pigment and brushstroke—dictates that are just as "real" to the artist as the scene before her. Alsop "plays" reality just as a jazz musician plays music: reality is her "score."

The danger is that Alsop may veer off into painting that is about its metaphysics, not its nature, and so put the viewer at a remove. This happens more often in her intimate scenes than in her epic ones. For example, *Staghorn Sumac in the Snow* becomes, as if in reaction to its close-up focus, a little too broad in execution, too painterly and generalized.

Usually, though, Alsop remains, even in small scale, the realist of the mind and heart. The finest example of Alsop's fidelity to both nature and art is *Wildflowers in the Canadian Zone*. At the center of a forest clearing, with green and brown trees and slate blue sky in the mid- and background, sits a bouquet of wildflowers, lovingly arranged atop some hunks of dead wood. A beautiful scene is made more beautiful—not more tame, but even wilder—by human intervention, provoking the question of just what is "human" and what "natural." *Wildflowers* . . . nearly breathes painterly truth and beauty—and, by sheer aptitude, holds the note. *—Gerrit Henry*



Adele Alsop: *Alpen Glow*, 1982, oil on canvas, 66 by 54 inches; at David Findlay, Jr. Contemporary.



Carol Brown: *Tucson Mountains*, 1981–82, colored pencil on paper, each drawing 2 by 4 inches; at Witkin.

Carol Brown at Witkin

This exhibition of 150 small colored pencil drawings made over the last five years reveals Brown's preoccupation with the American landscape, most specifically the Southwest. Like O'Keeffe and Hartley, Brown is drawn to the canyons and mountains of the Southwest for the raw, massive forms saturated with color and imbued with the spiritual presence of a lost and ancient culture. Brown strives to capture the physical "presence" of this haunted landscape—what Sanford Schwartz, writing in another context, calls its "living deadness." Though seemingly unconcerned with "mainstream" issues of current art, her conceptual and serial approach to a nature-based abstraction informed by photographic framing and filmic time, makes these drawings more contemporary than one would initially expect.

Each work is made up of two, three or six small drawings grouped together sequentially but without a specified order and without transition. These groupings range from drawings of the same site done at different times on the same day, to drawings of the same motif done over several years, to more filmic sequences incorporating close-ups and long-distance views. The multiple views, labeled as to time, date and location, reinforce the impression of a particular place and give the exhibition the feeling of a visual diary. Plant forms are often juxtaposed with landscapes. Cacti dominate, like the tall phallic Saguaro seen in detail or punctuating the landscape, or the Organ Pipe cactus and the prickly, octopus like Ocotillo. The delicate cactus blooms are drawn in sensuous detail, as are less exotic flowers like lilies and amaryllis.

Brown works quickly on 2-by-4-inch pieces of paper; the elongated format is of course necessitated by the panoramic landscapes. She strives to catch such "fleeting moments" as sunsets and sunrises, and she records changing cloud formations in a way that recalls Stieglitz's "Equivalents." Indeed, it is the American modernist landscape tradition formulated by the Stieglitz group from which Brown has evolved. In her stylization of the landscape, which incorporates the specific into the general and juxtaposes the distant with the close up, one feels the influence of Italian quattrocento painting. But unlike the Italian primitives' mountains, which sometimes look like a sheet thrown over a pile of stacked furniture, Brown's clouds and canyons are round and organic.

Her color works by contrast: red hot mesas are starkly isolated by icy cobalt skies; smoky blue mountains are defined by a blazing orange sunrise; cool green cacti jump out from their complementary red or fuchsia backgrounds. Paradoxically, this keyed-up color heightens the reality of her abstraction, and her small formats accentuate the monumentality of her subject matter. Perhaps because she works outdoors, directly from life, these small drawings possess a startling intensity and clarity of vision.

—Lizbeth Marano

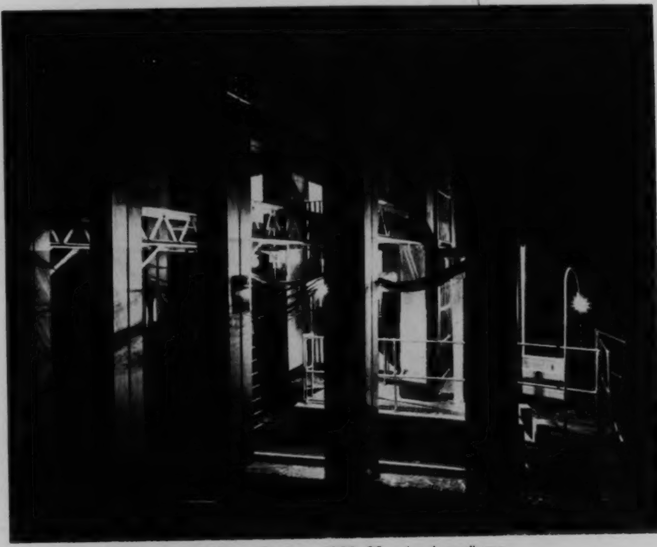
Richard Artschwager: *Eight Rat Holes* (detail), 1967, acrylic/celotex, 20 by 200 inches; at Mary Boone.

Donna Dennis at Holly Solomon

Reading through the essays concerned with the work of Donna Dennis, I was not surprised to find the name Edward Hopper mentioned almost as often as Dennis's own. A short leap of the imagination connects the two. To see this sculptor's oddly scaled architectural models and facades, her fragments of way stations and checkpoints for transients—be they tollbooths, tourist cabins, variations on the theme of White Castle or boardinghouses—is to think of those isolating urban and rural scenes for which the painter is known.

But unlike Hopper, Dennis does not picture those who inhabit her train stations and waiting rooms. Here, inanimate objects—faded wallpaper, neon signs, tiles, porches, exposed lightbulbs, picture frames veiled by curtains and frosted glass, a roof—structure states of mind and give character to our thoughts. Here, stage-sets act as cast, providing mood.

Wandering about her imaginary architectural settings, I thought of Gaston Bachelard and wondered why his name appears so infrequently in those aforementioned essays. For this self-styled "anthropocosmologist" wrote often of the reveries that houses and other constructions inspire within the minds of those who are willing to sit in corners, pondering memories that hang like paper or paintings on the walls of a room.



Donna Dennis: *Subway with Silver Girders*, 1982-83, mixed mediums with electric lights, 144½ by 146½ by 162 inches; at Holly Solomon.

Picture Bachelard sitting transfixed before Dennis's *Subway with Silver Girders*, open-eyed but cast a-dream. Tunneling, he sees countless corridors, a network of passages, chambers, cells, signs marking entries, exits, stairways and padlocked gates. Deep beneath the street, cozy in a niche, the smell of urine and buttered popcorn fills his head as he schemes labyrinthine schemes. Perhaps the tangle of electrical wires has caught his attention. Perhaps he is content to stare at the patterns cast by colored lights, reminding him of places he visited as a child. Or perhaps the girders' complicated geometry has offered him an occasion to read characters into this scene. What type of man drives cars along these tracks? What cares distract that derelict waiting for a train to Queens?

Or picture Bachelard looking around Dennis's *Skowhegan Stairway*, a work which places him in a rural fantasy. He is speechless: sentences from mid-20th-century midwestern gothic novels flood the brain. Though nothing in his past resembles this house, he makes himself at home and assumes a relative's right to search the drawers, closets, cupboards and chests of the recently deceased. Peeping Toms prefer to peer through glass, and the detail that catches his eye is the view through the door in back: an intimate moment, an atmospheric shrine dedicated to the notion of privacy. What he sees I cannot say.

Creep around and settle in. Burrow, nest, nestle, dwell. Become intimate with spaces through which you cannot crawl. Be Alice at the keyhole, imagining the pleasures afforded the small. We can no more enter Dennis's constructions than a child can squeeze through a rodent's hole. But our thoughts, Bachelard suggests, always manage to find their way in every nook and crevice; through imaginary places they stroll. Here, the idea of architecture is altered to suit the dreamer's needs. These forms do not shelter the body so much as house reveries.

—Douglas Blau

Richard Artschwager at Mary Boone

Richard Artschwager, like Marcel Duchamp, is one of the great masters of meaning—a modern meaning that does not quite know if it exists or not, that is always in the process of collapsing and then resurrecting, unstably. Form, in this context of unhappiness with meaning, becomes the stable element in the work. For Artschwager's painting, form is given by the photograph, which becomes the anchor for the work, preventing the drift of meaning too far from appearances. The photograph becomes the substratum. The "cancelling" of it by the artist's artificial-looking hand-execution does not restore our sense of the reality which was the point of departure, but rather gives a glimpse of void.

This forces us back upon the "furniture" of the piece—the frame, which is always carefully crafted by Artschwager, and becomes an independent point of focus (especially when, as in *Left*

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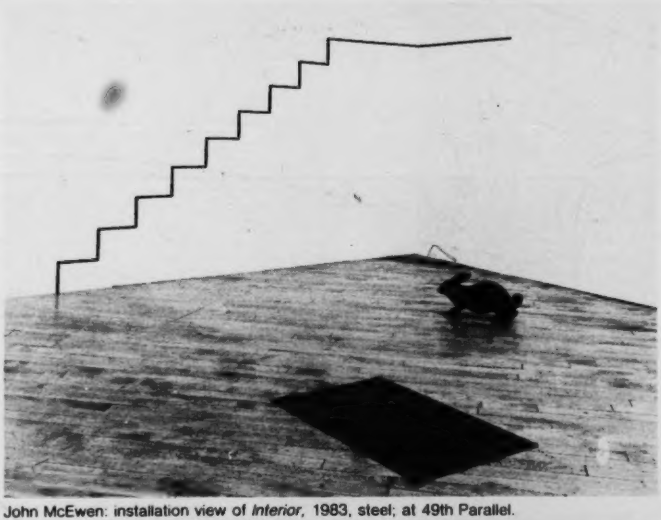
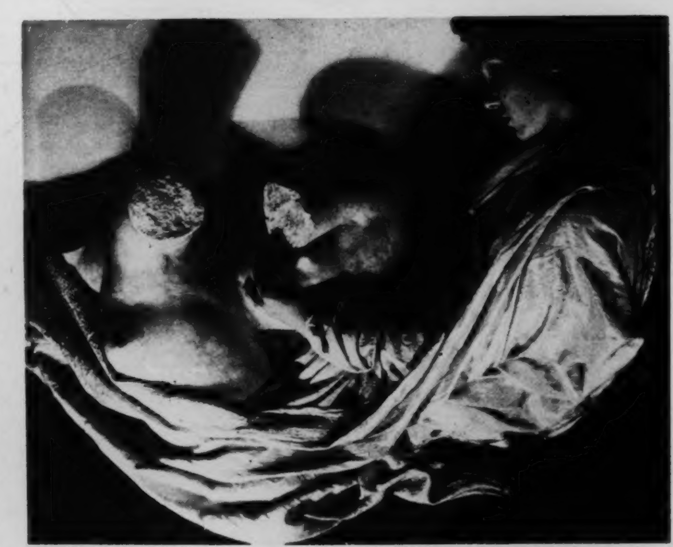
Pinch, 1980, part of it is a mirror, repeating the blue of the rest of the frame, but also throwing us back into the space in which we stand). Sometimes, as in *City of Man* (1981), part of the canvas itself becomes as abstractly neutral as the frame—i.e., assertively outside the illusion, the fiction, of any image. The moment this afictionality within the image itself is experienced, the acceptance of the photograph as an illusion breaks down. Further, we lose all belief in the world it "represents." The picture becomes a triumph of non-representation, if not of non-objectivity—for the objective continues to haunt Artschwager's works, even if it is totally distrusted—through its masterful lack of expression, its articulate expressionlessness.

This exhibition was a mini-retrospective dominated by Artschwager's grisaille paintings; a tour de force as a whole, it was also one in certain details such as the *Eight Rat Holes* series (1967). The rat holes suggest the sense of menace that lurks in Artschwager's pictures and objects. Reality photographed, then further purified by mechanical hand-execution, becomes a rat hole in which our worst fears may lurk, or else nothing at all (which is our very worst fear). Later on, the half-ellipse which depicts the rat hole is doubled and elongated, thus becoming the ubiquitous Artschwager "blip". Positioned on walls, ceilings, floors, like black holes punched in everyday appearances, these small, uniform objects impart an unexpected concentration to ordinary situations. With the blips, Artschwager transfers the density of the rat holes to real space, giving it an abstract objectivity.

Artschwager is magician of sorts: now his works refer to reality, now they don't, and in the paranoid gap between we discover our critical relationship to the meanings we give it. Artschwager's work is one relentless purge of meaning in the name of objectness. —*Donald B. Kuspit*



John McEwen: installation view of *Interior*, 1983, steel; at 49th Parallel.



Erwin Blumenfeld: *Jill with Broken Statue*, 1939, photograph; at Staley-Wise.

Nancy Mitchnick at Hirschl & Adler Modern

Sophisticated naiveté, the late poet Frank O'Hara called it, and painter Nancy Mitchnick's got it. It's there in *Red Tulip Painting*—a white vase holding pell-mell green stems and orderly, oval-shaped flowers, the background composed of terse, zany brushstrokes of flesh, pink and gray. It's there in *Autumn Screen/Winter Screen*, a three-panel rendering of, on the front, dizzily off-color woods and, on the back, a landscape in the chilly gray and white of winter. It's more an attitude than a manner that Mitchnick displays, but she's never attitudinizing or mannered. How does she do it?

Take the front of *Autumn Screen/Winter Screen*, for example. Across three sections she places thin, wavering trees in bright reds and blues, a couple of black trees, and all around, colors we associate with autumn (plus some we don't)—deep greens, hot yellows and oranges, along with luscious touches of lavender, ocher and pink. Coloristically, Mitchnick's work brings the Fauves to mind. Her stroke matches the colors—short, sweet, unhurried, sometimes frenzied, above all painterly.

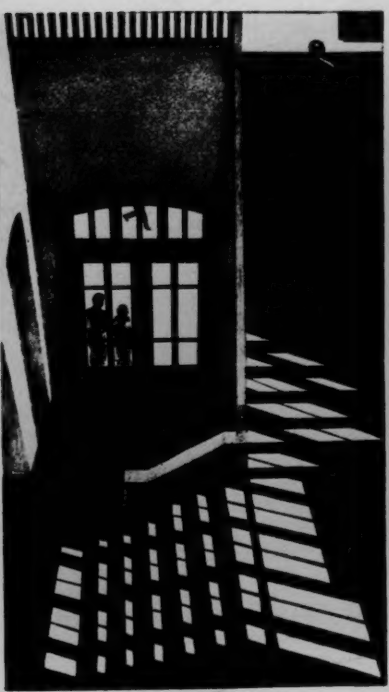
Both her brushstrokes and her hues are alive and awake. There's consciousness without self-consciousness in these works. The consciousness applies to what's being painted *as* it's being painted. The surfaces are sometimes worked to a fever pitch—but never delirious. Mitchnick leaves the deliriums for the young European Neo-Expressionists who have traumas to relive and relieve. This is painting about the joy of painting, of perceiving through color and style.

There's almost no one else as young as Mitchnick working like this—if some of the pattern painters come to mind, it's more as an oblique reference than as a direct influence. But she does take aspects of the decorative for her own use: consider a painting titled *Ornamental*. Here, Mitchnick paints two ornate gold candelabra with red candles against a deep, splashy blue-black ground. The three-pronged candelabra twist elegantly and tortuously upward from elaborate bases, their gold scraped and rescraped. In the face of Mitchnick's painting style, the elegance of the objects doesn't stand a chance. It's a send-up of the contemporary notion of the decorative, yet it is also a felt tribute to the whole idea of artisanry—of objects being imbued with esthetic qualities of their own. Mitchnick seems to have a kind of animistic power—the ability to make mute things come to life, even speak. Wise enough to know that things—trees, flowers, candelabra—are subjects too, Mitchnick is innocent and talented enough to let them have their say. —*Gerrit Henry*

John McEwen at the 49th Parallel

Although he has exhibited extensively in Canada and abroad, this was McEwen's first show in New York. The four pieces seen at the 49th Parallel, along with photo documentation of a major installation at the University of Lethbridge in Alberta, made for a good introduction to the work of this complex and, in certain respects, very Canadian artist. Part of the interest—and power—of McEwen's work lies in the contrast between the insistent physicality of his animal silhouettes, flame-cut from thick plates of steel, and the ambiguous abstractions and complex of contextual references that they imply. His sculptures conflate the directness of blacksmithing (which McEwen is skilled in), the deliberate materiality of a Serra or a Nonas sculpture, plays on language, and the fictive resonances of suggested narrative.

Buck, 1979–82, consists of two steel tables with plate steel tops, one holding a 19-inch-high figure of a deer. Cut from two-inch plate steel in a two-dimensional silhouette, its antlers have been "pulled" and forged from the intractable metal into a three-dimensional representation—an effective analogy for the actual growth of antlers. The animal figure displays the unabashed ingeniousness of certain folk sculpture both in its technical inventiveness and the acuity with which it captures its subject. The buck stands on a table, gazing at an identical table about 25 feet away on which is gouged the word "buck." This signifier/signified business is a bit heavy-handed, but more than a demonstration of linguistic theory is involved. From the second table, looking back at the deer, is a curious totemic figure—the body of the deer reduced to a vertical bar topped by the eloquent, three-dimensional antlers. This figure has great presence and authority despite its small size and distance



Louis Lozowick: *Interior*, 1973, lithograph, 15 by 8½ inches; at Summit (review on p. 174).

Roy DeCarava: *Coltrane #24, New York*, 1963, black and white photograph; at Studio Museum (review on p. 174).

Brian Eno: still from "Mistaken Memories." 1981–82; at Concord (review on p. 174).

from the viewer.

Interior consists of a steel rabbit ten inches high and four inches thick, a steel plate rug with a raised, welded pattern, and a nine-step staircase drawn on the gallery wall with a one-half-inch thick steel bar placed next to it. A simple, if enigmatic domestic situation is evoked with each element described in different physical terms. The very thick and heavy rabbit figure seems remarkably soft, the cutting having been done from both sides of the plate irregularly enough so as to suggest fur. The figure is also thick enough in relation to the dimensions of the silhouette to establish something close to the actual volume of a rabbit. All this combines with the rounded forms of the "drawing" to suggest an incongruously cuddly creature without sacrificing any of the matter-of-fact density of the original steel block. Our recognition of the rabbit—through texture, volume and emblematic outline—is made to rely on different aspects of sculptural language and corresponding aspects of perception. Extending further his lexicon of metal-working in this piece, McEwen has made a "painterly" rendition of a small throw rug; this, plus the diagrammatic staircase with its literal establishment of vertical scale, completes our sense of *Interior* as a particular ambience as well as an actual space.

The structuralist disquisition implied by McEwen's formal variations is balanced neatly by his way of cajoling a sense of delicacy, even vulnerability out of obdurate steel. In *Model*, a dead bird six-and-one-half inches long is rendered as a cut-out in a steel disc two feet in diameter and two inches thick; the material absence of the figure becomes a poignant metaphor for death. At play, then, in this and other works by McEwen, is not only a Conceptualist esthetic that stresses linguistic and contextual considerations, but also an unsentimental, sometimes dark poetry of pastoral North American life. —*Robert Berlind*

Erwin Blumenfeld at Staley-Wise

Erwin Blumenfeld is best known as a 1940s fashion photographer whose work provides a bridge from the Surrealist style of the '30s to the more lighthearted, plain-white-backdrop approach developed by Avedon and Penn in the 1950s. This exhibition sought to claim a serious place for Blumenfeld in the history of art as well. Though the gallery wisely chose to present Blumenfeld's art photographs and his fashion work as a single, continuous oeuvre, the show, titled "Experiments in Perception," was weighted toward the lesser-known "art" images.

Blumenfeld's avant-garde credentials seem impeccable. During the 1920s, when he was still in Berlin, working in a ladies' wear company, he was friends with the Dadaists. In the '30s, when he moved to Paris and launched his career as a professional photographer, he was associated with the fashionable avant-garde magazines *Minotaure* and *Verve*. In 1938 he began doing fashion work, while continuing his artistic experiments.

Of the "experiments" here, the most successful were those that drew on the literary content of Surrealism. For instance, Blumenfeld's 1939 *Portrait of Jill with Broken Statue* (also known as *Broken Venus*) combines a statue out of de Chirico with drapes and lighting derived from the films of Cocteau. Despite the air of calculated contrivance, the truncated limbs of the marble statues cast strangely animated shadows on the backdrop, evoking a mixture of desire and anxiety. The comparison between time's mutilations of antique art and human injuries is not novel, but it is nonetheless effective.

Unfortunately, the derivativeness of Blumenfeld's work frequently detracts from its power. His 1943 *Nude with Pattern* too closely recalls Maurice Tabard's 1931 photograph of a crisscross pattern of shadows falling across the beautiful face of a certain Mrs. Hubbell, much photographed at the time. The use of grids and overlays goes back, in any case, to Edward Steichen's and Man Ray's work of the 1920. Blumenfeld's solarized portraits and still lifes rework Man Ray; his distorted nudes, Kertész.

The show also included several more original images in which faces or bodies were posed behind scrims. Light was thrown from behind, so that the actual silhouettes of the subjects contrast with the exaggerated shapes of their shadows. These pictures seemed at first to represent a studio variation on the shadow images produced in the '20s and '30s by both European and American photographers (usually under the influence of de Chirico). However, the real key to these light experiments was provided by an image of a face photographed frontally but lit from the side, so that the shadows falling across it define the outline of a profile. This work made it clear that Blumenfeld's major inspiration was Picasso's post-Cubist experiments in combining frontal and profile views in a single image. Once recognized as attempts to imitate painting, Blumenfeld's devices of unusual lighting and theatrical scrims are much less interesting than initial viewing might suggest.

Blumenfeld later seems to have found in high contrast printing a more purely photographic—and more successful—way of reducing the human face or figure to flat, outlined shapes. He used this technique several times for covers of *Vogue* and *Harper's Bazaar*—

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covers which are justly famous. These high contrast images—of women's faces reduced to eyes and mouth or encircled by the spiraling lines of a straw hat—retain their impact today thanks to the graphic simplicity of their conception. Ultimately, Blumenfeld's reputation, even as an art photographer, will probably rest on such "fashion" images rather than on the pictures he created as pure "art." *—Pepe Karmel*

Roy DeCarava at the Studio Museum in Harlem

Coauthor with the poet Langston Hughes of *The Sweet Flypaper of Life*, the single best photo-essay on Harlem ever produced, Roy DeCarava, in this exhibition, "The Sound I Saw," is represented by a selection from the hundreds of pictures he took of the jazz scene in the 1940s and '50s. Cursed by racist attitudes on the part of its public and alternating neglect and exploitation, jazz and the myths surrounding it were often fed by anger, frenetic energy and self-destructive impulses. The photographs in this show, without contradicting the complex social reality, offer a privileged view of the period and its legendary personalities.

More a participant/observer of the jazz scene than a photojournalist, DeCarava gives us a series of intense glimpses of life within the tight circle of musicians. But while he unflinchingly records the wasted beauty of Billie Holliday and the furiously driven performances of Coltrane, he also manages to provide an extensive and almost tender study of the intimacy that existed among the members of this enclave. He does so in formal and graphic terms which evoke jazz's inherent grace as much as its sharp edges.

For the most part candid portraits of one or two individuals, DeCarava's photographs give us very few details about the settings of these encounters. Whenever we do see interiors of clubs and studios, they are presented with an absolute economy (as in the classically composed *Ellington Session Break*), where each element of the picture—the central silhouetted coatrack, the floating discs of the overhead lights, the distant and solitary figures of the sitting players—contributes directly to a total image of disconcerting stasis and absolute musical concentration.

Most of the work, however, is enveloped in rich and yielding shadow, and it is within this shadow that DeCarava's artistry takes shape. Setting aside the hard-contrast conventions of much documentary photography, DeCarava prints his images as if he were starting in darkness and bringing them toward the light—though only so far as is necessary to define his forms. Within this seemingly narrow range, he is able to find an extraordinary variety of nuances.

His mastery of tone reminds one of early Camera Work photographers, and, to an extent, even of Vermeer; yet there's no straining after a poeticized or painterly look. The poetry here begins with craft, not intentions, and is quite real. Like some poetry, however, it is delicate, and that delicacy can be somewhat diminished in book reproductions—one last argument, if any is needed, for making the effort to see this unusually evocative exhibition. *—Robert Storr*

Louis Lozowick at Summit

This small but well-selected survey spanning Lozowick's entire career served as a timely reintroduction to one of America's pioneer printmakers. Coming as it did just after the issuing of a Lozowick catalogue raisonné by Janet Flint, the exhibition provided an opportunity to see his accomplishments up close.

Lozowick was born in Russia of Jewish parents in 1892, attended the Kiev Art School for two years, and emigrated to America in 1906. By 1919, he was in Paris, where he met Gris and Léger, and a year later in Berlin, where he met El Lissitzky and other Russian Constructivists. Back in America in 1924, he lectured on modern Russian art for the Société Anonyme and wrote about European art for *The Nation*.

Although Lozowick made some lithographs between 1923 and '28, he devoted most of his energy during this time to his paintings. But in the late '20s, Lozowick began working on lithographs in earnest; between 1928 and '30, he produced more than 70—nearly one-third of his entire output in this medium. Largely self-taught, he was an innovator at a time when most American artists still scorned lithography, and only begrudgingly accepted etching.

Almost half of the 32 lithographs in the show were from Lozowick's early, intensely productive period. Yet the later prints show that over the years he lost none of his vision or power. Lozowick's main subjects were industrial landscapes, cityscapes with and without people, and austere, contemporary still-lifes. In all cases, he was able to use his familiarity with the strong diagonals of Russian Constructivism to give a new vitality to the usually straight-on, rather static views typical of Precisionism.

Lozowick's strength was his ability to make an ordinary moment or familiar part of the industrial landscape memorable. The real gem of the show was *Interior* (1973), one of the last prints Lozowick finished before he died. *Interior* depicts a commuter train station in South Orange, N.J. A staircase forms strong horizontals, a glass-paned door forms a pair of gridded rectangles, and the slanting late-afternoon sunlight on the floor forms both verticals and diagonals. Yet Lozowick's use of abstraction, far from intruding upon his figurative imagery, unfailingly complements it. In *Interior*, the raked light and severe diagonals remind us that both shadows and sunlight, like the couple entering the station, and the man descending the stairs, are by nature transitory. The strength of the geometric abstraction lies in the way it helps lend the whole scene its austere authority, which is part of its emotional power.

Throughout his career Lozowick repeatedly zeroed in on the dramatic possibilities of an ordinary moment—and he did so without ever becoming heavy-handed or theatrical. He also chronicled the changing landscape of New York—the building of its subways, skyscrapers and bridges. Lozowick was a minor master, a modest artist with a humanist vision. The exhibition, like the catalogue raisonné, has contributed considerably to our understanding of his accomplishments. *—John Yau*

Brian Eno at Concord

Since 1975, when a taxi struck and nearly killed him, Brian Eno has withdrawn from the world of art-rock that he did so much to create. A graduate of England's Winchester School of Art, Eno is best known for his tape and synthesizer playing for Roxy Music in the early '70s, as well as for his production work on records by David Bowie, Robert Fripp, John Cale and the Talking Heads. Since his accident, however, Eno has turned away from rock-and-roll, which he now finds jarring and abrasive, and begun making lush, sonorous compositions he calls "ambient music."

Designed to function as soothing, anonymous background music for both public spaces and films, Eno's ambient music uses random arrangements of tonality, as did his earlier work, but in a much less radical way. In rejecting pop theatricality for a more idiosyncratic and personal form of art-making, Eno appears to have abandoned many of the more interesting theoretical concerns of his earlier work, such as his introduction of John Cage's experiments with noise-as-music and chance operations into a pop-song format. (Thus, many of the decisions regarding the arrangement of the songs on Eno's early solo records—themselves the definitive use of recording-studio equipment as an instrument in itself—were made by consulting a deck of Tarot cards of his own design.)

Eno's videotapes are continuations of his attempt to find a calm, meditative outlet for creative energies left unfulfilled by rock-and-roll. At Concord he showed *Mistaken Memories of the Medieval City*, a 45-minute tape divided into seven visually seductive sections, each accompanied by a rich score of ambient music. The monitor, turned on its side, occupied the center of a darkened room; it displayed color-treated images of the lower-Manhattan skyline. While the tape's seven sections appear remarkably similar, subtle changes can be discerned over time: slowly moving pans over a static cityscape are interspersed with static shots of changes in the sky (the movement of clouds, for example).

Eno's images have the stately, imposing air of landscape painting. Using color-image transferring techniques, he has achieved a rich and varied palette; bathed in the colors of dusk and twilight—orange, purple, silver—the city's uncompromising architecture is softened and becomes dramatic, even mystical. However, these kaleidoscopic patterns of light are virtually the only source of visual stimulation.

Nothing is allowed to disturb the seamless elegance of these urban tableaux; despite short pauses between sections, the tape is continuous. Image and sound are correlated throughout, each section beginning and ending with a pulsing score of electronic sound, treated piano and occasional gonglike clanging. Intended as a visual equivalent of ambient music—that is, music designed to be ignored—*Mistaken Memories* seems to equate ambience with uninterrupted continuity, thereby coming dangerously close to the seductive blandness of commercial television. Thus, the lack of separation between elements suggests that this tape is less a rigorous investigation into the conditions of ambience, and more an introduction of the devices of the popular media into an art-gallery context. *—Craig Bromberg*

Joel Peter Witkin at Hardison Fine Arts

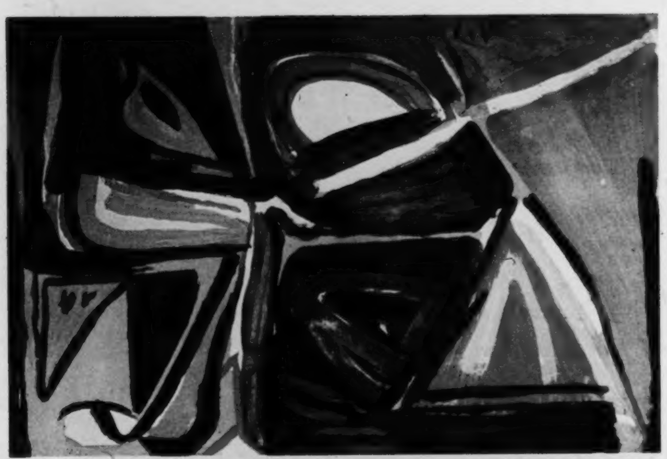
It would be ingenuous to describe Joel Peter Witkin's photographs in terms of technique, without first mentioning their content. *Testicle Stretch With Possibility of Crushed Face, Woman About To Castrate A Man,* and *Androgyny Breastfeeding A Fetus* are some of the titles, and Witkin is nothing if not literal-minded. While he often presents allegorical figures posed in loose parodies of classical art (*The Birth of Venus, Diadoumenos, Pygmalion and Galatea*), these invariably have something stridently contemporary about them, of a piece with the less sublime-sounding *Transvestite Masturbating* or *Arm Fuck*. Pygmalion, for instance, a little dead infant with twisted limbs balanced on its plinth by wires, has torn pieces of Picasso's *Guernica* and *Girl in a Mirror* obscuring its tiny face.

Witkin shares a variety of preoccupations with his contemporaries; however, he goes considerably further than any of them in contriving queasy little shocks for the viewer and laboriously straining for the look of Art. Part of this lofty striving entails doctoring pictures in the lab, tricking out his subjects with butterfly wings, amputating their limbs, puncturing their nipples with bone fragments and covering the print surface with patterned veils of mottled scum. Many of the prints have been made to look like daguerreotypes salvaged from partial decomposition; in many cases the edges are scored with black lines and smudges suggestive of Action Painting, the images streaked with pencil-thin dodging lines and smeared with burnt-in blotches. Space around the figure is often marked off in irregular ovoid and triangular shadings; the figures are typically posed against torn or creased cloth backdrops. Certain pictures are collaged from several negatives, allowing the figure or the figure's clothing to sprout appendages and eyes.

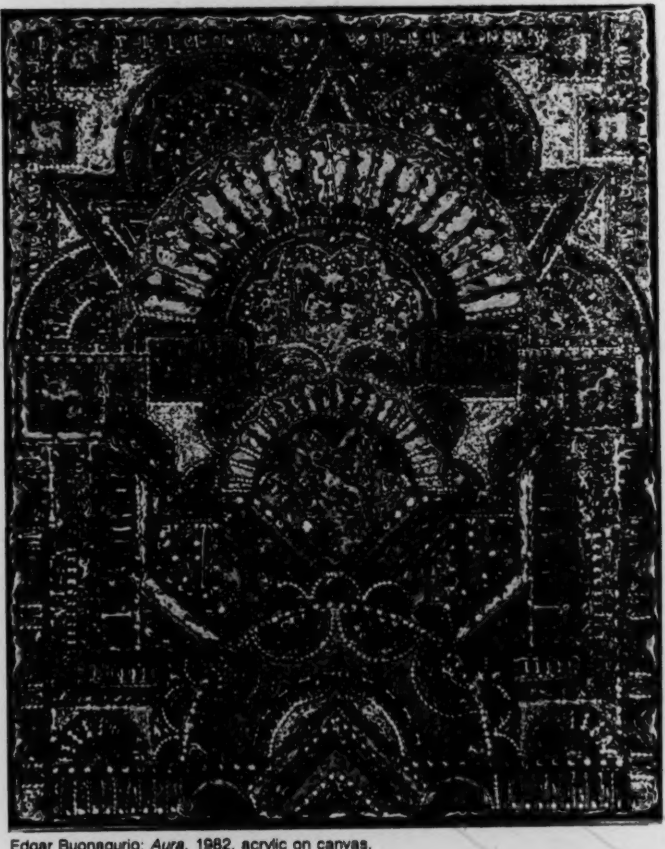
Witkin occasionally reverts to more conventional rendering. *Twenty-Six Year Old, O.D.*, for instance, features the usual fuzz around the edges, but the handsome cadaver, sliced open on the autopsy table with its breast curled back from the ellipsis of the scalpel line, reveals a deadpan blob of piquant viscera, so Witkin left it alone. This is High Catholicism at its best, overwrought with adolescent hatred of the body and fraught with passionate necrophilia.

Certain motifs reek of the gimmick: the omnipresent fetuses being clutched and squeezed by hermaphrodites and fat ladies look authentic, and one becomes absorbed in the question of how Witkin might have acquired actual fetuses. (A similar problem occurs in the corpse photos.) This species of photographic novelty translates into banality on second viewing, as do most of Witkin's leatherette fantasies, familiar from the fashion-plate treatment Robert Mapplethorpe gave the tit-torture crowd several years ago. Granted, Witkin approaches this material with much greater emotional urgency; but the ironic detachment of Mapplethrope's S&M pictures is far more interesting. For the general viewer, sincerity is the least endearing quality of the leather scene.

The most effective images in Witkin's show operate on several levels; their formal properties don't appear as excuses for tritely exhibited fetishism. *Saviour of the Primates* does ample justice to Witkin's obsessions; so do *Torture of the Pope in Exile,* and the cryptic, disturbing, formally perfect *Capitulation of France.* Each of these pictures conveys thicknesses of sensation and thought battling for legibility in an oblivious universe; at the same time, Witkin has respected the secret of these images, preserving their ambiguity in a way that justifies the darkroom tamperings, blotches and blurs. *The Conversion of Venus With Pearls To Swine* presents a truly stupendous miniature hell as perfect in its hermeticism as many of Sandy Skoglund's magically possessed rooms. —*Gary Indiana*



Bram van Velde: *Le Bonheur de Matisse,* 1981, lithograph, 25½ by 38 inches; at Lefebre.



Edgar Buonagurio: *Aura,* 1982, acrylic on canvas, 60 by 48 inches; at Andre Zarre (review on p. 176).

Bram van Velde At Lefebre

It is particularly apropos that Bram van Velde's abstract paintings and graphics are being seen in the U.S. once again at a time when Expressionist fervor has reached something of a crescendo in the art world. Although praised by European intellectuals, critics and literary figures (including Samuel Beckett and Georges Duthuit) for several decades, van Velde, who died in 1981, remained throughout his life a rather solitary, aloof and enigmatic painter. Unlike those of his compatriots involved in De Stijl, van Velde was able, over the years, both to keep his imagery free of didacticism and to remain amazingly prolific, as this energetic display of recent lithographs amply demonstrated. (A memorial exhibition of van Velde's paintings was shown at the same gallery a year earlier.)

Although such titles as *Exuberance* and *Embrasement* (*Conflagration*) may recall those Hans Hofmann gave to his colorful explorations—and indeed there is a shared joie de vivre clearly evident in the paintings of both artists—the stylistic differences between the two are considerable. The psychological component seems much stronger in van Velde's work than in Hofmann's, and he will not hesitate to allow it a darker turn from time to time, as in works like *Sadistic Act* or *North* (with its probable reference to Céline's novel of the same name); herein lies van Velde's strongest link to the current group of German Neo-Expressionists. Unlike the latter group, however, van Velde has little to do with politics in an explicit sense and almost nothing to do with the historicity attributed to postmodernism. At the same time, his peculiarly detached childlike method of execution is totally unrelated to most American abstract painting of the late '40s and '50s; nor does his preference for small scale and his refusal to hinge con-

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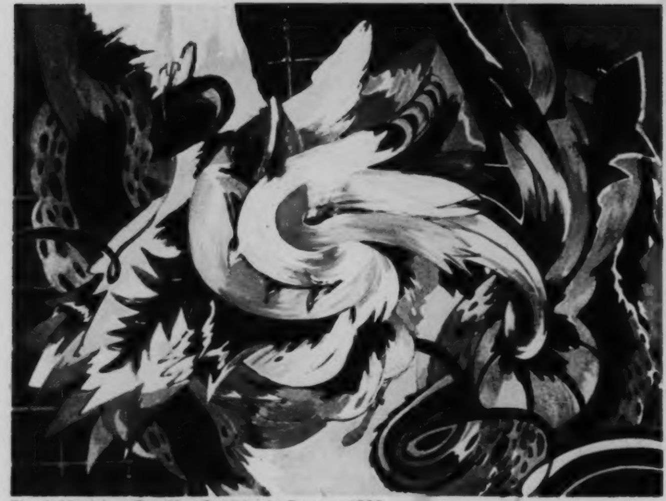
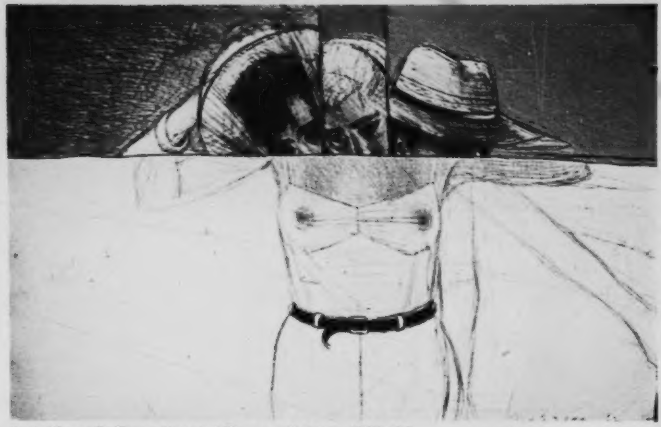
tent upon stylistic innovation do anything but widen that gulf.

Van Velde's lithographs, as represented here, hold forth in a way that is more sinewy, cerebral and incongruous than is typical of the major Abstract Expressionists. Indeed, it is these qualities, along with his lack of stylistic pretension and his clear indifference to notions of formal cohesion, that are in large part responsible for the "underground" nature of his reputation. Whereas de Kooning, for all his obvious fluidity, generally relies on the gradual attenuation of bold gesture to achieve formal resolution, van Velde has no comparable apparatus. Works like *Le Bonheur de Matisse* (1981) show the startling degree to which each of van Velde's gestures remains independent of the others. What's more, of course, in lithography each of the colors requires a separate plate, and the final composition is the product of their repeated layering. In van Velde's case the medium thus adds to the consciously indeterminate appearance of the shapes, which collide and intertwine in weird configurations, never quite matching one another. They neither float in the manner of Gorky's shapes, nor ever entirely hold their ground. The surface shifts continuously, confounding our conceptions both of form and of composition.

—Robert C. Morgan



Chuck Magistro: *For Wm. S: Midnight Dancer*, 1982, acrylic on canvas, 60 by 48 inches; at Tibor de Nagy.



Jody Mussoff: *Three-Headed Figure with Hats*, 1982, 26 by 40½ inches, colored pencil on paper; at Monique Knowlton

Jerome Johnson at Stephen Rosenberg

Born in 1933, Jerome Johnson has exhibited his sculpture since 1960, mostly in California. Countering the self-referentiality of much '60s sculpture, Johnson explored various ways to engage the viewer physically. In the late '60s and early '70s, many of his welded aluminum pieces were elevated footpaths that the viewer was invited to walk on. Other pieces from this period include welded aluminum tracks on which flat cars could be pushed back and forth.

Since the mid-'70s, Johnson has spray-painted the sanded surfaces of his aluminum sculptures. In each of the wall pieces in this, his first solo show in New York, he has placed aluminum cubes and rods on an open, square frame, also made of aluminum. These painted, open squares often frame aluminum sheets, as well, that are cut and painted so as to resemble a mountain peak at sunset. On one level, then, these sculptures are straightforward in their reference to the picture frame as a window onto a landscape. On another level, however, the painted surfaces of each sculpture suggest some larger design or unknown compositional whole of which the sculpture is a part. Finally, the cubes and rods balanced on the frame point to another realm entirely (perhaps one of ideal forms). Clearly, Johnson is playing with the various historical conventions of illusionism, three-dimensionality and part-to-whole relationships. In combining these various modes of representation, he is, in effect, mixing metaphors.

This mixing of modes is pushed by Johnson even further in his large, freestanding painted pieces. Consisting of cubes, columns, open rectangles and cut sheets of aluminum, these sculptures wittily explore the relationship between two- and three-dimensional representation. In one work, for example, a column rises at an awkward angle from a painted cube, thrusting through a precariously balanced rectangular frame; extending from the sculpture's base is a cut, open sheet which resembles a shadow cast by these vertical pieces. Here, Johnson is poking fun at the idea of both illusionism and self-referentiality, but his humor is generous rather than caustic. His ability to embrace various conventions is part of his personal sculptural language, not an art-historical mannerism or an art-world stylistic game. The ease with which he manipulates these conventions suggests the level of his accomplishment.

—John Yau

Edgar Buonagurio at Andre Zarre

Buonagurio's paintings are marriages of process and imagery in which the mystery of the former yields the complexity of the latter. His works look like agates that have been sliced through: the colors swirl, the surfaces are slightly pitted, and one has the sense of liquid matter flowing, then petrified forever.

Buonagurio first designs his ornate compositions, then extrudes swirling color mixtures onto the canvas. Using a variety of implements and following a predetermined color program, he layers a great deal more paint on the initial stratum. Finally, he sands the painting with a disk sander, selectively revealing underlying colors, and smoothing down the uneven surface. But the surface remains almost relieflike, rising and falling with his grindings. The dominant colors in Buonagurio's work are earth tones and blues, though his palette is now somewhat more lively and saturated; two new paintings, for example, include metallic gold.

Symmetrical combinations of arcs, curves, triangles and rectangles, most filled in with concentric patterns, Buonagurio's compositions refer to medieval architecture and stained glass. They contain no distinct lines: shapes are defined by borders that resemble strings of beads, and there is hardly a square millimeter of solid color anywhere. The images, however, do stand out, delineated as they are by color value. Their references to art and architecture are also indirect and imprecise—snippets of visual memories and impressions that conjure up a rose window here, a Gothic typanum there, or the feel of Oriental carpets and Persian decoration.

Potion (1983) epitomizes Buonagurio's style. Evoking images of relief-encrusted tympana, this work is a combination of ornate arches broken by radiating lines; diamonds, squares and horizontal striations complete the composition. *Eastern Shadows* (1982) is like a close-up of *Potion*, now with violet and yellow arches and patterns. *Tavolino* (1982) is a small gem—a single floral shape bordered by a crisscrossing pattern. Its simplicity sets it apart.

With *Nomad* (1983), a large horizontal procession of arches and triangles with two gridded squares (windows?) in the background, Buonagurio's notions of density and pattern are stretched to the limit. Perhaps in the future he might open up his tight, swirling beads of color and create a looser, more expressionist work. While these paintings celebrate the synchrony of form and technique, there seem to be more daring realms to be explored with the process.

—Ellen Lubell

Chuck Magistro at Tibor de Nagy

In the mid-'70s, Chuck Magistro's wall reliefs, made of acrylic, Rhoplex, plaster and wire mesh, reminded me of badly damaged Renaissance portals and columns. The thick, impastoed surfaces of these reliefs were scarred and scratched, and sections of paint were peeled back to reveal the wire mesh underneath. Though process-oriented, this work explored the formal relationship of arc to rectangle (as found in a doorway) with the same intensity as the Cubists explored still life.

In this recent show, however, Magistro exhibited paintings in acrylic and oil on canvas. No longer inspired by architecture, Magistro attempts in these works to transform some unspecified tropical landscape into a personal and abstract vision. In his reliefs, the wire mesh provided the structure; in these paintings, this function is performed by vertical, horizontal and diagonal lines. Over this grid Magistro paints swirling, leaflike and floral forms that clash and overlap. His colors, rich in deep reds, yellows and greens, suggest the thick, almost poisonous atmosphere of the jungle.

In these paintings, an almost ritual obsessiveness has occluded the formal subtleties found in Magistro's reliefs. Perhaps the architectual references in those works became too objective, too restrictive for Magistro. In any case, a new desire is evident in these paintings—a desire to transform the natural world into a personal one. The problem is that the transformation is not complete: Magistro's invented forms are not personal enough. There is too much restraint, too much balance in the compositions (for example, a swirling shape almost always occupies the center of the canvas). The wildness suggested by the subject matter is only apparent, and as a direct consequence of this restraint, the paintings lack an emotional edge.

This criticism is meant to suggest that Magistro, so obsessive in his methods, has not yet gained full command of his new medium. However, given the accomplishment of his reliefs, that moment cannot be far off. These paintings simmer with possibilities; one only wants their tropical heat turned on full.

—John Yau

Jody Mussoff at Monique Knowlton

Jody Mussoff's energetic colored-pencil drawings of women and dogs (and an occasional body) depict a race apart—feisty but gentle new wavers, with spiky hair and glittering, jewellike eyes, carrying out the odd routines of their daily round. Their apparel has a thrift-shop style (obviously, these art "rats" choose to exist at the edges of the cultural scene), and their movements are theatrical and mimelike, stiffened by a bizarre self-awareness.

Characteristically the works are composed with Ukiyo-e simplicity. Mussoff's drawing style is mannered rather than objective. Although she invents the figures and situations, they are based on her determined effort to distill some sort of essence from the behavior of her friends: out of her responses comes this stylized world of her art.

Mussoff is immensely influenced by Egon Schiele. Some of her backgrounds recall the simple linear treatment of backgrounds in the watercolors Schiele did in prison (where he was sent in 1912 for "immorality" and "seduction"). And yet where Schiele conveyed a spastic eroticism and anguish by wiry lines and colored washes, Mussoff's work portrays defiance and brazen asexuality.

What Mussoff has taken from Schiele she has certainly absorbed and transformed. Though composed in a Schiele manner with much white paper around the half-figure of a woman, her *Woman with a Dog* (1982) is unlike any subject conceived by the Austrian artist: the figure, turned in profile, is leaning forward under the weight of a snouty pooch that rests its head absently on the woman's. She carries the dog like a pack—and is probably looking in a mirror. A narcissism prevails in Schiele as well, but it has none of this '80s-race-unto-itself tone. The androgyny of Mussoff's figures implies self-sufficiency: a world without men (at least adult men), a world without jobs to go to. No one gets old; no one even gets middle-aged.

Mussoff's is contour drawing, not particularly volumetric; it is, however, alive with multicolored hatching that provides an unreal light consistent with the Prismacolor rendering of reflections. This hatching has the zany effect of light thrown by theatrical gels; again, the artificial, the theatrical, is stressed. This distances reality as it emphasizes it.

Mussoff has introduced in her drawing new linear divisions that lead the eye from section to section. These montagelike breaks serve to vary her images and to layer their meanings. At the same time, they formally abstract the images by fragmenting and recombining them.

The most successful of these drawings is *Three-Headed Figure with Hats*, a centered, cruciform work. In the lower part of the horizontal section Mussoff depicts a woman in a transparent slip and belted lower garment. She is drawn with an open line; only her upper body, cut off at the collar bone, is hatched with color. A head fragment, nodding in a Christ-like way, is centered over the torso; a blazing pink completes the background above. Flanking this head are two more head fragments wearing Tom Wolfe Panamas—an intimation of chic that denies the potential solemnity of this "martrydom."

So far, Mussoff's public oeuvre has consisted only of works on paper; recently, however, she has taken up oil painting. Certainly, Mussoff's strong design sense, punchy draftsmanship and gritty, rebellious social attitude make her one of the more interesting representational artists to come down the pike in recent years.

—Joe Shannon

Martin Johnson at Phyllis Kind

Martin Johnson's sculptures belong in the sideshow of a traveling circus. They have the aura of freaks on a holiday, exhibiting themselves disdainfully for our astonishment, yet denying their own abnormality—pushing us back on our own. We are as much observed and commented on by these works as observing and commenting on them. The self-recognition they force on us makes our curiosity about them as pathological—freakish—as they are. The whole effect is of the slipperiness of relationship between knower and known in modern art, a sardonic demonstration of the evasiveness of even the most ordinary meaningfulness in the art context. Johnson's sculptures are all the more sardonic because they present themselves to us as commonplace objects, masquerading as monsters by reason of their profound cosmetic ornamentalization. An atmosphere of deception is crucial to the work; it shows us the power of ornament as comment. As with Kurt Schwitters—and with a similar formal rigor—Johnson gives us objects with an intriguing autonomy, strange hybrids of the colloquial (folk and funk), which are simultaneously irrational, perverse acknowledgements of the nightmarishness of the familiar. The conversion of an ordinary object into an obscene ornament is the key to this work; the pieces demonstrate ornament's power to be revelatory of the uncanny, and thus of ornamentalization's peculiar independence as an artistic process.

Beginning usually with a found object—chairs are common—Johnson wittily adumbrates it into a perverse idea. He cocoons his object in a Rhoplex web—a dense matrix the object seems spontaneously to secrete. The object's transformation is completed by bright color, confirming the effect of uncontrollable fiercely kaleidescopic proliferation. It is this run-riot effect—the result of a construction principle applied relentlessly—that gives the pieces their predatory look. Johnson's sculptures are like old-fortune-telling machines in a penny arcade, grimacing their routine truths at us. Indeed, the grimace, like that of the Joker in the old Batman comic strip, is a favorite expressive form for Johnson, reminding us that it is the malleable root underlying both tragic and comic masks. Here we see Johnson's "fundamentalism," his pursuit of archetypal origins. The slipperiness of surface meaning is the sign of that pursuit.

Johnson is a 20th-century E.T.A. Hoffmann, offering a collection of quirky dolls, seemingly trivial yet like all personal junk subtly erotic and constituting a semi-independent dream world—a world of almost indecipherable moods, for all the brazenness of its contents. He carries forward H. C. Westermann's project of sardonically revealing the double meanings of a seemingly straight reality, although with more artificial, less organic means. At the same time, Johnson has clearly understood the anatomy lesson of Cubism; he mingles planes, creating an effect of ornamental excess, which not only dissects space but disperses its parts in a seemingly random way. The total effect is of an arbitrary mingling of the purist ("engineered") and surrealist ("literary") sides of modernism, creating a sense of organized irrationality.

Johnson's sculptures are gargoyles in search of a secular cathedral on which to roost, reminding us of the macabre character of everyday life, the profanity that engulfs us all. They are household gods come alive while we sleep and grown possessive of our private space. Their collective effect—the studio vista Johnson used for his exhibition announcement shows its importance—is of a bizarre world built on a precise logic, mockingly shadowing our waking world. These works are the products of the same critical paranoia which Dali experienced as one of the basic sources of creativity in the modern world. This paranoia produces hallucinatory visions of the known which show just how unknown it really is, because it is so encrusted with our half-known intentions.

—Donald B. Kuspit

Self-Portraits at Allan Frumkin

This two-part invitational show of contemporary self-portraits repre-

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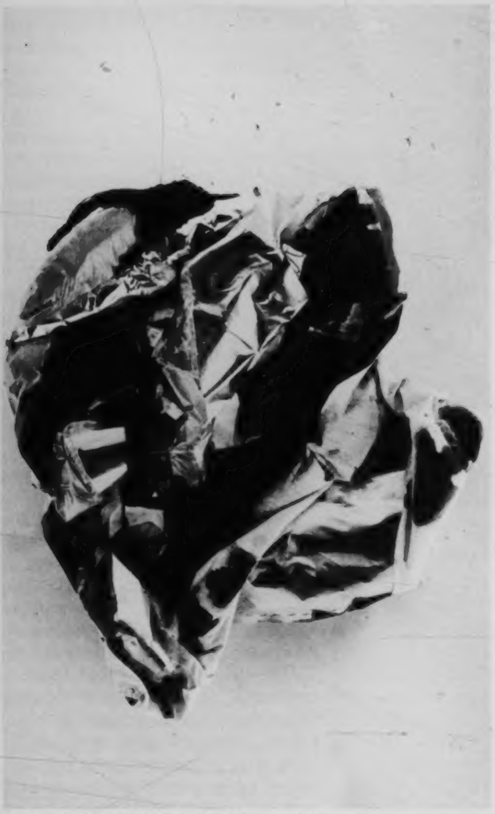
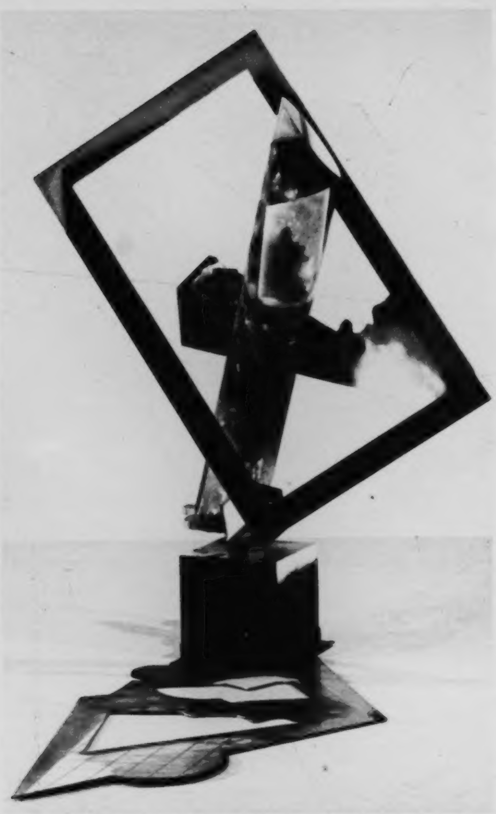


Gary Roth: *S-4*, 1982, mixed mediums, 34 by 29 by 9½ inches; at Graham (review on p. 183).



Jerome Johnson: *State of Independence*, 1981-82, painted aluminum, 62 by 56 by 76 inches; at Stephen Rosenberg (review on p. 176).

sented what amounts to the yin and yang of contemporary approaches to portraiture. Part one, "From the Mirror," offered up a cross section of those artists who choose to go head-to-head with the camera. The work of Jack Beal, William Beckman, James Valerio, Philip Pearlstein, Paul Wiesenfeld and others suggests that the crux of "truth in portraiture" lies in rendering a convincing play of light and shadow on middle-aged jowls. The sullen expression their faces assume while concentrating on achieving a likeness makes these artists look as though they've all just been sent to their rooms—which, in a way, is where the abstract-oriented New York art world did send them in the decades following World War II. These paintings of uncomfortable-looking men and women who don't seem to know what to do with their hands effectively illustrate the difficulty and loneliness of being an artist.

Few paintings in this section attempt to be more than faithful renderings of what the mirror showed the artist. An exception is James Valerio's *Self-Portrait* (1981), in which the artist evokes the nuclear threat by including, on a coffee table in front of the figure, an alarm clock set at four minutes to midnight (like the doomsday clock of the Committee of Concerned Scientists), a telephone with a glowing red light on it, and a model submarine. It is a subtle and effective attempt to portray the degree to which the artist feels this abstract but nonethless omnipresent peril has incorporated itself into his own notion of himself.

This exhibition's second installment, "The Antic Vision," was a glossary of popular stereotypes of the artist. *Old Bob with Itch*, Robert Arneson's ceramic head on the body of a ceramic dog scratching himself, is a portrait of the artist as a young dog. Joan Brown's two-panel half-woman, half-cat image is a portrait of the artist as a split personality. And on and on: Peter Dean holding a trowel and a hammer—the artist as builder; Robert Colescott buried to his neck in rocks while teased by nude women—the artist with sublimated libido; Dan Freeman giving the finger—the artist as iconoclast; Red Grooms in a crookedly hung portrait with a highball glass—the artist as drinker. This section is a loft party from Central Casting.

Some artists successfully found a middle ground between sullen privacy and wild exhibitionism. Azaceta, Grooms, Neel, Pearlstein and Rafael Ferrer, especially, made pictures that were balanced between reflection and provocation. But even here the germ of a great portrait was missing. It appears that a generation not at all shy about exposing the body is coy indeed about exposing the soul. *—Ross Skoggard*

MILWAUKEE

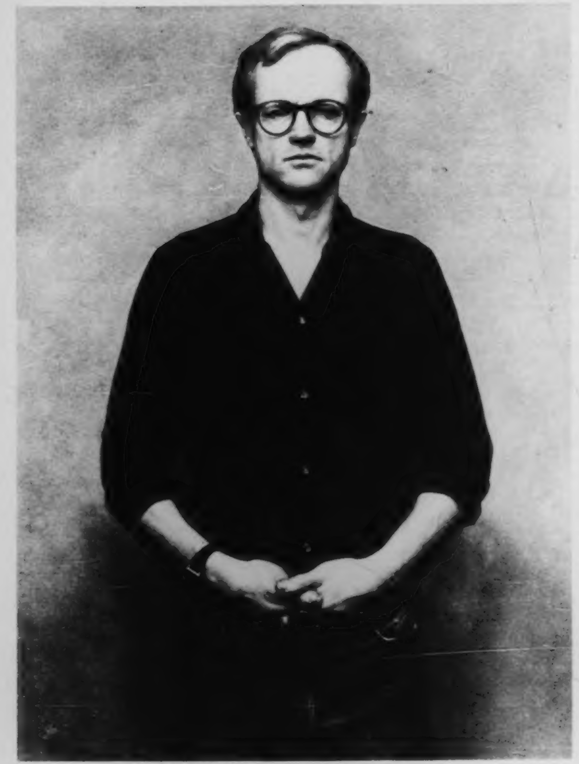
"New Figuration in America" at the Milwaukee Art Museum

The cumulative effect of this exhibition was greater than the sum of any of its parts. The artists are not new but their togetherness is, inviting comparisons, which are evil, but essential. First, what they all have in common: fascination with the figure, but a sense of it as unappetizing or alien or both—above all, as a vehicle for moods or attitudes customarily censored. It is not the figure in itself that has for so long been censored, but the figure as a vehicle for nausea—the figure as a way of holding one's fingers to one's nose at the smell society gives off. The best of these artists tell us about the horror of being human these days. In an art-historical perspective, they are anti-humanistic, anti-heroic, anti-procreative. These figures they present are the deadends of existence, discarded butts of being, crushed out by artistic manhandling.

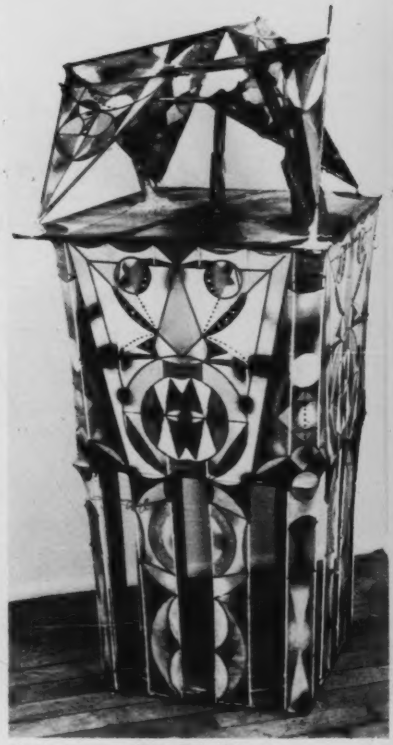
By these standards, Malcolm Morley's works are the weakest, Eric Fischl's the strongest. Morley simply uses a figural bit of nature—horses, parrots—as an excuse to paint "naturally," "expressively." The "unclear" results have the same—no doubt intentional, being "Pop"—forced, fraudulent look as his earlier crisp picture-postcard pictures. Morley understands nothing about the figure as a (negative) force in itself. Fischl, clearly one of the great young masters of the exhibition, works in just the opposite way: the stroke is kept under tight control, its intensity feeding into that of the figure and its scene, to rich psychosocial effect. Fischl's paintings—as painting as well as narrative—convey a greater sense of ominous power, of dreadful foreboding, than any of Morley's paint-butchered scenes.

Longo and Salle also emerge as masters of the impacted, imploded "memento mori" effect, as does John Ahearn, who, for all his tendencies to heroicize the figure, presents it as a negative, truncated presence, on the order of funereal Roman realism. One thinks, for example, of the Pompeii wall painting of a baker and his wife. Schnabel's works—*Understanding Self-Hate* (1981) is a major piece that was in the show—forces this negativity to Hellenistic disproportion, grossness. However, his overstatement, to the point of bombast, is appropriate, for it forcefully brings out the death-obsession of this art.

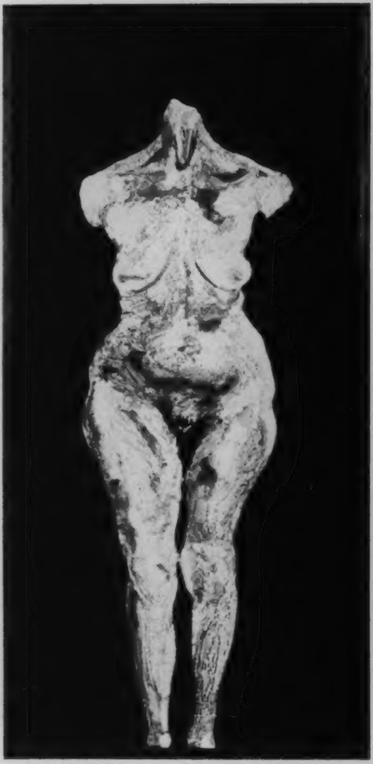
Africano's Jekyll and Hyde images, Amico's *Common Match* (1981), Bosman's falling figure in *The Red Curtain* (1981), Troy Brauntuch's "absent" figures in their Nazi-black voids, the morbid figures in Earl Staley's garish retelling of the story of Actaeon (1977) and Joseph and Potiphar's Wife (1980), and the "canceled" figures in Mark Mulhern's *Suicide, Sexual Preference, Longing* (1982) all have the same suffering of being-towards-death. For all their differences, Borofsky's blanked-out dream self, Jimmy de Sana's sadomasochistically bound-together figures canceled into anonymity, Jedd Garet's anonymous athletic torsos, Mike Glier's photo-stale figures "expressified" through a stale expressive handling, Barry Ledoux's hollow metal figural remnants, Richard Prince's blurred ordinary people, Susan Rothenberg's



William Beckman: *Self-Portrait*, 1981-82, oil on oak panel, 50 by 36½ inches; at Frumkin (review on p. 177).



Martin Johnson: *Close Dirty Heir*, 1982, mixed mediums, 44 by 20 by 21 inches; at Phyllis Kind (review on p. 177).



Peter Liashkov: *Woman: 70*, 1982, mixed mediums, 67 by 32 inches; at Jan Baum.

ghostly figures, and Cindy Sherman's isolated persona in search of a role she can act and identify with (here in scruffy early pieces), all have the same anxious air of doomed beings—of the walking wounded defeated by existence.

The weakest works presented in the show (each artist was allowed three) are those by Austé, Jim Brinsfield, Thomas Lawson, and Martin Silverman. The first makes catchy pseudo-Surrealist landscapes, the second splashy figure-scapes, the third turns good newspaper photographs into bad paintings (paint becomes cheap perfume on a corpse decked out for viewing before burial); the fourth carves plaintive wooden figures. They are all too busy learning a craft to be as crafty as they think they are. It would have been better to replace all four by Leon Golub, whose new figural works are among the most proudly negative that exist today.

—Donald B. Kuspit

SAN FRANCISCO

Jay DeFeo at Paule Anglim

In DeFeo's *Trial by Fire*, 1983, the color sonorities are rich and romantic: there are purple browns, brown grays, and a winedark field which is smooth and soft, but graduates into rougher painterliness. The adjoining field is mainly gray impasto, the colors having been mixed in the act of applying the brush, with a flash of brilliant red reverberating against the violet at center stage. The action is provided by sharp black lines, edges taped for clarity; in a painting that otherwise goes from soft to crusty, the black lines form fast, diagonal thrusts in a triangulating abstract pattern. The fast action of these black lines is mellowed by the dark hues. The picture is dramatic. There is a sense of action rather than a sense of place, or of things; but this is not exactly Action Painting (in the meaning of Abstract Expressionism), for these works are fabricated from parts that are very different in technique.

Five years ago, DeFeo was making drawings that were abstract, though they proceeded from representational elements—tripods, for example. A complete drawing was made in one medium, then partially erased, or effaced with a succeeding drawing in a different medium and technique; this in turn was eroded and then replaced; the final work was made up of fragments which somehow coalesced. These works have a vignette quality—they are centered on a partly vacant page.

Some of the paintings in this recent show have that same vignette aspect, and they further resemble the earlier drawings in that they are painted mostly in black and white. The contrasts are so great that the works are dramatic, despite their lack of color. *Baja*, 1983, is a painting-drawing in which the image comes out to the edge; thus it has the feeling of a full-blown painting, although color remains residual and some pencil and grease-crayon marks remain. These are in essence drawings in paint. Drawing and painting are no longer separate entities. But these works "feel" transitional. The show culminated in two fully colored and compositionally realized pieces. These took on the sense of an apotheosis, seen next to the laboratory experiments from which they proceed.

An obsession with process has always been a characteristic of DeFeo's work. The paintings in the present show have a monumental quality that seems sculptural, though the artist works in two dimensions. Thickness and atmosphere are elements in these romantic abstractions, where process is wedded to illusion once more.

—Knute Stiles

LOS ANGELES

Peter Liashkov at Jan Baum

For the past seven years, Peter Liashkov has worked steadily at learning to manipulate a most difficult medium—glass. He has produced wall constructions that explore the nature of architectural decay; he has also done portraits—images in which his sitters' psyches are externalized as Jawlensky-style masks and compressed between glass slabs. He has examined the purely formal as well as the expressive properties of his medium, using geometric fragments suspended from skeletal metal supports. More recently, Liashkov applied the knowledge gained from such endeavors to an extensive series of glass torsos, works based loosely on the New Mexican crucifix format and varied in mood from the tormented to the sublime.

Liashkov's latest exhibition indicates that his struggles with a potentially dangerous medium have been of value. His new glass paintings and accompanying drawings are remarkably consistent in quality. Liashkov is an impeccable draftsman, as evidenced by the elegant linearity of form in both his paintings and

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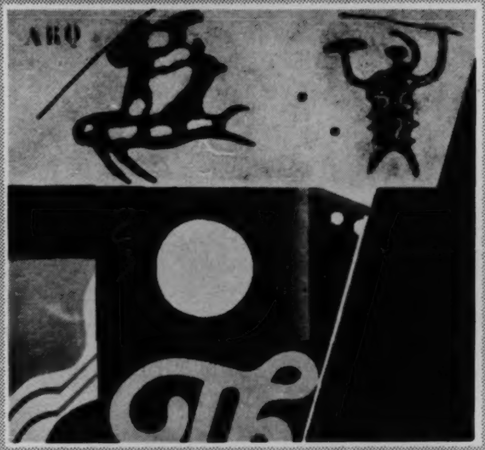

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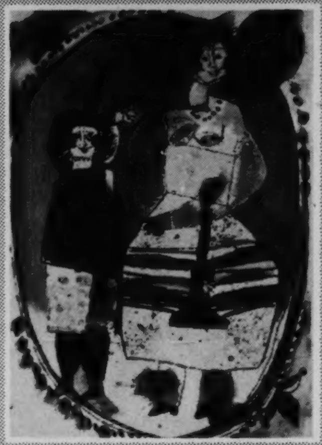

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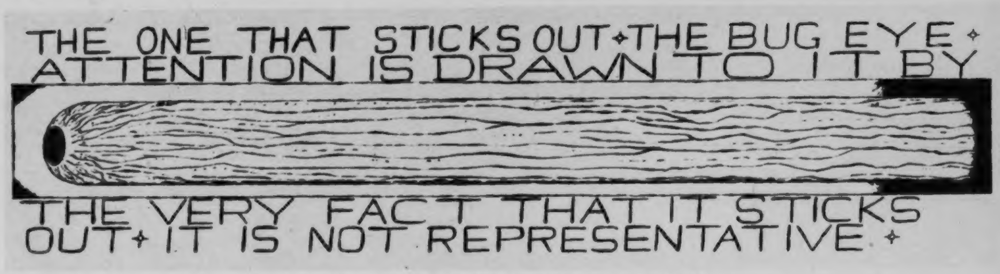
drawings. In addition, his colors are vivid and his textures sensuous, qualities which combine well with the inherent glisten of glass surfaces, and which together produce an expressive sense of serenity and timelessness.

Liashkov's new subjects, lifesize nude figures devoid of heads, arms and feet, are studied from the model. Nevertheless, they are not intended to be lifelike representations, but rather to function as icons, each signifying a stilled moment in the aging process. As in his earlier portraits, the artist continues to be concerned with emotional and psychological aspects of his subjects. Youth, for example, is portrayed in *Girl: 4* (1982). This image of a four-year-old is extremely delicate. Painted between two glass sheets, the child's flesh is natural in color and seemingly untouched by life's pressures. The glass field surrounding the youngster is left symbolically transparent.

By contrast, in *Woman: 70* (1982), physical decline is indicated by the figure's sagging contours, and age is represented somewhat as Oscar Wilde envisaged it in his description of Dorian Gray's portrait. Liashkov uses agitated brushwork and a wide range of colors to suggest the cumulative effects of experience. A dark but sumptuous field of powdered pigments, applied over the glass in slight relief, also envelops his figure, perhaps implying that the dark mysteries of death are something to be accepted rather than feared. Liashkov's fatalism manages to seem both eloquent and reverent. *—David Rubin*

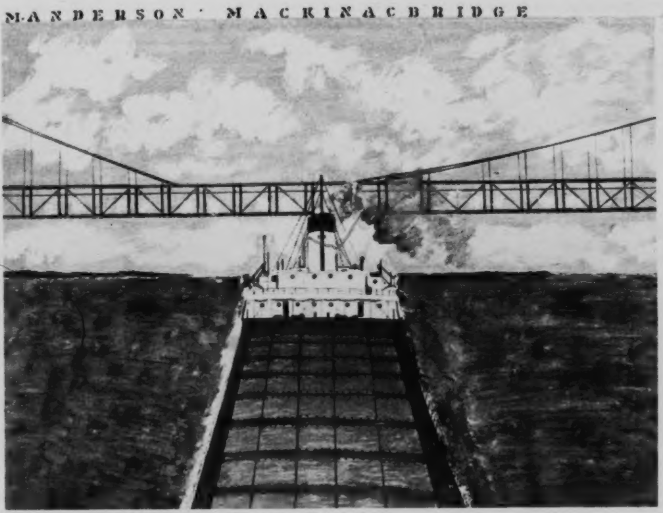

THE ONE THAT STICKS OUT✧THE BUG EYE✧
ATTENTION IS DRAWN TO IT BY
THE VERY FACT THAT IT STICKS
OUT✧ IT IS NOT REPRESENTATIVE ✧

Michael Kelley: *The Bug-Eye*, 1982–83, acrylic on paper, 13⅛ by 53⅛ inches; at Rosamund Felsen.

Michael Kelley at Beyond Baroque and Rosamund Felsen

Michael Kelley creates projects rather than exhibitions. His most recent undertaking, "Monkey Island," consisted of a performance piece and a subsequent show of related drawings and props. Both involved a dark, hellish world populated by insect colonies and baboons with lust-swollen posteriors.

The scene for Kelley's performance was set primarily by verbal description. Acting as a storyteller, the artist delivered a monologue—a fantastic tale about humankind in a grotesque world. His narrative—occasionally accompanied by a saxophonist and a percussionist—proceeded according to the "logic" of psychological assocation, rather than the conventions of realistic fiction.



Angus Trudeau: *M. Anderson Mackinac Bridge*, 1977, mixed mediums on cards, 30¾ by 40 inches; at Isaacs.

Having established an infernolike setting, Kelley shifted his identity quickly, characterizing himself at different moments as a Dante with "a false Beatrice," or as a creature with bug eyes—the latter suggesting some variation on a Kafkaesque theme of horrific metamorphosis.

On Monkey Island, "the dreadful center of hell" and the geographical heart of Kelley's fictional universe, everything is determined by the existence of tormenting lust. Kelley dramatized this theme in comic fashion by performing a dionysian dance, using a red-wigged tree branch as partner. What became clear in the course of the performance was that Kelley's fantastic world—like that of Kafka's *Metamorphosis* or Swift's *Gulliver's Travels*—was meant to parallel our own. Kelley's baboons, like Swift's Yahoos, represent human beings in a debased state; with their raw, red posteriors, they have "an itch that couldn't be scratched"—the itch of insatiable lust. Yet Kelley is less a moralist that an anthropologist. He attempts to understand rather than to judge, to analyze human drives and desires, to dissect our foibles.

Kelley's installation projected a similarly clinical attitude. His drawings were hung at varying heights on the four walls of the largest room in the gallery. Their placement seemed designed to make the viewer stand at the center of the room, which was also the midpoint of a diagram of an hourglass laid out in marking tape on the floor. (The hourglass was identified in Kelley's performance as a symbolic figure for man-and-woman.) The drawings themselves are executed in magic marker on poster board, and look like a cross between bad book illustrations and distorted comic strip frames. Kelley juxtaposes images and texts derived from the performance. Some of the drawings, such as a rendition of a baboon with an immense rear end, recreate specific images from the performance; others—for example, a drawing of a phallus with an eye at its tip—literalize the symbolism of Kelley's performance text.

Kelley's images and words tend to linger with the viewer, providing an illuminating, if uncomfortably distorting, mirror of the limitations and idiosyncrasies of the human animal. As the black humor of his "Monkey Island" project demonstrates, Kelley is part satirist and part visionary. He works with equal effectiveness as a performance and a plastic artist. Precedents for his work can be found in Pop and Conceptual sources, but Kelley is decidedly original.

—Robert L. Pincus

TORONTO

Angus Trudeau at Isaacs

Since the '50s two kinds of naive artists have been particularly prized. For studio-art brutes from Dubuffet to the Chicago Imagists, the most valued kind of primitive artist has been the obsessive recluse practicing an instinctual and often pathological Surrealism. The general public, on the other hand, has thrived on the sentimental balm of Grandma Moses and her kin. Though Angus Trudeau's drawings are based on memory and incorporate bits of delightfully eccentric efficiency, his work falls into neither of these categories, and if it has any direct ties to other art, it would be to the matter-of-fact industrial landscapes of John Kane and the clear descriptiveness of the best New Realism.

Trudeau has been a cook and logger in the Georgian Bay region of northern Ontario for most of his life. His subjects are the lumber boats on which he worked, and the towns along the coast of the Great Lakes. Working from personal recollection and, one suspects, from old company photographs of steamers in service, Trudeau has created portraits of these boats and places from materials at hand—scrap masonite, shirt cardboard, house enamel, Magic Marker and pencil. Rather than go to the trouble of drawing in a particular detail, such as a local church, he will sometimes clip grainy images from newspapers, and work on top of them. Trudeau also makes objects,

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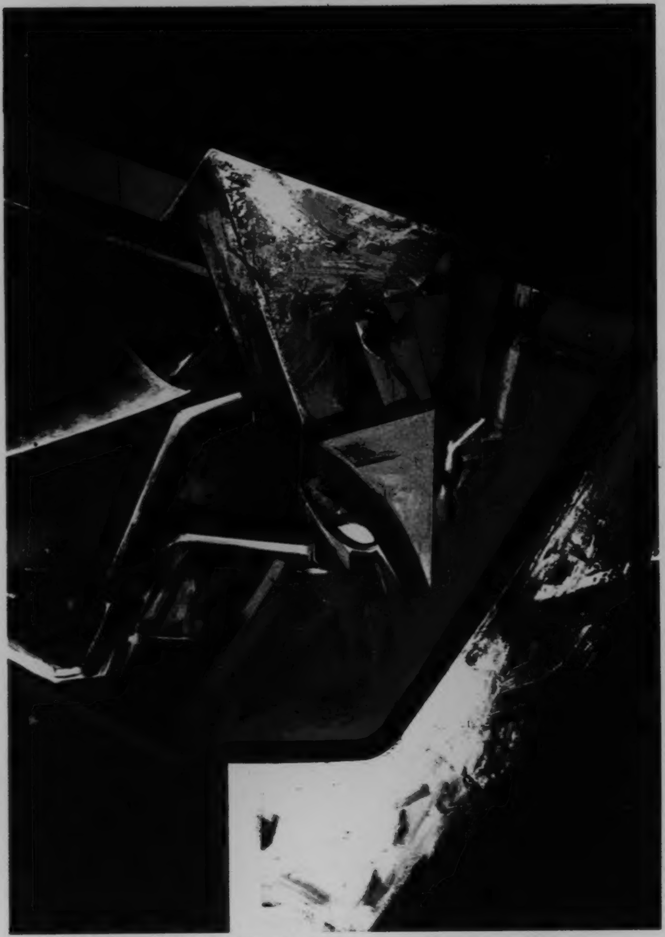
models of maple-sap sledges and skiffs and, in one particularly happy shortcut, he has given a baby-blue birdhouse bright orange and pink Chiclet siding.

As charming and inventive as all this is, however, it is never oppressively quaint, nor are his images burdened with too much nostalgia. The scenes may belong to Trudeau's past, but one has the sense that the life they depict has not changed so much that they do not in some measure also belong to the present. But the immediacy of these drawings is less a matter of contemporaneity than of Trudeau's artistry. As near as he can make them, these pictures are a faithful mirror to his world. But they go beyond preferred memory and fact, vividly conveying a feel for the spaciousness and blue-gray atmosphere of the North, with an unmannered painterliness as effective and legible as the carefully incised contour drawings of buildings and ships. In a word, these drawings are wonderful.

One last detail: Trudeau is an Odawa Indian, and with his mixed Scotch and French names and north-woods background, he would seem an almost impossibly complete exemplar of "Canadian content." Fine, but the work itself has no need of "home-team support." It may echo issues raised in the present climate of cultural nationalism, but the reason for looking at it is and should remain its plain and individual beauty.

—Robert Storr



Jay DeFeo: *Apex*, 1982, oil on canvas, 84 by 60 inches; at Paule Anglim (review on p. 180).

HOUSTON

Gary Roth at Graham

Like many artists who over the past decade have worked to extend traditional notions of painting and sculpture, Houston artist Gary Roth has sought to fuse surface color with its material support, thereby encouraging both tactile and visual experience. His early sculptures, made of tar paper and covered with obsessively applied layers of cobalt blue and yellow paint, were heavy, lumpy and a little frightening. In later work, Roth added shiny metal to these vaguely figurative pieces, effecting an animated, if not elegant way of skirting the painting/sculpture issue.

For this exhibition, Roth placed his new foam sculptures on the wall, successfully pushing a baroque exuberance of texture, color and form toward a more intricate study of light and reflection. If his former pieces seem a bit heavy-handed, these new works invite one to inspect them carefully. Roth takes sheets of plastic (he uses an average of 15,000 per sculpture) which he spreads out, cuts, staples and doubles over to create pockets. To these sheets he adds pieces of canvas, drawings, paper, sheet metal and poured polyurethane foam containing pigment (it solidifies upon air contact). Wherever color isn't needed, Roth flattens and wrinkles the clear plastic, making it look like a deflated balloon. In some areas, he exposes the adjoining canvas to soften the reflective vertical and horizontal angles created by the aluminum. The resulting juxtapositions of texture and material, gesture and form generate an extraordinary energy.

Roth's color is crisper in this series than in his previous work. The cobalt blue is stronger, as is the use of black. His drawing too has become thicker. The quirky scribbles which activate the surface also point to the artist's interest in process and materials: a nail may crease and scratch the metal or, dipped in ink, hatch the paper.

Much of this work's potency hinges on the fine line between conscious artistic manipulation and allowing the material to create form on its own. Although the drawings stand as individual works before they are integrated into the sculpture, Roth tries to obscure them once they are assimilated. Thus, his doodles and expressionistic washes serve not only as elements that soften the industrial materials, but also as lures for examining the deep interior spaces formed by the creases and folds of plastic, canvas and metal. In this way, the sculptures both explode and implode: space does not exist so much through the work, as *in* the work itself.

While the physicality of this work puts one in mind of John Chamberlain's sculpture composed of discarded automobile parts, Roth's pieces tend to be more imagistically oriented. Viewing a work from different vantage points yields new shapes: a patch of swollen pigment looks like a glove in one sculpture, an angular piece of metal resembles an arm jutting out in another.

For all their lumpiness and apparent weight, they are put together deftly; their parts gravitate toward a particular balance. *LA 3* is positioned on a diagonal and is almost friezelike in its configuration. *IC 1* is circular and more confined, its gestural component limited to subtle undulations. In *CJ 7* Roth has stapled the plastic folds over and over, not only exposing gaping holes in the plastic where yellow pigment has burst through, but also leaving a stalagmite drip of pigment perched on its surface.

In the past, Roth's art may have been too juicy for Houston viewers. This exhibition seemed to catch him in a propitious change, producing work that remains true to its materials, yet newly graceful in its visual complexity.

—Susie Kalil

CHICAGO

Janet Cooling at Nancy Lurie

There are three crucial aspects to Janet Cooling's work: catastrophic vision, high-keyed emotion, and a rough dynamism that is not perceived as "feminine."

In 1980 these qualities emerged strongly in her Prismacolor drawings and acrylic paintings of lovers in interiors, suburban settings and wilderness landscapes. These works were filled with resonant and sometimes equivocal imagery: serpents (primal sexuality, evil and protective forces); skyscrapers (representative of modern Western culture); deer shot by hunters (the brutal treatment of nature and of a wild and innocent freedom in ourselves); and cooling towers of nuclear plants (representative of power that can be both destructive and beneficial).

Cooling drew on black paper and executed many of her paintings on black grounds, juxtaposing dry, transparent sections with thick, lustrous passages. Some of her forms were clearly delineated and modeled, while others were flat and abstracted. As a result, Cooling suffered from some unfair criticism: to some critics, her imagery was trite and her application of pigment unskillful. She was regarded as a bad painter, clumsy and corny.

But, in fact, Cooling has a complex love-hate relationship with the rules of sophisticated painting. This ambivalence impels her to a rash, untamed technique and to a symbolism that pointedly uses elements of esthetic and mythical clichés. In her latest paintings this tension between the tough and the sentimental is intensified.

The paintings are large. The lovers are gone, but the black grounds remain. And Cooling produces both matte and juicy sur-

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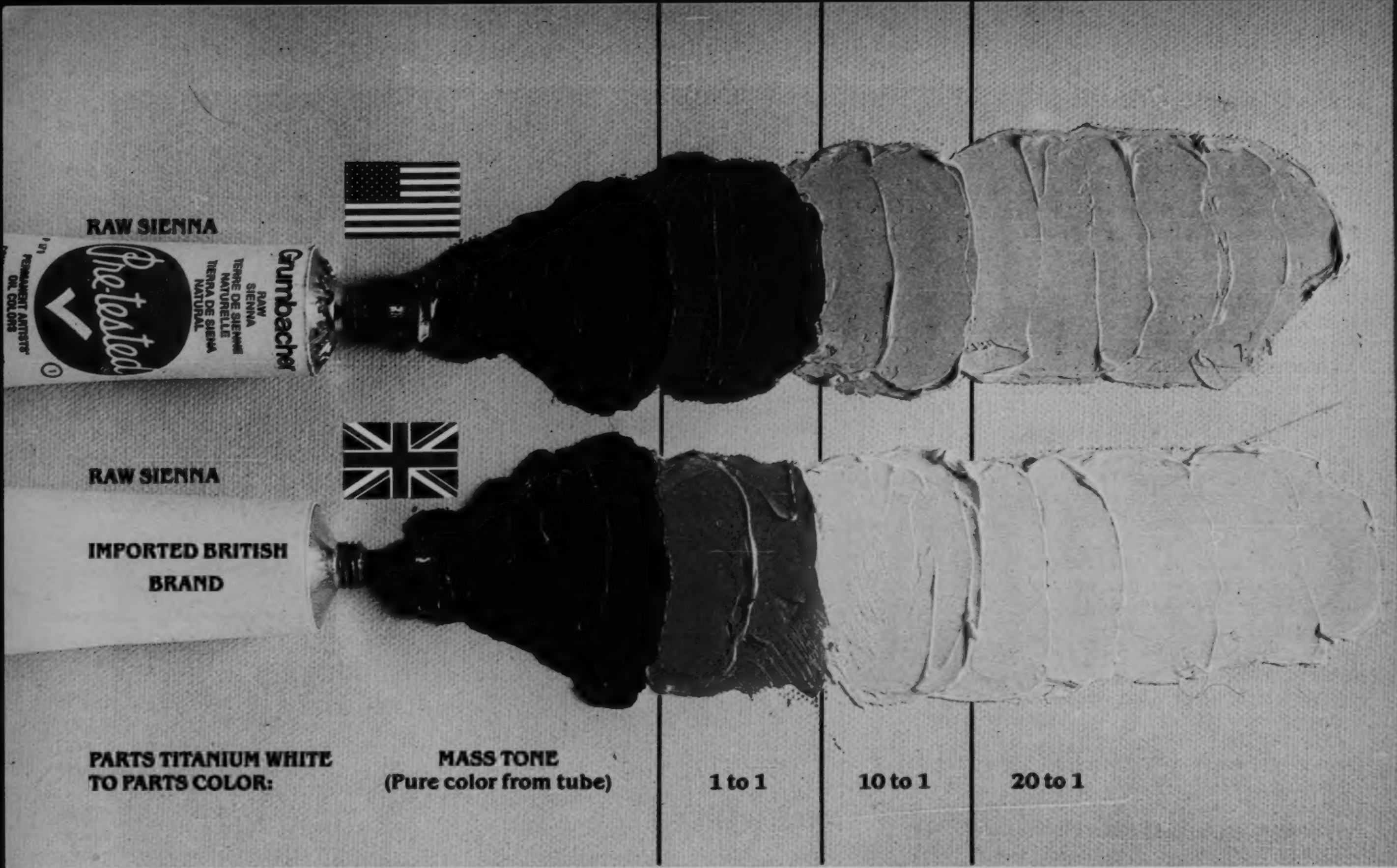
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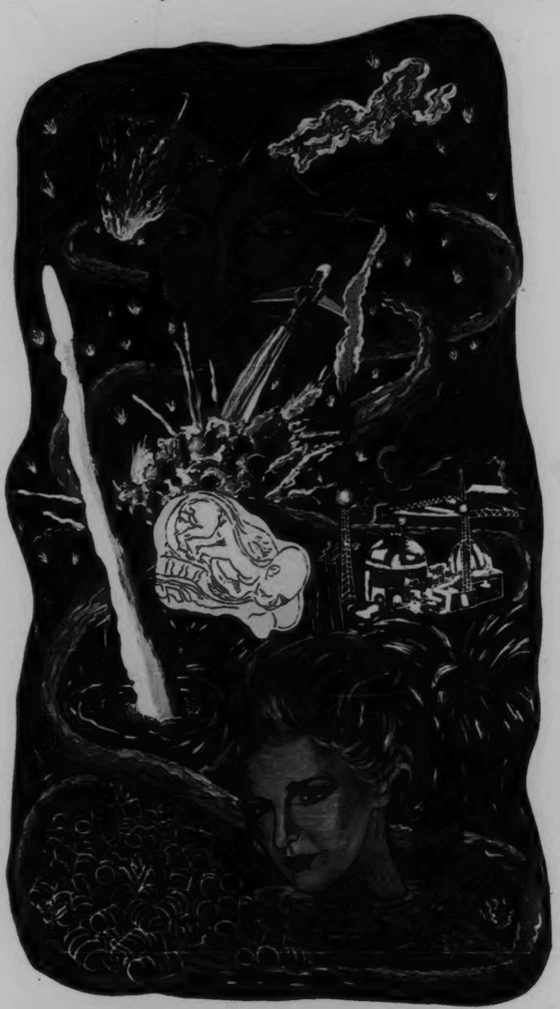
faces with even greater facility than before. She is a consummate colorist: hues flash against the black, and greens, blues and purples stand out with an unearthly, almost sickening beauty.

Cooling has also expanded her imagery to include dinosaurs, explosions, fireworks, bridges, automobiles, an aborted fetus, cannisters of nuclear waste, heads of gorgeous women and men who seem to represent both horrific aliens and prophetic spirits. These heads may oversee a city of flaming skyscrapers here, or rise and fall in eddying pools there. In any case, it appears Cooling is creating epics of death and resurrection. Hers is a hot and painful art, but at the same time it is hopeful, even idealistic—beyond the merely contemporary, beyond the pale. *—Joanna Frueh*



Janet Cooling: *Atomic Birth*, 1982, acrylic on canvas, 78 by 44 inches; at Nancy Lurie (review on p. 183).

Susanne Doremus At Zolla/Lieberman

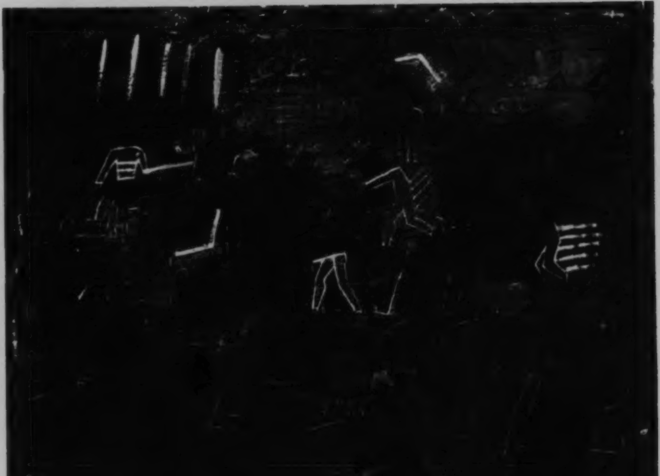
The ideographic graffiti and haphazard markings that fill the paintings of Susanne Doremus suggest a hypnotic regression into childhood memory as much as yet another safari into the jungles of primitive expression. Her scuffs and scrawls seem the product of many casual hands, as if generation upon generation of schoolchildren had doodled their way across the soft grain of an ancient school desk. As such, they are likewise the hieroglyphics of a lost language, whether personal or cultural, and, taken collectively, they amount to a kind of Altamira of the modern mind.

Doremus, 40, grew up in Jersey City and studied at the Art Students League in New York. Trained as a figure painter, she turned to more abstract, geometric forms during graduate school in Madison, Wisconsin. In the early '70s she experimented with various printmaking processes—engraving, etching and intaglio—and their effects are still evident in the way she scratches and etches into the underpainting of her canvases. Her return to painting in the mid-'70s was accompanied by an interest in pictographic writing on bark from New Guinea, which she saw at the University of Kansas art museum. The artist's latest work also owes a good deal to Abstract Expressionists de Kooning, Pollock and, particularly, Twombly. Moreover, the combination of abstract and primitive-figurative elements in her compositions harks back to the work of Klee, Dubuffet and Giacometti.

Her new paintings are predominantly white or black and occasionally blue, minimally highlighted with red, green or yellow. The flat, thinly applied surfaces betray brushstrokes worked or smoothed in various directions, or they have crustier, more gritty textures which are nevertheless quite flat in appearance. Images are drawn with crayon and enamel or scratched through the oil surface to the red or black underpaints. Despite this self-conscious two-dimensionality an illusion of perspective is created via images that seem to fade into the background, erased by layers of thick mist, while others stand more boldly in the foreground.

There is little doubt that Doremus is a highly skilled formal technician, but sheer proficiency aside, these paintings exist in a realm of uncertainty so complete that the whole nature of her project is thrown into question. How much meaning are we meant to look for—let alone find—in these floating lexicons of grids, stick figures, houses, hands, coffee cups, cones, hearts, eyes and arrows? Titles such as *Egypt, New Jersey, Mosquito* and *Blue No. 2* are not enlightening. Are the paintings just a hodgepodge of collected information presented cooly in the most contrivedly uncontrived-looking manner possible? If so, as seems likely, then these works must rely for their strength on the sparks struck by the juxtaposition of the independently evocative elements that make them up. Here, the ambiguity of Doremus's project may work against her, since her figurative elements quickly shed their identities in her schemas to become, in most cases, forms whose impact is purely decorative. Thus, though the appetite is whetted, one is apt to come away feeling slightly underfed.

—Michael Bonesteel



Susanne Doremus: *Blue #2*, 1982, oil, enamel and crayon on canvas, 53 by 62 inches; at Zolla/Lieberman.

Review Contributors

Robert Berlind, Lizbeth Marano, Ross Skoggard and **Robert Storr** are artists who write on art . . . **Douglas Blau** is a travel writer . . . **Michael Bonesteel** is a Chicago free-lance writer . . . **Craig Bromberg** is a performance artist who writes on dance and art . . . **Joanna Frueh, Jamey Gambrell, Gerrit Henry, Pepe Karmel** and **Ellen Lubell** are free-lance critics . . . **Gary Indiana** is a writer of fiction and film criticism . . . **Susie Kalil** is a Houston-based free-lance critic . . . **Donald B. Kuspit**'s new book, *A Wing of Death*, will be published this fall . . . **Robert C. Morgan** teaches at the College of Fine Arts, Rochester Institute of Technology . . . **Robert L. Pincus** reviews art for the Los Angeles *Times* and teaches at the University of Southern California . . . **David S. Rubin** is director of the Santa Monica College Art Gallery . . . **Joe Shannon** is a painter and chief of exhibitions and design at the Hirshhorn Museum . . . **Knute Stiles** writes on art from San Francisco . . . **John Yau** is a poet and art critic.

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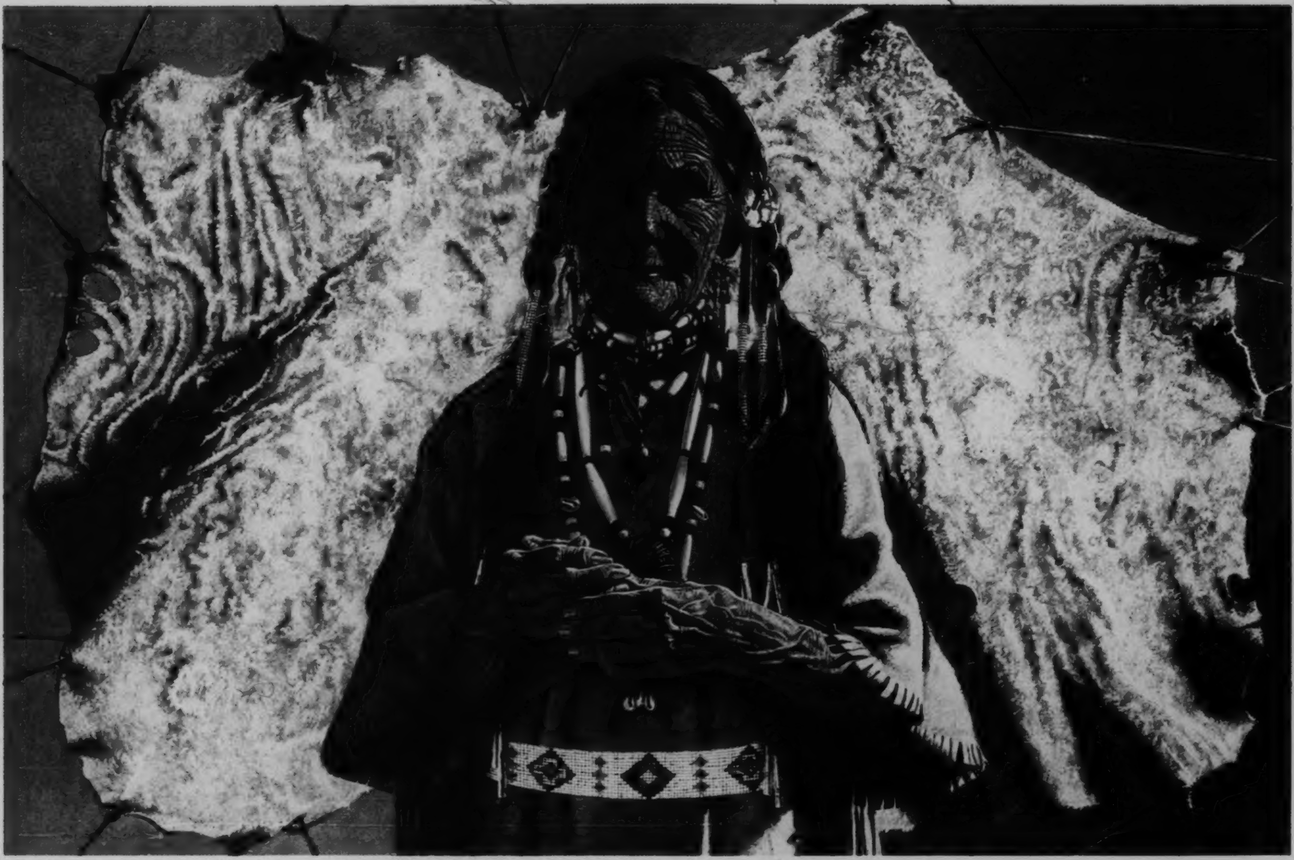

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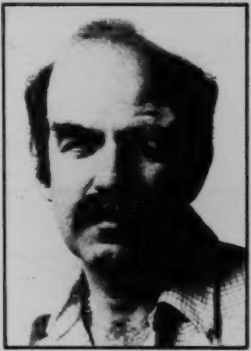

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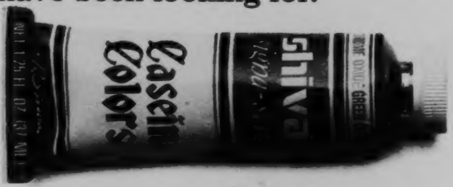

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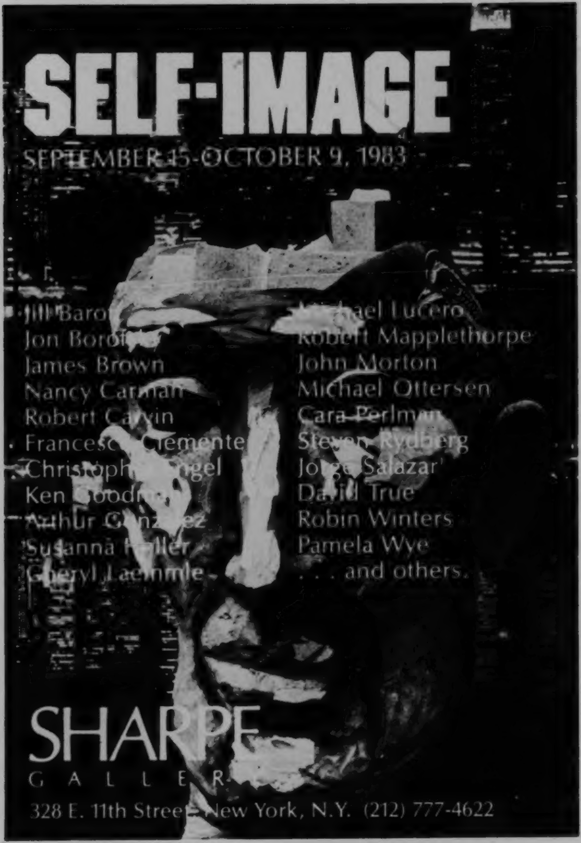

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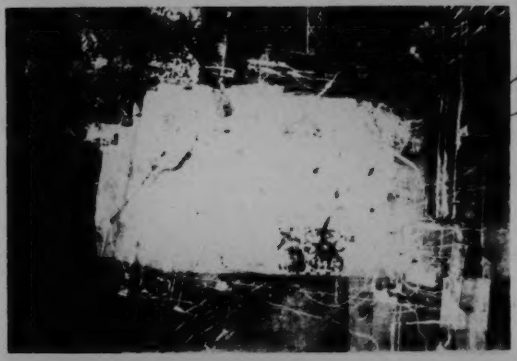

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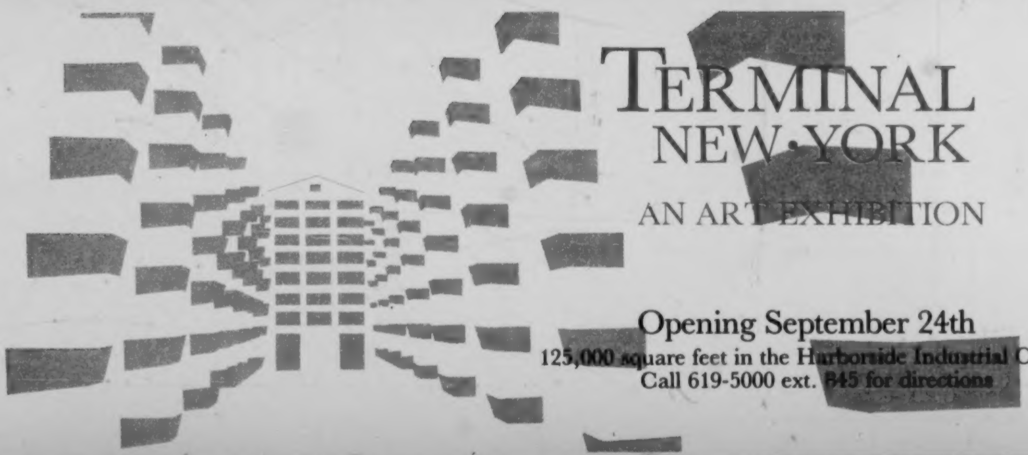

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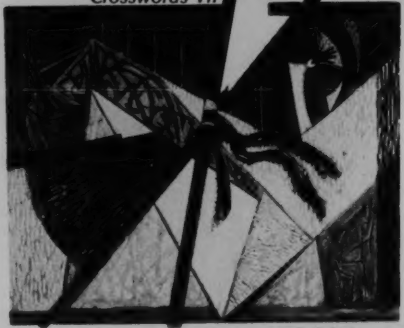

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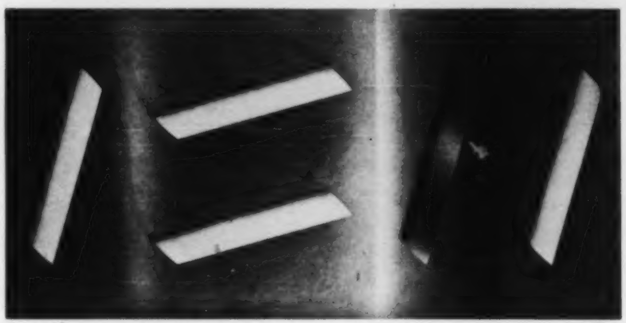

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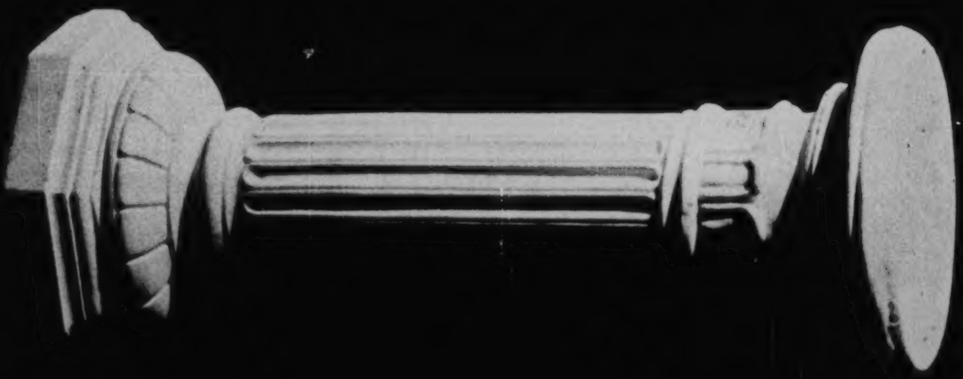

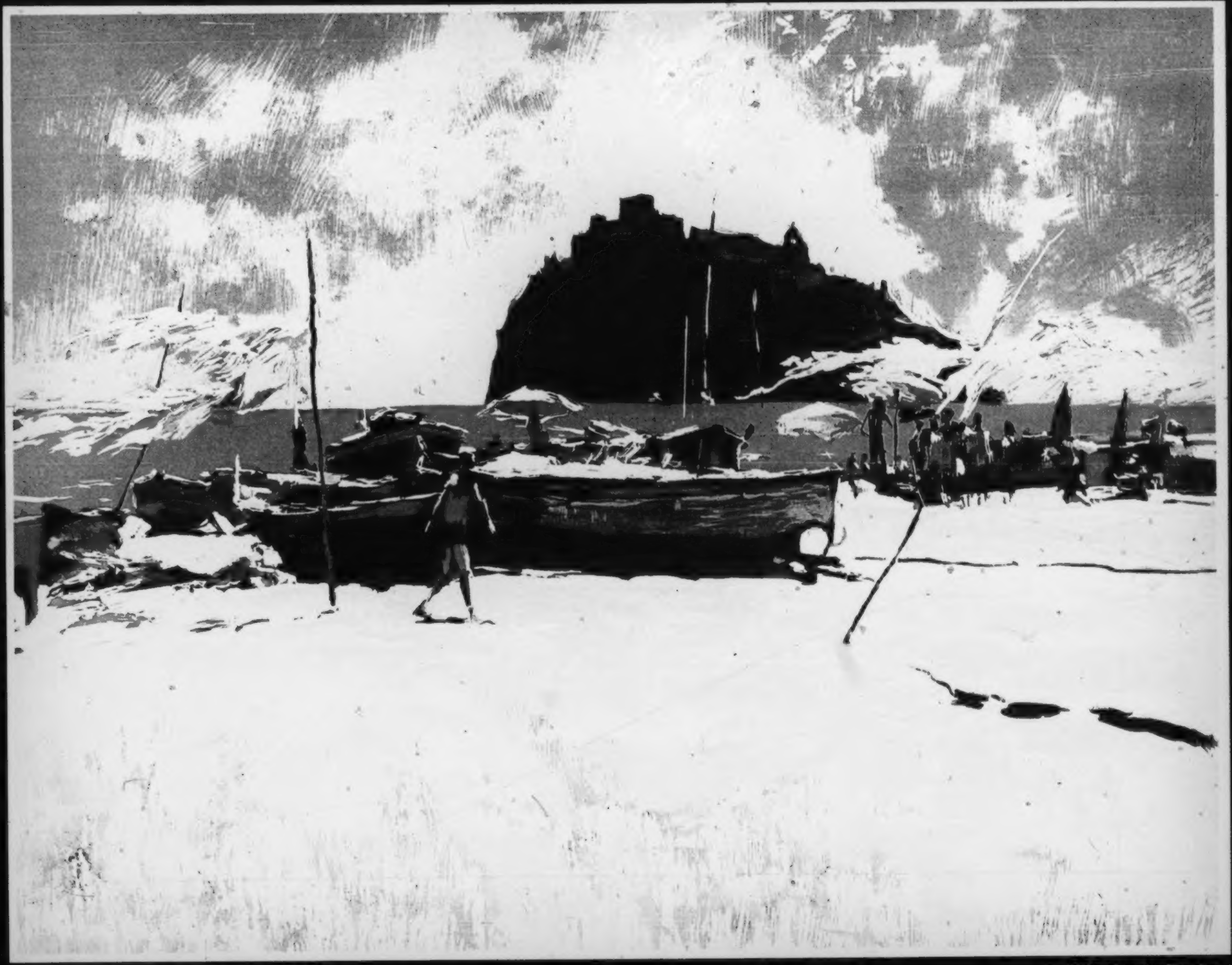

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Audrey Flack . . .

Interviewed in the

September/October

Airbrush Digest

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Audrey Flack was the first Photo-Realist to have a work purchased by New York's Museum of Modern Art for its permanent collection. She is the only Photo-Realist to have works included in New York's four major museums. This is an important interview, because Audrey Flack is an important Post-Modern artist. It is as open, candid, and enlightening an interview with a major artist as you will ever read.

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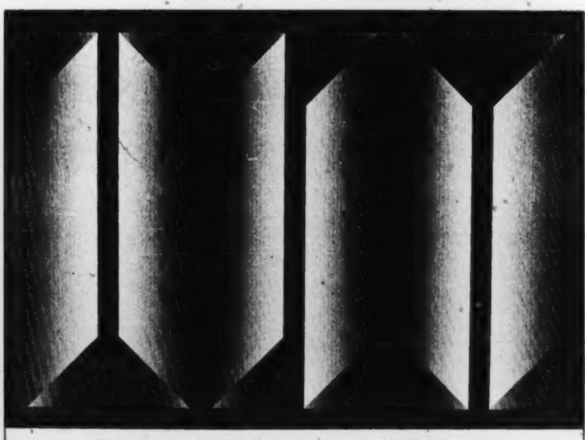

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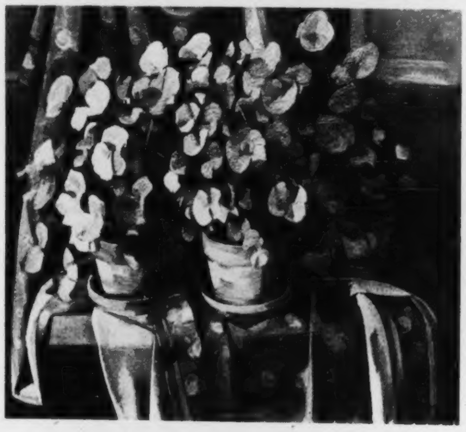

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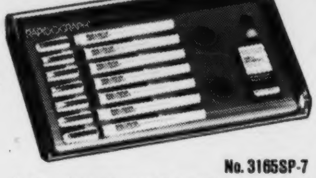

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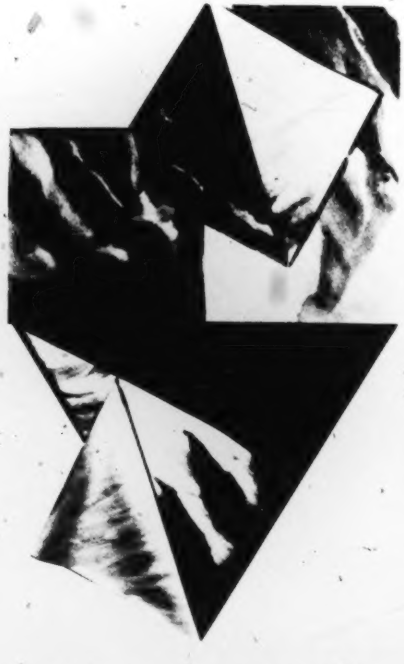

Dorothea Rockburne Guardian Angel #2, 1982, watercolor on vellum 77 by 42 inches
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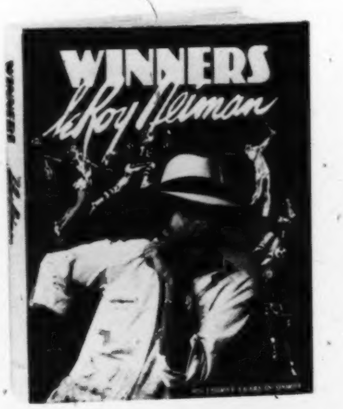

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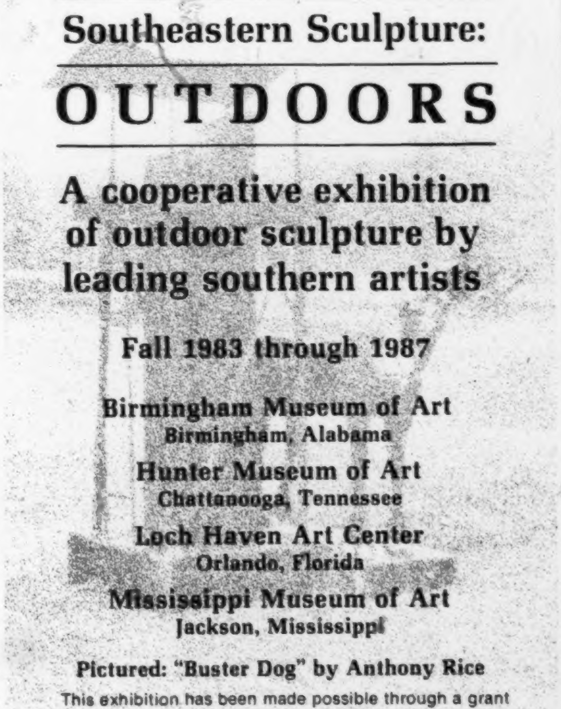

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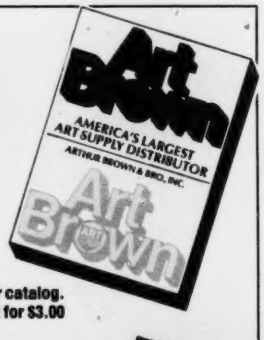
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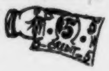

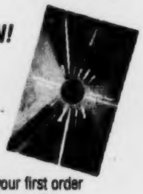

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AUSTRIA

INNSBRUCK ☎ 43 (522)

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KLAGENFURT ☎ 43 (4222)

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Until September 20, group show of gallery artists
From Sept. 22, **Franz Petschounig-Moro**

VIENNA ☎ 43 (222)

ARIADNE
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September 13-October 8, **Claude Sandoz,** new work

GRITA INSAM
Köllnerhofg. 6 • Tel. 52.53.30

Through September, **Martha Jungwirth,** new work
Humanic artist in residence: **Shirazeh Houshiary**

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September 6-24, **Franz Mölk,** new paintings by the Austrian artist

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September 12-October 8, **Eugene Leroy,** drawings and paintings

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ANTWERP ☎ 32 (31)

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MICHELE LACHOWSKY
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September, gallery closed
October, **Bertrand Lavier**

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As of September 29, **Pierre Klossowski**

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Until Sept. 20, "Sculptura 83," international group show
As of Sept. 22, **Keith Haring,** drawings

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September, gallery closed
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September 13-mid-October, **Nick Danziger,** painted wood reliefs

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NIGEL GREENWOOD, INC. 41 Sloane Gardens • Tel. 730.8824	As of mid-September, **Ian McKeever**, traditional landscapes of 1983
I.C.A. The Mall, SW1. • Tel. 930.0493	Until Sept. 18, "Consuming Visions - Advertising" As of Sept. 24, "New Contemporaries": a selection from national art schools
NICOLA JACOBS 9 Cork Street • Tel. 437.3868	**John Carter**, constructions **Anthony Whishaw**, drawings (downstairs gallery)
BERNARD JACOBSON, LTD. 2A Cork Street • Tel. 439.8355	From **Gonzalez** to **Tara**, 100 drawings and watercolors
LEWIS JOHNSTONE GALLERY 7 Bolton Gardens (Old Brompton Rd.) • Tel. 373.1192	
ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews • Tel. 637.5517/8	"First Russian Exhibition," Berlin 1922 - A Commemoration Mixed show of gallery artists: **Alan Green, Nigel Hall, Bridget Riley**, etc.
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street • Tel. 439.1096	Mixed Exhibition: **Ashbaugh, Ayres, Buckley, Caro, Frankenthaler, Hockney, Khakhar, Matisse, Motherwell, F. Owen, Prangenberg, R. Smith, Stella**
LEINSTER FINE ART 9 Hereford Road • Tel. 229.99.85	As of September 24, German Impressionist and Expressionist paintings from Saarbrücken's Moderne Galerie. Works by **Purrman, Slevogt** and **Weisgerber**
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street • Tel. 262.1539	September 6-October 6, **Julian Opie**
MAYOR GALLERY 22A Cork Street • Tel. 734.3558	As of September 14, **Richard Bosman**
PICCADILLY GALLERY 16 Cork Street • Tel. 499.4632	"20th Century Drawings and Watercolors"; British figurative painters: **Arnold Lee, Ovenden, Tindle, Unsworth**, etc.
REDFERN GALLERY 20 Cork Street • Tel. 734.17.32 734.05.78	
GALERIE 39 96 George Street • Tel. 487 5038	September 13-October 7, young Japanese artists: **Abe, Amano, Kawachi, Kubo, Kuroda**
EDWARD TOTAH GALLERY 39 Floral Street • Tel. 379.6241	Until September 30, group show: **Louise Blair**, **Alex Booker**, **Maurice Cockrill** and **Mikey Cuddihy**
WADDINGTON GALLERIES 2, 4 & 34 Cork St. • Tel. 439.1866	**Red Grooms**
SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	Until September 10, "Attitudes Towards Tapestry" As of Sept. 22, "Still Life Photography"

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BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • Tel. 44.16.35	Galleries will be closed during construction of the new museum
CANNES	☎ 33 (9)
GALERIE HERBAGE 17, Rue des Etats-Unis • Tel. 39.19.15	September, **Lynn Chadwick**, sculpture retrospective (1971-1983)
LYONS	☎ 33 (7)
LE NOUVEAU MUSEE 11, r. Dr. Dolard-69100 Villeurbanne • Tel. 884.55.10	Until September 25, **Salvo** As of Sept. 29, **Carl Andre, Bertrand Lavier**
NICE	☎ 33 (93)
GALERIE PAUL HERVIEU 26, Rue Pastorelli • Tel. 80.02.10	Paintings and gouaches by **Atlan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart** and **Key Sato.**
PARIS	☎ 33 (1)
ANTIOPE-FRANCE 10, Rue Budé • Tel. 354.61.02	Until September 18, Trans-Avant-Garde, group show As of Sept. 21, **Mario Schifano**, selected works 1959-1983
ARTCURIAL 9, Av. Matignon • Tel. 256.32.90	Until October 6, "*L'Avant-Garde russe au féminin: Moscou, St. Petersburg & Paris 1907-1930*"
BAMA 40, Rue Quincampoix • Tel. 277.38.87	
BEAUBOURG 23, Rue du Renard • Tel. 271.20.50	As of September 17, **Arman**, "Wall pieces." FIAC '83: **Arman's Orchestra**
GALERIE ALAIN BLONDEL 4, Rue Aubry-le-Boucher • Tel. 278.66.67	*Illusion Réalité: Trompe-L'Oeil 1*

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PARIS (CONT'D)	☎ 33 (1)
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • Tel. 326.9707	Through September, **Piero Guccione**, oils and pastels
ISY BRACHOT 35, Rue Guénégaud • Tel. 354.22.40	September 14-October 22, **Stefan de Jaeger**
GALERIE JEANNE BUCHER 53, Rue de Seine • Tel: 326.22.32. 326.75.23	*Accrochage*
FARIDEH CADOT 77, Rue des Archives • Tel. 278.0836	As of September 17, **Philippe Favier**; FIAC '83
LOUIS CARRE ET CIE. 10, Avenue de Messine • Tel. 562.57.07	*Accrochage*
GALERIE CAROLINE CORRE 14, Rue Guenegaud 75006 • Tel. 354-5767	Group show and books of artists
CHANTAL CROUSEL 80, Rue Quincampoix • Tel. 887.6081	Until September 17, **Boyd Webb** September 17-October 20, **Gilbert & George**
JACQUES DAMASE Galerie de Varenne, 61 Rue de Varenne, • Tel. 705.55.04	As of September 15, **Valentine Hugo** (1887-1968), drawings engravings, oils, pastels (period: ***Ballets Russes***, **Cocteau**, **Eluard**, **Surrealists**)
DURAND-DESSERT 3, Rue des Haudriettes • Tel. 277.6360	As of September 17, **Jannis Kounellis**
LE DESSIN 27, Rue Guenegaud • Tel. 633.04.66	September 15-October 5, accrochage of gallery artists FIAC '83: "***figures, déplacements***"; artists of the gallery
ERIC FABRE 6, Rue du Pont de Lodi • Tel. 325.42.63	**Alexandre Gherban** FIAC '83: France Sculpture
PAUL FACCHETTI 20, Avenue de Friedland • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • Tel. 325.18.73	September, accrochage of gallery artists FIAC '83: **Kupka**, works from 1900-1910; **Aillaud**, **Arroyo**, **Hélion**, **Raysse**
GALERIE FARIS 50, Rue de l'Université • Tel. 544.29.48	As of September 27, **Attardi** FIAC '83: **Shasic Abboud, Adam Henein**
JEAN FOURNIER 44, Rue Quincampoix • Tel. 277.3231	As of September 17, **Kim** FIAC '83: "*Peintures Fraiches*" (stand C35)
GALERIE DE FRANCE 50-52, Rue de la Verrerie • Tel. 274.38.00	AS of September 21, **Anthony Caro**, sculptures FIAC '83: **Degottex:** *Bris-Signes* 1957-1983
LILIANE FRANCOIS 15, Rue de Seine • Tel. 326.94.32	Through September 23, Group show of gallery artists FIAC '83: **Bir**, sculpture; **Le Rochais**, drawings; **Sendin**; paintings (stand A47)
MAURICE GARNIER 6, Avenue Matignon • Tel. 225.61.65.	**Bernard Buffet**, permanently,
DANIEL GERVIS GALLERY 14, Rue du Bac • Tel. 544.41.90	**Benrath**, **Constant**, **Dubuffet**, **Eterovic**, **Gerzo**, **Ghertman**, **Malaval**, **Montyn**, **Mutal**, **Nevelson**, **Olson**, **Pan**, **Pasotti**, **Sonderborg**, **Toledo**, others.
GILLESPIE/LAAGE/SALOMON 24, Rue Beaubourg • Tel. 278.1171	September 15-October 15, **Hervé Di Rosa**
GALERIE MARWAN HOSS 12, Rue D'Alger • Tel. 296.39.45	"Important Works: Masters of the 19th and 20th Centuries," paintings, drawings and sculpture.
SAMY KINGE 54, Rue de Verneuil • Tel. 261.1907	FIAC '83: drawings, paintings and sculptures by **Arthur**, **Victor Brauner**, **Matta**, **Niki de Saint Phalle** and **Watchi**
LAHUMIERE 88, Bd de Courcelles • Tel. 763.03.96	**Bauduin**, **De Waene**, **Dorny**, **Masson**, **Vasarely**; **Imbleval**, sculptures FIAC '83
LA HUNE GALERIE EDITIONS 14, Rue de l'Abbaye • Tel. 325.54.06	Until October 13, **S. Delaunay**, **Max Ernst**, **Hayter**, **Lalanne**, etc. FIAC '83: **A. Francois**, paintings; **J. Gérardin**, textile sculptures (stand B7)
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion.
YVON LAMBERT 5, Rue de Grenier St. Lazare • Tel. 271.09.33	As of September 17, **Miguel Barceló**
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • Tel. 633.5602	*Accrochage* As of September 27, **John Kacere**, paintings

PARIS (CONT'D)	☎ 33 (1)
BAUDOIN LEBON 36, Rue des Archives • Tel. 272.09.10	As of September 20, **Jean Dubuffet** FIAC '83: **Jean Dubuffet**
ADRIEN MAEGHT 46, Rue du Bac • Tel. 222.12.59	September, group show FIAC '83: **Peter Klasen, "*gestes et effacements*"**
GALERIE MAEGHT 13 & 14, Rue de Téhéran • Tel. 563.13.19	As of September 27, **Jiři Kolář** FIAC '83: **Tàpies**
1900-2000 GALLERY 8, Rue Bonaparte • Tel. 325.84.20	September 27-October 29, exhibition: "*Trajectoires* 1905-1983" Catalogue, "Half Stock Almanac," 60 F.F.
DENISE RENE 196, Blvd. St. Germain • Tel. 222.77.57	Through September, abstract Constructive art FIAC '83: *Hommage à* **Jean Arp**
GALERIE NATALIE SEROUSSI 34, Rue de Seine • Tel. 634.05.84	Opening at gallery September 20: **Sandro Chia.** FIAC '83: "The Fifties." In collaboration with Paolo Sprovieri
DARTHEA SPEYER 6, Rue Jacques Callot • Tel. 354.78.41	As of September 22, **Ed Paschke**
STADLER 51, Rue de Seine • Tel. 326.91.10	Until September 18, **Antonio Saura;** From Sept. 22, **Ernst Friedrich** FIAC '83: **Saura, Jean-Paul Huftier**
NANE STERN 25, Ave. de Tourville • Tel. 705.08.46	September 13-October 2, *Hommage à* **Cosme De Scoraille** FIAC '83: *Les 10 ans de la galerie* (stand C40)
DANIEL TEMPLON 30, Rue Beaubourg • Tel. 272.14.10	As of September 17, **Sandro Chia** FIAC '83: artists of the gallery
TEXBRAUN 12, Rue Mazarine • Tel. 633.47.84/633.14.57	As of September 28, **Bettina Rheims,** photographs of animals FIAC '83: photographic works
TRANS/FORM 22, Ave de la Bourdonnais • Tel. 550.40.32	September 20-October 15, "*Les Nouveaux Peintres Français*"
PATRICE TRIGANO 4 bis Rue des Beaux-Arts • Tel. 634.15.01	As of September 6, **Tal-Coat,** oil paintings FIAC '83: **Tal-Coat,** drawings; **Schneider,** paintings
GALERIE VALLOIS 41, Rue de Seine • Tel. 329.50.84/85	**Csaky, Biegas, Rodin, Dunand, Ruhlman, Franck, Cheret.** Fine furniture of the Thirties.
ZABRISKIE 37, Rue Quincampoix • Tel. 272.35.47	As of September 17, **Tony Long,** recent sculpture FIAC '83: **Callahan, Friedlander, Strand**
LES SABLES D'OLONNE	☎ 33 (51)
MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • Tel. 32.01.16	Through Sept., *Donation Sorlier*: "Lithography at the turn of the century" *Salle Jean Launois* (1898-1942)
ST. PAUL DE VENCE	☎ 33 (93)
FONDATION MAEGHT Saint Paul de Vence • Tel. 32.81.63	Until October 5, **Max Ernst,** retrospective: drawings, paintings, sculptures
GALERIE CATHERINE ISSERT Saint Paul de Vence • Tel. 32.96.92	Through September, **Mariella Simoni,** recent work FIAC '83: artists of the gallery
TOULON	☎ 33 (94)
MUSEE DE TOULON 20, Boulevard Leclerc • Tel. 93.15.54	Through September, "*La Peinture Réligieuse*": works from the museum's collection by **Louis Chacallis** and **Jean Lamouroux**
TOULOUSE	☎ 33 (61)
AXE-SUD 11, Place de la Daurade • Tel. 25.37.17	September, new Spanish photography

GERMANY

BERLIN	☎ 49 (30)
GALERIE AKMAK Hohenzollerndamm 7 • Tel. 883.53.12	September 9-October 4, **Randy Lee White,** mixed media, modern native American Art.
GALERIE LEITZOW Knesebeckstrasse 32 • Tel. 881.28.95	September 3-October 8, **Marwan,** new still life paintings and watercolors
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • Tel. 882.77.18	September 20-October 21, **Richard Serra:** "Sculptures and Drawings"
GALERIE POLL Lützowplatz 7 • Tel. 261.70.91	September 5-20, "Gallery Poll: 15 Years" September 26-October 9, **Renate von Mangold**
HANS REDMANN Fasanenstrasse 30 • Tel. 881.11.35	September 15-October 15, **Janusz Haka,** paintings.

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BERLIN (CONT'D) ☎ 49 (30)

GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • Tel. 881.8280	Through September, **Georg Baselitz**

BONN ☎ 49 (228)

GALERIE LINSSEN Prinz-Albert-Strasse 47 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg** and **Jan Voss.**

COLOGNE ☎ 49 (221)

GALERIE GMURZYNSKA Obenmarspforten 21 • Tel. 23.66.21/2	**Robert Delaunay**
GALERIE KARSTEN GREVE Wallrafplatz 3 • Tel. 21.39.21	September, new acquisitions: **Fontana, Rothko, Twombly**
GALERIE MAX HETZLER Kamekestrasse 21 • Tel. 52.78.53	As of September 16, **Werner Büttner**, paintings.
GALERIE HOLTMANN Richartzstr. 10 • Tel. 21.51.50	Through September, **Andre Thomkins**
GALERIE JOLLENBECK Maastrichter Strasse 53 • Tel. 51.58.52	Gallery relocating (please note our change of address) September 16, opening exhibition: **Ben Vautier**, works from the 60's and 70's
RUDOLF KICKEN Albertusstrasse 47/49 • Tel. 21.02.34	As of September 22, **Andre Gelpke:** *Fluchtgedanken*
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • Tel. 21.70.21/221.3740	Through September, "Swiss Scene"; "Four Swiss Artists"; "**Spoerri** and the young Swiss."
PAUL MAENZ Bismarckstr. 50 • Tel. 51.50.88	September, gallery moving (please note our change of address) Inaugural exhibition (October): "Master Works of Conceptual Art"
GALERIE ORANGERIE REINZ Helenstrasse 2 • Tel. 23.46.84	*Accrochage*
GALERIE RECKERMANN Albertusstr. 16 • Tel. 21.20.64	Through September 26, **Thomas Virnich**, "*Alles*": airplanes, automobiles, etc. As of Sept. 30, **Antonio Violetto**
GALERIE ROLF RICKE Volksgartenstrasse 10 • Tel. 31.57.17	September, **Ulrike Nattermüller**, paintings
GALERIE WENTZEL St. Apernstrasse 26 • Tel. 24.24.00	As of September 3, **Julio Gonzales**, drawings and sculptures; **Claude Viallat**, "*Leinwände*"
MICHAEL WERNER Gertrudenstrasse. 24/28 • Tel. 21.06.61	September, **Per Kirkeby**, paintings and sculpture; **Markus Lüpertz**
GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • Tel. 23.58.37/8	September 5-15, **Felix Droese**

DUSSELDORF ☎ 49 (211)

KONRAD FISCHER Platanenstrasse 7 • Tel. 685.908	October, **Bruce Nauman**
GALERIE GMYREK Mutter-Ey-Strasse 5. • Tel. 32.77.70	**Helmut Middendorf**
DENISE RENE HANS MAYER Grabbeplatz 2 • Tel. 13.21.35	Gallery artists
KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • Tel. 327.023	Until September 4, "New York Now" As of Sept. 23, **Georg Klusemann**, collages, drawings, graphics, paintings
ESSEN 49 (201)	
GALERIE NEHER Rüttenscheiderstr. 75 • Tel. 78.20.71	Works by **Dix, I. & J. Generalic, Grieshaber, Heckel, Kirchner, Kokoschka, Modersohn, Müller, Nay, Nolde, Pechstein, Rohlfs, Schmidt-Rottluff**

HAMBURG ☎ 49 (40)

ASCAN CRONE Isestrasse 121 • Tel. 040/47.42.94	Through September 17, **Eugene Leroy**, paintings 1960-1982 (catalogue) As of Sept. 22, **David Salle**, new paintings, watercolors (catalogue)
THOMAS LEVY GALERIE Tesdorpfstrasse 18 • Tel. 45.91.88.	**Claudio Bravo, Domenico Gnoli, Igor Mitoraj, Meret Oppenheim, Christobal Toral**; German Expressionists
GALERIE MUNRO Barmbeker Str. 138 • Tel. 48.45.52.	AS of September 15, works on paper by **Chia, Cucchi, De Maria, Kounellis**

MUNICH ☎ 49 (89)

GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.84.45	**K.F. Dahmen**

MUNICH (CONT'D) ☎ 49 (89)

GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • Tel. 29.50.21 & 29.61.10	Until September 22, artists of the gallery As of Sept. 22, **Siegfried Anzinger**, new paintings and drawings
TANIT Maximilianstr. 36 • Tel. 29.22.33	June 23 through July, **Michael von Biel**, drawings, paintings
GALERIE THOMAS Maximilianstrasse 25 • Tel. 22.27.41	Sept. 1 through Oct. For the 100th birthday of **Erich Heckel**, paintings, water colors, graphics. Sept. 8-Oct. 6, **Wolfram Kastner**, acrylics.

NUREMBERG ☎ 49 (911)

GALERIE JOHANNA RICARD Königstrasse 33/37 • Tel. 22.50.20	Russian Avant-Garde

GREECE

ATHENS ☎ 30 (1)

KAREN & JEAN BERNIER Marasli 51 • Tel. 723.5657	

HOLLAND

AMSTERDAM ☎ 31 (20)

AMERICAN GRAFFITI Berenstraat 20 • Tel. 27 63 43	September, **Lee Quinones**, paintings; **Alan Vega**, sculptures.
GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	As of September 29, **Jörg Remé**, recent paintings
STEDELIJK MUSEUM Paulus Potterstraat 13 • Tel. 73 21 66	Through September, **A. Kertész; Ferdinand Kramer**, industrial designer; Total Design, retrospective. As of Sept. 16, **J.P. Goude**; Video in the '80s.

EINDHOVEN ☎ 31 (40)

STEDELIJK VAN ABBEMUSEUM Bilderdijklaan 10 • Tel. 38.97.30	Through September, **Heinz Cibulka; Hermann Nitsch** As of October 7, Young artists; **Boyd Webb**

ITALY

BARI ☎ 39 (80)

MARILENA BONOMO Via Nicoló dell' Arca 19 • Tel. 21.01.45	**Boetti, De Gennaro, Kounellis, Lewitt, Lunanova, De Maria, Merz, Paladino, Tremlett**

BOLOGNA ☎ 39 (51)

DE FOSCHERARI Via Goidanich 1 • Tel. 27.52.26.	
GALLERIA FORNI Via Farini 26 • Tel. 27.07.60	
STUDIO G7, G. GRIGOLO Via Val d'Aposa 7C • Tel. 26.64.97.	

BRESCIA ☎ 39 (30)

PIERO CAVELLINI F.lli Bandiera 18A • Tel. 57.401	

FLORENCE ☎ 39 (55)

GALLERIA SCHEMA Via della vigna nuova 17. • Tel. 28.40.90.	By appointment, American Contemporary Art, **Acconci, Baldessari, Bochner, Burden Fox, Graham, Huebler, Kaprow, Kosuth, Levine, Oppenheim, Ripps, Rockburne**

MILAN ☎ 39 (2)

SALVATORE ALA Via Mameli 3 • Tel. 716-500	
ARIETE GRAFICA Via S. Andrea, 5 • Tel. 79.55.73	September, **Davide Benati; Giuseppe Maraniello**
ARTRA/STUDIO Via Fiori Chiari 8 • Tel. 861.190	**Carlo Maria Mariani**
STUDIO CANNAVIELLO Piazza Beccaria 10 • Tel. 805.2148	**Rainer Fetting**
DIAGRAMMA (Luciano Inga Pin) Via Pontaccio 12a • Tel. 874.237	October, new show room: *"Padiglione Italia," "Glienfatisti," "Fashion Moda"*
DISEGNI DI ARCHITETTURA Antonia Jannone Via del Carmine 5 • Tel. 878.384	**Arduino Cantafora**, *"Quindici stanze per una casa"*
STUDIO CARLO GROSSETTI Via dei Piatti 9 • Tel. 805.3532	**Giuseppe Spagnulo**: "Self-portrait"
FRANCOISE LAMBERT Bastioni di Porta Nuova 11 • Tel. 650.087	**Ackling, Anselmo, Barry, Bartolini, Garutti, Toni Grand, Kienholz, Kosuth, M. Nannucci, Oppenheim, Paolini, Ruscha, Toroni, Tuttle**

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MILAN (CONT'D)	☎ 39 (2)
STUDIO MARCONI Via Tadino 15 • Tel. 225.543	FIAC '83: **Man Ray**, works on paper
GALLERIA DEL MILIONE Via Bigli 21 • Tel. 760.879	
MASSIMO MININI Via Cavalieri des S. Sepolcro • Tel. 86.71.30	**Luciano Fabro**, ***"L'Italia vota" (la zattera Italia)***, a new sculpture
FRANCO TOSELLI Via del Carmine 9 • Tel. 805.0434	**Tony Cragg**

MODENA	☎ 39 (59)
GALLERIA EMILIO MAZZOLI Via Nazario Sauro 58a • Tel. 357.605/243.455	**Agnetti, Boetti, Calzolari, Chia, Clemente, Cucchi, de Maria, Germanà, Paladino, Schifano, Turcato.**

NAPLES	☎ 39 (81)
LUCIO AMELIO Piazza del Martiri 58. • Tel. 42.20.23/769.0521	

ROME	☎ 39 (6)
IL COLLEZIONISTA Via Gregoriana 36 • Tel. 678.45.85	This gallery will be closed through September, reopening October 1st
GALLERIA ANNA D'ASCANIO Via del Babuino, 29 • Tel. 678.5920	**Maria Schifano**
UGO FERRANTI Via di Tor Millina 26 • Tel. 654.2146	September, group show
L'ISOLA Via Gregoriana 5 • Tel. 679.00.29./678.54.77	As of September 15, **Adja Yunkers**, "Windows are Blind at Night": 26 collages from 1983
GALLERIA IL PONTE Via S. Ignazio 6 • Tel. 679.6114	September, **Francesco Maselli**, polaroids
PRIMO PIANO Via Panisperna 203. • Tel. 460.309	This gallery will be closed through September, reopening October 1st
IL SEGNO Via Capolecase • Tel. 679.1387	International contemporary graphics permanently: **Afro, Arp, Braque, Burri, Capogrossi, de Chirico, Ernst, Fontana, Le Corbusier, Miró, Morandi, Savinio**
SPROVIERI 3 Piazzi del Popolo • Tel. 360.8918/361.0975	Futurism Dada Surrealism.
TONINELLI 86 Piazza di Spagna • Tel. 679.34.88	Important sculpture by: **Bodini, Fontana, Marini, Arturo Martini, Melotti, Moore, Medardo Rosso. Schmettau, Vangi.**

TURIN	☎ 39 (11)
GIORGIO PERSANO Via dei Mille 29 • Tel. 835.527	
TUCCI RUSSO Corso Tassoni 56 • Tel. 779.304	
CHRISTIAN STEIN Piazza San Carlo 206 • Tel. 535.574	**Anselmo, Kounellis, Mario Merz**

JAPAN

TOKYO	☎ 170
RYU INTERNATIONAL GALLERY P.O.B. 1383 Sunshine-City, Toshima-Ku • Tel. 987.6160	September Show: **Ay-O, Tetsuo Araki, Kei Hiraga, Margaret Johnson, Marion Korn, Tetsuya Noda, Guston Petit, Ryo Saito, T. Shinagawa, Y. Sekine**

SPAIN

BARCELONA	☎ 34 (3)
GALERIA CIENTO Consejo de Ciento 347 • Tel. 215.63 65	Until September 23, **J. Bestard, A. Fingerhut, J.LL. Jubany, R. Rabassa, A. Rosello, A. Tornabell.** As of Sept. 28, **C. Alcolea**
SALA GASPAR Consejo de Ciento, 323 • Tel. 318.87.401.318.87.36	**Antonio Clavé**, graphics
GALERIA MAEGHT Calle Montcada 25 • Tel. 310.42.45	
CAJA DE PENSIONES (Centro Cultural) Passeig Sant Joan 108 • Tel. 258.89.07	September, World Press Photo; Fotopress

	BARCELONA (CONT'D)	☎ 34 (3)
	GALERIA JOAN PRATS Rambla Catalunya 54 • Tel. 216.02.84	September, works on paper
	IBIZA BALEARES	☎ 34 (71)
	GALERIA ES MOLI Carretera San Miguel Sta Gertrudis	**Azocar, Bechtold, Calbet, Faber, Galbraith, Hedrich, Kugler, Monreal, Segul, Tomlin, Villanueva, Zush.**
	MADRID	☎ 34 (1)
	CAJA DE PENSIONES (Centro Cultural) Paseo Castellana 51 • Tel. 419.0440	"New Sculpture in Spain"
	GALERIA KREISLER DOS Hermosilla 8 • Tel. 431.42.64	Until September 17, group show of gallery artists As of Sept. 20, **Castrortega**
	EGAM Villanueva 29 • Tel. 435 3161	**Celia Sanchez**
	GALERIA HEINRICH EHRHARDT Barquillo 44 • Tel. 419.52.86	September, **Hans-Peter Adamski**
	GALERIA JUANA MORDO Villanueva 7 • Tel. 435.84.42	**Marti Quinto**
	GALERIA DE ARTE MUN Hermosilla 26 • Tel. 401.01.92	Gallery Artists
	GALERIA THEO Marqués de la Ensenada, 2 • Tel. 410.26.51	**Hernando Viñes**, retrospective
	GALERIA FERNANDO VIJANDE Nuñez de Balboa 65 • Tel. 435 8025	"New Figuration": **Cobo, Gordillo, Navarro, Sicilia** and **Zush**
	GALERIA YNGUANZO Antonio Maura 12 • Tel. 231 54 10	Japanese Contemporary Painters
	SEVILLE	☎ 34 (54)
	GALERIA JUANA DE AIZPURU Calle Canalejaz, 10 • Tel. 22.85.01	September, "*Basilea*, Stand Number 15.365"
SWEDEN	MALMO	☎ 46 (40)
	GALERIE NORDENHAKE Ostra Ronneholmsvagen 5 • Tel. 23.15.33	September, **Bard Breivik**, sculpture
	STOCKHOLM	☎ 46 (8)
	KONSTRUKTIV TENDENS Nybrogatan 69 • Tel. 61.16.65/61.50.65	
SWITZERLAND	BASEL	☎ 41 (61)
	KUNSTHALLE BASEL Steinenberg 7 • Tel. 23.48.33	Until September 11, *50 Jahre "Gruppe 30"* As of October 2, **Nicola De Maria; Max Neuhaus**, sound installation
	GALERIE BEYELER Baumleingasse 9 • Tel. 23.54.12	As of mid-Sept., "Expressionist Painting Beyond Picasso": **Appel, Bacon, Baselitz Basquiat, Cucchi, Dubuffet, Jorn, de Kooning, Penck, Paladino**
	BERNE	☎ 41 (31)
	MARBACH Wasserwerkgasse 37 • Tel. 22.42.05/22.38.25	Contemporary art. By appointment only.
	GENEVA	☎ 41 (22)
	GALERIE BONNIER 4, Rue Saint-Laurent • Tel. 35.87.35	September, Mexican dance masks
	CENTRE D'ART CONTEMPORAIN Bd. du Pont d'Arve et Bd Karl Vogt • Tel. 28.88.03	September, **Sol LeWitt**, wall drawings and prints
	GALERIE ERIC FRANCK 15 Route de Florissant • Tel. 47.08.09	**David Bowes**
	MARIE-LOUISE JEANNERET 59, Avenue de Champel • Tel. 46.34.57	*Hommage à* **Fontana**
	GALERIE MARIKA MALACORDA 1, Rue de l'Evêché • Tel. 28.64.50	September, **Jon M. Armleder, Ernst Caramelle, Nam June Paik**, drawings.
	DANIEL VARENNE Galerie Clos de Sierne 15, Chemin de Sierne • 84.15.93	Impressionist and 20th-century masters—by appointment only

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WEBER
13, Rue de Monthoux • Tel. 32.64.50

ZURICH ☎ 41 (1)

THOMAS AMMANN FINE ART
Restelbergstrasse 97 • Tel. 362.62.31
Impressionist & 20th-century masters—by appointment only.

GALERIE BISCHOFBERGER
Utoquai 29 • Tel. 910.43.62
September, **Jean-Michel Basquiat**; Representing: **Chia, Clemente, Cucchi, Salle, Salome, Schnabel, Tinguely, Warhol**

KONRAD FISCHER
Ackerstrasse 44 • Tel. 42.71.61
Anselm Stalder

GIMPEL • HANOVER • EMMERICH
Tödistrasse 40 • Tel. 202.03.00
Swiss Art: **Altherr, Baviera, Bechtler, Fessler, C. Fontana, Glattfelder, W. Jaeger, U. Michel, de Montaigu, Vital**

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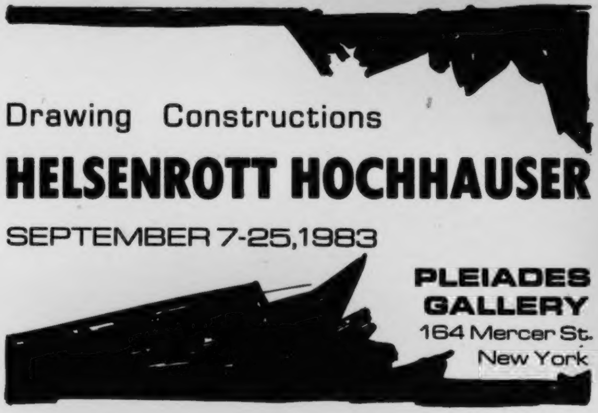

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Artworld

City Won't Tax Museums . . .

In July, New York Mayor Ed Koch dropped plans to collect property taxes from private cultural and other non-profit organizations—a policy which would have forced many institutions to reduce or even abandon their activities. **The city also dropped a related 1981 lawsuit against Asia Society** challenging its status as a tax-exempt educational institution and claiming $1.8 million in taxes. According to city counsel F.A.O. Schwartz, Jr., if the suit had succeeded the city would have begun taxing other cultural institutions.

Predictably, widespread protest was heard from already hard-pressed cultural institutions; public hearings in June produced virtually unanimous opposition; in addition, a Koch-appointed task force expressed disapproval, declaring the projected revenue gain of ca. $15 million to be "an insubstantial amount" within an overall city budget of $16 billion.

A footnote to the new situation: tax-exempt organizations will now be required to register publicly the amount of their tax exemptions and the services they offer.

. . . But Limits Cultural Funding

Searching for a way to make cultural institutions more fiscally accountable to the city, in July **Koch also announced a plan to limit New York's support of cultural institutions to 50 percent of an organization's entire budget.** The 50 percent limit was recommended by a policy study committee whose report outlined stricter guidelines. The ceiling will be phased in over three years. In 1982, eight of 30 organizations granted municipal assistance received over half of their funds from the city; in the visual arts, the Jamaica Arts Center (50.3 percent), Brooklyn Children's Museum (64.8 percent), Staten Island Institute of Arts and Sciences (68.9 percent) and Queen's Storefront Museum (88 percent).

Under the new limited-support plan, these institutions will be under increasing pressure to develop and maintain supplementary sources of support—one of the objectives of the policy. The report also recommended that the city provide development and fund-raising training to arts organizations and increase funding for special programs.

Obituaries

Kenneth Clark, 79, English art historian widely celebrated for his television series "Civilisation," which won unprecedented popular acclaim for a program of its type in the U.S. and Great Britain in the early '70s. Clark worked under Bernard Berenson in Florence, was named Keeper of Fine Art at the Ashmolean Museum at the age of 28, and at 30 became the youngest director of London's National Gallery. During the period of his directorship (1934–45), he also served as Surveyor of the King's Pictures. Later, Clark was Slade Professor of Fine Art at Oxford (1946–50), chairman of the Arts Council of Great Britain (1953–60) and of England's Independent Television Authority (1954–57).

An authority on Leonardo and Piero della Francesca, Clark was the author of monographs on those two artists that are considered classics in their field. His other books include *The Gothic Revival* (1929), *Landscape into Art* (1949), *The Nude (1955)*, and *Rembrandt and the Italian Renaissance* (1966). Clark was knighted for his contributions to art in 1938, and made a life peer in '69.

Charmion von Wiegand, abstract printer and collagist who was an early champion of the American Abstract Artists. Von Wiegand's association with Mondrian—she served as his editor and translator from 1940 until his death in '44—inspired her career change from art critic to artist. She subscribed to the formal principles of Neo-Plasticism, adapting them over the years to harmonize with her interest in mysticism and Eastern philosophy. Beginning in 1947 at New York's Rose Fried gallery, von Wiegand showed regularly in the U.S. and Europe. A retrospective of her work was organized by Miami's Bass Museum in 1982.

Charmion von Wiegand, 1978.

Edwin Denby, 80, poet, dance critic and New York art world denizen since the '30s. Most noted for his lively, penetrating writings on the dance which appeared in newspapers, cultural reviews, dance and art magazines, Denby was equally at home in the literary, performing and visual arts. His published works include *Looking at the Dance* (1949), *Dancers, Buildings and People in the Street* ('65), several volumes of poetry and a novel, *Mrs. W.'s Last Sandwich* ('72).

Alberto Raurell, 34, director of Mexico's Tamayo Museum, was killed in June during an armed robbery in a Mexico City restaurant. Born in Cuba, Raurell was educated in the U.S. and became a naturalized citizen. Before going to the Tamayo Museum one year ago, he had worked at New York's Wildenstein and Knoedler galleries, with Wayne Anderson Assoc., and had been curator to Cristophe de Menil.

Alberto Raurell, 1983.

Abby Weed Grey, 80, founder of New York University's Grey Art Gallery in 1975, to which she donated some 1,500 works from her personal collection of contemporary Asian and Middle Eastern art.

Betty Chamberlain, 75, formerly managing editor of *Art News* and art columnist for the *Saturday Review*, was founding director of the Art Information Center.

Howard Katzander, 72, founding editor of *International Art Market* and author of *Antiques and Art*.

Robert Elkon, the New York dealer, died of cancer June 9 at Mt. Sinai hospital. He was 55. For five years Bob fought his illness with courage and determination, coming back to the gallery time and again after periods of painful hospital treatment, but still possessing apparently insuperable energy and optimism.

Bob opened his gallery at 1063 Madison Ave. in 1961. Over the years he showed a wide variety of work by modern European masters, such as Picasso, Magritte, Kandinsky and Dubuffet; by established Americans like Pollock, Kline, Rothko; and by both American and European contemporaries. This unusual commitment to American *and* European art no doubt derived from the circumstances of his early life; born in Belgium, Bob came to America with his family in 1939, and he was equally at home in New York, Paris or London—the latter a city which he made a point of visiting each year at the time of the Wimbledon championships. During these trips he made contact with many of the younger British artists who were starting to show in London in the early '60s. John Hoyland, Robyn Denny, Isaac Witkin, Patrick Caulfield and Nigel Hall all had their first New York shows at the Elkon Gallery. At the same time Bob was also showing younger artists from the West Coast, like Tom Holland, John McCracken and Tony Delap. Elkon was probably unique in showing more contemporary artist from outside New York than from the city itself. Bob's taste in contemporary work was personal but catholic; it included Minimal (Agnes Martin) and Color Field painting (Dzubas, Bush), as well as Pop (Wesley). In spite of the ill-health of his last years, Bob retained an active interest in the work of artists little-known in New York, such as Koenigstein from Austria and Garth Evans from England, both of whom had first solo U.S. shows at his gallery during the last two seasons.

Robert Elkon.

I was associated with Bob for 15 years, from 1967 to 1982, and during that time came to understand his qualities as a dealer. I feel that Bob was especially remarkable in two ways—in his loyalty to the living artists he represented, and in his care for, and appreciation of, his "Modern Masters." He would continue to show the work of an artist who had joined his gallery whatever the vagaries of fashion, and however his work developed.

His commitment to an artist, once made, was complete; it was a matter of personal belief, not of business. Thus he could continue to enjoy the friendship of those artists he had once represented who had moved to other galleries.

Bob's other outstanding quality was his love of, and eye for, the art of the first half of this century. There was always a new treasure he delighted to unveil for the visitor to his back room, where one might see a Matisse bronze, an Ensor painting, a Motherwell collage. Each year he presented a selection of his work in an exhibition that became something of an annual event. His own collection contained many beautiful things—I remember especially fine drawings by Giacometti, Balthus and Pollock.

He will be missed—by his family, by artists, by collectors and by his fellow dealers. —*William Tucker*

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Art in America

OCTOBER 1983/$4.00

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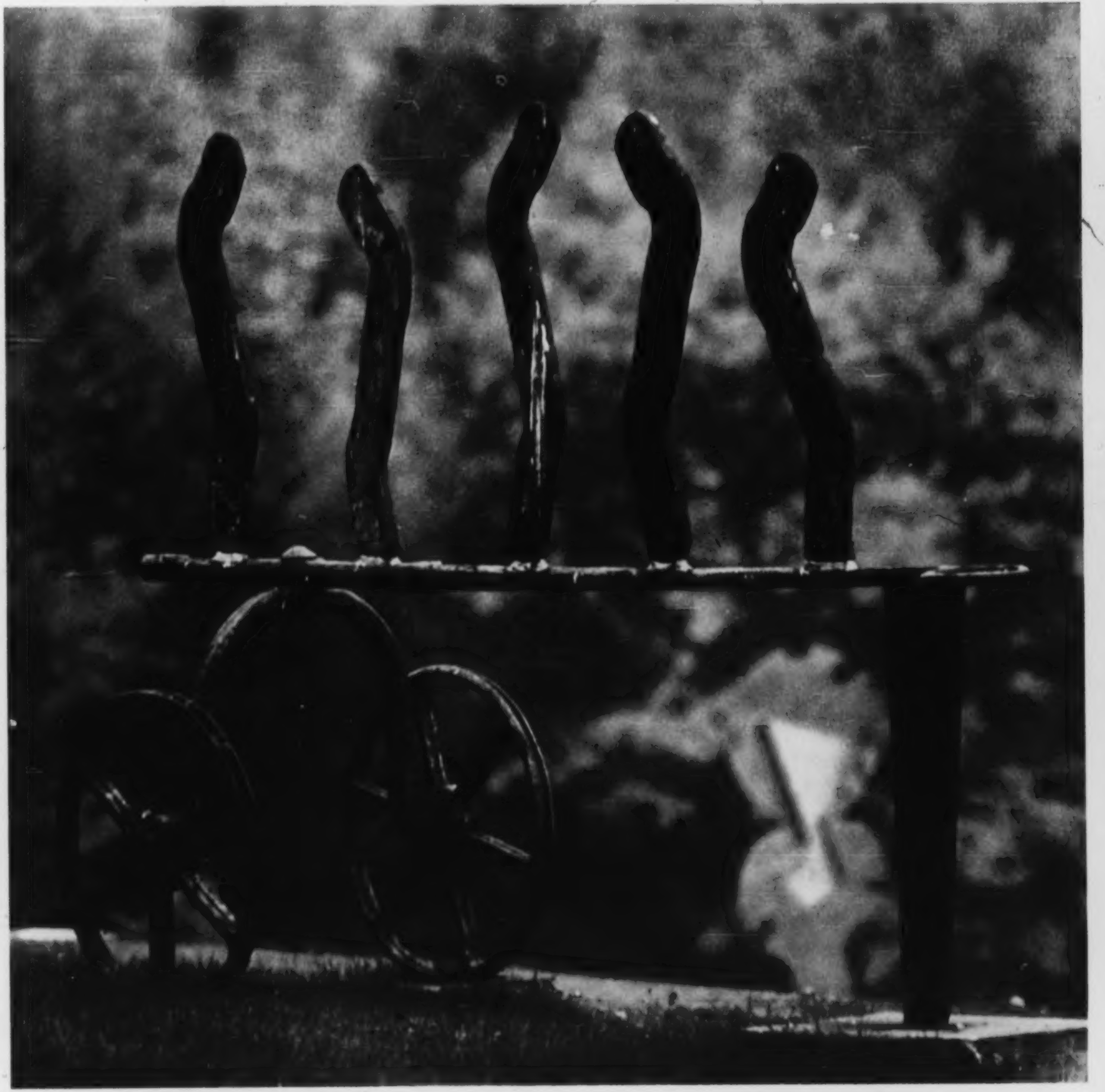

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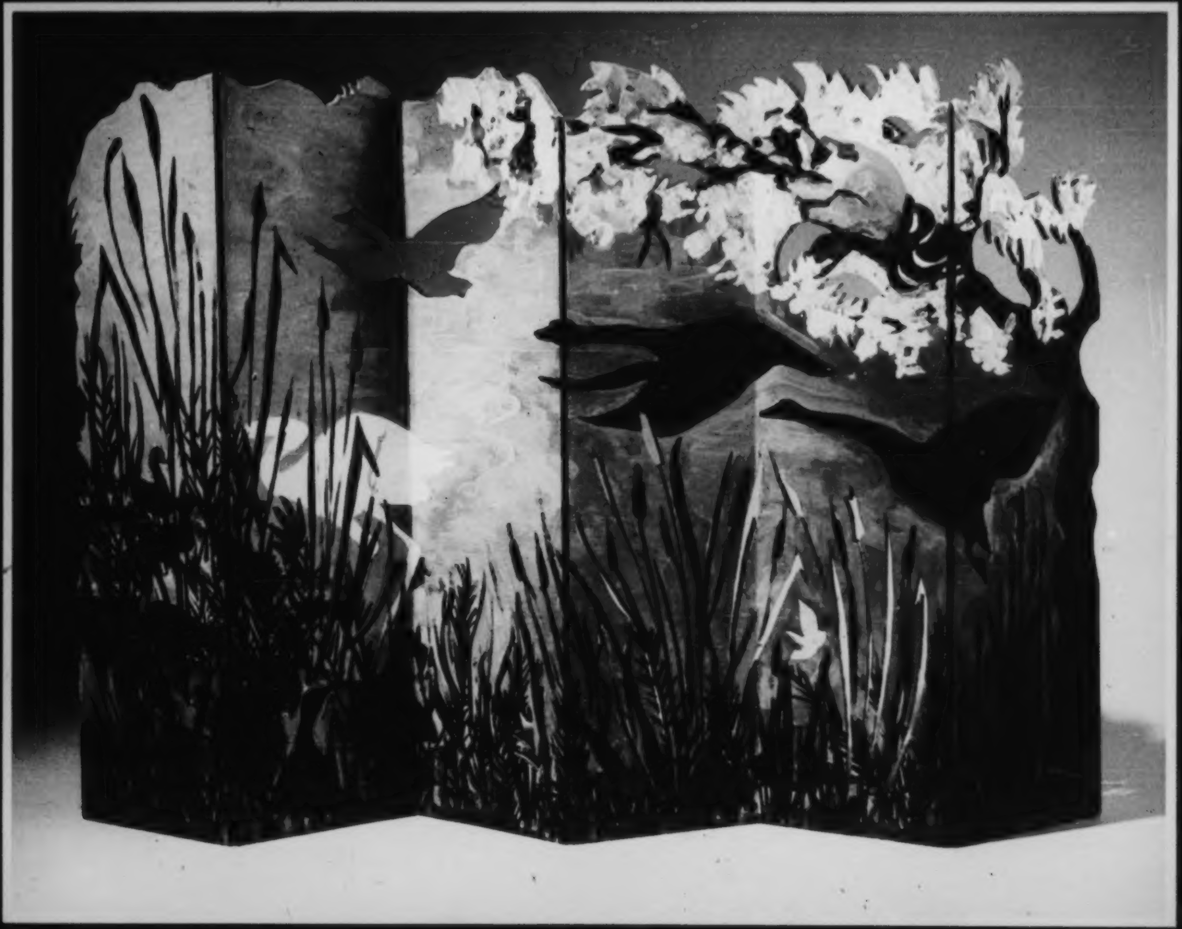

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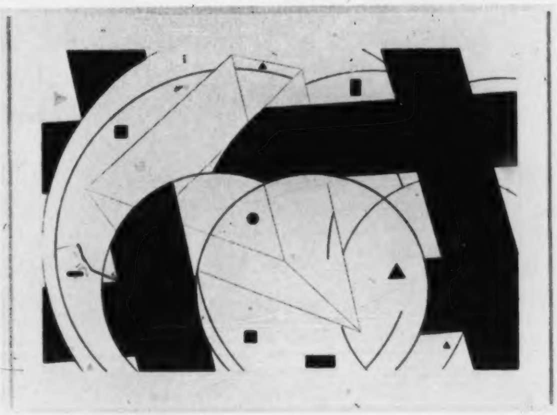
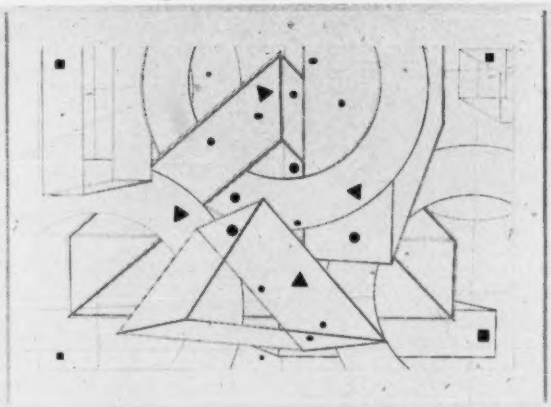
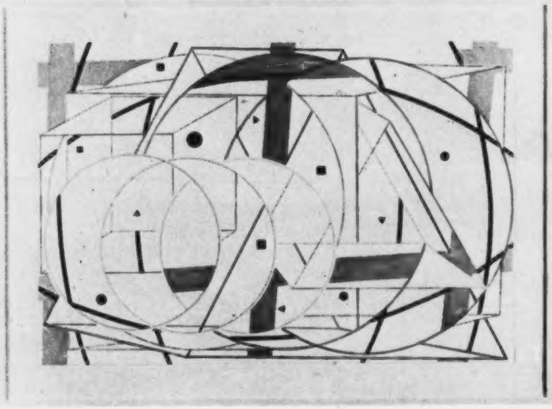
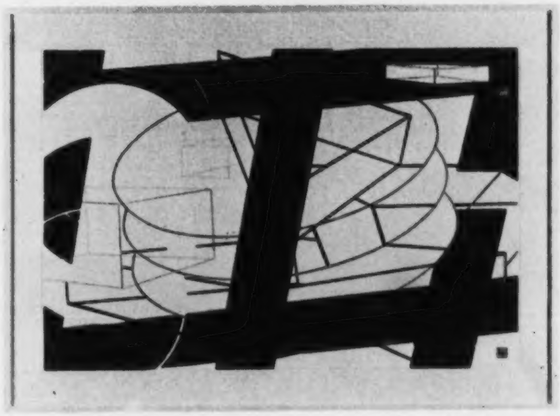
New Etchings

Al Held









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Art in America

OCTOBER 1983

The '60s in Abstract: 13 statements and an essay *Interviews by Maurice Poirier and Jane Necol* 122
The artists included in last spring's "Abstract Painting: 1960–69" at P.S. 1 look back at that decade.

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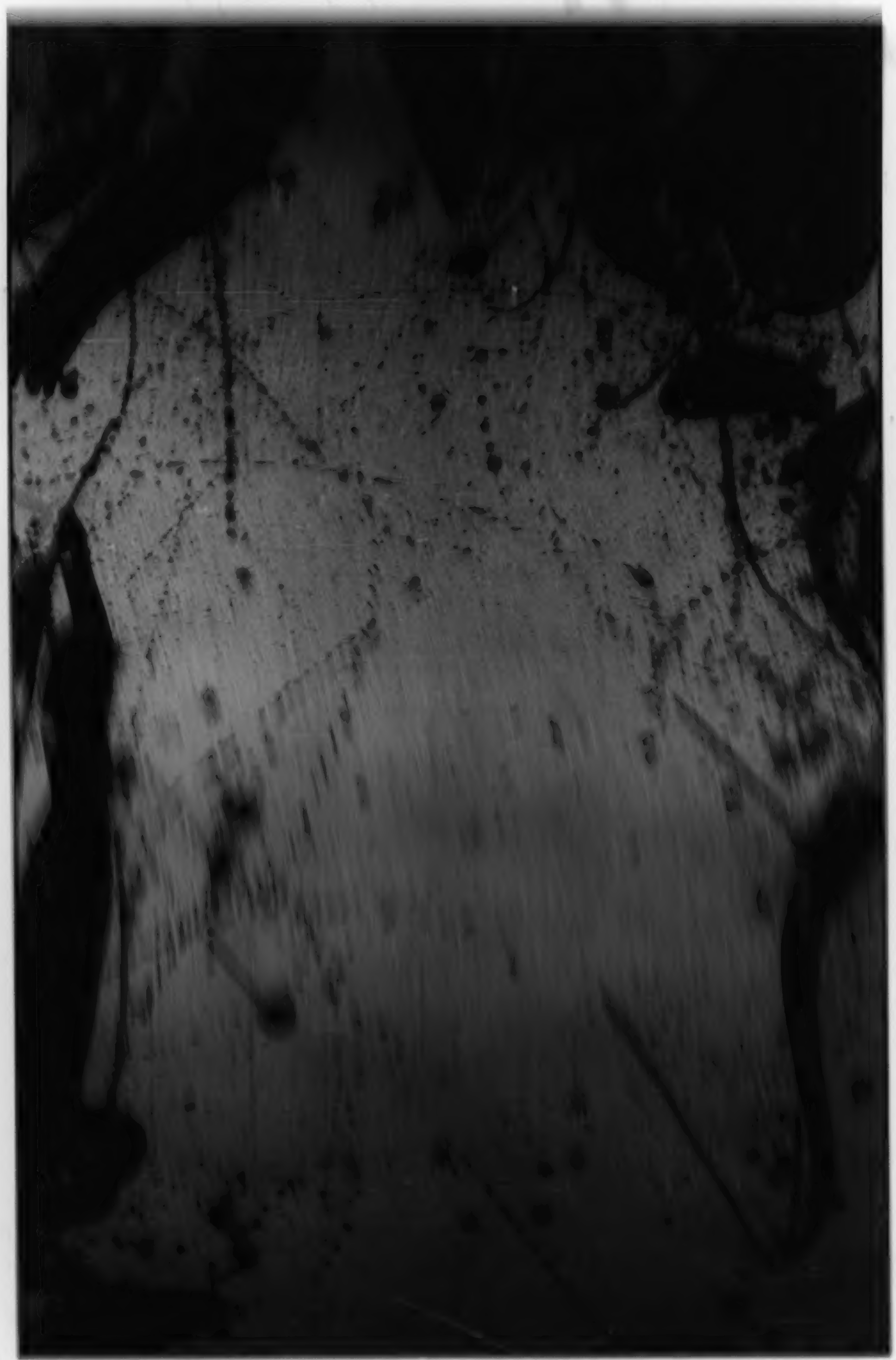

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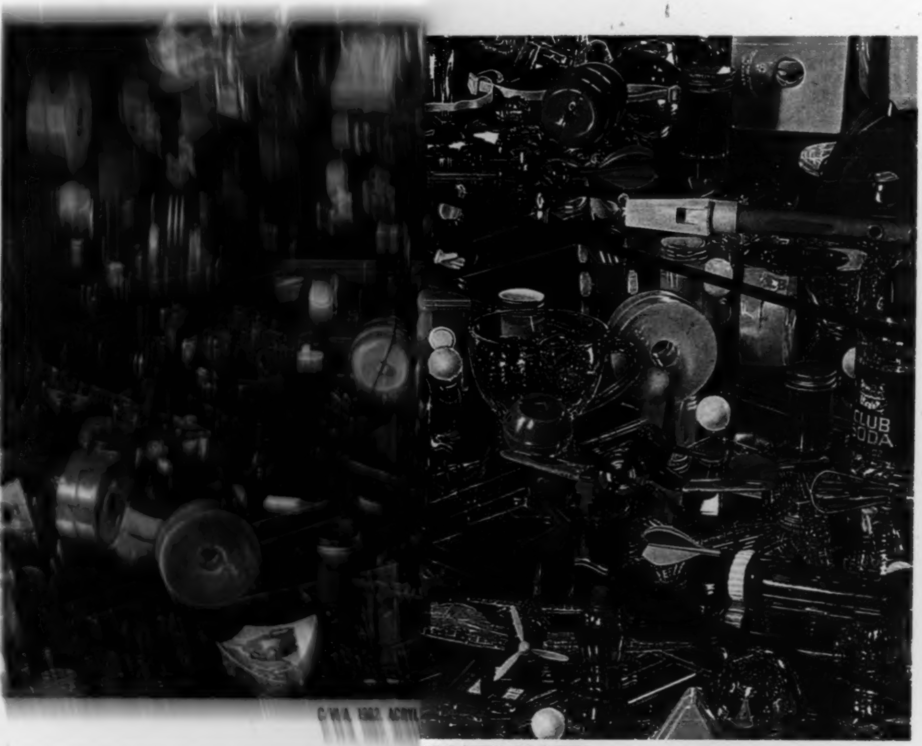

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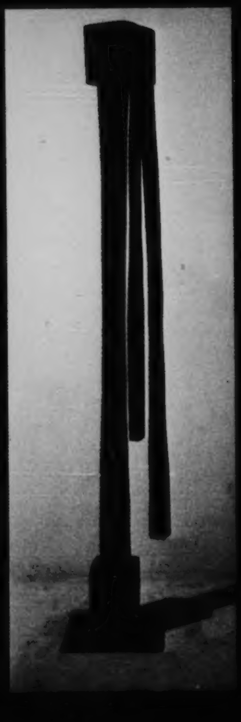

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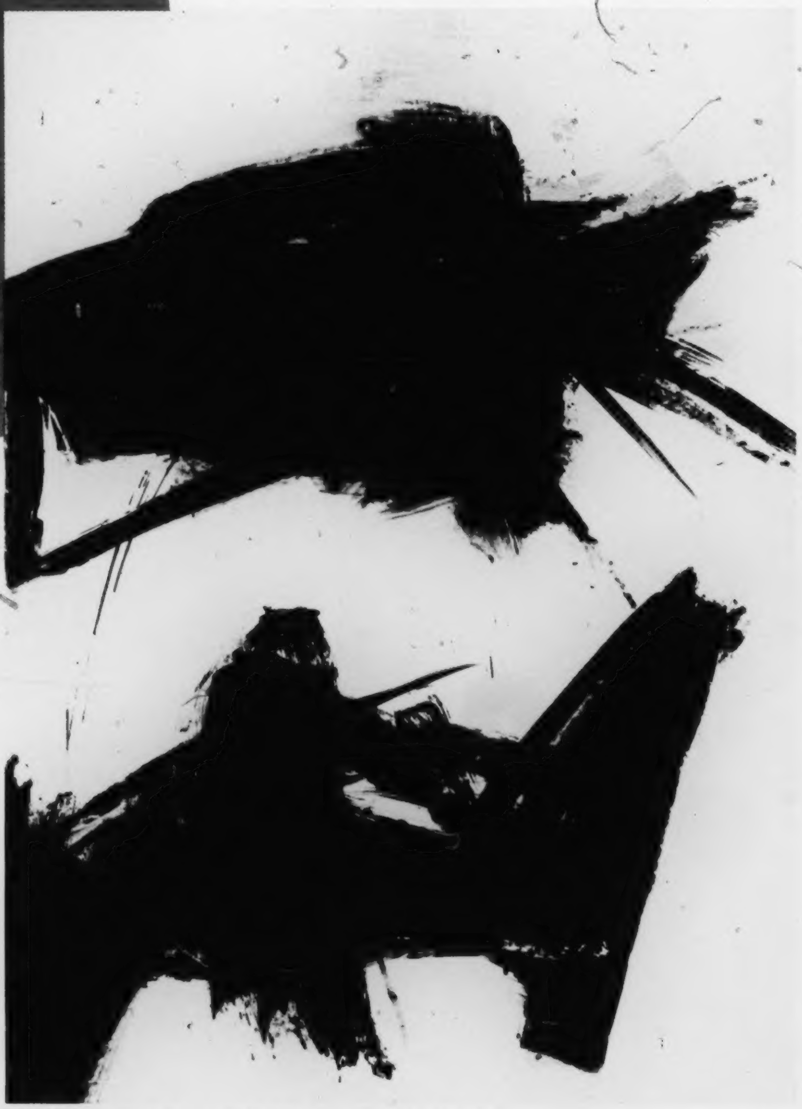

FRANZ KLINE *Black Sienna,* 1960. Oil on canvas, 92¼ x 68 inches

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Issues & Commentary

Art & the Law: "Moral Rights" Comes to New York

Should the law protect an art work's integrity? European legal doctrine has long said yes; with its brand new "Artists' Authorship Rights Act," New York State now concurs.

BY WALTER ROBINSON

On May Day in 1933, Diego Rivera painted a portrait of Lenin near the center of a 63-by-17-foot fresco he had been commissioned to do in Rockefeller Center. The painting also included depictions of venereal disease germs and a crowd of people marching with red flags past Lenin's tomb, all elements absent from his original proposals. Rivera uncompromisingly refused young Nelson Rockefeller's request to replace the head of Lenin with that of another person, or even to balance it with a portrait of Lincoln. The fresco was covered by tarpaper and a wooden screen, Rivera was paid his fee and sent packing, and eventually the work was destroyed and replaced by another mural.

This story has come to epitomize the unavoidable culture gap between artists and their patrons, as personified by the Communist artist-provocateur and the scion of capitalism's first family; the anecdote recounts the martyrdom of a single work, while at the same time celebrating the idea of the autonomy of the artist and his inspiration. Rivera reportedly considered bringing suit to force exhibition of the work, but was advised that as Rockefeller had paid for it, he effectively owned it outright; if he wished to destroy it, that was his legal right. Though the fresco is lost, the episode, in a sense, turned out well for all: Rivera made both a scandal and an esthetic sacrifice (and got paid for it); Rockefeller made a magnanimous gesture and got a second, noncontroversial picture; and, of course, we have a story with a rich cultural flavor. If New York State had had a moral rights law, perhaps the fresco could have been saved; but what would have happened to the story?

After three years of hearings and other efforts in the state legislature, New York State this summer passed an "Artists' Authorship Rights Act," thus becoming the second state in the country (after California) to adopt a "moral rights" law for artists. The term "moral rights" is shorthand for a type of legal control that artists have sought to retain over their work after it is sold, notably the right to protect its physical integrity; prior to the passage of the law, artists had no such right unless it was specified in a contract.

The New York State law, which takes effect on Jan. 1, 1984, is brief and to the point. It prohibits the display or reproduction of art work in "altered, defaced, mutilated or modified form" without the consent of the artist who made it, and allows an artist to sue for damages (and to disclaim authorship) if the alteration is likely to detract from the artist's reputation. The law also provides artists with the right to require notice of authorship whenever their work is displayed or reproduced.

Three types of "alteration" are specifically exempted from the provisions of the New York State act: ordinary efforts of conservation (except when shown to be negligent); ordinary changes that occur when an art work is reproduced in another medium (such as in a magazine); and normal changes due to the passage of time or the inherent nature of the materials. Fine art covered by the law includes painting, sculpture, graphics, and photographs and multiples in editions up to 300 copies. Not included are commercial art created under contract for advertising or other trade use and "sequential imagery such as that in motion pictures," which presumably includes video art as well. As a state law, the new act applies only to artworks actually in New York State, and allows only artists themselves to bring suit, not their heirs or estates.

Moral rights has been a leading issue for artist-activists in the U.S. for some time—and an area in which they lag well behind their European and other foreign counterparts. More than 60 nations recognize varying versions of the moral rights principle; in France, *droit moral* was formally encoded in statute in 1957, though court cases dealing with moral rights issues go back at least to the 19th century; Italy encoded its moral rights laws in 1941 and Germany in 1965. The principle is also recognized in international agreements and conventions, notably the 1928 revision of the Berne Copyright Convention—to which the U.S. is not a signatory. No. U.S. moral rights law exists on the federal level, though bills have been regularly introduced; at the state level, California's Art Preservation Act was passed in 1979 [see *A.i.A.*, Nov. '79] and has some slight but notable differences from the new New York State law (e.g., the California law does not include prints or photographs in its purview and forbids the 'actual destruction, as well as the alteration and defacement, of works of art).

The California moral rights law has been in effect for three years and has inspired no legal actions—which could imply either that it is extraordinarily effective or that it is only rarely needed. But transgressions against artists' moral rights, though infrequent, have occurred. A brief look at the New York State law in relation to some of the better known controversies of the past may help to delineate its advantages and limitations.

A case tailor-made for the act was the 1960 alteration of a David Smith sculpture, *17 h's*, which was stripped of its original red paint by its owner. Smith was unable to force the owner to restore the work and publicly disavowed authorship of it. Assuming that the sculpture was in New York State, Smith could have invoked the new law, which was designed precisely to protect the artist in such a situation.

A similar case involved a black and white mobile by Alexander Calder installed from 1958 to 1978 in the rotunda of the Greater Pittsburgh International Airport. This unfortunate work was repainted the county's colors (green and yellow), had weights added to raise its lower elements higher from the floor and was motorized to turn with mechanical regularity; furthermore, it was not lit, it was allowed to become grimy, and a large kiosk with advertisements was placed in the open space beneath it. Calder could not compel changes in the work then, nor could he do so now, even if he were alive, since the mobile is outside of New York State, and thus not subject to the provisions of the new law.

David Smith's work was again subjected to alteration more than a decade after the first incident, when six sculptures in his estate were repainted or stripped to bare metal and then varnished [see *A.i.A.*, Sept.-Oct. '74]. In this case, the New York moral rights law would have provided no remedy, since it can only be exercised by artists themselves, and not their heirs.

An earlier incident involved the painter

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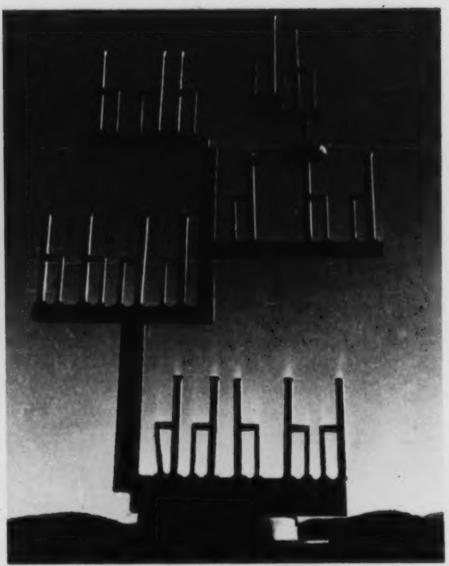
Alexander Calder's* Pittsburgh, *1958, as it was installed at the Greater Pittsburgh International Airport until 1978. Photo Elton Schnellbacher.

Isamu Noguchi's* Shinto, *1976, as it was installed by the Bank of Tokyo Trust Company, New York, before being removed and cut up. Photo Ezra Stoller,© Esto.



David Smith's* 17 h's, *1950, as it appeared at Bolton Landing before it was sold and stripped of its orginal red paint. Photo courtesy the Archives of American Art.

Alfred Crimi, who painted a 26-by-33-foot mural for Rutgers Presbyterian Church in Manhattan in 1938. The congregation, apparently because the "portrayal of Christ with so much of His chest bare placed more emphasis on His physical attributes than on His spiritual qualities," painted the mural over in 1946. Crimi sued, seeking to have the church either restore the mural, allow him to remove it at the church's expense, or pay him damages of $150,000. The judge found no precedent in U.S. law or court decisions that supported the concept of artists' moral rights. For Crimi to retain such an interest in his work, he would have to have spelled out his intention in the original commission contract. Again, the New York State moral rights act would not have helped Crimi protect his work, since it does not forbid the destruction of an art work, but only its display in mutilated form.

In a 1980 incident, a sculpture by Isamu Noguchi designed in 1975 for the lobby of the New York headquarters of the Bank of Tokyo Trust Company was taken down and cut into pieces for storage (and eventually destroyed) without the artist's knowledge or consent [see *A.i.A.*, Summer, '80]. The work, *Shinto*, weighed 1,600 pounds and was suspended from the ceiling; it was removed, according to the bank, because of its threatening appearance and because it frightened customers and employees. Since the bank owned the sculpture, Noguchi had no legal redress; under the new moral rights law, he would still have no legal case, since the work was destroyed, and not displayed in mutilated form.

Carl Andre's contretemps with the Whitney Museum in 1976 over the museum's unresponsiveness to his directions concerning the proper exhibition of one of his works [see *A.i.A.*, Sept.-Oct. '76] raises more complicated questions. While it may seem as if artists should be able to control the context in which their work is displayed, particularly if a work's installation and its relationship to surrounding space are of esthetic significance, how should this right be balanced against the museum's right to curate exhibitions as it sees fit? This is a question the New York moral rights law does not address—one which would be open to the interpretation of the judge in any court case—and it seems unlikely that a court would find in favor of the artist. In this instance, Andre was able to withdraw the work he had originally lent to the exhibition, but the museum replaced it with one from its own collection. The artist could not prohibit the museum's action, even though he offered to buy the work back at cost plus ten percent. The "right to withdraw" (even after an unconditional sale) is sometimes considered as an artist's moral right, but it is not one that is legally recognized in New York State—or anywhere else.

Yet another, related moral right which is not included in the New York law is known as the "right to create," a right illustrated by an 1898 French case involving a portrait commission given by Lord Eden to James McNeill Whistler. After Whistler's portrait of Eden's wife, *Brown and Gold, Portrait of Lady E...*, was exhibited and accepted, but not delivered, the two had a disagreement over the price. Whistler painted out Lady Eden's face and painted in another; Lord Eden sued to compel restoration and delivery of the portrait under the original agreement. On appeal, the French court ordered Whistler to pay damages, but refused to compel the artist to create, noting that until delivery was made, "the painter remains master of his work."

The New York State legislation has not been universally welcomed. It was opposed by the Art Dealers Association as well as by a number of New York City museums, who feared that the law would encourage litigation over issues of conservation or display. This viewpoint may seem odd, since museums are presumably dedicated to the preservation and presentation of artists' works; but it does suggest an institutional memory of those occasions—not necessarily restricted to situations involving artists' moral rights—when museums have found themselves in confrontation with and in opposition to artists' positions.

Ashton Hawkins, counsel to the Metropolitan, noted that the museum community supported the concept of moral rights but considered the N.Y. State law to be too broadly drawn. "The problem is," he said, "that none of the terms the statute uses—*alter*, *deface*, *mutilate* or *modify*—are defined by it. We're concerned about how an artist might interpret these terms, particularly *modify*," which could conceivably cover how a work was framed or mounted, in what context it was reproduced, or how a work was installed. From this point of view, Hawkins said, the law reads like an invitation to litigate. A letter sent to the governor by counsel to the Whitney Museum made similar arguments. On the other hand, a spokesman for the Museum of Modern Art said, "Our official position is that we don't wish to comment; we're waiting to see what impact the law actually has."

How do artists themselves feel about the law? It is not that easy to find any who are aware of its passage. Nancy Spero said, "It's probably all to the good, but it's a matter of enforcement. Mostly artists just send their works out into the world and hope they

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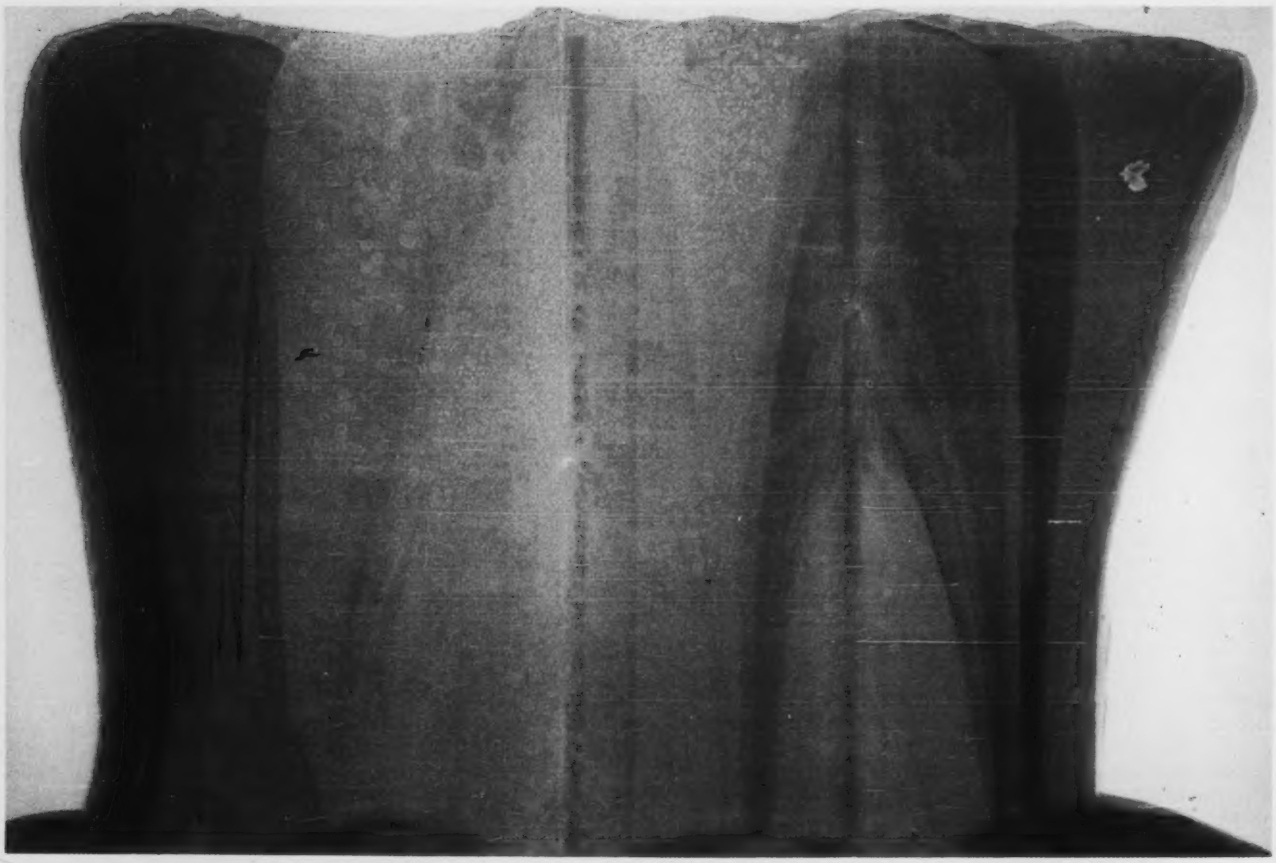

Dawn, 1958. Acrylic on canvas, 7′7½″ x 11′6″ (2.32 x 3.51 m.)

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end up in sympathetic hands." Jackie Winsor, who in the past has included moral rights provisions—prohibitions against using her work as furniture, for example—in her sales contracts, said, "Museums will probably end up suffering from it; like most laws dealing with art, they inhibit the well-intentioned but don't correct the ignorant."

Jon Hendricks, a veteran of the Art Workers Coalition in the '60s who works with Jean Toche, said, "It's long overdue that artists have a way to protect the original intentions of their work. . . . A lot of us who do verbal, conceptual pieces have had problems with people who will take part of a piece and represent it as the whole piece—which can substantially distort it."

Bert Diener, president of New York Artists Equity, a 36-year-old association with some 1,600 members, was also very pleased with the law. "Many of our members have had problems of this sort, and we've felt for a long time that artists should have the right to litigate to protect their work and have some legislation to back them up." He also said he understood the museums' fear of frivolous lawsuits, and agreed that the moral rights act could have been more carefully drawn. "I don't think galleries and museums should be concerned that they'll be sued because of something that happens in a brochure," he said. "We're only interested in protecting against mutilations or changes in the artist's work."

Rubin Gorewitz, an artists' accountant who has long been involved with artists' rights issues, said he thought the law was "important and very vital, but it needs a lot of clarification, definition and penalty impositions." He thinks protection against the destruction of art works should have been included in the law, and says, "A work should be offered back to the artist for $1 before it's destroyed." He also saw a possibility that the law might provoke conflict between artists, noting the tendency of some artists to use the work of others in collage—a practice which, under the new legislation, could invite a lawsuit. "Now that we have the law," Gorewitz said, "let's clean it up."

Some of the uncertainties surrounding the moral rights issue are due to the difficulty of encoding artistic behavior in legal terms, a translation problem that characteristically haunts "art law." And such legal matters are hardly central concerns to most artists; the issues belong, rather, to art-lobbyists and politicians. The final passage of the New York moral rights law, which was sponsored by Assemblyman Richard Gottfried (D-N.Y.), was one result of the formation in March, 1979 of the state assembly's Committee on Tourism, the Arts and Sports Development—a leisure-activity grouping that handles legislation ranging from appropriations for the New York State Council on the Arts to bills promoting bicycle safety. Though the linkage between the arts and tourism is familiar from its frequent invocation in support of arts funding during times of budget cuts, the odds-and-ends sound of the committee's name underlines the fact that certain stretches of the imagination are required when art and politicians meet.

The new law implies that fine art is not ordinary property and that it requires special protection. The law also promises, if the museums' worst fears are realized, to spur all manner of controversy. Perhaps New York State's law could have gone further—for example, by protecting art works from destruction and by allowing artists' heirs to take action to protect their works, or alternately, by exempting museums from its provisions. As it stands, the Artists' Authorship Rights Act is a first attempt to bridge a gap in current law—that is, to balance owners' property rights against artists' continuing interest in their works after they have been sold. Whether the new law will promote unending litigation, or be cited only once every decade, remains to be seen. □

Author: ***Walter Robinson is an artist who also writes on art.***

Gregory Amenoff

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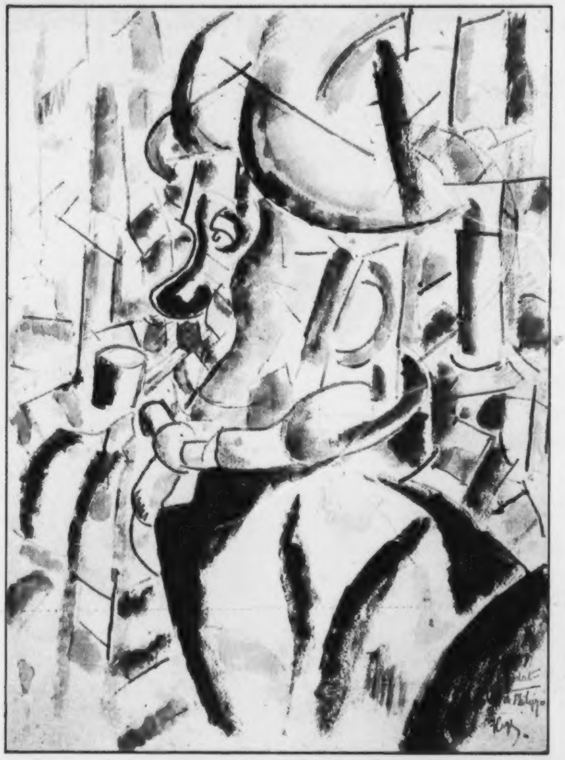

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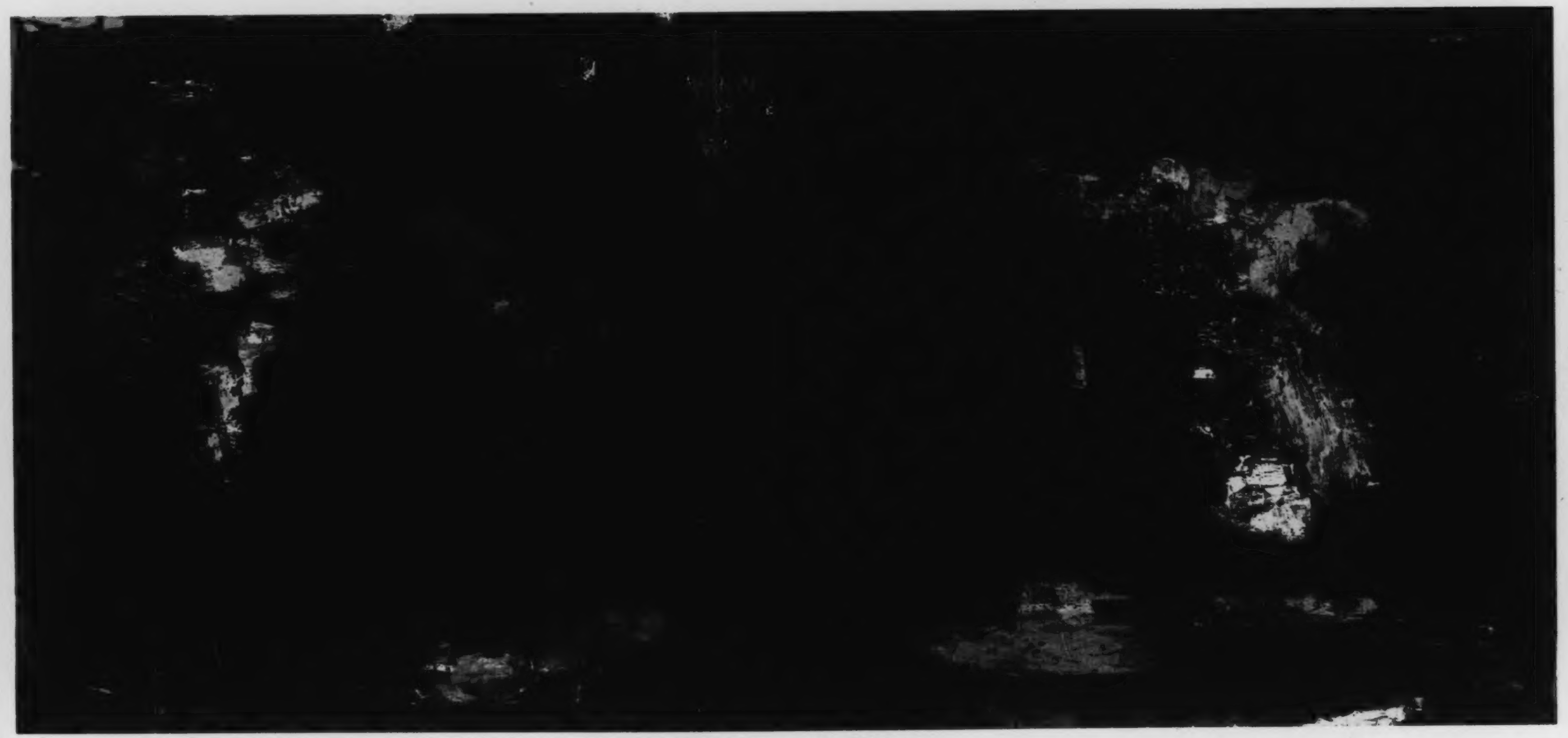

"River," 1983. Oil on canvas, 60 x 127½ inches

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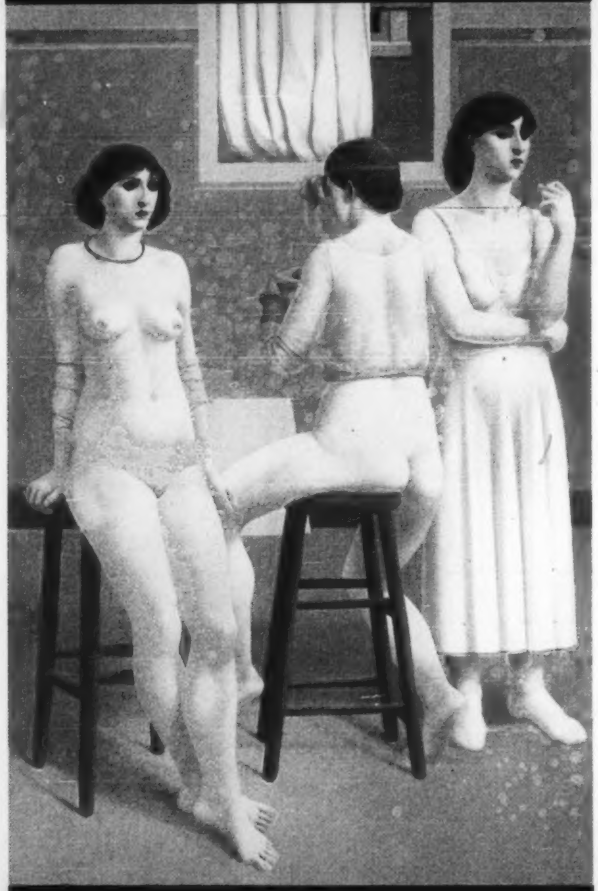

"Roman Window," oil on canvas, 70 x 48", 1983

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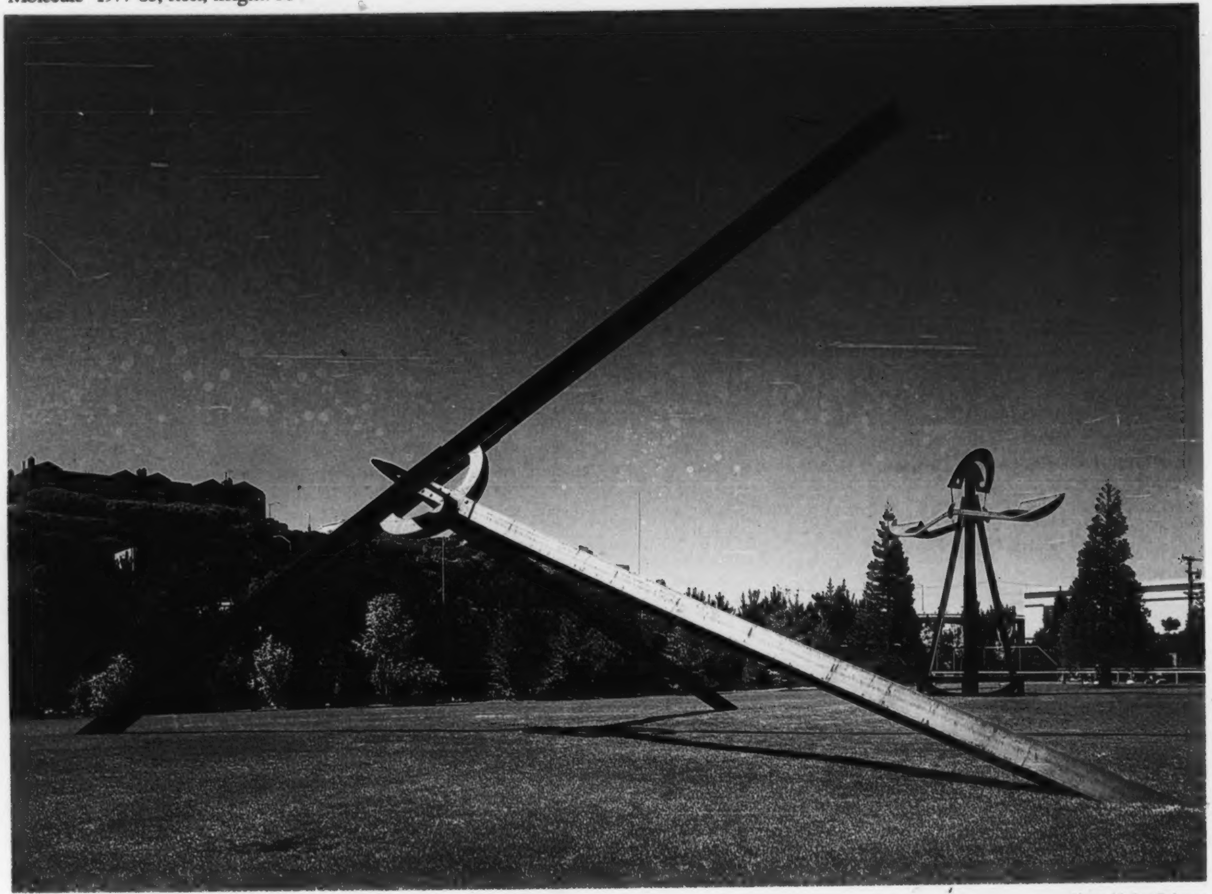

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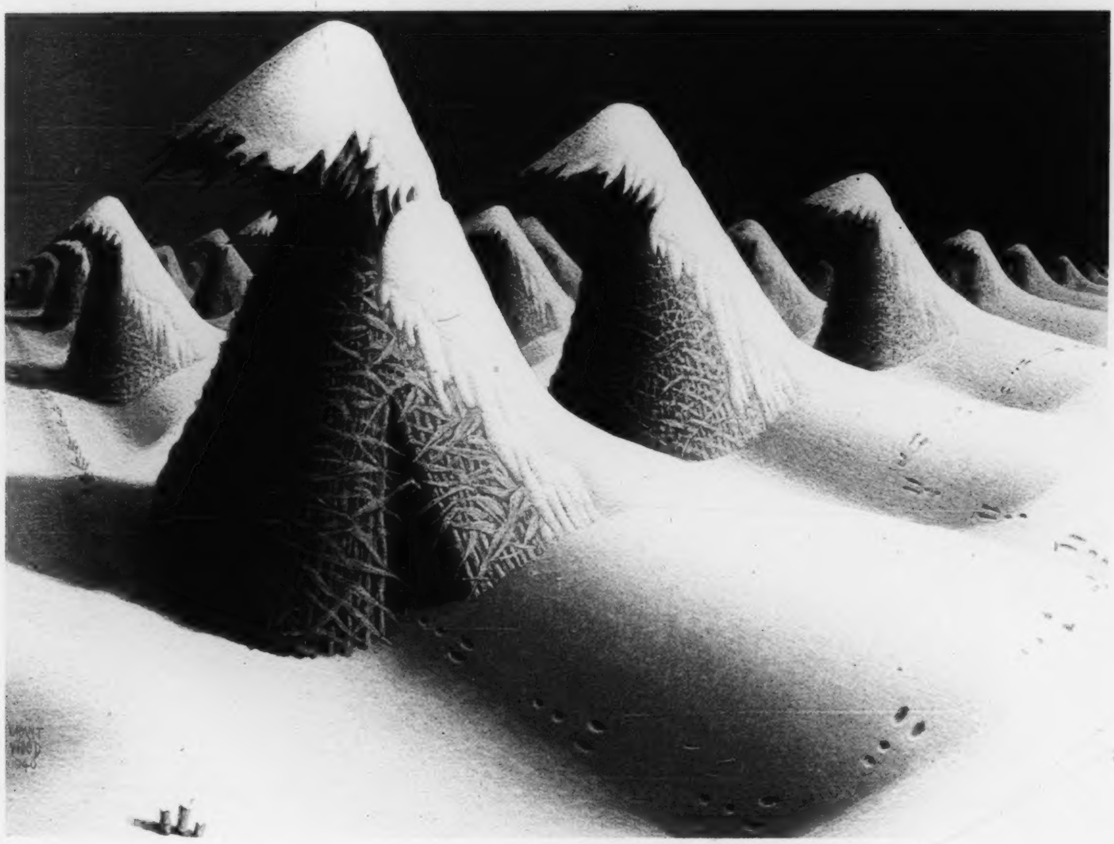

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ART & MUSIC

Paul Klee: Art & Music, *by Andrew Kagan, Ithaca and London, Cornell University Press, 1983; 176 pp., $24.50.*

Paul Klee, concertmaster. One can only speculate on who would have filled the vacuum in 20th-century art had these words appeared, as they might well have, on the roster of the Bern symphony during the 1920s and '30s. In the first few pages of virtually every book written on Klee, mention is made of the fact that Klee's parents were musicians, and that he himself was an accomplished violinist who revered Bach, Beethoven and above all Mozart. Andrew Kagan's *Paul Klee: Art & Music* is unique in that it is the first major study devoted exclusively to the profound effect that Klee's involvement with music had on his art.

"For Klee, a synthesis of music and art was tantamount to a full integration of his personality." This is the premise on which Kagan bases his analysis of the relationship between the evolution of Klee's theoretical ideas and the development of his art. Kagan's probing analysis of Klee's esthetic draws on the principle of 18th-century polyphonic music not simply as an occasional point of reference, but as a fundamental ideological framework. Focusing on the unique pictorial meanings that Klee gave to the concepts of polyphony and counterpoint, Kagan examines three categories of Klee's work: the transparent color compositions and "operatic paintings" of his mid-career and the brush drawings of his last years.

Despite Klee's training as a musician, he was initially reluctant to draw parallels between music and the visual arts. His skepticism about the usefulness of such analogies was allayed by exposure to the theories and paintings of his contemporaries. Kagan discusses, for example, how Delaunay's ideas about contrapuntal structures and simultaneous color themes encouraged Klee's tentative use of musical terminology to verbalize his own ideas about the expressive possibilities of autonomous line and color. Although Kagan considers the multiple, confluent influences on Klee's thought, he convincingly argues that Johann Josef Fux's *Gradus ad Parnassum* was the principal source of Klee's theories on pictorial polyphony, which the artist defined as "the simultaneity of several independent themes." According to Kagan, Fux's treatise on polyphonic compositon served as Klee's conceptual model for an art which, like late 18th-century music, would communicate "absolute" content by synthesizing structure and expression.

It is, of course, one thing to postulate a theoretical blueprint for such an art, and quite another to realize its potential. That Klee did so is a tribute to his persistence as well as his genius. Using judiciously chosen examples, Kagan traces Klee's experimental essays in the dynamics of linear movement, color harmony and tonal organization. Emphasis is given to *Alter Klang* (1925), its counterpart, *New Harmony* (1936), and *Ad Parnassum* (1932), Klee's quintessential polyphonic work. Kagan's interpretations of these pictures seem so indisputably right, in part because of the impeccable clarity with which he explains such elusive concepts as thematic color content, and in part because he so brilliantly resolves the provocative questions posed by Klee's visual and verbal puns.

Klee's "operatic paintings" are defined by Kagan as "narrow-line drawings superimposed on absolute color compositions." The definition is broad enough to embrace *Polyphonic Architecture* (1930) and the more cryptic and personal *Mortality Wagon* (1922), as well as works which refer directly or obliquely to specific operas. Kagan observes that Klee, by inclination a graphic artist, recognized in opera a model for lifting his poetic calligraphy above the level of whimsical and satirical illustration. Kagan's conventional view that operas are rarely more than purple poetry elevated by sublime music would be questioned by Joseph Kerman and Gary Schmidgall, who have written studies on opera as drama and literature as opera respectively. And this reviewer, who is admittedly an apologist for opera, also finds his attitude questionable. If such a quibble in no way disputes the acuity and validity of Kagan's thesis, it is also true that a view of opera that discovers greater complexity and sublety in the relationship between libretto and score makes a picture like *The Bavarian Don Giovanni* (1919) something much more than a witty self-portrait in the guise of an operatic persona.

The reader who is looking for omissions will find them. Kagan analyzes the influence of Cubism on Klee's concept of pictorial rhythm, yet he does not mention the paintings by Braque that make allusions to 18th-century music. He refers to, but does not quote from, Klee's reviews of concerts and operas. These are omissions of intention rather than error. Kagan's purpose in this book is not to demonstrate Klee's indebtedness to specific visual or musical sources. His goal, which is far more ambitious, is to plumb the depths of Klee's thought processes.

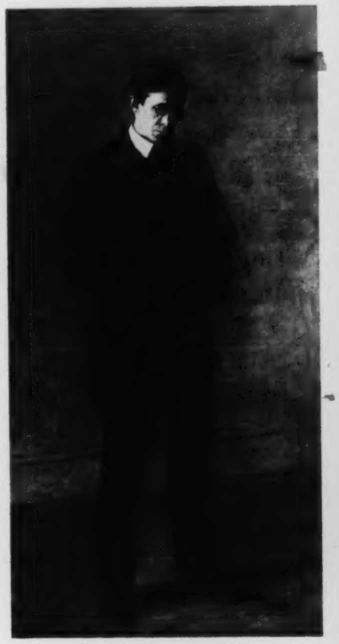
Kagan masterfully achieves this goal. His skill at elucidating the multileveled meanings of major works such as *Ad Parnassum* and *Kettledrummer* (1940) is unparalleled in Klee scholarship. *Ad Parnassum* is presented as a pictorial manifesto in which title and formal components eloquently express a complex matrix of ideas; the analogies drawn between *Kettledrummer* and Mozart's unfinished *Requiem* are at once deeply moving and illuminating. Kagan is equally successful at evoking color with language, thereby compensating for the absence of color reproductions other than the one on the dust jacket.

Kagan's book elaborates on his own previously published studies on Klee and music. Both the scholar and the general reader will be gratified to find that Kagan's formidable scholarly apparatus is abundantly evident in the weight and cogency of his arguments rather than in weighty prose. Digressions on peripheral topics like Klee's pictorial signs and the history of musical-pictorial analogies are contained in footnotes, which also serve as a rich source of bibliographical material. The measure of the book's importance for scholars lies in the fact that no serious work on Klee can be written in the future without taking Kagan's contributions into account. After reading Klee's own writings and Will Grohmann's monograph, the student of Klee should read Andrew Kagan's *Paul Klee: Art & Music.* —*K. Porter Aichele*

AMERICAN ART

John Singer Sargent, *by Carter Ratcliff, New York, Abbeville Press, 1982; 254 pp., $85.*

Thomas Eakins, *by Lloyd Goodrich, Cambridge, Harvard University Press, 1982; vol. I, 336 pp.; vol. II, 357 pp.; $90.*



Eakins's *Portrait of Louis N. Kenton* reveals the sitter in "an utterly private mood," not as he might wish to present himself to others.

There continues to be such a paucity of well-illustrated, generally reliable monographs about 19th-century American artists, that these new, expensive biographies of Eakins by Lloyd Goodrich and of Sargent by Carter Ratcliff are welcome. While they contain little new in terms of information or interpretation, both books are indispensable compilations of commentaries scattered throughout old magazines and out-of-print books. Curiously, though, the significance of the documents cited is sometimes ignored, and these lapses are indicative of a more general tendency on the part of both authors to leave too many questions unasked.

Goodrich, for example, includes Eakins's Jan. 30, 1875 letter describing his efforts to see the collection of A.T. Stewart in New York, which contained *Pollice Verso*, a history painting by Eakins's French teacher, Gérôme. The American painter's controversial *Portrait of Dr. Gross*, in which the subject is represented with scalpel in hand during a demonstration for medical students, was begun no more than two months later. Yet Goodrich does not mention how closely in concept Eakin's portrait follows Gérôme's picture, which depicts a gladiator appealing to spectators in the Colosseum to decide whether or not to spare his

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1932
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defeated opponent the final blow of his sword. Stewart also owned a work by Gérôme's close associate Fortuny, *The Selection of the Model*, 1873, that evidently helped to inspire Eakins's next major painting, *William Rush Carving his Allegorical Figure of the Schuylkill River*. Considering such documentary evidence, the notion that Eakins was entirely independent-minded and immune to outside influence should have been more fully reconsidered.

Instead of using Eakins's original title for his *Portrait of Dr. Gross*, as Gordon Hendricks urged scholars to do, Goodrich refers to the painting as "The Gross Clinic." It is fundamentally important that Eakins conceived of the work as a portrait. Like Sargent, he was under no obligation to specialize in portraiture. Both painters were part of an important group of artists—including Degas (who was apparently never commissioned to do a portrait and never sold one), Whistler and Toulouse-Lautrec—all determined to transform portraiture and elevate it to the more serious status then associated with history painting. Writing in 1846, Baudelaire took Ingres as his benchmark of excellence and applauded those artists who tried to make "paintings" of mere "portraits." During the second half of the 19th century, portraiture became one of the most provocative formats for painters committed to realist art based on modern life. Manet regretted the fact that no painter had captured the essence of the Second Empire in portraits of its greatest female beauties to the same extent that Ingres had captured the soul of the entire bourgeoisie under Louis Philippe in his *Portrait of M. Bertin*, 1832. But van Gogh predicted that portraiture would be the preeminent art form of the future. The three important exhibitions of the history of portraiture held in Paris in 1878, 1883 and 1885 are a gauge of the intense interest then focused on that genre. Like Degas's *The Orchestra of the Opera*, 1868–69, which represents a bassoonist in his workaday role, Eakins's *Portrait of Dr. Gross* was intended as a redefinition of what a portrait might be.

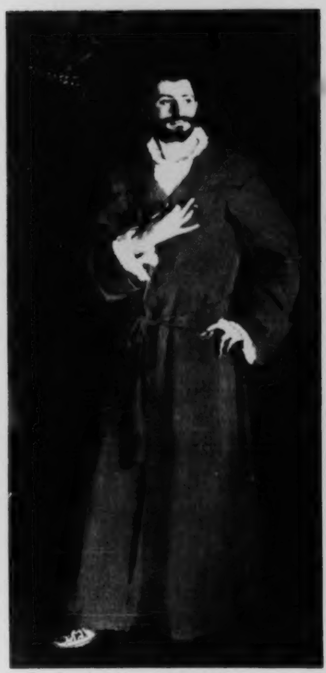
The 20-year-old Sargent could have seen Eakins's portrait on display at the U.S. Army Post Hospital in the Centennial Exhibition during his family's visit to Philadelphia in 1876. A jury had refused to place it in the art pavilion. Although Dr. Gross had never bought the picture, which was undertaken at Eakins's request, he was designated as its owner in the exhibition catalogue. As Goodrich points out, only about two dozen of the nearly 250 portraits that Eakins produced were commissioned by the sitters. In effect, Eakins "commissioned" sitters, as Sargent often did, presumably to avoid any obligation to produce a straightforward likeness—that is, a mere "portrait." This system had the added advantage of leaving the artist free to choose his sitters and thus to portray, for history's sake, the most prominent individuals in his community.

Eakins's portraits often go beyond portraiture. For example, *Professor Benjamin H. Rand*, ostensibly a candid record of a chemist working at his desk, cluttered with scientific instruments, includes bizarre details: a rose (Goodrich wonders if it indicates the sitter's birthday), a pink scarf and a black cat. Was this last addition Rand's own pet, or did Eakins borrow the idea for the attribute from Manet (who was in contact with Gérôme during Eakins's student days, as Gerald Ackermann has pointed out) because it befitted a modern day sorcerer? And why is Rand's desk turned away from him? To understand Eakins's attitude toward portraiture, such questions should be taken into consideration. "The Thinker," 1900, which Eakins called *Portrait of Louis N. Kenton*, challenges the notion that sitters should be presented as they might present themselves to others. Here Eakins revealed an utterly private mood, one foreign to traditional portraiture. Whether or not Kenton ever bought this archly modern portrait is unclear, although he is identified as the owner in several exhibition catalogues from the period. Evidently Eakins looked upon his relationship to a sitter as a full partnership. After taking Walt Whitman's portrait, the painter explained to the poet, "Somehow I feel as if the picture was half yours, so I'm going to let it be regarded in that light."

Ratcliff, who maintains the longstanding bias that Sargent was generally a "reserved, gentlemanly purveyor of high-style portraiture," likewise disregards the bold departures from tradition in the works that he discusses. Yet Sargent's *Dr. Pozzi at Home* is as shocking as Eakins's *Portrait of Dr. Gross*. Did Pozzi want to be immortalized in the informality of a scarlet dressing robe tossed over an elegant ruffled shirt, as if he were a model for a Balzacian genre painting? Or did Sargent choose the costume and pose? If he did not consider it more than an ordinary likeness, why did Sargent decide to send this work to Brussels in 1884 for the avant-garde exhibition organized by Les Vingt? Should not *Dr. Pozzi*, and many other figure paintings by Sargent, be compared with Whistler's "portraits," which were conceived foremost as abstract decorative harmonies? (Unfortunately, both Ratcliff and Goodrich mostly ignore the enormous influence of Whistler upon their subjects.)

Is it at all likely that the painter Edward Boit commissioned Sargent to make a group portrait of his four daughters in which the features of one of them are entirely hidden in shadow? The other three stare out of the picture disconcertingly. The uneasy mood is heightened by the gigantic vases set on the threshold of a mysteriously dark room that Sargent selected as a background. Indeed, *The Daughters of Edward D. Boit* seems to prefigure "The Turn of the Screw," 1898, by Henry James, who admired Sargent's picture for "the sense it gives of instinct and knowledge playing together." Several of the sitters who agreed to pose for Sargent, including Mme. Gautreau and Robert Louis Stevenson, requested in vain that the finished works not be exhibited in public. Under the circumstances, the notion that Sargent was a facile technician who profited from subordinating his integrity to the wishes of clients should be abandoned.

The common view, maintained by Ratcliff, that Sargent "was never, strictly speaking, an Impressionist" also needs to be reconsidered. There are simply no grounds for placing Sargent's undated out-of-doors figure paintings several years after similar works by his friend Monet. Although exactly when they met is unknown, Monet and Sargent were coexhibitors at the Galerie Georges Petit in Paris in the spring of 1885 (not, as Ratcliff's text would have it, 1884). Around that time Sargent visited Giverny and started no fewer than four portraits of Monet. In one of them Monet is seated in his studio before a landscape that was painted in Monaco in the spring of 1884. In another Monet sits in a field working at an easel on which one of his earliest "Haystacks" (dated 1885 and today in the Museum of Fine Arts, Boston) can be recognized. Thus it is incorrect to suppose that Sargent painted this portrait around 1887–89. And although Ratcliff contends that *Reapers in a Wheatfield*, 1885, "is not simply a transcription of what Sargent saw," Monet's *Haystacks*, painted at the same Giverny locale, on a canvas of the same dimensions, indicates otherwise.



In *Dr. Pozzi at Home*, Sargent immortalizes his sitter in a costume appropriate for the model of a Balzacian genre painting

Working in England during the summer of 1885, Sargent surprised his friends by dedicating himself to experiments with Monet's manner or by making rapid oil sketches of randomly selected out-of-doors motifs. The most important result of these attempts to render instantaneous effects is an elaborate figure subject, *Carnation, Lily, Lily, Rose*, which took two years to finish because work sessions could last only a few minutes, while a particular gloaming light lasted. Sargent was never more Monet. Could Monet, who began to paint figures out-of-doors around 1886, have been challenged in turn by Sargent's undated Impressionist canvases of girls in boats and women with parasols? If, for Ratcliff, Sargent's pictures from this period are too tonal in structure to be called Impressionist, should Monet's corresponding works be disqualified on the same grounds?

Despite uncanny similarities of subject matter, composition and date, there seems to have been no significant exchange between Eakins and the Impressionists. But the controversial teaching methods employed by Eakins during his decade on the faculty of the Pennsylvania Academy of Fine Arts indicate an awareness of pedagogical innovations endorsed by the likes of Courbet and Manet. The former presided in 1861 over a short-lived realist art school to which he brought a live bull for a model; Eakins had horses and cows pose for his students starting in 1880. Manet's *Le déjeuner sur l'herbe*, 1863, was,

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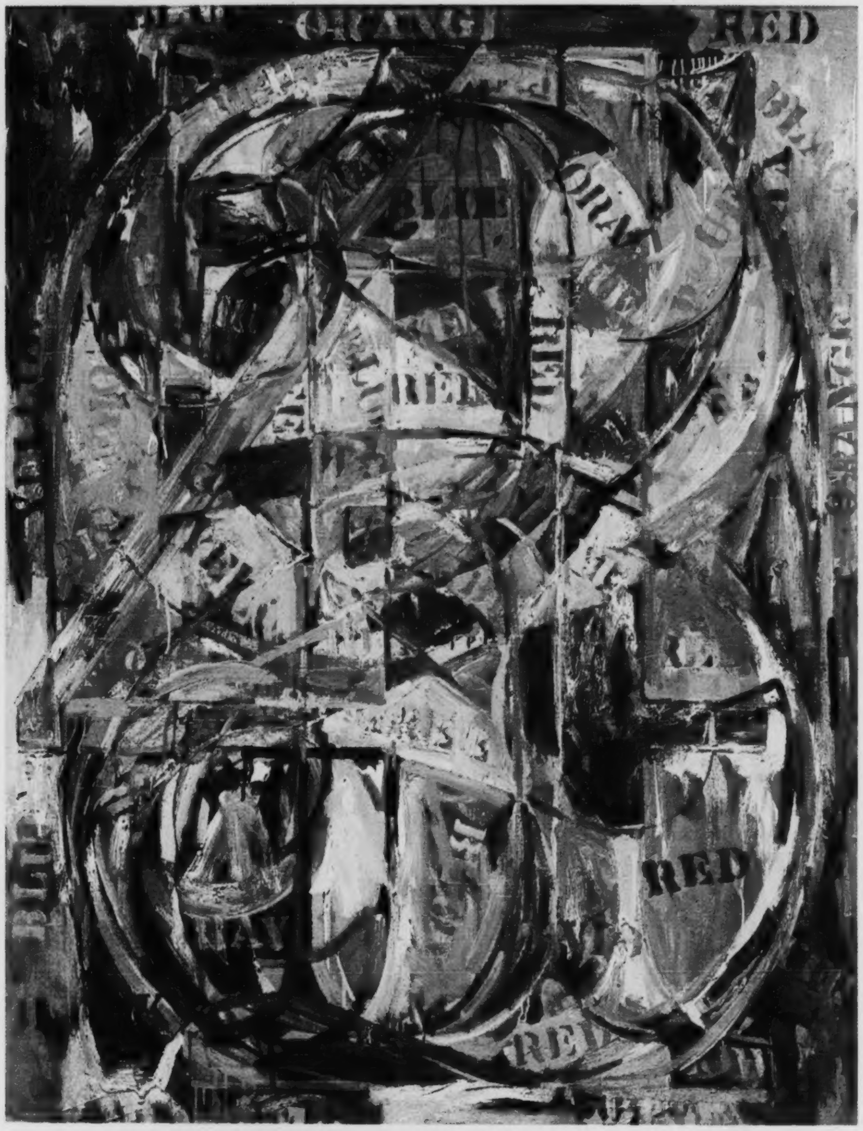
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Zero through Nine, 1961. Oil on canvas, 54 x 41½ in. (137 x 105 cm.)

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according to Judith Wechsler, in part a response to Lecoq de Boisbaudran's treatise on modern art instruction, *L'Education de la mémoire pittoresque*, 1862. Lecoq argued that students should work out-of-doors from models who would move about like antique fauns and suggest scenes depicted in old master paintings. Is it simply coincidence that Eakins adopted similar methods for paintings such as *Arcadia* and *The Swimming Hole*?

Although neither of these new monographs is a fully revealing portrait, they should draw wider attention to the extraordinary achievements of Eakins and Sargent. Ratcliff's text is a pleasure to read, and the 113 color plates—integrated with his text in exemplary fashion—comprise by far the most generous visual tribute to Sargent's genius ever published. It is nonetheless to be regretted that many of the plates were printed without borders so that the book's binding crops them. Moreover, two masterpieces (*El Jaleo*, 1882, and *Gassed*, 1918–19) were disfigured by the designers, who took the liberty of printing them across the gutter. As for Goodrich's impressive monograph, there seems little doubt it will be the standard account of Eakins from now on. Yet the wealth of reference information is very badly organized. No footnote numbers appear in the text (nor any keys to help refer to illustrations), although there are copious notes at the back of each volume, where each note is keyed with two numbers, that of the text page and that of the line on the page. A more confusing system is difficult to imagine. Equally frustrating is the decision to arrange the extensive bibliography according to the titles of journals rather than the names of authors. It is to be hoped that the publishers can compensate for these shortcomings in the third volume, slated as a catalogue raisonné.

—Charles F. Stuckey

PHOTOGRAPHY

Photography and Architecture: 1839–1939, *by Richard Pare, introduction by Phyllis Lambert, catalogue by Catherine Evans Inbusch and Marjorie Munsterberg, Callaway Editions, 1982; 282 pp., $65.*

Once the architectural drawing was rediscovered as an eminently collectible artifact, it was inevitable that the architectural photograph would not be far behind. The static nature of architecture has made it a favorite subject of photographers ever since the early days of Talbot and Daguerre. In 1974, a systematic assemblage of architectural photographs was begun by Phyllis Lambert for her Canadian Center for Architecture, whose collection now numbers some 25,000 photographic images. Lambert (née Bronfman) is an architect and the Seagram's whiskey heiress who was responsible for her father's commissioning Mies van der Rohe to design the company's famous Park Avenue headquarters. Her founding and directing of the Montreal-based architecture center—which also collects architectural drawings and books, and preserves architectural archives—may turn out to be an endeavor of no less historical significance.

The 148 photographs published in this ravishingly produced volume (handsomely designed by Eleanor Caponigro) provide a survey not only of the center's holdings but of the history of the genre as well. Arranged geographically (and, within each section, chronologically), the selection contains many well-known works by well-established figures. But there are also plates by more obscure artists (such as the photographer with the positively W.C. Fieldsian name of Captain Linnaeus Tripe), and a few images that are as illuminating as they are unfamiliar.

Roger Fenton's shimmeringly atmospheric view of the Houses of Parliament under construction in 1858, for example, falls halfway between Turner and Whistler not only in time but in style. August Sander's *Rooftops with Cologne Cathedral* sets the squat roof forms of a small medieval church against the graceful spires of the Gothic cathedral—imbuing the former with all the *bürgerlich* stolidity of his rivetingly impassive human portraits. And Walker Evans's 1935 photograph of an interior at Belle Grove Plantation in Louisiana is as eloquent and haunting a reflection of architecture's fragility as the Sander photo is an emblem of its endurance.

The book's 55-page catalogue raises *Photography and Architecture* far above the level of a coffee-table volume. Each artist is represented by a brief but comprehensive biographical sketch, and each photograph is discussed in equally pithy and informative entries. Compiled and written by Catherine Evans Inbusch and Marjorie Munsterberg, this valuable effort is the result of intensive archival research and contains much new information not otherwise available in print; it is a scholarly achievement of the highest order.

Unfortunately, some of the photographs selected for the volume are of only tangential architectural content, and the specific choices from some large and important oeuvres—especially that of Eugène Atget—have not been very well made. Atget's great 1924 photograph *Montmartre, rue du Mont-Cenis* is an infinitely more important artistic and architectural document than the three Atgets reproduced. Moreover, the arbitrary cut-off point of 1939 deprives us of significant work both by major figures already established and by currently active photographers—such as Yukio Futagawa, Serge Hambourg, Cervin Robinson, Stephen Shore and Tim Street-Porter—whose ultimate inclusion in future histories of this sort seems assured. A truly vital collection must face the risk of the contemporary, and the lack of that, more than anything, gives this otherwise admirable book the somewhat musty air of a Victorian parlor album.

—Martin Filler

Aaron Siskind: Pleasures and Terrors, *by Carl Chiarenza, foreward by James L. Enyeart, Boston, Little, Brown and Co. in association with the Center for Creative Photography (a New York Graphic Society Book), 1982; 283 pp., $60.*

Since the late 1940s Aaron Siskind has limited the subjects of his photographs to graffiti, walls, stones, seaweed and statues cropped so that their identity is barely recognizable. The viewer is compelled to regard Siskind's photographs not as representations, but as abstract compositions resembling the paintings of Franz Kline, Willem de Kooning or Cy Twombly. Siskind was in fact friendly with these and other painters. Not surprisingly, his work has often been attacked as nothing more than a photographic imitation of Abstract Expressionism, or as an updated version of a long-discredited Pictorialism.

In his new critical biography of Siskind, Carl Chiarenza responds to such attacks. He argues that Siskind couldn't have imitated his friends' work because his own abstractions predated theirs by several years. Indeed, on the basis of Chiarenza's documentation it seems unquestionable that Siskind's photographs belong in any future history of Abstract Expressionism. Siskind was the only photographer to show with them at the landmark 9th Street show in 1951; he assiduously promoted their work when he moved to Chicago to teach at the Institute of Design. Sadly, Siskind's confreres never returned his respect; for instance, his close friend Mark Rothko rarely bothered even to look at his photographs.

The real question about Siskind's work is not one of influence but of esthetic coherence. Does a photograph that looks like a painting mean the same thing as a painting? Both Siskind, in his work, and Chiarenza seem to assume that it does. Ironically, Chiarenza, writing about photography, deploys a formalism far narrower than that of the critics who championed Abstract Expressionism. Critics like Harold Rosenberg justified abstract painting not just as formal compositions but as visible records of the painter's labor—as representations, in effect, of the creative process. Siskind's photographs, however, don't contain any traces of the labor that went into their making. Although they often reveal a process of creation—the way an abstract pattern has been created by the workings of wind or water or by a hand scrawling graffiti—the creative process Siskind records is not his own. Chiarenza justifies the photographs as pure formal compositions, or as Stieglitzian "equivalents" of inner feeling, thereby missing the point about serious abstract art.

But if Chiarenza misunderstands such critical issues, he does provide as comprehensive a view of Siskind's life and career as we are likely to get, along with a well-chosen and well-printed selection of his work. Chiarenza, who published a brief and pithy account of Siskind's early career in a 1978 issue of the *Massachusetts Review*, here draws on extensive interviews with Siskind, friends and family to give a remarkably detailed picture of the photographer's upbringing, education, political involvements, marriages and sex life, as well as his art. If Chiarenza has any one thesis about Siskind's pictures, it is that, beneath their apparently impersonal abstraction, they are charged with the anguish and desire of the photographer's inner life. This seems plausible, but Chiarenza's generalized and archetypal interpretations don't really draw the specific connections to Siskind's life that would prove his point.

—Pepe Karmel

Contributors

K. Porter Aichele, who has previously written and lectured on Klee, is on the administrative staff of Bryn Mawr College . . . **Martin Filler** is editor of *House & Garden* and frequently writes on architecture and design . . . **Pepe Karmel** is a New York free-lance critic who writes on photography . . . **Charles F. Stuckey,** art historian and curator, was a member of the exhibition staff for the current show, "Manet."

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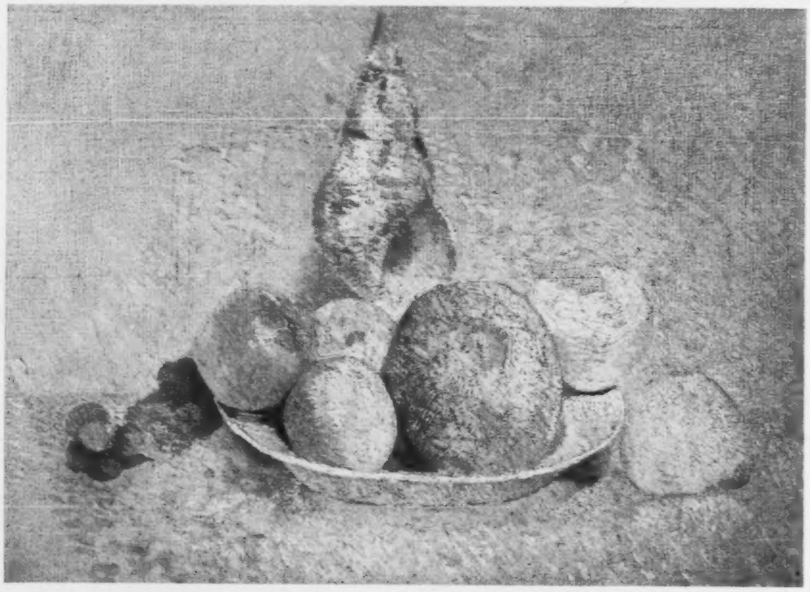

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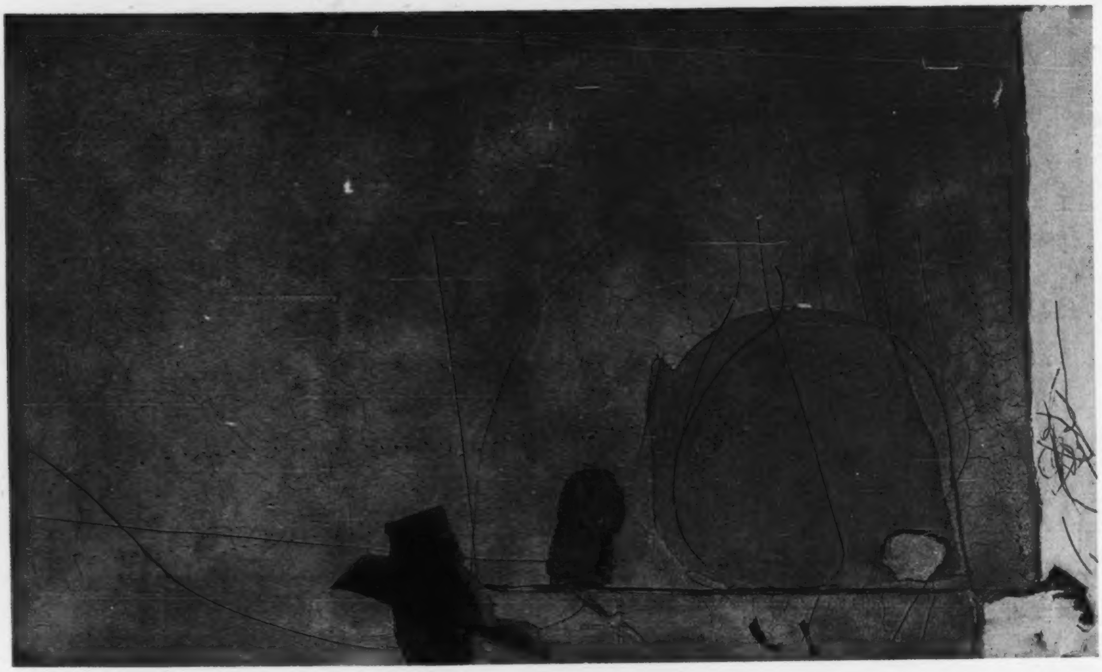

Antoni Tapies, "Peinture bleue-gris", mixed media, 1956, 97 x 162 cm.

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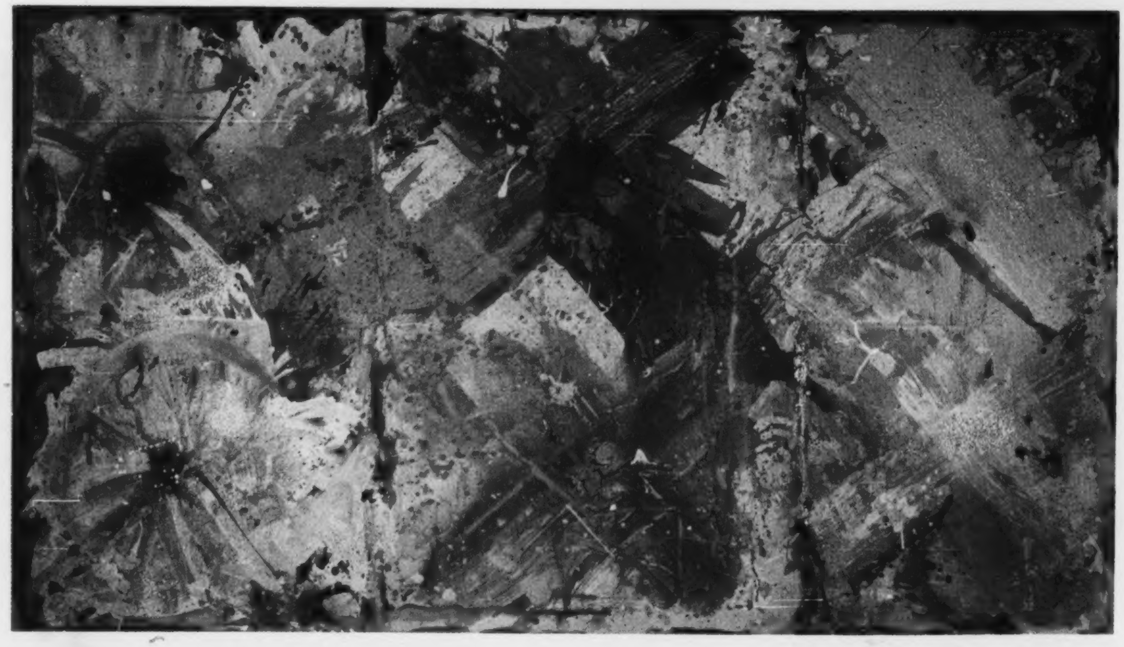

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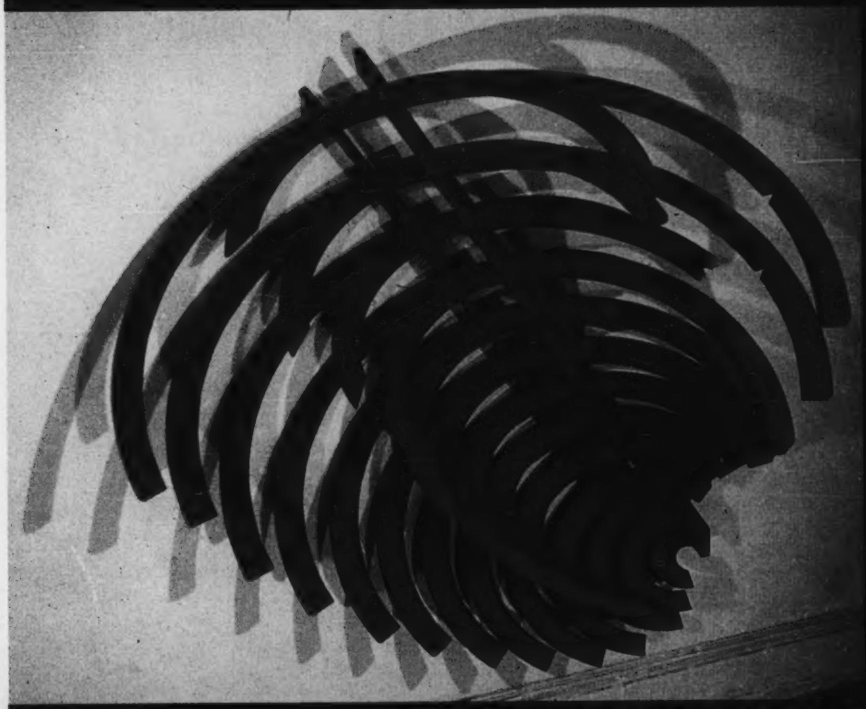

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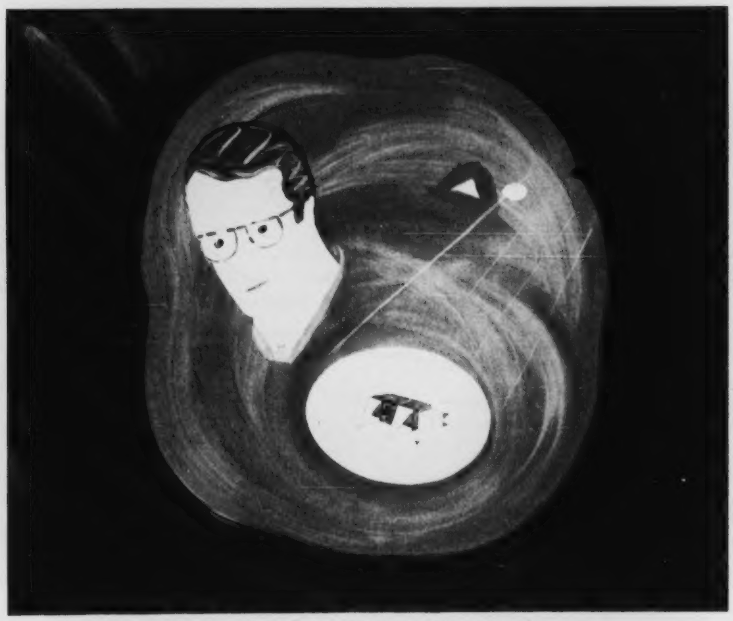

SHIRLEY WIITASALO: *THE DREAM GOES ON* (1981).
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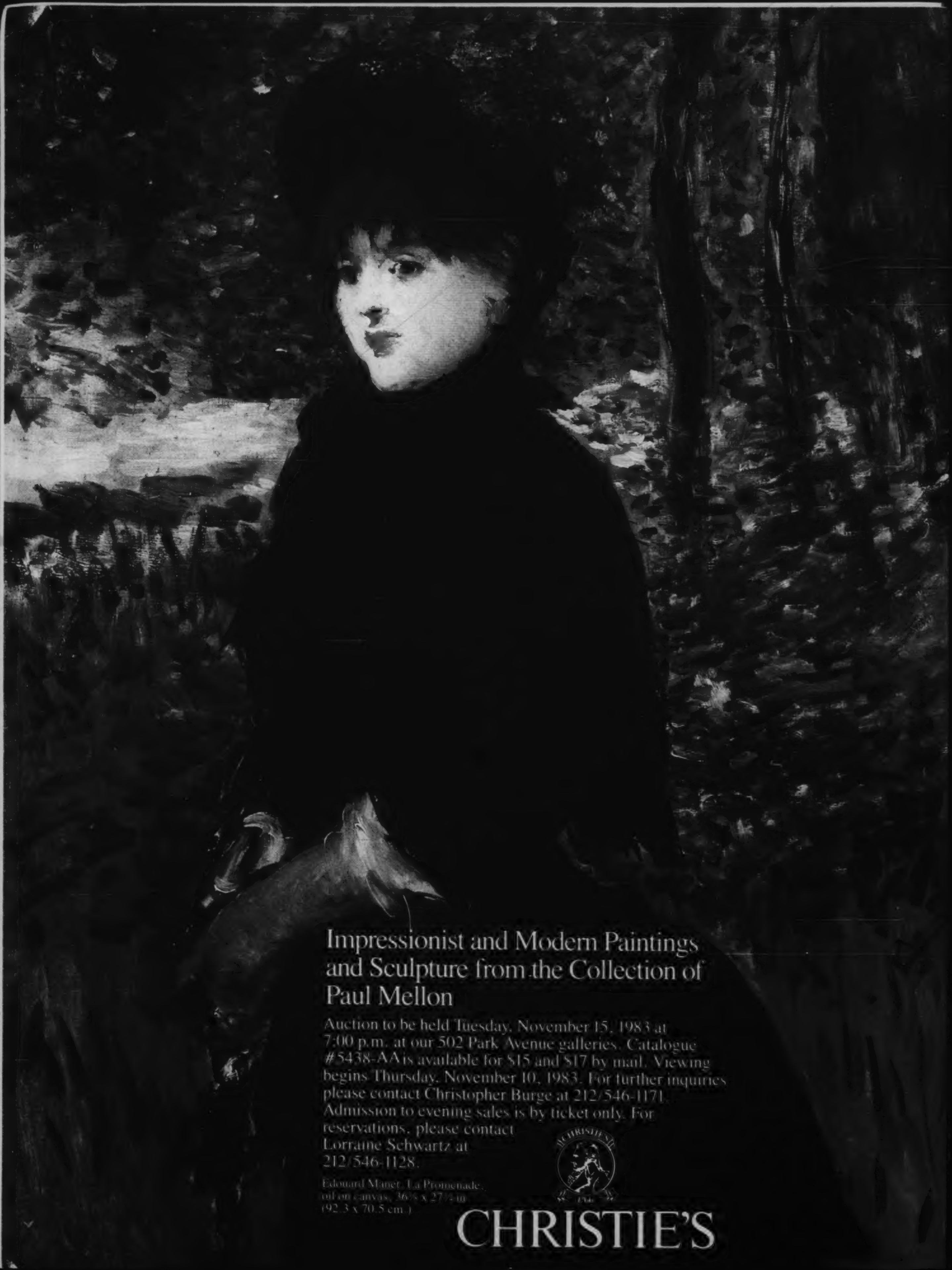


Impressionist and Modern Paintings and Sculpture from the Collection of Paul Mellon

Auction to be held Tuesday, November 15, 1983 at 7:00 p.m. at our 502 Park Avenue galleries. Catalogue #5438-AA is available for $15 and $17 by mail. Viewing begins Thursday, November 10, 1983. For further inquiries please contact Christopher Burge at 212/546-1171. Admission to evening sales is by ticket only. For reservations, please contact Lorraine Schwartz at 212/546-1128.

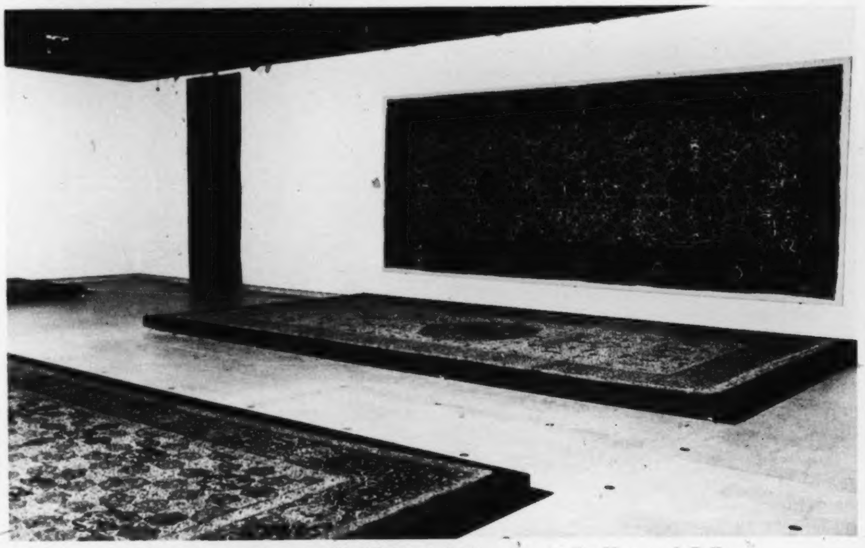
Edouard Manet, La Promenade,
oil on canvas, 36⅜ x 27¾ in
(92.3 x 70.5 cm.)

CHRISTIE'S

Report from London

BY JOHN McEWEN

Highlights of last season: carpets, Cubists, a new wing for the V & A, as well as a number of impressive solo exhibitions by some important British painters.

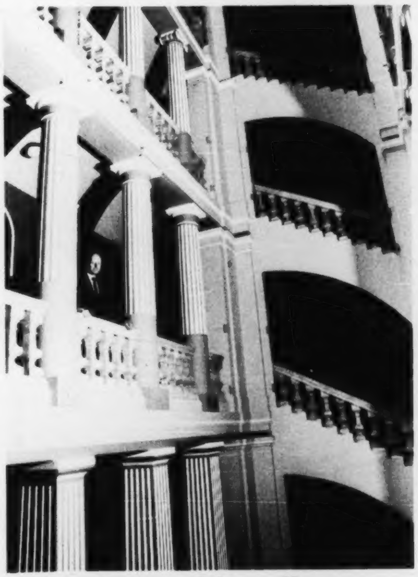


"The Eastern Carpet in the Western World," installation view at the Hayward Gallery.

The most important recent addition to exhibition space in London was the opening, in March, of the Victoria and Albert Museum's Henry Cole Wing: an addition of one acre of ground to an existing 12, the largest extension of the museum since before World War I. The new wing is a £1.5-million conversion of a quite idiosyncratic Victorian building—whose somewhat unfunctional grand staircase has been retained as a feature in itself—rather than the £2.5-million new building that was originally planned. It is a compromise, but nevertheless has afforded much useful new space. It has allowed for a new print room, a special top-lit gallery for the display of the museum's famous collection of Constable's paintings, a small but permanent gallery for photographic exhibitions (the first of its kind in Britain) and in general much more room for the museum's picture collections, which have been stored or ill-displayed until now. The wing is named after the museum's first director, an energetic man who also devised penny postage, the Public Records Office and was a prime mover of the Great Exhibition of 1851—an enterprise whose proceeds allowed the Victoria and Albert Museum to be built.

Museum Highlights

The first six months of the year provided several exhibitions of art-historical importance. Tour stops were made at the Royal Academy by "Murillo," better received than many had anticipated, and "Treasures of Ancient Nigeria," a case of the shock of the old. The Tate successfully upgraded the reputations of two 18th-century British artists (by birth Welsh and Irish): Richard Wilson, the "father" of English landscape painting; and James Barry, the "mad" history painter. Barry's reputation particularly benefited from reassessment, not least because further attention was drawn to his overlooked masterpiece, the heroic mural cycle illustrating "The Progress of Human Culture" in the Great Room of the Royal Society of Arts. This little-advertised London showpiece places him in the first rank of Western painters of the late 18th century. Though Barry's latter days were passed in a London house regularly festooned with dead cats and pelted with stones by the local urchins, he was granted the noble privilege of burial in St. Paul's. Of art-historical exhibitions which did not travel, the most outstanding were the Arts Council's "The Eastern Carpet in the Western World, from the 15th to the 17th Century" at the Hayward Gallery, and the Tate's summer spectacular "Essential Cubism."



The Great Staircase of the new Henry Cole Wing, Victoria and Albert Museum.

"The Eastern Carpet in the Western World"

The installation of the carpet masterpieces at the Hayward was itself a work of art—only Ellsworth Kelly's retrospective managed to exploit the awkward spaces of this building so successfully. The exhibition constituted the centerpiece of numerous auctions and shows heralding the first Conference on Oriental Carpets to be held in Britain. It was complemented by two other public exhibitions: "Carpets in Paintings" at the National Gallery and "Carpet Magic" at the Barbican Art Gallery. Both were excellent—the first devoted more attention to historical matters, the second to the practical questions raised at the Hayward. At the Hayward itself, spectacle was, quite rightly, the first consideration of curators David Sylvester and Donald King. Screens and a low light level (for the preservation of the dyes) turned the gallery into an Aladdin's cave of spotlit corners and tunnel vistas. When carpets were first introduced into Europe they were usually draped for show on tables or hung from windowsills and balconies, so to hang them as "paintings" for modern display—as was done in numerous cases at the Hayward—made historical as well as visual sense. Two carpets made for the Medici 400 years ago—and discovered rolled up and perfectly preserved in a storeroom of the Pitti Palace earlier this year—were on display for the first time and

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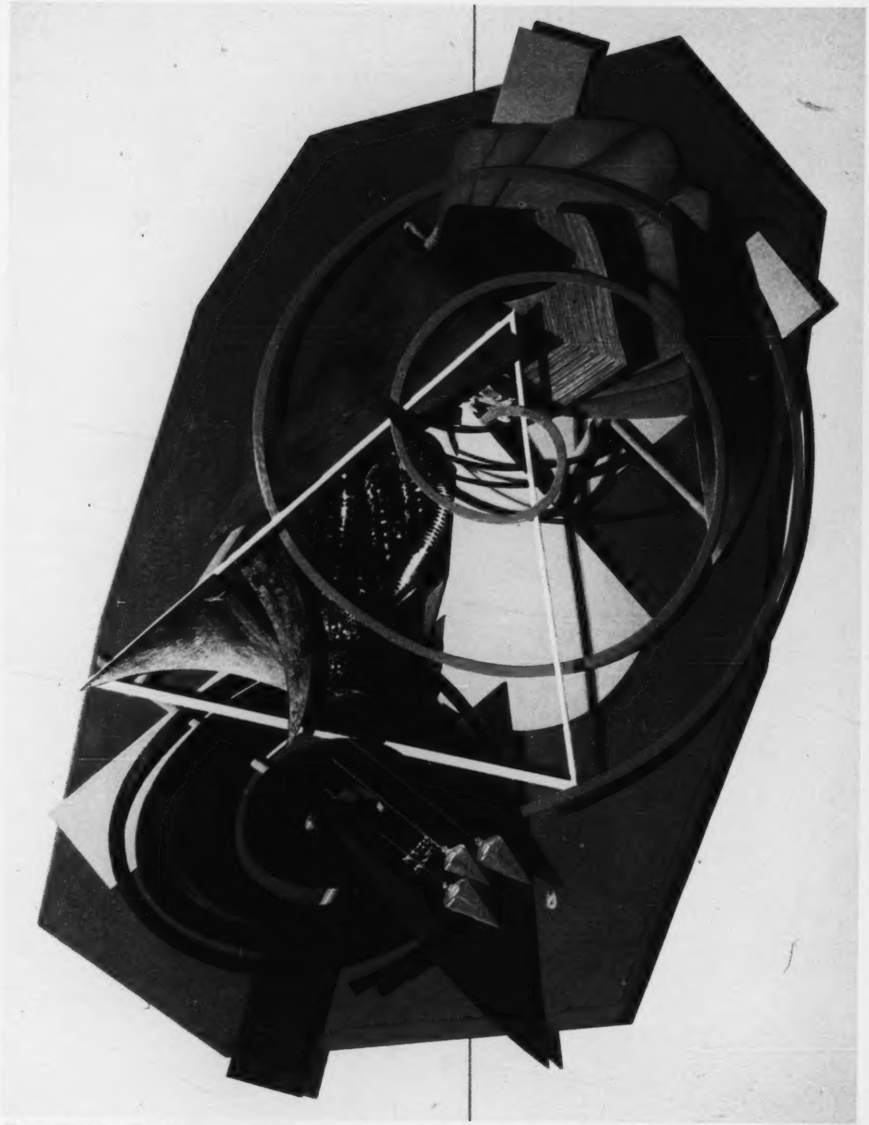


Peter Phillips: **Entanglement Series: Poseidon,** ***1982-83, mixed mediums, 100 by 71 by 11 inches.***

naturally attracted public and scholarly attention. However, these were carpets created mainly to advertise the wealth of their owners, and they were consequently not in the same imaginative class as the contemplative masterpieces from Persia or the subtly inventive ones from Moorish Spain.

"Essential Cubism"

"Essential Cubism 1907–1920," selected by Douglas Cooper, one of the great authorities on this art, and Gary Tinterow, now on the staff of the Metropolitan Museum, was the first survey of Cubism ever shown in England and undoubtedly the most important anywhere since Cooper's U.S. traveling exhibition "The Cubist Epoch" in 1970–71. Much narrower in its selection than "The Cubist Epoch," it was for some too much a question of taste, for others too educational in its comparisons. In any case, the overwhelming emphasis was on Picasso and Braque, with a fairly obvious edge frequently given to the latter. Above all, the show proved to be about collecting—as might have been expected, overseen as it was by a famous collector. Fifty percent of the exhibition consisted of private loans and the catalogue introduction on the subject of the early collectors is a pioneer study. Frenchmen were not among these collectors, and Cooper rubs salt in this wound by downplaying the "Cubist" artists the French supported at the time. Gleizes, Marcoussis, Villon and Delaunay were allotted a combined total of 14 works (and were included only to demonstrate that they were not Cubists) as against, for instance, 75 by Picasso. Picasso, Gris, Braque and, to a lesser extent, Léger, Laurens and Lipchitz were offered as the "true" Cubists. However, only the superb roomful of Analytic Cubist masterpieces by Picasso and Braque seemed to bear the hallmark of the essential Cubist vision.The pictorial and sculptural evidence of the rest of the exhibition, even if one accepted the selectors' conclusion that Cubism was "not a manner" but "a state of mind," ended by mitigating the certainty of the title. Both Picasso and Braque were shown to have retreated from the brink of the abstract, the one into sculpture and the other into *trompe l'oeil*, leaving Gris to popularize Cubism as design—he is surely the father of Art Deco—and leaving Léger untouched.

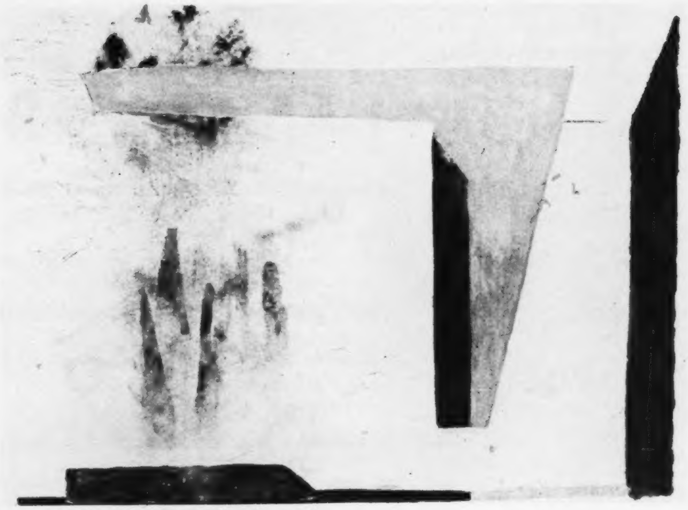
Contemporary Highlights; Peter Phillips

Contemporary art continued to be most interestingly sustained at the Whitechapel Art Gallery, which the energetic direction of Nicholas Serota has established once again as a venue of international reputation. Barry Flanagan's Venice Biennale show, Bruce McLean's post-Berlin sculptures and paintings, Terry Atkinson's post-Art-&-Language satirical pictures and Malcolm Morley's retrospective (on its way to America for late 1983–84)—all proved strong contributions by homebased or homebred artists. The most popular London show by a contemporary artist of any nationality was undoubtedly Peter Blake's retrospective at the Tate, attended by nearly 60,000 visitors in six weeks. However, the most interesting exhibition in terms of novelty and evolution was the retrospective of Peter Phillips's paintings, titled "retroVISION, 1960–1983," which ended up at the Barbican Art Gallery in July and August after traveling throughout Britain. As with the recent retrospectives of Phillips's contemporaries Allen Jones and Patrick Caulfield, the exhibition was initiated by the Walker Art Gallery (director, Timothy Stevens) in Liverpool and overseen and catalogued by Marco Livingstone, an American who is currently deputy director of the Museum of Modern Art, Oxford. At 43 Phillips has long been included in the histories and dictionaries of contemporary art as one of the most significant contributors to British Pop. Always the most technically experimental of painters, he has chosen, perhaps not surprisingly, to live in that most technologically advanced of European countries, Switzerland, for the greater part of his career, with the result that much of the work in the exhibition had not been previously seen in England. His cosmopolitanism was revealed to have served him well, sustaining the intercultural and interdisciplinary freedom of his work—that very curiosity and lack of snobbish retrenchment that the "Pop" label is meant to symbolize. No waywardness or provincialism interferes; Phillips can now arguably boast the most determined evolution of any English painter of his generation or, for that matter, of any painter of his artistic persuasion internationally. But while he has investigated the assumptions of Pop more rigorously than most, the label proves inadequate as a description of his work. It would be more accurate to describe him as a collagist, that most playful of artistic beings, because a certain playfulness—a taste for games, irony and the paradox of puns—has constantly enlivened his formal inquiries. Images stripped of context are matched by juxtapositions of separate materials or elements, most radically in the constructed paintings that brought his Barbican exhibition to its up-to-date climax. These really *are* constructed paintings—as opposed to painted constructions—and they add a new dimension to the Picassoesque tradition of three-dimensional picture making, showing Phillips's historical awareness to new and potent advantage.

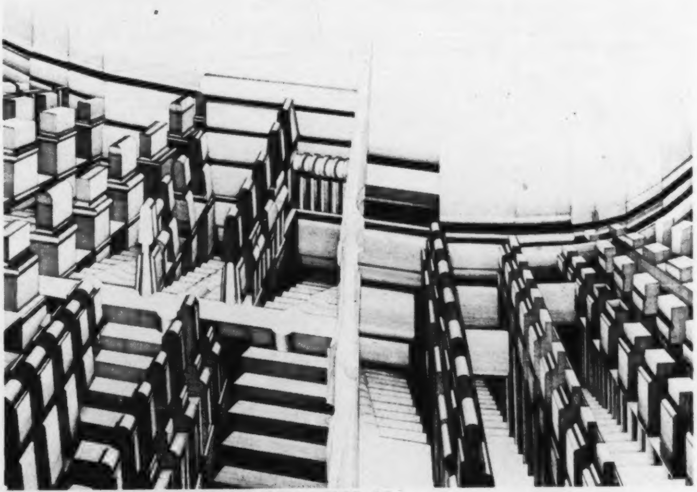
Deanna Petherbridge and Chris Baker

Nicholas Serota's most distinguished postwar predecessor as director of the Whitechapel was Bryan Robertson, who since 1980 has been responsible for the visual arts program of the Warwick Arts Trust—a privately financed, nonprofit cultural center in Pimlico. Here Robertson has arranged exhibitions to the benefit of some of the most deserving of British artists, who, for various reasons, have been frustrated by London's chronic shortage of decent exhibition space. Large enough—three rooms and a hallway—to encourage an expansive view, the Warwick Arts Trust has largely devoted itself to mini-retrospectives for mid-career artists. The shows have been documented by a series of expertly produced catalogues—an archive of information in themselves. Two artists that Robertson has brought to particularly timely attention over the past six months are Deanna Petherbridge and Chris Baker.

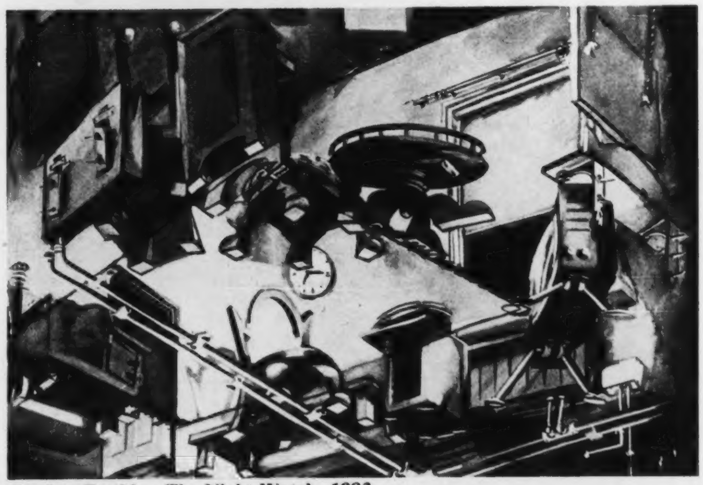
> ***The Warwick Arts Trust in Pimlico arranges shows of artists who, for various reasons, are frustrated by London's chronic shortage of decent exhibitions space.***



Chris Baker:* Vent II, *1982, charcoal and acrylic on paper, 40 by 54 inches.



Deanna Petherbridge:* Step Sinister, *1982–83, pen and ink on paper, 19 11/16 by 27 9/16 inches.



Stephen Farthing:* The Night Watch, *1983, encaustic on cotton duck, 6 by 9 feet.

Deanna Petherbridge's exhibition began in Manchester at the Athenaeum (Gallery of Modern Art) to mark the end of her three month stint as artist-in-residence there. It was a retrospective, the first of her 20-year career, with a particular accent on recent work (the normal bias of Warwick Arts Trust shows). Petherbridge's mature work—she began as a painter—has been in ink on paper. It is often on a large scale—some of her serial pieces on epic themes have been several yards in length—and, until recently, it has been drawn with mathematical instruments. In the most recent work this hard mechanical quality has been softened in many instances by the use of wash and sepia. Petherbridge is both a good

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AUCTION CALENDAR:

OCTOBER

SATURDAY 1	Art Noveau and Art Deco
WEDNESDAY 5	Important English and Continental Silver, Objects of Vertu and Russian Works of Art
THURSDAY 13	Important American Furniture, Silver and Decorative Arts
FRI 14 & SAT 15	The Contents of Benjamin Ginsburg, Antiquary
MONDAY 24	Fine Watches, Clocks and Scientific Instruments
TUES 25 & WED 26	Important Jewels
THURSDAY 27	19th Century Paintings
SATURDAY 29	Fine English and Continental Furniture

CHRISTIE'S 1766

CHRISTIE'S

502 Park Avenue, New York, New York, 10022 212-546-1000

amateur harpsichord player and a lecturer on architecture, and the "frozen music" of buildings is the most constant theme of her drawing. This affords a rich variation of linear rhythms and a pronounced emotional range in the metaphorical tradition of Piranesi. Her structures invariably show the influence of buildings she has seen on her many travels—the stepped temples of India, for example, or the dilapidated Victorian relics of Manchester's former grandeur—but they are fantasized increasingly into metaphors of combat between the ordered and the disordered, and by implication the intellect and intuition, the rational and emotional, male and female. There is wit in Petherbridge's work, as well as considerable dramatic force, and much is lost in reproduction. In her early 40s, yet not all that well known, Petherbridge could not have been more deserving of this exhibition.

> ***The installation of carpet masterpieces at the Hayward was itself a work of art—screens and a low light level turned the gallery into an Aladdin's cave.***

Chris Baker is also something of a monochromatic artist, but in a more painterly and abstract vein. Though Baker—who is 38—has won scholarships and prizes, he was overdue for a larger show. The Warwick Arts Trust exhibition "Paintings and Drawings 1975–1982" was his first solo exhibition in London. Baker's art hovers on the verge of depiction. Many of his paintings are musings on the ambiguous nature of solids and shadows in the observable world, echoing familiar forms as well as rhyming shapes. He likes the drama implicit in facades and props, and his urban sympathies find expression in a taste for weathered textures. Winter has always intrigued him visually more than summer, because things seem more condensed and puzzling in that season. He has tended to work on paper in charcoal washed with white; but the latest works at Warwick introduced color and canvas—a trend confirmed in his small exhibition at the Paton Gallery, Covent Garden, in July. Slap-and-bash painting is much in evidence these days, and Baker's calculated use of space and surface came as a welcome corrective.

Stephen Farthing

Stephen Farthing shared the Paton Gallery show with Baker, presenting older work. He exhibited new work, however, during the winter, at the Museum of Modern Art, Oxford. At 32 Farthing is one of the most prize-laden of younger English painters. Abbey Major Scholar at the British School in Rome, 1976–77, he has won lesser prizes in three out of the four most recent John Moores Liverpool Exhibitions (the most prestigious competitive open exhibition for British painters) and was one of the three painters chosen to represent Britain at the last Paris Biennale. A description of a room in Balzac's novel *Eugénie Grandet* led to an impressive series of large paintings in a severely limited palette. We view *Mrs. G.'s Chair* as if from the wings of a stage or from behind a glass wall. The drama of the subject derives from the contrast between the restfulness of the scene and the implicit activity that surrounds it, including as this does the voyeurism of the artist/viewer. Farthing's 1983 paintings drop the Balzac reference and intensify the dreamlike quality of the subject. In a painting called *The Night Watch* a room is viewed from below through a transparent floor. Again, the room is unpeopled, but pregnant with human occupation. There is robust graphic certainty, and color in abundance—yellow curtains, blue TV, pink cupboards. Farthing has already contrived a personal subject, with a style to match. ☐

Author: ***John McEwen is the art critic for* The Spectator.**

LEE FRIEDLANDER
PORTRAITS 1958-1983

Tony Dipolito, 1983. Gelatin silver print, 7½ x 11 inches

NEW YORK
OCTOBER 18–NOVEMBER 12
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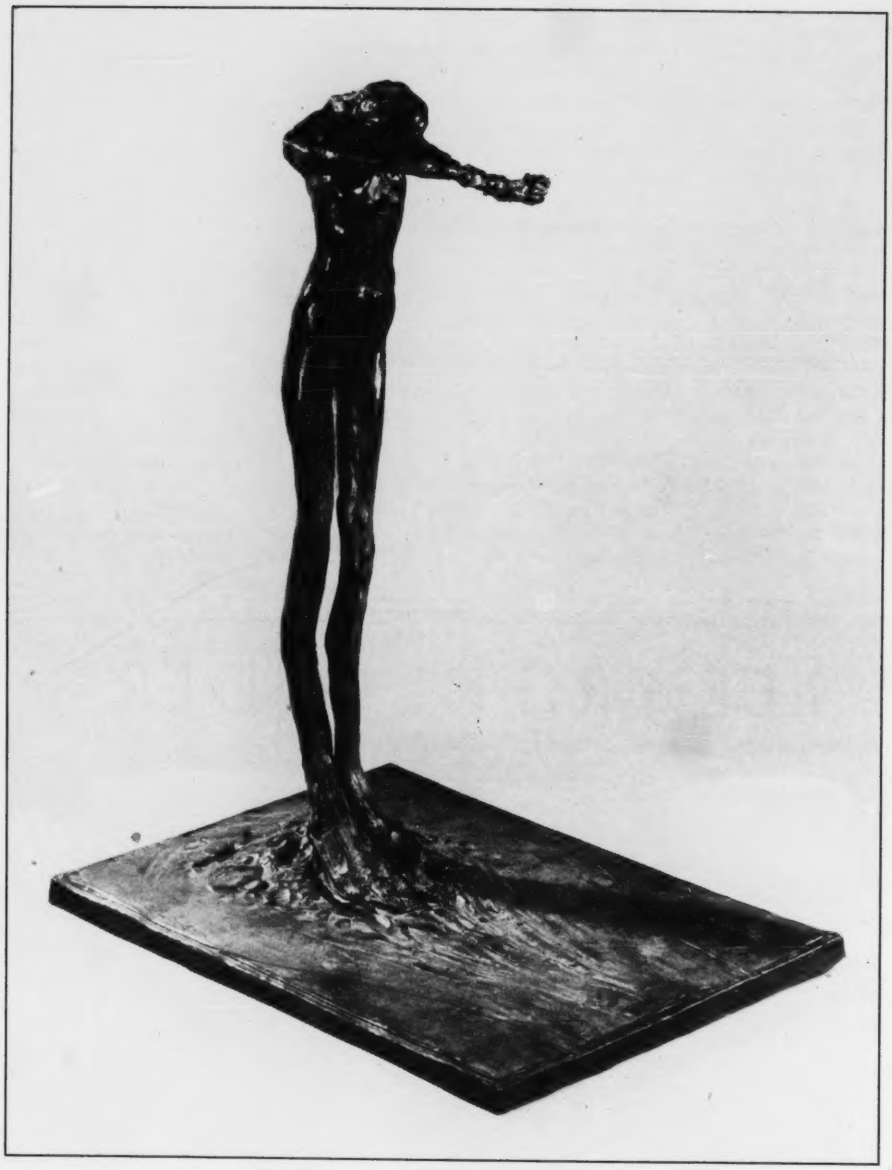
NATHAN OLIVEIRA

BRONZE SCULPTURE



October

JOHN BERGGRUEN GALLERY
228 Grant Avenue, San Francisco
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CHARLES COWLES GALLERY
420 West Broadway, New York
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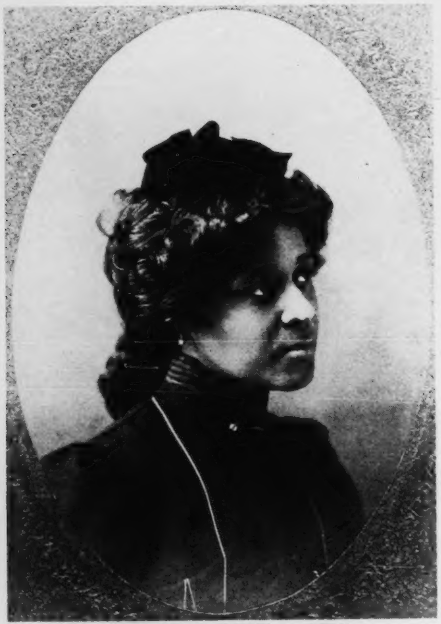
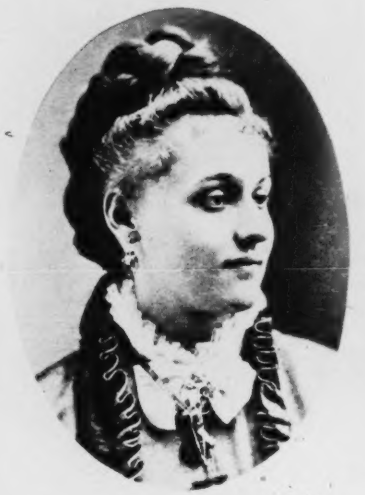
This series of sculpture is presented in cooperation with Houston Fine Arts Press and Hine Incorporated.
"Figure" 1983 bronze, 39½" × 21¾" × 28¾" Photo — M. Lee Fatherree

Photography Terra Incognita

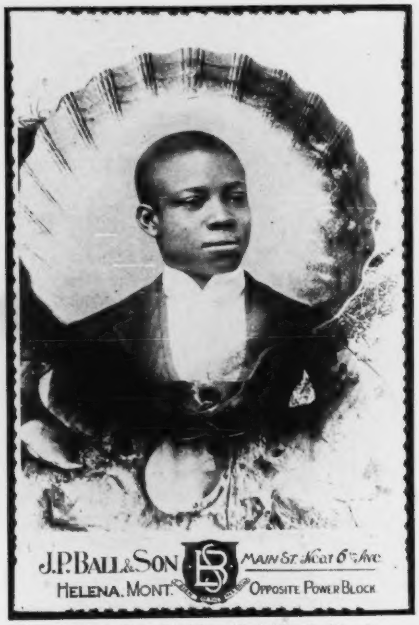
BY PEPE KARMEL



Harry Shepherd: **Mattie McGhee, *1890s, albumen (?) print, 4⅞ by 3½ inches. Minnesota Historical Society, St. Paul.***



Ball & Thomas: **Untitled Portrait, *1870s, albumen print, 3⅝ by 2¼ inches. Collection Valencia Hollins Coar.***



J.P. Ball & Son: **Unidentified Black Youth, *1890s, albumen (?) print, 5½ by 4 inches. Montana Historical Society, Helena.***

The history of black photography has until recently been a virtual terra incognita. As Angela Davis points out in the catalogue of "A Century of Black Photographers," a traveling exhibition organized by the Museum of Art of the Rhode Island School of Design, not one black photographer is mentioned in the 1982 edition of Beaumont Newhall's *The History of Photography*—the standard text in the field. Well, the history books will have to be rewritten. The 150 pictures by 27 photographers or photographic studios in the RISD exhibition not only provide a deeply affecting view of black life over the last century; they also prove that the black contribution to American photography has been substantial.

The RISD Museum seems to have approached this show with a certain degree of trepidation. No one wanted to repeat the fiasco that occurred at New York's Metropolitan Museum in 1969, when Thomas Hoving hired a white curator, Allon Schoener, to mount "Harlem on My Mind," a controversial show of photographs about black life in Harlem between 1900 and 1968. Black leaders and liberal intellectuals, whom Hoving had hoped to impress, were outraged, and the Metropolitan was lambasted for its arrogance in presuming to speak *for* blacks about their culture.

> ***"A Century of Black Photographers" provides a deeply moving view of black life over the last hundred years; it also proves that the black contribution to American photography has been substantial.***

The RISD Museum invited a black scholar, Valencia Hollins Coar, to be guest curator. She has done a superb job in researching and organizing both exhibition and catalogue, which together provide a valuable corrective to the prevalent tendency to promote photographs as art by divorcing them from their historical contexts. Coar's selection embraces both "commercial" and "art" photographers, and although the pictures were clearly chosen for their intrinsic esthetic value rather than the historical importance of their subjects, the catalogue basically eschews formal analysis in favor of a patient detailing of the photographers' professional activities. This choice proves to be crucial, since the artistic as well as the historical understanding of photography demands that we consider the social role of the photographer.

Although black photographers were at work in the United States as early as 1840,[1] the exhibition picks up the story with the years 1870–1910—the earliest period from which a substantial body of black photography survives. This period would not, on the face of it, seem promising for black photographers. In fact, black historians refer to it as the "Nadir." Whatever optimism may have flourished during the brief years of Reconstruction was ground into dust; southern states denied blacks the vote and excluded them from jobs, and the "Jim Crow" system of comprehensive segregation was instituted.

One would expect the photographs of this period to reflect its bitter reality, but they don't. On the contrary, they depict a prosperous and self-assured black community. What strikes the contemporary viewer in the portraits of this period is the *absence* of that sense of social marginality and alienation which is so evident in more recent black photographs.

During the Nadir, a multitude of national

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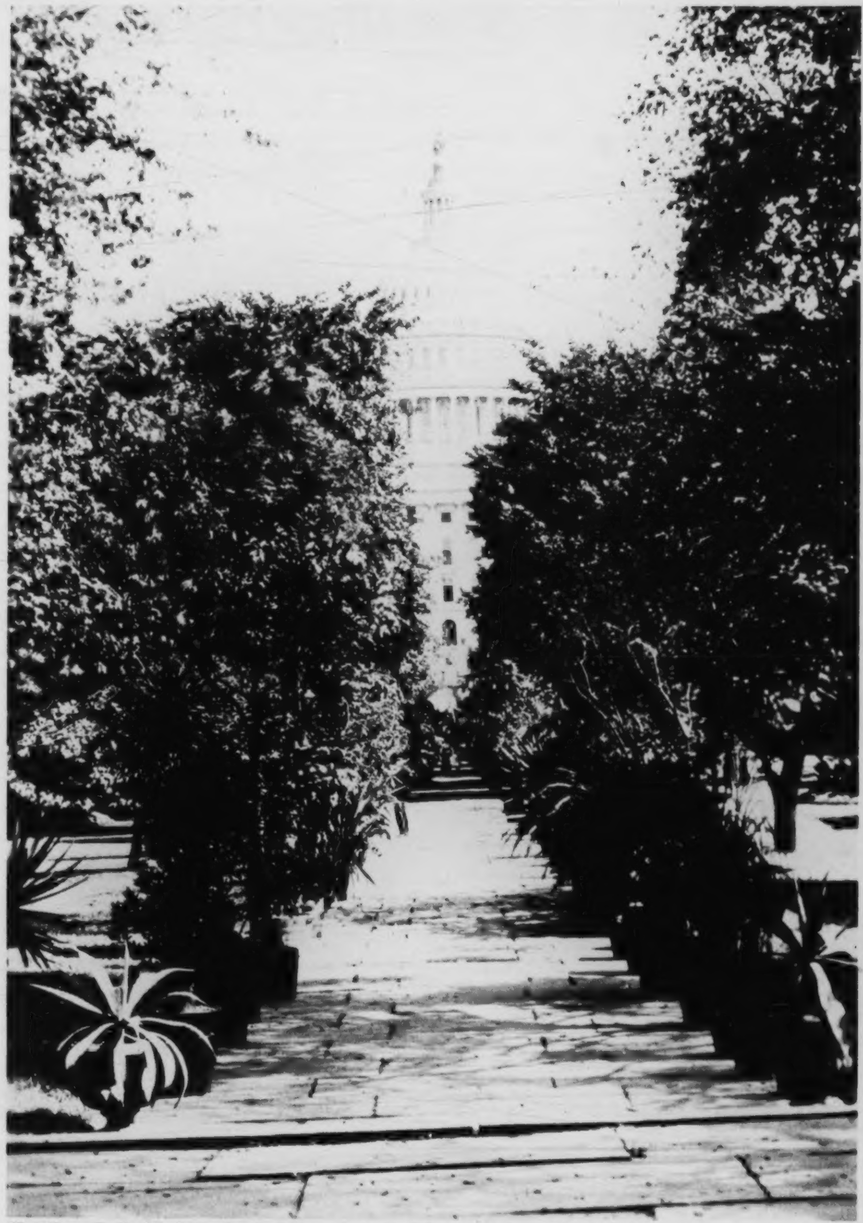
religious, professional and social black organizations appeared. According to black historian Michael R. Winston, these organizations "created the basis for the emergence of a significant middle class":

> Thwarted by the barriers of segregation, this group provided the critical mass of leadership among black Americans, and offered the professional services of teachers, physicians, dentists, lawyers and clergymen that were otherwise denied them by white institutions and professionals.[2]

It was this group of educated professionals who employed photographers to make portraits or records of social events. If the late-19th-century black photographer projected an image of his community as affluent and contented, it was because his professional role was defined by the black middle-class elite. There was little social or economic incentive to record the wider suffering that coexisted with blacks' limited prosperity.

The 19th-century black photographer's clients were not limited, however, to the black middle class. "A Century of Black Photographers" included quite a few portraits of whites, ranging from a cart-driver to a pair of brothers with a thriving hardware business in Michigan. (There were also portraits of a Dakota Indian woman and a Chinese cook.) These photographs suggest that the black and white middle classes shared many cultural values. Compare, for instance, Harry Shepherd's portrait of a black woman named Mattie McGhee (taken sometimes between 1887 and 1904) with a portrait of an anonymous white woman by the black firm of Ball and Thomas (probably taken in the late 1870s). The similarities are striking: both photographs utilize the popular oval format and a three-quarter profile pose. Both were taken in an extremely "straight," factual style, using undramatic, "natural" lighting. Both women look discreetly to their left, away from the lens.



Hamilton S. Smith:* U.S. Capitol from Botanical Gardens, *ca. 1900, gelatin silver print, 7 by 5 inches. Museum of Afro-American History, Boston.

In her catalogue essay Angela Davis observes that, whereas black writings of the period are full of bitterly honest accounts of the black struggle, "the works and careers of the few early photographers appear entirely removed from the situations and aspirations of the masses of Afro-Americans."

> In 1890 [Davis continues] there were 85 reported lynchings, 112 in 1891 and 160 in 1892 . . . . This was the socio-historical background against which the lives and careers evolved of such artists as Harry Shepherd and Hamilton S. Smith. As they worked with their cameras, selecting their subjects, composing their images, how were they affected by the raging violence of racist mobs . . . ?[3]

Our modern assumption is that the photographer's role is—or should be—to represent his people's or nation's experience. In 19th-century society, however, a professional photographer like Harry Shepherd was expected to convey the ideas and experiences of a more limited audience of clients. Pictures like Shepherd's portrait of Mattie McGhee may evade the reality of racism and its violence. But when we learn from the catalogue that Mattie McGhee had attended college and was married to a successful young black lawyer, Frederick McGhee, who was prominent in the fight for civil and political rights, we must also admit that Shepherd and the McGhees might well have seen this photograph as a riposte to the slanders of racism. White society may have allowed the McGhees only marginal status, but they clearly saw themselves as central to the relatively autonomous black community. They may even have believed that their mastery of "white" culture would compel whites' recognition of blacks as equals, and that such recognition might spell an end to violence.

Perhaps a 19th-century amateur like Hamilton S. Smith could have assumed the "public" responsibilities Davis demands of the black photographer. For while Smith's outwardly "formalist" pictures of historical buildings and sites might seem to have nothing to do with the problems of black life in his epoch, they can also be interpreted as extremely subtle metaphors for the black situation.

We learn from the catalogue that Smith was the first black graduate of Boston University Law School, and also a graduate of Howard University Dental School. His educational record notwithstanding, he ended up a clerk in the U.S. Pension Bureau in Washington, D.C. Between 1890 and 1920, he photographed the Pension Building where he worked, numerous other Washington buildings and parks, and other sites up and down the East Coast. His pictures thrive on the tension between his historically meaningful subject matter and his fascination with purely formal problems. In his view of the *U.S. Capitol from Botanical Gardens*, for instance, the nominal subject, the Capitol, is subordinated to the abstract composition formed by an "X" of foliage in the foreground. The perspectival narrowing of the path leading toward the Capitol functions simultaneously as an indicator of distance and as a compositional element.

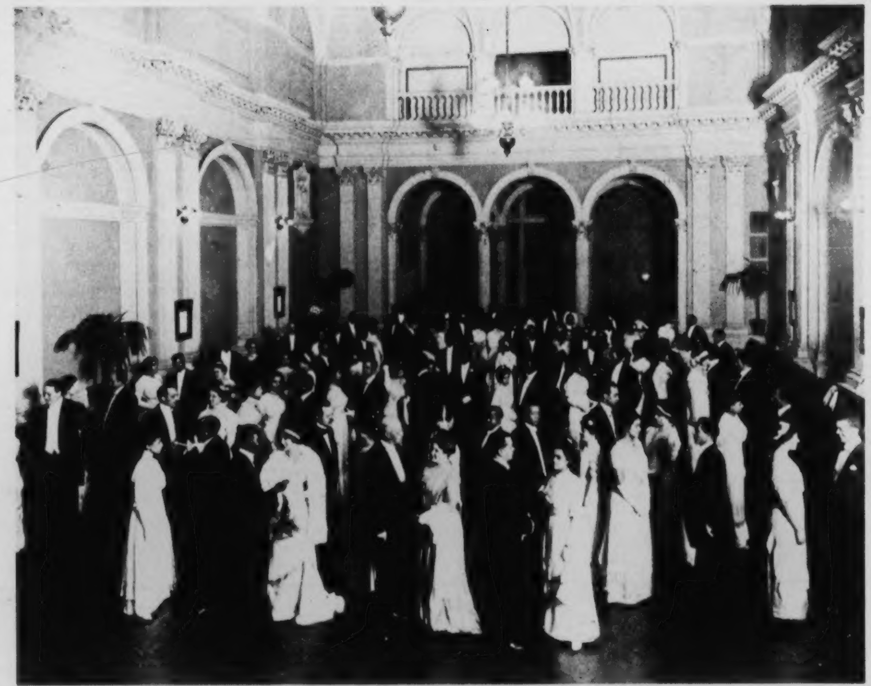
Was the deliberate distancing of the Capitol in Smith's picture nothing more than a formal decision? Or is it a metaphor for a well-educated but isolated man's view of American ideals: inspiring, but personally unattainable? Since we know that Smith was black, it is tempting to interpret the endless path stretching towards the Capitol, bordered by spiky leaves, as a representation of the *via dolorosa* that blacks have had to follow in pursuit of their rights.

In another Smith photograph in the show, the "subject"—Niagara Falls—is again pushed into the background. The picture is dominated by a blindingly white snow-covered landscape, across which struggle the tiny figures of tourists. We have here an image of humanity surrounded by icy white barrenness. Once again, it is tempting to read a political statement beneath the picture's "touristic" surface.

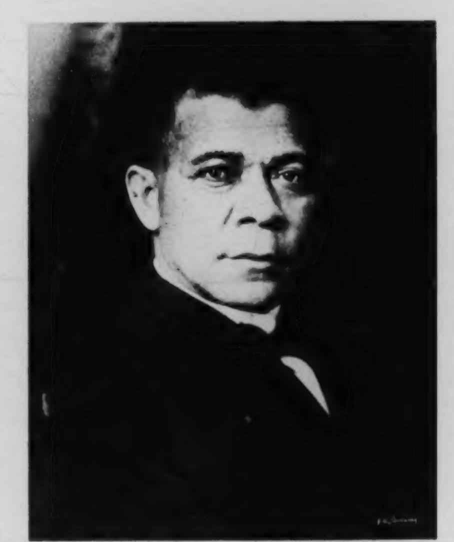
"A Century of Black Photographers" did not include enough Smith material on which to base a conclusive judgment, but it seems possible that Smith was a major American photographer. Only a few 19th-century American photographers—such as Timothy O'Sullivan—made pictures which invite such allegorical readings. Hamilton Smith may well deserve to be added to this list. The elusive artistry of his work makes him the most intriguing "discovery" of "A Century of Black Photographers." One hopes that Boston's Museum of Afro-American History, which possesses a large archive of Smith's work, will be able to research and publish more of it in the near future.

During the Nadir even noncommercial photographers like Smith shared the unornamented "realist" esthetic of the portrait photographers. With the conclusion of the Nadir, however, there was a gradual but significant shift in the black photographer's subject matter, esthetic approach and social function. As Winston notes in the catalogue, World War I sparked a "protracted struggle against segregation."[4] The black photographer had a new, polemical role to play in this struggle. His pictures were no longer personal mementos or private portraits, but public portraits of a people's heroes, designed for reproduction and dissemination.

Addison N. Scurlock, who lived and photographed in Washington from 1911 until his death in 1964, appears as a transitional figure in "A Century of Black Photographers." About half of his pictures here are straightforward scenes of social life in the Washington black community—a formal dance, a casual outing in a rowboat, a group of high school girls at a beach picnic. These are the most appealing to a contemporary sensibility. The other half consists of formal portraits of important blacks such as writer and sociologist W.E. B. DuBois and Booker T. Washington, founder of the Tuskegee Institute.



Addison N. Scurlock:* Formal Dance at Whitelaw Hotel, *ca. 1923, silver bromide print, 10 by 19¾ inches. Scurlock Studio, Washington, D.C.



Addison N. Scurlock:* Booker T. Washington, *1910, chloro-bromide silver print, 14 by 11 inches. Scurlock Studio, Washington, D.C.

These portraits illustrate the way in which photography's new, more political role required new, more expressive styles to elevate individuals to the status of symbols. Scurlock was clearly influenced by Pictorialism and the then nascent "glamor" style, with its soft focus and artificial lighting. The backgrounds of his pictures are either blurred or eliminated, and the deliberately shallow depth of field isolates his subjects' eyes, emphasizing the spiritual power of the gaze.

The same elevation of the subject can be observed in the work of other black photographers of this period, such as Cornelius Marion Battey's portrait of the poet Paul Dunbar or Arthur P. Bedou's self-portrait. (In the catalogue, Susan Dodge Peters aptly describes Bedou's self-portrait as "Byronic.")[5] Both Battey and Bedou took series of pictures illustrating vocational classes at the Tuskegee Institute. These photographs are not personal observations of a place or an activity; rather, they are meant to serve the same polemical or political purposes as their glamorized portraits.

The black photographer's new role as spokesman for the black community was problematic from the outset, precisely because it required that individuals be treated as political symbols. The esthetic drawbacks of this approach are evident in the work of P.H. Polk, who adapted glamor portraiture to the depiction of "typical" Southern blacks. (Polk, who studied photography at Tuskegee, has taught there from 1927 until the present.) As Deborah J. Johnson, associate curator at the RISD Museum, writes in the catalogue, "It is difficult to explain or

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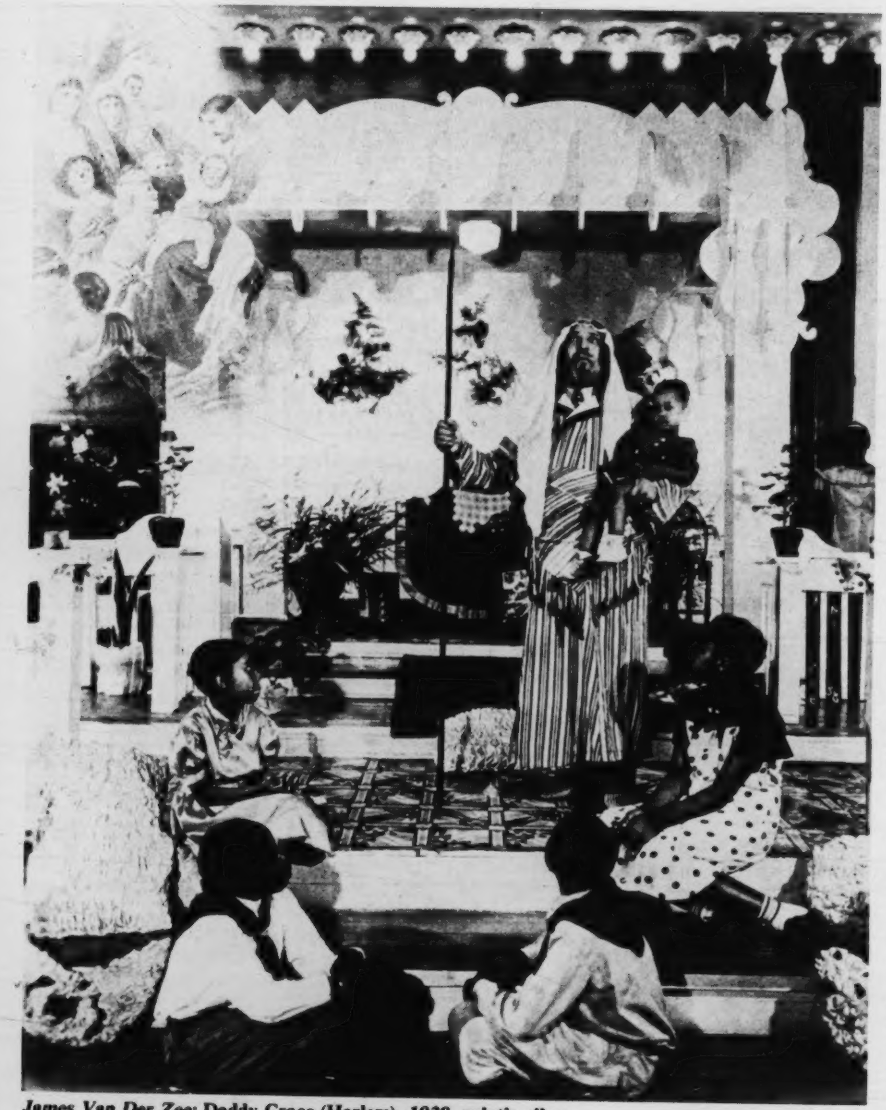
excuse certain of Polk's disconcertingly stereotypical images such as *The Boss*"[6]—a 1932 portrait of a tough old "mammy" glaring at the camera, with threadbare clothes and hands aggressively clamped on her hips. The *esthetic* problem with Polk's photograph is that the ethnographic stereotype obscures our sense of a particular human being; we see a cliché, not a person.

The evolution of black photography in the 1920s and '30s reflects the immense social changes overtaking the black community, especially the migration from the rural South to the urban North. The center of gravity of black society shifted from the relatively autonomous black communities depicted in earlier photographs to the new urban ghettoes, in particular to Harlem, which was the setting for a significant black cultural efflorescence.

The best known of the photographers who witnessed this change is undoubtedly James Van Der Zee, who maintained a studio in Harlem from 1916 until his retirement in 1968. (Van Der Zee was "discovered" in the year following his retirement, when "Harlem on My Mind" featured his pictures.) The photographer's role as interpreter and publicist of mass society is evident both in Van Der Zee's commercial work, represented here by an "artistic" calendar nude from 1920 and a 1925 hair-cream advertisement, and in his photographs of political subjects, such as Marcus Garvey (leader of the "Back to Africa" movement) reviewing his militia in 1924, or a 1938 double portrait of the religious leader Daddy Grace. The examples of Van Der Zee's work that seem strongest today, however, are those that do not appear to have served any obvious publicity purpose—for instance, a splendid "straight" portrait from 1932 of a wealthy young couple, both of them in fur coats, posing with their shiny new roadster against a backdrop of drab brownstone facades.



James Van Der Zee: **Daddy Grace (Harlem),** *1938, gelatin silver print, 9⅛ by 7⅛ inches. New Orleans Museum of Art.*

Van Der Zee's flamboyantly staged portrait of Daddy Grace seems, however, more typical of his work, in terms of both its idiosyncratic composition and its historical significance. The picture shows the religious leader draped in Arabic robes, posing amidst his young followers. Floating in the air to his left is a double-printed view of Jesus suffering the little children to come unto him. The picture reveals Van Der Zee's "Victorian" tendency to overload his photographs with detail, often to the point of subverting the perspectival coherence of the image.[7] Although Van Der Zee's recent popularity may be due in part to the "camp" sensibility of the late 1960s and the antirealistic tendencies of some 1970s photography, the historical importance of his portraits exceeds such superficial appeal. For whether or not they accomplished their stated ends, religious or political movements like those of Daddy Grace and Marcus Garvey represented an attempt to reconstitute the black community that had largely been lost with the migration north.

As "A Century of Black Photographers" enters the 1940s, the photographic encounter itself becomes charged with tension. In Reverend Lonzie Odie Taylor's portrait of a *Watkins Man* (a familiar brand of traveling salesmen in the '40s), the salesman evinces surprise and resentment at being photographed. We tend to identify the photographer as master of the photographic scene; his "subject" must either submit to the camera's interrogation or revolt against it. So that when studio photographer Harvey James Lewis took a group portrait of the white *McDonald Hunt Club* at the conclusion of one of their hunts, the resulting image was "brutal and disturbing"[8]—in part because it implies that the hunters' ferocity might be directed against the photographer as well.

Gordon Parks's work also thrives on a similar confrontational tension, only here it takes place within the photograph itself. In *Welfare Office, Mother and Children,* which was taken for an article on the woes of a Harlem family that appeared in the March 8, 1968 issue of *Life* magazine, we see the article's main subject, Mrs. Fontenelle, surrounded by her children, confronting a faceless bureaucrat who says he can do nothing to help her with "the rats and roaches and the garbage and the broken windows and the heat going off" in her apartment.[9]

The composition ranges the photographer, and hence the viewer, on the side of the bureaucrat. Parks no doubt learned this kind of "over-the-shoulder" composition from Cartier-Bresson, Eugene Smith and the movies. But this convention, deriving ultimately from Degas and the Impressionists, tells the viewer to identify with the personage over whose shoulder he is seeing, *not* with the person seen. In other words, the setup of Parks's photograph is ambiguous—do

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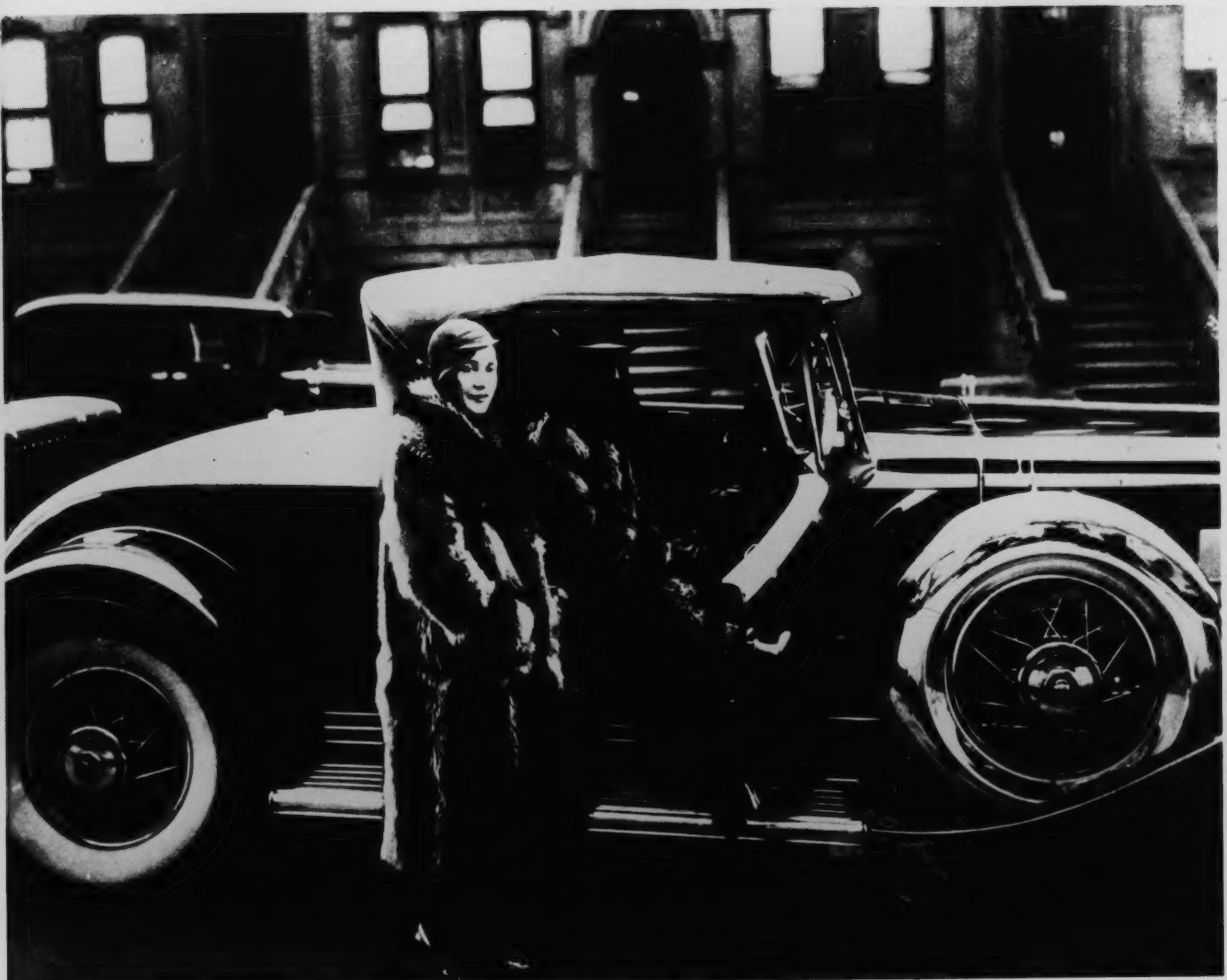

James Van Der Zee: **Couple (Harlem),** ***1932, gelatin silver print, 7⅞ by 9⅜ inches. Museum of Art, Rhode Island School of Design.***

we identify with Mrs. Fontenelle or with the bureaucrat?

Perhaps this ambiguity was a function of Parks's position as a staff photographer at *Life*, a position which inescapably cast the photographer in the role of interpreter. His job was to explain unfamiliar realities to a large, middle-class (and mostly white) audience, to lead this audience to understand and empathize with realities they might otherwise have feared and rejected. Thus the *Life* photographer's success was measured by his ability to make his subject seem simultaneously strange and ordinary, exciting but unthreatening.

In 1949, Parks submitted a photographic feature on the "ordinary" blacks with whom he had gone to high school, including pictures such as *Sunday Morning, Detroit,* which showed his thoroughly middle-class classmate, Pauline Terry, on the way to church with her husband. But the story, intended as a cover feature, never ran. According to the catalogue, it was "preempted by one on Eisenhower"[10]—which does not explain why *Life* did not run it in a later issue. It is hard to avoid the conclusion that middle-class blacks did not strike the editors as sufficiently exotic to be "interesting."

If Parks has at times seemed like the "token" black working within the white establishment, Roy DeCarava's image has been that of the rebel insisting on his artistic integrity at the cost of his potential public success—for instance, by withdrawing in protest from "Harlem on My Mind." In his pictures as well as his action, DeCarava has tried to avoid the compromises and esthetic limitations of photojournalism. His 1960 shot of *Coltrane and Elvin,* for instance, goes beyond factual reporting to create a visual equivalent of the act of music-making. The crisp, flamelike contour of the saxophone dominates the image like a searing solo, while the cool, dark outline of John Coltrane's profile and Elvin Bishop's blurred form in the background provide the accompaniment.

The special character of DeCarava's approach was made apparent by the juxtaposition, in "A Century of Black Photographers," of his mystical vision of jazz with Milton Hinton's matter-of-fact, even mundane view of it. The difference in styles—"art" vs. "snapshot"—was self-evident. But it was not self-evident which style is actually more successful.

Hinton is a professional bass player, and his 1951 portrait of *Panama Francis and Mort Herbert, New York* stresses the special relationship between black and white within the jazz world. In Hinton's photograph, Mort Herbert—the white musician—drapes himself in mock helplessness over his bass, while Panama Francis—the black—stands upright, one hand cocked on his waist, and the other draped patronizingly across Mort Herbert's shoulders. In effect, the two men are humorously acting out the reversal of cultural primacy between white and black in American music.

Despite the sociological commentary that can be read from Hinton's image, Panama

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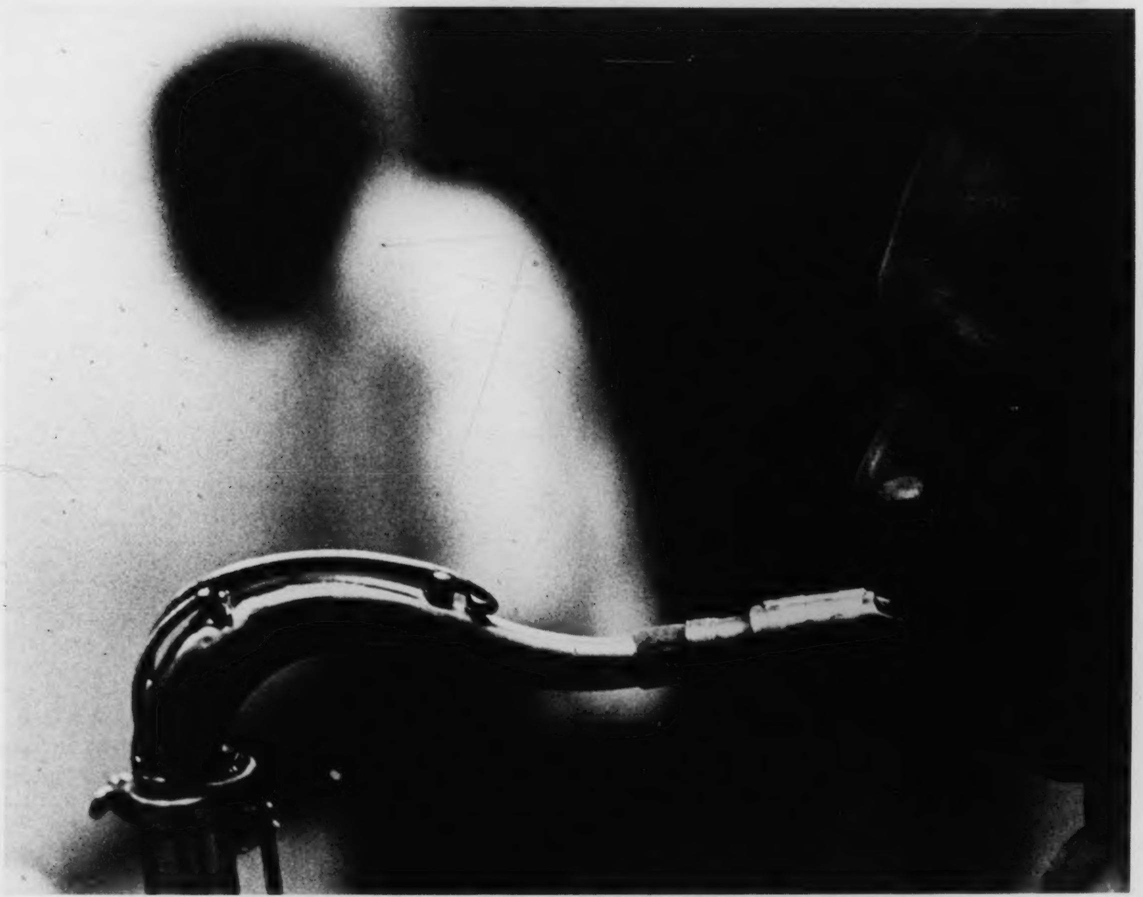
Gordon Parks: Welfare Office, Mother and Children, *1967, gelatin silver print, 19¾ by 29 inches. Collection the photographer.*

Francis and Mort Herbert remain individuals; they are not reduced to symbols. In DeCarava's work, on the other hand, individuals are often sacrificed to symbolic effect. His treatment of light and dark constantly reminds us that we are looking at Art. Scene after scene is draped in Rembrandtesque darkness, allowing details to glimmer on the threshold of perceptibility. For instance, in DeCarava's 1964 image of *Four Men, New York* (used as the cover illustration for the exhibition catalogue) only the faces of the two nearest men are clearly visible; the others fade into the darkness of the background. One is reminded of Ralph Ellison's novel, *Invisible Man*, and the bitter discovery that to be black in America is to be invisible.[11] Indeed, although the relation of black and white in America is not necessarily the subject of every picture in DeCarava's oeuvre, it is a ubiquitous theme, seemingly inherent in his formal approach.

Gordon Parks: Emerging Man, *1952, gelatin silver print, 19½ by 29¼ inches. Collection the photographer.*

Most photography is, of course, based on the opposition of light and dark; DeCarava charges this formal opposition with symbolic significance. His symbolism works precisely because it calls on deeply felt associations with blackness and whiteness, darkness and light—associations that are as much literary as visual. What is troubling in DeCarava's pictures is that he leans so heavily on this conventional symbolism.[12]

Thus, DeCarava's work seems to exemplify the dilemma defined by "A Century of Black Photographers" as a whole. On one hand, political exigencies can overpower the



Roy DeCarava: **Coltrane and Elvin,** ***1960, gelatin silver print, 11 by 13⅞ inches. Collection the photographer.***

imperatives of art; on the other, the desire to be accepted as an artist can lead the black photographer to betray his own experience. It is a painful dilemma, but it offers an opportunity: to use the "raised consciousness" of politics to alter and enrich the received language of art. ☐

Milton Hinton: **Panama Francis and Mort Herbert,** ***ca. 1951, 14 by 11 inches.***

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1. Valencia Hollins Coar, *A Century of Black Photographers: 1840–1960*, Providence, Rhode Island School of Design, 1983, p. 9.
2. Michael R. Winston, "Historical Consciousness and the Photographic Moment," in Coar, p. 23.
3. Angela Davis, "Photography and Afro-American History," in Coar, pp. 25, 27.
4. Winston, p. 23.
5. Susan Dodge Peters, catalogue entry, in Coar, p. 83. Peters's catalogue entries are excellent.
6. Deborah J. Johnson, "Black Photography: Contexts for Evolution," in Coar, p. 17.
7. This tendency is also noted by Johnson, p. 18.
8. Peters, p. 111.
9. Quoted from the original *Life* article by Peters, p. 134.
10. Peters, p. 130.
11. The exhibition also included Gordon Parks's 1952 *Emerging Man*, which was taken specifically as a "response" to Ellison's novel. Parks's photograph, which shows a face emerging from a manhole in the street, seizes on the novel's narrative—the protagonist "lives under the streets of New York City"—rather than the idea of invisibility per se. See Peters, p. 131.
12. This issue is also raised by Angela Davis in her discussion of a painting by 19th-century black artist Robert Scott Duncanson, *Uncle Tom and Little Eva*, which depicts "a large, but obviously helpless black man who looks to an angelic little white girl for light and direction." Traditional artistic symbolism, Davis points out, can grant creative force to darkness, but darkness is always depicted as requiring the guiding constraint of "light" intelligence to turn it to a good end. Davis does not extend her point to DeCarava's work, but her warning that the blandishments of "art" carry a hidden risk for the black photographer may be more applicable to 20th-century photographers than to the 19th-century ones about whom she writes. The same clichés that dominated Duncanson's painting inevitably influence the way we see a picture like *Coltrane and Elvin*.

After its run at the Museum of Art, Rhode Island School of Design (Mar. 31–May 8, '83), "A Century of Black Photographers" traveled to the Baltimore Museum of Art (June 12–Aug. 7) and then to the Studio Museum in Harlem, where it is currently on view (through Oct. 31). It will also be seen at Moorland-Spingarn Research Center, Howard University, Washington, D.C. (Nov. 19–Jan. 15, '84), The Newark Museum of Art (Feb. 4–Apr. 1), the Museum of Fine Arts, Houston (Apr. 20–June 10) and the High Museum, Atlanta (June 29–Aug. 26).

Author: *Pepe Karmel is a free-lance critic living in Manhattan.*

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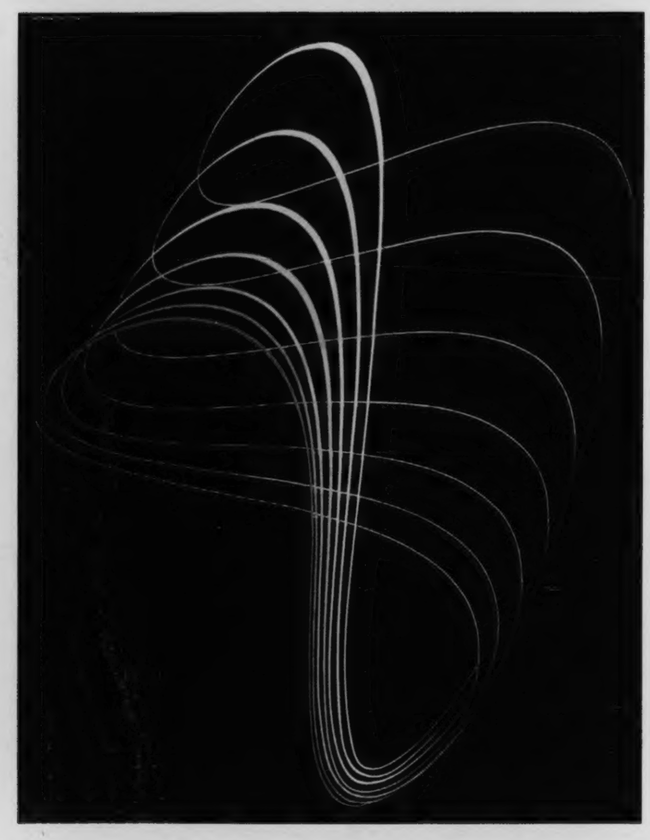

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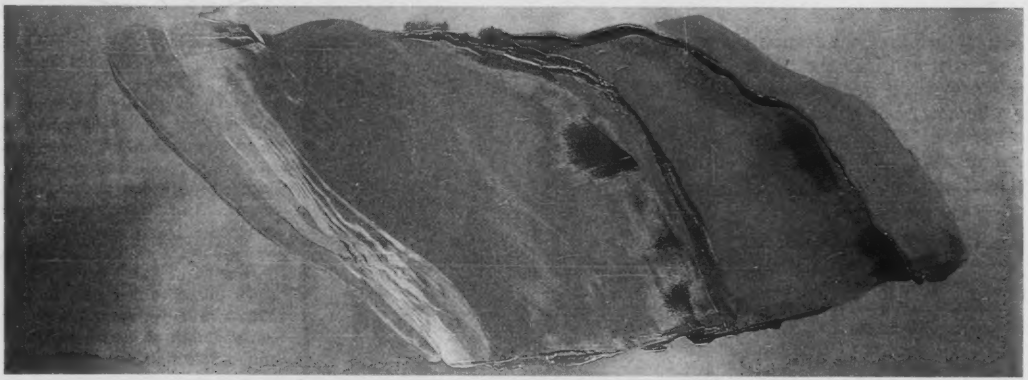

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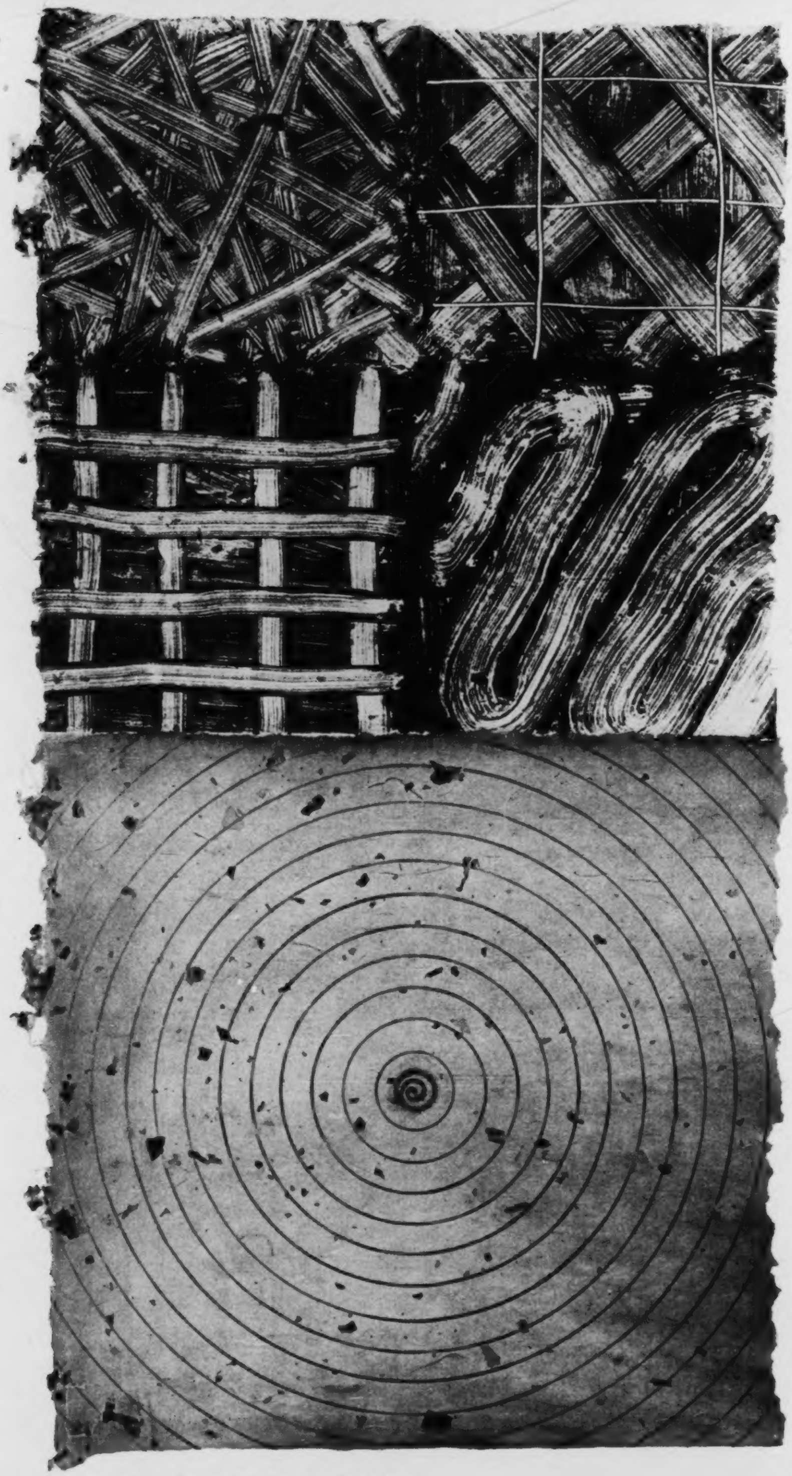

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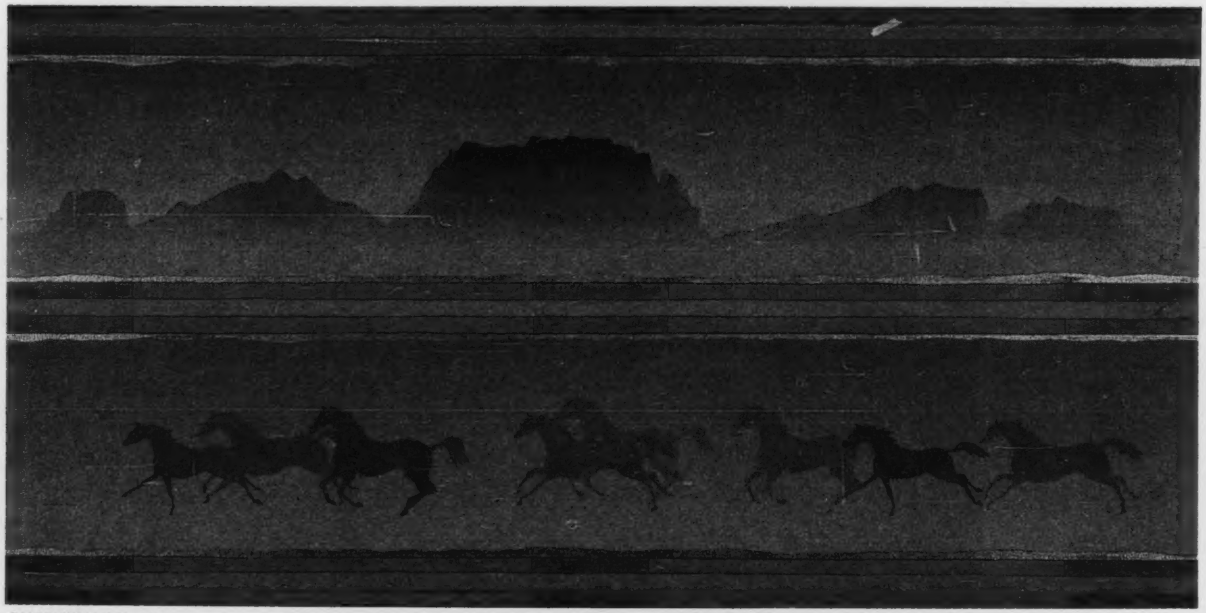

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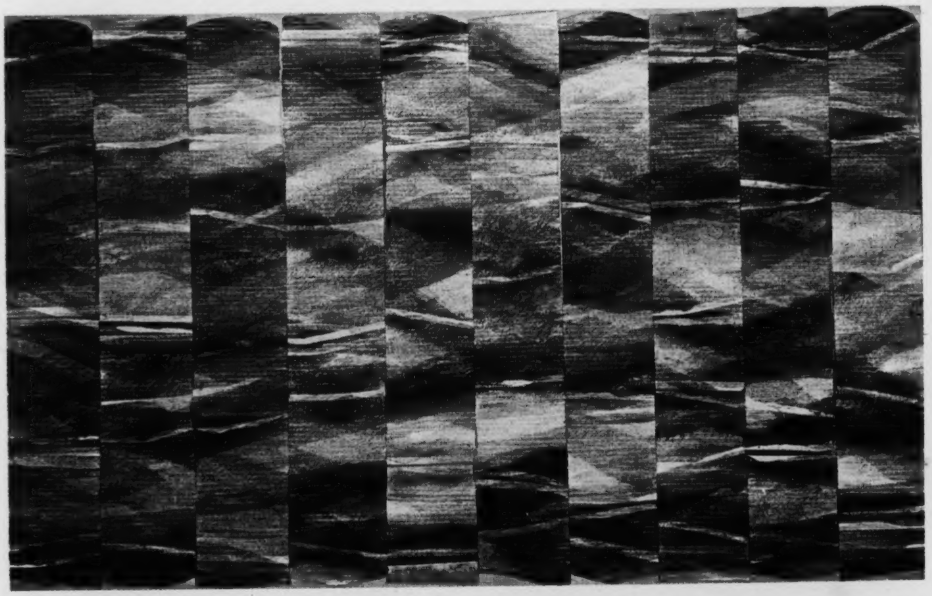

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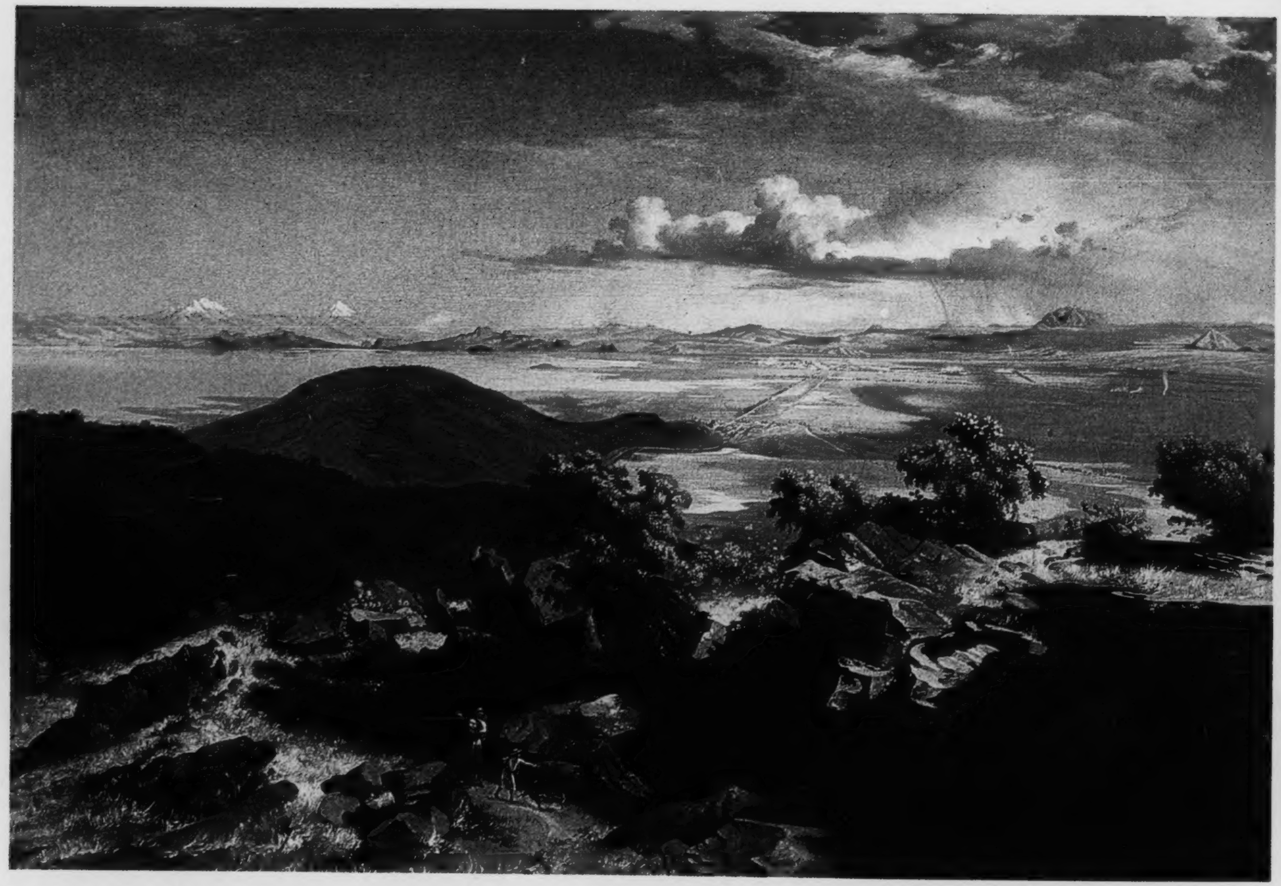

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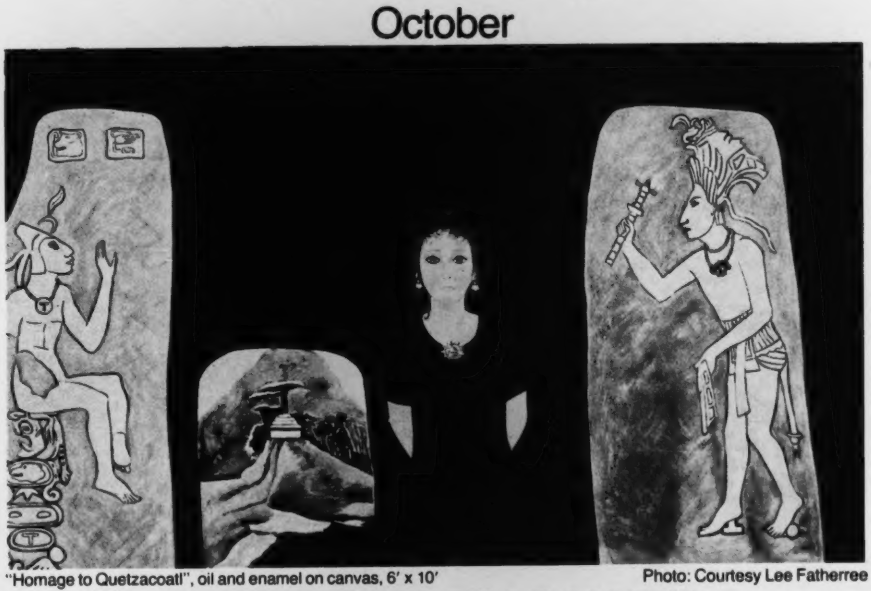

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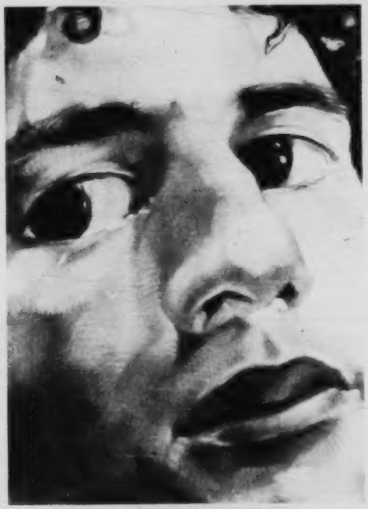

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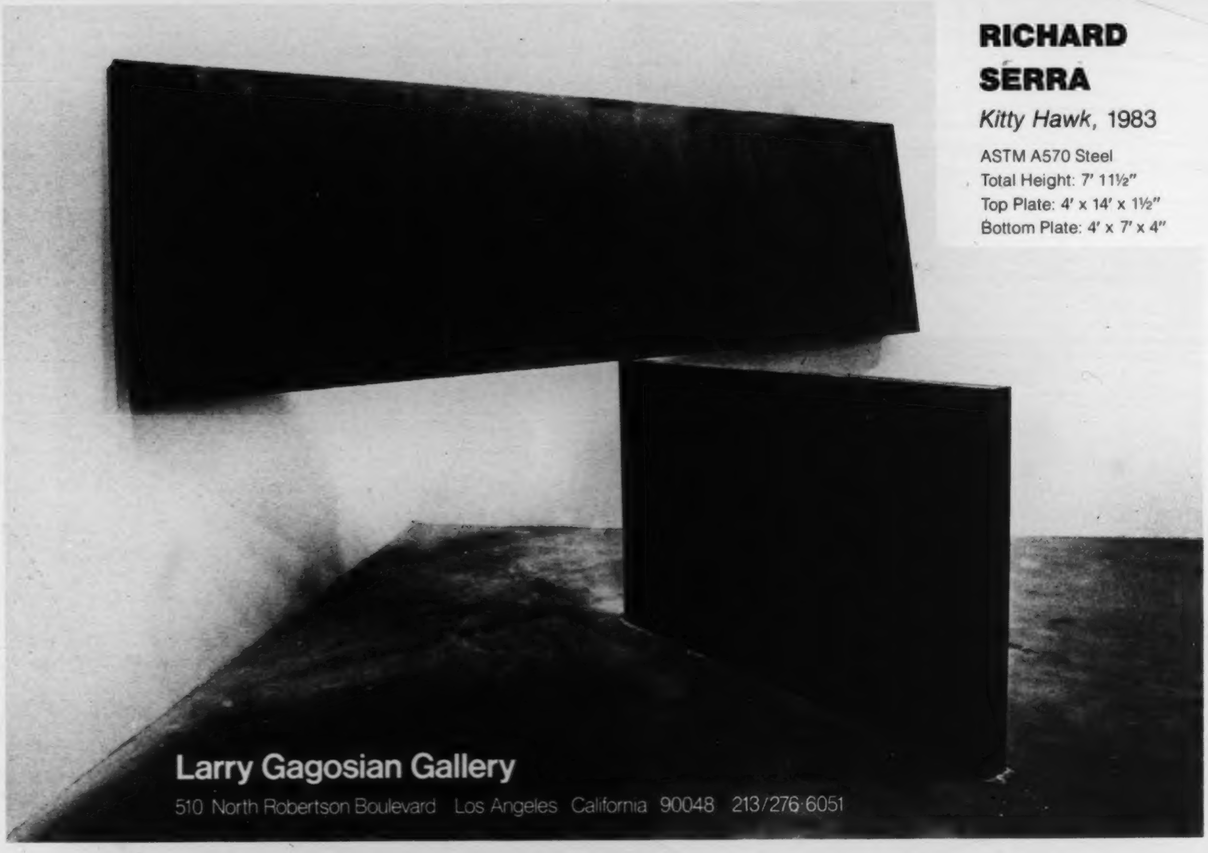

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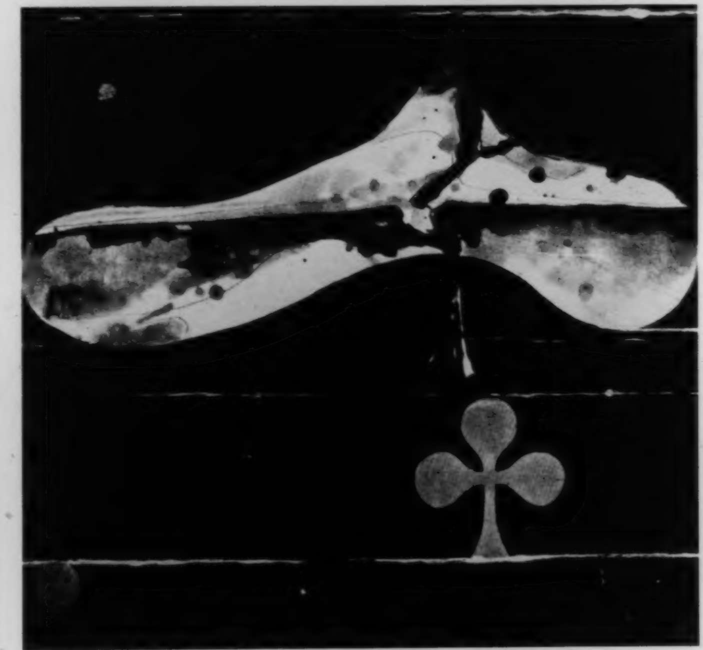

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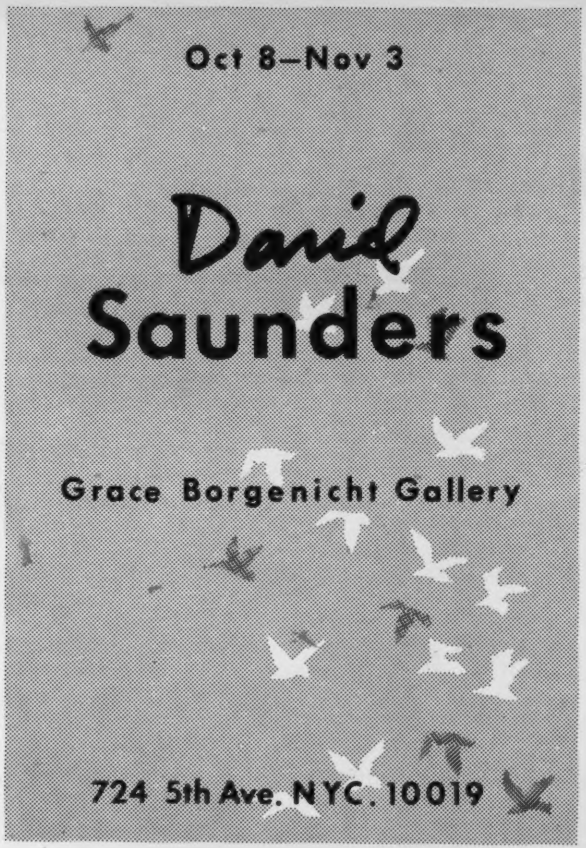

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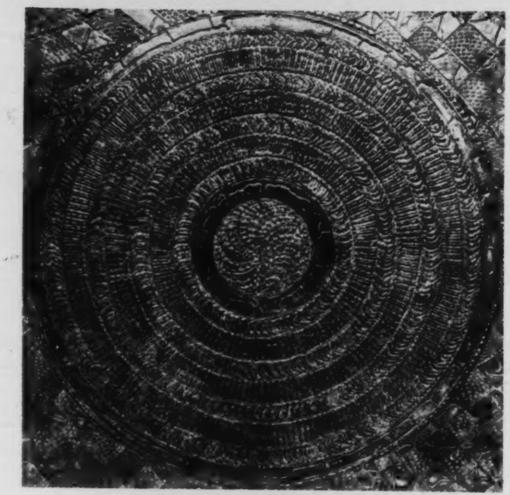

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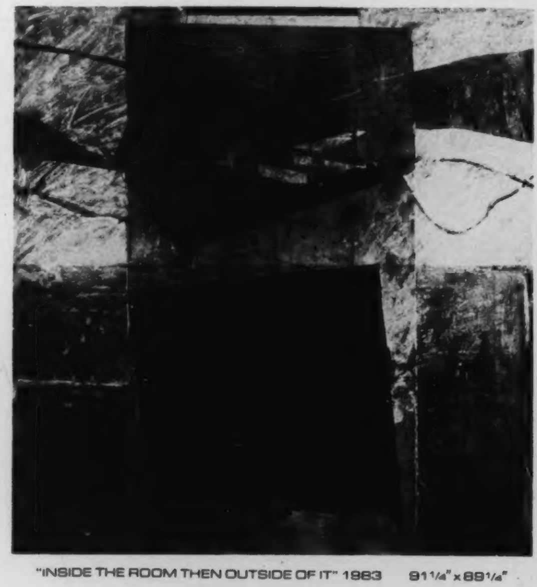

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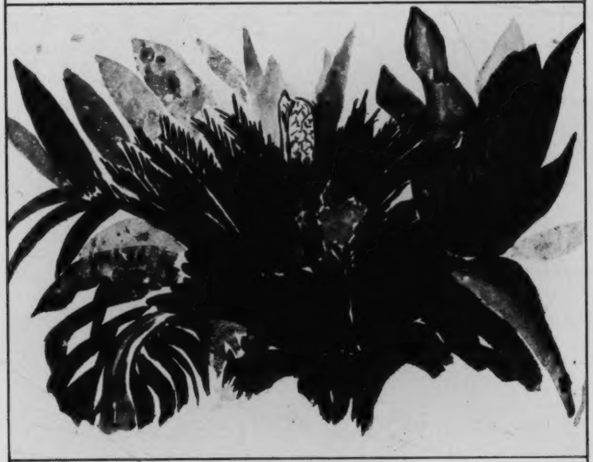

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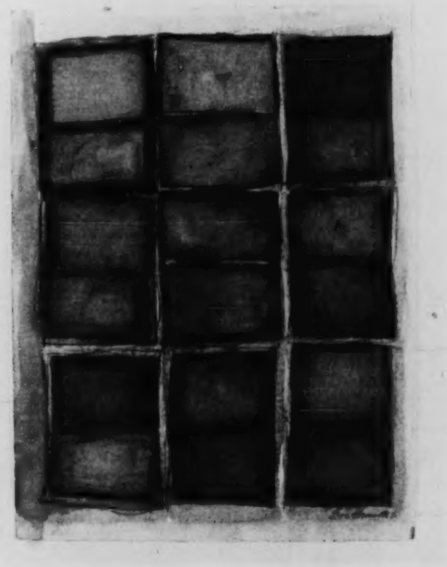

Eva Hesse, untitled, 1968, gouache and pencil on paper, 15"x 11"

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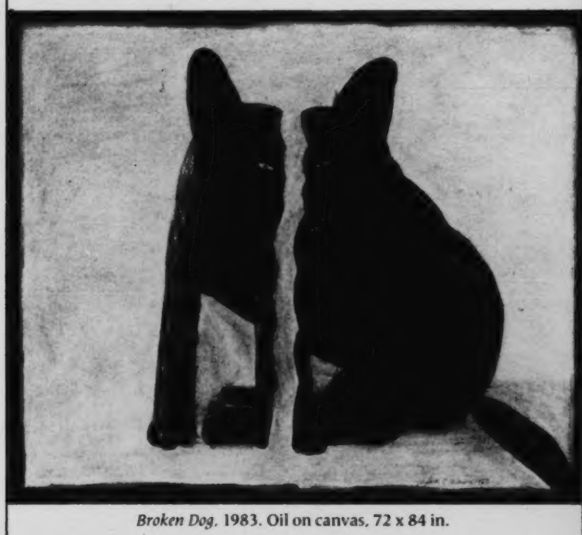

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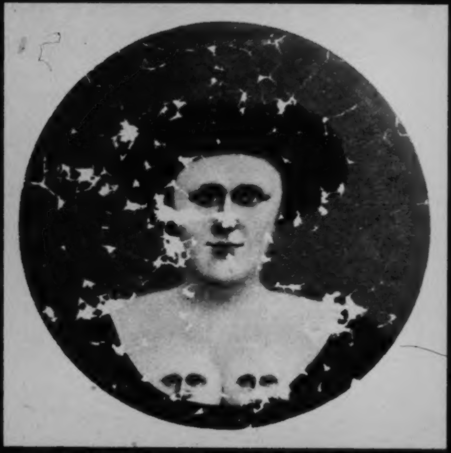

With Her Double Egoism. Oil on board, 8⅝ x 8⅝ inches.

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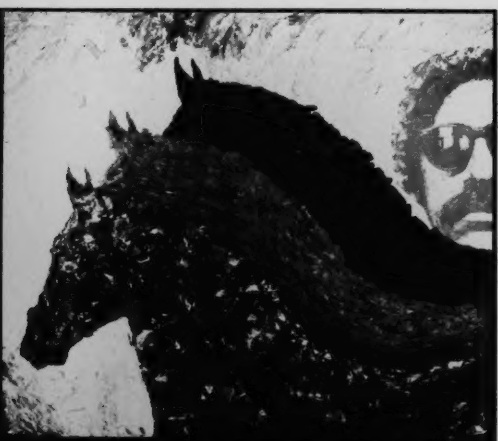

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Paintings, 1981–1983
4–22 October 1983

MARIA SCOTTI
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4–22 October 1983

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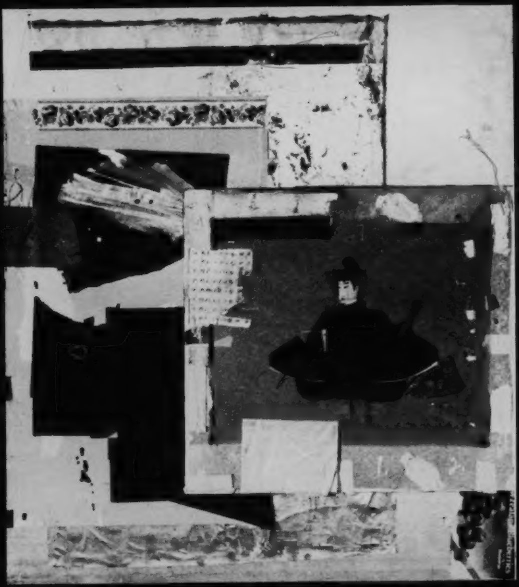
Oct. 21 - Nov. 26



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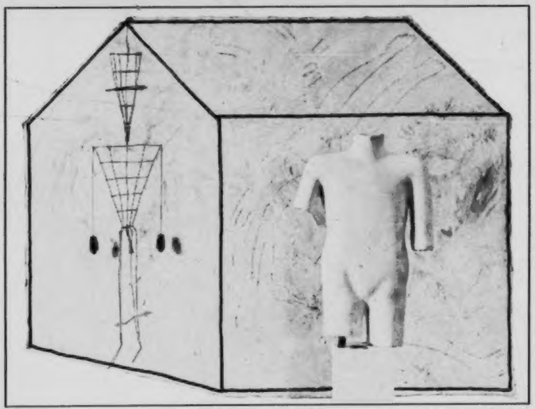

Avenue of the Americas, 1983
Acrylic on Canvas, Plaster, Wood, Wire, 30 Pesos, 7'x 9'

JOHN BUCK
October 14-November 16, 1983

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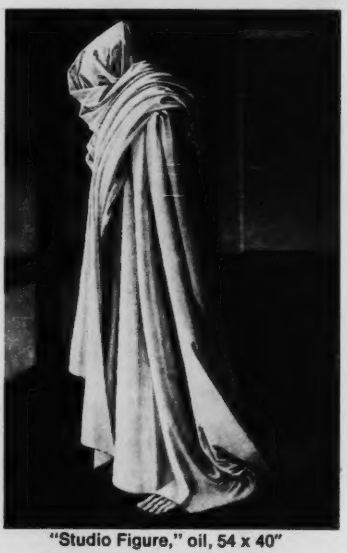

"Studio Figure," oil, 54 x 40"

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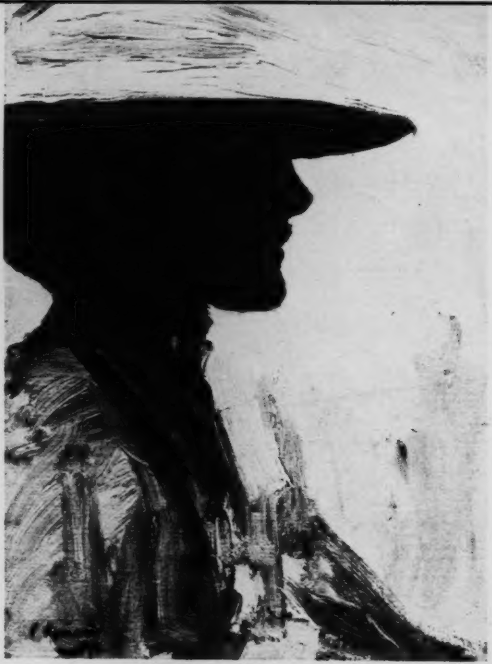

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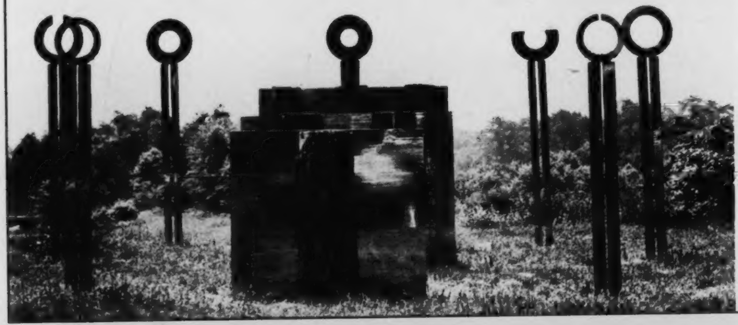

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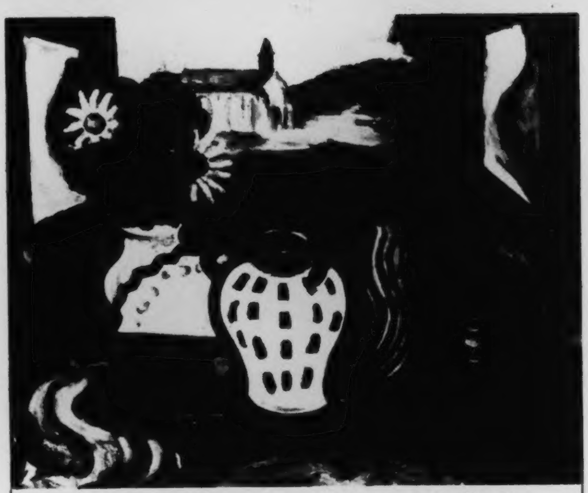

Morgan Russell, Circa 1925, oil on canvas.

Painted Object *Painted*

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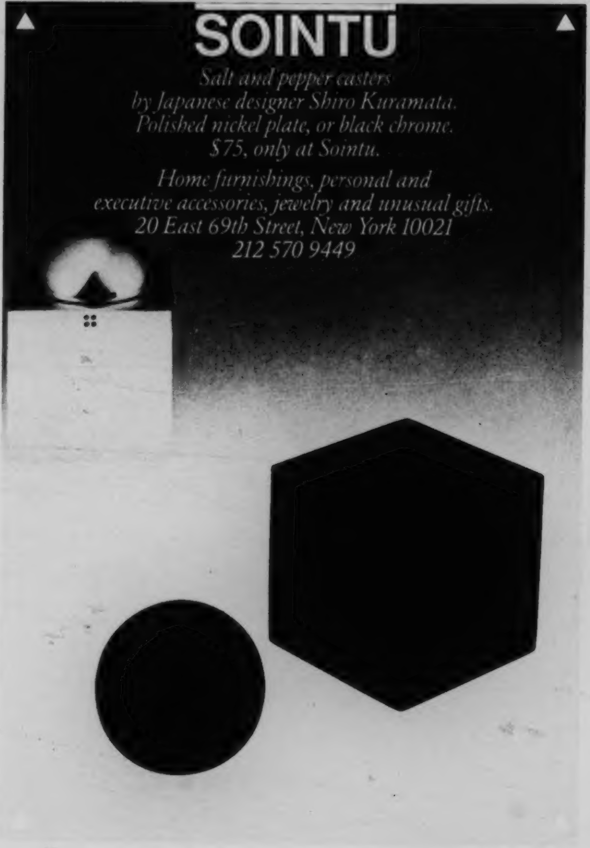

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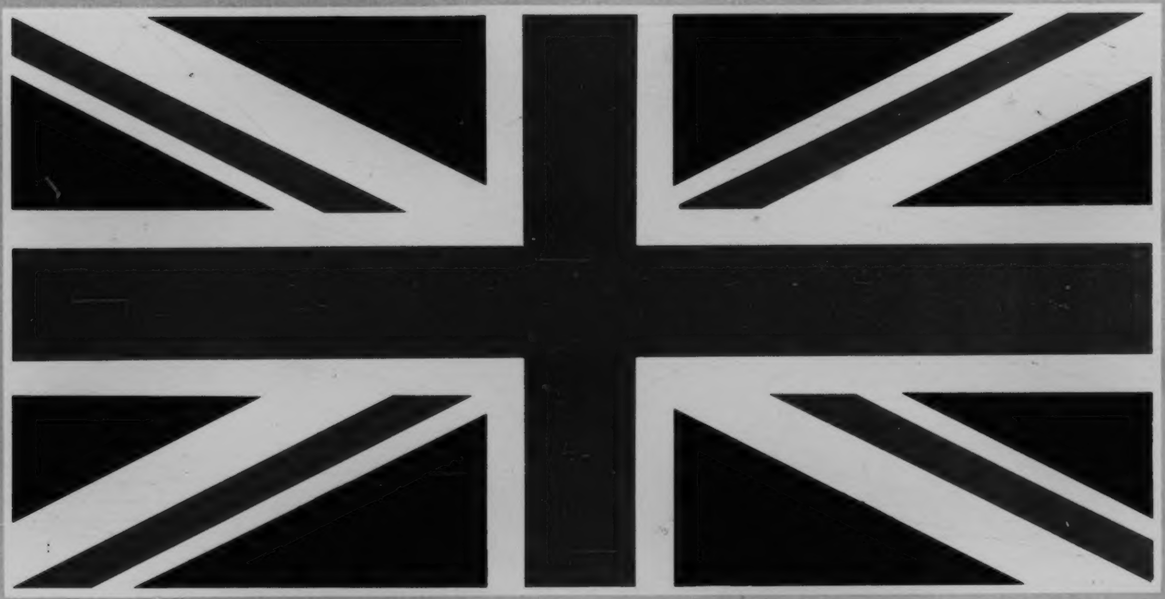

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A Special Advertising Supplement, October '83

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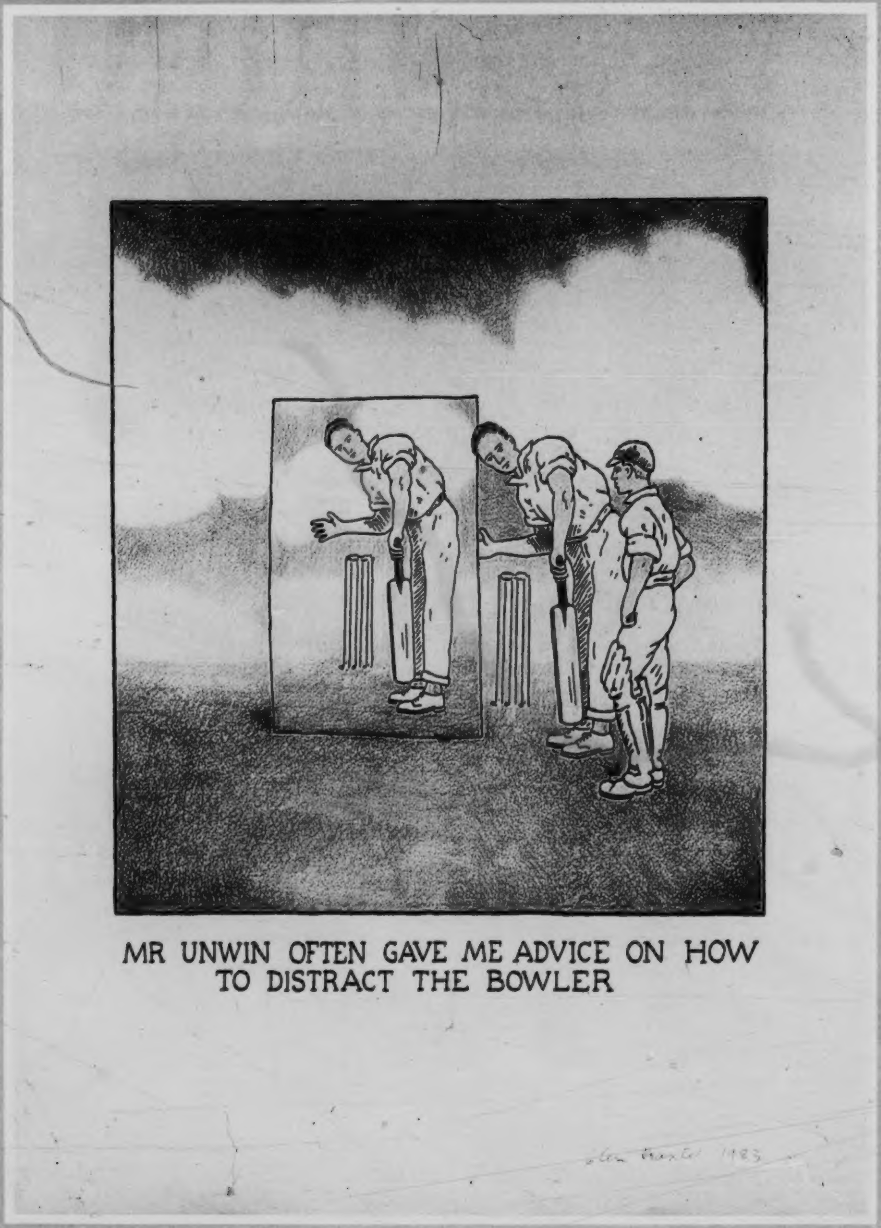
MR UNWIN OFTEN GAVE ME ADVICE ON HOW TO DISTRACT THE BOWLER
Glen Baxter 1983

GLEN BAXTER

1983. Ink and pastel. 80 x 58 cm.
Exhibition, November - December, 1983.

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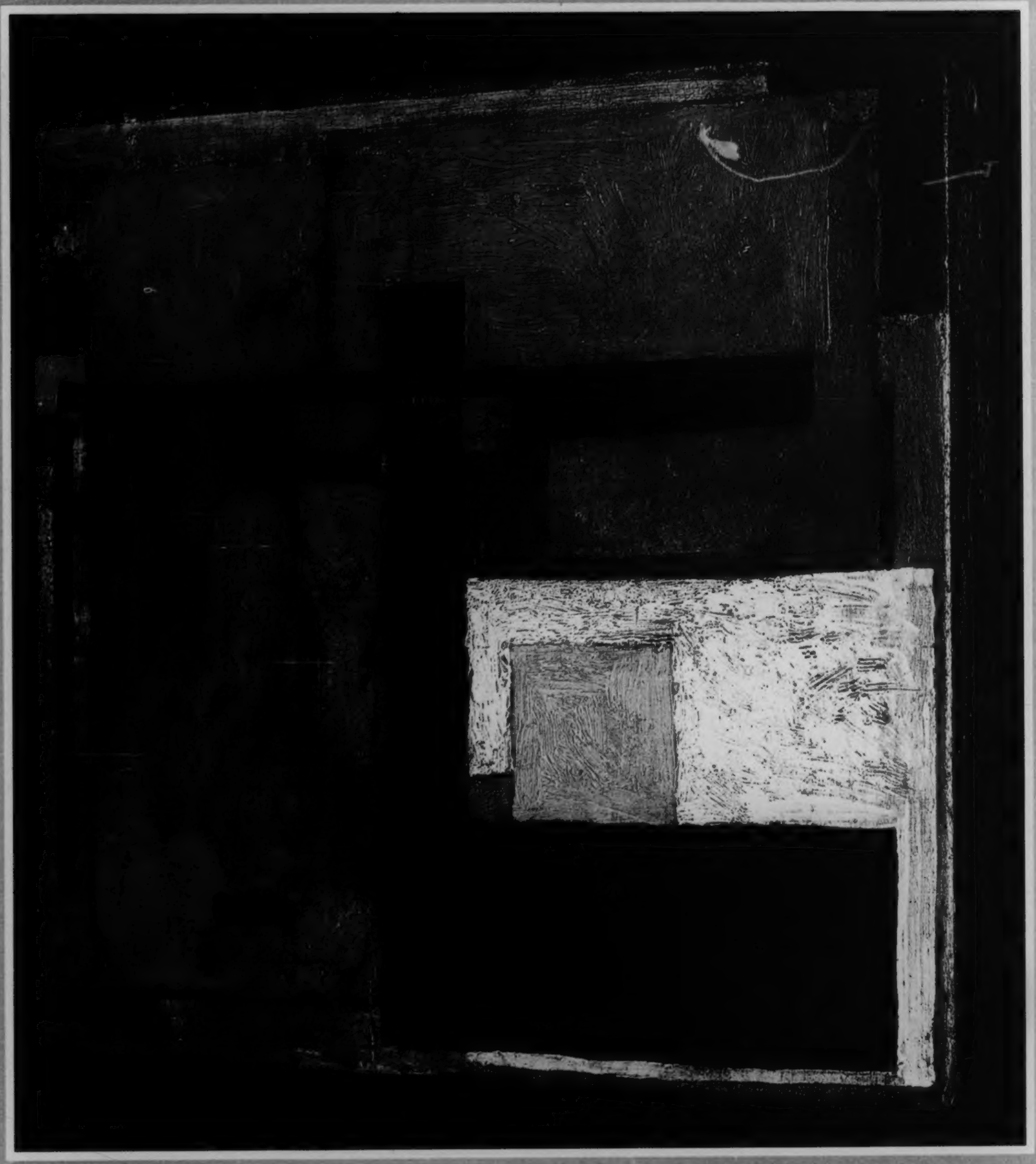

SUETIN

Untitled c. 1924. *Oil on wood. 30.5 x 30.8 cm.*
"FIRST RUSSIAN EXHIBITION, Berlin 1922—A COMMEMORATION." 15 September - 3 December, 1983.
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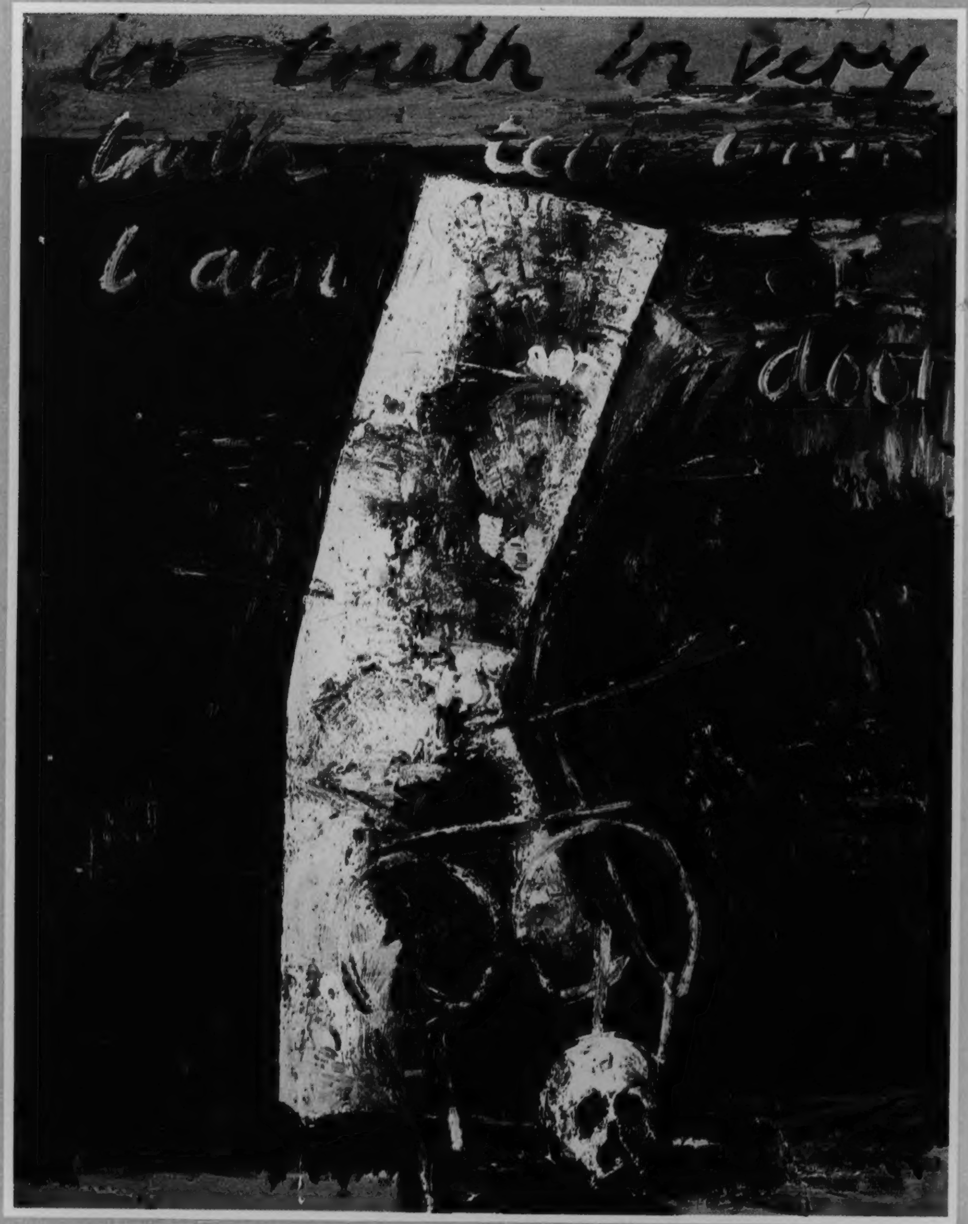
in truth in very
truth
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JOHN WALKER

"Oceania X" *Oil on canvas, 7 x 5 feet.*

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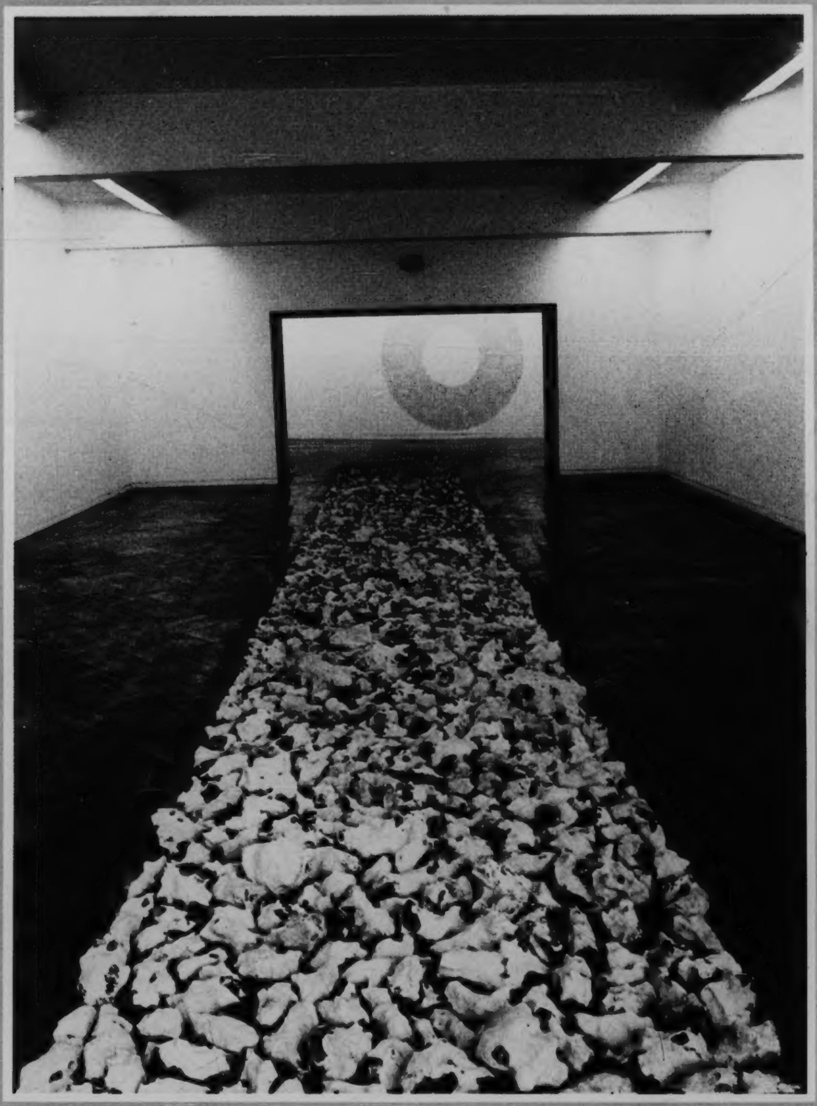

RICHARD LONG

"A Line of Flint" 1983. *(About) 1,500 stones*
"White Earth and Water Circle" 1983. *Diameter 280 cm.*

ANTHONY d'OFFAY

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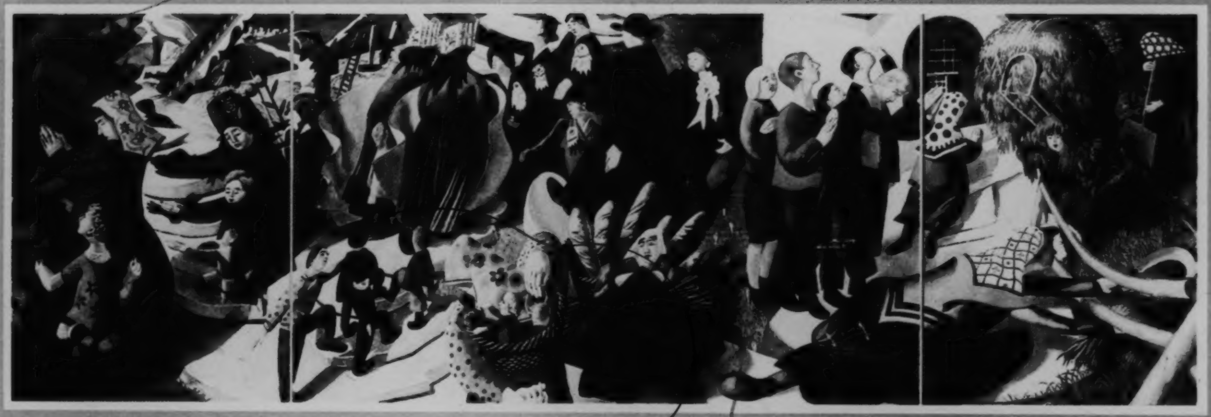

SIR STANLEY SPENCER, R.A.

"Swiss Souvenir" 1934. A triptych in one frame.
42x30, 42x66, 42x30 in. 107x76, 107x167.5, 107x76 cm.

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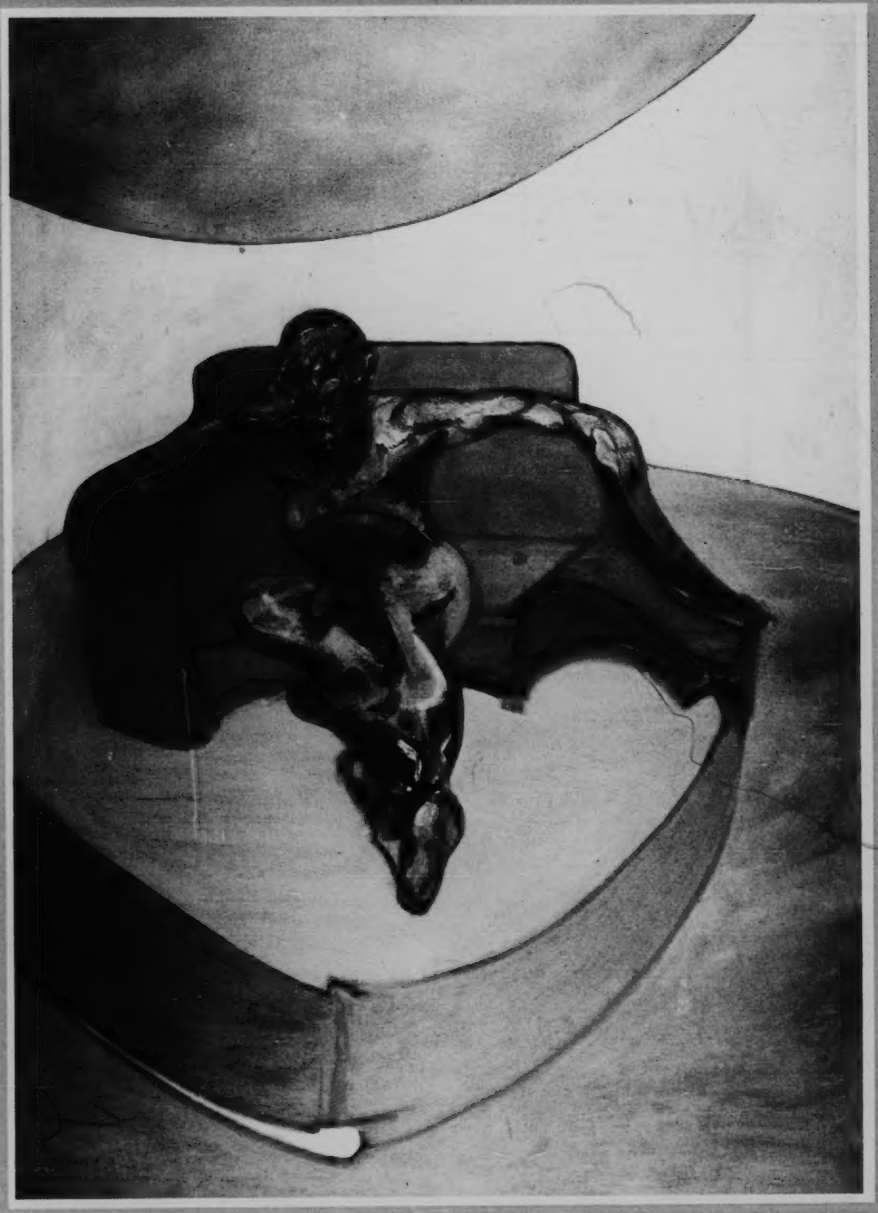

FRANCIS BACON

"Portait (Man on grey couch)" 1962. *Oil on canvas, 78 x 56 in. 198 x 142 cm. Exhibition October-November: "Expressionist Painting Beyond Picasso"*
Dubuffet, Bacon, Jorn, Appel, De Kooning, Baselitz, Penck, Chia, Cucchi, Paladino, Basquiat.

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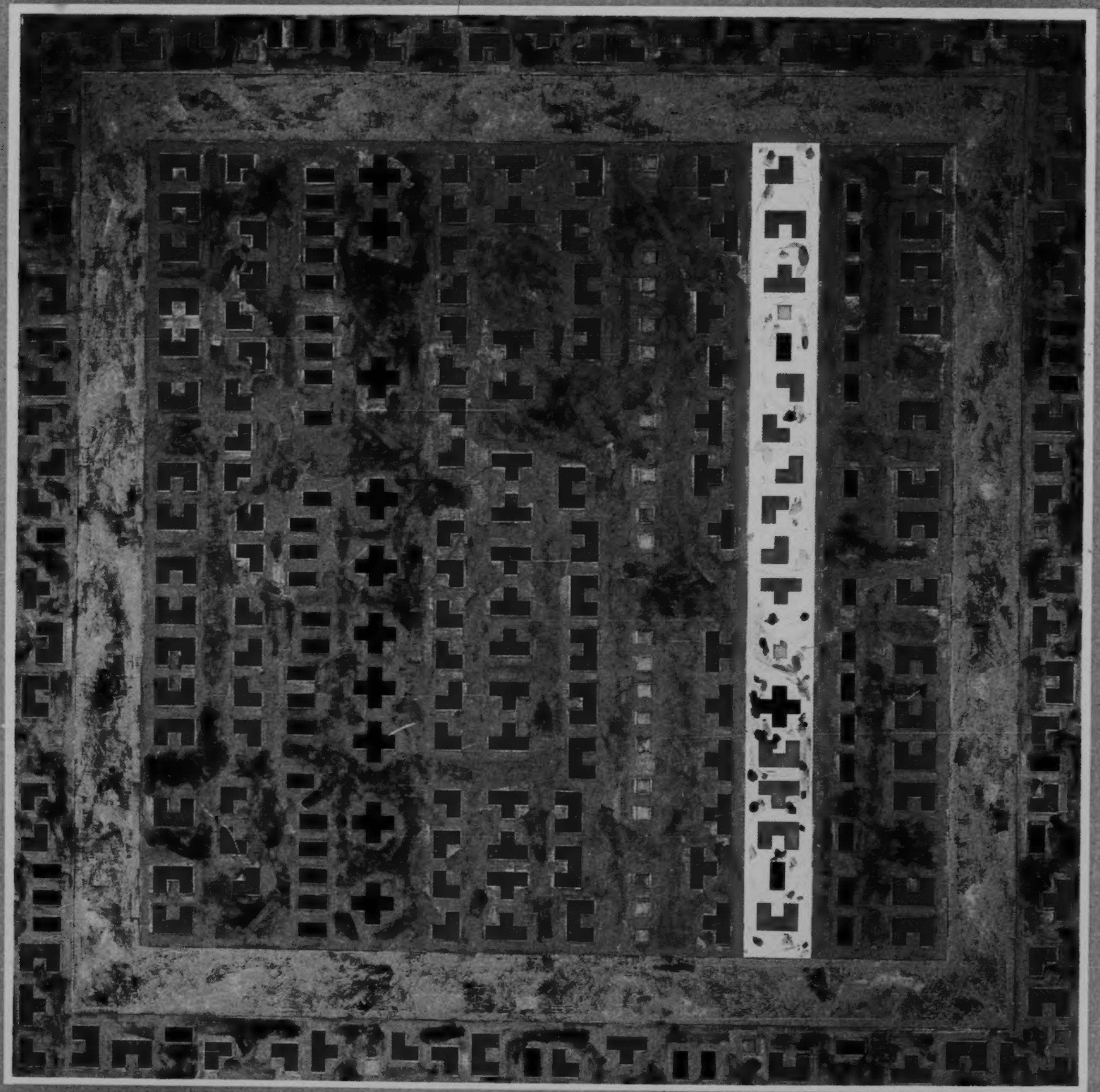

BRIAN CLARKE

"The Last Seven Words." Düsseldorf 1982. *Oil on canvas. 200 x 200 cm.*

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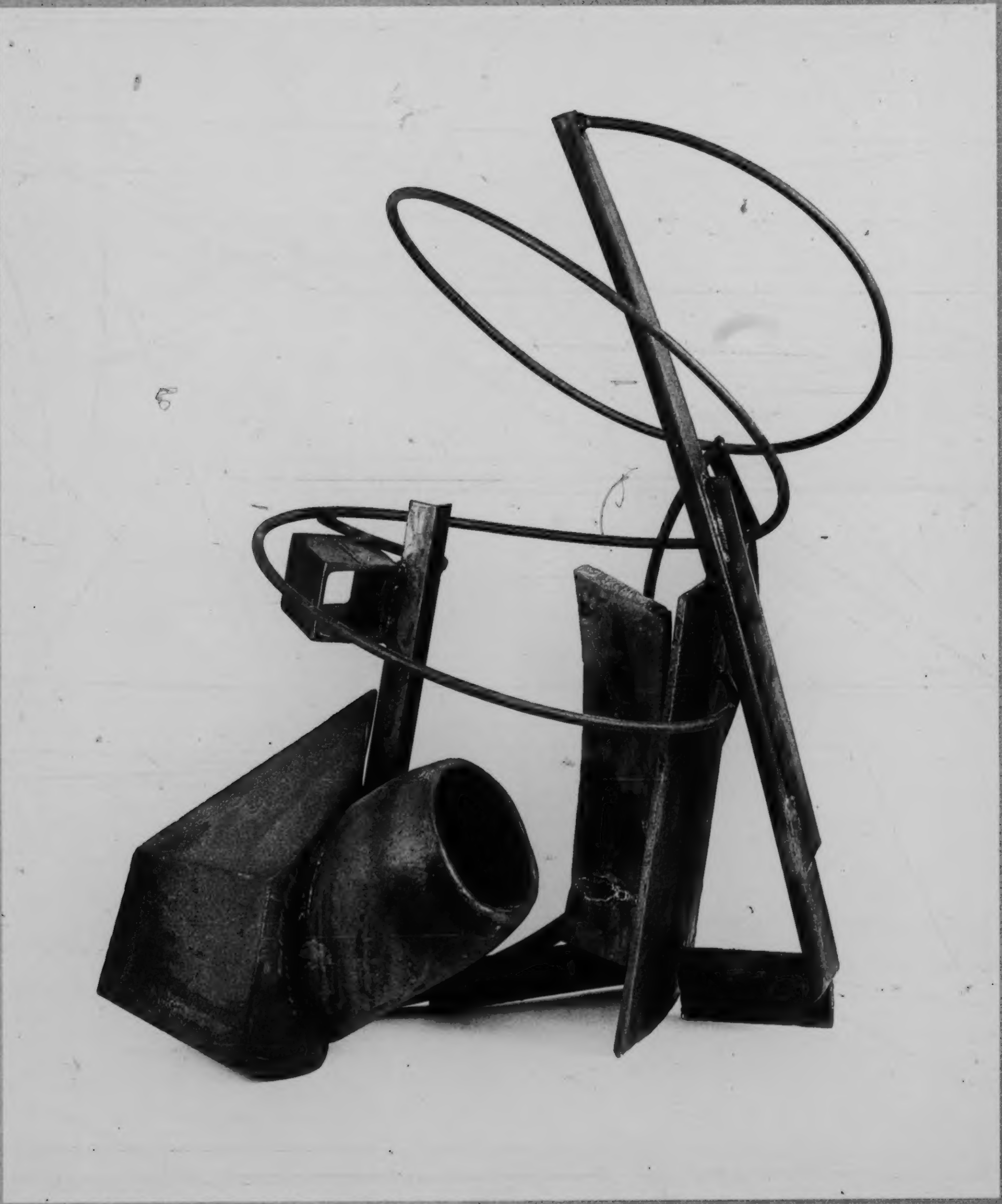

Photo: E. Kossakowski

ANTHONY CARO

"Table Piece Y16," 1983. *Steel. 85 x 74 x 51 cm.*
Exhibition: 22 September-29 October 1983.

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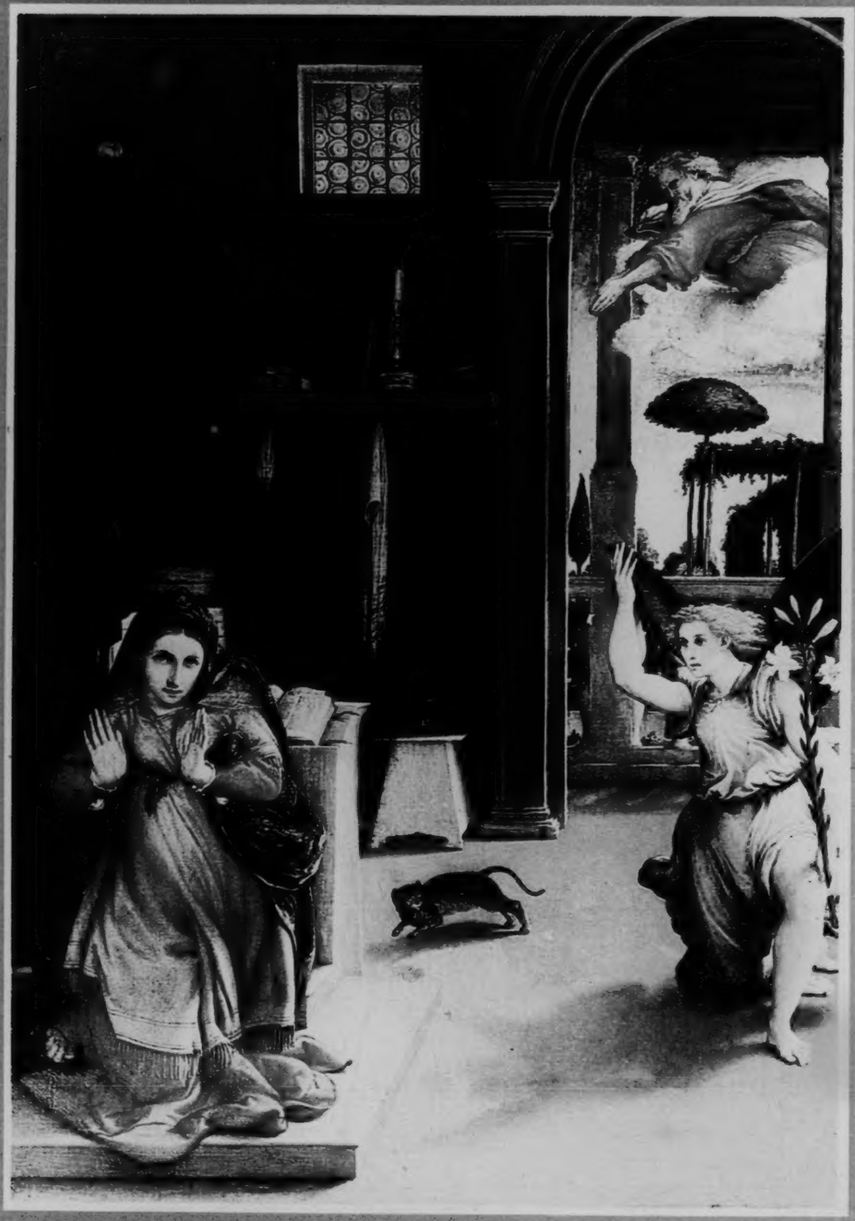

THE GENIUS OF VENICE 1500-1600

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"The Annunciation" Lotto. *Loaned by the Pinacoteca Civica, Recanati.*

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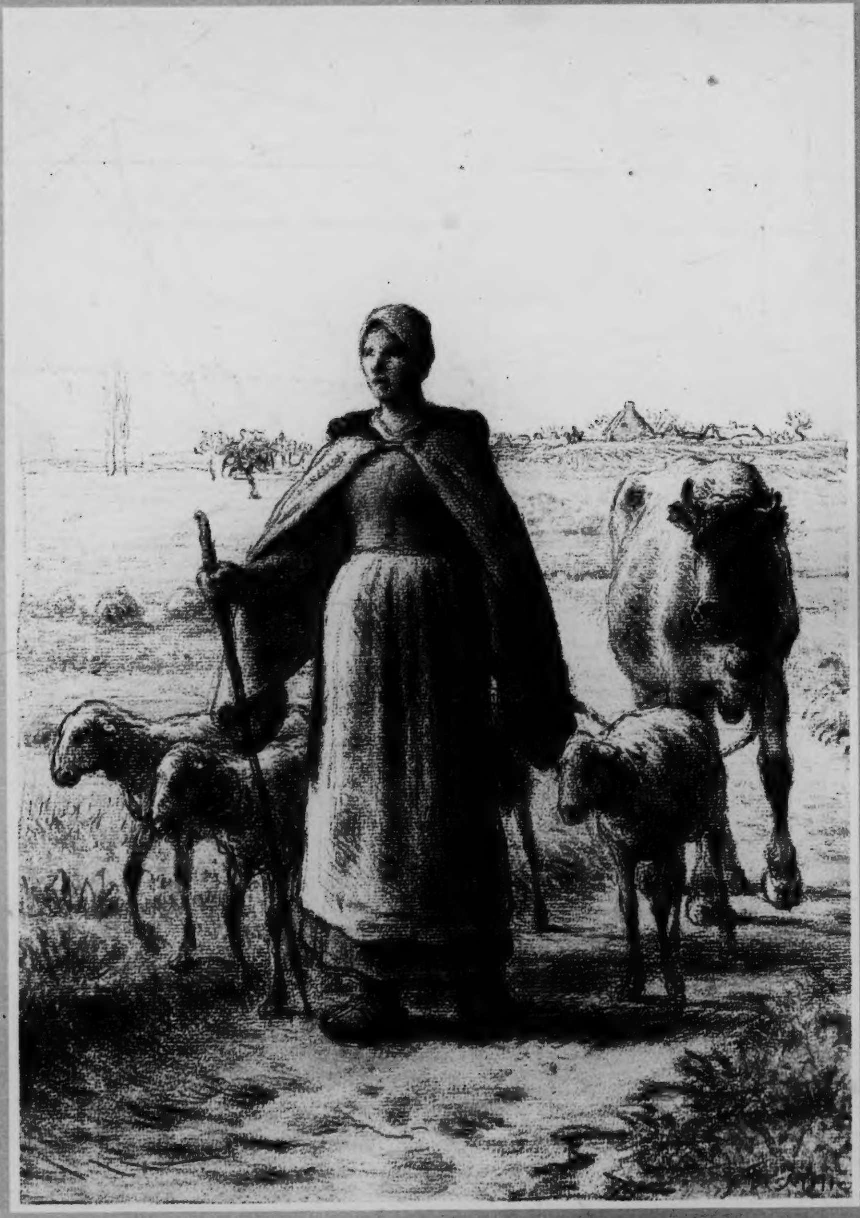

JEAN-FRANÇOIS MILLET

"Paysanne conduisant aux champs sa vache et ses moutons." May 1863.
Pastel and charcoal on paper.
15 ¾ x 11 inches (40 x 28 cm.) Signed lower right. The sketch for this work is at the Louvre, Paris, Inv. No. 10620.

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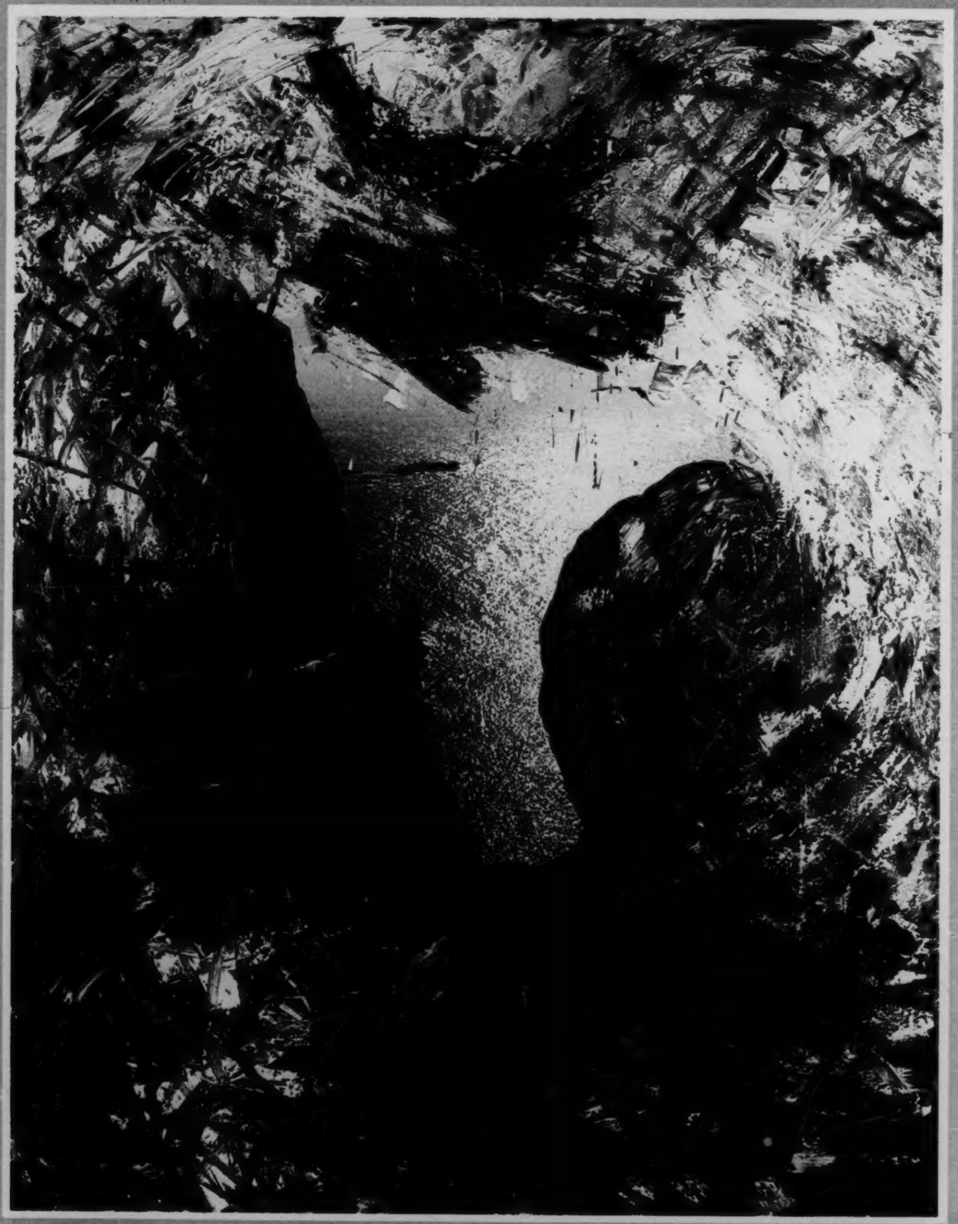

IAN McKEEVER

"Shade and Darkness - Evening." From a series of "Traditional Landscapes," 1983. *Oil and photograph on canvas. 253 x 200 cm.* Exhibition, October 1983 London; March 1984 Munich.

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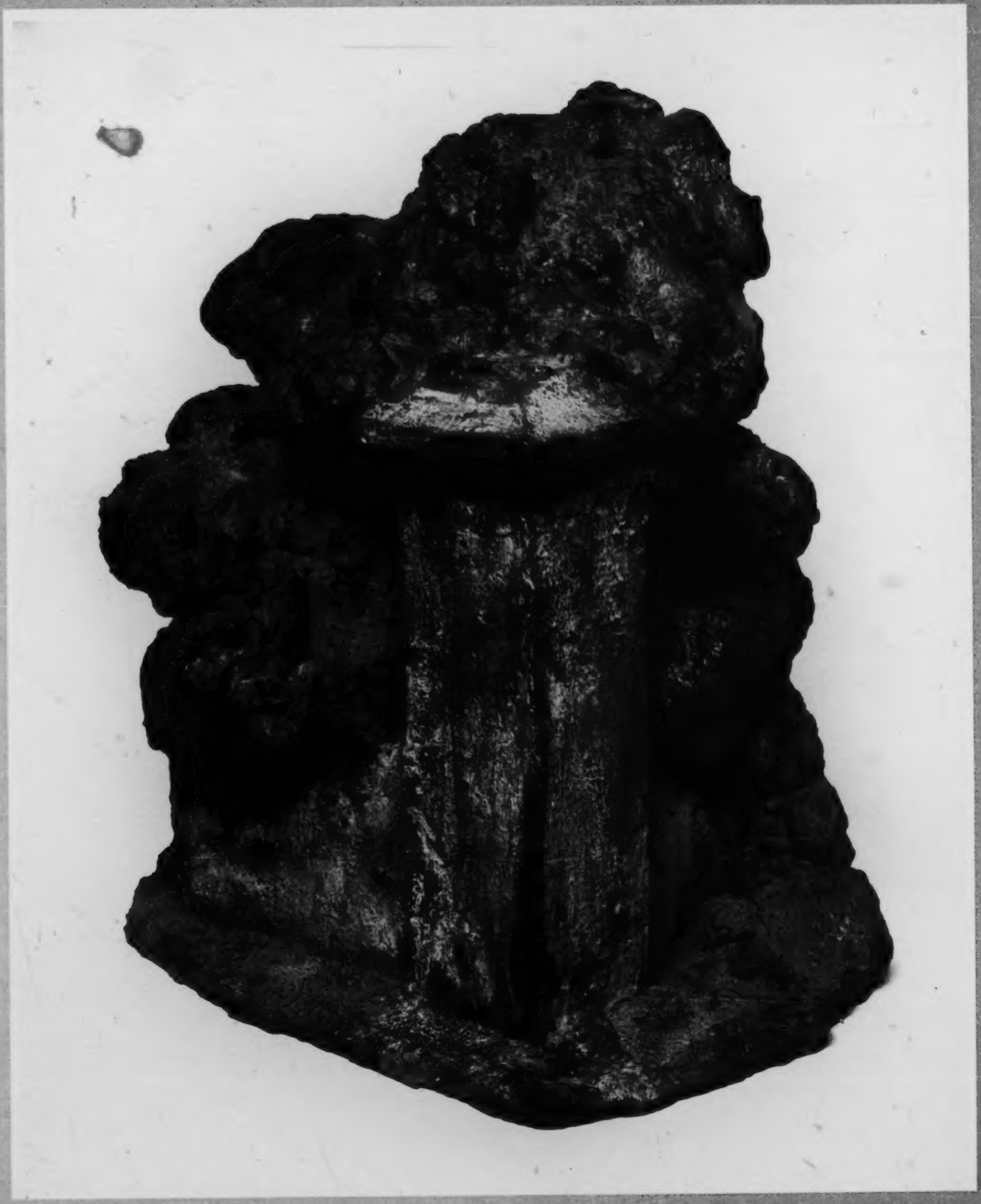

IVOR ABRAHAMS

"Gate Post" 1979. *59 x 40 x 50 cms. Bronze, edition of four.*

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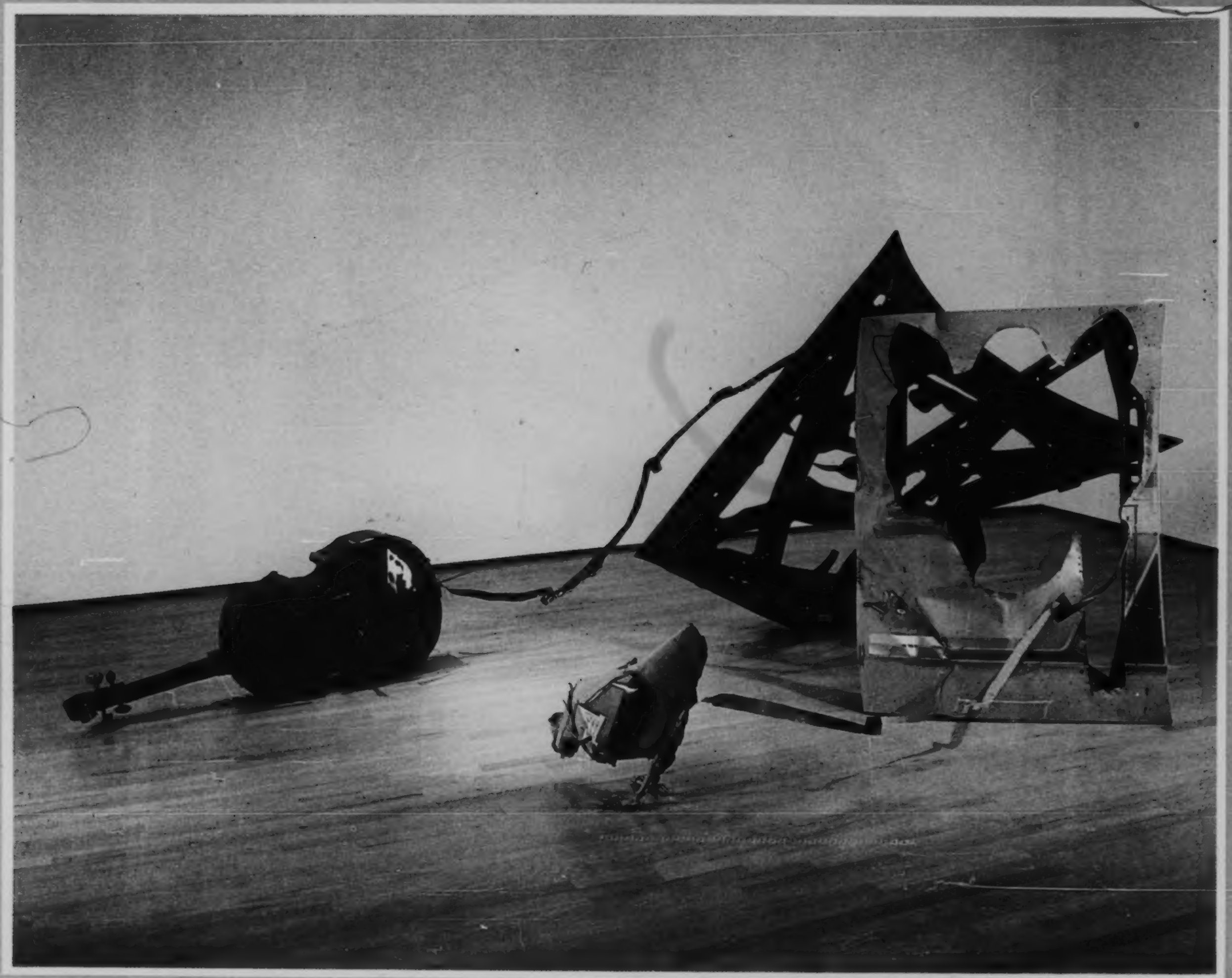

BILL WOODROW

"Cello/Chicken/Two Car Hoods" 1983. *Approximately 61" x 66" x 151"*

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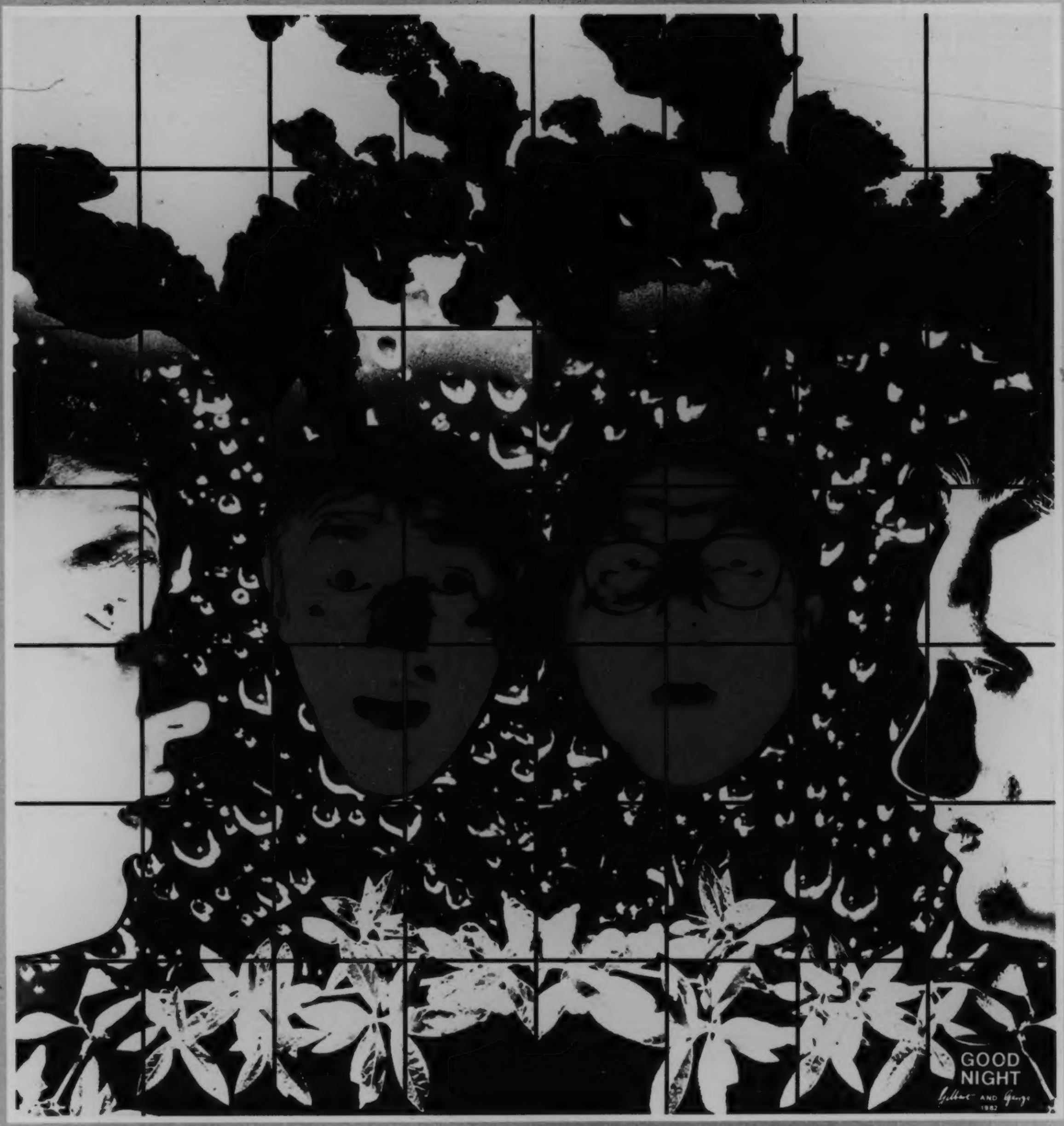
GOOD
NIGHT
Gilbert AND George
1982

GILBERT & GEORGE

"Good Night" 1982. Photopiece (56 part) 423.5 x 404 cm (166 ¾ x 159 ins.)
Exhibited: "New Art at the Tate Gallery" 14 September to 23 October 1983

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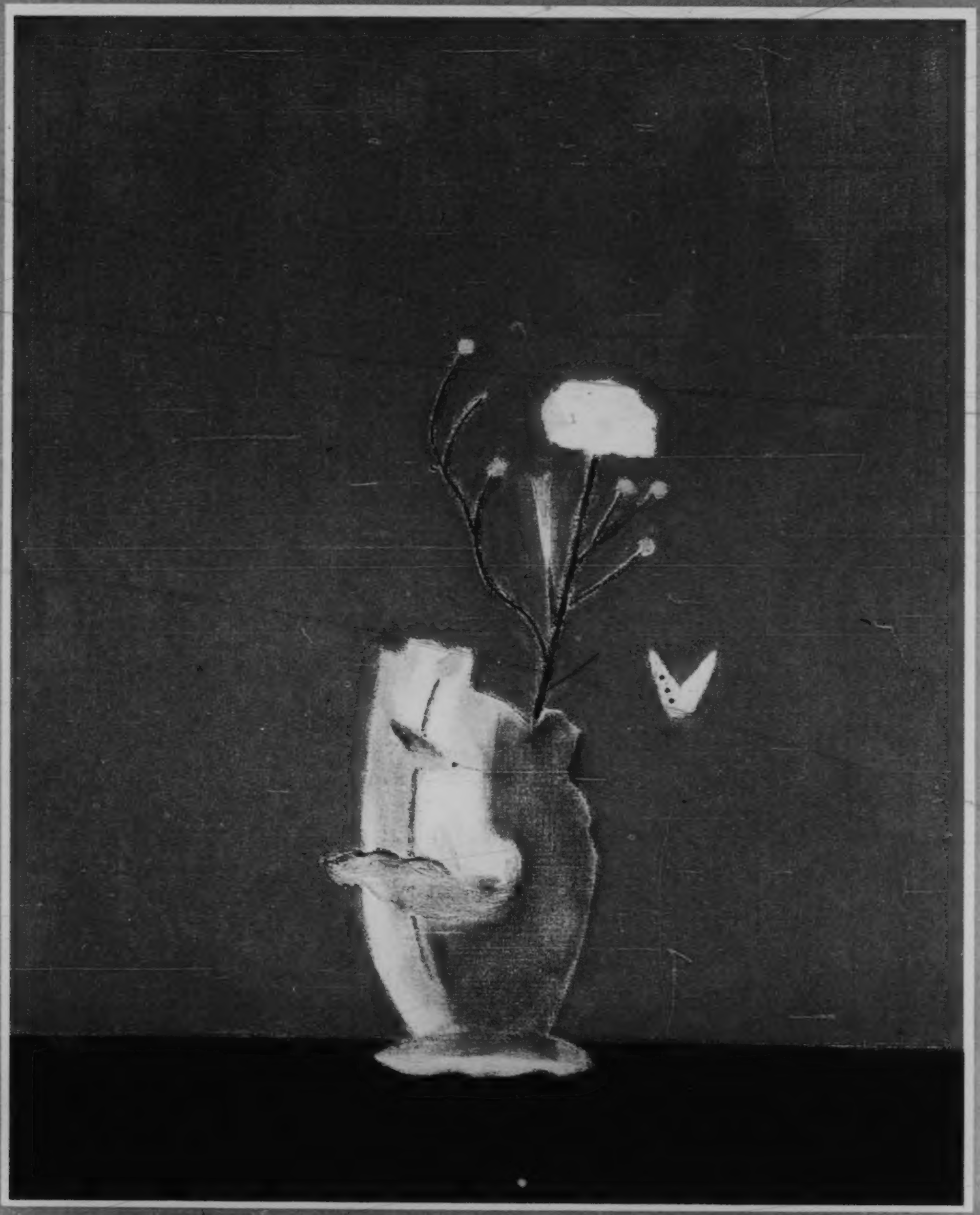

CRAIGIE AITCHISON

"Chinese Vase with Butterfly" 1981. *Oil on Canvas 21 ¾ x 18 ¾ ins.*
Exhibitions: 12 Duke Street Gallery, London:
"Craigie Aitchison: Recent Paintings" December-February 1981-82

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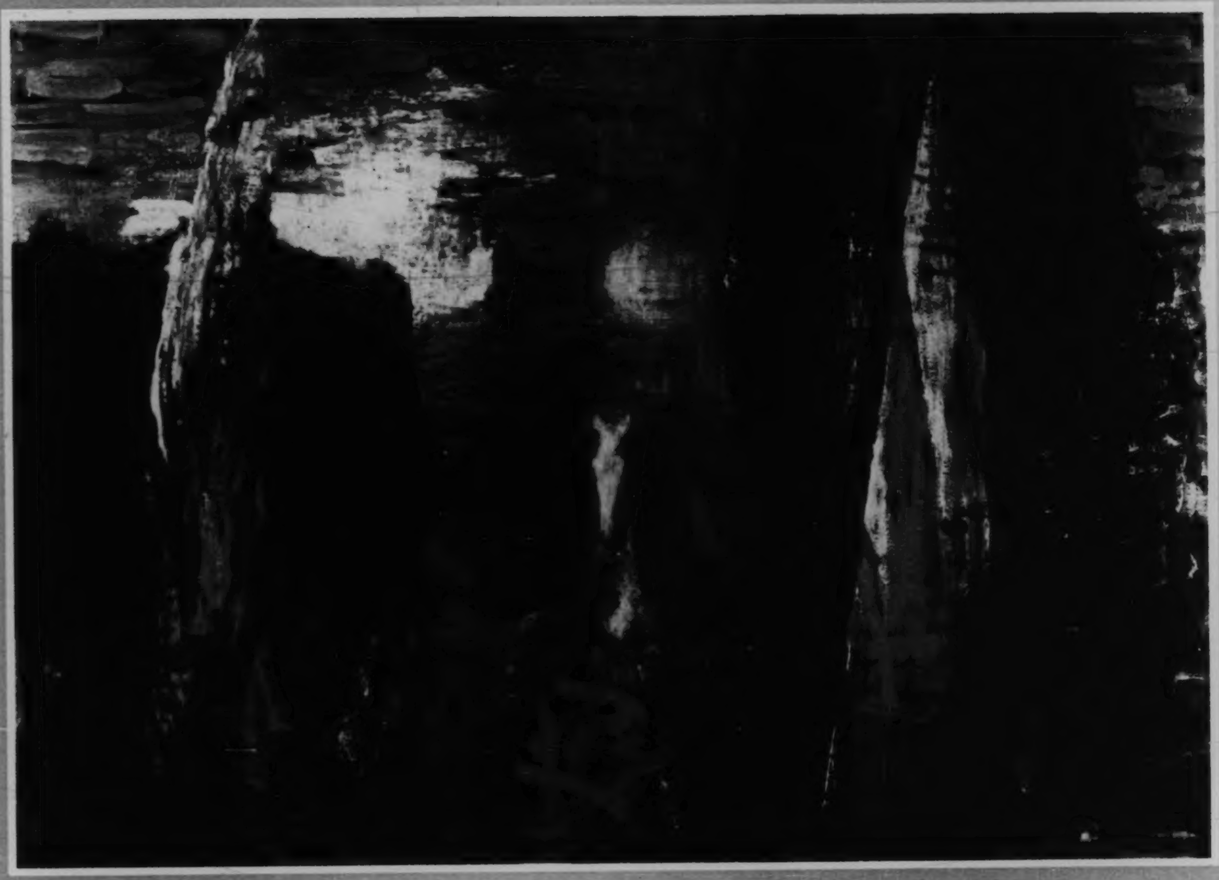

CHRISTOPHER LE BRUN

First New York Exhibition 21 September–22 October

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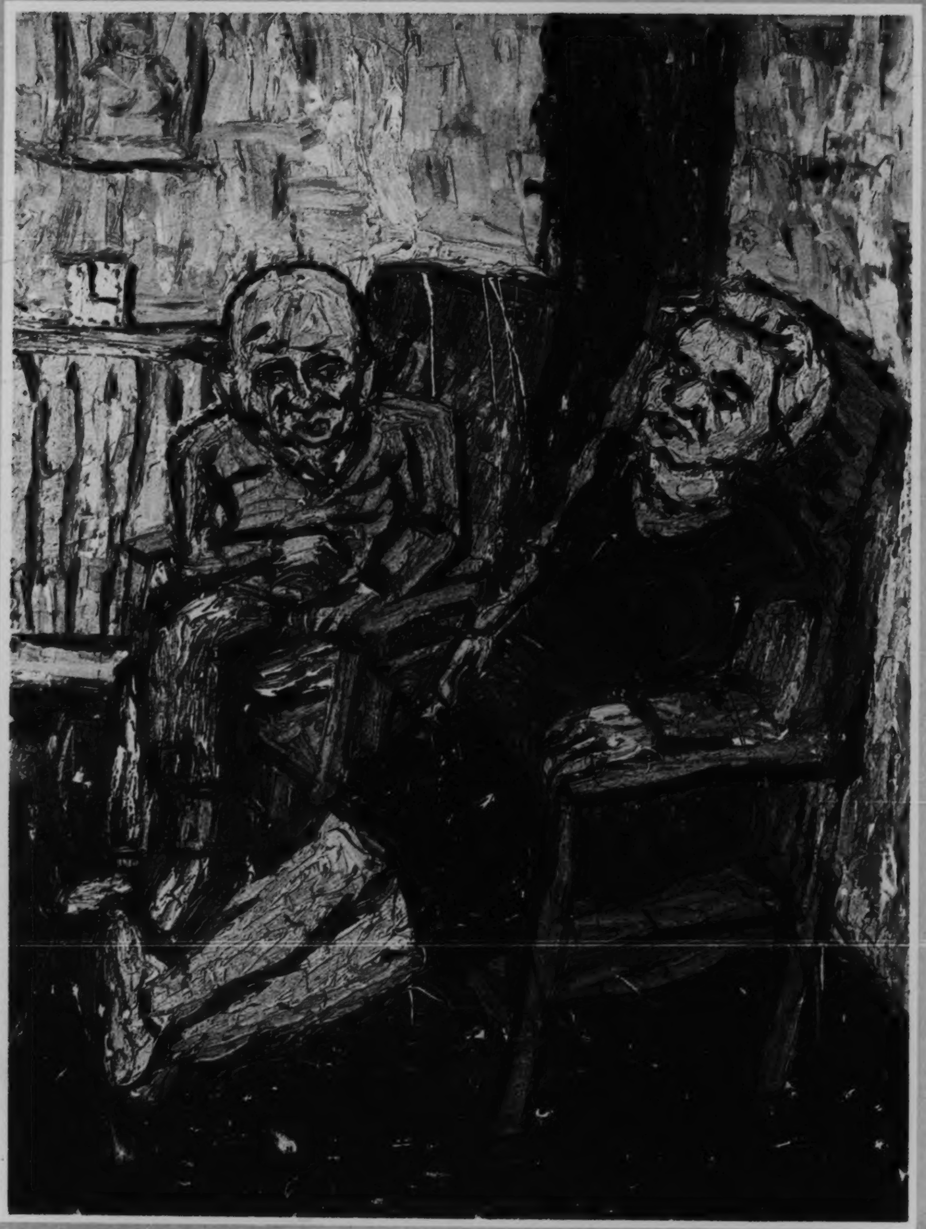
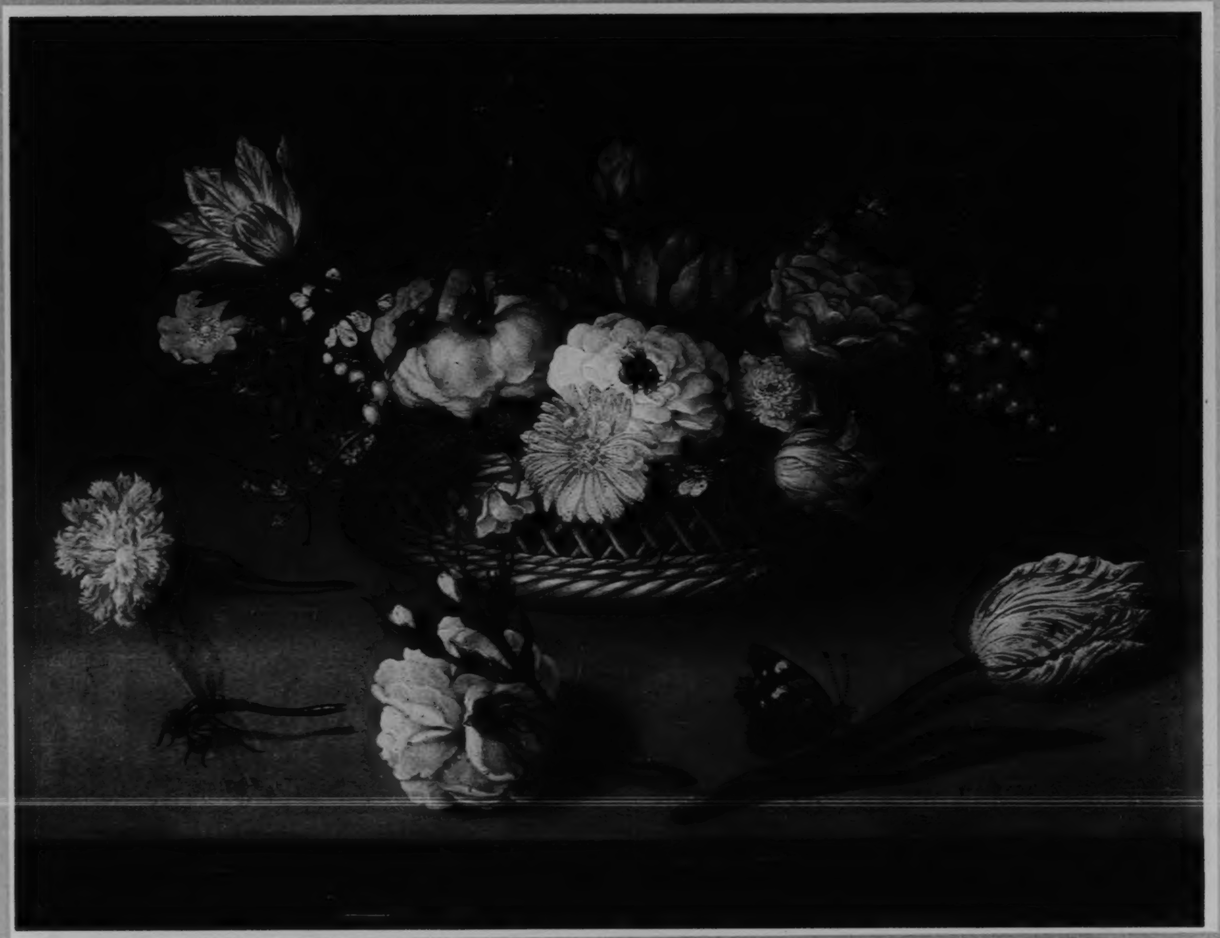


LEON KOSSOFF

"Two Seated Figures No. 2" 1980. *Oil on board 96 x 72 ins. Collection: The Tate Gallery, London. Represented by:*

FISCHER FINE ART LIMITED

30 KING STREET LONDON SW1. TEL: (01) 839 3942



AMBROSIUS BOSSCHAERT THE ELDER

Still Life of Flowers and Insects on a Ledge. *Signed with monogram and dated 1614.*
Oil on copper. 29.5 x 38 cm. To be published by Professor Ingvar Bergström.
To be included in a sale of Important Old Master Pictures on 2nd December, 1983 at Christie's London.

CHRISTIE'S LONDON

8 KING STREET, ST. JAMES'S, LONDON SW1Y 6QT. Tel: (01) 839 9060

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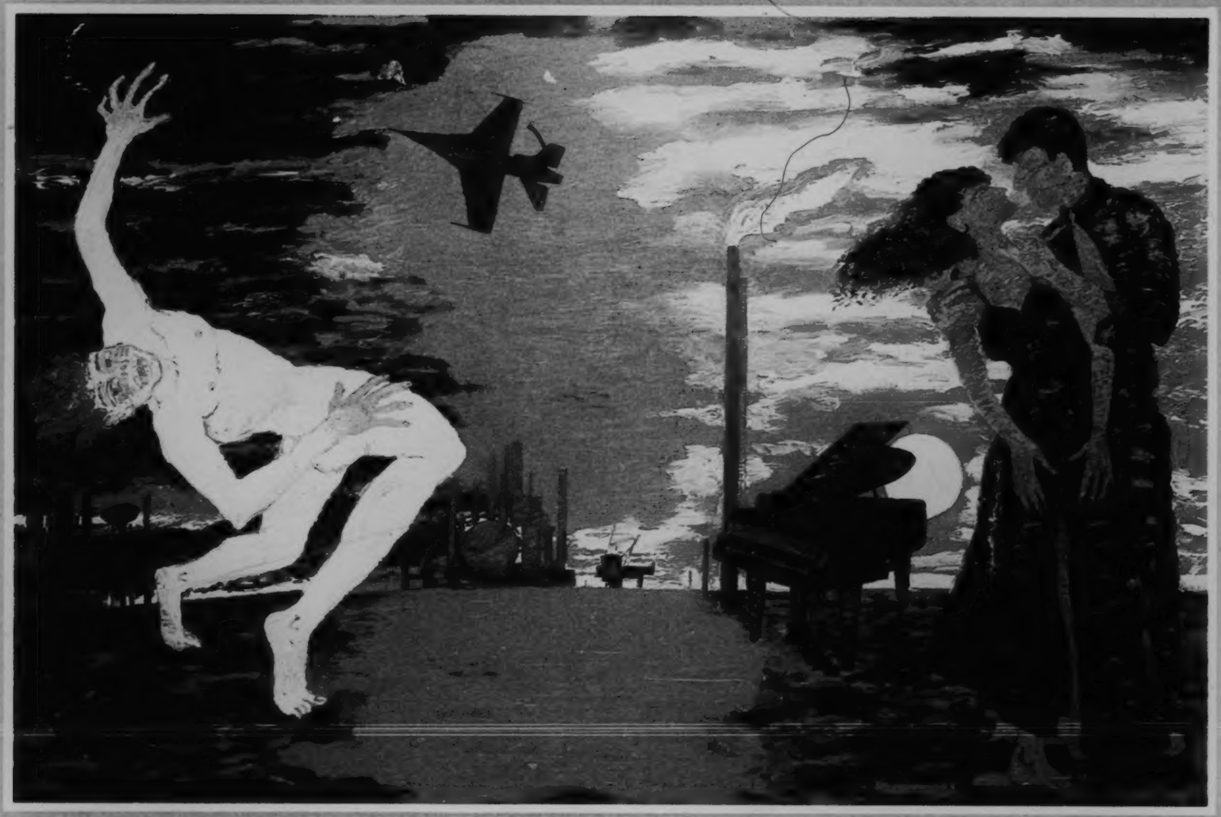
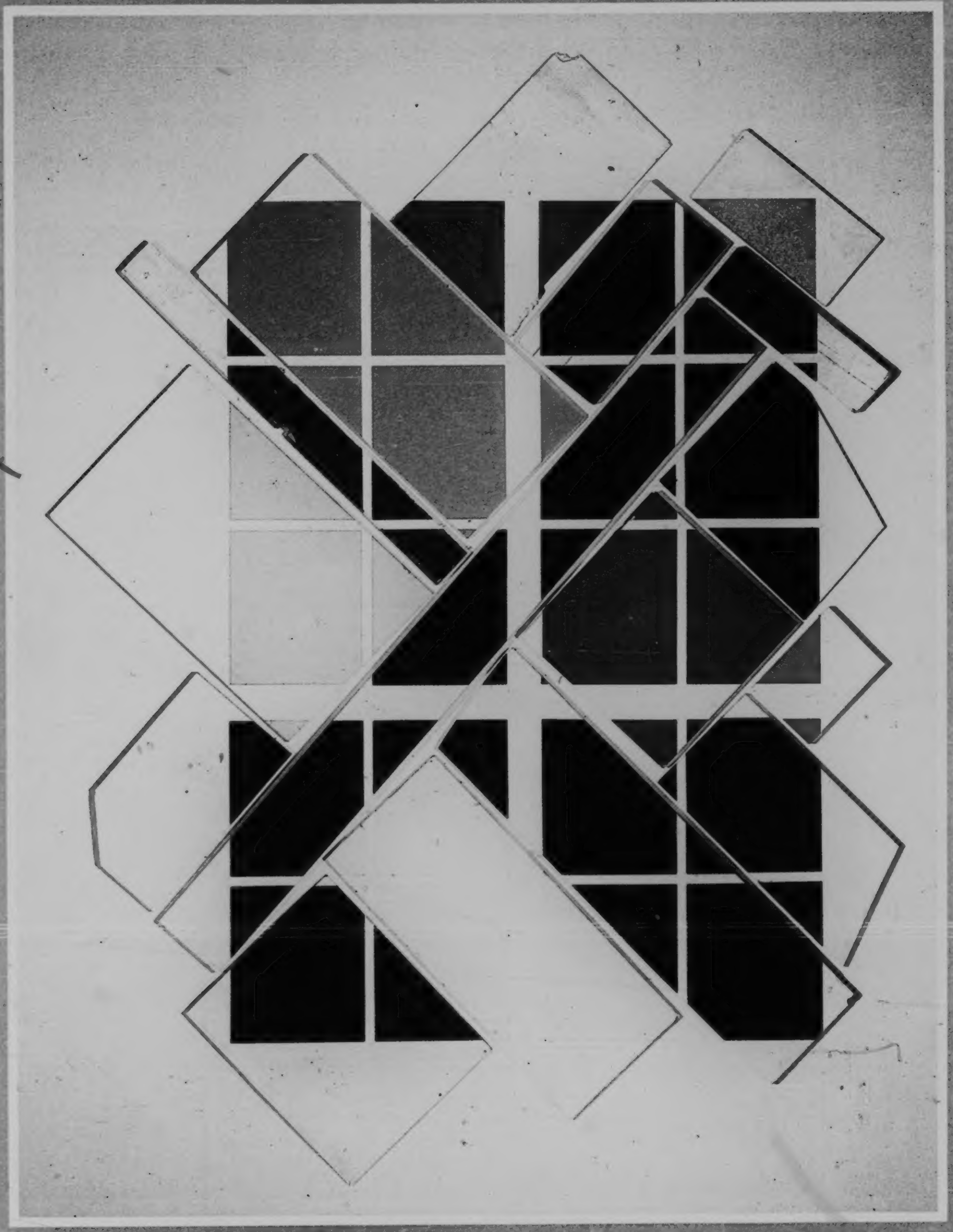


DEREK BOSHIER

"Everyday Opera." 1983. *Oil on canvas. 88 x 132 inches (223 x 335 cm.)*

EDWARD TOTAH GALLERY
39 FLORAL STREET, LONDON WC2. TEL: (1) 379 6241/836 5791



TONY CRAGG

"Large Window" 1983. *Painted wood.*

MARIAN GOODMAN GALLERY
24 WEST 57TH ST. NEW YORK 10019 TEL: (212) 977-7160

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66-68 BELL STREET LONDON W1 TEL: (01) 262 1539

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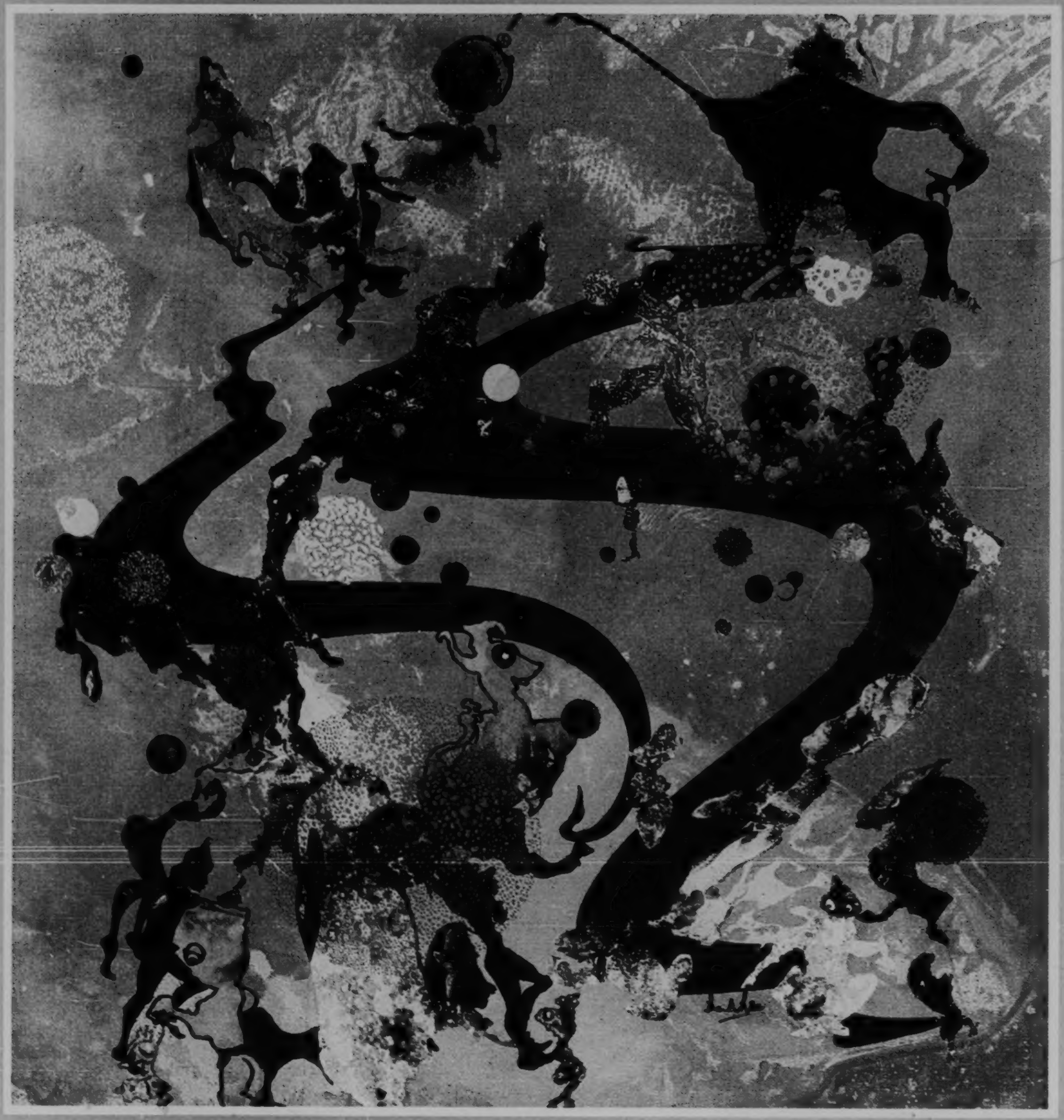
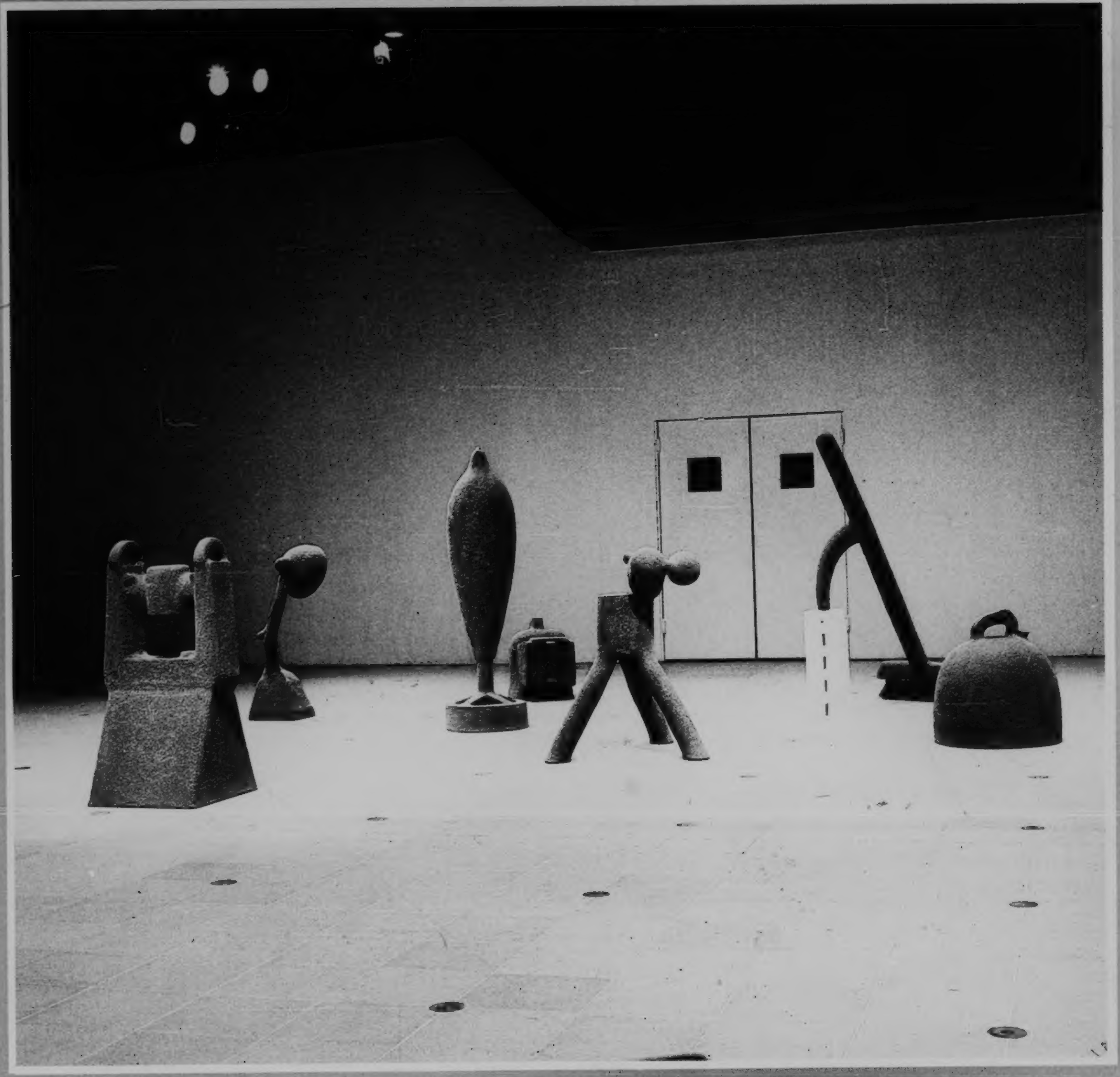


FRANK ROSEN

"Holiday." *Oil on canvas.*

KENDALE GALLERY

HAMPSTEAD LANE (COR. WINNINGTON), LONDON NW3 7JP. TEL: (1) 455 2097



JEAN-LUC VILMOUTH

Celebration 1983 papier maché and various objects c. 20′ square
Exhibited at the Hayward Gallery, London in "The Sculpture Show"

BARBARA TOLL FINE ARTS
146 GREEN STREET NEW YORK, NEW YORK 10012 TEL: (212) 431-1788

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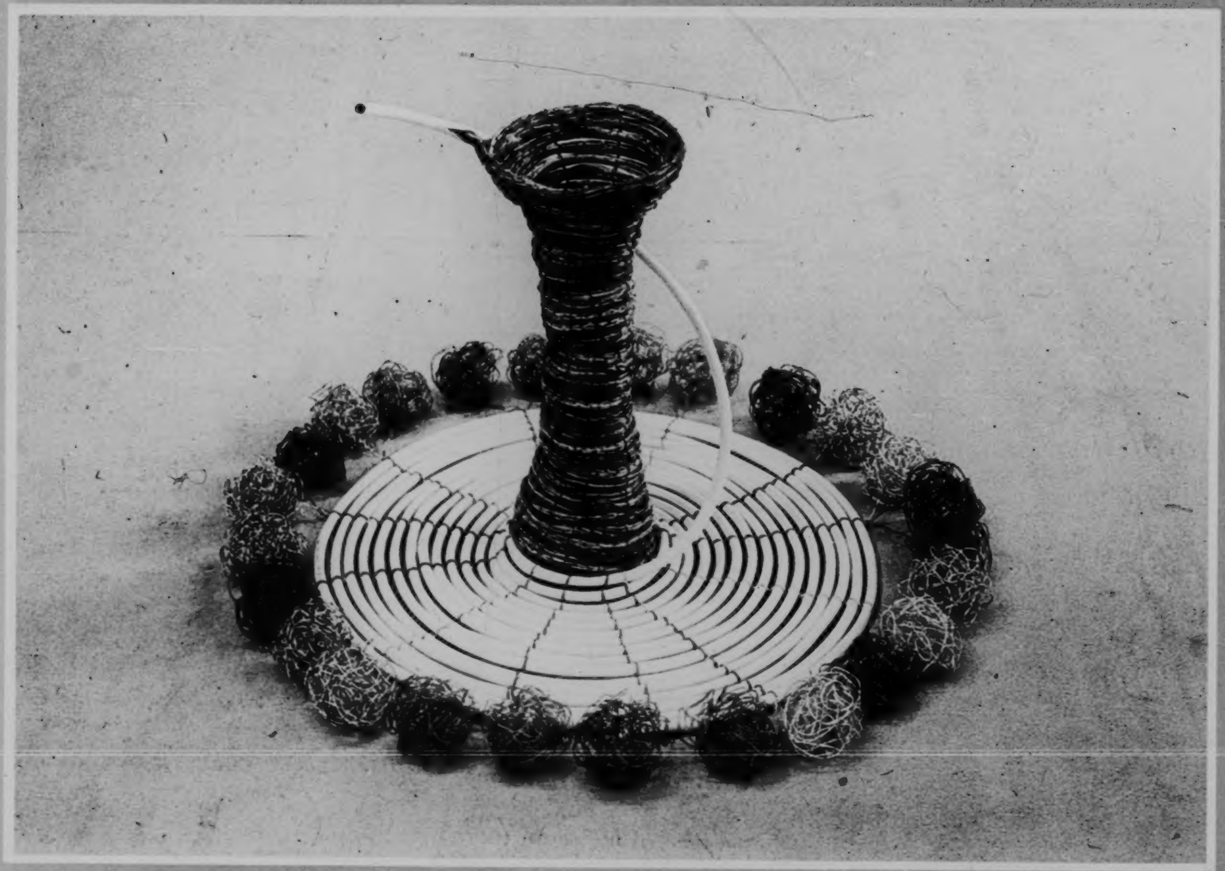

YOKO TERAUCHI

"Hot-Line 3" *Telephone cable. November 11-December 5th, 1983*

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233-235 CAMBERWELL NEW ROAD, LONDON SE5, TEL: (01) 701 5762
PUCK BUILDING, 295 LAFAYETTE ST., NEW YORK 10012, TEL: (212) 966-6789

BRUCE MCLEAN

"Contained (Historically, Politically, Physically)" 1982.
Chalk and Acrylic on canvas 400 x 300 cm. (157½ x 118 ins.)

ANTHONY d'OFFAY PAINTINGS
9 & 23 DERING ST. NEW BOND STREET LONDON W1. TEL: (01) 499-4695

BERNARD JACOBSON PRINTS
2A CORK STREET LONDON W1. TEL: (01) 439 8355

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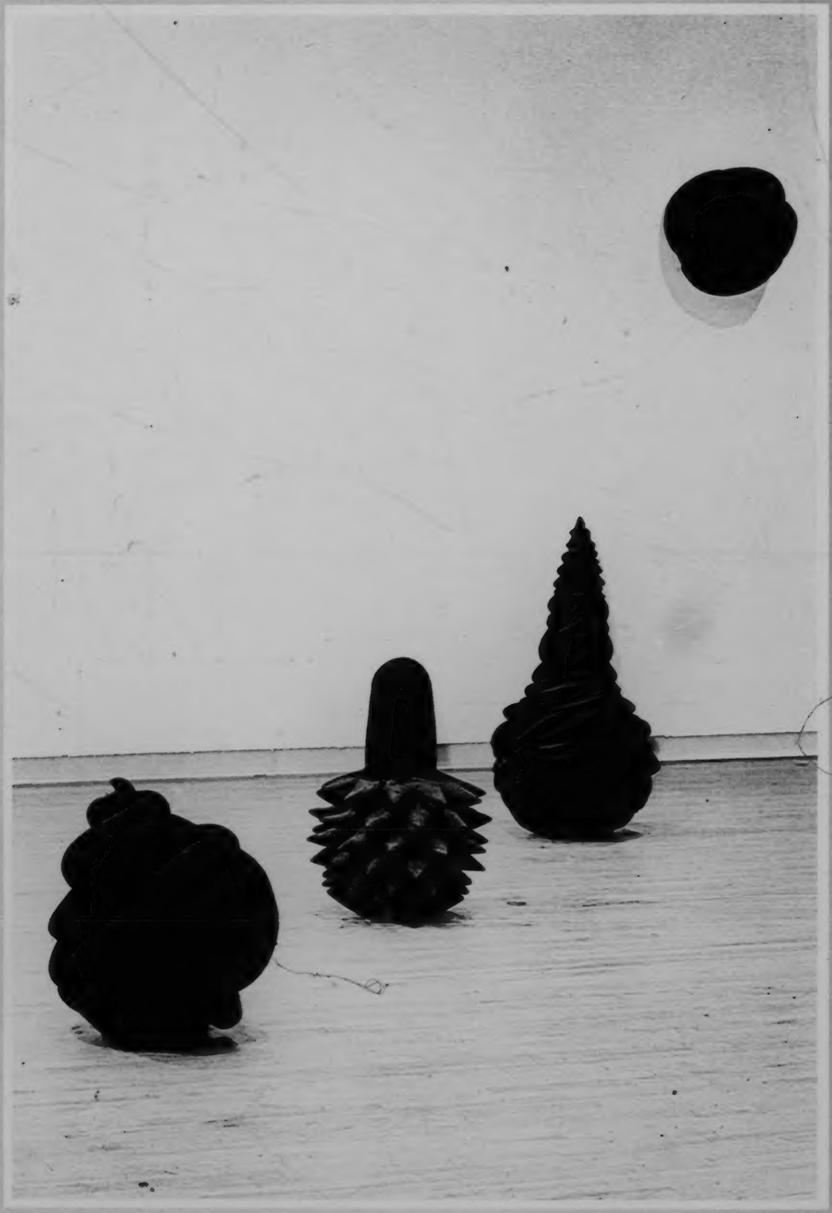

ANISH KAPOOR

Untitled, 1983

BARBARA GLADSTONE GALLERY
Exhibiting in New York March 3-April 5, 1984.
152 WOOSTER STREET, NEW YORK, NEW YORK TEL: (212) 505-8690
LISSON GALLERY LONDON
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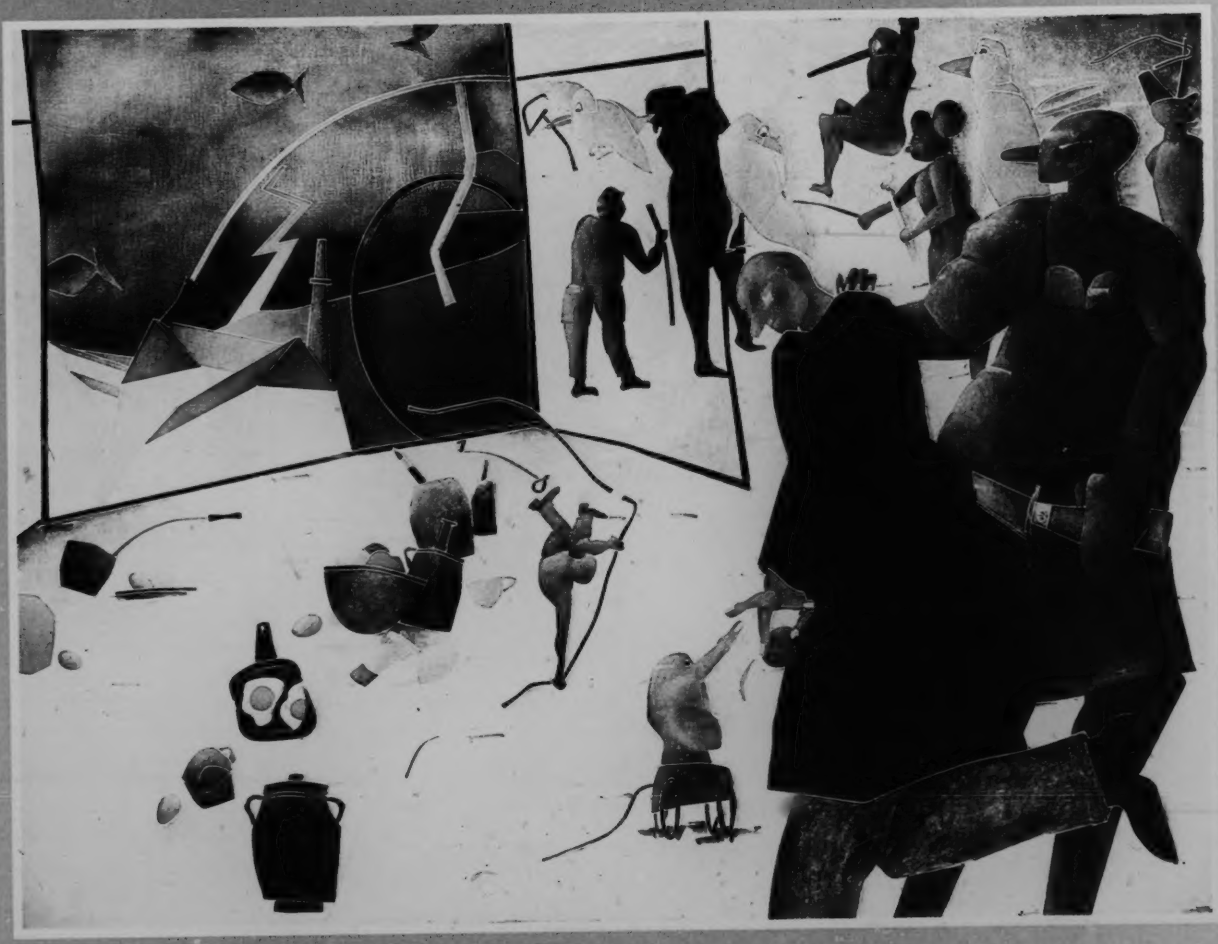

EMILIO TADINI

"Il processo," 1983. *Acrylic on canvas. 150 x 200 cm*

EDWARD TOTAH GALLERY

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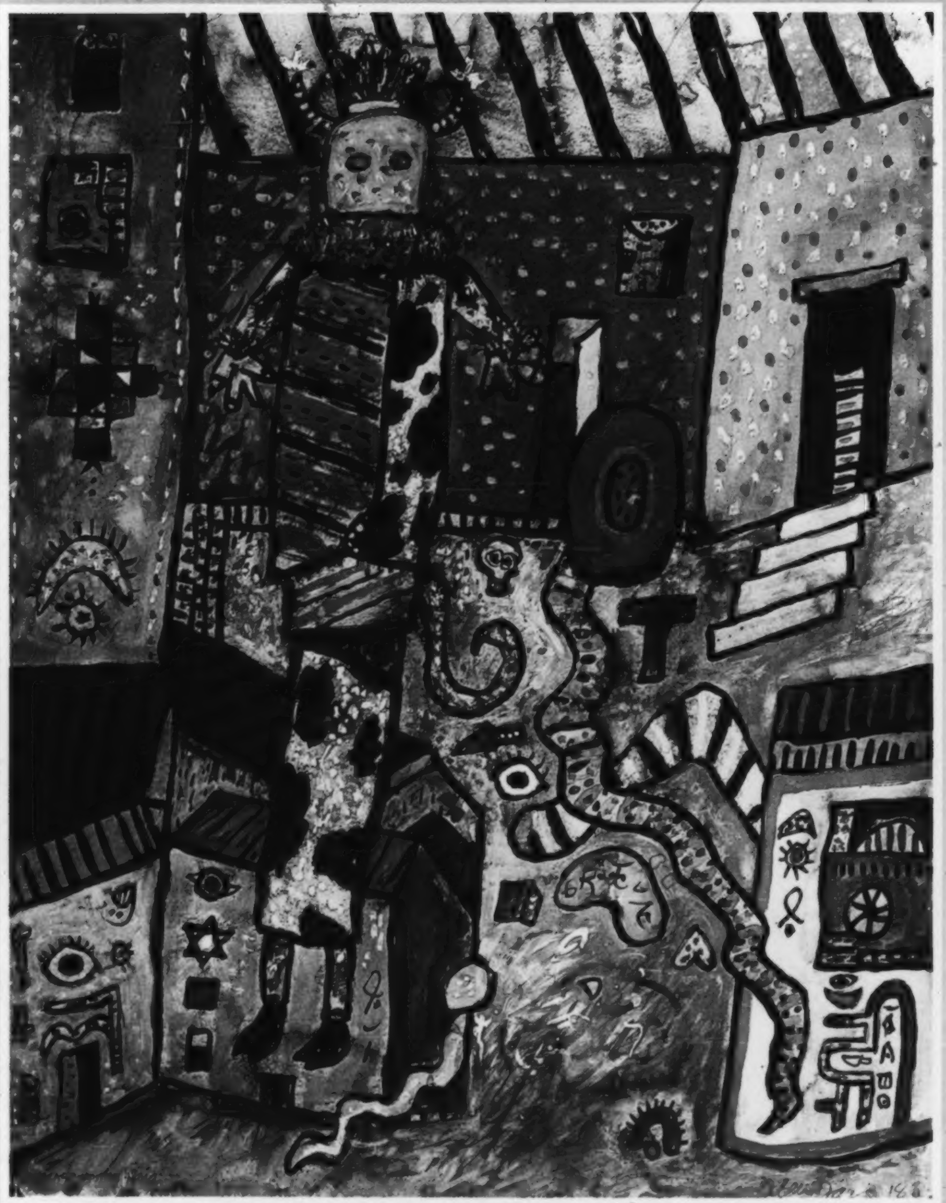

ALAN DAVIE

"Village Myths No. 12" 1983 *gouache/paper 29 ¼ x 23 ½ ins.*

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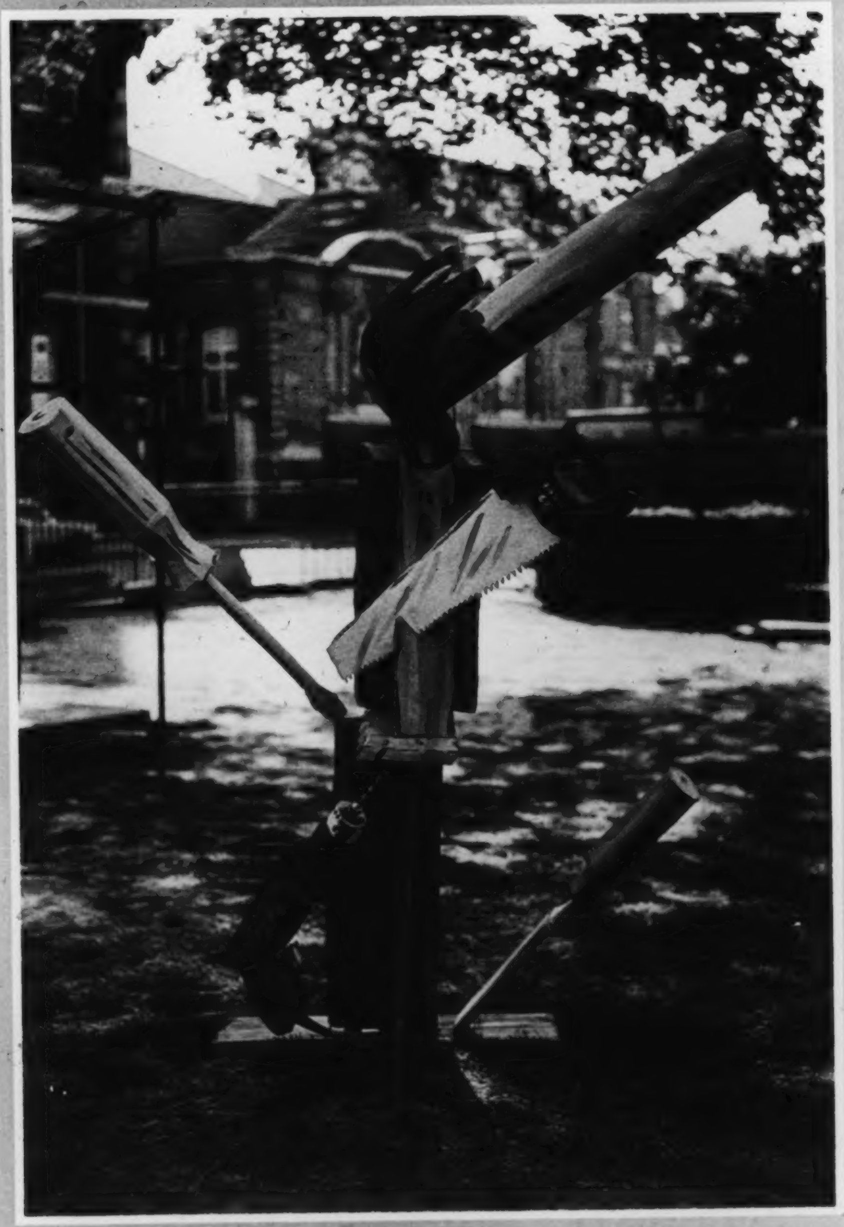
GIMPEL WEITZENHOFFER LTD.
1041 MADISON AVENUE, NEW YORK 10021. TEL: (212) 628-1897



JULIAN OPIE

"Making It" 1983. *Oil paint on steel.*

LISSON GALLERY/NICHOLAS LOGSDAIL

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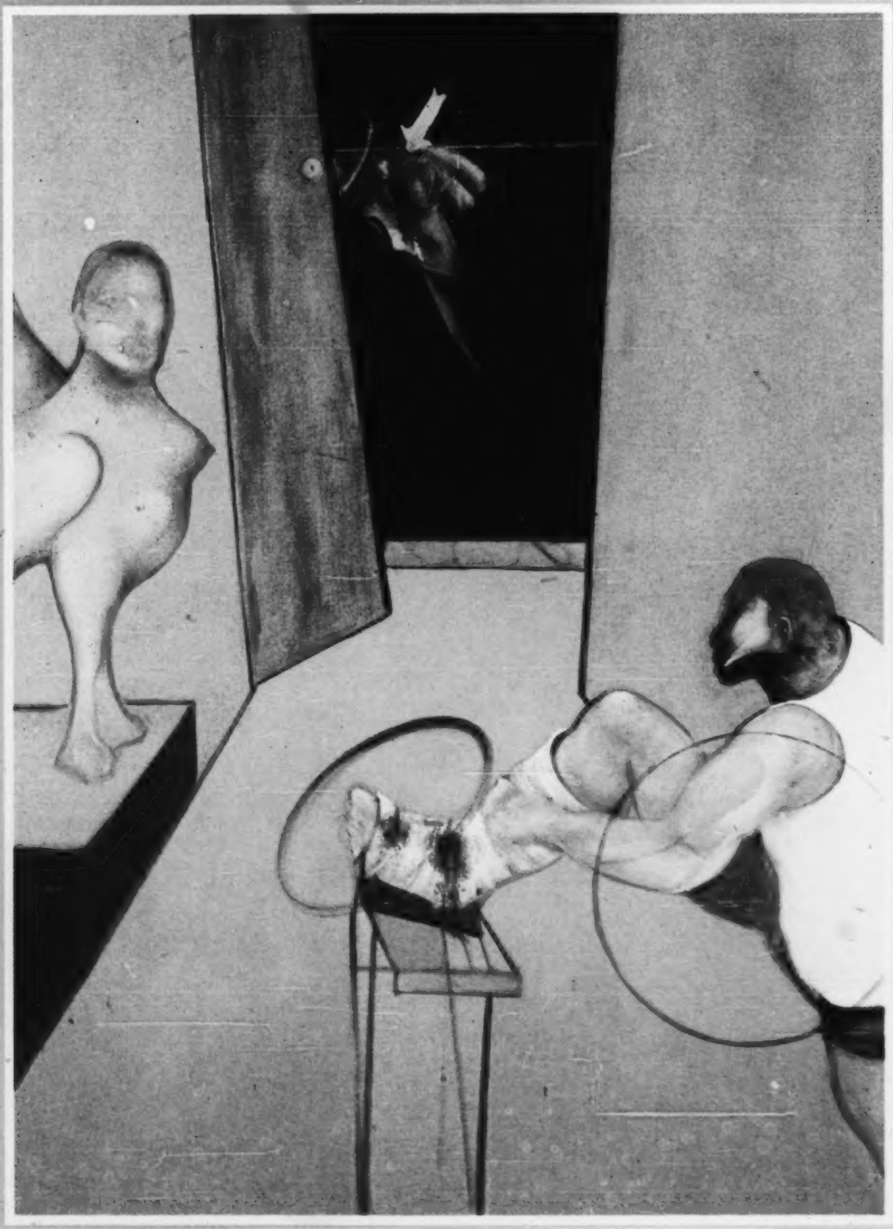


FRANCIS BACON

Oedipus and the Sphinx after Ingres. 1983. *Oil on canvas. 78 × 58 in./198 × 147.5 cm.*

MARLBOROUGH FINE ART LTD.

6 ALBEMARLE STREET, LONDON W1X 3HF. TEL: (01) 629-5161

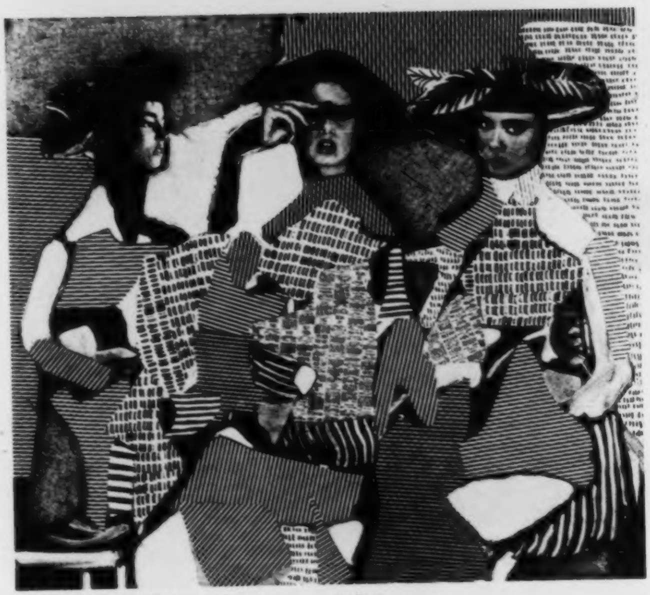
JOHN OKULICK

NEW WORKS

ASHER / FAURE

OCTOBER 22 NOVEMBER 19

[illegible]



At the Races 1982; 48" x 53" oil on canvas/collage

Conrad Marca-Relli

Homage to La Belle Epoque

New Works October 5–31
Catalog $7.50

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Robert Barry

24 September-15 October **Leo Castelli** 420 West Broadway, New York

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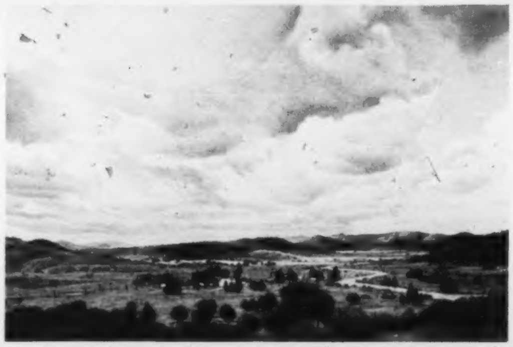

California Spring o/c 6'×9'

WILLARD DIXON

Paintings
October 1-19

FISCHBACH GALLERY
29 WEST 57 STREET
NEW YORK 10019

Roy Boyd Los Angeles

Joel Perlman
Sculpture

Bob Nugent
New Work

170 S. La Brea
Los Angeles 90036

Roy Boyd Chicago

Susan Sensemann
Paintings

Richard Loving
Paintings

215 W. Superior
Chicago 60610

MILTON AVERY

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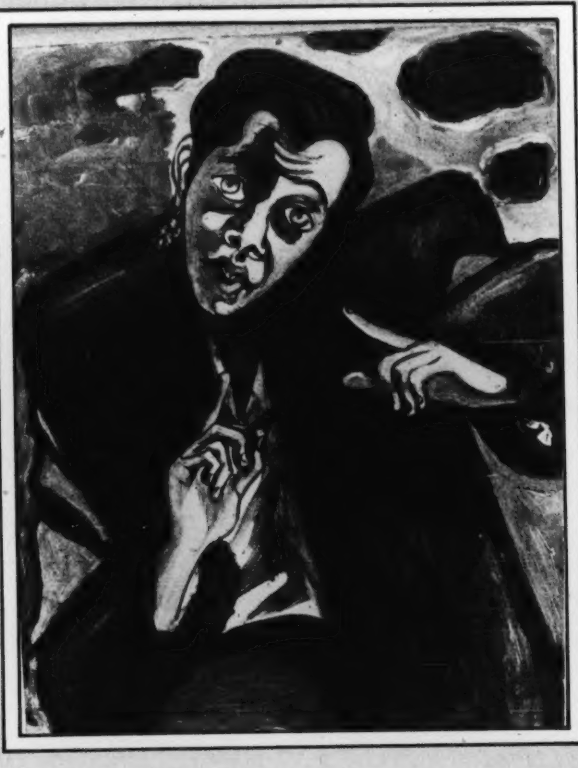

ALICE NEEL

Five Decades of Painting

September 29 – October 30, 1983

Catalogue Available

"Bessie Boris" 1940
Oil on Canvas, 23" x 18"

C. GRIMALDIS GALLERY

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Charles Jencks
Richard Meier
Alessandro Mendini
Paolo Portoghesi
Aldo Rossi
Stanley Tigerman
Oscar Tusquets
Robert Venturi
Kazumasa Yamashita

October 20–November 26

Max Protetch 37 W. 57th Street N.Y.C. 838-2340

Andrea Blum

October 13–November 18

Protetch McNeil 214 Lafayette Street N.Y.C. 226-8957

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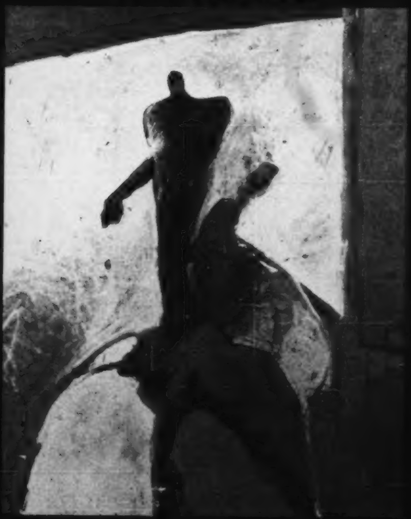
Fritz Scholder

October 8 to 29



Portrait with Wall #2, oil on canvas, 80 x 68 inches

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21 E 67 New York 10021 212/628-2440

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29 WEST 57 STREET NEW YORK 10019 (212) 421-3780

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THIRD FLOOR

SELECTED CONTEMPORARY PRINTS

FOURTH FLOOR

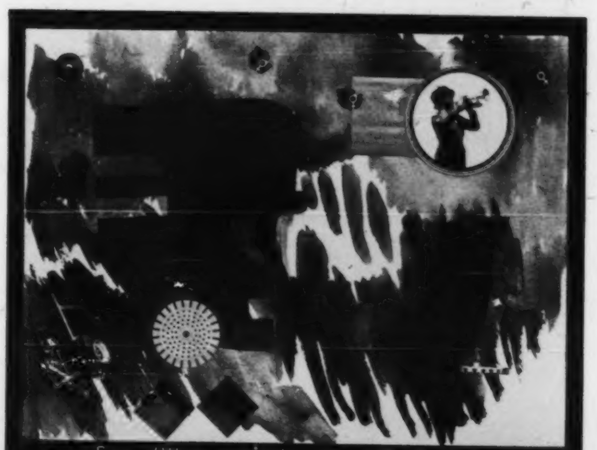
1 OCTOBER–26 OCTOBER 1983

VALENTINA DUBASKY

PAINTINGS AND DRAWINGS
FROM "THE STAG SERIES"

OCTOBER

OSCARSSON HOOD
GALLERY 41 W 57 NYC
10019 (212) 750-8640



Second Wave, watercolor-collage, 18 x 24 inches

CE ROSER

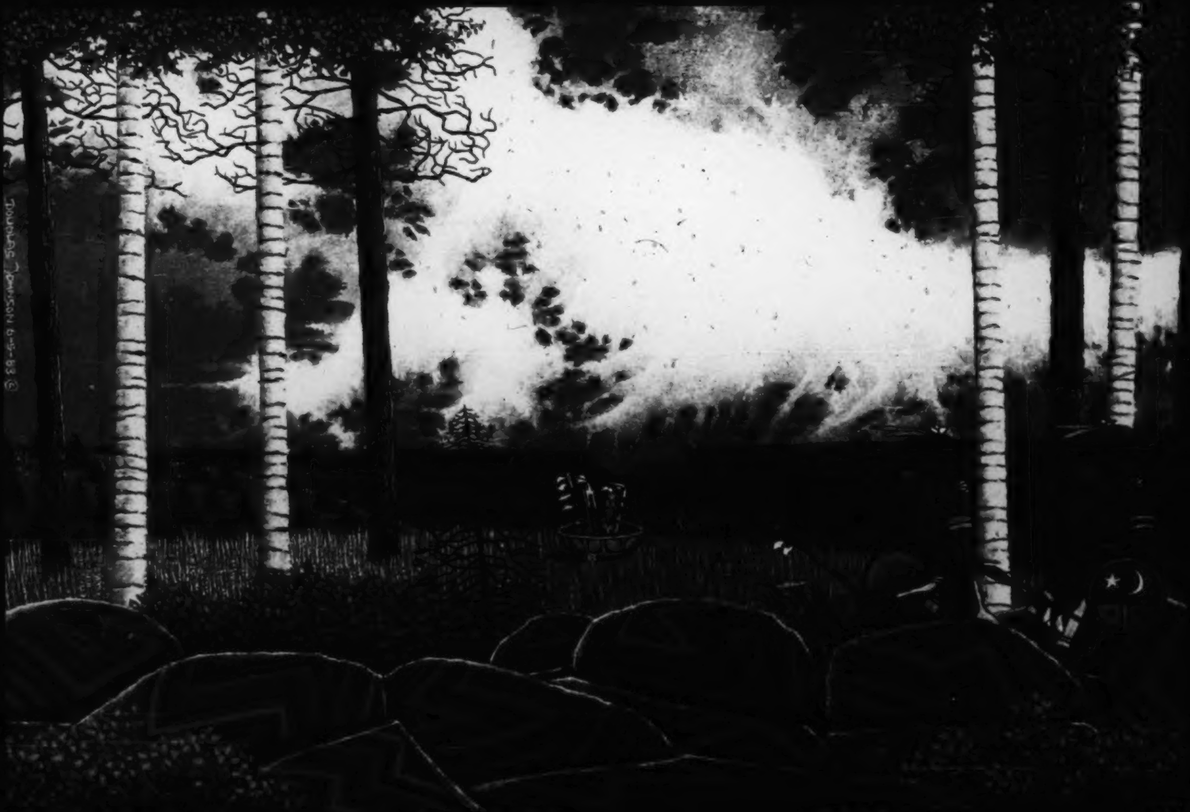
TAPESTRY and COLLAGE

October 11 - October 29

ingber gallery

460 West Broadway, NYC (212) 674-0101

DOUGLAS JOHNSON



"Summer Solstice" casein on paper 5" x 7½" 1983

SANTA FE EXHIBITION:

October 21 - November 10, 1983

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Santa Fe, New Mexico 87501
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Scottsdale, Arizona 85251
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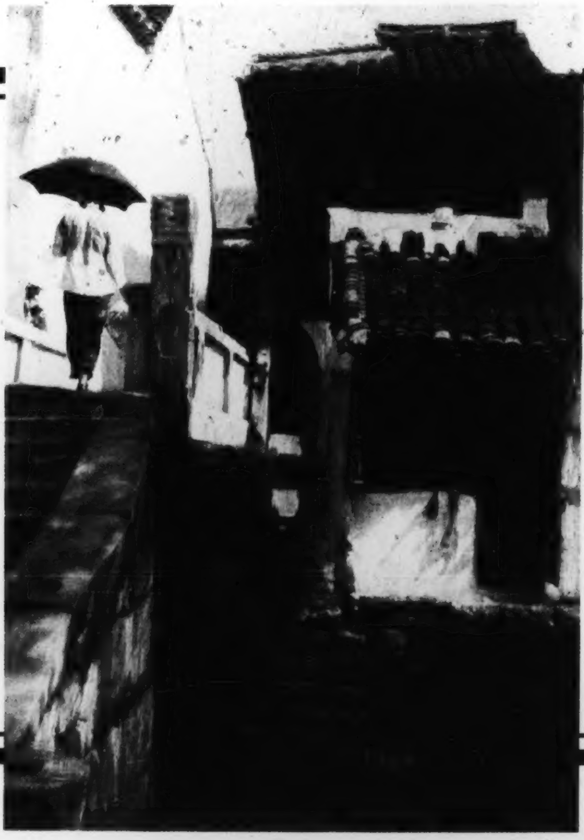


CHEN YIFEI

IMAGES OF CHINA
EXHIBITION:
OCTOBER 3 thru 22

Hammer Galleries
SINCE 1928
33 West 57th Street, N.Y.C. 10019
(212) 644-4400

Approaching Stone Bridge, Suzhou, Jiangsu Province
Oil on canvas, 42 x 30 inches.

McINTOSH/DRYSDALE GALLERY

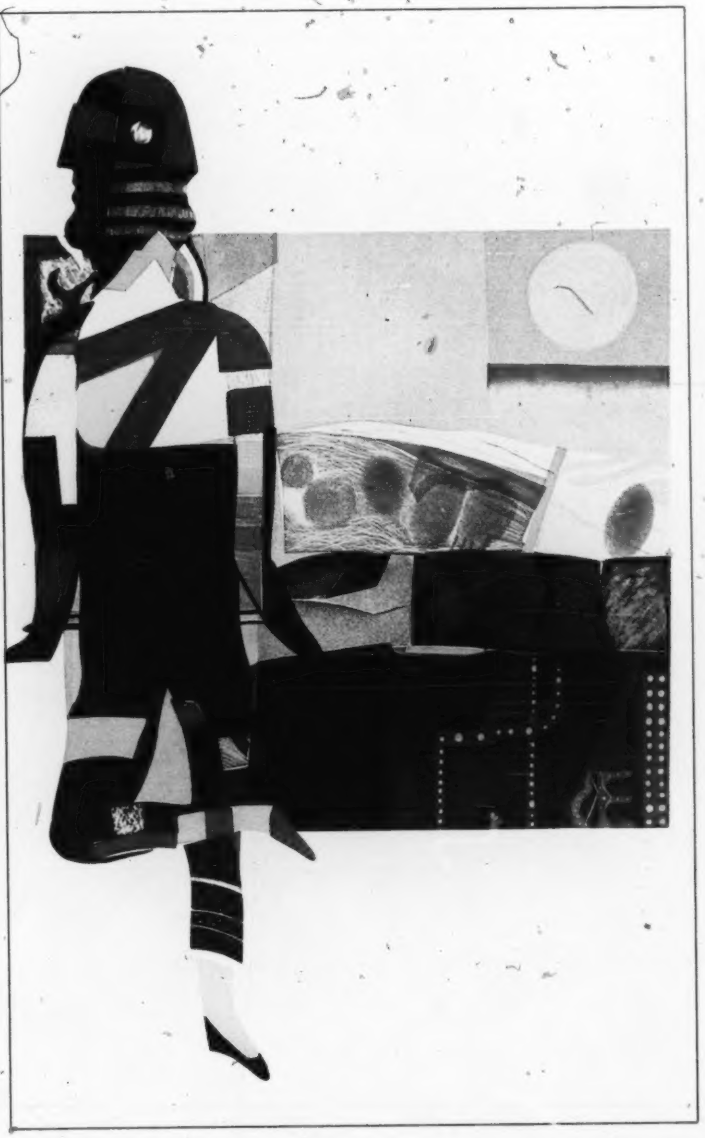
Otis Jones	September
Pat Steir	October
Robert S. Zakanitch	November
Sam Gilliam	December
John Tweddle	January
Brad Davis	February
Scott Burton	March
Robert Kushner	April
Alice Aycock	May
Brian Wood	June

2008 PEDEN HOUSTON, TEXAS 77019 713/520-1888

MAX PAPART

"MAN of VENUS"

AN ORIGINAL ETCHING WITH THE USE OF AQUATINT & CARBORUNDUM



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Max Papart, at 71, has just created one of his most beautiful works on paper, after over a year's effort: a master-print etching of unusual scope and size, utilizing aquatint and carborundum, demanding his skills and experience which are perhaps unique in the world today.

Always contemporary in his thinking, Papart's intrigue with the potential of space travel brought him to this semi-abstract "Man of Venus." Exhibiting the form and grace of Papart's dancers and acrobats, this "astronaut" none-the-less evokes a sense of serious awe, without diminishing the suggested Venutian "landscape," including a typical Papart sun as a reminder that we are all part of the same solar system. A composition departure for Papart projects the "man" of Venus beyond the limitations of the background while maintaining an unexpected overall balance. This, along with the juxtaposition of geometric shapes in both strong and muted colors, represent the best of the Papart genius.

Paper Size 38¼" x 59½"

World agents and publishers for Max Papart (dealers inquire)

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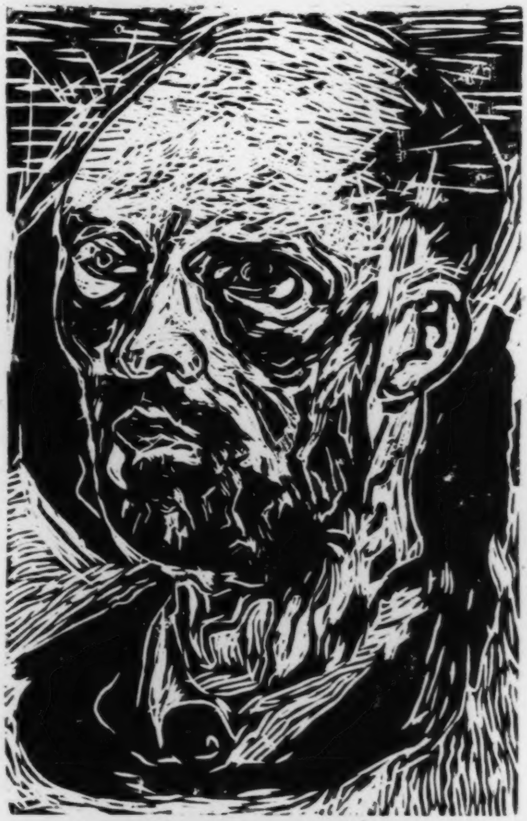
ROGER HERMAN

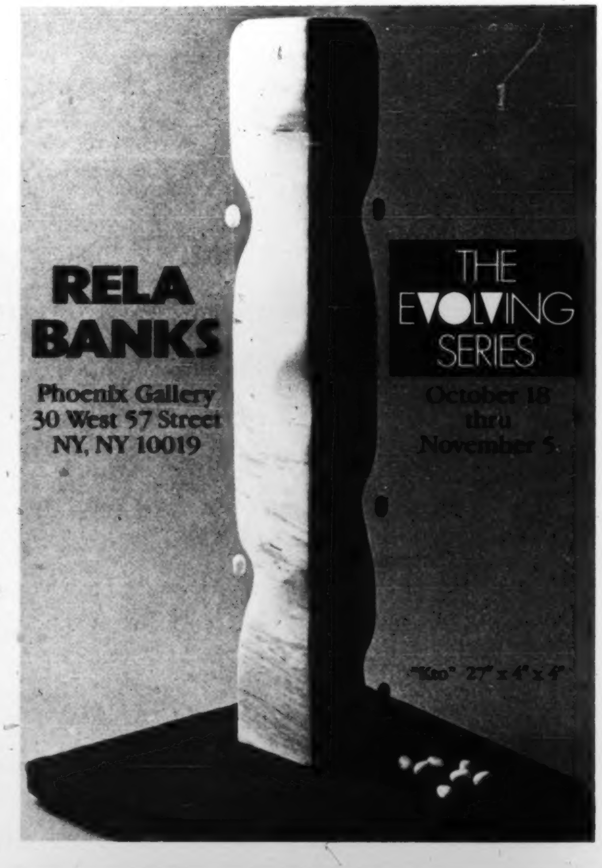
WOODCUTS
AND
PAINTINGS

OCTOBER - NOVEMBER 1983



Linoleum Cut 84" x 60"

ULRIKE
KANTOR
GALLERY
800 N. LA CIENEGA BLVD.
LOS ANGELES, CA 90069
213/273-5650



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thru
November 5

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Jack Earl — September
Then and Now

New New York — October
Haring, Scharf, DePalma, Futura 2000

Joe Zucker — November
Paintings and Drawings

Bill Stewart
Ceramic Kingdoms

Thom Bohnert — December
Expanded Vessels

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1900·1930

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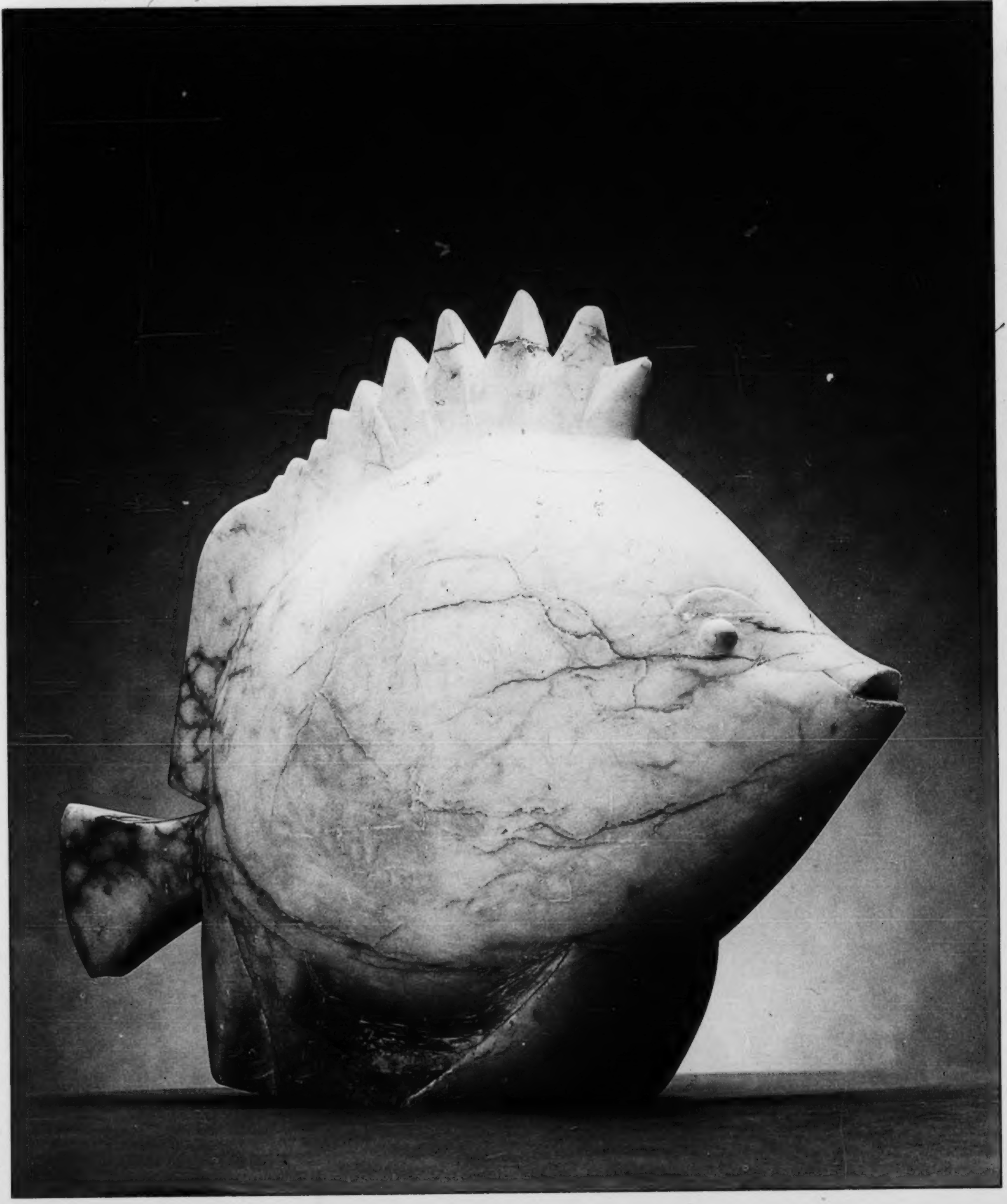
SCULPTURE·PEINTURE·ANNEES 1800·1930

Chana Orloff 1924 - Sculpture en marbre
hauteur : 0,46 m x 0,37 m.



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FLORENCE PUTTERMAN

BRIEF NARRATIONS

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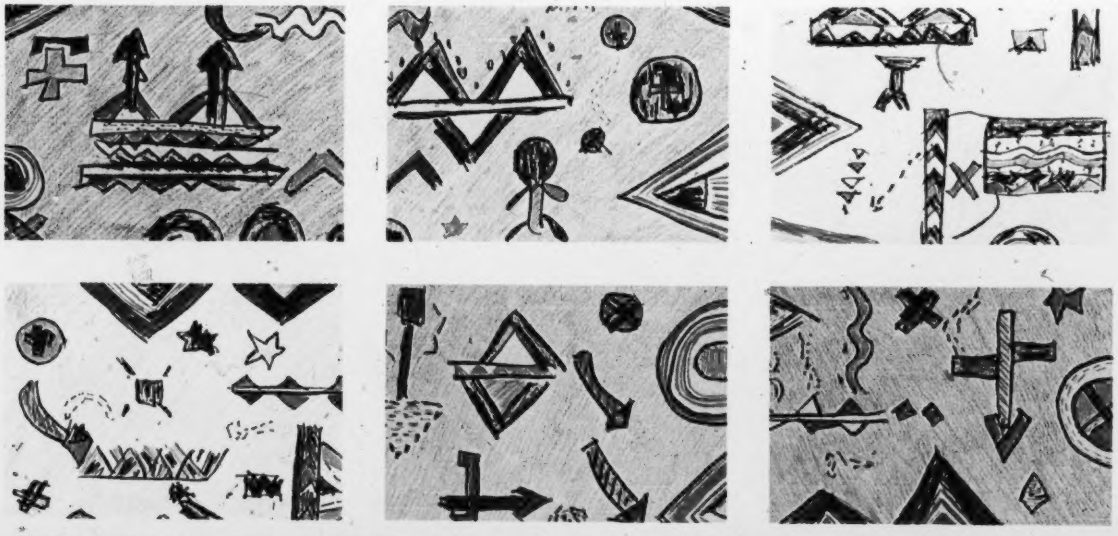

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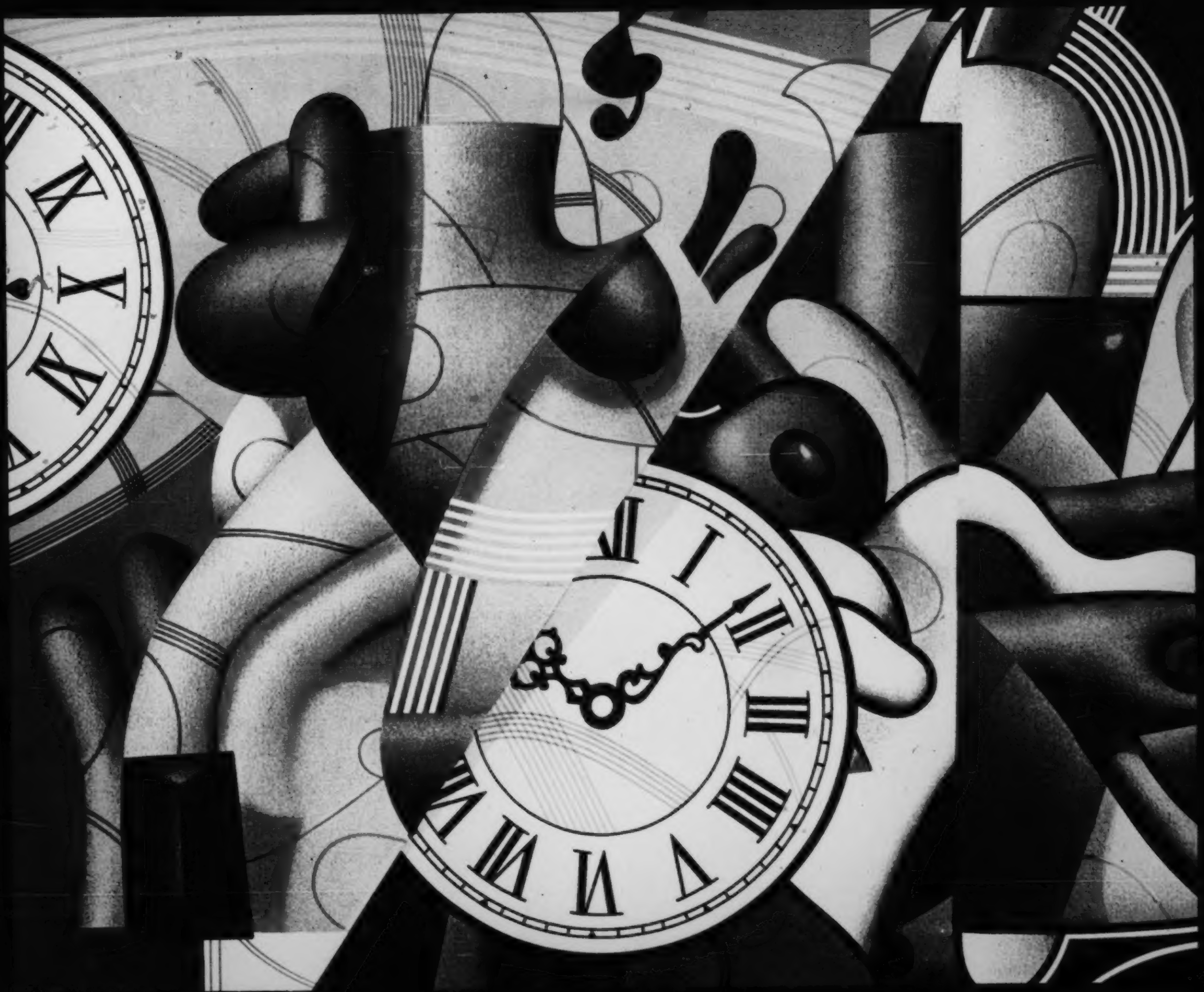

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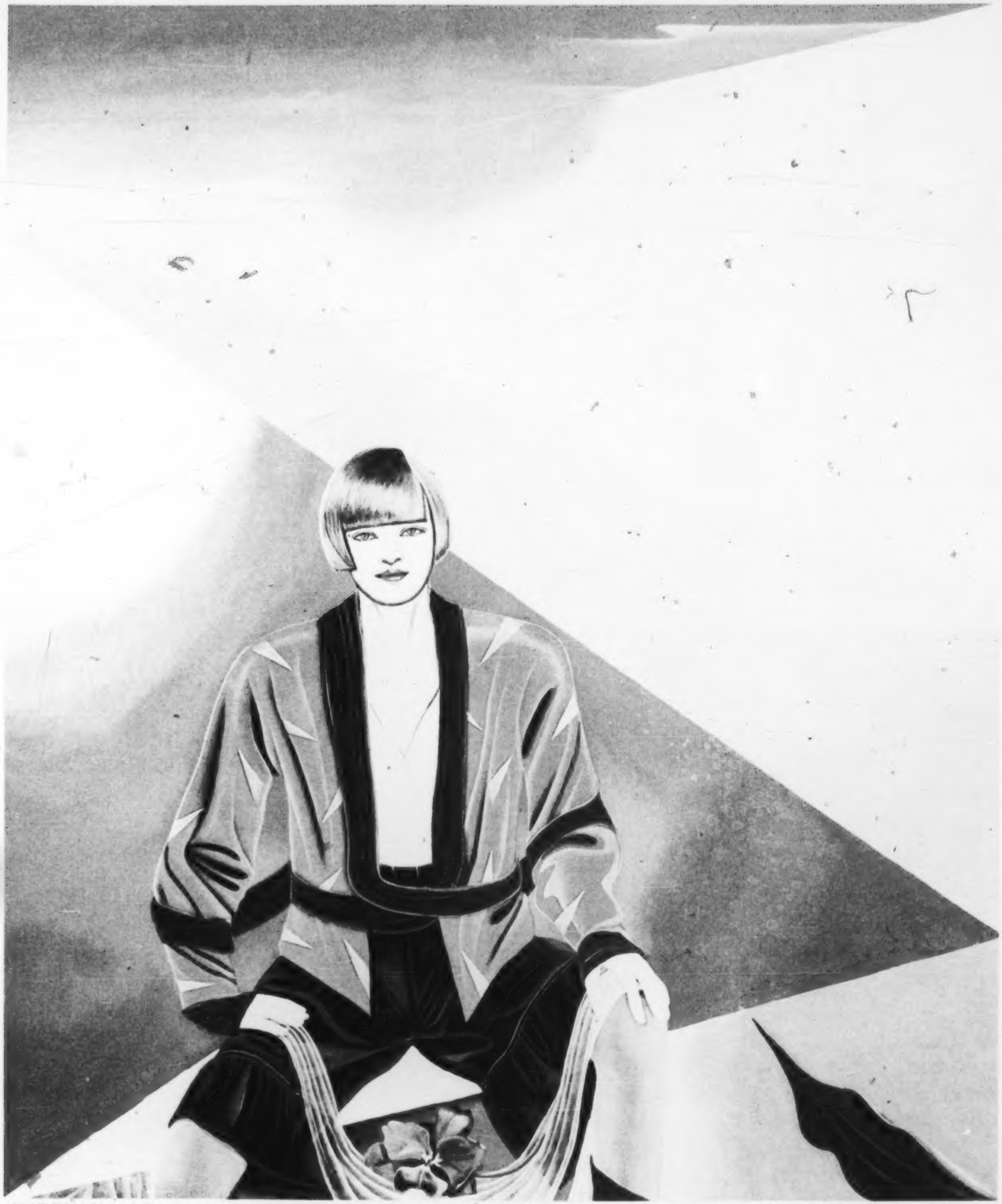

AUDREY SKUODAS "GIRL WITH BLUE SCARF" ACRYLIC ON CANVAS: 5'6" × 6'

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October 8–November 9, 1983

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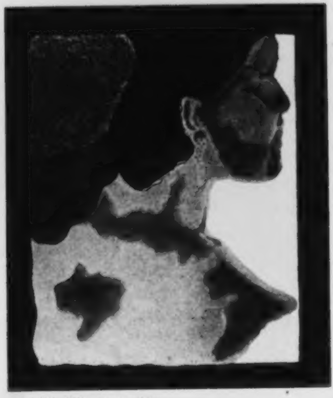
MARIA DE LA PAZ JARAMILLO



YOU WILL STAY silkscreen 1980

NOHRA HAIME GALLERY
1000 MADISON AVENUE
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MUSEO DE MONTERREY
MONTERREY, MEXICO

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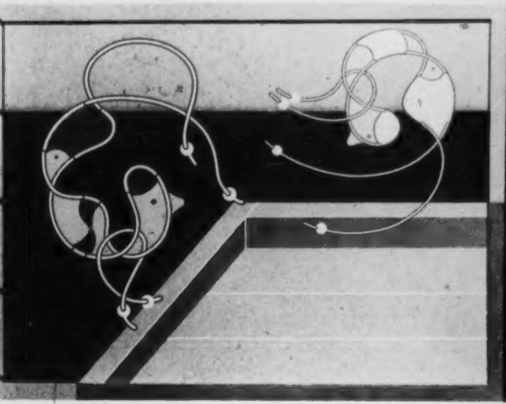

'Day for Divers' 1982 Acrylic on masonite 31⅝ x 41⅝"

BARBARA ROSSI
7 OCTOBER THROUGH 2 NOVEMBER 1983

PHYLLIS KIND GALLERY
313 WEST SUPERIOR CHICAGO 312 642.6302

MICHAEL DAVID
OCTOBER 8 – NOVEMBER 5

HAMILTON
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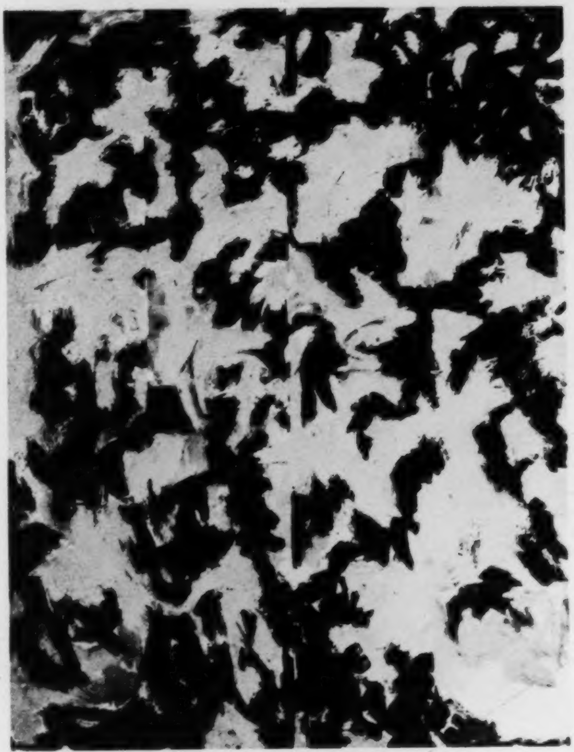
SIDNEY JANIS 110 W. 57



Web, 1983 72 × 54 inches

MALA BREUER

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New Work
at Two Locations

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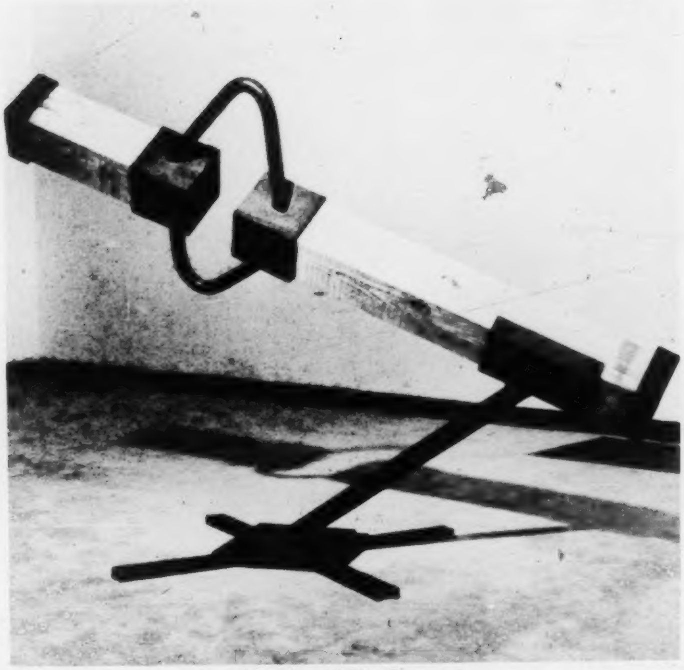

wood & steel Sunrise With Sunset

An
Exhibition
of
Sculpture
by

JOHN CUNNINGHAM

October 28th-December 17th
1983

R.H. LOVE
20th CENTURY GALLERY
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AMOS ENO 101 WOOSTER ST
Peter Leyh October 8-25
Jane McClintock October 29-November 17

ATLANTIC 458 W BROADWAY
Frances Buschke Jeanne McMahan
September 27-October 16
Stephanie Lebowitz Lucy Sikes
October 18-November 6

BOWERY 121 WOOSTER
Landscape Show of Gallery Artists
September 30-October 19
Rita Baragona October 21-November 9

CENTRAL HALL 386 W BROADWAY
Marjorie Apter-McKevitt October 4-October 23
Elizabeth Drucker October 25-November 13

FIRST STREET 386 W BROADWAY
Fran Hodes Eva Papadopulos
September 30-October 19
Bill Creevy October 21-November 9

GALLERY 84 30 W 57 ST
B. Ericson October 4-October 15
F. Jacobson October 18-October 29

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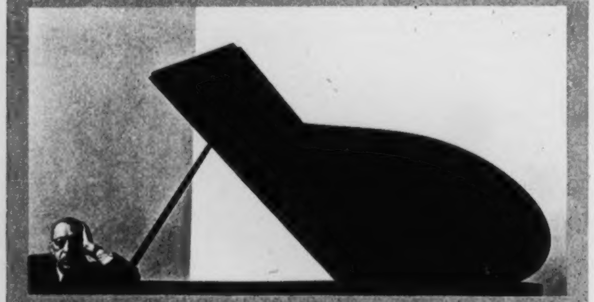

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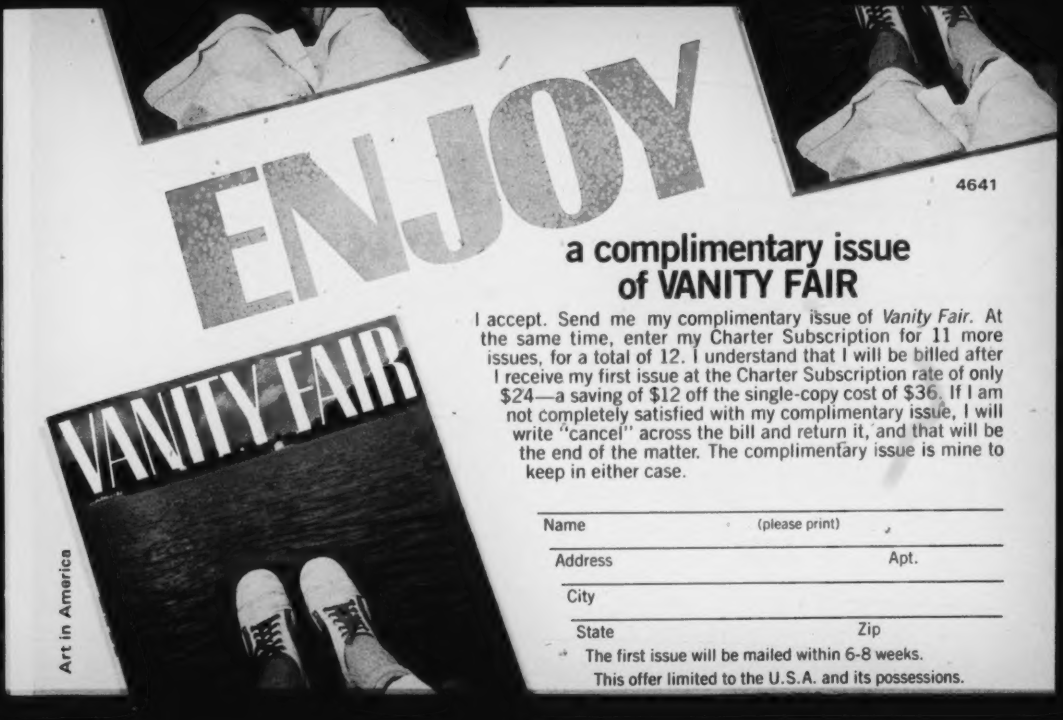

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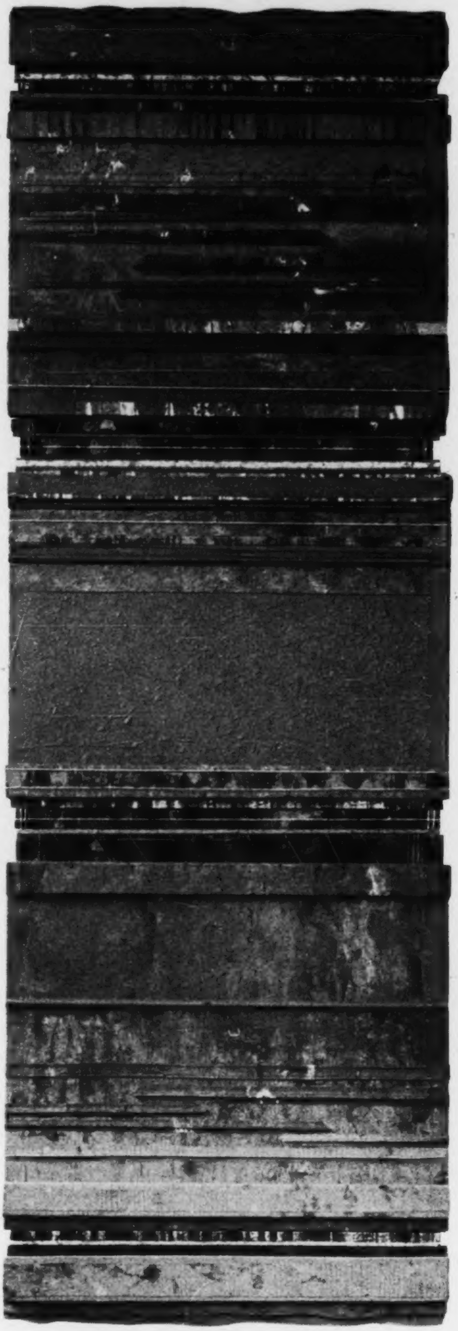

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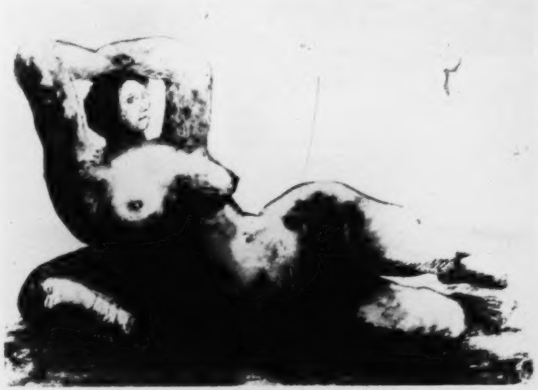
HENRY MOORE
Oct. 27—Nov. 30



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The Public Art Trust is pleased to announce an exhibition of recent bronze sculpture by **Bourgeois**, **Hadzi**, **Johnson**, **Meadmore**, **Pavia**, **Pepper**, **Steiner**, **Van Tongeren** and **Witkin**, in the atrium of the Washington Square complex, 1050 Connecticut Ave. at L St. NW, Washington DC. Curated by the Public Art Trust for the Washington Square partners. On public view Oct. 6, 1983 through Feb. 3, 1984.

Herk Van Tongeren - Serie Metafisica XVII - cast bronze, 1981 *Photo by Edward Owen*

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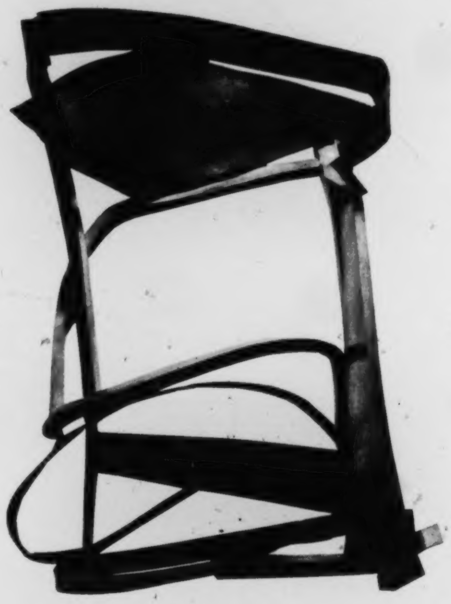

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Graffiti Rock
Vera Frenkel
The Gospel at Colonus
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and Robert Telson
Spalding Gray
Lyn Hejinian
David Jaggard
Constance de Jong
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Carol Law
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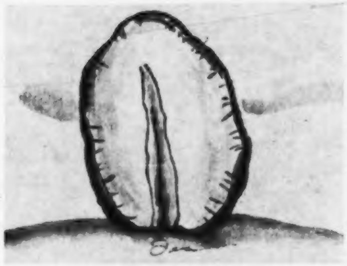
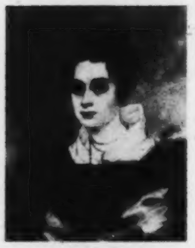


ARTHUR DOVE
Untitled
Watercolor 4 5/8" x 6 5/8"



GEORGE CATLIN
Portrait of Mary Catlin
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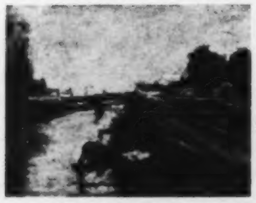
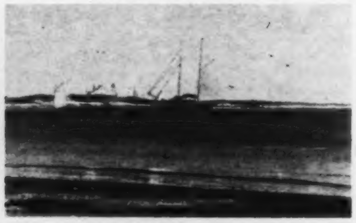


WILLIAM MERRITT CHASE
Untitled
Oil on Canvas 9½" x 12½"



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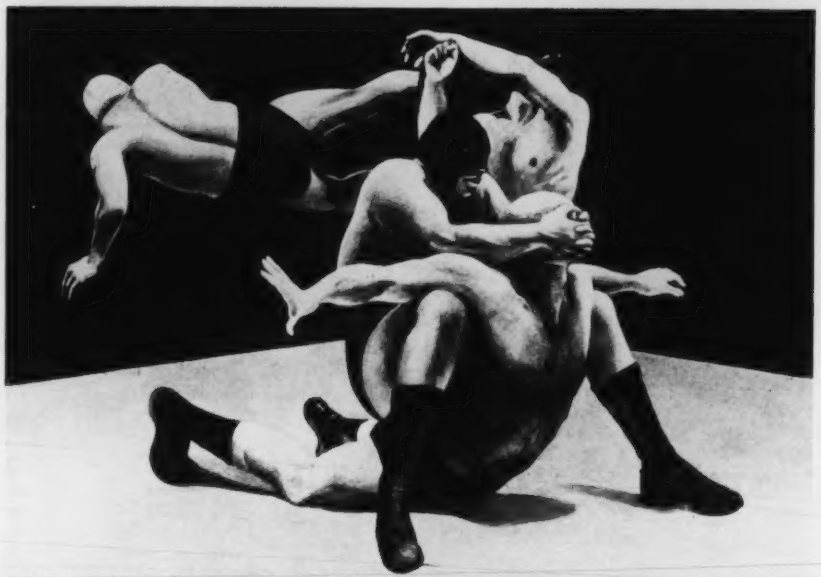
THE WRESTLERS

OCTOBER 2-29



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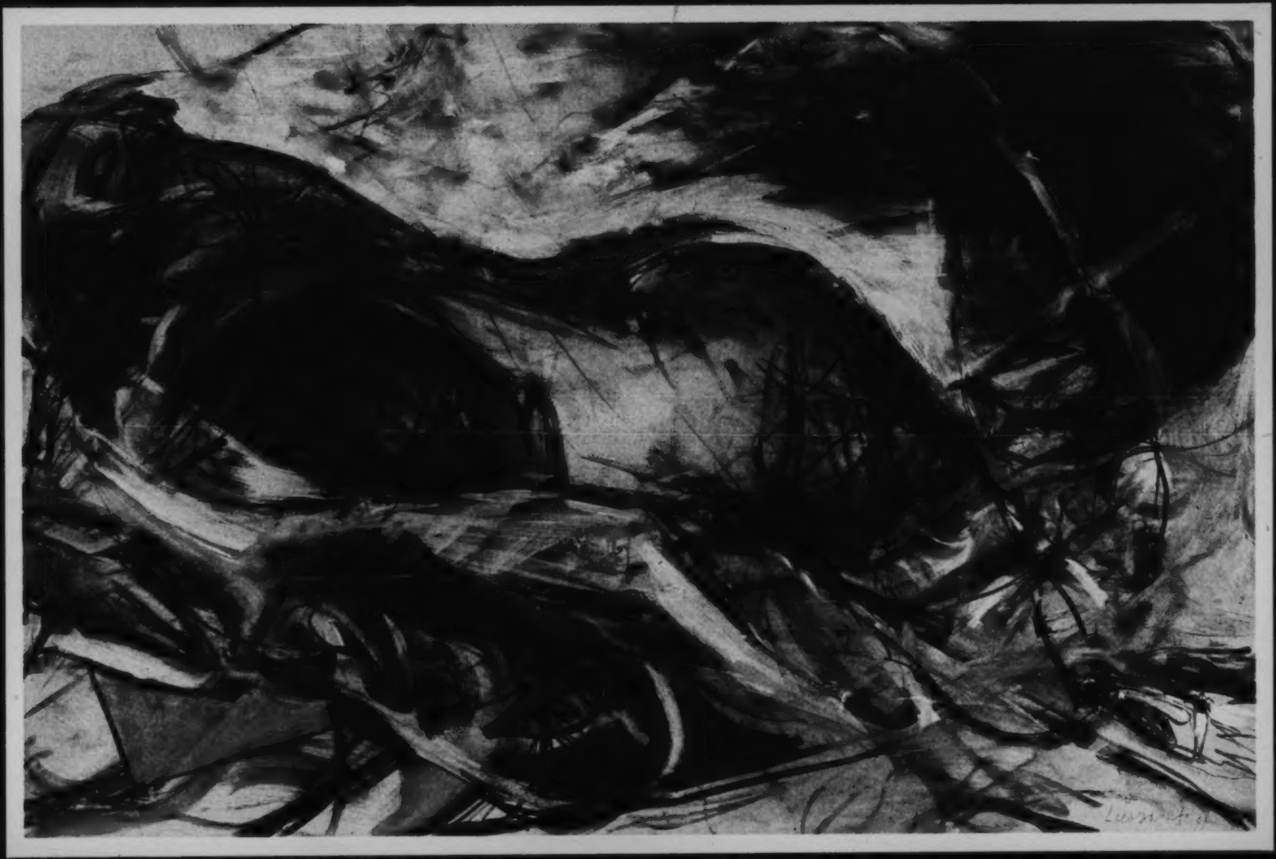

Nude, Oil on Canvas, 1983, 100 x 150 cm.

Paul de Lussanet

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Art in America

The '60s in Abstract: 13 statements and an essay

The artists from "Abstract Painting: 1960–69," a recent revisionist exhibition, reminisce about what it was like to be an abstract painter in the heyday of Pop, performance and political protest.

INTERVIEWS BY MAURICE POIRIER AND JANE NECOL

While the exhibition "Abstract Painting: 1960–69" was on view at P.S.1 (January–March '83), we went to the artists to gather recollections and background data on a period of painting that has been obscured in the historical perspective of Pop art, Color-Field painting, Photo and other Realisms, and Minimal sculpture. One of our hopes was that the information collected would help penetrate the aura of impersonality and remoteness surrounding the paintings.

Working from a fixed set of questions tailored for each artist, we interviewed all the artists in the exhibition, with the exception of Tony Smith (who died in 1980), and Agnes Martin and Jo Baer, with whom we corresponded. To avoid repetition, we have omitted the questions and arranged a selection from each artist's replies in a condensed narrative form. Since the artists helped select their own paintings for the show, we began with queries about their reasons for choosing particular works. The conversations moved on to topics such as their working methods at the time, other painters' and critics' influences, special experiences that affected their development, the political climate, the gallery situation, the impact of the critically popular movements of the day on their work, and what it was like to be an abstract painter in the '60s in contrast to today.

Their replies yielded a mosaiclike portrait of the time. Many spontaneously recalled the crisis that had developed in the late '50s, and how they had felt a need to separate themselves from Abstract Expressionism. While some were disinclined to discuss Pop art, others acknowledged its importance in helping to reorient painting in a new direction. One of the more rewarding aspects of the interviews is that each artist emerges very much as an individual, despite the superficial resemblances that many of the paintings project. We were impressed by the differences of approach, the variety in the sources of inspiration, and the unique perception that each artist held about his work.

As a whole the interviews convey a sense of the struggle that many nonobjective painters went through during the '60s. Events such as the decline in popularity of painting and the dominance of sculpture as a medium of avant-garde expression during the decade are recalled. Intensities of personal emotion surface, suggesting that behind the facade of coolness of the paintings a lot more was going on. Yet the interviews also convey the sense of excitement and adventure that are the hallmarks of the '60s. One is reminded of how artists needed to relate abstract painting to the real world, how avidly the whole structure of painting was reexamined, and how, unlike today, a substantial area of criticism was seriously concerned with the language and issues of abstract painting. —*M.P. and J.N.*

Brice Marden

I never tried to make a painting be a comfortable thing. I'm not known as a fun guy. The paintings in the P.S.1 show which I did in 1964–65 date from my Avenue C period. Here I was in New York, isolated, not knowing what the hell I was doing. All I knew were folk singers. I was a painter with a formal academic training—there I was on my own, living some place on the Lower East Side with my wife and child, trying to figure out what to do . . . . These are not happy paintings.

These painting were done when war was a major issue. It was like the call of death. Your country is making death. There is going to be a reflection of that in the art of the time. It's not that people are going to make paintings about death . . . . You could say that I was showing some of the bleaker aspects. In this sense I was making a political statement. One likes to think that art is on the side of truth.

I wanted the viewer to come away from my paintings feeling twisted. They have walked into a situation that they thought was a certain way, and begin to see that it is not what they thought it was. It has to do with tensions. When you have different tensions working on you, it just pulls you. You are pulled forward and pulled back—you are in an uncomfortable place. Sure—all is well with the world, but sure, all is horrible with the world, too.

Gray was the way I could deal with color at the time. What I liked about it was how you could twist it, how you could make it be gray, and also be a red—how you could get two readings out of one thing. I liked to read Zurbarán's paintings as very coldly executed yet very passionate. I think of him as a mystic. It interested me that he could make something so realistic yet so absolutely full of passion.

Godard (the French filmmaker) was an influence. His images would be light against dark backgrounds and he would mix them, and these would be things you'd be thinking about in your own work.

I just couldn't bring myself to close off the bottom of the paintings [of the period of the P.S. 1 show]. I remember going to see a Ralph Humphrey show and thinking, "My God, he closes off the bottom of the rectangle."

The sculptors in the '60s were very important. They were like a real moral force, people like di Suvero, Smith, Andre, Chamberlain . . . . The problems they were facing were very big.

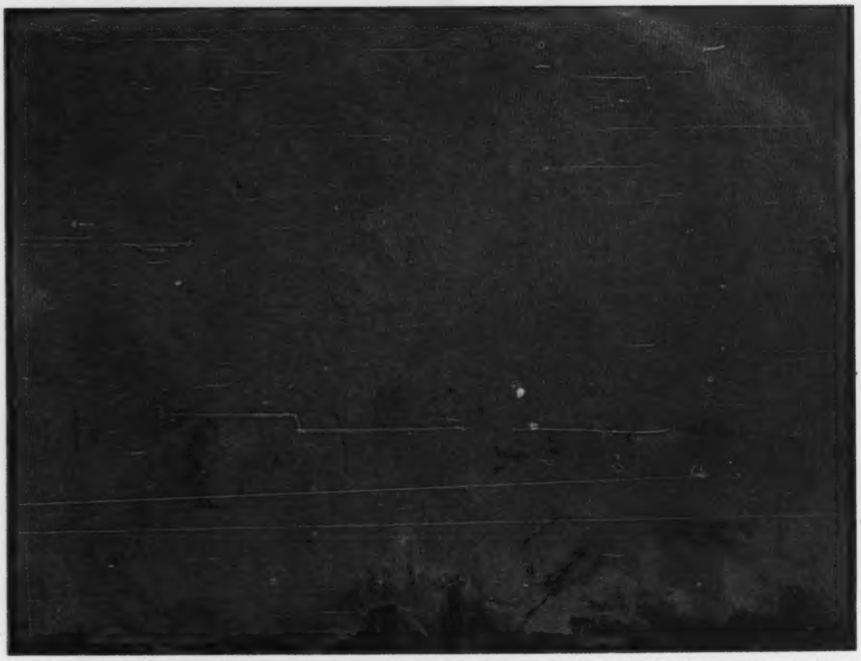
I spent four years as an assistant to Rauschenberg (from the end of 1966 until the end of 1970). I found it easy to work for him because I had never felt influenced by his work. He was very encouraging. I found out how a lot of things are done.

Robert Ryman

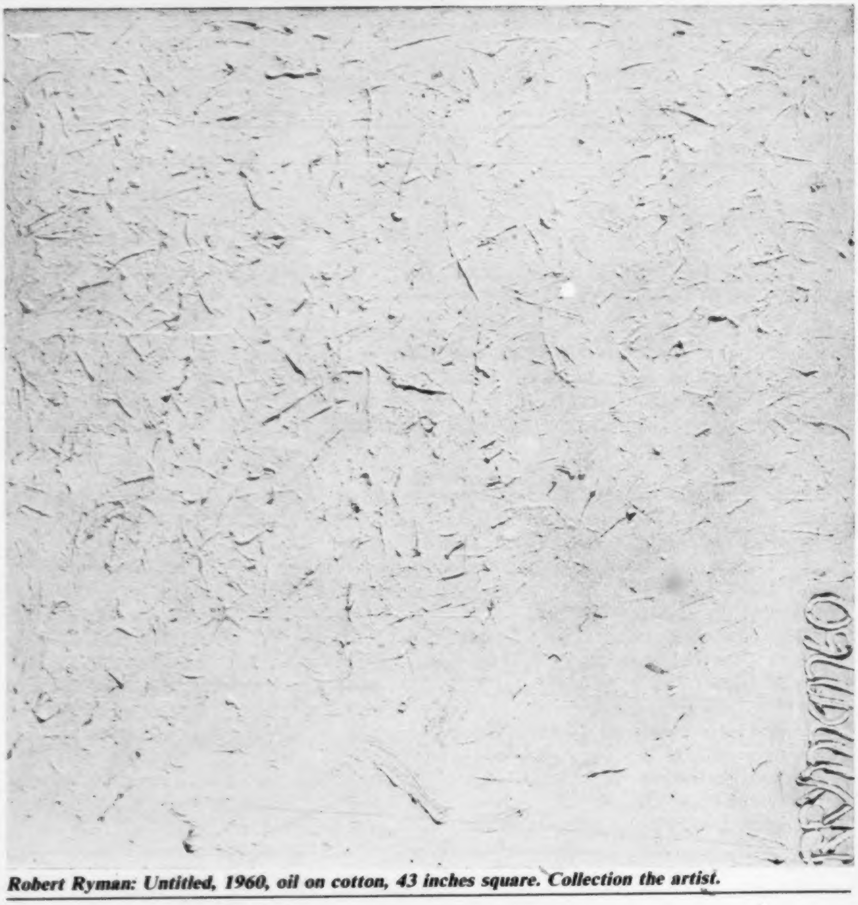
Pop art opened up artists' eyes to the fact that other things could be done with painting. Pop was certainly the dominant avant-garde movement in painting in the early '60s. All other approaches to painting were not considered. In fact painting was pronounced dead several times. A lot of the lesser-known Abstract-Expressionist painters, and there were a lot, did not know what to do. It was a shock thing. Many painters I know stopped painting and turned to sculpture because they felt they could not continue with the approach that they had been involved with. They felt sculpture offered more of a way to further the problems that they had been involved with. I felt very much alone in those years. Even though some people may have liked my painting, they didn't know what to do with it because it was not really the correct thing—it didn't fit. Sometimes I myself couldn't see where it was going to lead; I had doubts and at times was not so sure of myself. Then one day in 1965 I felt that I had just finished being a student. I felt very confident. I felt that I knew exactly what to do. I felt mature. There was no more hesitation, no more doubt. It didn't have to do with any particular paintings I was doing or any outside recognition. It just had to do with myself and my painting.

I had seen the Malevich paintings at the Museum of Modern Art but he really had no bearing on what I was doing, either in the '50s or the '60s. In fact he was more like a curiosity to me . . . I thought of him more in terms of Surrealism. Mine was a different approach. Almost from the beginning I have approached painting intuitively. The use of white in my paintings came about when I realized that it doesn't interfere. It is a neutral color that allows for clarification of nuances in painting. It makes other aspects of painting visible that would not be so clear with the use of other colors. As to the square format, it always seemed to me to be a more suitable space to work on than the rectangle. I always had problems with rectangles. Altogether I only did four or five paintings at the most on rectangles.

I would say that Rothko had an important influence on me. There was also Matisse, particularly, and Cézanne. What interested me in Matisse was not so much what he was painting but how he was doing it. It was his sureness, the way he put the paint down. You could tell that he didn't fool around with it, it just went down. He was so sure, it was so immediate. That's what I got from him. With Cézanne it was more the way he could work with the paint and you wouldn't know how he did it . . . the building up,



Brice Marden: Untitled, 1968, oil on paper mounted on canvas, 18 1/2 by 24 3/8 inches. Pace Gallery.



Robert Ryman: Untitled, 1960, oil on cotton, 43 inches square. Collection the artist.

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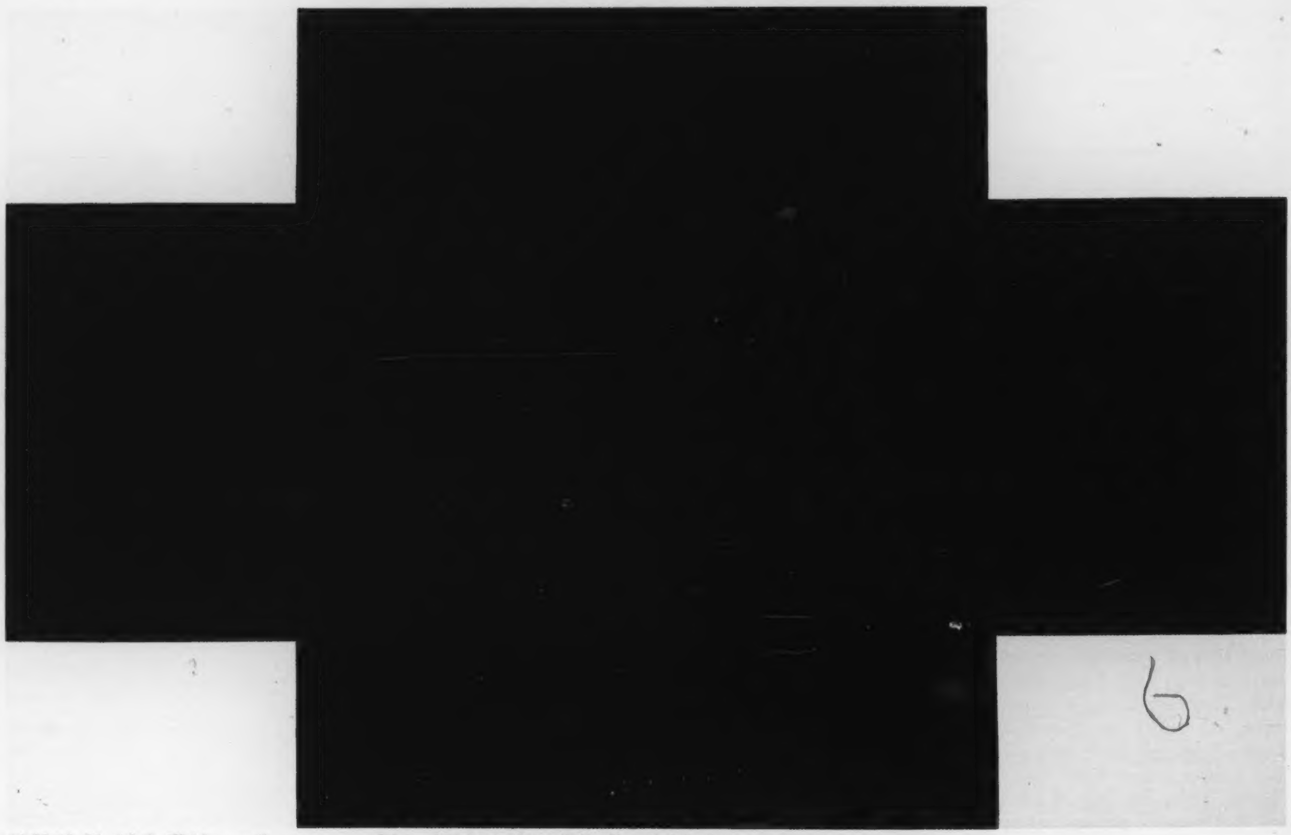

Al Held: Untitled, 1964, acrylic on canvas, 76 by 118 1/2 inches. Collection Sylvia Stone.

> ***"[In the '60s] war was a major issue . . . . There is going to be a reflection of that in the art of the time . . . . One likes to think that art is on the side of truth."—Brice Marden***

the structure, the complicated composition. You would look at all that and you would say, "How did that happen?"

My first show was at Paul Bianchini's gallery in 1967. As it turned out, nothing was sold, even though the paintings were very inexpensive. But I brought an old acquaintance of mine, who happened to be in town, to look at my paintings. He didn't think much of them, but he saw a little Rembrandt drawing that Paul had in his office, and eventually bought it. Paul was so pleased about that (because he was going broke too—he folded a couple of months after my show) that he gave me $100. So something came from the show . . . and at that time $100 meant a lot. I had no money at all. I was kind of living by my wits.

Many artists today have a more commercial outlook. They feel they are entitled to make a living with their painting. I never felt that way at all in the '60s and I think that most of us didn't. It was never a matter of compromising your work to fit the taste. . . . I shied away from teaching for a long time because I was afraid it would take too much from my painting. I felt I would become too immersed in the education aspect so I would usually pick up jobs that left my mind free. Working in a library or a museum as a guard were the kind of jobs that seemed ideal.

I don't think it is any easier to be an abstract painter today than it was in the '60s. It was rough then, and it's rough now. Representational painting has always had a larger audience. But somehow today abstract sculpture seems more acceptable than abstract painting. You see more of it, particularly public sculpture. There is a lot of abstract sculpture that is proposed for public buildings and plazas, but when it comes to painting, most of the painting that is proposed is representational in some way. Very few buildings or public places will want an abstract painting or an abstract mural; they always seem to prefer some representational thing.

I would say that the poetry of painting has to do with feeling. It should be a kind of revelation, even a reverent experience. You come away feeling delight. It's like seeing a movie or going to an opera. If you can tune in to the frequency of what you are experiencing, you come away feeling very good. You feel sustained, and it can last for several days or longer. It's a feeling of well-being. Poetry does it, music does it, painting does it. I think that's what art is, if it can convey that feeling.

Al Held

One of the main reasons I and others began to move away from Abstract Expressionism in the late '50s was its ambiguity. You were beginning to feel that a lot of Abstract Expressionists—the self-appointed keepers of the flame—were faking it, with all the arm-waving and verbosity. I remember making a slogan for myself: "If it's going to be shit, I'm going to dot the i and cross the t." I was not going to fudge it. It was going to be clear and specific. It was a move toward clarity, order and structure.

So the configuration of my paintings came to be more and more geometric. I had no interest in geometry per se, and certainly I had no interest in symbolism. Things just developed this way. I liked the anonymity of circles and triangles. The letters came about because I was getting increasingly dissatisfied with those forms. I was looking for specificity in the letters, just as I had been with circles and triangles. That's why I insisted that the titles be preceded by "the", as in *The I* and *The Big A*.

But for a while my own position was ambiguous vis-à-vis the main trends. When the break with Abstract Expressionism finally took place in 1959–60–61, I refused to damn my father, so to speak. I kept saying, "I want to make my own thing." I did have my deep doubts but it was not like "The king is dead, long live the king." I refused to play that game. I also refused to accept the systemic argument, the mirror image of Abstract Expressionism. I thought there was a better way. So it became a theoretical argument. On the one hand I was arguing against the formalists and the color field people in terms of their decoration, their decorative quality, and on the other I was arguing against the Minimalists in terms of their systemic and conceptual notions. I thought there was a more complete way of making things. Those were bitter battles, they were screaming bloody battles that often filled me with rage. I was in an odd-man-out situation. . . . I fought and argued with Clement Greenberg constantly.

But then I fought and argued with what I refer to as the Cage philosophy too. The two people I viewed as the major theoreticians in those years were Greenberg on the one hand and [John] Cage on the other. Cage is never given the blame or the credit that he deserves. I never saw Duchamp as the central issue. It was Cage whom I saw as the central issue. Cage turned Duchamp into a creature of his own making. It was Cage's sensibility that created the dialogue, and Greenberg was on the other side of that.

The debates that went on in those days were very intense. Night after night the table was getting pounded. The concepts of art were being stretched in all different directions. Many points which may not seem terribly heavy now were very intensely felt and fought over and argued. It sounds ridiculous in 1983 to talk about the primacy of the flatness of the canvas. But this point was taken very seriously by very intelligent people, including most of the Minimalists. Actually, if you analyze the Minimalist rhetoric, it runs fairly parallel to Greenberg's thoughts. They never admit to liking his ideas, but their ideas are fairly close to his. You know, Carl Andre is going to the floor, and the flatness of the picture plane, and the "deterministicness" of the medium and the materiality of it . . . it's central to formalism.

These ideas were argued and fought over for a number of years, because these propositions kept getting stretched and pushed further and further. Where were these issues discussed? In bars, at dinner parties, openings, in the magazines, in the press, anywhere. That's when artists began to start writing. Don Judd, for one, and Bob Morris. They became their own spokesmen. Actually it probably all started with *It Is* [a magazine edited by Philip Pavia that began publication in 1958] and stuff like that, where artists began to make very large and grandiose statements, and began to become very historically self-conscious.

I was innocent enough to participate in the "Post-Painterly Abstraction" show organized by Greenberg in 1964 at the Los Angeles County Museum of Art. If you look carefully at the names in that show, you'll see that he literally scraped the barrel. He took anything that wasn't what he referred to in those days as the 10th Street look. What he was really interested in doing was attacking de Kooning and the gestural painters. I would suspect that he liked only about a third of the people in that show. The rest were just pawns. He wanted to show that there was a genuine grass-roots movement of change, that there was a very large number of people who were painting something other than gesture.

Pop art is what really rocked the boat. There we were, people like myself, Frank Stella, Kelly and tons of others banging on the doors of Abstract Expressionism. We made a little noise in 1959–60, but we really didn't do anything serious to the Abstract-Expressionist armor. What we were trying to say was that there was another way of making art. And then came the Pop artists, and they put a pin in the balloon, and the balloon went pffft. We had been whacking at it with big clubs, and it just kept bouncing off the clubs. They punctured it with a little pin-prick, and it really did collapse. Not the real art, but the whole structure with all the false stuff around it. To me Pop art was like real kick in the ass. It stretched my mind and made me think about a lot of things that at one point I had refused to deal with or discuss. It was an education.

The irony about punk art is that it put the pin in the Minimalist balloon in the same way that Pop had done it to the Abstract-Expressionist balloon. A lot of people had been beating on the Minimalist rhetoric for years and getting nowhere. Then came punk and the same thing happened—the thing collapsed. It was almost like living through the same period again. Actually I see in punk art an awful lot of relationships to Pop art.

I have a deep belief that nonobjective art is a basic language form, but it needs to be reexamined from the bottom up. In the '60s there was a romantic illusion that nonobjective art was creating a huge new world. Today it is in crisis. It has been in crisis for a number of years, but it came to a boil with the PR about punk art. Maybe this crisis was needed. My hope is that there will be a

Sally Hazelet Drummond:* Turner #16, *1969, oil on canvas, 44½ inches square. Chase Manhattan.

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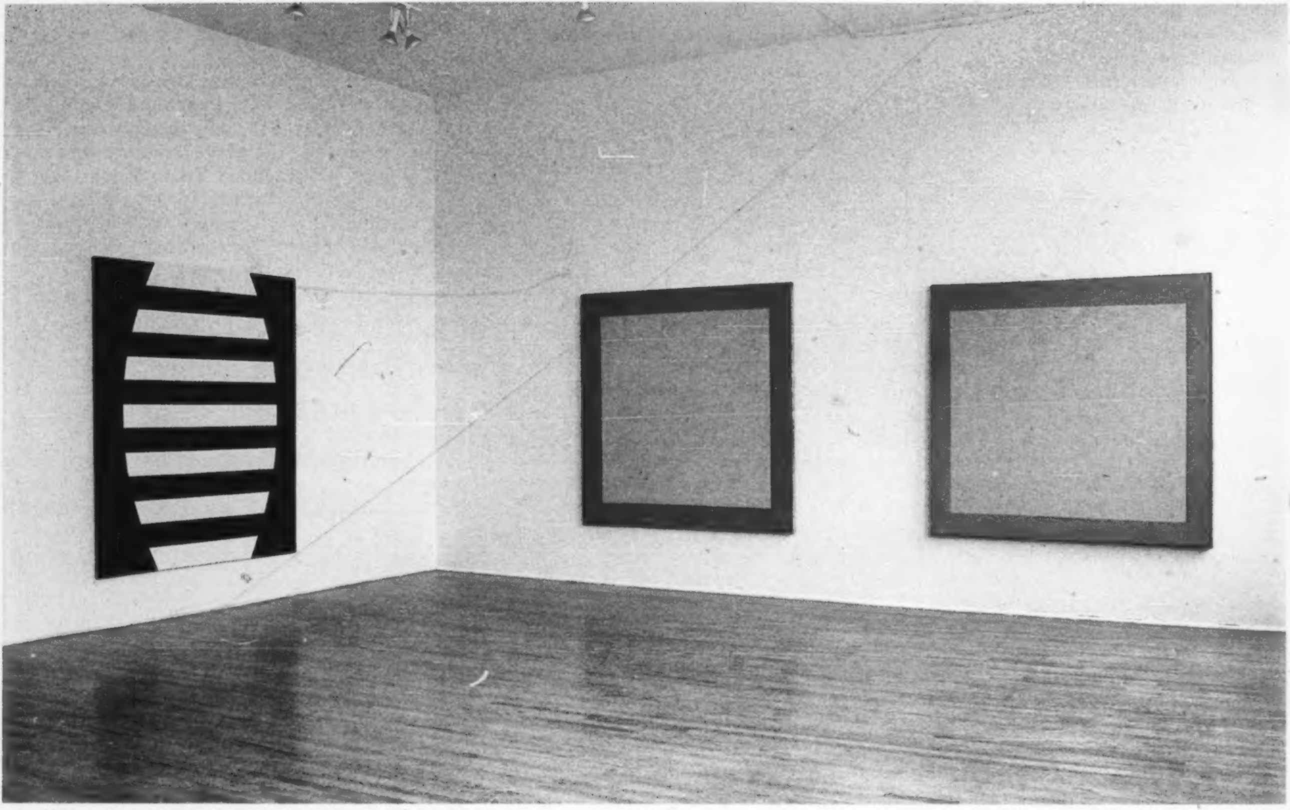


Installation view at P.S.1 with, left to right, Marcia Hafif's Untitled, 1963, and Ralph Humphrey's Andersen *and* Carlyle, *both 1965.*

> ***"A cold look at the high art of the '60s shows . . . a deep-set pessimism out of which came works programmed in an intentional flight from history, ethos and significance."—Jo Baer***

cadre of young artists who will use the crisis to reexamine all the basic premises and axioms of non-objective art.

Sally Hazelet Drummond

In the middle '50s it became clear that in order to find my identity, I had to work my way out of Abstract Expressionism. The main thing that bothered me about Abstract Expressionism was that there was so much accident. A more classical attitude was growing in which a path toward symmetry and harmony was replacing the exuberance and explosiveness that so moves me in the work of de Kooning. Two of the critical influences in those years were Ad Reinhardt and Philip Guston. What I liked about Reinhardt was his intellectual austerity, his ability to say no to so much that was going on around him. He was almost a countercultural voice in the mid-'50s. The main thing that appealed to me in Guston's paintings (which were abstract at the time) was their centering quality; the focus was in the center, like a target. I was also drawn to their tactile quality and sensuousness. Yet I felt he didn't finish his paintings, he didn't bring them out to the edges.

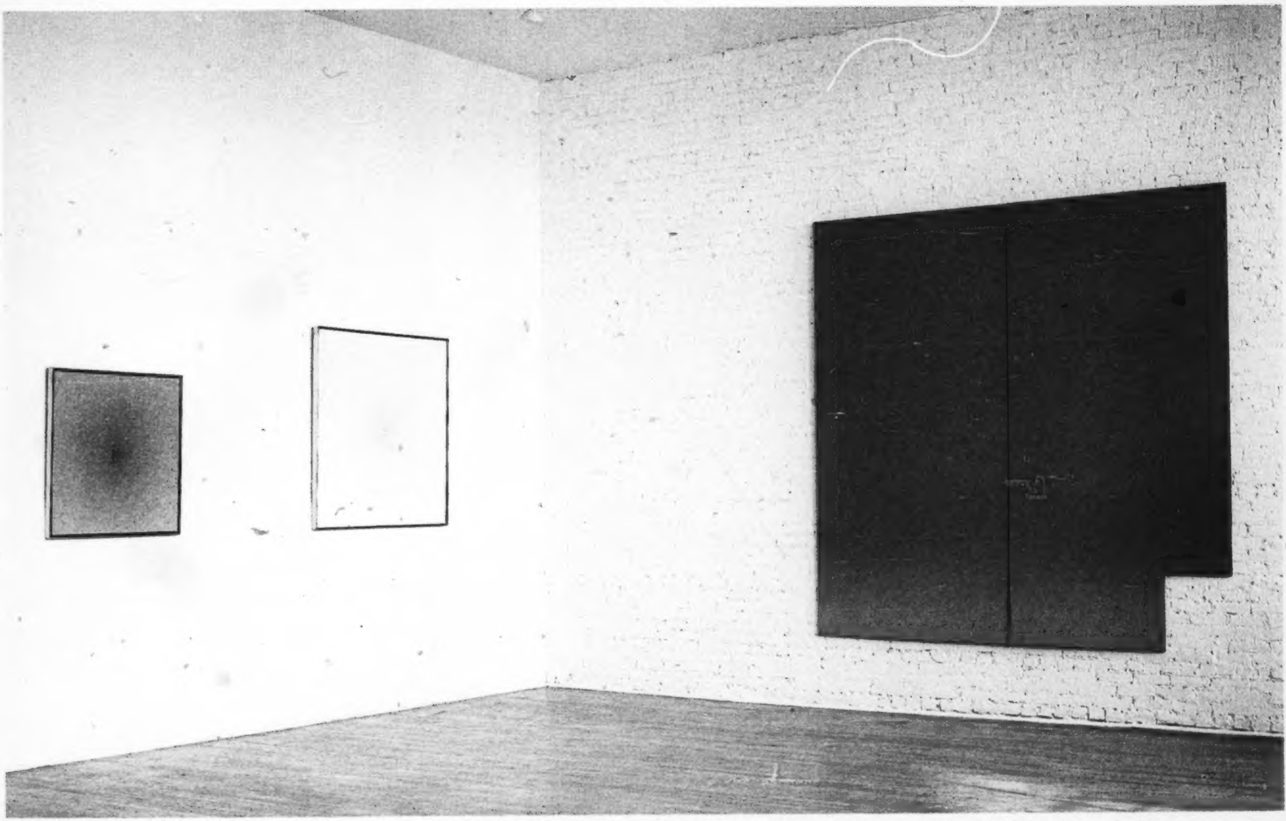
By 1958 my paintings were monochromatic, slightly darker in the center and they were painted with a wide brush. This was the year that the Museum of Modern Art held a major exhibition of Seurat. There were three small painted studies for the painting *Les Poseuses* that thrilled me. I hung around them like a moth around a flame. Those three small paintings vibrated and pulsed with energy, and I realized this was the element lacking in my work. From now on pointillism would be the means by which I would give form and energy to the image of my paintings.

Until 1969 my paintings had a dark center because I had the concept that something that was serious, like a heart, or the core of anything, was heavy, and therefore should be dark. I felt that the core should have weight, that the center needed to be anchored down. Then in that year I began to experiment with a lighter center. Gradually it became not a matter of anchoring, but of radiation.

To me the most significant impulse in the 20th century has been the search for essentials, the need to simplify stemming from Cézanne, Seurat, later Brancusi. I think of myself as an illustrator. Nobody creates anything. We recreate and recombine what we perceive out there in nature. My work has been about the concept of oneness—everything being connected, no foreground, no background, no separations, like a humming, a drone, emanating from somewhere, a unified field, pulsating, energetic.

Ralph Humphrey

The frame paintings, which were done between 1961 and 1965, were meant to convey a feeling of just existing, just being there, experiencing some basic sense like one would get just looking out the window or walking down the street. . . . This meant applying just a certain amount of color, just a certain touch, and getting rid of all kinds of brushwork. I remember once getting very involved with my hand touching the canvas, like the touch itself was very important. Morandi was a big influence on



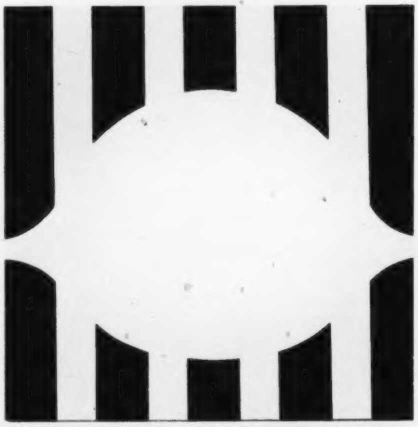
Left to right, Sally Hazelet Drummond's* Consent (Red Painting), *1962, and* Turner #16, *1969, and Robert Mangold's* Pink Area, *1965.

those paintings. There was a quality of light in his works that fascinated me . . . it was as if light and space were floating on the surface. I bought a drawing of his in the early '60s when I had a job at Bennington. I was also influenced a great deal by existentialist movies, like those by Godard and Antonioni. *L'Avventura* (by Antonioni) made an enormous impact on me . . . the texture of the film, the motives, the experience. . . . Newman's paintings also influenced me in a related way. . . . All those works gave off a sense of what I felt existence was like at that time: the bottom line, that was it. But nobody liked the frame paintings at the time, even people closest to me. It was a painful experience. Personally I thought they were terribly sensual.

The titles often came from signs I saw, like *Carlyle* from the Carlyle Hotel in my neighborhood. But there was no real connection with what the paintings were about. The titles were interchangeable.

In my view 1965 was the apex of the '60s. It was the '60s in full force, with everything happening at its peak. That's one reason I chose two paintings from that year for the show at P.S. 1. Towards the end of the '60s, in 1968–69, the bottom fell out, politically, esthetically, emotionally, I mean everything, it was just a mess.

There was definitely more of a sense of a community among abstract artists in the '60s than there is today. You had people you related to and whom you hung out with. When I talk to young people today, this is one of the problems that emerges. They go to Hunter College (where I teach) to make friends and find people they can relate to. I used to hang out with people from Columbia, different writers . . . we got very heavy into philosophy at the time . . . books would come out, and everybody was reading, ideas were being fired, and I liked that. You had some sense that you were going somewhere, towards something.



Marcia Hafif:* Spagna II, *1963, enamel on canvas, 78 ¾ inches square. Collection the artist.

I don't think abstract painting commands as much respect today as it did in the '60s. In those days you could hang out with people from different schools (figurative and nonfigurative). These days I find that the schools are getting very competitive. One does not talk to the other. There was more of a kind of respect going on then.

The Green Gallery was a great one. It was innovative. You never knew exactly what you were walking into. Some shows you could hate. But there was an excitement. The shows differed an awful lot. I find that one of the problems right now is that there is a kind of sameness going on.

Marcia Hafif

It took me a long time to get to abstraction. When I got out of school I didn't really know what to do. It seemed silly to set up a nude in my room and paint the nude, so I didn't paint at all for several years, except occasionally in the summer some landscapes. Searching around to know what to paint is what I was doing. Finally around 1960, abstraction began to make sense to me. When I felt the power of it, that I could make a painting and somebody else could respond to it even though it was not representational, it seemed rather magic to me. It kept my interest. Realism seemed to

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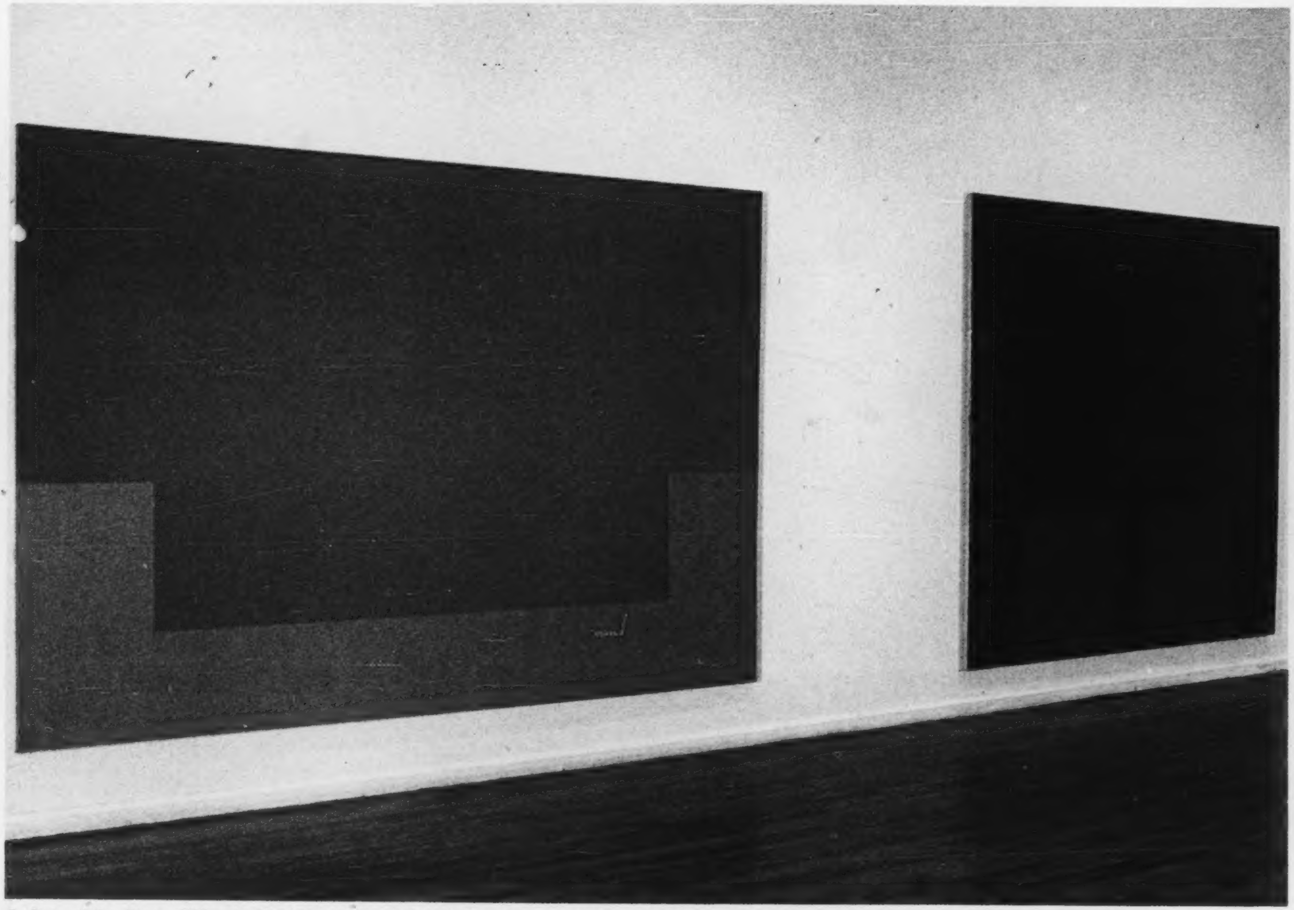
"Painting is a spiritual activity, a moral activity,. I can't think of anything less interesting . . . than Matisse's comparison of his painting to a good armchair."—David Novros



Left to right, Doug Ohlson's Untitled, 1964, 84 by 120 inches, and Untitled, 1963, 90 inches square, both acrylic on canvas.

me basically to be a copy, an imitation of life; and there's life already there to tell you what it's supposed to be. Abstraction was far from being cut and dried in any way. It had all of this mystery, all of this possibility of what could happen, and it seemed to work in some way. And that seemed very exciting. After that it didn't occur to me to work with realism again.

I moved to Italy in 1961, and there the colors (of my paintings) changed considerably. The paintings became flatter, and the paint surface became flatter and hard-edge, which it had not been before. I responded particularly to the colors of the advertising, billboards, things you would see along the roads, also their forms and shapes . . . they soaked into my mind. I also bought enamels that were ready-mixed colors, and those colors were different from the same things you would have bought in the States. The images for my paintings came from the subconscious, although they were often stimulated by things I had seen, like church interiors or floor patterns. I used to stare at the prepared canvas until an image came to me. And then I would know what I wanted to do. One particular group of paintings, to which those in the show at P.S.1 belong, were done in 1963 after a trip to Spain. In December of that year my son was born. A month later a friend came to visit, and she looked at those paintings and said, "These are all about being pregnant!" I had been completely unaware of the connections. . . .

Around 1967 the shapes in my paintings began to move off toward the edges, and in 1968 the canvas became one integrated image. In the last group of paintings I did while still in Italy, the colors were all interwoven with each other, so that the painting might appear to be a one-color painting, white for instance, but it would have all the primary and secondary colors in it, sprayed in and overlaid. . . . The first painting I did using only one pigment the way I do now was in 1972.

After returning from Italy, I spent two years in California [1969–71], but I didn't paint very much there. I was essentially exploring other mediums—film and sculpture, photography, sound environment—just letting myself work with them. Finally, I realized that painting interested me the most. That's why I moved to New York in 1971. In New York there seemed to be an ongoing dialogue in painting that I didn't find in California. It didn't make a lot of sense to make paintings in California. There was no painting context there. People were doing everything else but paint. But then when I came to New York, I didn't find what I was looking for either. And that's why I began making one-color paintings, turning away from what I saw around me, turning to my own paintings for a dialogue. . . . I knew of the work of people like Reinhardt, Yves Klein and Robert Ryman. I had also seen a Ralph Humphrey one-color painting in 1961. But the motivations for me to begin experimenting with

Who's Who

Jo Baer
Born 1929, Seattle. Attended University of Washington; Graduate Division, New School. Came to New York 1950, again 1960; currently lives in London. In '60s, showed at Green Gallery, New York, and Galerie Rolf Ricke, Cologne. First solo exhibition at Fischbach Gallery, New York, 1966. Currently shows at Lisson Gallery, London.

James Bishop
Born 1927, Neosho, Mo. Attended Syracuse University; School of Fine Arts, Washington University; Black Mountain College; Columbia University. Since 1966 divides his time between New York and France. In '60s, showed at Fischbach Gallery, New York, and Galerie Jean Fournier, Paris. First solo exhibition at Galerie Lawrence, Paris, 1964. Recent shows at Kolbert Gallery, New York, and Dan Weinberg Gallery, San Francisco.

Sally Hazelet Drummond
Born 1924, Evanston, Ill. Attended Rollins College; Columbia University; Institute of Design, Chicago; University of Kentucky. Came to New York 1953; since 1962, lives in Ridgefield, Connecticut. In '60s, showed at Tanager Gallery, Green Gallery and Fischbach Gallery, New York. First solo exhibition at Tanager Gallery, 1955. Has shown recently at Fischbach Gallery.

Marcia Hafif
Born in California. Attended Pomona College; Claremont Graduate School. Came to New York 1971, and continues to live there. In '60s, showed at Bianchini Gallery, New York. First solo exhibition at Galleria La Salita, Rome, 1964. Has shown recently at Sonnabend Gallery, New York.

Al Held
Born 1928, New York. Attended Art Students League; Académie de la Grande Chaumière. Lives in New York. In '60s, showed at Poindexter Gallery and Emmerich Gallery, New York. First solo exhibition at Gallery Eight, Paris, 1952. Currently shows at Emmerich.

Ralph Humphrey
Born 1932, Youngstown, O. Attended Youngstown University. Came to New York 1956, and continues to live there. In '60s, showed at Bykert Gallery, New York. First solo exhibition at Tibor de Nagy Gallery, New York, 1959. Currently shows at Willard Gallery.

Will Insley
Born 1929, Indianapolis. Attended Amherst College; Harvard Graduate School of Design. Came to New York 1957, and continues to live there. In '60s, showed at Stable Gallery, New York. First solo exhibition at Stable Gallery, 1965. Currently shows at Max Protetch Gallery, New York.

Lee Lozano
Born 1930, Newark. Attended University of Chicago; Art Institute of Chicago. Lives in Dallas. In '60s, showed at Green Gallery and Bianchini Gallery, New York. First solo exhibition at Bianchini Gallery, 1966.

Robert Mangold
Born 1937, North Tonawanda, N.Y. Attended Cleveland Institute of Art; Yale University. Came to New York 1962; lives in Washingtonville, N.Y. In '60s, showed at Thibaut Gllery and Fischbach Gallery, New York. First solo exhibition at Thibaut Gallery, 1964. Recent shows at Janis Gallery and John Weber Gallery, New York.

Brice Marden
Born 1938, Bronxville, N.Y. Attended Florida Southern College; Boston University; Yale University. Came to New York 1963, and continues to live there. In '60s, showed at Bykert Gallery, New York. First solo exhibition at Bykert Gallery, 1966. Currently shows at Pace Gallery, New York.

Agnes Martin
Born 1912, Maklin, Saskatchewan, Canada. Attended Western Washington State College; Teachers' College of Columbia University; University of New Mexico. Came to New York 1957; since 1967 lives in New Mexico. In '60s, showed at Robert Elkon Gallery, New York. First solo show at Betty Parsons Gallery, New York, 1958. Currently shows at Pace Gallery.

David Novros
Born 1941, Los Angeles. Attended University of Southern California. Came to New York 1964, and continues to live there. In '60s, showed at Bykert Gallery and Park Place Gallery, New York. First solo exhibition at Park Place Gallery, 1966. Recent shows at Jon Leon Gallery, New York, and Rico Mizuno Gallery, Los Angeles.

Doug Ohlson
Born 1936, Cherokee, Iowa. Attended University of Minnesota. Came to New York 1961, and continues to live there. In '60s, showed at Fischbach Gallery, New York. First solo exhibition at Fischbach Gallery, 1964. Currently shows at Susan Caldwell Gallery, New York.

Robert Ryman
Born 1930, Nashville. Attended Tennessee Polytechnic Institute; George Peabody College for Teachers, Vanderbilt University. Came to New York late 1950s, and continues to live there. In '60s, showed at Galerie Konrad Fischer, Düsseldorf, and Galerie Heiner Friedrich, Munich. First solo exhibition at Bianchini Gallery, New York, 1967. Recent shows at Bonnier Gallery and Janis Gallery, New York.

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"The legacy from Abstract Expressionism, that art should be a serious statement for the mind as well as the emotions, was not something I wanted to rebel against, but to extend."—Robert Mangold

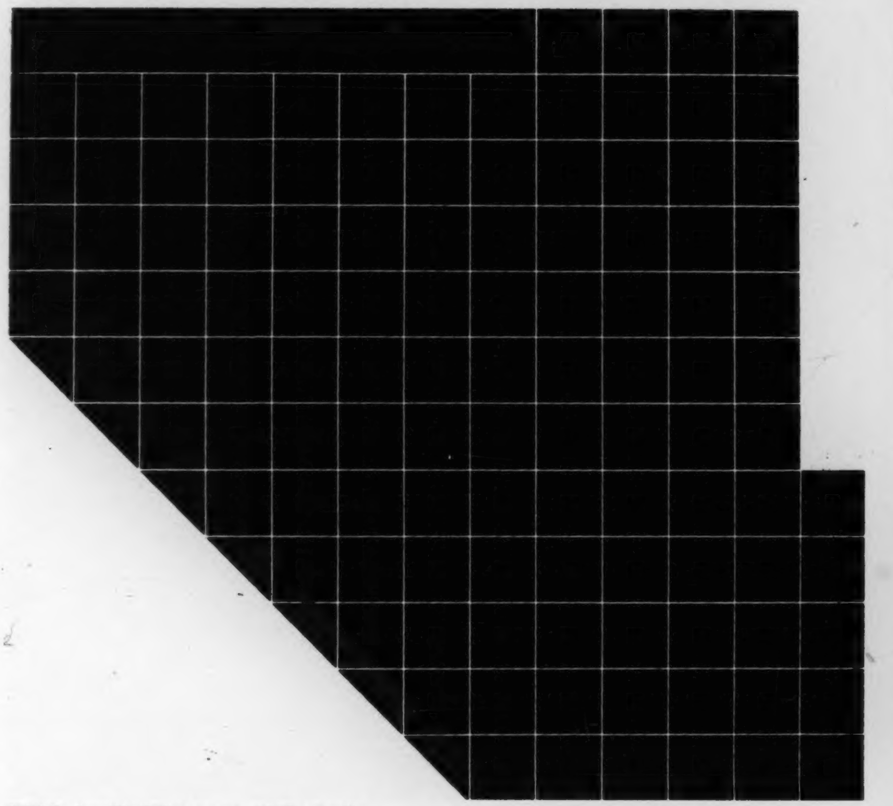
one color came from within myself. The way it happened is that one day I felt, "What if I just stopped relating the colors to each other? What if I didn't put two colors together? What if I used only one?" And I started with paper and pencil, actually, doing that, making drawings that were just pencil all over a surface of paper and no distinct image. And from those I began working with paint.

Popularly, abstraction now is at a low ebb with critics. In the '60s there was a substantial area of criticism that was interested in abstraction. And now it's hard to find any critics who write about it.

Robert Mangold

The Abstract Expressionists of the '50s made me want to be an artist. The works of de Kooning, Gottlieb, Rothko, Newman, and Still were all important to me for various reasons, but the strongest influence was Barnett Newman's work. It presented to me a kind of serious monumentality, mental expansiveness and emotional tenseness that was to be a model for me of what great art should be. The legacy from Abstract Expressionism, that art should be a serious statement for the mind as well as the emotions, was not something I wanted to rebel against, but to extend somehow. You had to figure out some way to separate yourself—and to move away so as to go on.

We moved to New York in 1962. I was affected by the environment, the visual toughness of lower Manhattan surfaces and colors, the sense of fragmentation of things, of seeing only parts of building, trucks, sky, signs—the arbitrariness of what you saw. I was also interested in the way paint was used in the subways, the way it would go over pipes and across posts and in a sense flatten out a totally 3-dimensional space. I responded to the almost antiformal quality of the color and surface of the city, of industry downtown. This all came together in a series of works from 1964 and 1965 called "Walls" and "Areas." Each work was approximately 96 by 96 inches on plywood-backed masonite, sectionalized in 4-by-8-foot units. The wall pieces were more sculptural, some standing on the floor. They were architectual slablike works with added mouldings and cutout areas, resembling doorways or window breaks. The works that seemed most radical, however, were the "area" paintings. Their thin flatness and sprayed surfaces were at once more severe and more interesting to me. . . . This whole idea of using industrial materials like plywood and masonite instead of traditional ones like canvas maybe came in a backhanded way through Pop art's idea of looking at the world again. Somehow it seemed important to get away from the language that painting had had for so long, and to find ways of dealing with the real world.



Will Insley:* Wall Fragment, *1967, acrylic on masonite, 96 by 104 inches. Protetch Gallery.

The early and middle '60s was a time of opening the gates (a comparison could be made to the early '80s). There was a lot going on, including an interest in new materials, areas of science, architecture and engineering, light art, kinetic art, happenings, Pop art, new figurative art, etc. All of it represented a turning away from the "interiorness" of 1950s art. It was a time of great vitality, and the feeling that invention was all around contributed to a sense of intensity (much of what passed for invention was really novelty).

I don't believe that Minimal art came out of European abstract sources like Mondrian or Malevich, or any kind of geometric painting language or thinking language. At this moment, I can't think of anybody's work at that time you could really think of in that way.

The summer of '66 we spent in the country, and there was a majestic view across a valley to some mountains. Stimulated by this view, I began, at first only in models, to introduce a curved line to the bottom edge of these area paintings, thinking of the way sky met mountain line. Eventually I used a compass curve because I wanted to avoid the organic natural line. These works led to the circle-part paintings of 1967–69, again exploring this idea of "fragment" and its relation to "whole." You could say I got geometry from the country. But I never thought about geometry as such. It didn't come from a sense of that.

It was easy for me to get into galleries. But then everybody who was an artist in the '60s was told over and over again there was no way you were going to make a living out of it. That was an accepted thing. The fact that I didn't sell paintings at first disappointed me, but it wasn't that I wasn't expecting it. It was only in 1969 that things really started to happen. But living was cheap. The first loft we rented in New York, we got three floors for $180. You could meet that with a part-time job.

The early '60s in New York were like the '50s in a sense. It was a very small art scene. You could throw a loft party and literally everybody in the art world would be there. Everything would open on Tuesday evening. In one evening you could see everything that was shown. That changed somewhere around the mid-'60s—the size of the art world, the number of galleries, a lot of things started shifting; things also shifted politically. By the end of the '60s the whole scene was very different. I left New York, very disillusioned, in 1970. For one thing, I felt there was a kind of commercialism taking place that I found offensive. I felt the need to put distance between me and the art world. Things were happening that somehow seemed so divisive, and everyone was jealous of everyone else. . . . I just wanted to get the art world out of my head. I didn't want to think about who was on the cover of the art magazines, or whether this or that article was mentioning me or not. To me it seemed a deadly context to live in.

Doug Ohlson

Symmetry was an important issue of discussion and examination in the early '60s. It was a way of not actively or obviously composing. In this sense it was a move away from the strong gestural language of much of Abstract Expressionism. My paintings in the show at P.S.1 are all based on symmetry. They also confront the problem of how to get a complete painting, something that doesn't refer to what they used to call a "slice of life," like looking out a window. . . . Each of these paintings in execution was done in a day or two at the most.

In the early '60s, one was coming out of a kind of overt expressionism, and I think there was a need for clarity. I think the Pop artists were looking for clarity also. There was a kind of fever involved, and people wanted to sit back and reexamine the structure of painting. Whether it was true or not, one did feel like one was discovering something or seeing something fresh. I remember being concerned with things like: What do you do with the corner? How can the corner be as important as the center? Then one day in 1962, because of some paint dripping or whatever, I tried to wipe it out and realized that I had "discovered" figure-ground interchange. Then I started to look around and realized that other people had known about it for a long time. But I had to discover it for myself.

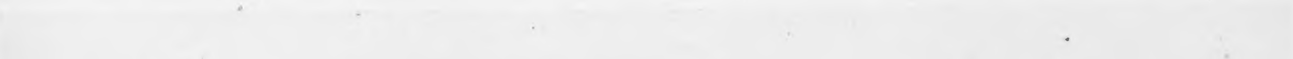
I think that the concerns of a lot of painters in the '60s were very similar to those of sculptors. We talked about approaching the edge and the containment of a canvas. The sculptors were involved in getting rid of a base. The early and mid-'60s were a time when you could get pedestals for nothing. You could just take them away from galleries. Containment meant that everything that was there should talk. No positive and negative, but everything positive, which is what figure-ground interchange, for instance, attempts to deal with. If you've got one, you've got the other, and they are inseparable. I think the show at P.S.1 was timely, because a lot of artists at the moment seem to be reinvestigating those issues that were of concern in the '60s.

Tony Smith was a very influential figure in my life and in other people's lives, not only from his work but from his words. People talk about him as though he had some kind of hard line. He didn't at all. He was a regular artist, brilliant, and he was open to possibilities. He didn't set up something to be done and then continue to do it in some dogmatic way. There was nothing programmatic or anything like that. I remember him talking once about the Japanese moving back and forth between two and three dimensions, between painting and sculpture, and how he thought that had really heightened their cultural sensibility. That was probably around the time when people were talking about: "Is it painting or sculpture? Is it relief? What does it imply?" But he was always very humble about his paintings. In a note to me from 1963, he wrote: "It isn't my intention or desire to make pictures which are appealing. So I prefer to waste a certain amount of effort in the attempt at a deeper thing."

Will Insley

The '60s were one of the rare times in art history when there was a feeling of truly going back to the beginning. I think a lot of artists sensed this. What was the "beginning" of painting? The Abstract Expressionists confronted the issue of how to *make* a painting, but their concept of "a painting" was burdened with the past—i.e., revealed gesture of hand, active expression of paint. All we were doing was measuring two-dimensional space.

From 1959 to 1966, I was a file clerk in the Metropolitan Museum photo studio. One assignment was to sort the record cards, and I thus became aware that every separate thing had its own record. Suits of armor were in hundreds of pieces. Greek vases were often in fragments and each fragment could stand for an unavailable whole. Each piece and fragment had its separate card and was thus singularly recognized. Their odd shapes evoked reference to some greater "elsewhere." This information first produced the "secret" shaped paintings



Left to right, Tony Smith's Untitled #38 *and* Untitled #40*, both 1962–63, and two untitled works, 1962, all oil on canvas. Pace Gallery.*

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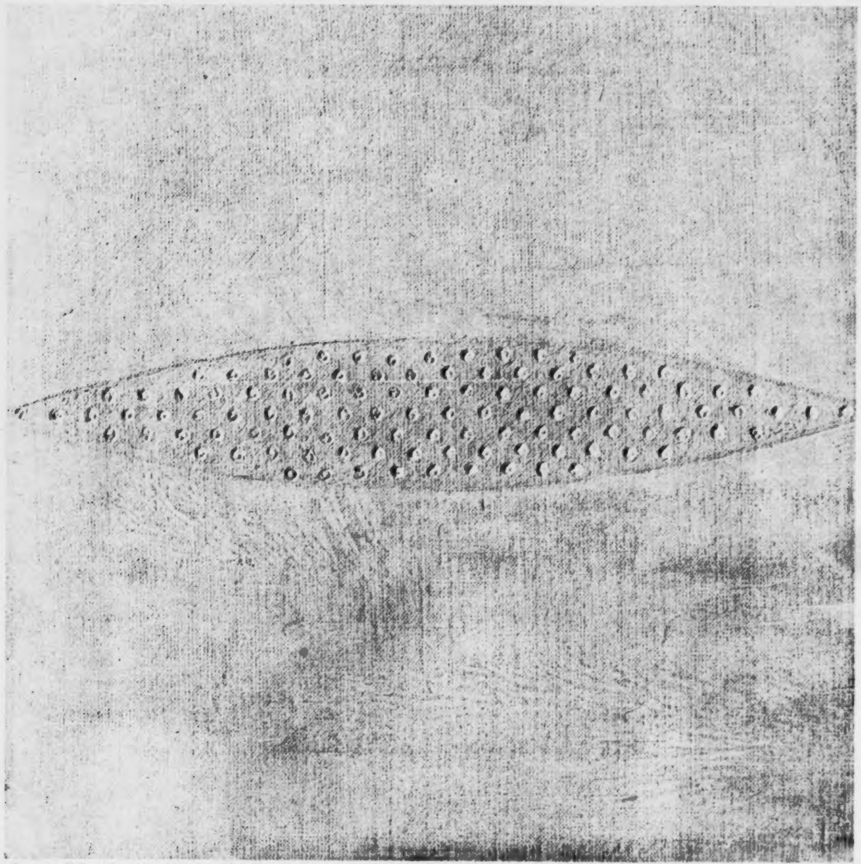
"A lot of Abstract Expressionists were faking it, with all the arm-waving and verbosity. I [made] a slogan for myself: 'If it's going to be shit, I'm going to dot the i and cross the t.' "—Al Held

of 1961 to 1963 (painterly oil, never exhibited), and then the various series of "Wall Fragments."

The trigger to this latter development was a square green and yellow diagonally striped painting I saw at the Green Gallery in 1963. I asked Richard Bellamy, "Who did that painting?" and he answered, "Frank Stella." I said, "It's the most amazing painting I've ever seen." I was struck by the clarity of Liquitex color, lack of painterly texture and absolute structure of the image.



Agnes Martin: Untitled, 1962, oil on linen, 12 inches square. John Weber Gallery.

This revelation came at a time of crisis in my work. I felt the "secret" shaped paintings were going nowhere. I had the shape system, but didn't know what to do with it. As I diagnosed Frank's painting, I reviewed my entire history, and in one long evening made decisions which have altered my artistic life to this day. I decided that my error lay in "thinking as a painter" and that I should henceforth "think as an architect." As a student of architecture in the '50s, I planned my buildings on a grid. Living in New York from 1957 on, I was preoccupied with walking the street grid and exploring empty parking lots and playing fields at night. When it rained, their dark asphalt surfaces gridded with gray and yellow lines provided liquid mirrors for visual descent to "another place." I thus decided to consider my work as "Wall Fragments" and not as paintings per se, and to use the grid as a basic system for the investigation of two-dimensional space. Optically, the black field with yellow grid provides the greatest visual contrast while at the same time "sticking together" (black and white falls apart), and I wanted maximum visual extension beyond material limitations of the physical support.

I eventually questioned and thus traced the "true" source of the "Wall Fragments." If there is a wall fragment, there must be a wall, and if a wall, a building; and if a building, a city; if a city, a civilization; if a civilization, a religion; and ultimately an unknown seed of cryptic signals. In 1967, I uncovered the first buildings of abstract architectural space. Upon digestion of their vocabulary, I was able to move in 1977 to the investigation of their focus, ONECITY, a mythological labyrinth in unlocated time and buried in the central North American plains between the Mississippi River and the Rocky Mountains. ONECITY houses 400 million people. In its center is hidden the Opaque Library, the source of the "Fragments." ONECITY is concerned not with the mechanics of cities but with their essence and mystery. ONECITY is both dream and nightmare, a dialogue of the order relating good and evil conducted by unidentified ghosts.

Agnes Martin

I believe the 1950s in America to be the most important period in all recorded time. It seems to me that artists are born in clusters (e.g., the composers in Germany, Greek art in the time of Pericles, Ming art, etc.). The most important cluster of painters in history were the American Abstract Expressionists. Even though their paintings vary to such an extent, they all gave up the same things. Before their time abstract art was an arrangement of forms in space. They gave up defined space (which resulted in enormous scale) and they gave up forms as expressive in themselves and they gave up *all* objectivity, making an authentic abstract art possible.

It is now possible to paint as musicians compose, thematically. In my shows all the paintings are the same theme, variations on a theme. Most of them are *happiness*, some *innocence*. In my next show, the theme is devotion, nuances on devotion.

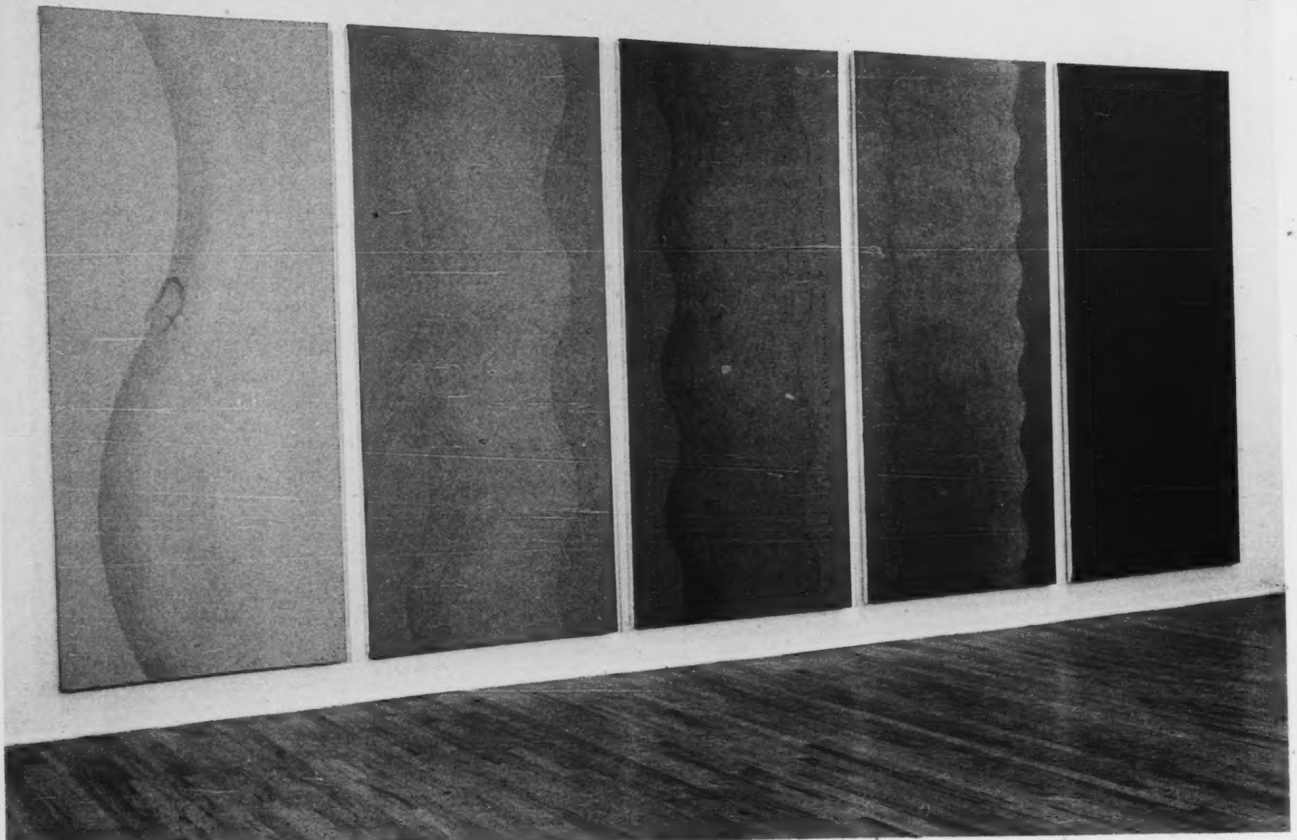
I do not believe anyone is influenced in painting. When the painter gets his inspiration he follows it through and makes a series. If a painter is influenced, he cannot go on. There is no next step. Nor is he influenced by environment or political events (they are the most unreal).

There is only one reality in the whole field of art. The painting is not real and the artist is not real, only the response is real, that is, *unchanging* (as reality is). Even in thousands of years the response to a piece of art work does not change.

The art historians write about enlightened ages but it is quite obvious that a cluster of artists was all that there was. The Greeks in the time of Pericles were as they are now, just as the common German was not more musical at the great musical time in Germany.

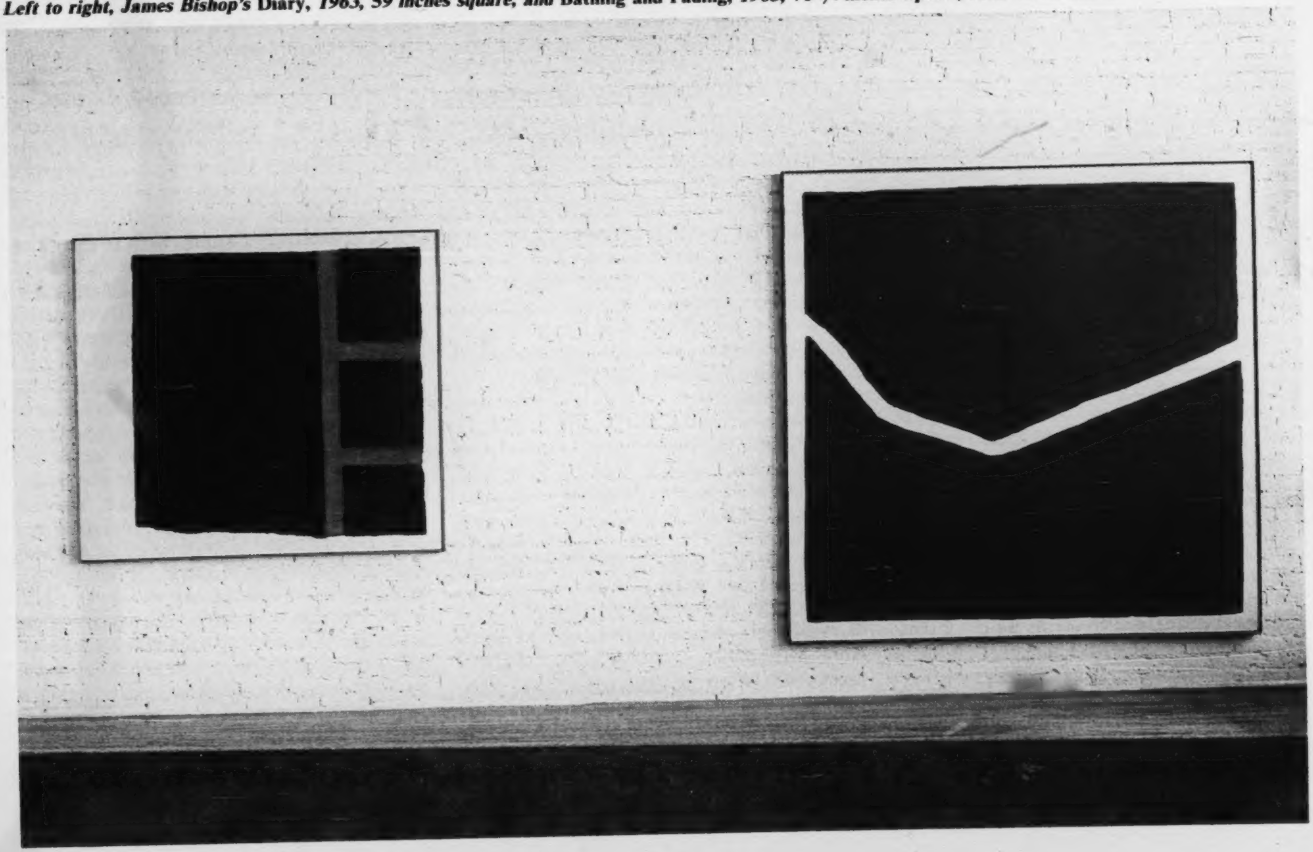
Art work does not represent a culture. We enjoy art of all cultures, even that made by cannibals. I respond to all art work by all cultures and all ages.

I left New York in 1967 because every day I suddenly felt I wanted to die and it was connected with painting. It took me several years to find out that the cause was an overdeveloped sense of responsibility.



Lee Lozano: 2-Wave, *1968, and* 8-Wave, 16-Wave, 24-Wave, 32-Wave, *1969, all works oil on canvas, 96 by 42 inches.*

Left to right, James Bishop's Diary, *1963, 59 inches square, and* Bathing and Fading, *1963, 76 3/4 inches square, both oil on canvas.*



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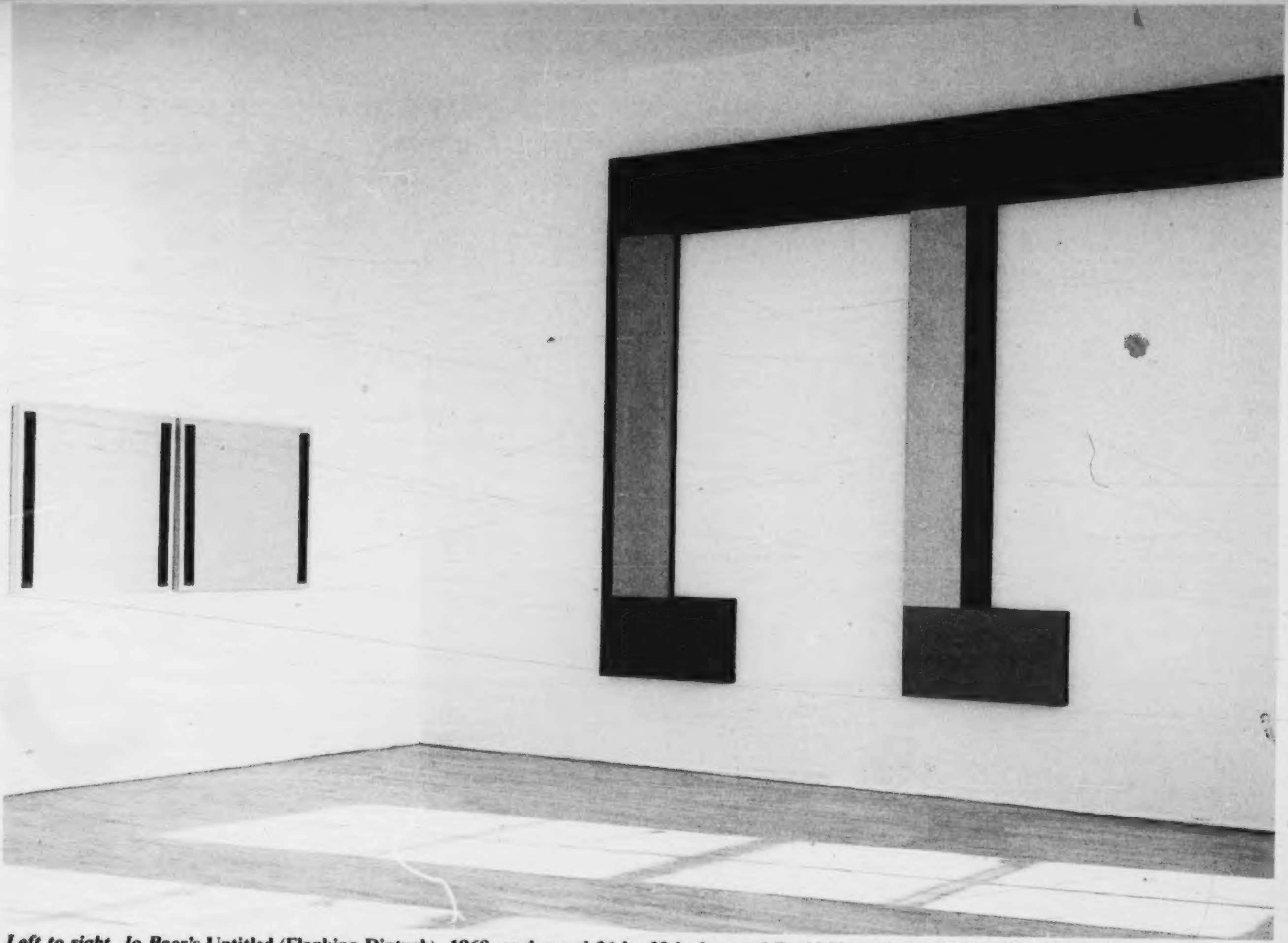

Left to right, Jo Baer's Untitled (Flanking Diptych), *1968, each panel 36 by 39 inches, and David Novros's Untitled, 1965, 10 by 12 feet.*

"1965 was the apex of the '60s . . . . Towards the end of the decade, in 1968-69, the bottom fell out, politically, esthetically, emotionally. I mean everything, it was just a mess."—Ralph Humphrey

James Bishop

I went to Europe in 1957, traveled and then lived in Paris from 1958, and didn't come back to the U.S. until 1966. New York in those years seemed to be the capital. Paris certainly wasn't. When I visited New York in 1966 I saw much more interesting work being done than I had seen for years. Paris in the early '60s was less receptive to work from elsewhere than it is today, although foreign artists who lived in France got some credit for doing so. The longer they stayed around, the realer they became. American painting, the little that one saw, was avidly looked at by some, resented by others. A few big traveling shows came, such as the MOMA "New American Painting" and Pollock in 1959, and Rothko in 1962. Today France is much more open to international art.

I don't know how my painting or my life would have turned out if I had stayed in New York and tried to figure out how to go on from Abstract Expressionism. When I first started to work in Paris I still had something of the "true believer" feeling I had had as a student which was that with Abstract Expressionism painters had at last begun simply to paint, at least in a certain way. Of course I knew that Mondrian and others had started something else earlier. It wasn't just abandoning depiction. Today I'm less categorical. I'm still interested only in painting abstractly myself but I love a lot of painting, abstract or figurative, and even if I didn't see much interesting contemporary work in Paris, traveling in Europe I saw more and better examples of earlier painting, especially the great Italian masterpieces of the Renaissance. I used what I saw and what I had brought with me in a way that I might not have in New York. I think of myself as somebody who tried to go on from Motherwell (who was the painter I loved most as a student) and later on Newman, Rothko and Reinhardt. Since they are inimitable, I had to find something to do myself. I don't know if I would have tried to combine them if I had been in New York; but in my own relative isolation in Paris it seemed to fit my own feelings. I think today I am an Abstract Expressionist of the quieter branch.

In 1963 I began using the technique I've used since, although only partially in the early paintings. After putting down pencilled guidelines, I put the stretched canvas on the floor, fill in an area with very liquid paint, and then, by picking up one edge of the canvas and then another, let the paint roll around until there is more in one part of that area than another, and consequently more, or less, of the undercoat showing through, this according to the idea I have of how the different sections of the painting should work together. I reestablish the edges of the area by blotting up the paint that's gone over the boundary, and put down the next area. Lines are created, like seams really, by there being twice as much paint where two areas overlap slightly. But all this is interesting only for what it creates in terms of, say, intensities of color, ambiguities of space, etc. Sometimes a painting dries differently, better or worse than I was trying for. I've got the last word, of course, whether or not to keep it. But I like the painting's participation, and I like the artist's hand being there and not there. I think it's only possible with oil paint, but then I don't like the dead look of acrylics. I should say in passing that I have a feeling about oil paint that is close to something like patriotism.

Before starting a painting I always have an idea of what I want to do worked out on a piece of paper, notes really, never a careful model. In the '60s I wanted a fairly simple image with some interest or oddness in itself but which, above all, could be a vehicle for dealing with some problem or some aspect of painting. By the end of the decade the images had become repeated and repetitious, simpler as their relationships became more complex, image and "problem" subordinated to a certain expressiveness. Paradox and contradiction seem to be permanent elements.

Both *Diary* and *Bathing and Fading* in the show at P.S.1 deal with the relationship between white, which I think is stronger optically than any other color, and other colors, dark or light-filled. The white canvas left showing and the other colors painted on it reverse the fact of the order in which they're put down. The blue/white of *Bathing and Fading* comes directly from the Matisse cut-outs—the Blue Nudes—which I saw in 1961. I guess I was still under their spell. Blue is a very amiable color that pretty much does what you want it to. It's as easy to get along with as green is impossible. Any large expanse of an ultramarine blue with lots of white in it gets very buoyant . . . it bathes. The green of *Diary* is like a dark green hole, but flat and held down at the right by rectilinear luminous red bands and white canvas bands and torn loose from the white canvas at the left. The only excuse I can think of for this title is the torn page, tearing a page out of a diary. I think that's what I'd do if I ever kept a diary. I'd just gradually tear all the pages out.

Lee Lozano

I haven't seen the paintings that were at P.S. 1 since they were shown at the Whitney in '70. The *Waves* are really a reference to the electromagnetic spectrum. At the beginning they were more towards infrared, they were larger waves. There weren't as many oscillations. But I didn't do them in a sequence that would reflect the perfect order of the electromagnetic spectrum. I was trying to combine science and art and existence. One thing I always liked was this idea of energy that is not contained by the edges of the canvas. It's like a close-up of a huge thing that wouldn't even be a structure of human size. It would be something imagined, some energy that took on solidity. The idea was always that they were to be extended in any direction, that the energy left the canvas, beyond the edges. The energy was always very exciting to me.

The pictures refer to energy and they were brought into being with a great amount of energy. The more waves, the longer it took to do them. I was awake almost all the time it took; the last one in the series took the longest—52 hours; the oscillations were high energy. It represents a kind of athletic dance I did in my studio. . . . It was a science idea transferred to an art idea. What interested me, still interests me, what turns me on, excites me the most: astronomy, physics, cosmology. I've always enjoyed math. I'm interested in reading all the science news. . . . The one that was always around was *Scientific American*.

The first time the paintings were exhibited was in a room at the Whitney [in 1970]. They were hung on black walls that represented space. (Space is black, light is white.) They were sort of inaccessible, they were high. You couldn't really get close to them, they were up in space. They were intended to transport the viewer to some fantasy, and you could see the texture. The texture was supposed to give some sort of light that was mysterious. . . . If you can imagine a very high ceilinged room and these paintings hung, not higher than a person's head, but higher than most art is exhibited. And that was a play on the word "high." I wanted the art to make people high. I wanted to give people a fantasy of being in space. That was the idea originally, to be like a science experience, from an artist's view.

It was almost inevitable that people wanted to touch the surface. Although it gave the impression of being thick, the paint surface was thin. The surfaces were very pliable. You could change the light just a little bit and they were different paintings.

Color! The colors I used came from the oil I used—it was a very unpopular paint. People never used it. It wasn't metallic paint, it didn't have metal flakes in it, but it was ferrous oxide, I think. If you can think of earth colors—something like that, metal colors. If you think of the elements, or the metallic elements, they don't really have real bright colors—some of the crystals do—the metals themselves are muted. The particular oil I used was called Toshiba, and they discontinued it eventually. . . . I liked it because it did have a certain heavy quality to it. But you knew it wasn't earth. To me Toshiba's ferrous oxide colors had a quality of science. Even though these colors were very muted (some artists said they were dull), when I would do one of the big waves they would become overwhelmingly color. Even in that muted form they were almost too much color. One of the last ones I painted, one of the high frequency short waves, did have a kind of violent, decadent color (that's a value word). You wouldn't say it was purple or violet, but it had just a suggestion of that high energy color. I usually didn't want the color to have a literal reference. But with that one I just couldn't resist. With the last one in the series, I didn't, couldn't, wouldn't use that oil paint on it.

David Novros

I wanted to make frescoes since I first went to Europe in '63. What made the strongest impact on me were Giotto's frescos in Padua. It wasn't simply a matter of standing in one place and looking at a picture passively. It involved you in a total physical act related to the spiritual needs of the building. That moved me very much. I had never seen paintings in an architectural context before. After that trip, I wanted to make a kind of painting that was architecturally related. Pretty much all my work in the '60s was made to respond to wall painting. But because of the problems of getting the pieces of real estate to make it on, I had to find other ways of approaching the question of wall painting for myself. So I made these objects which interacted with the wall in a certain way, and which were portable and could be reassembled under certain correct circumstances to fulfill the functions of wall painting. The first fresco I did was at Don Judd's loft in 1969.

One of the reasons I made big paintings in the '60s was because of their relationship to an architectural scale. Another reason was that there is a lot of peripheral activity inherent in large paintings, and that implies the kinesthetic motion which also implies the way human beings actually see things in the world. People don't really sit and stare at something except as an audience. Most of the time you are moving when you look at something.

Materials like mosaic, fresco and stained glass are all capable of expressing an interaction with light that seems to me to be truer to nature because of their responsiveness to shifts in light. In the '60s I painted paintings with murano pigments which changed colors as you moved along them. That changed your relationship to the light source. Now I am trying to make paintings which are responsive to the way in which the earth moves around the sun and shifts the light source.

I never came to painting from a formalist point of view. I never saw paintings as a series of problems to be solved, for example. For me the content of a painting always stems from some expressive need. . . . I've been interested in painting as a spiritual activity, as a moral activity. I can't think of anything less interesting for myself than Matisse's comparison of his painting to a good armchair in which to rest. . . . It's like the idea of discussing painting in terms of "objectness." To me it's a meaningless expression. Sure, painting is an object. It is what you see. But then what is that? That's what a Rembrandt is, an object; it is what you see. I think there is a lot of simplistic rhetoric around the issue of literalness.

The strongest contemporary influences on me have been the painters of the '50s, primarily Pollock, Rothko and Kline. I was influenced especially by their commitment to painting as a means of expressing some kind of hidden truth.

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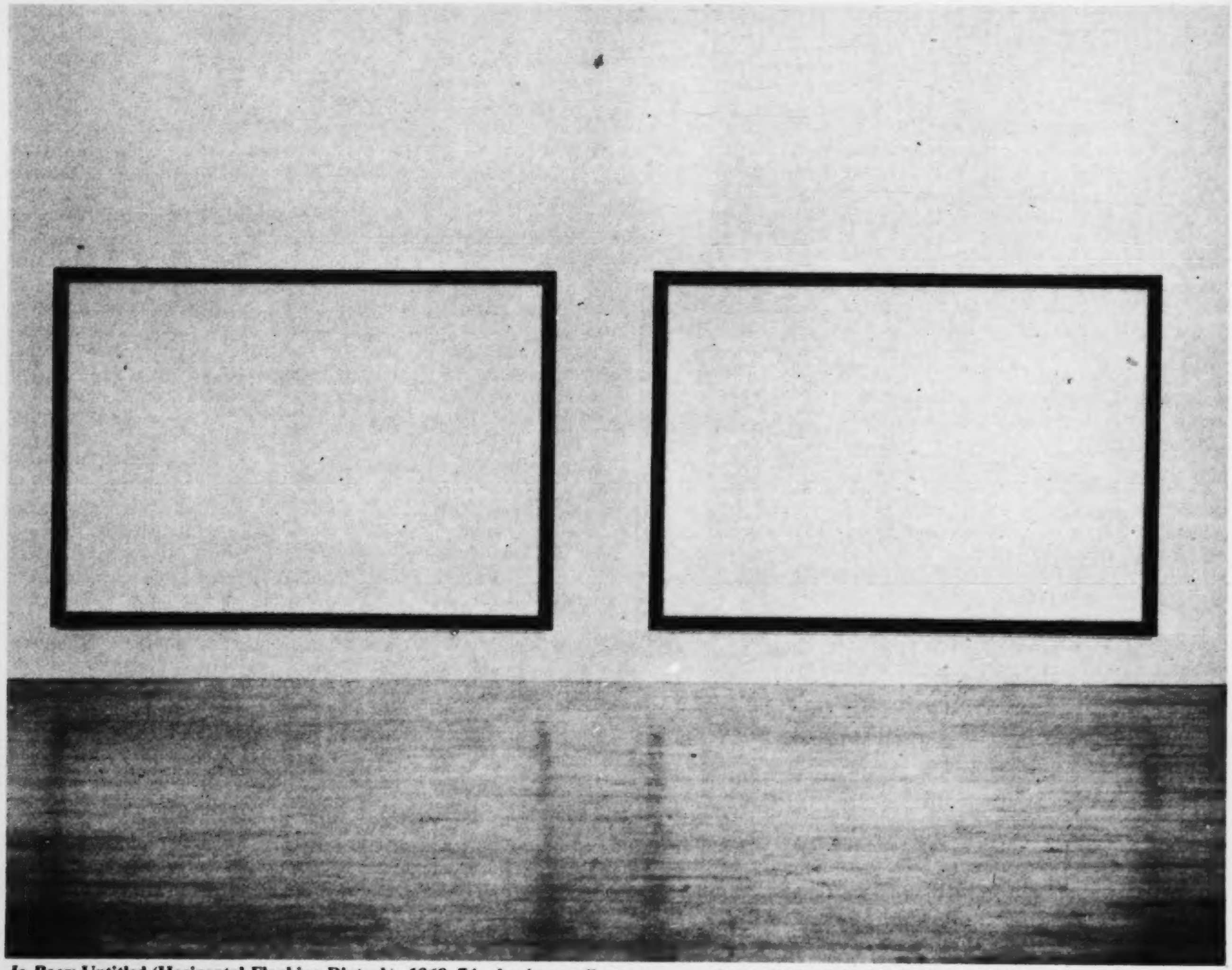

Jo Baer: **Untitled (Horizontal Flanking Diptych),** *1968–74, aluminum, oil on canvas, each panel 6 by 8 feet. John Weber Gallery.*

Jo Baer
"I am no longer an abstract artist"

*In lieu of answering the interviewers' questions,
Jo Baer sent the following written text from London.*

Modern avant-garde art died in the seventh decade of the 20th century. What began a hundred years before in pats of paint ended in a clutter of performance, pronouncement, photos, memorabilia and smashed utopias. Ironically, it is commmonplace to describe this decade as "optimistic." A cold look at the high art of the '60s shows instead a deep-set pessimism out of which came works programmed in an intentional flight from history, ethos and significance. (At the time the high-flying appeared both brave and bold. At this time it seems merely naive.)

The major events of the '60s were televised elucidations which remain unforgettable—assassinations, race riots, police violations, and that indelible Vietnam from which the committed absurdity and atrocities reverberate still. Phenomena of less consequence were rock concerts, drugs, democratic idealisms, and an enormous single-age group who felt theirs would be the efflorescent domination of the future. The charge of "optimism" for the decade arises from this hide-thick glitterskin which coated the basic events, while beneath the sparkle, an undersurface generated and succored both Pop Art (that banal genre wherein Surrealism became Americanized) and Color Field painting, wherein large scale decorative stains carried the day. Skins and bone were in disjunction. So too the painters and radical sculptors.

The radical ambitions of the Minimalist sculptors, which arose from that understanding of the '50s which eventuated in the '60s and which their works anticipated, were formed and undertaken before 1963, when the long real nightmare began and everyone's fears began to come true. (Later, around '67–68, some of the seminal artists noted further writings on the wall and promoted their ideas into Concept Art. More of that later.) I am at pains to give this chronology because, while art surely begets art, and a reaction against the expressionistic painters was due, exactly which art would obtain was always another matter. That the Minimalists chose the pre-WWI extreme abstraction of Dutch/German/Russian movements, gives the efficacy of a parallel time when apprehensions of vast, irreversible events were foremost. Not surprisingly, they made changes: the modern sculptors reversed the European idealism into a materialism (a simple case of American metaphysics), and they also forced the former's mystical absolutes into a mathematical logistics. The result was utopian.

The painters strictly associated with the Minimalist movement were Stella, Mangold and myself. Jasper Johns should also be declared. Johns's targets, flags, bronzed beer cans and coat hanger drawings ('58–60) married subject to object in a model influencing, *nolens volens*, all who followed. The marked change from Stella's black paintings to the subsequent metallic ones is probably due to Johns's example. After the black paintings, Stella's work of '60–64 was unique (if unsung) in its influence. His purple, bronze and aluminum series were geometricized pictures of sculptures: he painted a gallery of "specific objects" showing others the way before he went on to more colorful fields. Like the object-makers who came after, Stella had almost no illusions, which is why these paintings are so impeccably correct and why they are so implacably boring. Unlike the Stellas, the Mangolds of around '66—the sectional, quartered, halved, pie-shaped ones—are painterly objects which, clearly paintings and clearly objects, remain among the best works of the period.

My paintings from '62–75 also engaged and occupied a strong position in the dialectic of object versus sleight-of-hand. In part my work was congruent with the sculptors', especially in their focus on objecthood, then a primary and timely concern. This act of looking long to the nature of the object and into its specific organization stood for a hard look at integrity and the motions of deceit—an inquiry which further projected a quasi-political, visionary stance. But paintings, while objects, are not sculptures: flat and round are different intentions, and painted space is definitive deception. There can be no mark within a painting's format which does not deceive. The sculptors preferred isometric drawings and fabrication by nonisometric, straightforward measure; instead, I painted my straight edges curved to make them look straight (entasis) preferring an open dialogue of illusion/physicality to simplistic, one-dimensional fiat. Even more disrupt, my use of color was disreputable, being neither grisaille, nor unaccompanied nor uniform. Choosing instead color worked in a context—with others or with black and white—I obtained duplicity through color's standard double-face. In these and other ways my differences with the sculptors were more than esthetic: to face illusion boldly is also an ideological act, for illusion necessarily exists in reality as much as in art. Programmatics aside, the real challenge in painting was to make poetic objects that would be discrete yet coherent, legible yet dense. Double-dealing, double-edged, the elegant course was through color. Mention of painters in this obituary would be gratuitous but for the differences between painting's use of illusion and the sculptors' innocent rejection of it. When in 1966 Judd attacked illusion in painting he neglected to explore or even question its presence in sculpture—their aim was an "objectivity" to be derived from the "making of non-illusionary specific objects" (via numerical concept and a mundane restraint against philosophy's "secondary properties"—i.e., they used prefabrications, metals, geometric forms, bricks, mirrors, lamps, car paints, uniform colors, etc.). Sculpture's basic, scandalous fiction went unregarded. All sculptures pretend to contain the real. From the living woman anciently trapped within the marble up through today's arrangements of discarded plastic bottles and other detritus, sculpture always solicits its importance with or through this illusion of reality. If we allow that any object can become sculpture, to ignore its reciprocal—that any sculpture must needs become an object vis-à-vis the historical deception inherent in the art—did not continue to serve the Minimalists. Twenty years on, to a new generation lacking the relevant media propaganda, these carefully engineered works have reverted to hollow boxes, playground equipment, end tables, lighting schemes and peculiar dance floors, while questions of set theory, prime number or serial proportions are replaced by wonder at their presence in museums.

A nonillusionistic art, where not impossible, is a nearly meaningless art. Rejecting metaphor, symbolism, and "hierarchical" relations leaves only an organizing principle plus combinative rules to work from. To put 64 bricks in a line on the floor or arrange four light tubes into a square is to attack significance and the world it inhabits. The shock effect of such reduced meaning, however, has a handsome pedigree. The prototype comes from Russian Futurist poets and continues, *ad nauseum*, through the French, so that by 1960, speaking, say, 64 sounds in a line was a cliché. The difference is one of violence: 64 bricks in a line is brutal, as brutal as the time bespoken. What appalls in the '60s was the pervasive feel of normality. The '60s attempt at "business as usual" subsumed conflicts and contradictions which deserved 64 bricks through a window, which in part it got. When, toward the end of the decade the Minimalist sculptors became coopted, their "reduced" works chic and fancy and bought for enormous sums, the tactics of confrontational avant-gardism were over. From this point on, to act as though innocent showdowns could be staged against the ideological weight of the market was tantamount to the belief that a fish can ride a bicycle.

The paroxysms of the avant-garde were not pretty. American Concept artists of the late '60s–70s made the ultimate reduction and dematerialized the object after the "brutality of the brick" was understood to have failed. In their freedom from forming, most unfortunately remained trite and true to the well-established manifestos: they posted 64 cards or telegraphed 64 ontological messages to prove a passage; one photographer arranged 4 sunbeams in a square. Many painters took to exquisite attenuations. Monochromaticists reappeared while Agnes Martin and Robert Ryman were ratified by LeWitt's evanescent wall drawings (ephemeral paintings of a sort). All these were tailings-off, decorative or clever increments of a further futility. Between the quick and the dead, Concept Art in its mechanical, unrepentant "distantiation" and in its wandering appetite for meaningful subject matter had buried abstract art and admitted high art figuration.

I am no longer an abstract artist. My description of abstraction's demise is more than a disputatious recounting, it is a conviction I have acted upon. I began painting figuratively in 1975 and since 1978 in a collaboration with an English artist, Bruce Robbins. We have been working to construct a radical figuration which differs considerably from other new figurations recently seen in the galleries and museums. These others have been quick into the breach, the Schnabels, Clementes, Baselitzs, et al., transacting the swing of history's pendulum—over-scaled, indulgent, loose, fast, gaudy and shallow, they are also traditionally baroque—"individualists who directly address the world painting melodramas or tragi-comedies with eclectic, episodic brio." The ready reaction of these artists to mannerist Minimalism is part-for-part, so that one doubts the ongoing validity or interest in such painting: symmetrical reversals go as far as their models and can never be radical.

To construct a radical figuration is to reject the preeminence of either image or space to correspond to the parity of subject and its locale. This proposition was touched on, picked up and dropped by the early Cubists. Today, (unseduced by modernism) it wants a nonillustrative approach that puts the emphasis on the glossary of structure rather than on trends towards fable, and a nonexpressionistic manner to avoid tantrums, pandering and the distractions of matériel. A radical figuration further requires a subject that is akin to myth but not the mythological. Myth is a form of discourse where the subject remains invisible. Where the subject is a retelling or illustration of a mythology, the unit of meaning is closed and therefore inconsistent to discourse. To enhance discourse is to paint and draw in fragment, which is an open adventure; it is having paintings talk (as opposed to talking about parts of others' paintings). The topology is not complete until the contours and coastlines are arranged upon a coherent surface enforcing a cleaving together of those chosen fragments, split from former contexts and deformed into a new unity of meaning.

Twenty years have seen some changes.

Interviewers: ***Maurice Poirier is professor of fine arts at Kingsborough College, CUNY; Jane Necol is a free-lance curator and was co-organizer (with Donald Droll) of the exhibition, "Abstract Painting: 1960–69."***

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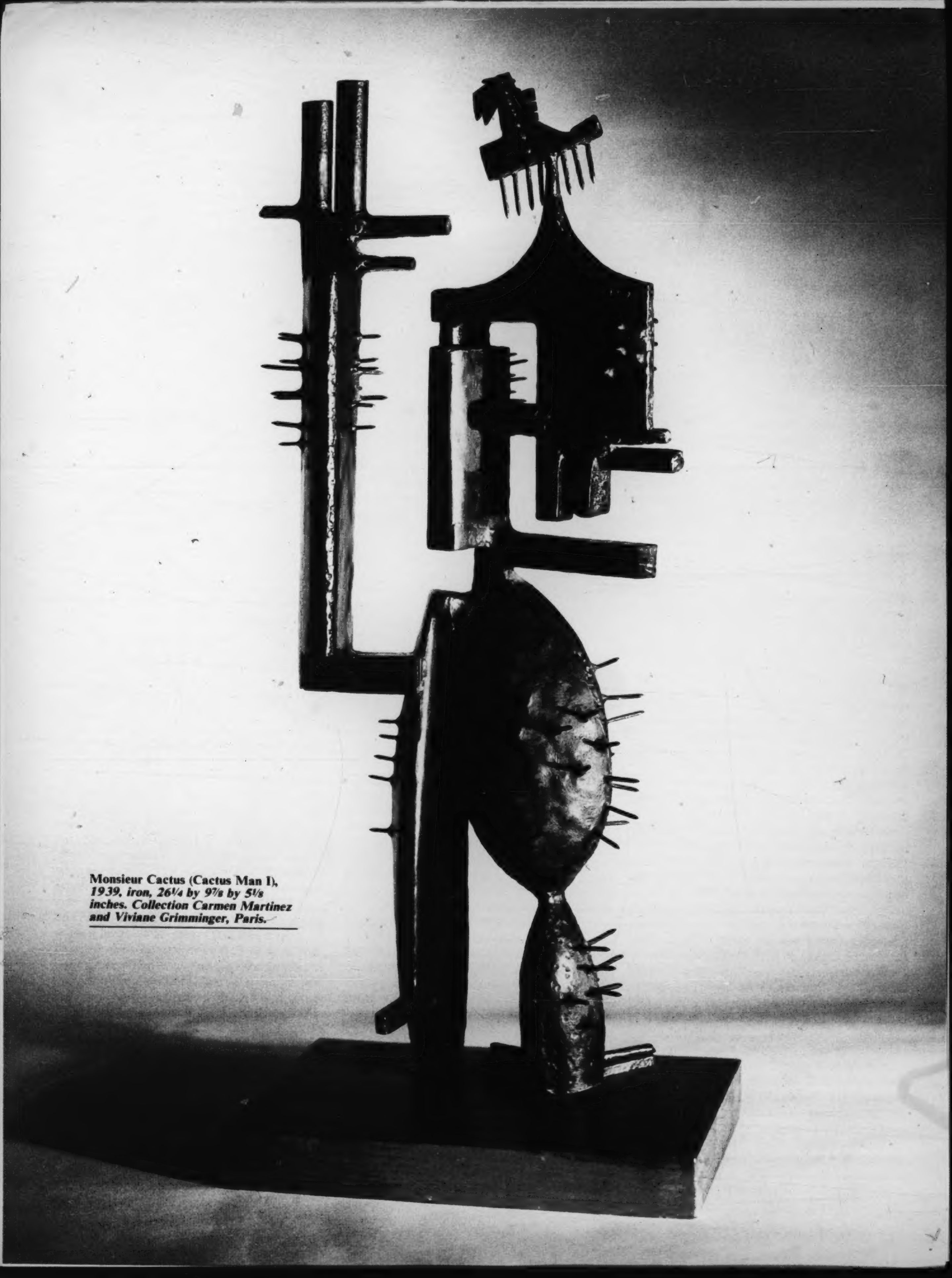

Monsieur Cactus (Cactus Man I), *1939, iron, 26¼ by 9⅞ by 5⅛ inches. Collection Carmen Martinez and Viviane Grimminger, Paris.*

The Modest Greatness of Julio Gonzalez

In a career that began after he was 50 and lasted a brief 12 years, Gonzalez created a body of inventive and influential forged iron sculpture that earned him a niche in the modernist pantheon. A recent retrospective prompted this examination of the strengths and limits of his work.

BY SIDNEY TILLIM

Is it possible for a less than overpowering sculptor to be a major influence, to be, in some respects, seminal? It is a difficult question to phrase and it certainly sounds pejorative when, in fact, I don't mean it pejoratively at all. Still, I can't deny that I was let down at first—and surprised to be—by the retrospective of the sculpture, drawings and jewelry of Julio Gonzalez at the Guggenheim Museum. In a way Gonzalez's achievement is more defined than his sculpture and it was only after a second visit and sustained scrutiny that I was able to bring both into some kind of focus. Gonzalez was, in his way, a profound sculptor, at least as far as forging iron as no other had, but his vision was less inspired than his craft. Gonzalez had, actually, more depth than range. The brevity of his career and its late start might in part account for this disparity but the absence of the particular kind of energy peculiar to large talents within a corpus of work that is so consistently high in quality is evidence of a limit that is easier to sense than to perceive—or describe.

It is on record, of course, that Gonzalez, starting quite late—past 50—and working, first collaboratively with Picasso in the 1920s and then on his own, formalized a sculptural syntax that was to become the basis of major sculpture for more than the next 50 years, nor is that tradition by any means exhausted. Sculptors as conceptually disparate as Michael Steiner and Richard Serra are equally indebted to him. It is probable, in any event, that by the mid-1930s, when Gonzalez was in the full stride of his abbreviated career, the fruitful part covering about 12 years, that his sculpture along with, say, Mondrian's and Miró's paintings, was more advanced than the rest of modernist art, Brancusi, Moore and Giacometti notwithstanding. Russian Constructivism and its affiliates, much admired now, failed to acquire the plastic resonance of most sculpture that, like Constructivism itself, had passed through the alembic of both Cubism and the collage. Much restricted in its planarity, it petered out while the whole "open form" scenario unfolded as the mainstream of modernist sculpture until the 1960s. Its revival in such exhibitions as "The Planar Dimension" at the Guggenheim in 1979 and a number of exhibitions about Russian modernism, such as the "Paris-Moscow" exhibition at the Beaubourg, add to the history of modernist sculpture rather than alter or revise it.

The demand for an alternative to Cubism as a historical reckoning point for new tendencies in sculpture, especially Minimalism, and the blurring of distinctions between painting and sculpture, commenced in the '60s when by an extraordinary concatenation of cultural and artistic pressures the problems of painting and sculpture merged. For a while it was even thought that painting had become *submerged*: now it is felt, though not unanimously, that the opposite is true. Actually nothing changed because ideology is not history. Retrospectively, though, Minimalism might be seen as an effort to extricate sculpture from the dominance of the pictorial.

Yet the emphasis on materials, on the literal, on sites and non-sites, and the effort, generally, to apply technology to an expression of what in essence was the Sublime, is rooted in the process we call "painterly." Just as science can be considered a formalism when it reduces the cosmos to matter and energy, the painterly can be said to contain the cosmos (and therefore the cosmic) because, on the level of process, it too deals in primal matter and energy. Art and science, in this reductive sense, are mutually reinforcing. The temptation of the Sublime and the Theatrical is always latent in the painterly. The painterly entails a Romanticism that mistakes the infinite (the painterly as the cosmic) for the heroic. Romanticism has its sentimental side. What Michael Fried referred to pejoratively as "objecthood" actually embodied a poignant longing for the infinite, clearly implicit in Robert Smithson's otherwise simplistic notion of entropy. So, after the sculpture, or what claimed to be (or even not to be) sculpture of the '60s and '70s, from Smith and Caro, from Ferber and Nakian and di Suvero to Judd, Smithson, Andre, Serra et al.—that is, from an essentially idealistic canon of forms to modes of fabrication and location that "deconstructed" the determinate and essentially figural volumes or masses (even of air) of modernist sculpture—a sculptor like

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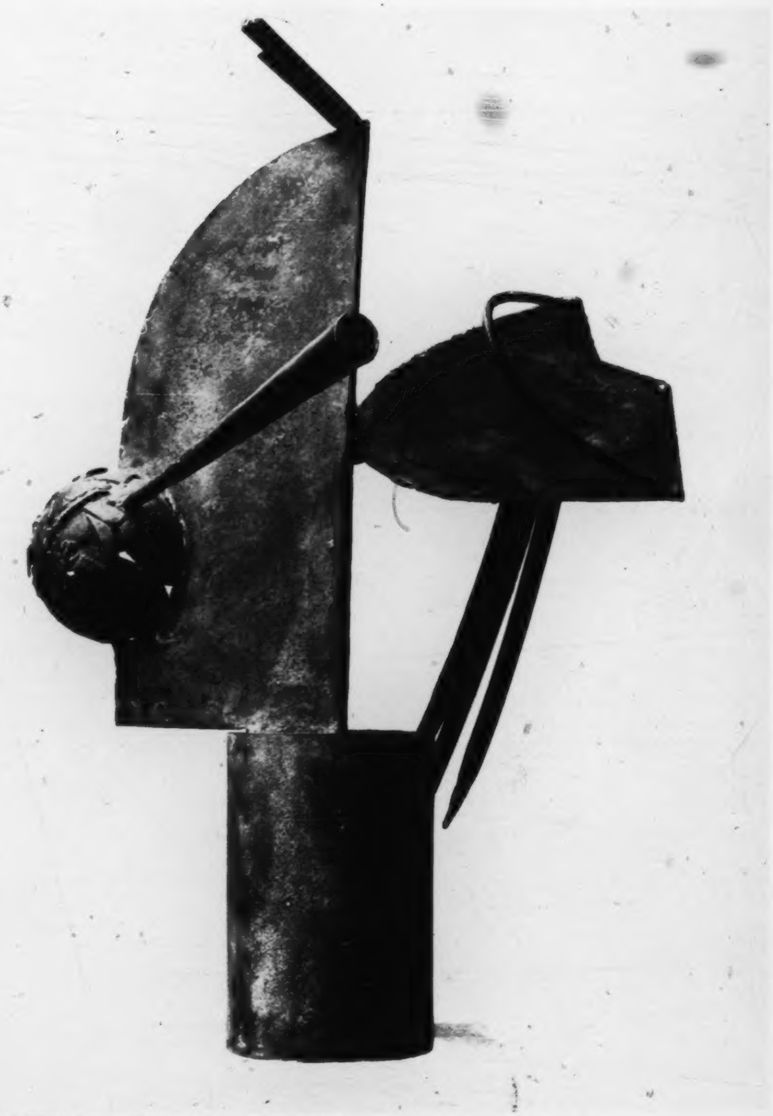
Gonzalez can appear at first a bit tame. The convulsions in sculpture over the past 20 years hardly prepare one for what might now be termed his miniature greatness.

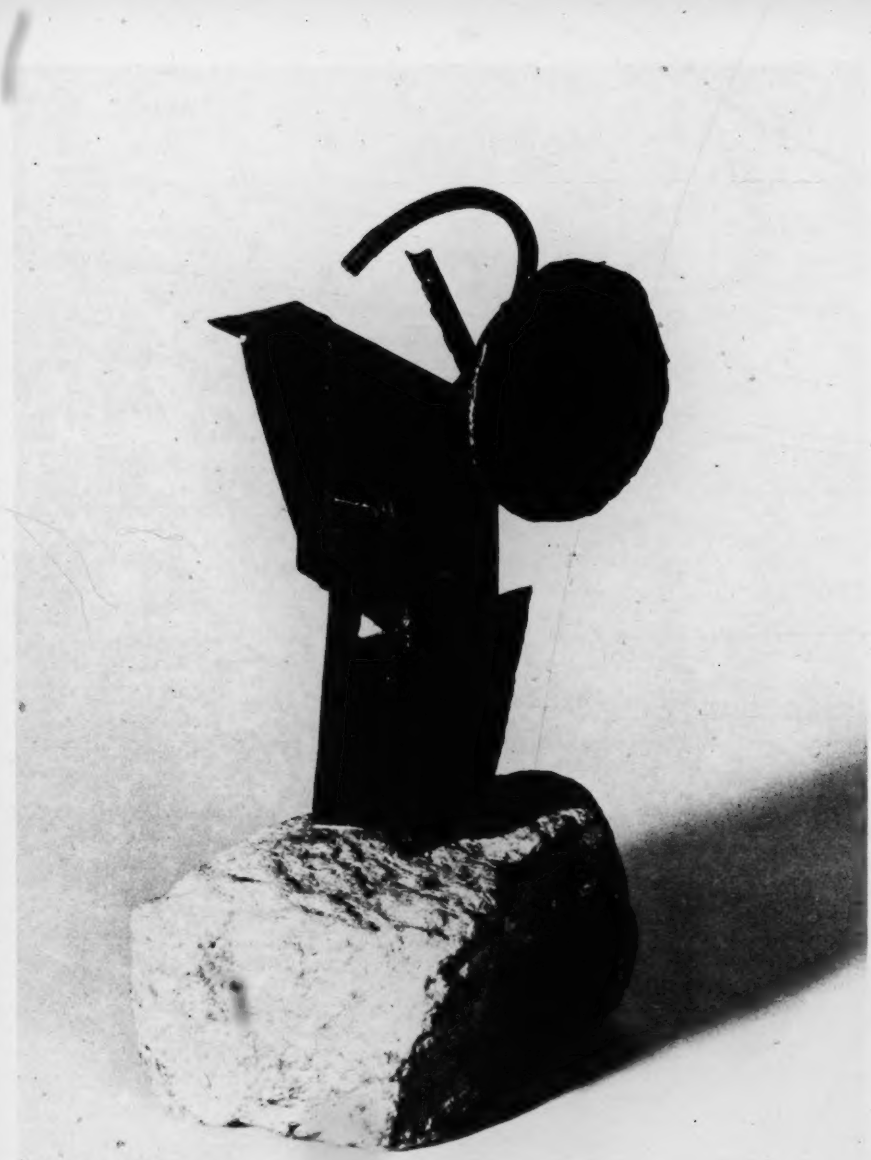


Head Called "The Large Trumpet," *ca. 1932-33, iron, 38 ⅝ inches high. Collection Dr. W.A. Bechtler, Zollikon.*

Gonzalez was certainly very reserved as an artistic personality. Though he was a forger of iron and as such a kind of archetypal "maker," he hammered the parts he made by hand into abstract effigies that signified figures after a fashion, but that mainly demonstrated the subjugation of the image by process and then the subjugation, one might even say domestication (especially since Gonzalez was very family oriented), of process itself by an imagination rooted in familial and cultural pieties. His attachment to Picasso was a form of bonding through which Picasso's influence was also the source of Gonzalez's independence. Gonzalez's work is unmistakably based on Picasso's (not to mention the Surrealist connection generally) but is just as unmistakably Gonzalez's own in its persistent attention to detail and finish. For in spite of the conceptual Cubist-cum-Surrealist armature, the embellishment of all but a few of Gonzalez's major pieces is often of an ornateness, even finickiness that is, at times, almost distractively "expressive." In his well-known pair of "cactus" figures, now correctly retitled by curator Margit Rowell as *Monsieur Cactus* and *Madame Cactus*, the prickly points combine with elaborate cutting and notching in an effect that is more cluttered than one would expect, given the degree of abstraction likewise present. On the other hand, in earlier pieces, such as a series of "masks" (e.g., *The Poet*, 1929), an absence of embellishment dilutes the planar format to just shallow relief which attempts to suggest a profile and frontality at the same time. There are a number of drawings that show how Gonzalez abstracted "synthetic" shapes from faces according to a stylized and flattened-out chiaroscuro. Certain "closed form" pieces approach an Art Deco look and also implicate another of Gonzalez's sources, Brancusi, whose vaunted purity was often no more than intense stylization. By contrast, *The Swiss Woman*, ca. 1934, is a wondrously subtle orchestration of planes and rods that, dominating the facial profile, evokes the mass of the head with none of the constricting planarity that befell much Constructivist art. It presages the lyrical distribution of counterposed elements of the best Caros of the '60s.

As for cultural pieties, these derive from both his family's trade in decorative metal work and jewelry, and from his own respect for craft and tradition. Most of Gonzalez's jewelry is not very distinctive unless it becomes both symbolic and abstract, suggesting primitive sculpture. Indeed it was probably through exposure to the latter that Gonzalez transcended the traditionalism which is particularly noticeable in his painting. Gonzalez originally intended to be a painter, but whatever disrupted his career, it was his connection with Picasso as both assistant and tutor (he taught Picasso enough about ironwork for Picasso to make at least one work all by himself) that reawakened the artist in him. Picasso was his "pony" rather than his master, and the frankness with which he developed Picasso's ideas evolves into the paradoxical integrity of a temperament in which self-effacement is as powerful as the urge to "make."

Gonzalez's sculpture is ultimately sensuous despite a syntax that recycled the caricatural element implicit in Cubist drawing where the rearrangement of natural facts produced visual and psychological surprise—humor once more dislocating aggression. Gonzalez's permanent contribution to modernism is his mode of improvisation through which he displaced depiction with analogy. Combined with the sen-



Head Called "The Swiss Woman," *ca. 1934, iron, 15 by 8 ¼ by 7 ½ inches. Kunsthalle Bielefeld.*

suousness of his means, this displacement enabled Gonzalez to make a borrowed set of ideas his own. Picasso apparently did not recognize the plastic potential of forged iron even after using what Gonzalez taught him to produce *Woman In The Garden*, ca. 1929–30, from which Gonzalez in turn learned so much. Picasso's abandonment of constructed sculpture for the modeled kind corresponded to his earlier retreat from Synthetic Cubism to a period of more or less "classical" rendering; in short, Picasso entered a largely regressive phase just as Gonzalez began to produce his most significant and personal work. Or did Picasso unconsciously reject a direction that augured competition with Gonzalez whom he was then free to magnanimously encourage?

As Gonzalez's work flourished through the '30s, three more or less distinct modes emerged: the planar mode of the small heads of the early '30s in which Cubist design is most pronounced; the subsequent linear, upright mode, perhaps his most influential manner, of which *Woman With a Mirror*, ca. 1937, is most representative; and a bulkier mode which Rowell attributes to the passing influence of some painting of schematized rocks by the Italian painter Magnelli. There were a few realistic pieces, especially *Montserrat*, 1936–37, hammered out of sheet iron, which depicts a peasant woman and her child. This piece was politicized by its exhibition along with Picasso's *Guernica* and Miró's *The Reapers* in the Spanish Republican pavilion at an international exposition in Paris in 1937. But this infusion of political sentiment is external to a work that is basically general in form and sentiment. One need only compare it with the "abstract" *Seated Woman I*, ca. 1935, to see how necessary the metaphorical weight of the abstract was to the "representation" of a figure, a convincing modern figure, at that time and possibly still today.

Gonzalez formalized a sculptural syntax that was to become the basis of major sculpture for the next half century, a tradition by no means exhausted.

The planar sculptures commence directly after Gonzalez concluded his work with and for Picasso. Rowell exhibited three of the earliest in "The Planar Dimension" exhibition, which she also curated and in which she proposed a reading of Analytical Cubism that stressed its materiality rather than its formalism. She thus conferred upon Russian and Polish Constructivism, to which much of the exhibition was devoted, a degree of stylistic autonomy and innovation that formalist art history and criticism had denied it. Oddly, the frontispiece to the catalogue was of a 1976 piece by Anthony Caro, the most prominent current descendant of Picasso and Gonzalez (and Smith) but who was not represented in the exhibition. If the Caro piece qualifies much of Rowell's argument, it is because its ideas are sublimated in its mode of fabrication rather than its sheer materiality. It exposes the contingencies of its making rather than any regimentation of its parts. All of Gonzalez's pieces, on the other hand, remind one of the human and the mortal precisely because their sureness of touch is conditioned by and wrested from those very contingencies. Like the best modernist art, they arouse feeling because they risk the arbitrary, which they do not always transcend. They are contained, but they are not benign. It is curious to realize that it is just this quality that makes them seem a bit old-fashioned today.

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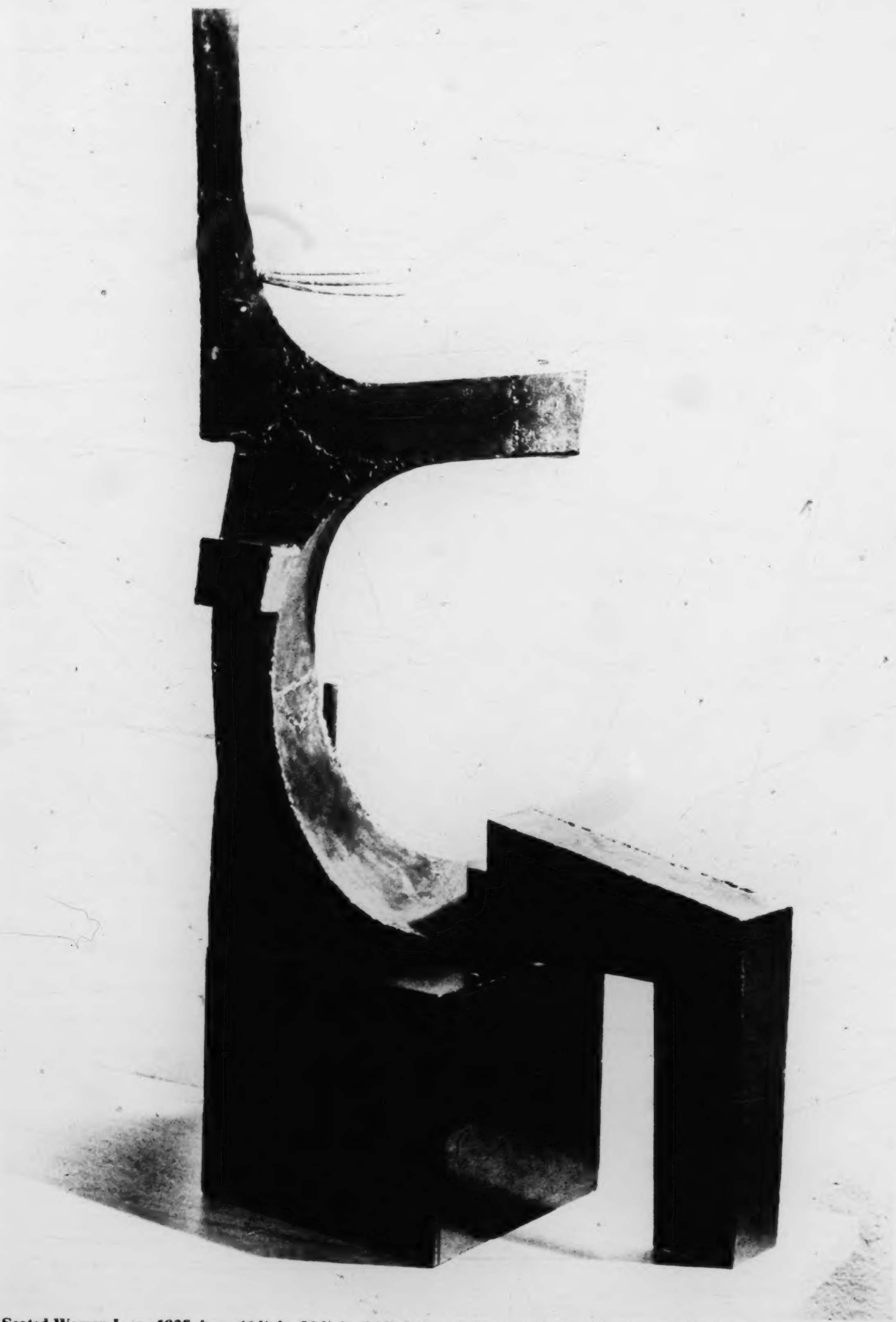
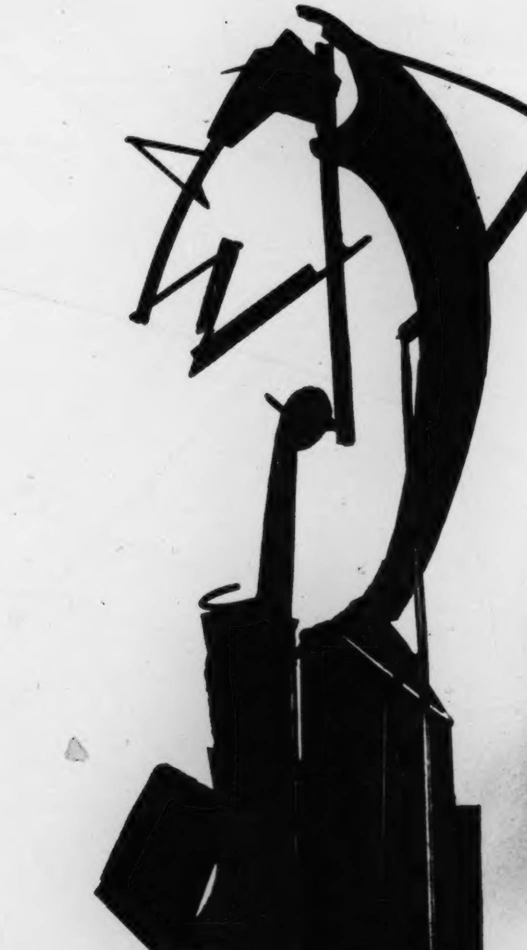


Seated Woman I, *ca. 1935, iron, 46 ½ by 21 ¼ by 14 ¼ inches. Collection Carmen Martinez and Viviane Grimminger, Paris.*



Woman Combing Her Hair, *ca. 1931, iron, 67 by 21 ¾ by 7 ⅞ inches. Centre Pompidou, Paris.*

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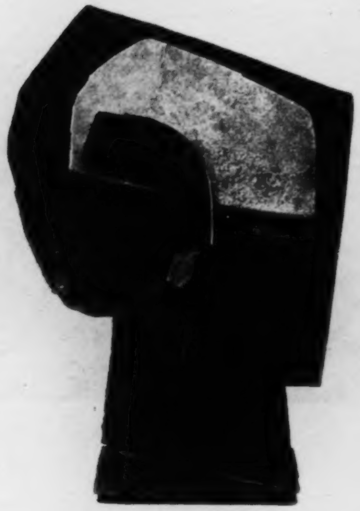
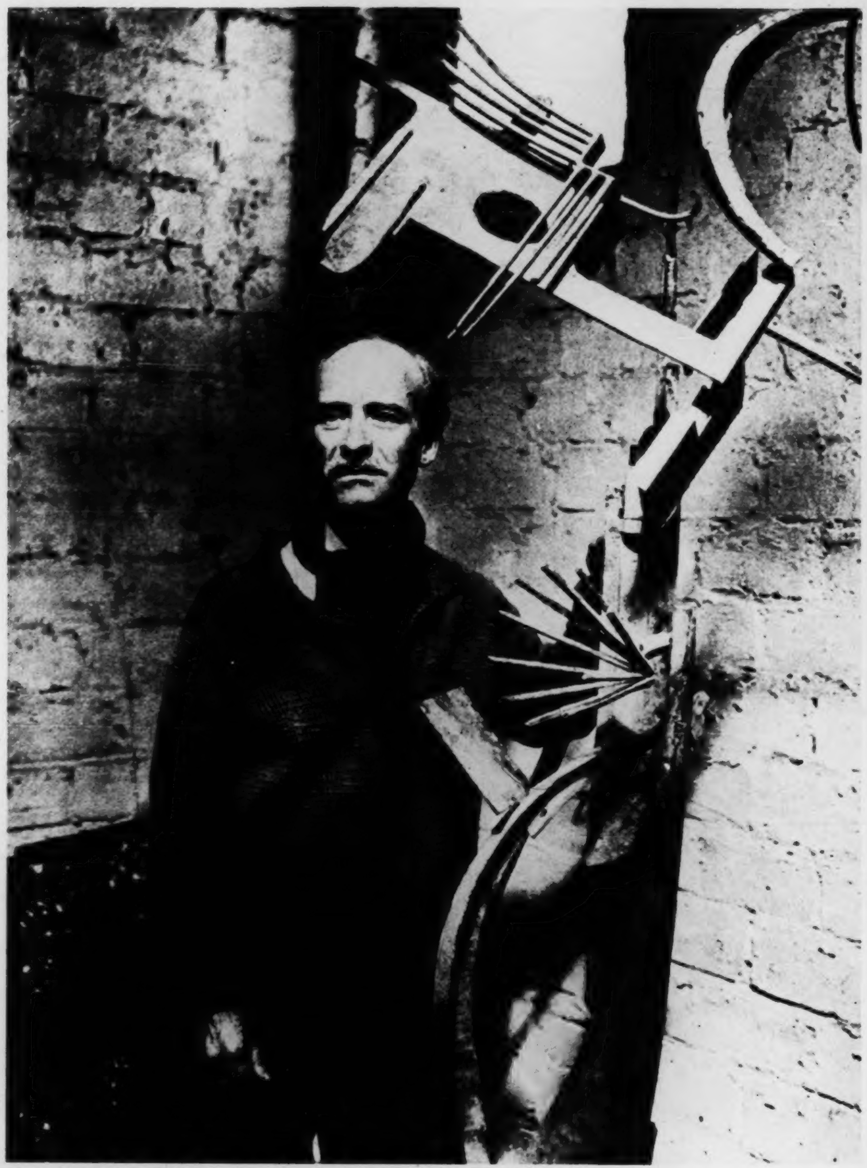


Head in Depth, ***1930, iron,***
10 ¼ by 8 by 6 ⅜ inches.
Collection Hans Hartung, Antibes.

> ***The embellishment of all but a few of Gonzalez's major pieces is of an ornateness, even a finickiness, that is at times almost distractingly "expressive."***

It was in the linear and upright mode (which was to become totemic in David Smith's version) that Gonzalez created his largest but not necessarily his best or most important works. *Woman Combing Her Hair*, ca. 1931, is almost six feet high but has trouble making it, standing gingerly on rods spliced together and sprouting planes that have an indeterminate look compared to *The Large Trumpet*, a "head," ca. 1932–33, which stands almost 39 inches high or *The Tunnel*, ca. 1934, 18⅜ inches high—both of which epitomize the compactness of planes and cones and other contrapuntal attachments of Gonzalez's best small pieces. Like Brancusi, Gonzalez was also attempting to absorb the pedestal into the sculpture proper. Indeed, the compactness of the small pieces is partly the result of their successful integration of the pedestal with the sculpture. On the other hand, a large piece such as the climactic and elaborate *Woman With a Mirror*, ca. 1937, which stands some 80 inches high, is as close as Gonzalez ever came to sheer bravura; it combines the gestural breadth of the "torso" with distinctive, almost idiosyncratic detailing, all of which rests on appendages that travesty *contrapposto*, just as Mae West did. We forget, or we no longer recognize, how much the urgency of modernism was relieved by wit that restored dignity rather than diminished it.



Gonzalez in his studio in Arcueil, ca. 1937, with **Woman with a Mirror.**

If our image of Gonzalez requires some adjustment it is largely because of the adulation he received from every major sculptor since David Smith and because the magnitude of Smith's own achievement in turn required antecedents to render it historically great. But as I implied earlier, it is also an achievement like Smith's that makes Gonzalez's sculpture seem to occupy parameters too modest for it to retain, upon the examination made possible by another of Margit Rowell's exemplary exhibitions, all the "high" accreditation it has accumulated. Needless to say, as far as his real quality goes, this hardly matters. If Smith takes one's breath away, Gonzalez invites a contemplation that throws more than just art into perspective for a moment. □

Author: ***Sidney Tillim is an artist and critic living in Manhattan.***

David Smith: Heroic or Protean?

While an ambitious National Gallery retrospective emphasized the serial and formalist nature of his sculpture, a Hirshhorn show revealed Smith's omnivorous creative energies in a different light.

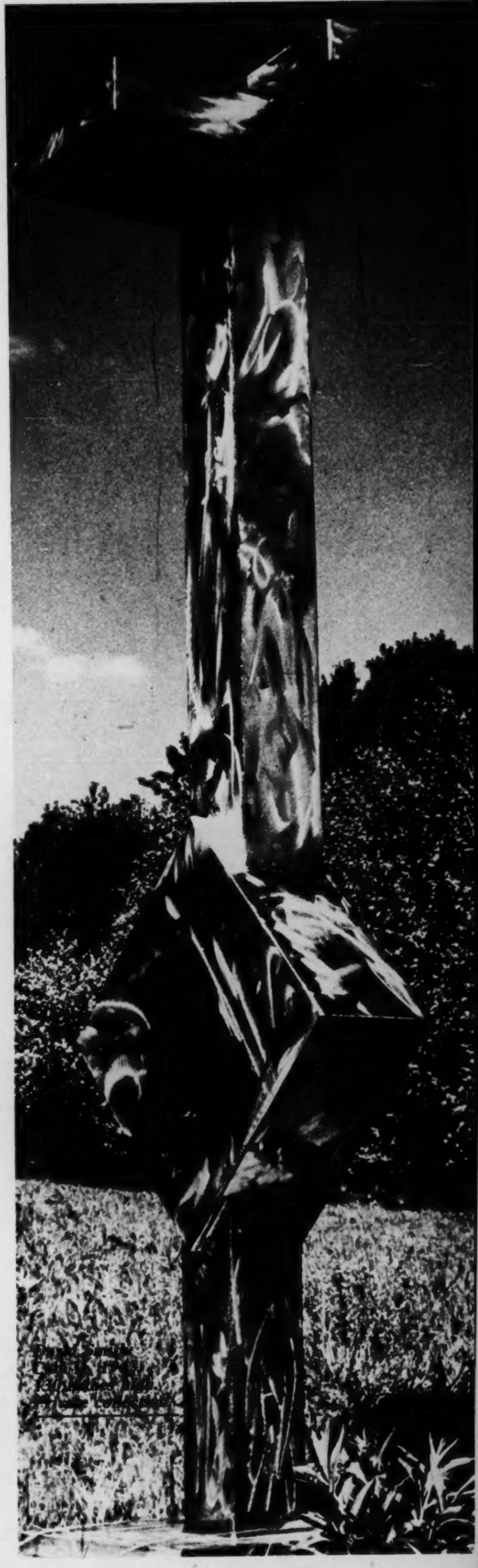
BY ROBERT STORR

> *Does the onlooker realize the amount of affection which goes into a work of art—intense affection—belligerent vitality—total conviction . . .? Does the critic, the audience, the philosopher even possess the intensity of affection for the work which its creator possessed . . .? Or do they deal in the quality at all?*
>
> —David Smith, 1952

Preserving, documenting and measuring the achievement of David Smith continues to be one of the most heavily contested tasks of contemporary art scholarship, but it is a struggle carried on for reasons and according to rules that the artist himself vigorously disputed. Indeed, Smith's writings and recorded remarks are replete with warnings against attempts to define causality in the creative process, and they are studded with attacks on art-overseers of all kinds. To be sure, Smith's persistent antagonism toward the art establishment, a hierarchy upon which he too would ultimately depend for recognition, was the result of many separate provocations, as well as a reflection of his own ambition and of his mixed emotions regarding communities of any sort. However, one cannot escape Smith's apparently blanket indictment of art writers, scholars and museum professionals simply by jumping to the conclusion that his anger was a mere projection of his private frustrations or a reaction to the critical offenses of a particularly conservative period. Nor can one write off his polemics as mere anti-intellectual railing, any more than one would the pronouncements of Barnett Newman or the sharp teasing of Ad Reinhardt.

Regardless of circumstantial factors and despite his apparent intemperance, Smith's challenge stands, and it should be sufficient to make any conscientious critic or curator pause, for inasmuch as Smith's first impulse may have been to defend his social position as an artist and his freedom in the studio, his lasting purpose was to protect the work itself from the chilling attentions of rational explainers, friend and foe. His fear that even the most complex and defiantly visual works of art could be translated into words and used as counters in esthetic contests was anything but naive, and two exhibitions devoted to Smith last season clearly reveal the nearly anarchic vitality of his work on the one hand, and, on the other, its curious vulnerability to academic manipulation and physical containment.

Of these two exhibitions, the one organized for the National Gallery by E. A. Carmean was by far the most ambitious, and it is perhaps that very ambitiousness that betrayed it. Carmean's aim seems to have been twofold; first, to gather a "blockbuster" collection of Smith's major sculptures, and second, to explore his working process so as to explain the genesis of individual works and the overall dynamics of his creative practice. These goals were the ostensible reasons behind the decision to concentrate entirely on Smith's



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Installation view at the National Gallery: **Volton XX *(foreground),* Voltri VII *(center) and left to right* Volton XV, Voltri-Bolton IX, Voltri-Bolton V, Voltri-Bolton I, VB XXIII, Volton XVIII.**

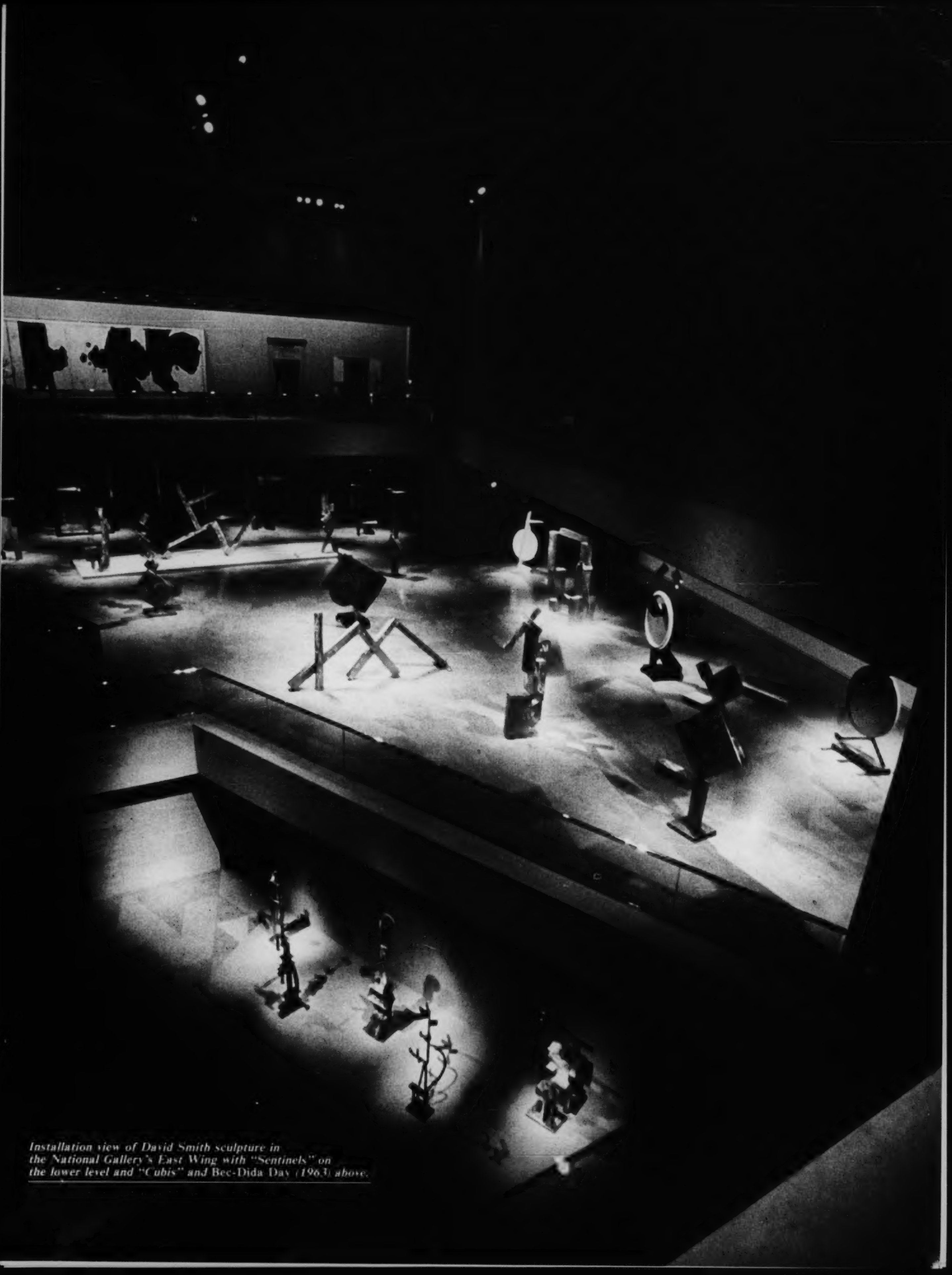
sculptural series, which began with the "Agricolas" in the early 1950s. Of these many series Carmean chose seven to represent Smith's "mature" development, and he managed to obtain an impressive sampling from each, including seven "Agricolas"; six "Sentinels"; six "Zigs" plus one untitled work which he suggests may belong with them; all five "Circles" plus *Bec-Dida-Day*; 11 "Voltri-Boltons," "Voltons," "Voltrons" and "VBs" (which he treats as a single group); three "Wagons" plus four pieces he argues are related to them; and no less than 17 of the 28 "Cubis." Despite, as we shall see, notable omissions, this huge family reunion remains a major curatorial accomplishment, affording a rare chance to see work long dispersed.

The exhibition was accompanied by an equally imposing catalogue containing a short biography of the artist, a detailed description of his studio procedures, a valuable compilation of photographs showing works in progress and the original installation of finished sculptures, and finally a suite of extended essays on each of the series in the exhibition plus tangentially connected works. In all, it was the most massive and complicated presentation of Smith's work in over ten years, but as industrious as Carmean was, the combined result of his efforts not only seriously distorted the historical record of Smith's career but also violated the spirit of the work while attempting to explicate it.

To begin with, Carmean's premise that one can grasp the essence of Smith's genius and understand his evolution by examining the series work in isolation from the rest of the artist's output is extremely debatable; moreover, that premise is directly undercut by omissions Carmean chose to make even *within* its questionable terms. Allowing for the difficulty of securing individual loans—*Zig IV*, for example, was in the concurrent Smith exhibition at the Hirshhorn—how is one to consider the questions Carmean has raised, given the absence of all the small-scale series except the "Agricolas," and, among the larger works, all of the "Forgings," all of the "Primo Pianos," all but one of the "Voltris" and, most incredibly, all of the "Tanktotems," which are arguably Smith's most radical creations in that they are the most economical synthesis of his abstract and figurative concerns? Still worse, these omissions are never explained, and one cannot escape the sense that what has been offered is a splendid but arbitrary selection of related masterpieces, and a correspondingly disjointed image of just what Carmean has set out to clarify: the generative effect of series work on Smith's formal invention.

Meanwhile, though the catalogue does fill some of the exhibition's gaps with illustrations, it does not get us much closer to an understanding of the fundamental problem Carmean poses. In fairness, this is not entirely Carmean's fault. Smith's notion of what constituted a series was anything but systematic—he would group work variously according to materials, forms, or even the place it was made, as was the case with the "Voltris." In fact one often wonders if Smith's real reason for compartmentalizing his work was more to measure productivity and so impose general order on an unchecked flood of objects than it was to suggest to others how those works should be interpreted. Carmean acknowledges all these possibilities while insisting nonetheless that the series require independent study. Having claimed that project for himself, however, he does little more than describe the work in the groupings named by Smith—his own alterations and additions to Smith's categories do not amount to a formal reinterpretation of any great importance—while commenting on or arguing with other historians and critics.

In particular he is intent on rescuing Smith from the theoretical embrace of Rosalind Krauss. Her arguments regarding the substance and originality of Smith's achievement rest on two fundamental claims. First, she insists that his art is in essence figurative and that that figuration, far from simply serving as a jumping off point for abstract invention, has specific psychological content. Second, she sees Smith's formal contribution less as an elaboration of existing modernist conventions than as a radical break with the tradition of monumental sculpture, in which all planes must revolve around a dominant "spine" or describe a coherent core; this unstated prescription was never fully addressed or altered by Picasso, Gonzalez or indeed any of Smith's predecessors. Krauss brings these two observations into her central discussion of the totem as the key image in Smith's work. In primitive societies, a totem is a figurative surrogate for spiritual aspirations or properties—an object that both invites and defies actual possession. According to Krauss's theory, Smith's ambition was to create sculptures which were similarly invested with emotional or philosophical content, but which, by the nature of their formal articulation,



Installation view of David Smith sculpture in the National Gallery's East Wing with "Sentinels" on the lower level and "Cubis" and Bec-Dida Day (1963) *above.*

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Installation view of, left to right, Circle V, Circle III, Circle II, *and* Circle I, *all 1962–63.*

could be grasped only by the mind—sculptures constructed of pictorial surfaces and linear elements which systematically explode or warp one's sense of a coherent three-dimensional whole.

Clearly Carmean is uncomfortable with Krauss's dialectical abbreviations, but he fails to make a straightforward critique of them, failing equally to subsume them into a clear but more ample framework. Moreover, by excluding the "Tanktotem" series from the exhibition, he tampers with a primary piece of the evidence she uses to reach her conclusion; he then goes on to deal with other aspects of her interpretation by smothering them in exceptions and detail. It must be admitted that some of that detail is interesting and important—Carmean does seem to appreciate how physical means such as welding techniques can affect an artist's freedom of action—but he too often confuses shop procedure with sculptural substance. More disturbingly, his only strategy for enlarging Krauss's short-list of Smith's themes is to "trace" and reproduce a broad range of examples of work the artist "must have known" and thus have been inspired by.

Despite the anarchic vitality of Smith's work, it has been oddly vulnerable to critical manipulation.

Some of these influences are obvious—Picasso, Léger and Gonzalez—but Carmean rather mystifyingly persists, from case to case, in trying to prove that a particular work by a mentor was the model for a given piece by Smith. Other "influences" are preposterously farfetched, such as the link he tries to establish between *Agricola I* and the Mercury of Adriaen de Vries, or the connection among *2 Circles IV*, *2 Circles 2 Crows* and a duck-hunting painting by Winslow Homer. In all cases, however, Carmean's method of argument consistently emphasizes Smith's derivations at the expense of any more integrated understanding of his creativity. Carmean proposes to liberate Smith from the shackles of a modified formalism by resorting to an amorphously historical view, substituting description for analysis. Whatever the liberties taken by Krauss, at least she offers a sharp tool one can use, and when it is no longer helpful, put aside. Carmean's academic alternative invites one to join a tedious debate about sources and exact criteria for compartmentalizing Smith's work, while it distracts one from a direct experience of the art itself.

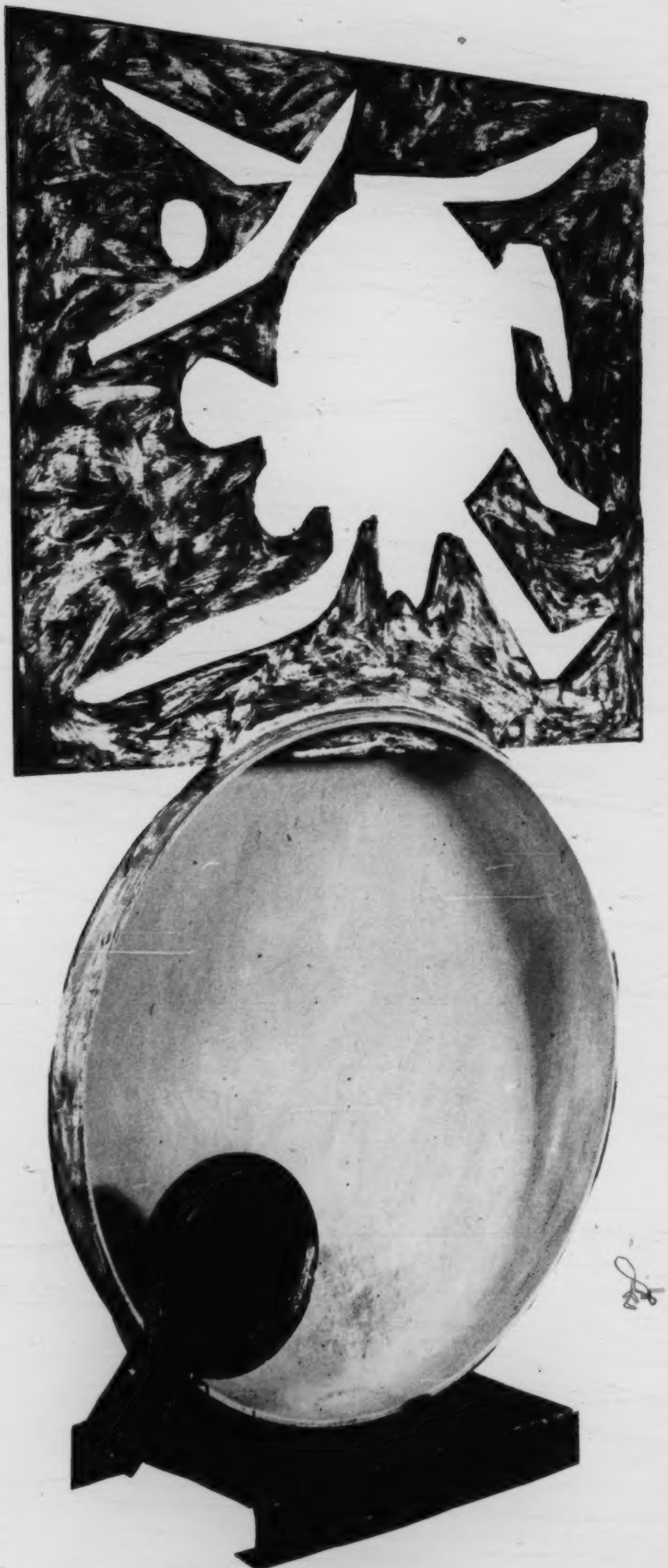
Such an appreciation of Smith's sculpture was further thwarted by the exhibition's disastrous installation, for which Carmean was not primarily responsible. Throughout his life Smith was as wary of architects as he was of the critical establishment, and his complaint was a substantive one, based on questions of formal priority. As he saw it, sculpture had been held captive by architecture from the time of the great cathedrals to that of the WPA monoliths, and he was determined to free it from its subsidiary decorative function by taking it out of the shadow of other man-made forms.

Unfortunately, I. M. Pei's addition to the National Gallery—a spectacular cross between corporate Piranesi and the cold grandeur of a (Robert) Smithsonian institution—is almost perfectly designed to destroy the spatial integrity of Smith's work. It is ironic, furthermore, that Pei's collaborators include respectively Smith's greatest nemesis, his best-known peer and his closest disciple: an immense Moore stands guard at the entrance; an equally mammoth Calder hovers over the central court like a floating vault; and an outsized Caro appears to slip from its niche, as if uncertain whether to join Smith's freestanding forms or keep its assigned place.

In all, these adornments and the busy vastness of the building itself assaulted Smith's work from almost every angle. Carmean's decision to put two of the "gate Cubis" in a stairwell and the "Agricolas" against the cluttered panorama of the atrium made matters only a bit worse than they would otherwise have been.

Only in the room specifically designed to house the permanent Smith collection was one able to get an accurate sense of the scale of the work, and only in the catalogue photographs of the fields around Bolton Landing could one see how these genuinely heroic sculptures were meant to mediate physically and visually between man and nature. While an open sky emphasizes that relationship, the pretentious enormousness of the East Wing simply dwarfed the sculptures, and the poetic tension between their aggressive size, color and gesture on the one hand and their near immateriality on the other dissolved into potted trees, marble walls and shifting levels.

The second major exhibition devoted to Smith this season, mounted by the Hirshhorn Museum and later seen at the San Antonio Museum of Art, was, happily, an antidote to Carmean's narrow vision. Organized by Edward F. Fry and Miranda McClintic, the show was a straightforward survey of Smith's work, heavily weighted toward archival material and experimental or transitional pieces, including notes, sketchbooks, early reliefs and paintings, a large selection of drawings and Smith's late "spray" stencils.[1] This is not to say that the contents of the Hirshhorn show were merely the leftovers from the National Gallery's presentation; the heart of the show was a substantial group of sculptures from all periods of Smith's life, among them *Helmholtzian Landscape*, *Home of the Welder*, *Star Cage*, *Australia*, *Tanktotem IV*, *Becca*, *Volton IV*, *Cubi XII*, and, as mentioned



7 Hours, *1961, steel painted black, gray, yellow and blue-black, 84 ½ by 48 ⅛ by 18 inches. Folkwang Museum, Essen, on loan from the collection of Reinhard Onnasch, Berlin.*

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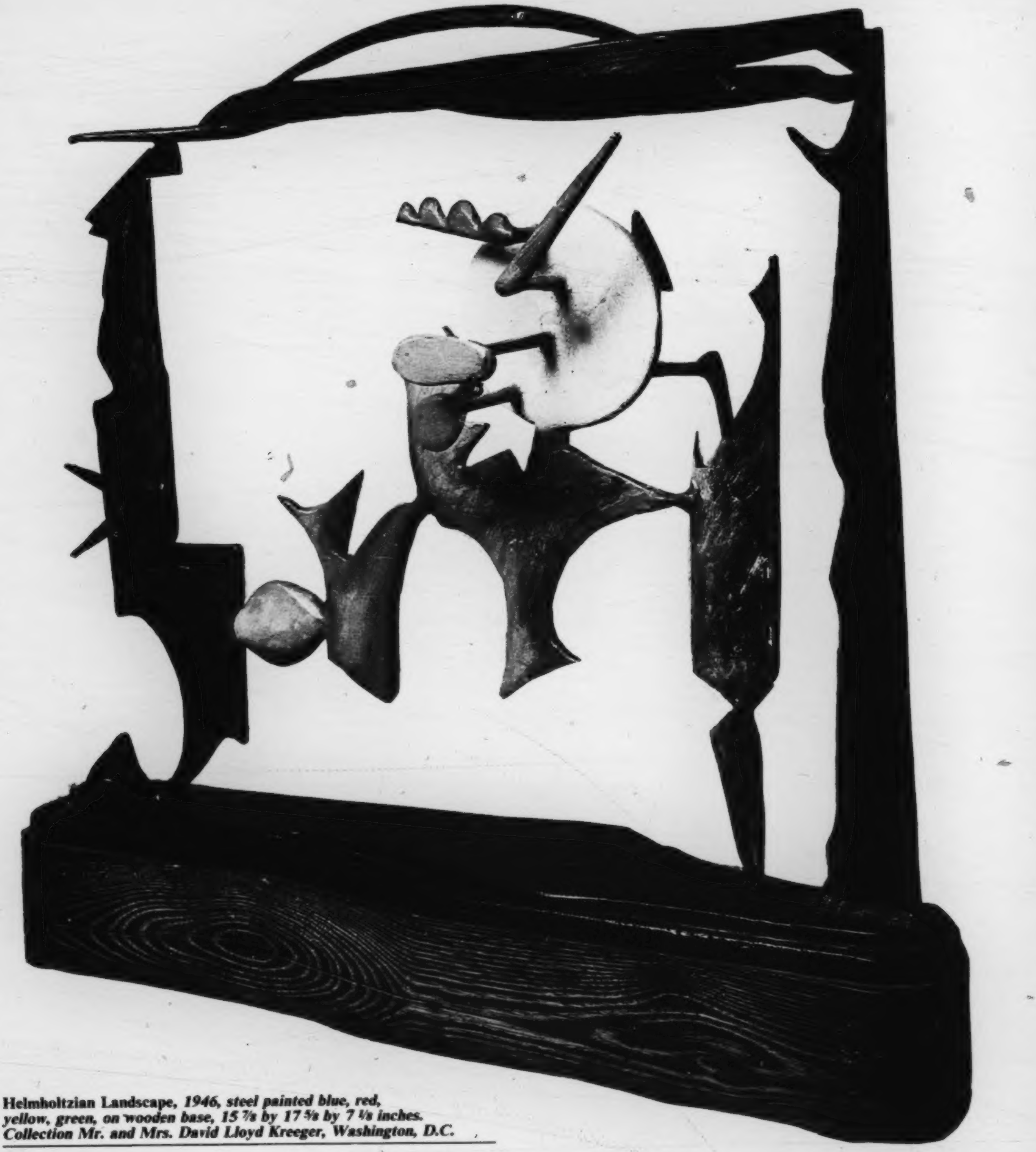
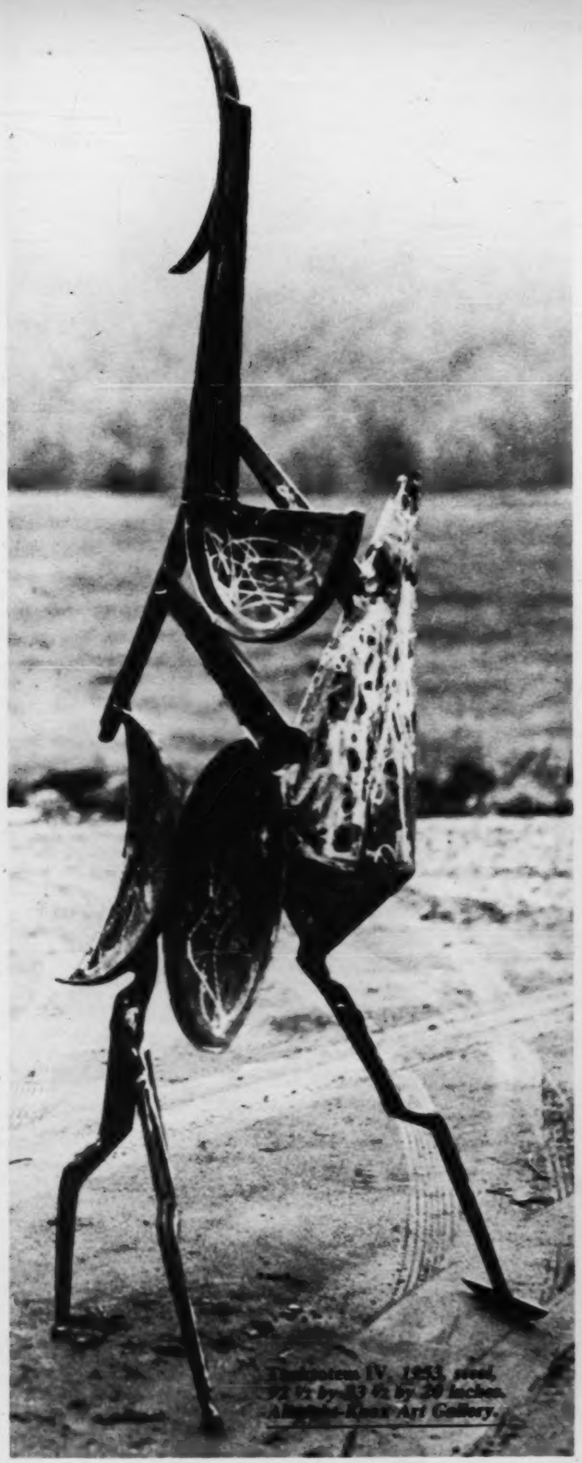


Helmholtzian Landscape, ***1946, steel painted blue, red, yellow, green, on wooden base, 15 7/8 by 17 5/8 by 7 1/8 inches. Collection Mr. and Mrs. David Lloyd Kreeger, Washington, D.C.***

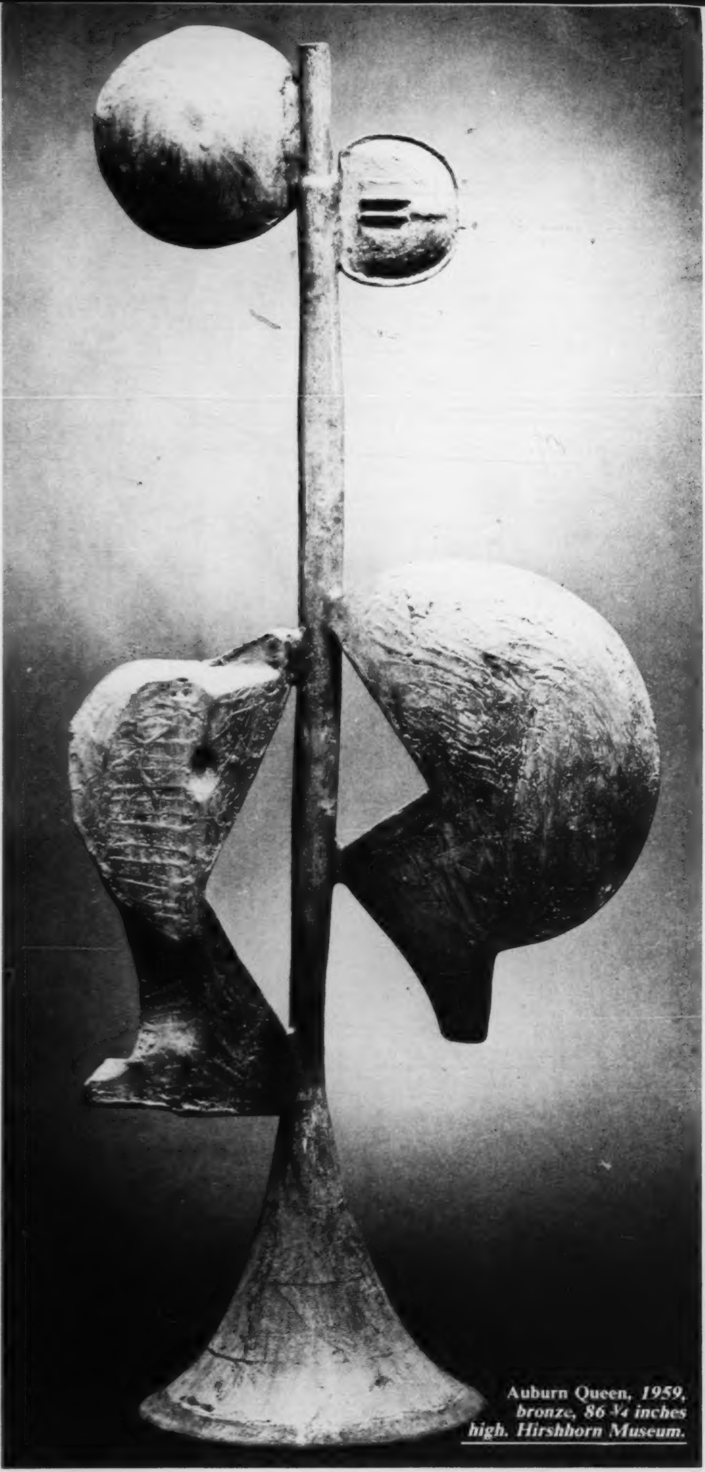
before, *Zig IV*. But what distinguished the two exhibitions was not so much the particular objects chosen for each as it was the different curatorial strategies employed.

By accepting the more conservative and less tendentious practice of surrounding masterpieces with smaller works and examples in other mediums, Fry and McClintic made obvious to the eye the very points regarding Smith's range of influences and procedures that Carmean so belabored in words. In the Hirshhorn show the sprayed drawings and painted cardboard studies which accompany Smith's sculptures could readily be seen both as stages of an organic working process and as works of art in their own right, informed by the same intensity as the larger sculptures. Similarly, Smith's obvious compulsion to absorb and transform outside ideas ceased to be a matter for art-historical hermeneutics and instead became recognizable for what it was: the very stuff of the artistic process.

The Hirshhorn show offered a privileged view of an omnivorous sensibility coming to recognize its own identity by simply consuming everything available to it. Indeed, what most sets Smith apart from other artists of his generation, Pollock excepted, is that he seems



Tanktotem IV, *1953, steel, 92 ½ by 33 ½ by 29 inches. Albright-Knox Art Gallery.*



Auburn Queen, *1959, bronze, 86 ¼ inches high. Hirshhorn Museum.*

to have understood from the outset that mastery is not attained by refining the ideas one naturally inherits, but by dominating them. Thus, while Gorky, for example, apprenticed himself both to the manner and the myth of Picasso, Smith, though certainly adopting specific stylistic devices, also took on the full burden of a Picasso-like ambition and eclecticism, all the while refusing any deference to the man himself or the legend of his genius.

Repeatedly in the Hirshhorn exhibition one could see how Smith would seize upon a form and grapple with it physically until by cross-breeding, simplification, enlargement, or just sheer force of energy he was able to make it thoroughly his own. Thus claimed and altered, images and materials might be set aside for years, finally to become reference points for new projects. To this extent Smith fed as much or more off his own work as he fed off the work of others.

A small sculpture added to the San Antonio version of the show makes this internal dynamic clear. Aptly titled, *Aggressive Character* (ca. 1947) is constructed of roughly welded stainless-steel boxes from which protrude various spines and

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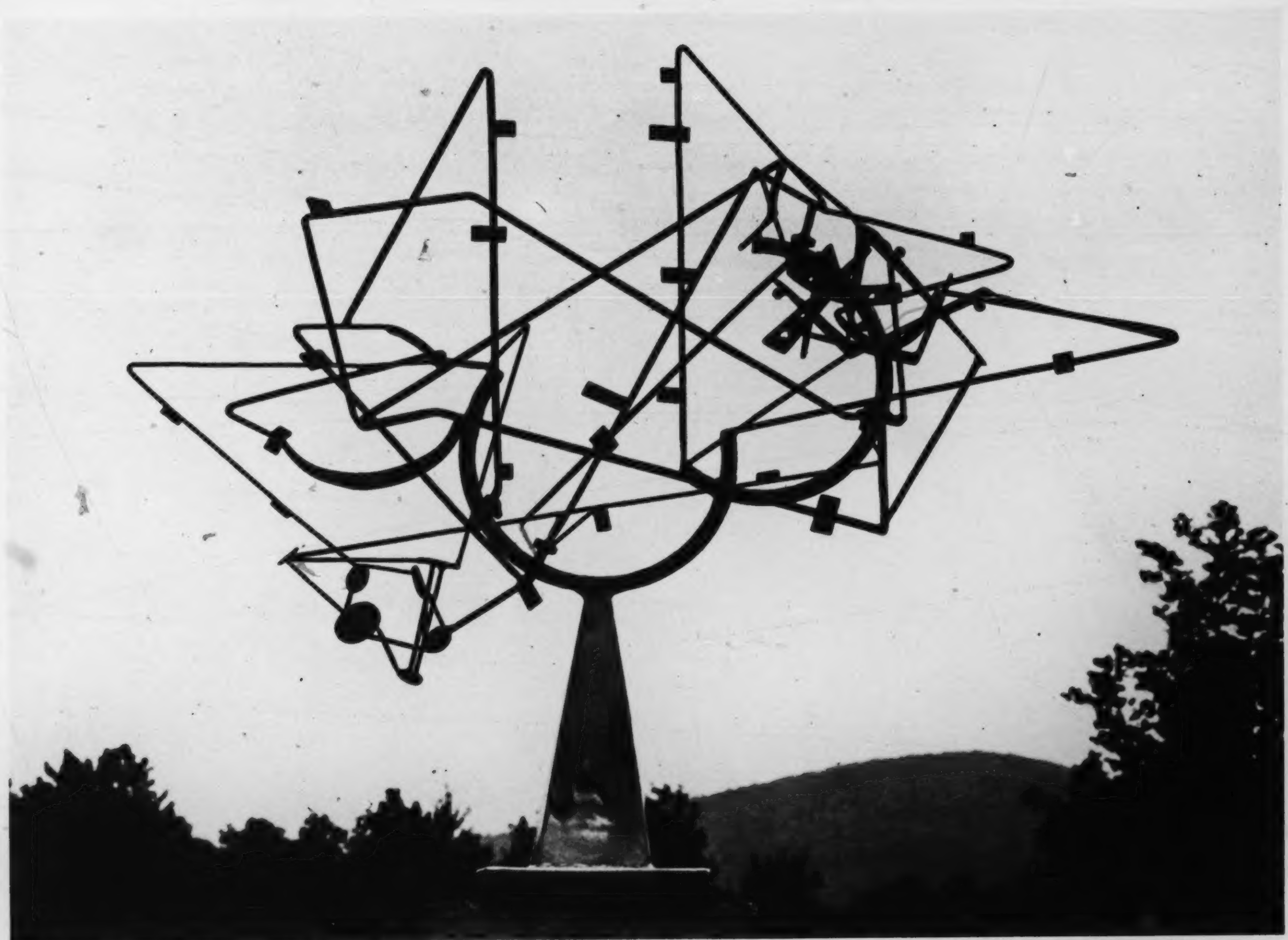
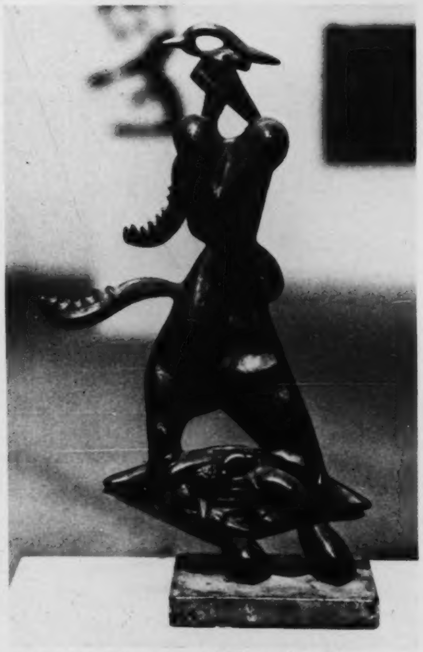


Star Cage, ***1950, various metals painted dark blue, 44 7/8 by 51 1/4 by 25 3/4 inches. University Gallery, University of Minnesota, Minneapolis.***



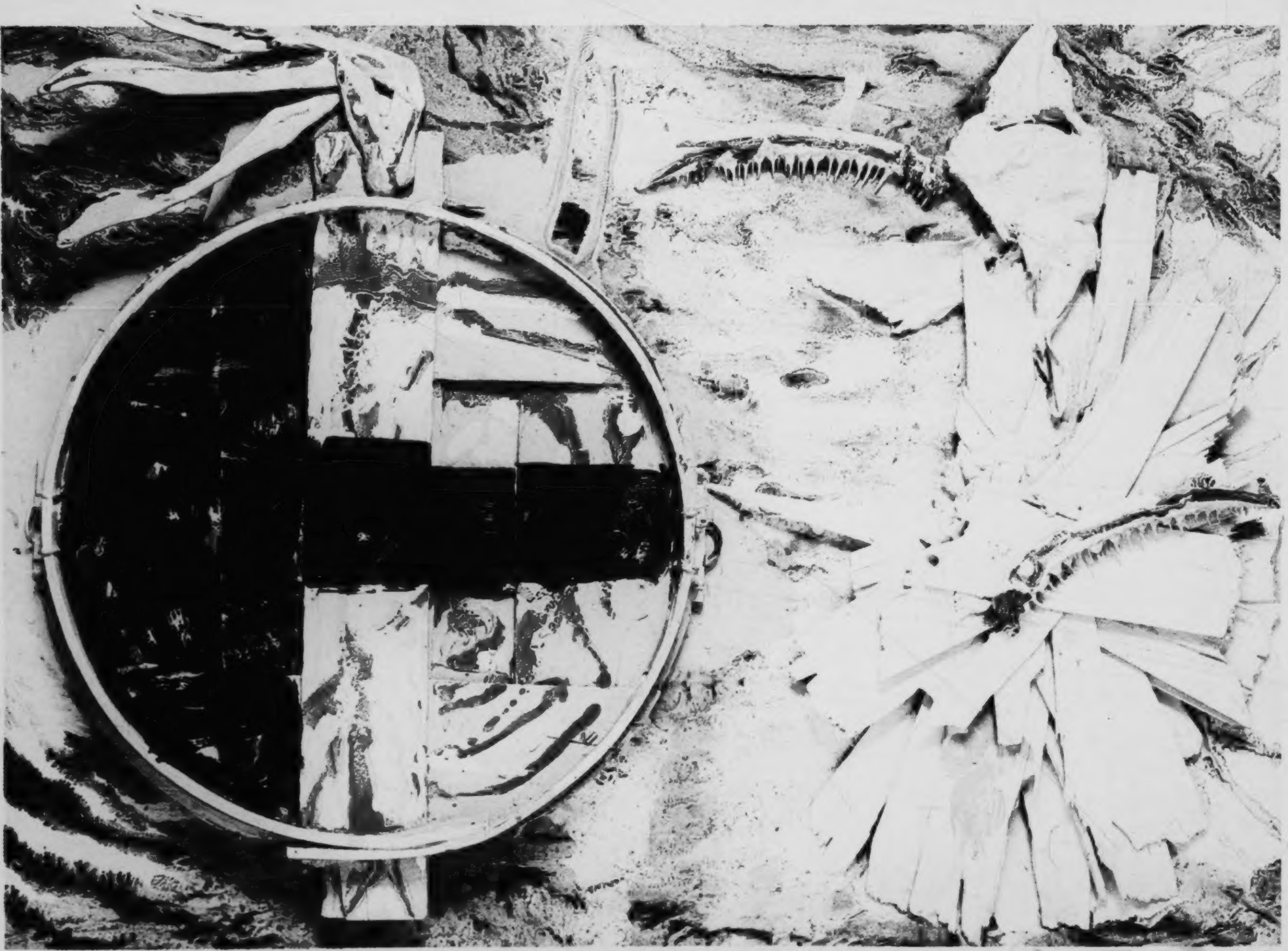
Aggressive Character, ***1947, steel and iron, 32 1/2 inches high. Collection R. and C. Smith.***

hornlike shapes. That it is derived from Gonzalez's *Cactus Man* is probable but scarcely the point; on its own, it perfectly reflects the confrontation between Smith's own angry Surrealism and his abstract concerns, even as, stripped of its spikes, it strikingly prefigures the structure of the "Cubis" by well over a decade.

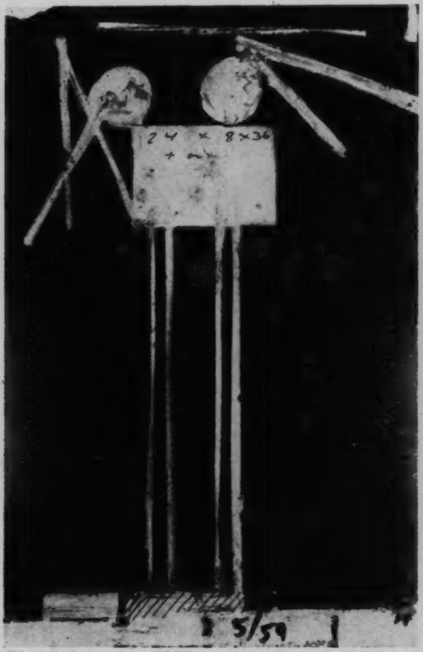
To be sure, not all the minor works in the exhibition are so rich, but even the least resolved and most imitative of them—such as his abstracted genre scenes, the Marinesque paintings and the Hans Erni–like ceramics—are imbued with an honest vitality that transcends their sometimes art-fair look. Indeed, taken together they further document that passionate empiricism with which Smith would assimilate or exhaust his attraction to any idea that made a strong impression on him.

The Smith portrayed by the National Gallery exhibition is a reflection of the needs and tastes of '60s and '60s-influenced "mainstream" criticism; it is Smith seen as a rugged American classicist whose mature development parallels that of Abstract-Expressionist painting and whose later work seems to fit Greenbergian categories while anticipating Minimalism.[2] This view, of course, is part of the truth, but it is also an image of the artist which, though glorifying his struggle, ignores and even indirectly condescends to Smith's uncomfortable obsessions, consequently overlooking essential but inconvenient segments of his work: the explicit sexual fantasies and contorted miniatures of the '30s and '40s, the politically tough "Medals for Dishonor," and the proudly untidy drawings he produced by the ream throughout his life. The warts-and-all-inclusiveness of the Hirshhorn show restores and defends the messy integrity of Smith's achievement, and for that one is grateful.

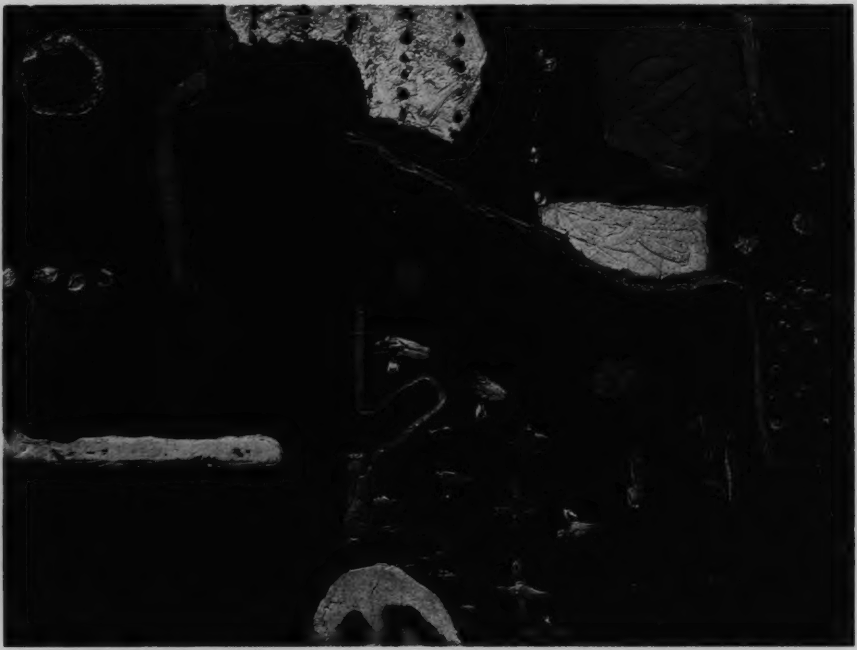
Moreover, the offering at the Hirshhorn indirectly raised a number of provocative questions concerning the relationship between Smith's work and



Untitled (relief construction with two circles), ca. 1954, metal, bone, oil, wood, cloth on wood, 25 ¾ by 33 ½ inches.



Untitled (study), 1959, spray paint, gouache, ink on paper, 17 ¾ by 11 ⅜ inches.



Untitled (patchwork landscape), ca. 1930, oil on canvas, 12 by 16 inches. All works this page estate of David Smith.

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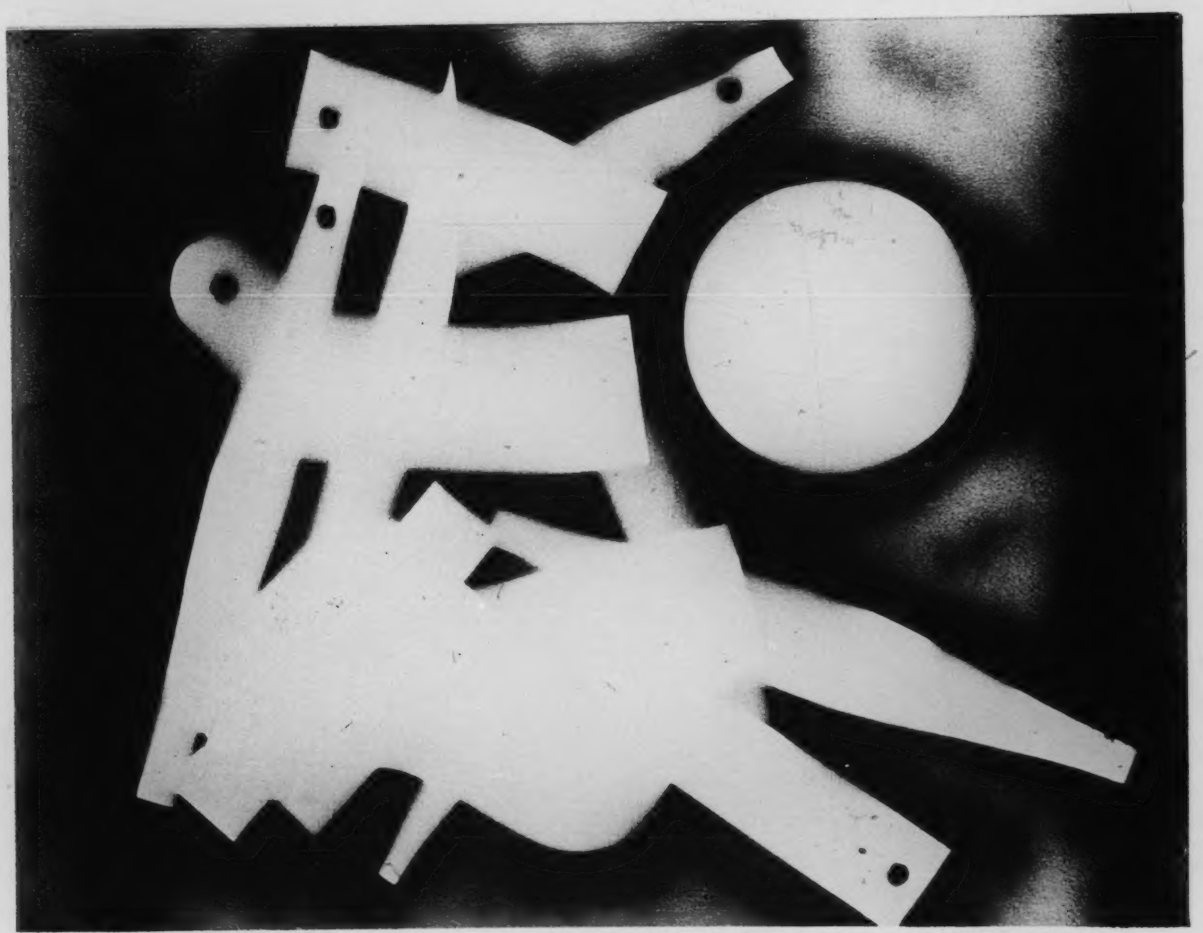


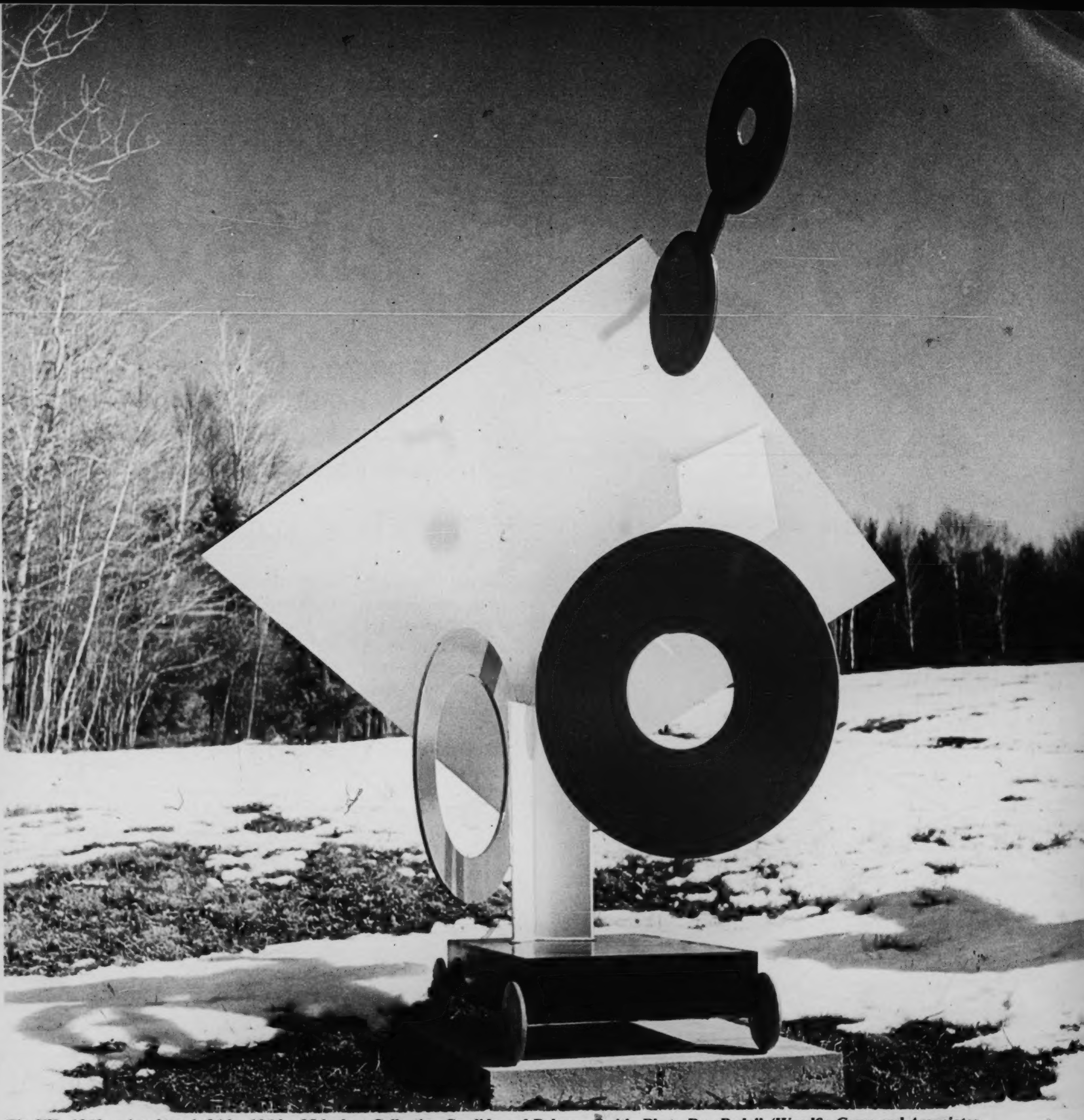
Untitled (overlapping planes), ca. 1963, spray paint on canvas, 24 ½ by 30 ½ inches. Collection Mr. and Mrs. K. Kaiserman.

many current styles. On the most superficial level, it was interesting to note the similarity between Smith's soupbone–and–enamel reliefs of the mid-'50s and Julian Schnabel's well-known encrustations of the last few years. No less striking is the correspondence between the extraordinary painted-iron Smith of 1937 owned by Frank Stella and Stella's own rough-cut polychrome constructions. (Tiny as the Smith is, by the way, the recent Stellas do not benefit by the comparison.) Of more fundamental importance is the way the recurring awkwardness and excesses of Smith's experiments call into question the funkiness and fury of today's various neo-styles, as well as the degree of risk they involve. As Fry points out in his catalogue essay, Smith, like Pollock, was a provincial who unhesitatingly embraced modernism and whose discipline and lack of self-consciousness enabled him to extend its already solidifying traditions. The violence and unapologetic vulgarity of much of his work was both a conscious affront to academic good taste and a natural consequence of his energy and concentration. This vehemence was also the means by which Smith protected the most fragile and uncalculating elements of his sensibility; indeed it was by virtue of that vehemence that he was able to bring fragility and innocence—what he called "affection"—into his work at all.

Smith's art, by its example, challenges the aggressiveness and crude eclecticism of much contemporary work, throwing into substantial doubt the degree to which these qualities are the attributes of a wide-open and authentic ambition to breathe new life into the essential contradictions of modernism, as they were in Smith's case. After experiencing the depth and complexity of Smith's artistic appetites, it is hard not to wonder whether the slapdash eclecticism of much recent art is not simply the theatrical version of '60s cool and '70s theoretical correctness—whether it's not simply, in other words, the currently agreed-upon defense against genuine self-exposure and artistic risk. It is too soon to answer this question, but not too soon to ask it.

In 1952 Smith wrote: "Aesthetic qualities of the artist's work are in a sense a projection into the future, compared to verbal aesthetics which are based in the past."[3] The real struggle over Smith's legacy, finally, is not so much between different schools of thought regarding specific formal or thematic issues as it is between those who in order to "understand" Smith consign him to the past, and those who are content to let the work represent itself, reacting as it will with new art of comparable conviction. Whatever the merits of Carmean's arguments, he belongs with the first camp, while Fry and McClintic, by exploring the full range of Smith's accomplishment, have sided with the second. □

1. There have been some complaints that the Hirshhorn exhibition—infelicitously consigned to the building's cramped basement gallery—was severely congested and distracting in its



Zig VII, *1963, painted steel, 94 by 106 by 85 inches. Collection Candida and Rebecca Smith. Photo Dan Budnik/Woodfin Camp and Associates.*

installation, but this writer saw the San Antonio version only, and what might have struck people as cluttered seemed there simply a consequence of the variety of material chosen.

2. With regard to the connection between Smith and Abstract-Expressionist painting, Carmean's catalogue draws attention to the relation between Smith and Robert Motherwell, particularly as evidenced in the apparent link between Motherwell's "Spanish Elegies" and Smith's *Gondola* of 1961. Moreover, Carmean quotes Motherwell at length about the meaning of collage and its use by his contemporaries, even including in the text an illustration of Motherwell's current collage studio in Connecticut. Of course, the interpolation of interview material into such an essay needs no defense, and there is no reason to doubt the truth of Motherwell's account of his working friendship with Smith. Nevertheless, Carmean, by presenting Motherwell as presuming to speak for the record on behalf of his whole generation, brings about, whether wittingly or not, a particularly irksome bit of historical upstaging.

3. David Smith, "The Sculptor and his Problems," in *David Smith*, Garnett McCoy, ed., New York, Praeger, 1973, p. 87.

The National Gallery exhibition was accompanied by E. A. Carmean's catalogue, David Smith, *Washington, National Gallery of Art, 1982. The catalogue for the Hirshhorn exhibition is Edward F. Fry and Miranda McClintic's* David Smith, Painter Sculptor Draftsman, *New York, George Braziller (in association with the Hirshhorn Museum and Sculpture Garden), 1982. "David Smith: Paintings, 1930s & 1940s" will be on view at the Washburn Gallery, New York, Sept. 20–Oct. 30; an excerpt from the Hirshhorn retrospective, this show is the first New York presentation of these early works.*

Author: *Robert Storr is an artist who writes frequently about art.*

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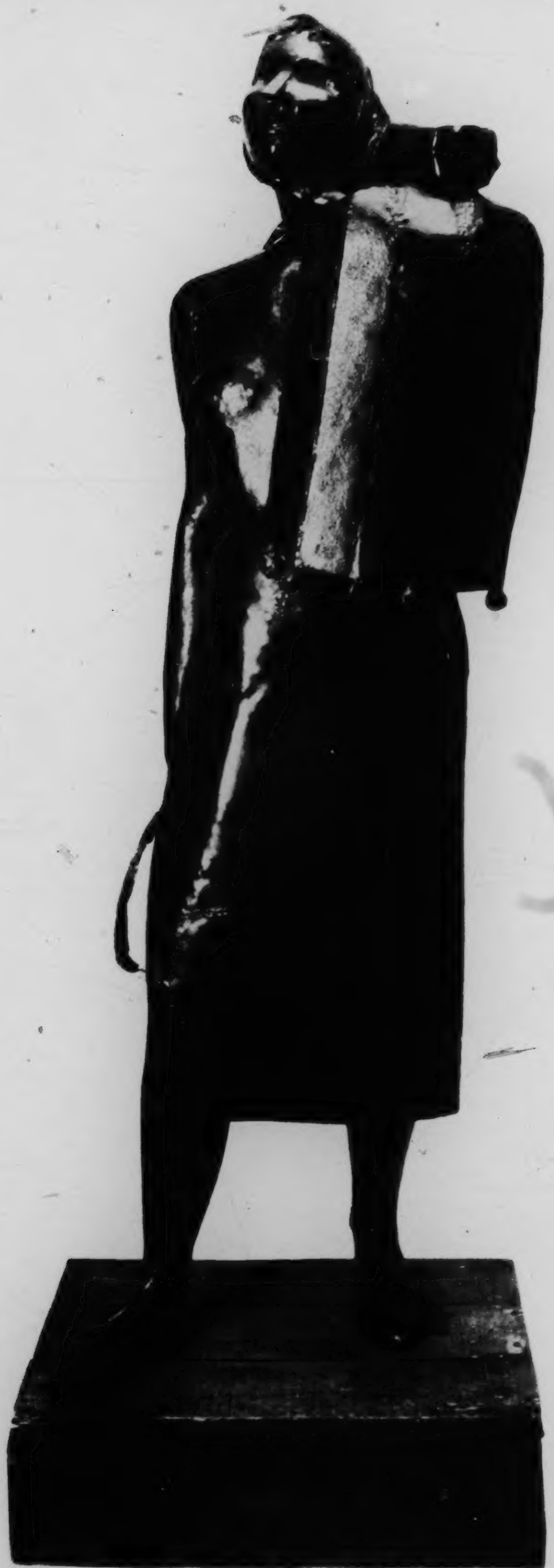


***Julio Gonzalez:* The Montserrat,**
1936–37, iron, 64 ¼ by 18 ½ by 18 ½
inches. Stedelijk Museum.

Virgins

Related sculpturally, Julio
culturally: the Spaniard at ease
by his Protestantism. Below, a
their disparate ideas of woman,

BY ALAIN KIRILI

Julio Gonzalez and David Smith had two major points in common: they worked with the same material—iron; and the formal context of the sculpture of each was grounded in autobiographical references. As we will see, very little else brings them together; they had neither the same ethic nor the same concepts nor the same spiritual origin.

Iron, the material of these two artists, breaks the traditional concept of the monolith as a totemic mass and substitutes for it a vocabulary of lines, spaces, surfaces and hollowed-out solids. As the sculpture takes on transparency, the void can assume the role of solid mass. Inaugurated by Picasso, Gargallo and Gonzalez and developed further by Smith, this investigation in iron greatly enriched the formal properties of modern sculpture. But in the work of Gonzalez and Smith it never led to a formalism that was not thoroughly inflected by their very different cultural histories.

The contrast between Gonzalez's relatively small body of work and Smith's heroic production underscores the contrast between their two cultures: the tranquil elegance and often mystical grace of Gonzalez's Spanish tradition versus the aggressions and ambivalences of Smith's American Calvinist ethos. Here, a Catholicism that is sometimes extravagantly, sometimes austerely sensual, is matched against a Puritanism irreconcilably opposed to sensuality. In brief, it is Catalonia versus the Middle West.

With his fine intuition and broad learning, David Smith was able to

&Totems

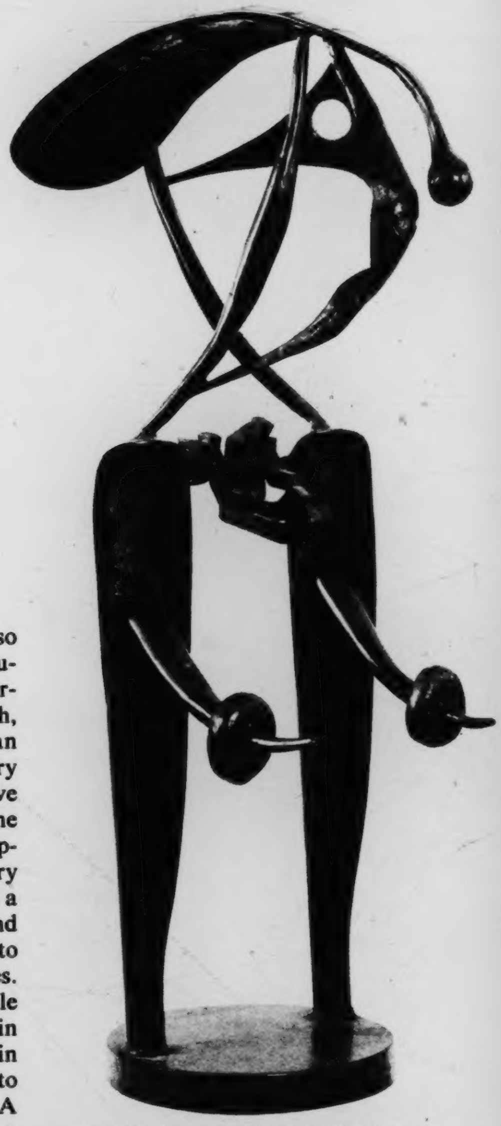
Gonzalez and David Smith were quite different with his Catholicism, the American conflicted sculptor's view of how their work reflects institutional religion and secular modernism.

measure the weight and force of his Protestant tradition. In an important interview with Thomas B. Hess in 1964, Smith, one year before his death, acknowledged the Calvinism in his background: "The idea of satisfaction," he commented, "is like the idea of happiness—the great American illusion . . . The American Protestant idea leads to revolt. A format is made to be changed."[1]

There is a persistent expression in his work of aggressivity toward women in general, especially in his theme of "cannon-rape." This aggressivity is overcome only occasionally—for instance, in the sculptures that express his love for his daughters, such as *Rebecca Circle,* 1961, and *Running Daughter*, 1956–60, in which the figure, abstracted from a photograph and constructed of curved metal rods, has a beautiful grace. But for the most part, woman assumes for Smith the Protestant role of predator, as in *Portrait of the Eagle's Keeper*, 1948–49, in which one motif can be read as a woman's breasts transformed into weapons. *Maiden's Dream*, 1947–48, is another nightmarish vision, apparently based on a photograph of two insects on a twig; here, hidden in the base of the sculpture is a female face, its grotesque mouth expelling a mess of anxious, intricate lines. Finally, there is *Home of the Welder*, 1945. A surrealistic, autobiographical work, it shows a room with mirror reflections of a nude woman and a dog; to this ensemble Smith added a short piece of chain and a scaffold—images suggesting imprisonment and castration.

Smith's notebooks and drawings also document a deep attraction to the brutal. In addition to his drawings of tortures inspired by Breughel and Bosch, there are many disturbing entries. In an essay for the Edmonton Art Gallery show "David Smith: the Formative Years," Karen Wilkin notes that in one sketchbook Smith copied out a description of the atrocities of a 15th-century sadist; one of these tells the story of a pregnant woman who is stripped and bound and forced to give birth, only to have her baby devoured by wolves. Smith also saved a magazine article about American soldiers at the front in World War II, circling a passage in which a G.I. described his desire to shoot pregnant German women. A third sketchbook inclusion tells of a newborn child eaten by rats. In these drawings and notes Smith faced directly the fears of sexuality and maternity that appear in more sublimated form in some of his sculptures.

These fears contrast sharply with Gonzalez's feelings. Gonzalez drew women and children all his life—a preoccupation that led him, in the '30s, to a group of sculptural masterpieces, the abstract "Maternities." Indeed, in his drawings Gonzalez often depicted maternity in terms of the Madonna and Child, whereas Smith once depicted his mother, in *Spectre of Mother*, 1946, as a praying mantis devouring her male.



David Smith:* Portrait of the Eagle's Keeper, *1948–49, steel and bronze, 38 ½ by 13 by 23 inches. Collection Helen Frankenthaler.

The two sculptors also held very different views regarding religion. Smith resisted the institution of the church, as is suggested in *Cathedral*, 1950, and *Pillar of Sunday*, 1945, a curvilinear column with a bird on top that seems to parody both family and religion through the figure of his mother, a Sunday-school teacher whom he called "the pillar of the church." For his part, Gonzalez was a devout Catholic, and his devotion can be sensed in a sculpture of 1932–34, called in its final version *The Prayer:* the elegant genuflection of the figure here translates all the richness of corporal kinesis contained in the ceremony of the Catholic liturgy. The grace of the vertical lines in *Gothic Man*, 1937, also expresses his love for the art of the cathedrals. This largely abstract work perpetuates the tradition of statuary and so dissociates Gonzalez, here

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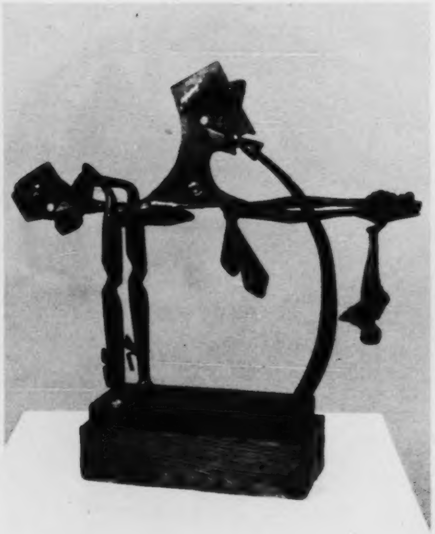
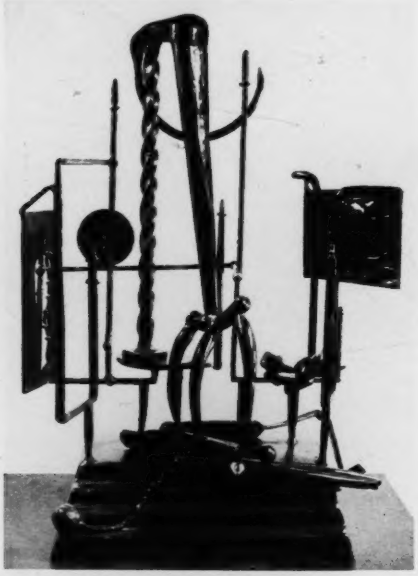
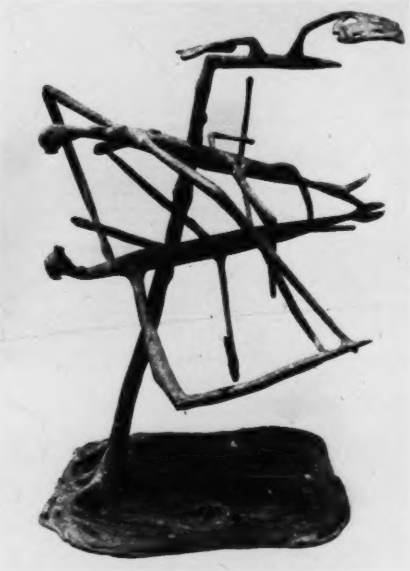


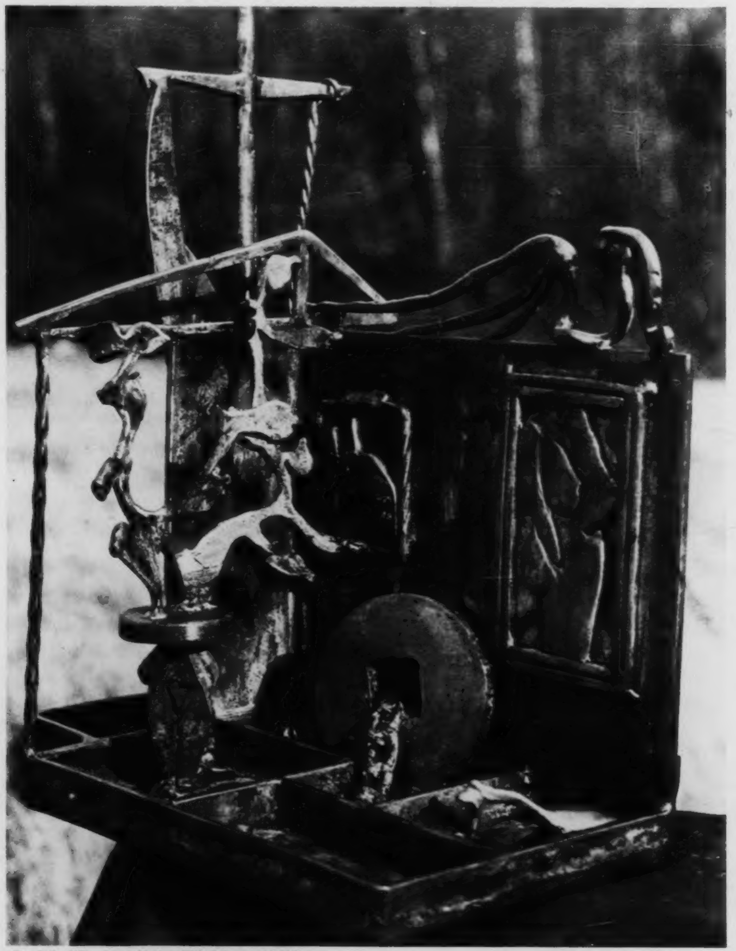
Smith:* Spectre of Mother, *1946, steel and stainless steel, 20 ¾ by 20 by 9 ½ inches. Collection Mr. and Mrs. Sidney M. Feldman.



Smith:* Cathedral, *1950, steel painted brown, 34 ⅜ by 24 ½ by 17 ⅛ inches. Private collection.



Smith:* Maiden's Dream, *1947–48, bronze, 27 ½ by 19 ¾ by 20 ⅜ inches. Estate of David Smith/Knoedler Gallery.



Smith:* Home of the Welder, *1945, steel, 21 by 17 ⅜ by 14 inches. Collection Candida and Rebecca Smith.

at least, from the secular bias of modern planar sculpture.

There are, of course, more properly sculptural differences between these two artists. In a Gonzalez sculpture like *The Dream, The Kiss*, 1932–33, there is an oneiric dimension, a lightness that derives from the abstract way in which the iron rods penetrate the circular and spherical forms, evoking an evanescent and immaterial world. The work attracts rather than repels the viewer: it is "like a dream." The opposite is often the case with a Smith sculpture. His "Tanktotems," for instance, are evocative precisely of totemic signs of prohibition; their verticality asks the viewer to assume a distance from them. In this regard, one can compare Gonzalez's *Large Standing Figure*, ca. 1935. For all its verticality (underscored by the presence of a phallus), the elegant, open composition of this work is inviting: indeed, the clean lines of its naked metal are an invitation to touch. Smith's sculptures, on the other hand, suggest a puritanical inhibition against touching. "I think sculpture along with any art is strictly a visual response," he once said. "I don't touch, I touch with the eye."[2]

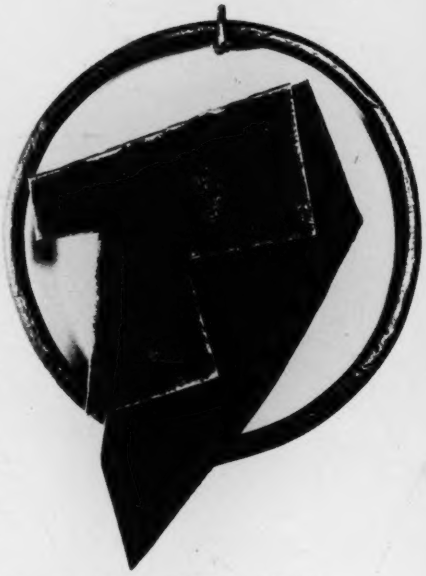
In a Catholic perspective, as historian Louis Réau has written, a religion without woman is unnatural, even against nature. This judgment may help us understand the particularly Catholic personality of Gonzalez and its consequences for his work.

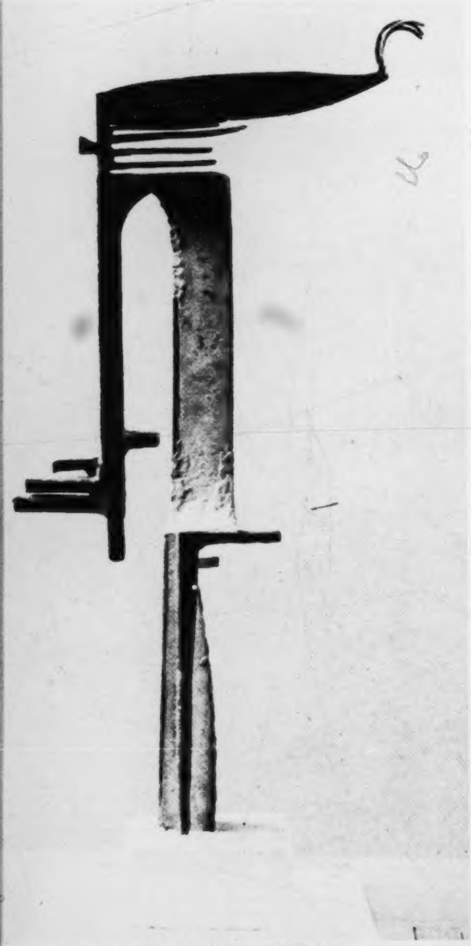
In Catholic Europe in the 19th century the cult of the Virgin was revitalized. Gonzalez's childhood (he was born Sept. 21, 1876, in Barcelona) was located spiritually in an atmosphere permeated with the *Ave Maria*. This Marianism produced a kind of feminization of Catholicism, something which neither Judaism nor Protestantism nor the Orthodox Church knew. One of the most seductive aspects of Catholicism, Marianism protects against the inhibitions created by an otherwise patriarchal religion and offers a wealth of iconographic sources; it can be a powerful inspiration for creation.

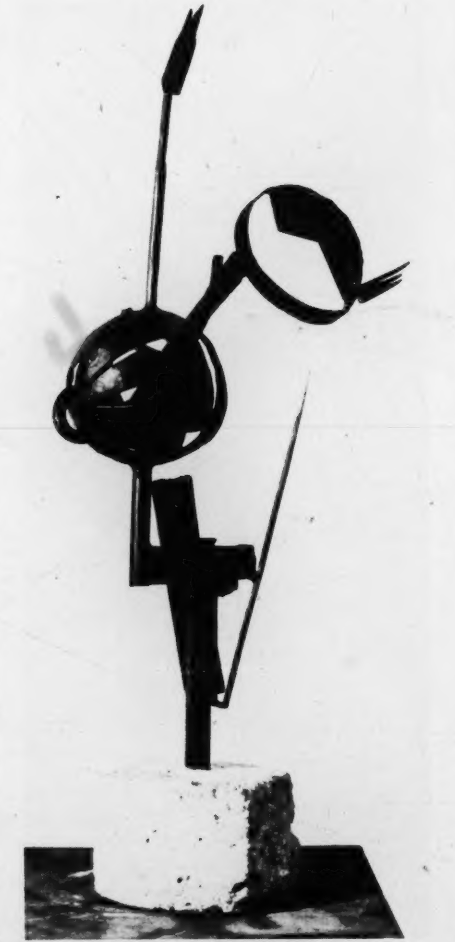
The formal consequences of such faith can be seen in Gonzalez's work. His sculptures express no misogyny, no aggressivity toward women, only grace—the grace of a woman combing her hair. For Gonzalez woman was the guarantor of liberty, just as she was for Delacroix. If her dignity is put in question, she has the force to engage in struggle: she is the Montserrat, the peasant in revolt who protects her child. Gonzalez began to explore this theme at the time of the Spanish Civil War in drawings and sculptures, most importantly in the proud, iron figure of the large *Montserrat*, 1936–37, in which his concern for both his country and countrywomen is apparent.

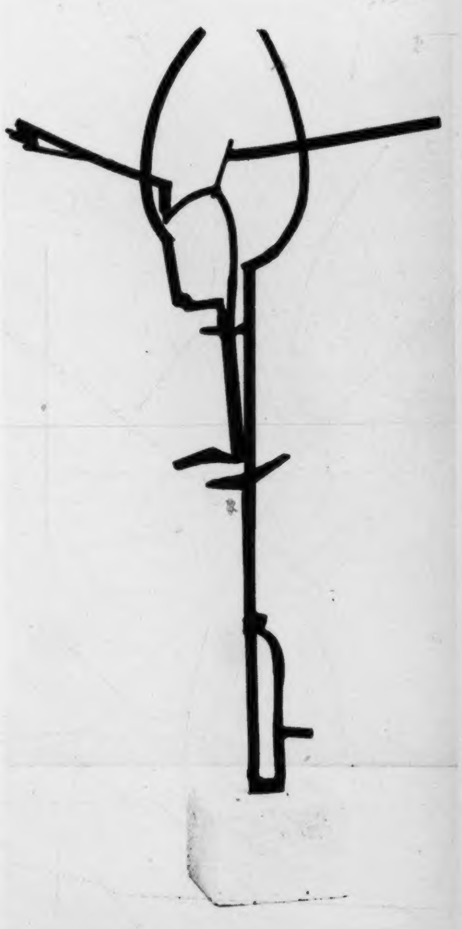
Gonzalez was very clear about this recognition of the grace and power of woman. In the catalogue of his drawings published in Paris (Editions Carmen Martinez, 1975), we see the constancy with which he addressed the theme of maternity from 1906 to 1942. These drawings show how interested he was in the attributes of maternity—its qualities of tenderness and strength, of veiling and unveiling emotion—and how he interpreted them in a religious way.

A deep sense of tradition is evident in his mostly representational drawings on the theme of the Virgin (e.g., *Vierge*


Gonzalez: **Head with Halo,** ***1930–33, iron relief, 8 ¾ inches high. Photo courtesy Galerie de France.***


Gonzalez: **Gothic Man,** ***1937, iron, 19 ¾ by 10 ½ by 5 ⅛ inches. Collection Hans Hartung, Antibes.***


Gonzalez: **The Dream, The Kiss,** ***1932–33, iron, 23 ⅜ by 11 ⅞ by 9 ¼ inches. Centre Georges Pompidou.***


Gonzalez: **Large Standing Figure,** ***ca. 1935, iron, 50 ⅜ by 27 ¼ by 15 ¾ inches. Maeght Foundation.***

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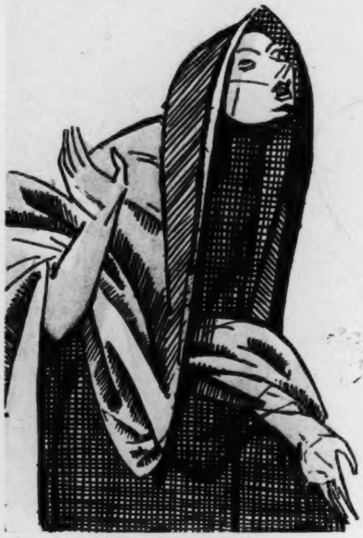
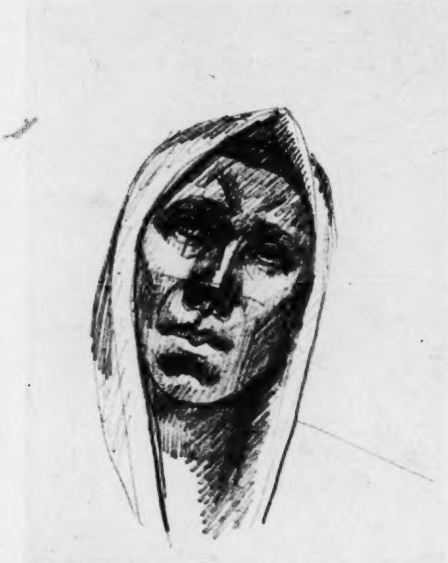
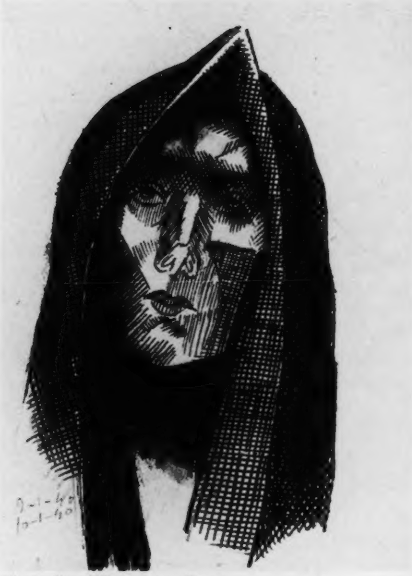


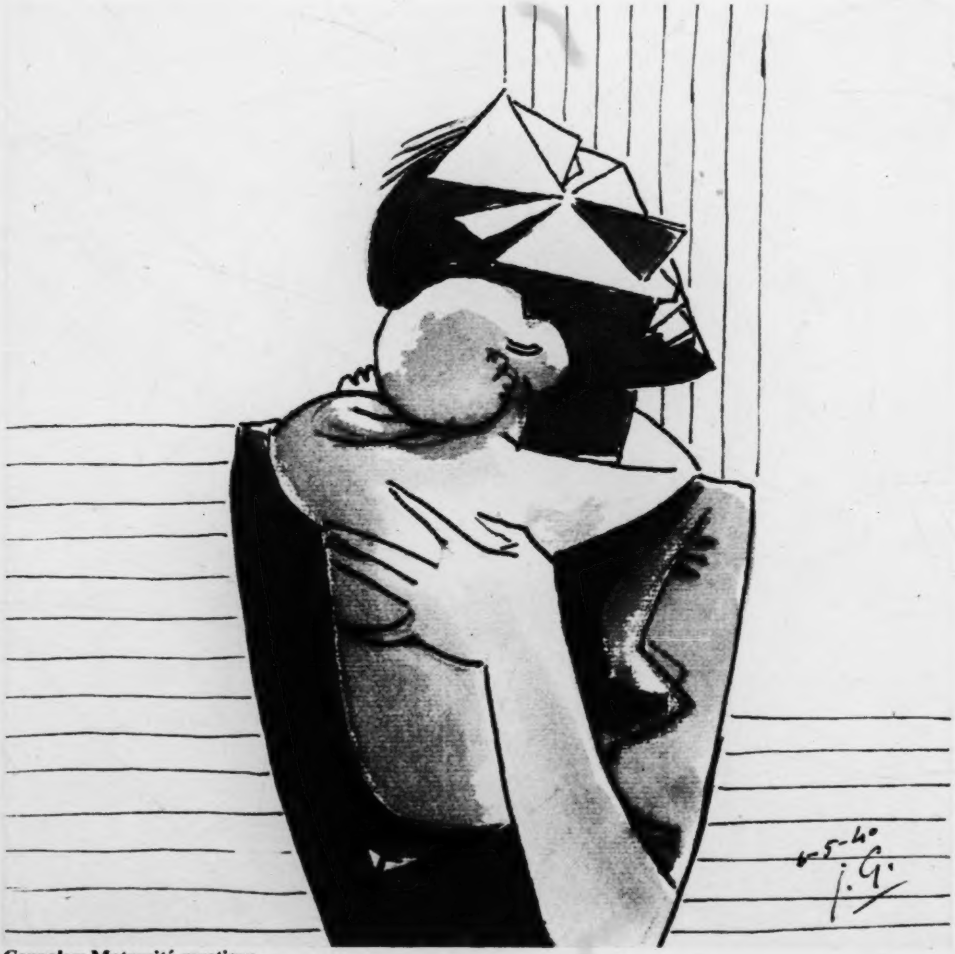
Gonzalez: Vierge au quadrille, *1941, pen and India ink on paper, 9 3/4 by 6 3/8 inches.*



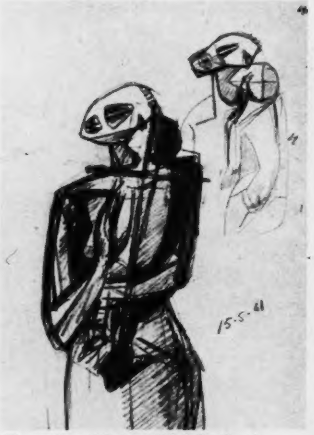
Gonzalez: Marie-Thérèse en vierge, *1940–41, pencil on paper, 8 by 6 1/4 inches. Photos Galerie de France.*



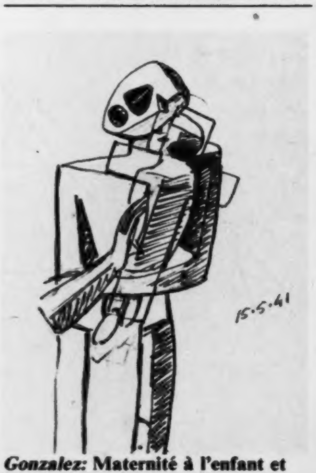
Gonzalez: Vierge austère, *1941, pen and India ink on paper, 9 3/4 by 7 1/2 inches.*



Gonzalez: Maternité mystique, *1940, pen and India ink on paper, 9 5/8 inches square.*



Gonzalez: Maternité à la Croix, *1941, pencil on paper, 8 by 6 1/4 inches. Private collection, Madrid.*



Gonzalez: Maternité à l'enfant et à la Croix, *1941, pencil, pen and India ink on paper, 8 by 6 1/4 inches.*

austère, 1940, *Vierge criant*, *Tête de vierge*, *Vierge au quadrille*, all 1941). In other, related drawings Gonzalez represented his love for his wife in religous terms (e.g., *Marie-Thérèse en vierge*, and *Marie-Thérèse au voile*, 1940–41). But finally, he enlarged Christian iconography as much as he submitted to it: in the Cubistic *Maternité mystique*, 1940, and *Maternité à l'enfant et à la Croix* and *Maternité à la Croix*, 1941, he even included the Cross in an interpretation of motherhood, no doubt to express his sense of its almost mystical sufferings.

Julio Gonzalez drew on religion and mystical love for many aspects of his imagery: his art appears as an act of sublimation, a quest toward spirituality through a specific religion. David Smith trusted and relied only on his own identity, his faith in art and in himself. Whereas Gonzalez was at ease with his origins, Smith struggled against them: indeed, for Smith, to be a sculptor meant that he had to transgress them. True to his iconoclastic Protestant background, Smith held that Christianity and art were in opposition. "The truly creative art of our time," he once said, "cannot play an important part in organized religion because the traditions are diametrically opposed."[3] But for the Catholic Gonzalez, Christianity and art were in profound sympathy, and his many drawings on religious themes (which the recent Guggenheim show tellingly did *not* include) figure as importantly in his oeuvre as his drawings for his formal sculptures.

In his fury to create, Smith reached an epic power rarely equalled in 20th-century art. Gonzalez's genius was of a more gentle, mystical sort. But both sculptors, through their love for the medium, were able to express profound issues related to ethics, sexuality and religion. Perhaps it is in their very different responses to religion—which is too often today considered irrelevant to contemporary art—that we can locate their positions in the history of modern sculpture. Smith's Protestant personality made him sympathetic to a secular, formal view of modernism, whereas Gonzalez's Catholic nature allowed him to produce work that, though modernist in principle, was largely religious in feeling. ☐

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1. This interview appears in *The Secret Letter*, a catalogue for a 1964 David Smith show at the Marlborough-Gerson Gallery, New York.
2. This statement is from a 1964 radio interview on WNCN, New York.
3. "Art and Religion: a Symposium," *Art Digest* (Dec. 1953), p. 11.

Author: ***Alain Kirili is a French sculptor based in New York.***

Smith:* Fascist Royalty, *1943, pen and ink on paper, 19 ½ by 25 inches. Estate of David Smith/Knoedler Gallery.

Smith:* Running Daughter, *1956, painted steel, 100 ½ by 36 by 17 inches. Whitney Museum.

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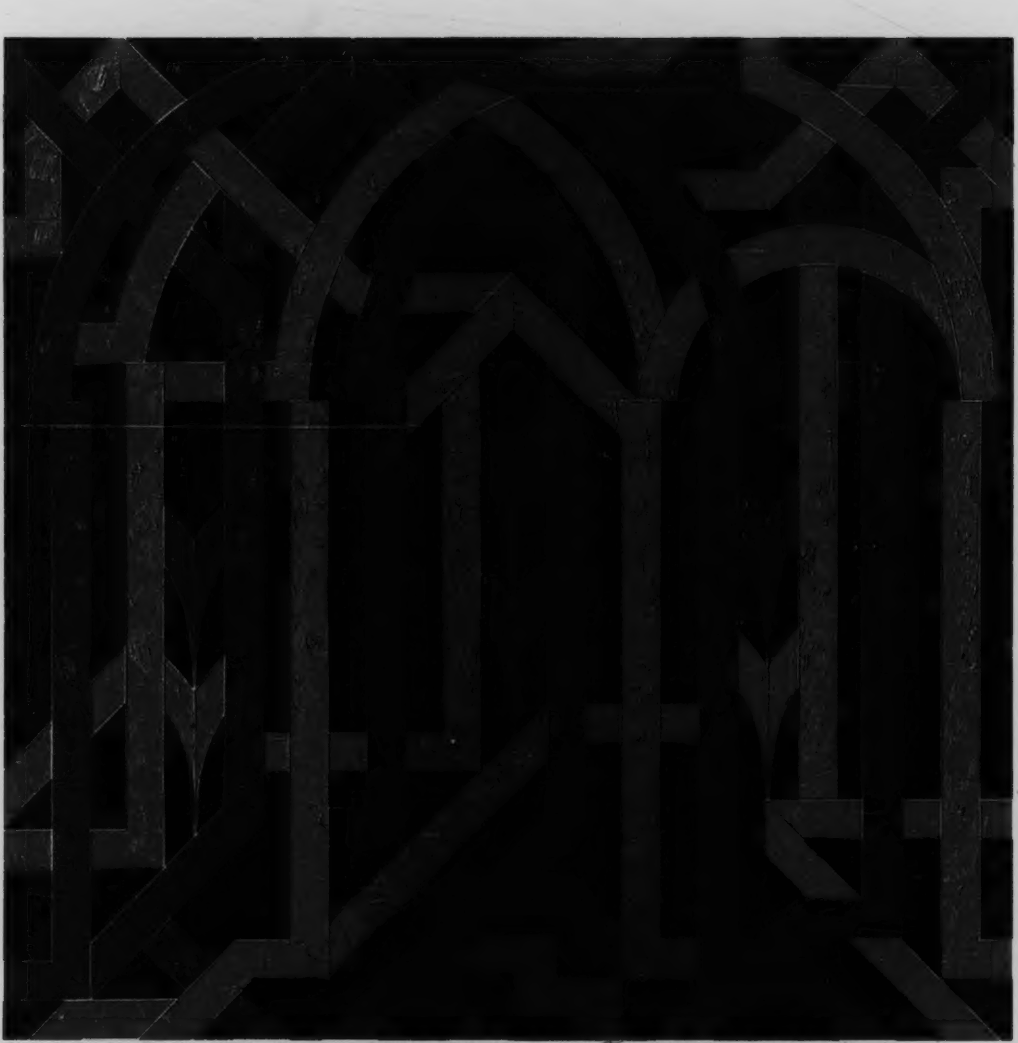

Valerie Jaudon: Sardis, 1983, oil on canvas, 80 by 80 inches. Collection David Sterling and Nora Lavori.

Allusive Depths: Valerie Jaudon

Moving beyond the flatness and symmetry of her earlier work into a new, illusionistic Decorative Art, Valerie Jaudon now orchestrates complex vaulted spaces with bold color and rugged impasto.

BY JOHN PERREAULT

When is an art movement over? When a particular style has been captured, caged and catalogued by art historians and museums? When a style is no longer controversial and is dropped from contemporary art discourse? When the artists associated with the movement begin to insist that their work is greater or different from the style with which they have been identified? When all the viewers, critics and artists are bored?

Most of this has not yet happened to Decorative Art, which is, after all, an art movement of a rather classical sort. The Decorationists share goals, methods and, to some degree, ideology. The art works they have produced and are still producing exhibit a strong family resemblance, sharing more characteristics with each other than with other styles of art. In addition, most of the Decorationists actually know one another, visit each other's studios, go to each other's exhibitions, stay in touch.

Of the many art categories that proliferated during the "pluralistic" '70s (most of which were no more than a passing glint in a critic's or curator's ambitious eye), only Decorative Art—first as Pattern Painting, then as Pattern and Decoration—has had the depth, the breadth and the substance necessary for staying power and further development. Filling in the blanks of modernist abstraction, emphasizing beauty, elaboration and cultural reference, Decorative Art has opened our sensibilities to non-Western art and to humble or despised traditions in the West. Nevertheless, not all Decorative Art is equal. And though the movement continues to thrive, it is now appropriate for criticism to begin, for the ranking of Decorationists to start.

What has been clear for some time is that Valerie Jaudon belongs in the top rank of the Decorationists. If Decorative Art were not a movement, but merely a genre, one could say that Jaudon—like Robert Zakanitch, Joyce Kozloff and Miriam Schapiro—has transcended the genre.[1] Her exhibition at the Sidney Janis Gallery last spring demonstrated that she, like her peers in the Decorative Art group, is not only competing with other contemporary art styles, but also with the great art of the modernist past. Like her Decorationist colleagues, she comes armed with strategies influenced by traditional decoration. Like each of them, she participated in the now legendary artists' meetings that focused on issues of decoration and patterning; she was one of the instigators of the decorative impetus.[2] Jaudon's first solo exhibition in New York was in 1977 at the Holly Solomon Gallery, at that time a brave bastion of the new decorative esthetic. Jaudon made her debut with a full-blown personal style: it consisted of an allover interlacing of straight and curved bands that under- and overpassed each other like chair caning or flat maps of tightly woven highway interchanges. The grid or lattice substructure of these paintings immediately linked them to systemic art. More important, however, was their decorative effect, which was startling. Although initially monochromatic and subdued in coloration, Jaudon's work exhibited a lush and almost dizzying complexity. She employed the requisitely thick stretchers of Minimalist painting and, like Frank Stella, let thin lines of bare canvas delineate bands of pigment. Her sensibility, however, was of a different order. Whereas Stella only alluded to Celtic interlace in his "Protractor Series," Jaudon offered fully developed interlacing. Her contained fields of patterning aggressively demonstrated their Celtic and Islamic connections, making it impossible to avoid the issue of decoration.

How had Jaudon arrived at her own style? It was in part an analytic process: to the basic verticals and horizontals of orthodox De Stijl vocabulary she added the curve. But she also credits Pop[3] and, surprisingly, Conceptual art as influences. After the '60s, the notions that context defines art and that a shift in context can be an artmaking strategy were well-established. If an artist could turn common objects, media images and even philosophical propositions into art by placing them in an art context, then why not decoration? After all, even though it had been unfairly despised within the framework of Western high art, decoration, too, was art. And it was clear to Jaudon that in spite of the high-art matrix of her painting, she could not avoid the problem of decoration. Instead of denying decorative values, which had been the usual ploy of abstractionists, she embraced them, thereby enriching the plastic, cultural and perhaps even the political foundations of her art.

Since 1977, year after year, Jaudon has managed to increase the complexity and the depth of her work. Nevertheless, one was not quite prepared for the new paintings. She has dispensed with symmetry; she has added illusionistic space, orchestrating suggestions of multiple and contradictory perspectives. She has leaped from relatively flat interlace to great vaults of color that evoke arches or windows without actually depicting those structures. There is a new breathing space, paradoxical and relentlessly disconcerting. And she has adopted a rich, impastoed painterly surface.

This change came about through a two-year period of anxiety and struggle. Jaudon used a series of working drawings as her method; over and over again she colored in variations on individual asymmetrical configurations. In question was whether she would be able to transfer the plastic and expressive expansion of her exploratory drawings to finished, large-scale paintings and whether work using the new illusionistic space would still be Decorative Art.

What has in fact happened is that Jaudon has successfully moved from decorative Pattern Painting to illusionistic Decorative Art. In her first (now apparently closed) set of works, Jaudon had arrived at an omnidirectional, symmetrical alloverness by rotating or mirroring a basic quadrant. These works were followed by paintings in which she explored bilateral symmetry. *Arcola*, a fine example, was the only "bilateral" in the Janis show and presumably the last of its line. Thus situated, it functioned in the exhibition as a sign of continuity—spatial effects are discernible—but also as a point of contrast with her newer, more radical, works. These present a new kind of decorative painting, among the sources of which are the illusionistically architectural wall paintings of Pompeii, and the bravado of Picasso's angry or playful spatial dislocations. (As for Picasso, Jaudon confesses that she was strongly impressed by the 1980 retrospective at the Mu-

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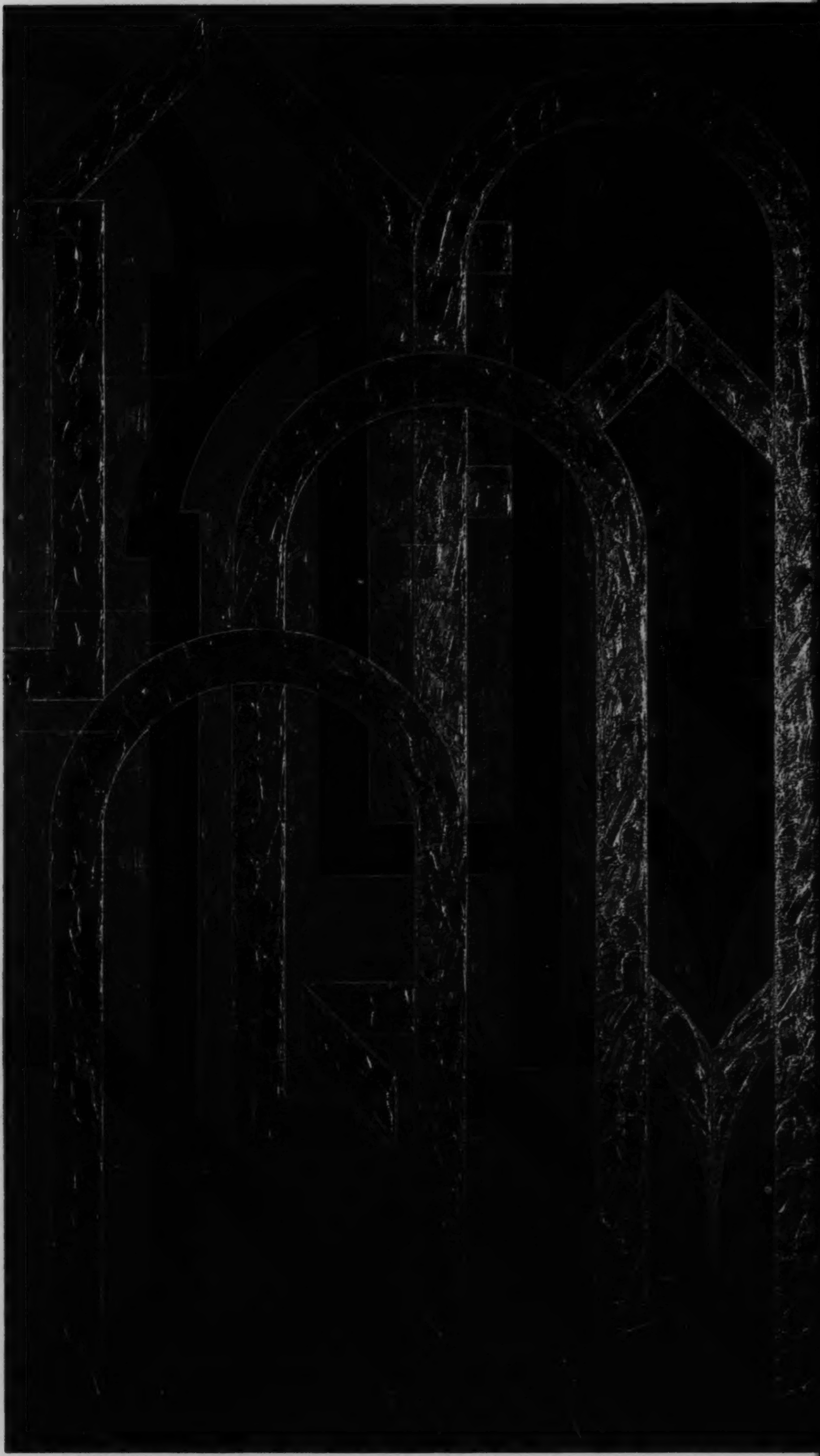
seum of Modern Art; Picasso's freedom to change was inspiring to her.)

The new paintings, for all their ecclesiastical grandeur, are strange and raw. The brushstroke textures are now as thick as frosting or stucco; the three-color works—those in red, black and gold-leaf are particularly powerful—have an invigorating tastelessness. Bands of these anti-Matissean colors move in arcs and jolts, in broad, structural movements that compose the surface while pulling the eye into imaginary and discombobulated depths. It is as if the skeletons of lost cathedrals were stepping over one another in a tangle of superimposed segments of time.

The new paintings, for all their ecclesiastical grandeur, are strange and raw. Those in red, black and gold leaf are particularly invigorating.

Not all of the paintings are equally resolved; some are even too resolved. The small, square paintings are like lyric poems. Of the works in larger format, I tend to prefer the horizontals to the verticals; *Canaan*, done this year, was the highpoint of the Janis exhibition. Taken together, the new works mark a significant expansion of Decorative Art and make an important contribution to contemporary painting in general. Are these new paintings modern or post-modern? Jaudon says they are either; I say they are both (and neo-modern, as well). They are difficult, serious and decorative. They have a dissonant majesty. ☐



***Canaan*, 1983, oil and gold leaf on canvas, 92 by 130 inches. Collection David Sterling and Nora**

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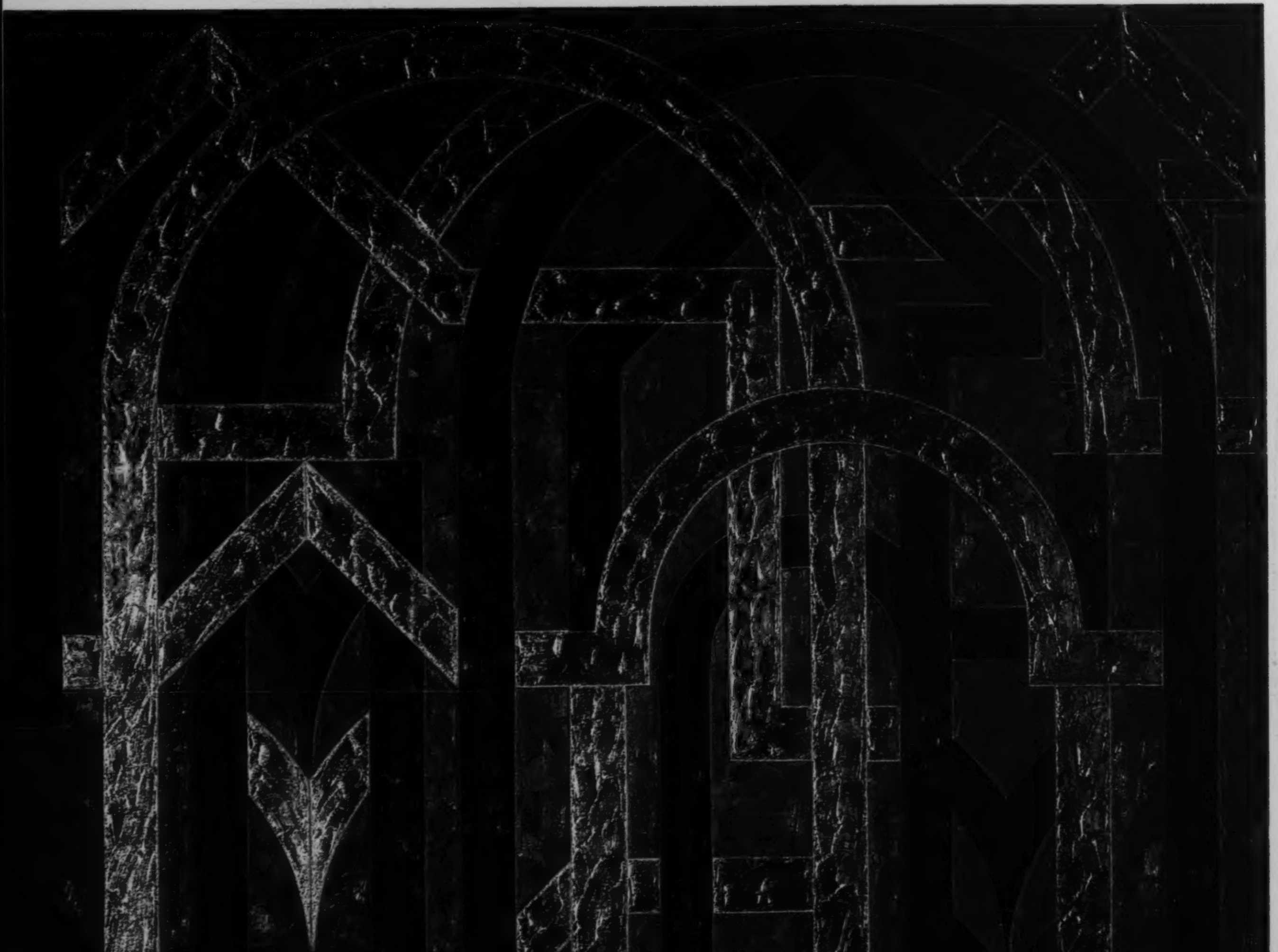
1. I am leaving out Kim MacConnel and Robert Kushner here because of their use of irony, which should be dealt with in another essay; Jaudon, like the artists mentioned in the text above, does not employ irony. Tony Robbins's spatial patterning also needs separate consideration though at some point comparison with Jaudon might be illuminating.
2. Jaudon and Kozloff's "Art Hysterical Notions of Progress and Culture," (*Heresies*, Winter 1977–78), a compilation of the pejorative uses of the word "decorative" in statements by artists, art historians and critics, remains an important and influential text.
3. Jaudon worked for several summers at the Philadelphia architectural firm of Mitchell/Giurgola, which at that time was strongly influenced by Robert Venturi's Pop-inspired theories of architecture.



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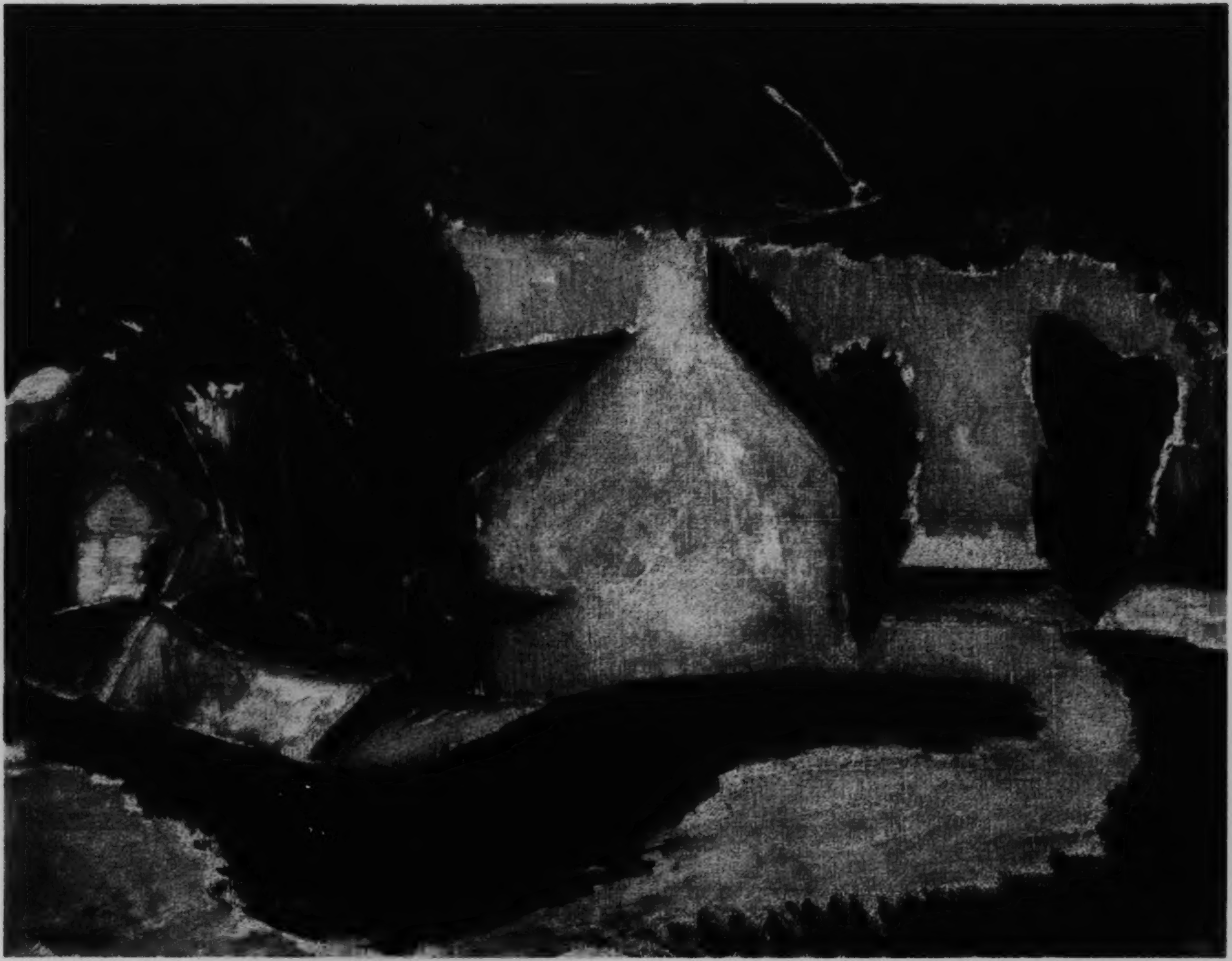
On Native Ground: U.S. Modern

Tainted as well as inspired by the period's nationalist ethos, the 1916 "Forum Exhibition of Modern American Painters" was born of domestic resentment at the Armory Show's attention to European vanguard artists. The show was partially recreated last spring at the Whitney's new branch.

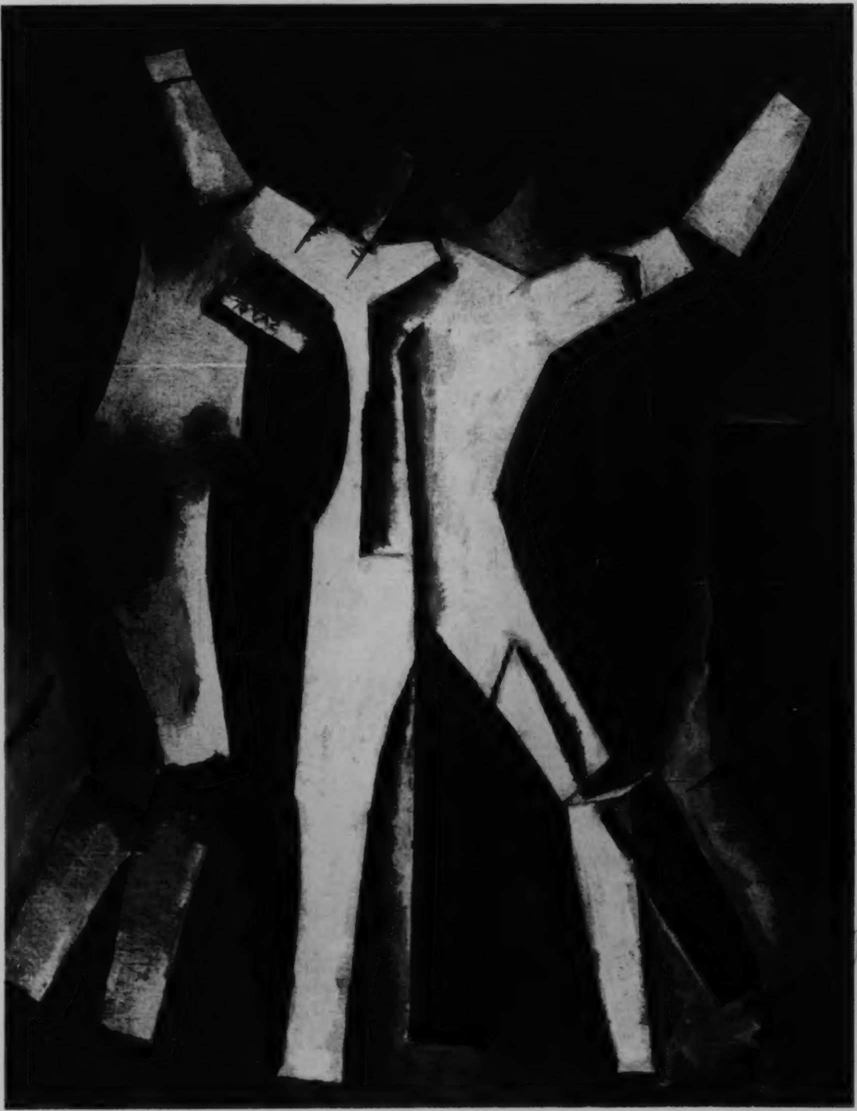
BY CHRISTOPHER KNIGHT



Charles Sheeler:* Landscape, Abstraction, *1915, oil on canvas, 14 by 18 inches. Courtesy Andrew Crispo Gallery, New York.

On March 13, 1916, the first major exhibition devoted solely to American modernist art opened for a 13-day run at the Anderson Galleries in New York.[1] Titled the "Forum Exhibition of Modern American Painters," the show is often mentioned in the literature on the period but has never been examined in any depth. Ironically, it has languished in the long shadow cast by the 1913 Armory Show, even though the Forum Exhibition was itself mounted for the very purpose of challenging the earlier presentation.

When the Armory Show was initiated in 1911, it was conceived as an exhibition solely concerned with American art, but it rapidly changed focus and became international in scope. Although three-quarters of the exhibition's 1,600 works were in fact American, European artists succeeded in garnering the lion's share of attention. To certain organizers of the Armory Show, the lack of attention paid to Americans was understandable. Frederick James Gregg, the show's publicist, observed in *Arts and Decorations* that "the vast mass of American works exhibited simply arrested development." That opinion was amplified by William Glackens, who had organized the American section. "We have no innovators here," lamented Glackens. "Everything in our art is due to the influence of French art. We have not yet arrived at a national art." But to Jerome Myers, one of the three artists who had originated the idea of a large exhibition of American art only to see the show radically change its course, it was the consequences of the Armory Show that were unacceptable. Myers aimed his complaints in particular at Arthur Davies, the artist who had assumed final control of the show. Davies "had unlocked the door to foreign art and thrown the key away. Our land of opportunity was thrown wide open to foreign art, unrestricted and triumphant . . . . While foreign names became familiar, un-American propaganda was ladled out wholesale."[2]



Man Ray: **Invention/Dance,** *1915, oil on canvas. Private collection, courtesy Andrew Crispo.*

If many Americans were discontented with the public attention focused on European art by the Armory Show, it was not because the American modernists themselves were immune to the influence of European art. Virtually all the American modernist painters of the period fueled their own work with lessons learned from the European avant-garde. Aside from witnessing exhibitions of the new European art in New York, many American artists had traveled to Paris or Munich while still quite young; Stanton Macdonald-Wright, Morgan Russell, Charles Sheeler, Andrew Dasburg, William and Marguerite Zorach all did continental duty before the age of 25. But as the hostile reaction to the success of European art in the Armory Show makes clear, there simultaneously existed in America a decidedly nationalist strain of thought. Moreover, there is reason to suggest that early American modernism owed more to this American context than has previously been supposed. While the seeds of modernist painting in America clearly were of European origin, something in the American soil provided fertile ground in which those seeds could take root.

The Forum Exhibition offers an excellent opportunity for examining the divided character of early American modernism. Under the sponsorship of the *Forum* magazine, the show featured a roster of exceptional artists: Dasburg, Macdonald-Wright, Russell, Sheeler and the Zorachs all participated, as did Arthur Dove, Thomas Hart Benton, Oscar Bluemner, Mars-

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Stanton Macdonald-Wright:* Arm Organization, *1914. Museum of Fine Arts, Houston.

den Hartley, John Marin, Alfred Maurer, Man Ray and Abraham Walkowitz. Also included were the lesser known painters Ben Benn, Henry L. McFee and George F. Of. Furthermore, the exhibition was accompanied by an invaluable catalogue in which the intentions of both the exhibition organizers and the artists are plainly stated.[3] Unabashedly listed as the organizers' primary objective was the desire "to turn public attention for the moment away from European art and concentrate it on the excellent work being done in America." In full, the preface declared:

> The object of the present exhibition is to put before the American public in a large and complete manner the very best examples of the more modern American art; to stimulate interest in the really good native work of this movement; to present for the first time a comprehensive, critical selection of the serious painting now being shown in isolated groups; to turn public attention for the moment away from European art and concentrate it on the excellent work being done in America; and to bring serious, deserving painters in direct contact with the public without a commercial intermediary.

The catalogue even went so far as to include a lengthy note addressed "To the Buying Public." In an impassioned plea that assumed the proportions of a moral imperative, the statement announced: "No more genuine art service can be rendered, either to yourself or to the cause of serious art effort in America, than by the purchase of these works." In a tone that would soon become familiar in appeals for the purchase of war bonds, the catalogue in effect implored: Buy American.

Officially, the Forum Exhibition was organized by a committee of six prominent artists and critics: Dr. Christian Brinton, advisory editor of *Art in America*; Robert Henri, the painter and leader of the Realist movement; W.H. de B. Nelson, a painter and editor of *International Studio*; Alfred Stieglitz, artist, dealer, editor of *Camera Work* and pioneering spirit of modernism in America; John Weichsel, art critic for *International Studio* and president of the People's Art Guild (an organization dedicated to both American art and social welfare work); and Willard Huntington Wright, art critic for the sponsoring *Forum* magazine. Wright, however, was largely responsible for having given the exhibition its shape, and it was he who wrote the catalogue's unsigned preface and, no doubt, the note to the buying public.[4] The show's unusual catalogue contained Wright's own essay, "What is Modern Painting?"—an attempt to place modernism within a continuous historical development.[5] There were also six individual forewords, one by each of the committee members, and 16 "Explanatory Notes," allowing each artist (with the notable exception of Marguerite Zorach, the only woman) to discuss his intentions. Finally, there was a bibliography of books and articles dealing favorably with modernism in general, and with the Forum exhibitors in particular.

It may well have been the intent of this extensive catalogue to diffuse, in advance, the sort of condemnation and ridicule by the public and press that had greeted the Armory Show. Despite the precaution—and to some degree because of it—critical response was heated. Negative commentary centered particularly on the catalogue's elaborate exposition of theory. A brief, witty (and unsigned) review in *Arts and Decorations*, for instance, identified Wright as the critic responsible for the explanation of how modern art had rid painting of literature: "Thereupon, we can readily understand why literature, a more or less tenacious medium evicted from the paintings, appears in such abundance in the catalog."[6] Only one reviewer, Charles Buchanan of *International Studio*, saw the value of the catalogue's extensive text.

Wright and Weichsel, the two members of the Forum committee who were critics, used their respective publications to further the cause of the show. Despite its obvious bias, the opening paragraph of Wright's review is a useful statement of his attitude toward the entire enterprise:

> At the Anderson Galleries this month is to be seen the largest exhibition of the more modern American painting ever held. In fact, next to the Armory Show, it is the most complete and comprehensive exposition of the new school's work this country has ever had. . . . The object of the exposition is . . . to concentrate on the really excellent work of our native artists.[7]

By invoking the name of the most influential and notorious avant-garde exhibition in the history of the American art world—the Armory Show, where "un-American propaganda" had been "ladled out wholesale"—Wright both identified the Forum Exhibition as a show of commensurate caliber and pointedly stated that American modernism had come of age.

The 166 paintings and 27 drawings by the American artists who participated in the Forum show clearly reveal the dominant impact of European modernism. Cézanne and Cubism provided the strongest source of influence, significantly affecting the work of Bluemner, Dove, Marin, Ray, McFee, Sheeler and Walkowitz. Fauvist elements are also discernible in the work of Sheeler and Bluemner, but the inspiration of Matisse is most plainly evident in the paintings of Benn, Maurer and the Zorachs. Synchromist principles, originated in Europe by Macdonald-Wright and Russell but with strong ties to Orphism, are found as well in Dasburg and Benton. That Hartley's visit to Kandinsky and Franz Marc had had a profound effect on his own development is apparent in the work he sent to the Forum. On the other hand, Of's style clearly reflects his enthrallment with Renoir. The artists and organizers of the show were not hesitant to acknowledge their debts, and Wright's own review provided lengthy, detailed appraisals of the European sources.

Looking back, however, it is possible to describe a certain difference between early American modernism and its European counterpart. As Abraham Davidson has perceptively observed:

> In American paintings that can be called Cubist there is a more haphazard compositional pattern with the geometrical substructure [e.g., the golden section] seldom in evidence. This can and should be stated positively: there is in American paintings adopting the Cubist idiom an energy, a directness, an exuberance. At the same time, there is a subtlety about much European Cubist painting that the Americans either missed or seldom tried to emulate.[8]

A perusal of the artists' "Explanatory Notes" supports Davidson's contention, which seems applicable even to those artists *not* working in a Cubist mode. As a group, the artists reveal a unity of common intention that might simply be described as the desire for an "immediacy of experience." Although Benton insisted on the preeminence of line in creating form while Macdonald-Wright stressed pure color as the basis for painting (an antithesis which obviously recalls the earlier debates between Ingres and Delacroix, the Poussinistes and the Rubenistes), all of the early American modernist painters agreed in their belief that art was both an inquiry into and a manifestation of reality, and all stressed the role of direct, unencumbered stimulation of the senses.

In a tone that would soon become familiar in appeals for the purchase of war bonds, the Forum Exhibition catalogue in effect implored: Buy American.

Dove stated the concept most succinctly: "I should like to . . . give back in my means of expression all that [life] gives to me . . . the reality of . . . sensation. . . . It is that in its essence which I wish to set down." Sheeler, too, specifically equated reality with sensory response in declaring, "I venture to define art as the perception through our sensibilities, more or less guided by intellect, of universal order and its expression in terms more directly appealing to some particular phase of our sensibilities." For Russell, it was the intensity of experience that was paramount: "To-day, the chaotic sounds and lights in our daily experience are intenser than those in art. Therefore, art must be raised to the highest intensity if it is to dominate life and give us a sense of order."

This concern for "sensibilities" or "sensations" as the essence of reality enters, without exception, into the notes of all the Forum artists. For them, the intellect—the rational, analytic construction of thought as the path to understanding—was obviously relegated to a minor role. Though Benton, Dove, Hartley, Russell and Sheeler all discussed the relationship of intellect to painting, most of these artists perceived it as a support for the higher quality of sensation. As Sheeler put it, "In my definition I used the expression 'through our sensibilities, more or less guided by our intellects,' and here I add 'less rather than more' for I believe that human intellect is far less profound than human sensibility; that every thought is a mere shadow of some emotion which casts it."

For its part, the Forum committee expressed similar sentiments in their forewords to the catalogue. In addition, all of the committee members endorsed what amounted to a "cult of the new," but one that was founded on the rationale of historical continuity. "That which we cherish most of all in a work of art is the accent of its particular day and epoch," wrote Brinton, while Wright observed, "It is not a new beauty, but an old beauty given new investiture." Wright and Weichsel specifically attempted to delineate the connections between modernism and the history of painting. They insisted that the new art "neither overlooked nor excluded anything in the cardinal stock of art creation" and that the qualities inherent in an old master work "are precisely those qualities which are found in all significant modern painting." Wright even went so far as to assert that modernism was "a direct result of ancient art."

In describing these paintings as "new" and "of the age" in which they were created, the members of the Forum committee were attempting to defend the *validity* of this art. Their rationale of historical continuity, which sought to establish the modernist movement as part of a natural and necessary social and esthetic evolution, both legitimized the art with a history and denied that modernist painting was an aberration caused by the Great War or any other social upheaval. It is not surprising, of course, that their views corresponded with those championed by the artists they had selected for exhibition. What is startling, however, is the degree to which their opinions corresponded with the conception of nationalism in art voiced by Theodore Roosevelt, a lay critic hardly in sympathy with the esthetics of modernism.[9]

Assertions of nationalist feeling (like those embodied in the reactions of Jerome Myers, et al., to the Armory Show) had already been firmly planted in the Amer-

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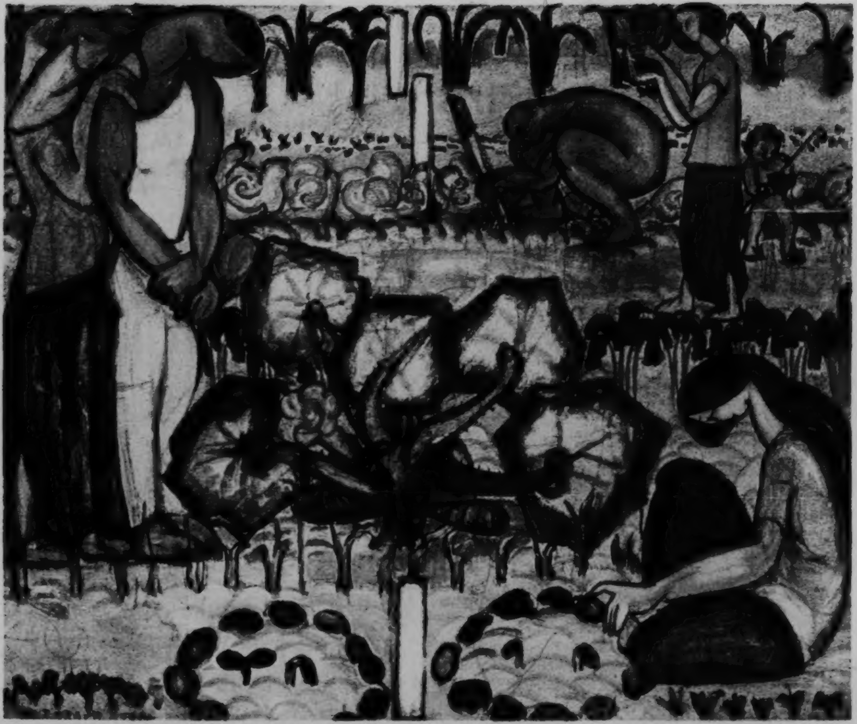
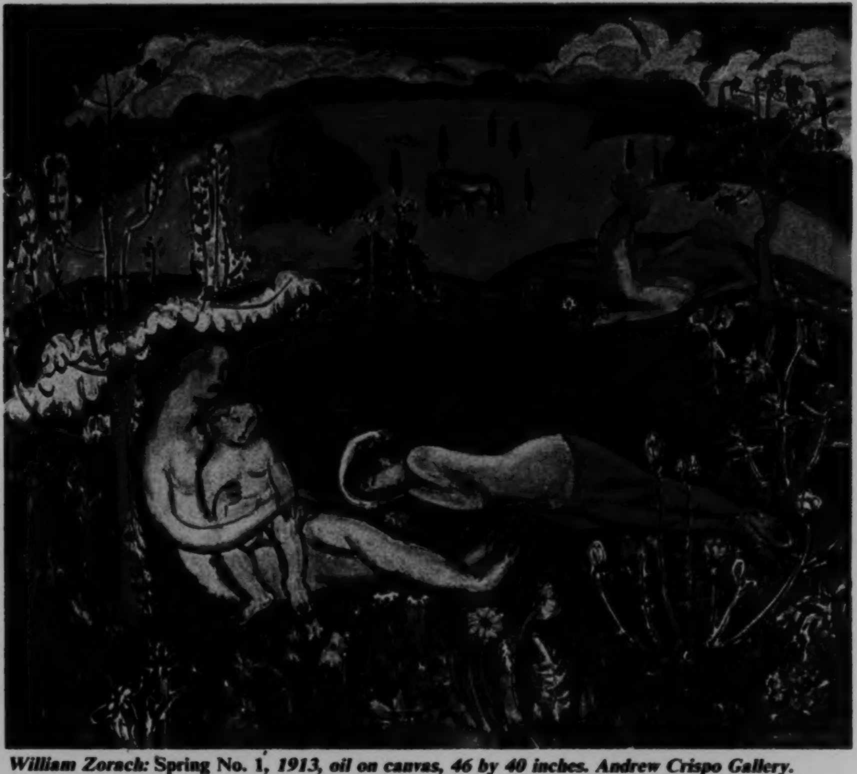


Marguerite Zorach: The Garden, *1914, oil on canvas. Collection Harvey and Françoise Rambach.*



William Zorach: Spring No. 1, *1913, oil on canvas, 46 by 40 inches. Andrew Crispo Gallery.*

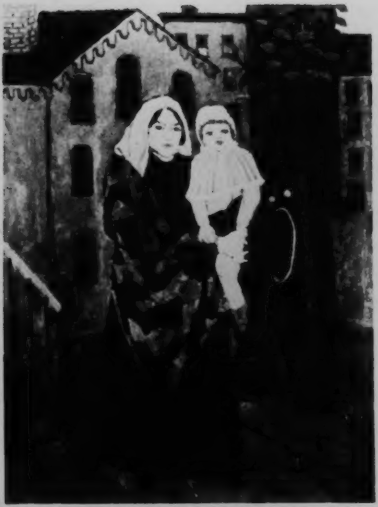
ican consciousness by the Roosevelt Administration in the first decade of the century. Following a long period of internal growth and continental exploration, the United States had begun its aggressive program of expansion into the Caribbean and the Pacific, commencing with the Spanish-American War in 1898. Ending an era of isolationism, America increasingly saw itself as the stronghold of individual liberty and defined its destiny as the expansion of American ideals throughout the world.[10] Paralleled by the popularity of social Darwinism, with its doctrine of the survival of the fittest, Roosevelt's extreme nationalist fervor was, to him, a matter of "robust morality." For Roosevelt, nationalism provided the only firm foundation on which a worthwhile civilization could be built.[11] By 1912, he was promoting the cause with the slogan, "the new nationalism," and he would continue to champion it for the remainder of his life.

In 1916, when the Forum Exhibition opened, the philosophy of nationalism was a continuing influence in the ongoing debate over the position of the United States on the Great War. That year the government banned publication of *The Masses*, ending the socialist magazine's opposition to national policy. In November, only a few months after the Forum Exhibition had sought "to turn public attention away from European art," Roosevelt himself applied his nationalist views to the subject of art in an address to the American Academy and National Institute of Arts and Letters. Speaking on the topic, "Nationalism in Art and Literature," Roosevelt admonished:

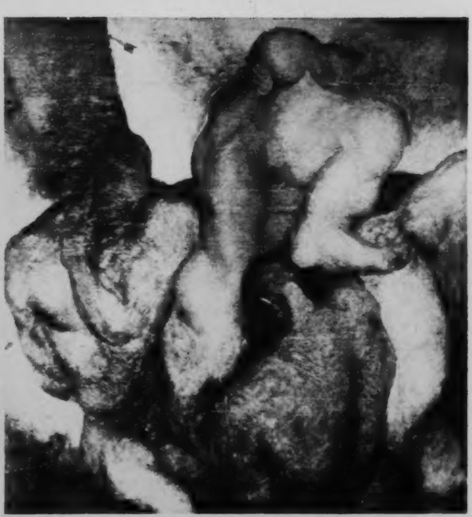
What is startling is the degree to which the opinions of the show's organizers corresponded with the idea of nationalism in art voiced by Theodore Roosevelt—who was hardly in sympathy with the esthetics of modernism.

> The fact remains that the greatest work [of art] must bear the stamp of originality. In exactly the same way, the greatest work must bear the stamp of nationalism. American work must smack of our own soil, mental and moral, or it will have little of permanent value.[12]

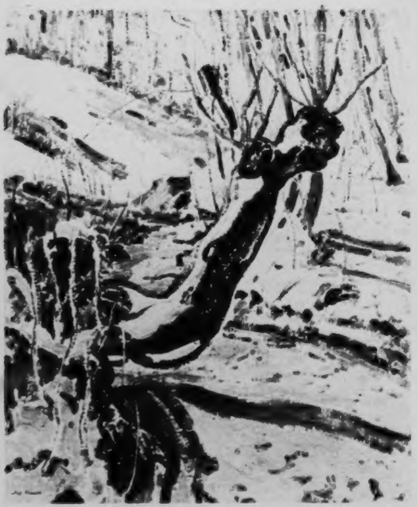
He went on to shun revivalism as false ("It means very little to have an Egyptian obelisk in Central Park") and described both art and nationalism as the products of natural evolution. Roo-



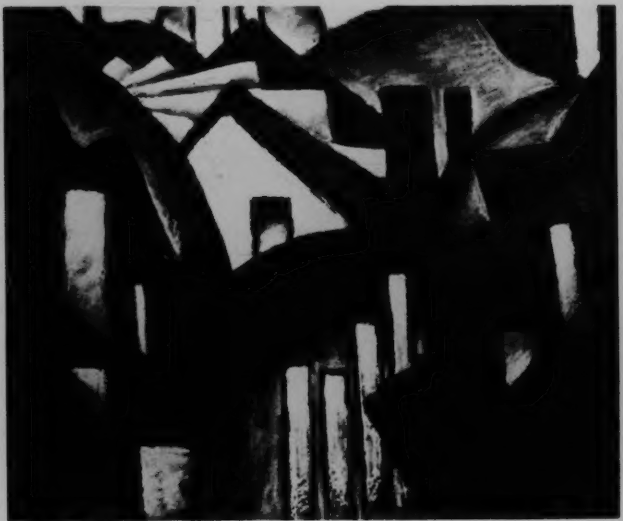
Ben Benn: **Mother and Child,** ***1915, oil on canvas, 36 by 27 inches. Whitney Museum.***



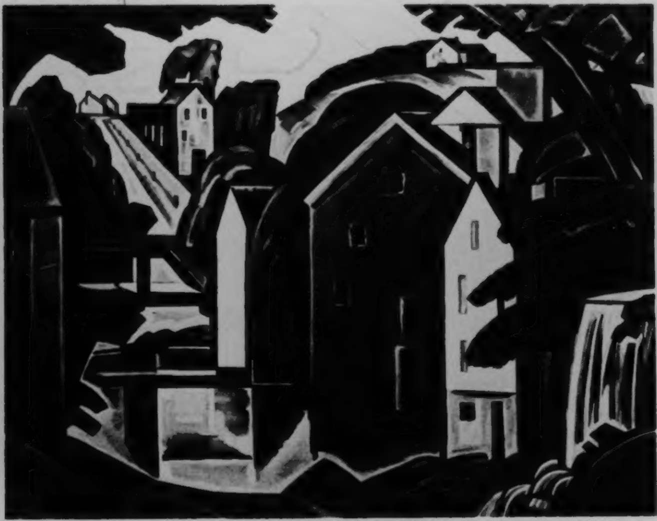
Thomas Hart Benton: **Three Figures,** ***ca. 1915–16, oil on canvas. Tilden-Foley Galleries, New Orleans.***



Alfred H. Maurer: **Landscape,** ***ca. 1911, oil on canvas. Museum of Art, Carnegie Institute.***



Arthur G. Dove: **Nature Symbolized No. 1,** ***1911–12, pastel on paper. Private collection, courtesy Andrew Crispo Gallery.***



Oscar Bluemner: **Space Motif, A New Jersey Valley,** ***1914, oil on canvas, 30 by 40 inches. Whitney Museum.***

sevelt maintained that the combination of the American land and a melting-pot population would create "a national type that must certainly be new." In light of this, he continued, "We need have scant patience with artificial development in nationalism or anything else. I care little more for the Cubist school in patriotism than I care for it in art and poetry."

Of course, the art that Roosevelt supported differed markedly from the works on view at the Anderson Galleries: a devoted admirer of Augustus Saint-Gaudens, Roosevelt presumably would have had "scant patience" for Cubist-derived paintings. Nevertheless, his chastisement of those academicians who contented themselves with the proficient rendering of accepted European motifs was surprisingly close to attitudes expressed by modernists. Roosevelt's comments almost seemed to echo those of Wright, who had written in the January 1916 *Forum* that "painters are still clinging to a musty, unvital past, serenely unconscious of the great march of events. . . . The painter or sculptor who . . . asserts that he is a child of Egypt, Assyria or Greece reveals at once his complete ignorance of the art of those countries. . . . He who is not of his own age belongs to none." In their emphasis on a new national type, Roosevelt's remarks also paralleled those of Weichsel, who believed that American modernism was less a style than an articulation of the artist's place in the world. In his June review of the show, Weichsel had asserted that "the New Art is more than the search for this or that aesthetic incarnation. It is an all-inclusive renascence of which the new plastique is one of the vertices. It is an embodiment of the modern spirit."

Whether conservatively voiced by Roosevelt or more progressively articulated by Wright and Weichsel, the tensions between tradition and the new were keenly felt in every sphere.[13] The "all-inclusive modern spirit" had been born of an uneasy marriage between the remnants of 19th-century individualism, as typified by Whitman and Thoreau, and the beginnings of the mass culture introduced by the machine age. And, in-

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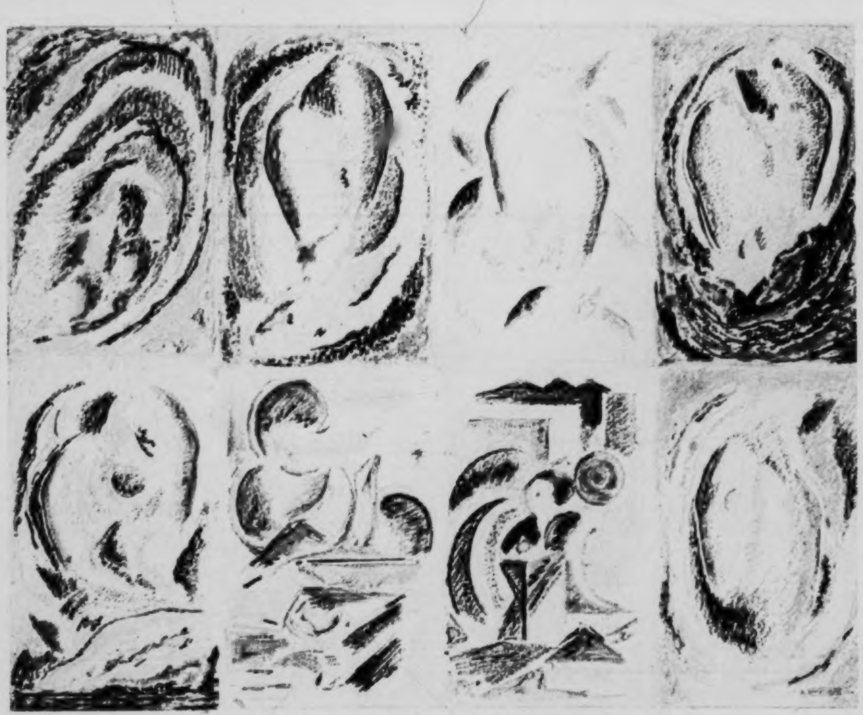


Abraham Walkowitz: Creation, *1914, pastel on paper. Metropolitan Museum.*

Early American modernism owed more to the U.S. context than has previously been supposed. While the seeds came from Europe, something in the American soil allowed them to take root.

deed, one of the central dilemmas of the early modern period was how to reconcile the seemingly antithetical goals of staunch individualism with the collective demands of the larger social world.

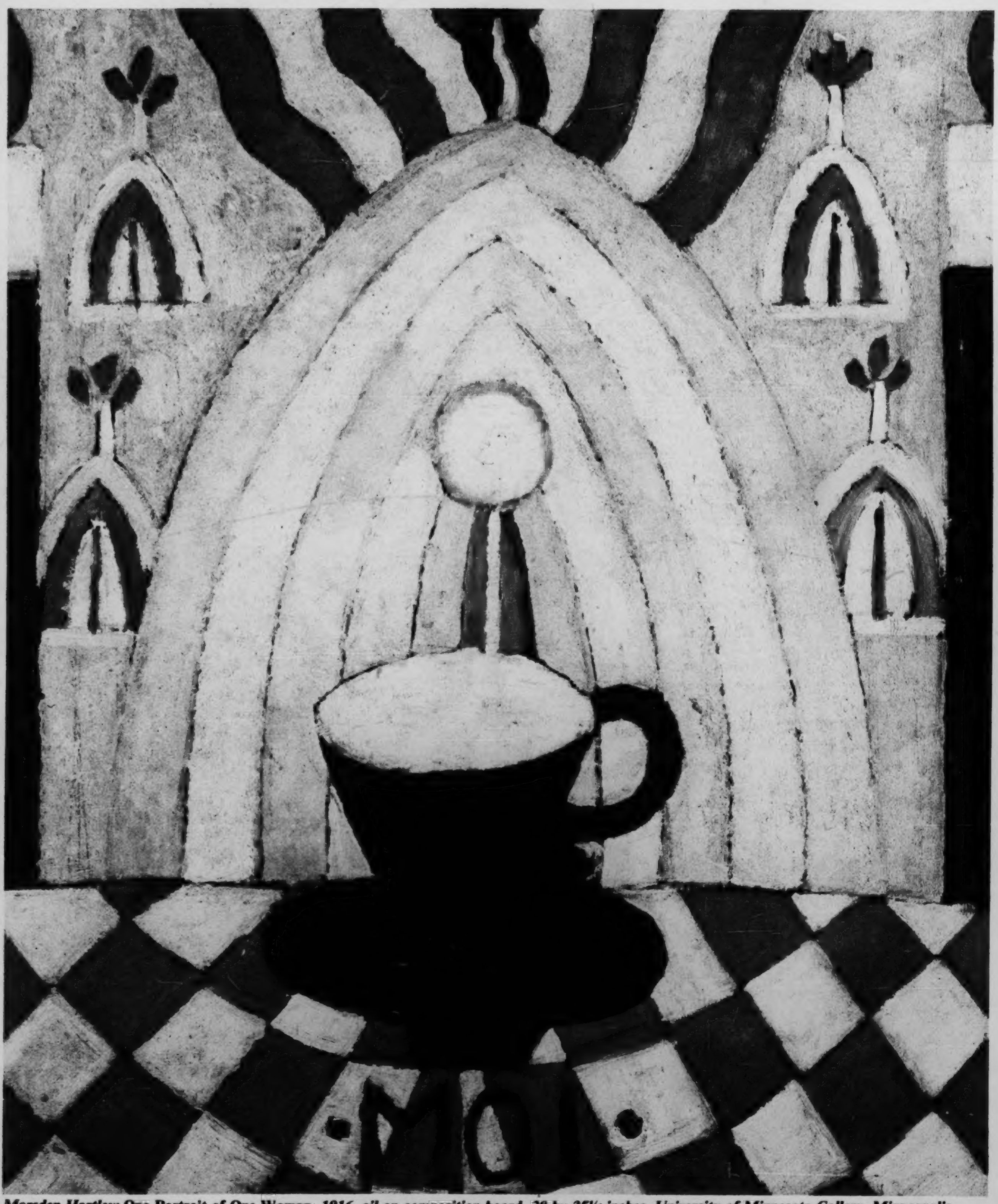
It was in part as an answer to this question that the modern sociopolitical philosophy of nationalism had taken shape by the turn of the century. Unlike earlier versions of nationalism, and despite not infrequent lapses into a simplistic jingoism, modern nationalism had dual aspirations: the establishment of a social structure that would offer maximum opportunities for self-expression and self-determination, as well as of one that would encourage the growth of collective values—those beliefs held in common by the group as a political unit.[14] As codified by Roosevelt, those group values had a distinctly moral dimension and emphasized the primacy of the American people as a nation. "Normally," he told the American Academy, "the man who can do the most for the nations of the world as a whole is the man the fibres of whose being are most closely intertwined with those of the people to which he himself belongs."

That the ramifications of this political nationalism had their effects on the politics of the art world is abundantly clear from the reactions to the Armory Show and from the mounting of the Forum Exhibition. Plainly, Wright meant to promote American culture and its interests at the expense of European art. It may seem paradoxical, then, that the concept of an "American" modernism should rely to such large measure on European styles, however bluntly these were interpreted. Yet this paradox can itself be explained by the fact that the American modernists did not adopt the nationalist ethos wholesale, but adhered only to those of its ideals that proved useful.

Like their predecessors in 19th-century France, early 20th-century American artists were obviously shaped by the values of the middle class from which they largely came.[15] Whereas the academic artists of the period strove to maintain both the social and esthetic status quo, those who wished to challenge traditional middle-class morality often opted for the socially oriented but esthetically conservative art of Realism. The modernists, however, took neither of these positions; placing themselves outside middle-class morality, they chose instead to challenge the accepted esthetic values of their society. Exploring the principles on which art itself was based and stressing the arena of individual sensibility, the modernists exploited to the fullest the notion of individual self-expression—a notion inherent in the nationalist ideal—but did not simultaneously accept the political implications or group morality also associated with nationalism. Just as they emphasized direct, experiential sensation and wished to transcend the limitations of the intellect, the modernists similarly refused to be circumscribed by geographic or social boundaries. Thus, though they embraced the nationalist ideals of self-expression and self-determination, their art nevertheless assumed supranational goals.

If the modernists as individuals would have had little use for "the robust morality" by which Roosevelt defined nationalism and for his emphasis on the primacy of the American people, the Forum Exhibition *as an exhibition* was quite overtly concerned with promoting nationalist group interests. As carefully designed by Wright and his committee, it was the show that argued on behalf of American rather than European art, it was the expository theory in the lengthy catalogue that sought to reconcile the individual self-expression of the paintings with the collective demands of a general audience, and it was the note to the buying public that endowed the proceedings with the urgency of a moral imperative. In short, the "Forum Exhibition of Modern American Painters" was decidedly a nationalist affair. ☐

1. This article derives from a master's thesis, "The 1916 Forum Exhibition and the Concept of an 'American' Modernism," written by the author in 1976 at the State University of New York, Binghamton. Special gratitude is due Albert Boime, now of the University of California, Los Angeles, for his assistance with that initial endeavor.
2. All three are quoted in Milton Brown, *American Painting from the Armory Show to the Depression*, Princeton, Princeton University Press, 1955; see also Jerome Myers's reminiscences on the period, *Artist in Manhattan*.
3. The catalogue to the Forum Exhibition was reprinted in a facsimile edition in 1968 by Arno Press, New York; all quotations by the Forum committee and artists are from this source.



Marsden Hartley: **One Portrait of One Woman,** *1916, oil on composition board, 30 by 25¼ inches. University of Minnesota Gallery, Minneapolis.*

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4. Wright (brother of Stanton Macdonald-Wright) was recognized by many as the leading American modernist critic and theoretician of the period. In the February 1916 *Forum*, Andre Tridon credited him with having set a "standard of criticism" that placed him as "America's first aesthetician." An unsigned review in the December 1915 *International Studio* hailed Wright's book, *Modern-Painting: Its Tendency and Meaning*, as "the best extant work upon the genesis and development of the latter day pictorial spirit." In the June 1916 issue of the same New York publication, John Weichsel identified Wright as having been primarily responsible for formulating the scope of the Forum Exhibition, and indicated that he also had written the preface. In his own catalogue foreword, Weichsel referred to the show as "this enterprise of Mr. Willard Huntington Wright." And it was, of course, Wright's magazine that sponsored the show. Alfred Stieglitz's influence, however, should not be overlooked. Six of his protegés (Bluemner, Dove, Hartley, Marin, Maurer and Walkowitz) participated in the show, totaling more than one-third of the paintings and drawings on display.

> ***It may have been the intent of the show's extensive catalogue to diffuse, in advance, the sort of condemnation and ridicule that had greeted the Armory Show.***

5. This essay formed the first chapter of Wright's 1915 book, *Modern-Painting* and also had been published under the title, "The Truth About Painting," in the October 1915 *Forum*.

6. "The Forum Band of Adventurers," *Arts and Decorations*, April 1916, p. 292. Reviews of the exhibition were many, and consisted of a small debate between Robert Coady and Wright in the New York *Sun* during the week of March 12–19, 1916 (Coady's first letter to the editor also appeared, verbatim, in his advertisement for his Washington Square Gallery found in the Forum catalogue); hostile and often sarcastic reviews by Frank Jewett Mather in *The Nation* (March 23, 1916, p. 340) and Royal Cortissoz in the March 12, 1916, New York *Tribune* ("The Ten and Some Others on the Art of Painting"); Wright in the April 1916 *Forum* and Weichsel in the June 1916 *International Studio*; a fair-minded but generally negative piece by Charles Buchanan in *International Studio* ("Paint and Progress," June, 1916, p. cxii); and a very favorable, unsigned review in the March 18, 1916, *Christian Science Monitor* which described the show as "destined mayhap for historical record" and noted that attendance was high.

7. Wright, "The Forum Exhibition," *Forum*, April 1916, p. 457.

8. Abraham A. Davidson, *Early American Modernist Painting: 1910–1935*, New York, Harper & Row, 1981, p. 5. Henry Geldzahler has taken a similar position, although without elaboration: "We can perhaps isolate as typically American a practical, straightforward simplicity, a concern with directness of experience. Certainly, this quality was evident in the work of the first American modernists, regardless of European influences." (*American Painting in the Twentieth Century*, Greenwich, Conn., New York Graphic Society, 1965, pp. 48–49.)

Thomas Hart Benton.

Marsden Hartley.

Arthur Dove.

Charles Sheeler. Archives of American Art.

9. Roosevelt's conception of art and nationalism was championed in the press by several conservative critics; see especially Everett Carroll Maxwell's "Nationalism and the Art of the Future," *International Studio*, September 1917, pp. lxxvi–lxxvii.

10. See Hans Kohn, *American Nationalism*, New York, Macmillan, 1957.

11. Ibid. p. 193. Not known for reticence, Roosevelt insisted that "every civilization worth calling such must be based on a spirit of intense nationalism."

12. Hermann Hagedorn, ed., *The Literary Essays of Theodore Roosevelt*, New York, Charles Scribner's Sons, 1926, p. 366.

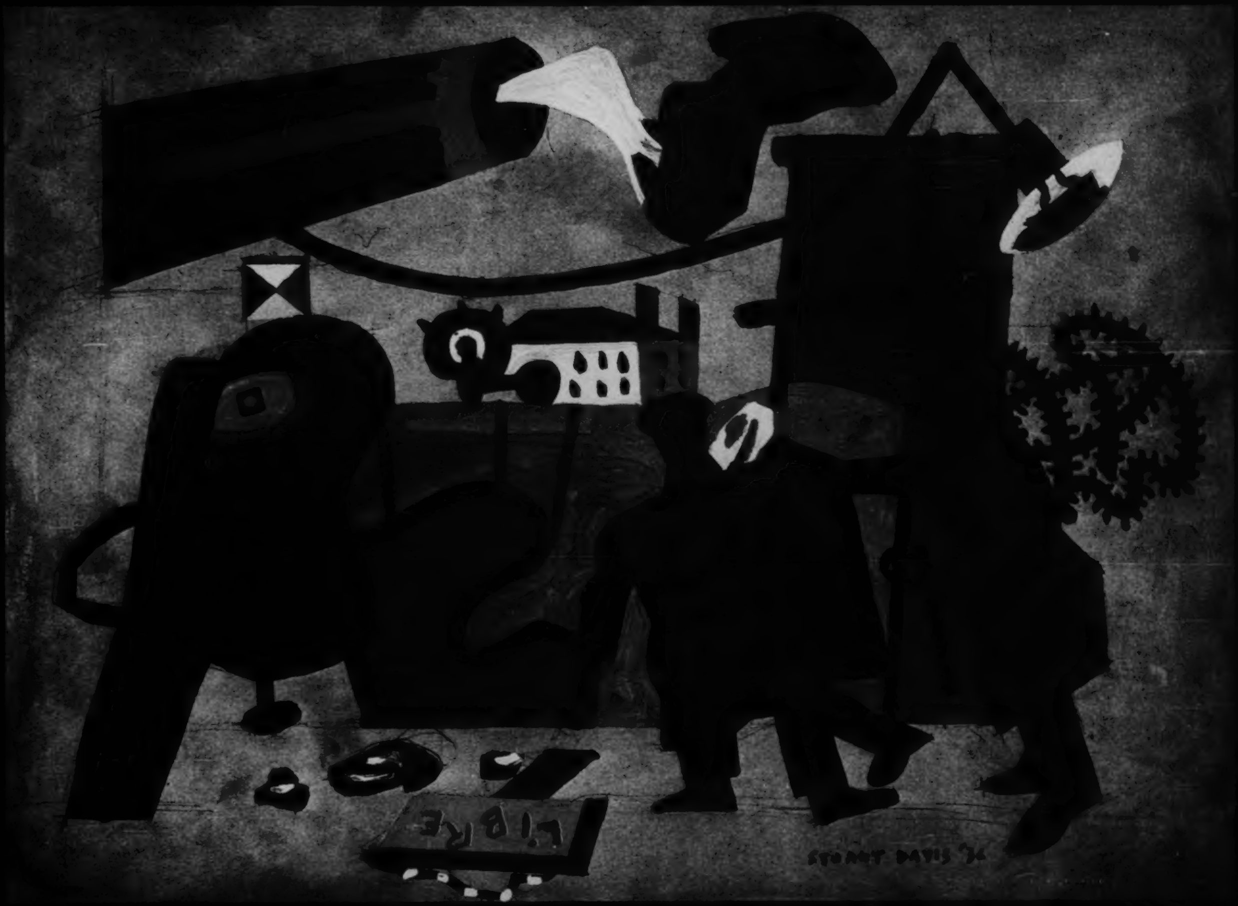
13. These tensions between tradition and the new were manifest in numerous ways artistically, whether measured by the grudging acceptance of the legitimacy of Barbizon landscape painting by the National Academy of Design; by the merger of handicraft and machine embodied in the Craftsman Style; by the socially oriented, urban Realism of the Henri Group; or, not least of all, by early-American modernism and its defense by Wright as "a direct result of ancient art."

14. See Kohn, *American Nationalism*; and Benjamin Azkin, *State and Nation*, London, Hutchinson Company, 1964.

15. Brown, pp. 59-63. Brown's classic study was among the first comprehensive efforts to examine early-20th-century American art within its social context.

The "Forum Exhibition of Modern American Painters" was partially recreated at the Whitney Museum of American Art at Philip Morris and exhibited from May 18 through June 22. The show was organized by Anne Harrell with the assistance of Ellen Mahoney, both 1981-82 Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program and working under the supervision of Richard Armstrong.

Author: *Christopher Knight is art critic for the* Los Angeles Herald Examiner.



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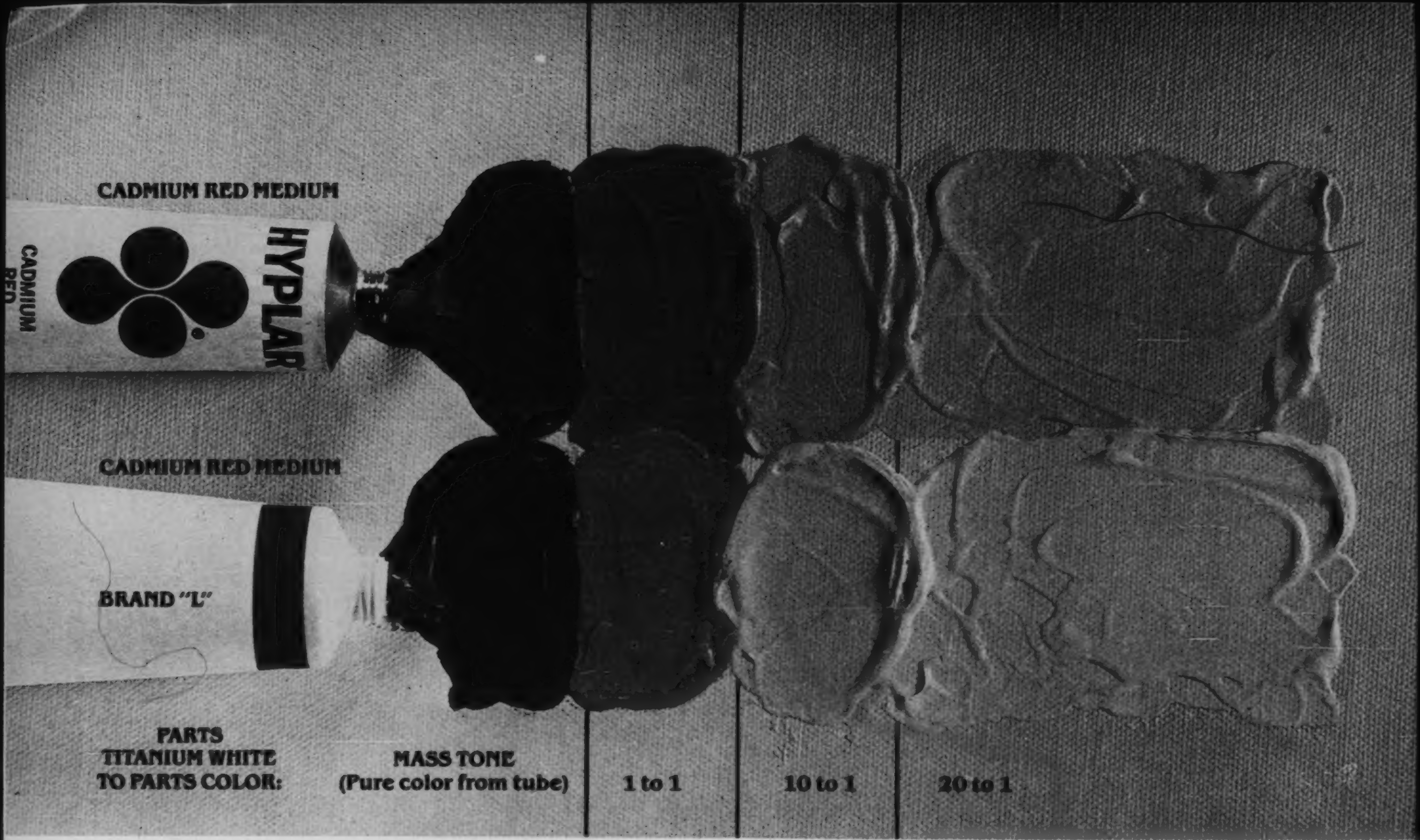
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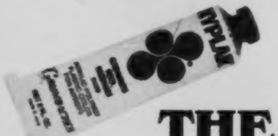

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Review of Exhibitions

NEW YORK

Joanna Pousette-Dart at Susan Caldwell

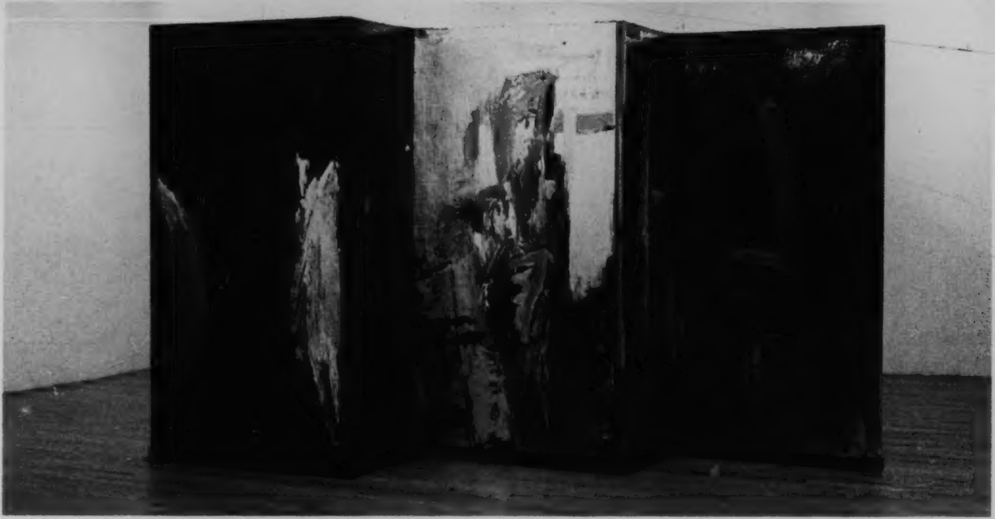
In this show Joanna Pousette-Dart presented 15 untitled paintings and drawings of varying sizes. Because of its enthusiasm and excitement, and her uninhibited way of combining mediums (oil with enamel and metallic pigment, ink with acrylic), her work reminded me of painting of the '50s, when Pousette-Dart was only a child.

In 1976 when Pousette-Dart had her first show at this gallery, her paintings were done mostly in gray on a rectangular grid with sand mixed in to give substance to her surfaces. Her work later passed through a diaphanous phase and, by 1979, had moved towards a stronger sense of gesture and image. At this time too, her paintings were evolving from a tonal neutrality to an inferno of texture and color, though she continued to do some paintings with only suggestions of color shadows. Both types of work—the clashing and the quiet—are still in evidence today.

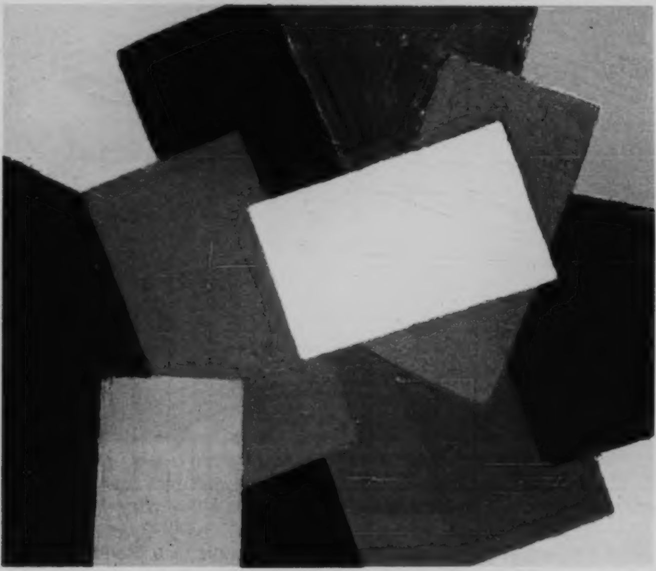
Pousette-Dart's new paintings are sometimes on separate, unequal, rectangular canvases which hang or stand next to each other so that the paint flows without interruption from one surface to the next—as was the case in the superb gray work in the first room of the gallery. Another work consisted of two panels, one on top of the other in a post-lintel relationship forming a kind of "tau" image. The most remarkable piece of all, however, was a free-standing wall, measuring 13½ feet on the diagonal, painted in oil and metallic pigment on canvas; it could be seen from both sides and could also be folded like a screen. Here, Pousette-Dart subtly opposed silver on one side to gold on the other—both veiled in dark paint, a dusty glitter suggesting the moods of day and night.

There is always in Pousette-Dart's work a somewhat blurred distinction between what is "real"—the surface of the paint—and what is metaphorical. Indeed, I think of her paintings—all space, matter and touch—as a visual music, a kind of *tonkunst*. A final note: One of her paintings on paper was bordered with unevenly placed glass mosaic tesserae. Pousette-Dart is a natural for the medium (as her mosaics in the Doumani House attest), and I can see her continuing the struggle to free mosaic from its conventional role of simply copying pictures.

—Lawrence Campbell



Joanna Pousette-Dart: Untitled, 1981–83, oil and metallic pigment on canvas, 8 by 13 by 5½ feet; at Susan Caldwell.



Marilyn Lenkowsky: Untitled, 1983, oil on canvas, 15 by 17 inches; at Siegel.

Marilyn Lenkowsky at Siegel Contemporary Art

Marilyn Lenkowsky has been well known for the past ten years for her monochromatic, stretched-canvas wall and corner pieces, but this is her first one-person show. Given the forcefulness of those constructions, the modesty of her recent work comes as something of a surprise.

In an interview published in the catalogue of the Guggenheim's 1978 "Young American Artists" exhibition, Lenkowsky reserved the option of returning to a traditional rectangular format, and in these paintings she has done just that. What seems so unusual here, however, is not so much her use of the easel format as the self-effacing scale of the panels and their curiously old-fashioned geometric and color syntax—a syntax that evokes the optical puzzles of the Bauhaus and its heirs. Though this historical association is not merely superficial, neither does it completely define the concerns of these paintings.

Ultimately, the artist's formal premise is less important than the instinctive, unpremeditated decisions she makes. It is her attention to the crucial refinements of the hand that gives these panels their liveliness and distinguishes them from the programmatic agenda of artists such as Albers or Max Bill. Lenkowsky's basic geometric forms—trapezoids, cardlike rectangles, and interlocking L shapes—become related but distinct painted areas through the gradual process of adjustment to each other. Within the compact, seemingly flat units, the artist explores a considerable variety of painterly procedures—pigment is brushed on in semi-opaque layers, rubbed and scraped down to the raw white canvas, and then densely applied with a palette knife. Each vivid and apparently simple color is therefore the nuanced sum of those procedures, which leaves visible traces in the streaks and cracks of the surface. Edges are defined individually by paint handling: in some places the paint has been built up, while in others it runs loosely along, with occasional, shimmering hairline crossovers into the neighboring block of color.

The degree to which such incremental changes in form and surface fascinate depends almost entirely on the viewer. The absence of any obvious formal challenge only underscores the necessity of looking closely at what is

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offered. For both artist and audience these paintings are in many respects the abstract equivalent of the still life—a circumscribed, disciplined exercise, and a source of unassuming pleasure. Lenkowsky has previously demonstrated her ability to extend beyond the limitations of such self-contained satisfactions, and there is no reason to begrudge her these small studies, nor to underestimate their complexity. Indeed, coming unexpectedly as they do from an artist such as Lenkowsky, these brittle, sparkling paintings are all the more affecting.

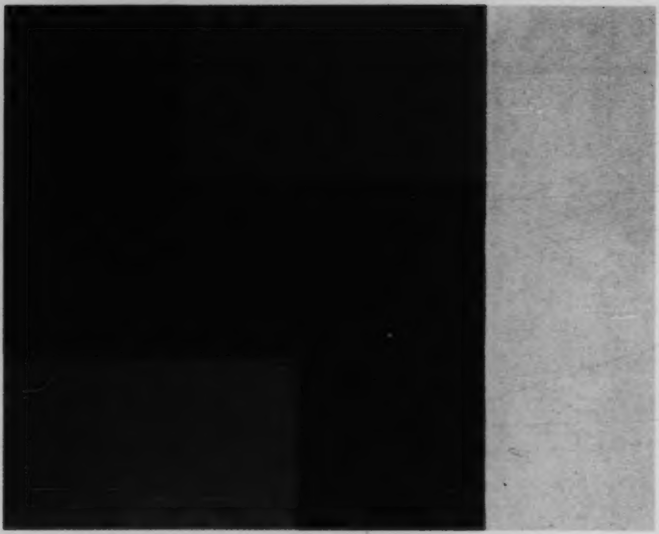
—*Robert Storr*

Nassos Daphnis at Leo Castelli and André Zarre

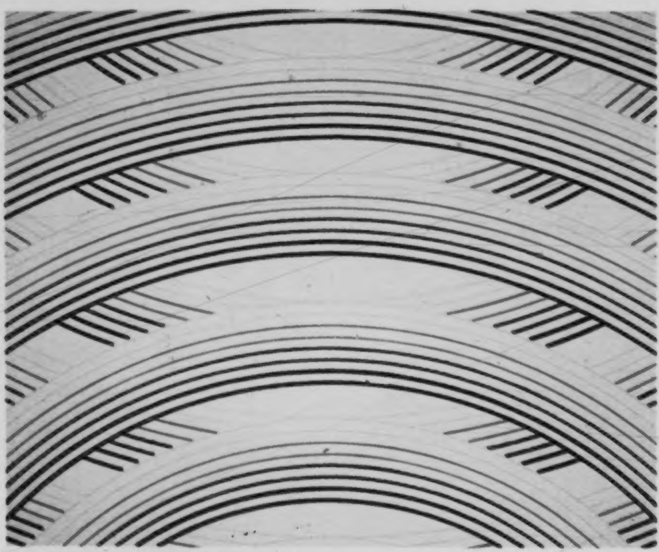
In 1951 Nassos Daphnis became an abstract painter. During a period when Abstract Expressionism and related tendencies were on the rise, he struck out in the then unfashionable Neo-Plastic direction, but more in the manner of van Doesburg (always the forgotten man) than of Mondrian. By the middle of the 1950s his work had taken an even more independent direction, although the color planes remained simple rectangles, set square with the horizontal and vertical of the picture.

Daphnis parted company with other members of the Neo-Plastic group especially in his "color-plane" theory. He visualized color as having an existence in an "abstract" space divided in virtual depth into a vernier scale of 100 equal planes, with plane 1 representing the surface of the painting itself, and plane 100, an infinite depth. The colors, in their various values and intensities, all have their assigned places in this scale. Black, the most intense of colors in his frame of reference, occupies planes 1 to 10. Blue belongs to planes 10 through 20; red to planes 20 through 50; yellow, 60 through 90; while white, the most distant of all colors, at least for him, is to be found in planes 90 through 100. When a color is placed outside its limit, it becomes a tonal value and no longer has the energy of pure, unmixed color. If the artist alters the sequence of planes for his colors by overlapping them there follows a tension and a struggle between the colors as they fight to reach the place denied them in the construction of the painting.

Viewers must involve themselves with the Daphnis color theory in order fully to appreciate his paintings. Many of the works from the late 1950s are precociously Minimalist, ahead of their time. The term "hard-edge," which first came into use in the 1960s, could perfectly well have applied to his paintings of a decade earlier. All are much more complex than they would appear on superficial examination. Try to make a freehand sketch of *#9* (1956). It looks simple enough. But you will soon discover how difficult it is to do it without a grid. The same is true of the apparently less complicated paintings from the following year. Nothing is exactly balanced, nothing is exactly centered. Paintings that seem all on the surface begin to close up as you look at them, like the sliding doors of an elevator.



Jacob Kainen: *The Way LXI*, 1982, oil on canvas, 48 by 60 inches; at Sid Deutsch (review on p. 182).



Nassos Daphnis: *I-82*, 1982, magna and enamel on canvas, 80 by 95 inches; at Leo Castelli.

In the latest paintings exhibited at Castelli, (works from the '50s were at Zarre), it would appear that Daphnis (like Mondrian in his last paintings, although quite differently) has gone beyond the particularity of the color plane and has found a way of transmuting color into a movement or force independent of form. Bands of parallel color lines move across or through the fields of these paintings, each line usually the same width, though thickening here and there. The curvilinear trellises formed by these color lines—blacks, reds, blues and yellows—seem to move together as though in a magnetic field; the lines run back and forth, under or over each other, the white ground disappearing to be replaced by a solid black or red.

Seen as an expression of the Daphnis color theory, these canvases become doubly mysterious, since each color line theoretically (and in his view, actually) occupies a different plane and therefore has an existence separate from each other line in depth. The exhibition reminded me of a three-dimensional display at the Museum of Natural History that purports to show the universe from a vantage point light years distant from the earth, thus correcting our notions of celestial scale. From earth, of course, all heavenly bodies, whether relatively near or inconceivably distant, appear to occupy points on that imaginary single-surface canopy we refer to as "the sky." Daphnis's notional projection of color into three dimensions—avoided by color theorists like Chevreul and Ostwald, though not entirely by David Katz—is, on its own terms, completely absorbing.

—*Lawrence Campbell*

Alfred Leslie at Allan Frumkin

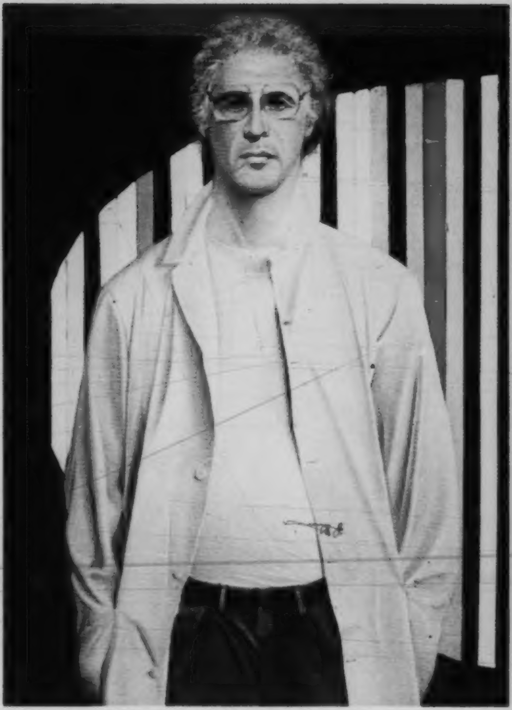
You've got to admire Alfred Leslie: he switched from Abstract Expressionism to Realism 20 years ago, when it was still verboten. A self-portrait in his recent exhibition shows him standing next to *Hoboken Oval*, an atypical striped painting from his very early years. We see the man and his (disowned?) art: Leslie has carefully distanced himself from his own, more vanguard past.

This distance between painter and subject characterized every one of the canvases in his latest New York show. In Leslie's Realist times past, distance was achieved by dramatic, Caravaggesque lighting—or such cool subjects as a full-color cemetery. Now there seems to be a meditated distance between subject and painter. Witness *Laura Apostolon*, an enormously pregnant nude sitting, with velvet choker and hair done up Victorian style, in a sheet-covered armchair. Leslie's approach is utterly devoid of psychological observation. The same thing applies to portraits of his own children: Tony Leslie stands frozen, holding a basketball, while Jeanette Leslie is seen ice-skating, wearing a Sanyo with the earphones in her ears, a lone figure in the far distance, more frigid than the ice.

It's as if Leslie never really got over the shock of conversion from abstraction, like someone who has lived a licentious life and now earnestly lights candles every Sunday in church. Leslie treats his canvases as sacred objects, icons designed to give the viewer the maximum of visual information and the minimum of psychological insight. It's a weird, American mannerist attitude, not a far cry from Grant Wood, and a little scary.

Leslie's subjects tend to be iconic ciphers, but he does seem to have a soft spot, and it is for women. Pregnant women may be a bit too much for him—he treats them as if they were Virgin Marys—but other, less portentous subjects result in more interesting painting. Or perhaps I should say, more interesting symbolism. The little still lifes with which Leslie surrounds his women lend a certain vibrancy to these canvases. *Casey Key* lies sunbathing on a beach-house porch, a partially devoured pizza, Mallomars, an apple, a telephone and a piece of paper which reads " © 1983 by Alfred Leslie" beside her. A little color TV displays a picture of pines, mountains and sky. The real sky and sea beyond her are an affectingly off-color blue, and the viewer gets an overall sense of a life lived—lived, perhaps, in tribute to *Consumer Reports*, but all the more evocatively American for so being.

Though Leslie's "cool" affects his female studies, it does not entirely preclude feeling, as the painting *Bread and Coffee* attests. This portrait of an older woman in a brown bathrobe is almost touching in its depiction of the exigencies of aging. Almost, but not quite—we're still being stared down. A painter of such technical accomplishment could, we sense, show much more sensitivity to his subjects. Behind all the art-historical ambition and posturing there's a real portrait painter in there somewhere. —*Gerrit Henry*



Alfred Leslie: *Self-Portrait*, 1983, oil on canvas, 84 by 60 inches; at Allan Frumkin.

Leland Bell: *Self-Portrait*, 1980, acrylic on canvas, 60 by 38¾ inches; at Robert Schoelkopf.

Leland Bell at Schoelkopf

In his most recent show Leland Bell has revived a category of art that has lain fallow these many modernist years: studio painting. Everywhere you looked in this show there were models in studio locations and intimate architectural spaces. Not much seems to go on in Bell's studio, but just under the surface the place is tingling with drama.

The surface itself, however, is formidable. Using what could be called off-primaries—steel blue, flesh tone, carmine, peach—Bell outlines his figures in heavy black, as if we wouldn't see them or they somehow wouldn't exist without this delineation. In one painting—titled *Ulla, Temma, and Frank O'Brien*—wife, daughter and friend pose for the artist, quite comfortable with their roles as models. This studio portrait says what it has to say with a minimum of fuss and even less drama—it is simply, gently and eloquently loving.

But Bell has more than this up his sleeve. In *Three Figures with Bird* the viewer can only wonder what it is about a little bird in the bottom left corner that has frozen these three figures in marionette-like poses, their arms rhythmically akimbo as if to point to the bird or scoop it up off the floor. Maybe it's that a wild bird doesn't belong in a studio—although this one certainly seems to. Equally mystifying is *Three Figures with a Butterfly*—again, we have a hopeless little flying thing, even more delicate than the bird, that has somehow gained entrance to the studio and is exciting much attention from the models.

Eventually we get a grasp on Bell's studio painting: it's a charmed little world involving birds and butterflies and friends and family. For Bell, the studio is not a cell, but a shrine in which vaguely sacred things take place and life is at a lovely, harmonious standstill. The painter does not escape his own, slightly deifying scrutiny: in *Self-Portrait* Bell stands before us in blue shirt, gray pants and a knit cap, surrounded by sketches, canvas, a turned-over open book and planes of color that represent planes of light in the studio.

But Bell has at least one surprise for us: the studio, shrine that it is, can admit reality to a small but somewhat shocking degree. This is what has happened in *Two Figures with a Cat*: a nude woman stands gesturing by a bed; a man lies on his side under the sheet, resting on his arm. They both look down at the cat, who stands proudly beside a dead bird. The precious studio, in which friends and family gather and birds and butterfly fly, is not inviolate. The viewer feels equal parts relief and dismay: relief that some sort of reality has penetrated, dismay that the cat with the bird in its mouth has gotten past the artist. Bell is a painter of graceful conviction, and in his skillful hands the contemporary studio is a disquieting, eventful place. —*Gerrit Henry*

Julian Schnabel at Castelli Greene St.

It has been a year of multi-gallery blockbusters and strategic maneuvers with size and quantity being considerations of the first order. No one is more proficient in this department than Julian Schnabel. Last fall at Mary Boone he exhibited monstrous canvases and map paintings meant to carve out their own mythological geography. He set his visions of suffering grandeur on a huge wooden cross-beam that read as an allegory for his personal calvary, and managed to achieve a kind of relentless coherence: the imposing titles, size and notorious "physicality" of the work were all meant to signal the presence of a Great Artist. Then, through most of April, his work (some of the same pieces shown the fall) filled the two floors of Castelli's Greene Street gallery. It was more of the same, with a vengeance: while the art world busies itself with its own escalation and proliferation, Julian Schnabel seems to be engaged in a race to outdo himself.

The gallery space dwarfed even the biggest and heaviest of the paintings, and their numbers only diminished their impact. The debacle of Schnabel's physicality becomes increasingly clear with the ever-expanding size, scale and ambition of his exhibitions. So intimately bound to his obsession with monumentality and strength, that physicality comes to seem small and picayune the greater the intended scope of his gesture. With his overburdened surfaces Schnabel seeks to bludgeon us (and, one suspects, himself) into a vision of painting (and of himself) as a powerful expression of individual will in the service of great visionary passions.

But the more Schnabel tries to convince us, the more fetishizing his relation to his means of expression becomes. Gradually, another scenario emerges. The carefully nurtured image of the temperamental, Romantic artist (albeit slightly sullied in the public view by commercial success) who struggles with Life, Death, and the

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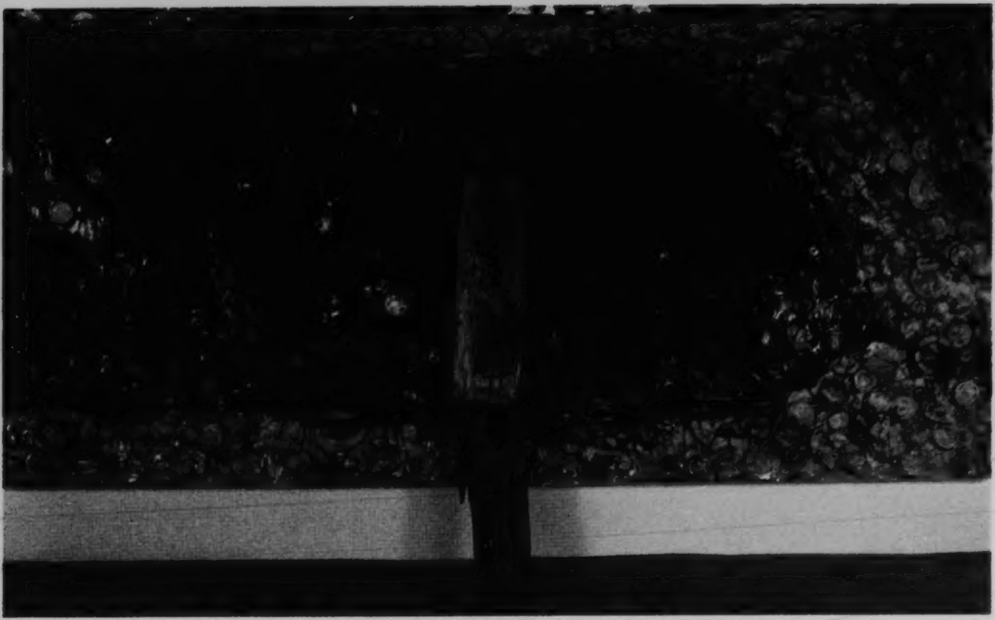
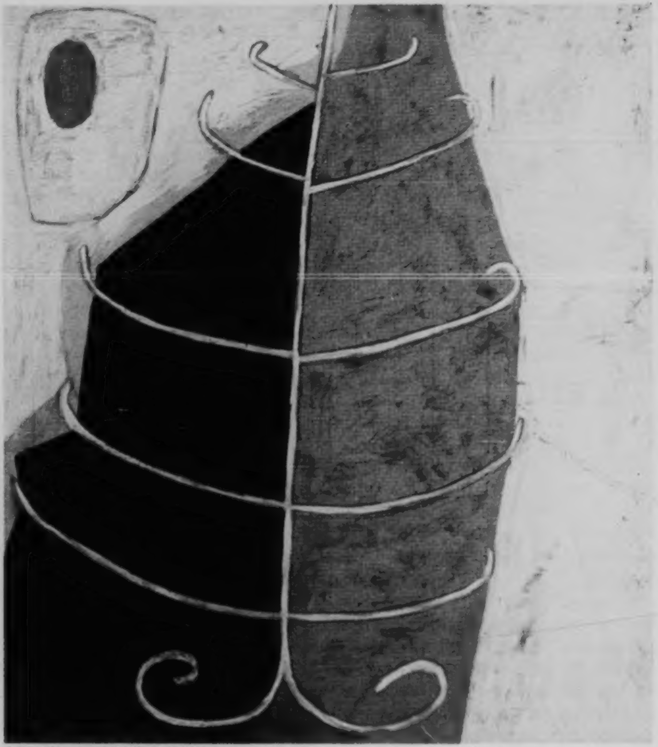


Julian Schnabel: *Afternoon for Surfing*, 1983, mixed mediums, 108 by 228 by 24 inches; at Castelli Greene St.



David Storey: Untitled, 1982, oil on canvas, 62¼ by 54¼ inches; at Concord.

meaning of Existence, producing canvases laden with the metaphoric refuse of civilization and unshackled Nature, blurs into that of an irascible child who covets the wreckage of his temper tantrums. Rather than visions of spiritual bravura, Schnabel assaults us with images of a frantic, caged domesticity. In a fit of pique he smashes dishes—vessels of nourishment and emblems of domestic well-being—and then gathers up the evidence, obsessively constructing a case for the higher purpose of his hysteria. Schnabel's much lauded "non-art" materials reconstitute the homey, decorative stage of a middle-class living room with its comfortable velveteen armchairs, sofas and heavy floral rugs. The wild beast the artist would unleash in his soul is, it turns out, no longer wild, but dead and stuffed—its antlers hung carefully over the mantelpiece as the compensatory adornment of the male of the species who feels threatened and surrounds himself with symbols of his manhood, of his (lost) dominion over nature. Rather than delve deep into popular culture to heal the rift between high and low, he splashes paint on the furniture in revolt against the claustrophobic comfort of his circumstances.

The anxious inertia of Schnabel's ambition renders painting inadequate and leads the artist inevitably and logically to sculpture. His sculpture seeks to establish yet another surge of virile energy and vision—Genius obliging the Artist to ever greater feats of endurance. The mammoth, conical bronze sculptures look somewhat like large feces or the pregnant forms of mummies or cocoons. Their titles (*Balzac, Marie*) confirm the artist's yearning for intimacy with the likes of Rodin and Victor Hugo. *Capital with Boxes* and *Capital with Balls*—tall columns topped by the womblike physiology of urn molds—laid claim to both female and male procreative powers.

Thus Schnabel continues the anxious elaboration of his family tree, including everyone from Motherwell, Mondrian and Michelangelo to Rothko, Reinhardt and Rodin by way of Goya, El Greco and Géricault. He is not alone in his desperation for cultural fecundity—in this respect he reflects something like a general malaise. There is a profound pathos in the work—though it is not at all of the sort Schnabel claims for himself. In his restless quest for power and legitimacy he builds to such a frenzied pitch that it appears the battle being waged is not with painting or a vision of the world, but with the self lashing out at its own impotence. *—Jamey Gambrell*

Nigel van Wieck at 112 Greene Street

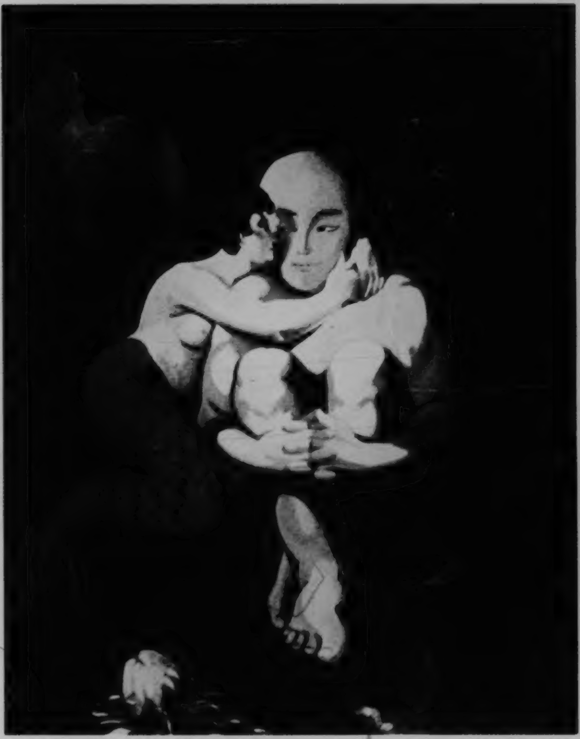
A myth convinces, a proverb has authority, only if it feels impersonal—a given like weather or topography. Though myths, proverbs and cautionary emblems must, of course, originate in individual imaginations, these tropes never fully count until the general culture appropriates them. Or at least that's how it is in pre-modern cultures. But when politics call social forms into question and society's dubious structures can no longer support the authority of culture, myths come in for emendation. This started to happen in the West during the Romantic period, and it is still going on—not the clever amplification of myth that one sees in the Renaissance and Baroque periods, certainly not the prettifications of the Rococo, but a radical reimagining of the culture's basic images. For the past two centuries, individuals have been insisting on the singular origin of myth.

This leads to a process of reappropriation, which is proceeding at an extraordinary pace in the work of British painter Nigel van Wieck. Until very recently, van Wieck painted closely observed, delicately rendered images of contemporary people and places. Now the airy textures of these earlier works are gone, replaced by statuesque modeling and aggressive, vividly-colored patterns. Where once there were men and women of familiar urban kinds (portrait subjects who, it was clear, would have an informed appreciation of their images), van Wieck now presents us with, for a few examples, a raging Samson, a falling Icarus, fleshy Sirens, a heroic figure of the painter courting gigantic and voluptuous images of his muse, and a variety of unnamed male colossi. Against roiling skies and the schematized, glowing profiles of such Manhattan landmarks as the Empire State Building, dagger-wielding assailants bend over their victims in poses recalling Caravaggio's most violent scenarios. The musculature of van Wieck's male figures suggests Michelangelo, but only after Blake got done with him.

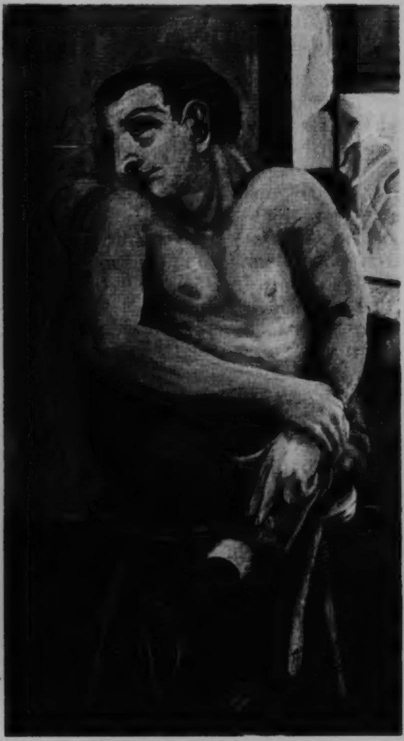
For a contemporary myth-maker like van Wieck, the heroes of art history are comparable to the heroes of Scripture and the Greek pantheon. He doesn't play variations on Blake so much as claim the earlier artist for his own, much as he claims Icarus. The result is a singularly powerful reinvention of cultural givens, a body of myth still in the making, that presents life as violent, desperate in its violence and relentlessly sexual in its desperation. In a calm painting like *New Moon* the male figure must take on the presence of a vividly ocher monument in order to resist the Siren's seductiveness. Here as elsewhere, the action takes place in a zone of crags and vast skies, a region as open as an Arctic wasteland which nonetheless may be a sunless cavern. Even the sun that defeats the wings of Icarus has a Plutonian rather than a solar glow.

The wheatfield of *Breaking Cover* stands in the light of an ordinary rural day, yet it seems far removed in time. There is a medieval feel to this image of hawk and hare, hunter and hunted, driven into the open by the harvester's scythe. And this picture's strategy suggests a pre-modern kind of image-making, for it can be seen as a visual proverb—that is, as an emblem of a long-familiar kind—or as an instance of that rather more complex device, allegory. Life, Death and Time (all capitalized by van Wieck's surgingly monumental style) preside over the painting, and the entire exhibition as well. Whether myth-maker, spinner of cautionary tales or allegorist, van Wieck makes it overwhelmingly clear that the large topics of his art are first of all the concern of the solitary—which is to say, modern—indivdual.

—Carter Ratcliff



Nigel van Wieck: *New Moon*, oil on canvas, 85 by 68 inches; at 112 Greene Street.



Charles Garabedian: *The Bartender at Rest*, 1964, oil on canvas, 54½ by 29 inches; at Rose Art Museum (review on p. 189).

David Storey at Concord

Since he moved to New York in 1979 from Arcata, Calif., David Storey's paintings have gotten bigger, looser, more ambitious and more natural in their imagery than when he lived in nature. His works of 1977–79 were small, dense, brilliant, saturated oils of slightly tipsy drinking glasses. By 1980 the tumblers had begun to look like trumpets. By 1982 these beakers became noses of large egghead shapes. From their origins in not-so-still life, Storey's forms have blossomed into dehydrated flora, fauna and figures.

When the egghead-orb entered the picture, it was a sun, moon and face—all at the same time. Likewise, the stiff, scrolling form that often lies beneath the orb has not evolved beyond the state of a rudimentary snakelike branch. And the leaf form that rears up on its tail in several works is still a free-floating hieroglyph for, among other things, cobras, tadpoles and sperm. Crosses and forms that could be skyscrapers have appeared, suggesting that Storey's cycle of slow, evolutionary urbanization may be his own enactment of the creation myth.

Nature and culture are both conventionalized in Storey's new work. When he uses a form reminiscent of the fleur-de-lis, for example, it seems intensely loaded with cultural baggage, while still recalling the symbol's natural source. In one bright yellow painting from the summer of '82, Storey turns the fleur-de-lis into a glorious efflorescence of stiff, one might almost say reluctant, white branches unfurling against a ground of butter and sun. With passages of red seeping under the yellow ground and flowing over the white branches, this painting's effect is ecstatic without sacrificing the slight reserve suggested by its nice formal balance. In another summer '82 painting, Storey reveals a subtle, if goofy, sense of humor in his use of a large leaf-torso-fish-skeleton form whose ribs seem alternately to clasp and tickle its own ambiguous edges. The viewer's palate is tickled by Storey's palette, especially by the traces of pink that pop up from under the painting's white "bones." Though definitely labored in their pentimenti, occasionally fussy in their punctuation and perhaps overly preoccupied with niceties of surface in their dappled and scratched passages, ultimately these two paintings are well-crafted, in the regionalist sense of craft.

While in Northern California, Storey lived coincidentally not far away from the greatest living American nature mystic, Morris Graves. Storey's images and careful facture seem to share a mystical vein with Graves's 1940s work, especially his chalices, joyous young pines and snakes dancing under the moon.

After Storey's coloristic effulgence of last summer, he cut way back on color and began exploring the properties of black and white in an impressive series of charcoal drawings (several of which were also seen in a group show titled "New Biomorphism and Automatism" at Hamilton). While the recent paintings sometimes seem to waffle a bit, remaining at once stiff and indecisive, the drawings clicked immediately as instant classics, or should I say, instant clichés. After a while, their very conventionality as "New Images" rendered through ravishing states of crisp edging and cloudy erasures begins to cloy. In the mold of Robert Moskowitz, who is a master at making loaded New Images look bland on a large scale, Storey's drawings struck me as too good to be true. In a word, they look academic, which they in fact are. (Storey began them while he was teaching at Brown.) The new paintings, on the other hand, feature elegant tourneys of black and pink against white, yellow and mustard. Their forms might be described in biological metaphor as stamen or in cultural terms as golfclubs, spears and saxophones—all moving to the jungle rhythms of a Wifredo Lam. To my eye, the new paintings are funnier and riskier than the drawings. They are rangy—in that fully American sense of the term, as it might be used to describe a mythic tall man who has come out of the West to paint big in the big city. *—Brooks Adams*

Natalie Edgar at Ingber

"I see nobody on the road," said Alice.

"I only wish I had such eyes," the King remarked in a fretful tone. "To be able to see Nobody! *And*

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at that distance too! Why, it's as much as I can do to see real people, by this light!"

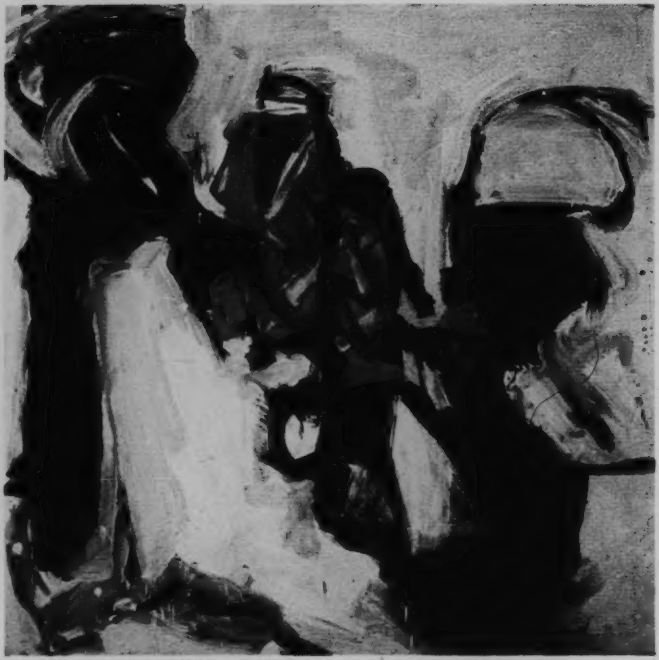
This quotation from Lewis Carroll's *Through the Looking Glass* is broadly indicative of the kinds of issues that Natalie Edgar is dealing with in her paintings, though their actual look might suggest something quite different. Each painting has several layers, and even when each separate layer seems to cancel out the last, they all somehow fuse together. It is as though someone has departed, leaving behind traces like the guest who, obliged to leave his hotel room in a hurry, forgets to pack his personal belongings. The space left vacant by this moonlight flit or "slideaway" (to borrow a useful word from a song by the late Jimmy Durante) is still alive with the presence of a tangible being—it is filled with all kinds of loops, marks, crossmarks and calligraphy.

Natalie Edgar, who is also known for her art criticism, began these paintings about six years ago. She titles them collectively "Moving Bodies." They are all activity: colors foam and churn or seem to fall with a crash; black-edged planes veer into whites that have painted out other colors, and shadows and silhouettes seem to dig into the painted surface.

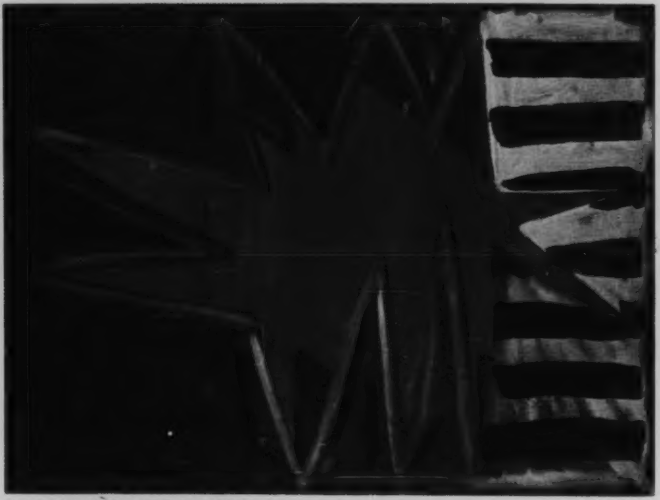
Some of these paintings feature a division between an upper and lower part clearly defined by a horizontal line. From this separating line a wave of paint flows upward. Below the line the space appears ruled by mysterious laws—the kind of world where, as Boccioni once said, "the sidewalk may leap upon the table." Indeed, Edgar might seem to be reworking Futurist concerns in a personal way. But the paintings possess their own distinct stylistic qualities and the relationship to Futurism is purely theoretical—as Edgar has said, the problem of "the object in space has always been a challenge to painters and must be reattacked every twenty years or so."

It is quite primitive to conceive of some bodies as being at rest and others as moving, as Max Born noted in his book *The Restless Universe*. Everything is in constant motion. It is this tense feeling of perpetual activity, of a tumbling chaos, that Edgar's paintings vividly convey.

—Lawrence Campbell



Natalie Edgar: *Moving Bodies #3*, 1982, 50 by 50 inches, oil on canvas; at Ingber.



Stewart Hitch: *Planet Rock*, 1982, oil on canvas, 30 by 40 inches; at Harm Bouckaert.

Jacob Kainen at Sid Deutsch

Jacob Kainen's career as a painter and printmaker goes back to the '30s in New York. During the days of the W.P.A. he was one of the editors of *Art Front*, the organ of the Artists Union, along with Ben Shahn, Stuart Davis and Harold Rosenberg. In 1942 Kainen accepted an appointment in the graphics division of the Smithsonian and four years later became a curator. In this capacity—and later as curator of prints and drawings at the National Collection of Fine Arts—he built up a remarkable collection. He continues to make prints and paint pictures, exhibiting regularly throughout the country, though rarely in New York.

Kainen's work has usually gone against the grain of whatever happened to be fashionably avant-garde at the time. His first exhibition in New York since his "Forty Years of Printmaking" at the Associated American Artists gallery in 1978 consisted of paintings composed of simple rectangles, each one painted a flat, quiet color. Arranged thoughtfully by curator Walter Hopps so that each work would count individually as well as bring out the qualities of the others, the show included nine pictures, seven of which were in the main gallery. The result was a room with a definite mood.

On entering the gallery, the viewer first saw two vertical paintings to the right—*The Way LXXII*, a white rectangle centered on overlapping rectangles of blue, orange and rose, and *Aegean XVII*, also in whites, blues and rose. On the opposite wall the horizontal *The Way XXVI* and the vertical *Aegean XV* enhanced each other's qualities; somehow this arrangement permitted the green horizontal bar in the latter to speak out with authority.

One might suppose that paintings composed with such apparently simple means would be quickly forgotten, but these pictures grew in my memory. They reminded me of the experience of looking at Ad Reinhardt's late black paintings—the more one remained in their presence, the more the subtlety of the colors revealed itself. Kainen has a rather brushy way of painting, and his colors are the result of several layers of paint. It looks as though his works develop rather slowly, the relationship of their forms changing as he goes along. He does not make drawings first and then fill them in, and there is nothing hard-edged or precisely geometrical about his forms—the rectangles are never exactly true or parallel to each other.

Kainen's colors recall reflections on a windowless wall in the last light of day, or colors when the light has been turned off. At times it is as though one could see into or through them—like looking at a faintly cloudy liquid contained in a glass vessel. As Albers once said, "we never perceive what color physically is," and it is this intangible, elusive quality of Kainen's work that I found most appealing. *—Lawrence Campbell*

Harry Koursaros at Haber/Theodore

In the early '70s Harry Koursaros used the grid in order to explore pictorial relationships; at this time he was a geometric abstractionist in the tradition of Albers. Then in the mid-'70s he introduced imagery into his painting, mostly Greek and Byzantine architectural motifs; this allied him somewhat with the pattern painters. More recently, however, he has peopled the colorful spaces of his grids with athletes, hunters and Amazons, all of whom seem caught somewhere between narrative action and decorative design.

Although Koursaros alludes to Cycladic pottery, Roman tiles and Islamic art, he does not seem particularly fascinated by the exotic in the way that, say, Robert Kushner is; in fact, he debunks and domesticates it. For example, he might take figures and narratives from antique art and give them a witty twist, as in *Amazon Deity*, where we see a humanoid beast gleefully kicking a nude male to the right and, to the left, a voluptuous, winged nude female leading three nude males by chains. Here, Koursaros brings myth down to earth and pokes fun at current polemics about sexual roles.

A similar debunking informs *If the Greeks Played Baseball*, where we see "the Greeks"—nude males—pitching, running and catching as if they were good American kids. As in the other paintings, these "pictographs" are incised so that the layers of color beneath the surface become visible. Here, too, the grid does not contain the figures and colors strictly, serving more as a narrative support than as a compositional method.

Koursaros's inventions within this format have become increasingly ambitious and fluent in the last few years. The ease with which his compelling images arise suggests that they are true products of his imagination.

—*John Yau*

Latin American Women Artists at Central Hall Artists

Not all Latin American art exemplifies the Caribbean cliché of stridently bright, primitivistic, political work. Even a glance at "Latin American Women Artists Living in New York" sufficed to reveal the inadequacy of this notion. The exhibition included one piece each by 15 women from seven countries. Definitely mainstream, their art has both an aura of sophistication and a delicacy of expression.

Because of the recent emphasis on news from underdeveloped Central America, it is easy to forget that Latin America contains extremely modern cities like São Paulo, Rio de Janeiro, Buenos Aires and Mexico City—cities which have a distinctly European flavor. It is similarly easy to forget how influential postwar United States art has been in Latin America. Promulgated by the international programs of the Museum of Modern Art, the Center for Inter-American Relations and the United States Information Agency, as well as by awards and grants from private companies with holdings in Latin America, United States art has influenced an entire generation of Latin American artists who work in the "international style."

Many different tendencies in Latin American art were represented in this show, ranging from the cool geometry of Fanny Sanin and the surrealism of Lilliana Porter to the tropical expressionism of Inverna Lockpez's Cuban roosters. In addition, the show included a number of lesser-known artists along with those who already have international reputations.

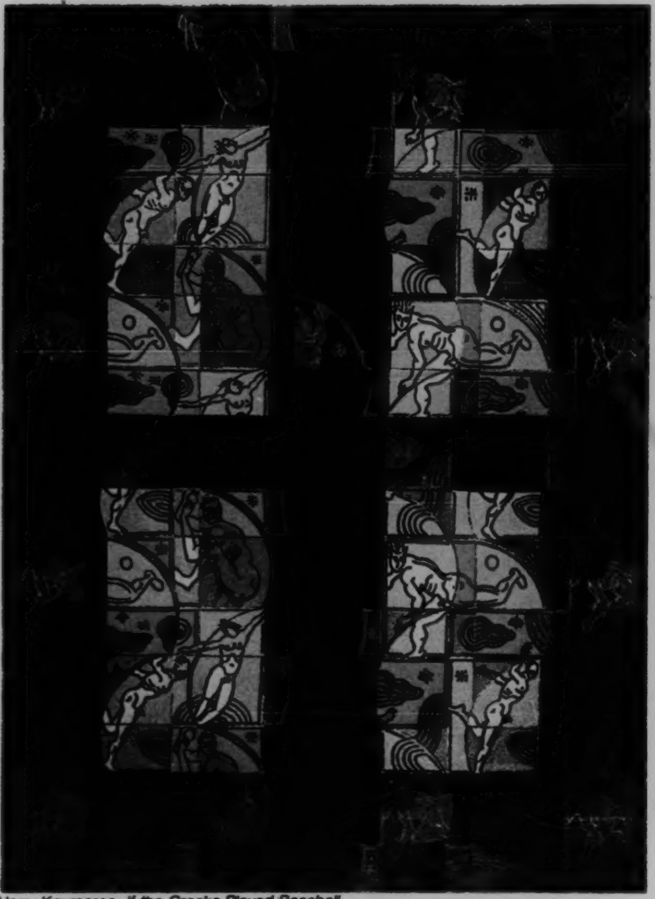
This exhibition was part of the current tendency to group artists by qualities extrinsic to their art—for example, by gender, national or racial origin, or even by sexual preference. Once an opportunity for artists excluded from the mainstream to exhibit, so-called "Third World" shows now play an especially equivocal role in relationship to work that attempts to be "universal" and is not specifically concerned with "Third World" issues. Thus, although this show contributed to the dismantling of stereotypic ideas about Latin America and gave some younger women artists a chance to be seen, it also provoked one to ask what, if any, insights were to be gained from seeing these works together.

If there are any unifying qualities, I think they lie in the subtle relationships that all these artists establish with their cultural roots and with feminist values. Many use natural materials like handmade paper as well as motifs from Indian and popular culture. These characteristics are most obvious in the doll constructions of Marina Gutierrez, which exploit a Puerto Rican folk art form to make an esthetically sophisticated statement about the Latin family structure, and in the conceptual work of Cuban artist Ana Mendieta, who reinterprets matriarchal religious images. They are apparent as well in a mixed medium hanging by Josely Carvalho, a member of Central Hall Artists and one of the organizers of the exhibition, who uses photographic silkscreen combined with expressionistic scrawls of crayon and paint. Carvalho's image of a working-class woman and a nude male raise questions of class and sexuality. Yet, as was the case with the exhibition as a whole, her point is not to express protest, but rather to achieve an effect of elegance.

Catalina Parra's collages are also exemplary. She manipulates mediums and materials as a kind of code language for addressing social issues. Parra combines stitching and coarse thread—an allusion to a Chilean form of women's folk art and poverty—with X-rays, which point to what lies beneath the surface.

Perhaps it is thematic subtlety itself that is the single most telling quality of all these works. In a dictatorship—and too many Latin American nations are currently police states—subtlety can mean the difference between life and death.

—*Eva Cockcroft*



Harry Koursaros: ***If the Greeks Played Baseball***, 1983, acrylic on canvas, 60 by 45 inches; at Haber/Theodore.

Stewart Hitch at Harm Bouckaert

All of Hitch's new work is based on the crude exploding star shape that he has been using for about four years. Though the grounds of his paintings had taken on some dynamism by the time of his first show at Harm Bouckaert two years ago, his new work is more expressionistic in its brushwork, pattern and color: the centered star motif is now painted atop fields writhing with vectors suggesting explosions and fire.

Several of these new works are framed by stripes of color as if to tame the forces unleased by their hot reds and yellows. *Breathless* and *Interrogation* are esthetic as well as pictorial outbursts, barely contained by their cool blue frames. In the other paintings Hitch has toned down his brushwork somewhat in order to concentrate on his pattern and color relationships. In *Planet Rock*, for example, the star shape is simply the background seen through a fracture in the two predominant foreground planes of blue and orange.

New Generation is a nearly square painting divided into three horizontal bands of color in proportions reminiscent of Rothko's best known work: a fluorescent orange-red above, cyan in the center, and a greenish yellow below. The star, here a thin, gray outline, is echoed by a yellow outline and heightened by bright green, dry-brushed paint exploding at each of its nine points. It is almost as if Hitch had applied graffiti on top of a Rothko, imposing the new-wave sensibility of one generation on an icon of a previous one.

Urban graffiti seems to inform much of Hitch's new work. His palette has the range of bright to gritty color found on the side of any worked-over building or train, and his patterns appear influenced by random layerings of spray paint and defaced ads (especially the way these ads are plastered one over another, the top ones often ripped to expose others beneath). Hitch weights his figure and field equally, thereby achieving an allover emphasis without blurring any individual element; his rough expressionistic brushwork also

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binds his compositions together. Though this painterly vocabulary can be seen as a distillation of expressionism from Rouault to Rothenberg, Hitch's new paintings owe at least as much to the visual cacophony of the contemporary city. —*Ellen Lubell*

Edith Schloss at Ingber

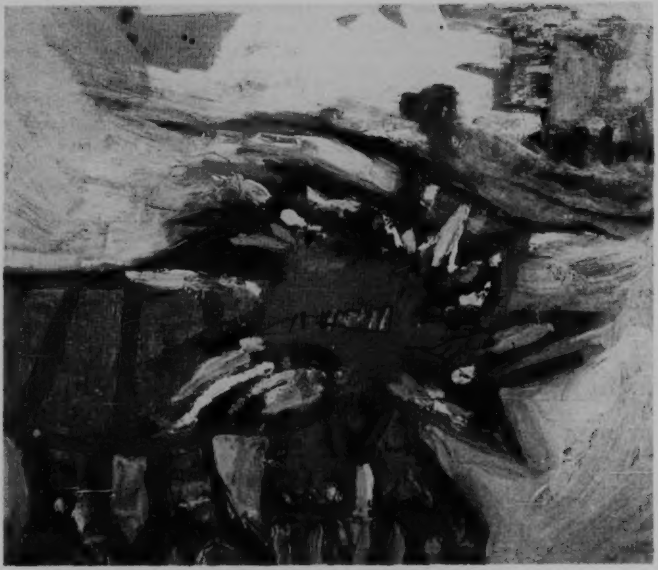
Edith Schloss paints airy pictures of contending spirits and legends of an enchanted island where deities are hidden like locusts in the grass. Sometimes she starts with only paint like mud on the canvas, but in this mud she is able to conceive of "ghoulies and ghosties and long-leggity beasties" which her brush skewers, making a mirage of gold or silver out of what was initially a paint-mire.

Another group of paintings—each in four separate sections on the same canvas—she calls *quadrifoglios*. One of these is quartered like a medieval shield into monochromatic panels of blue, yellow, green and red, going around the surface clockwise. Each of the four is really a separate work, and presumably they might have been cut up and exhibited in a line. However, there is nothing unpleasing in this arrangement of four.

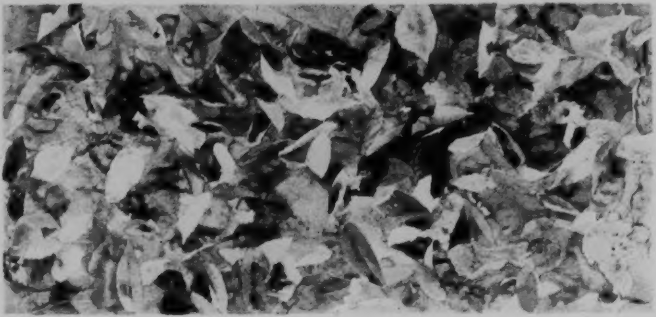
Schloss also showed a series of watercolors in exquisite colors. Harking back to her work in the 1940s, each is a picture of a window with small things or flowers on the sill and a view through the window of the sea with Merlin's isle and lighthouse in the distance, sometimes a tiny steamer, and often the early morning sun rising in the east. The objects on the sill form a kind of inner landscape and are like notes on the treble staff (even though they are placed at the foot of the picture where, in a sheet of choral music, one would expect to find the bass).

A second group of oils relates in subject to the watercolors; one is a startler called *Shine*, essentially an all yellow painting, but with the sun defined as a circle of red with pink lines notching the disk, which, by some alchemy of color, suggests the sun's afterimage dancing in the viewer's eye.

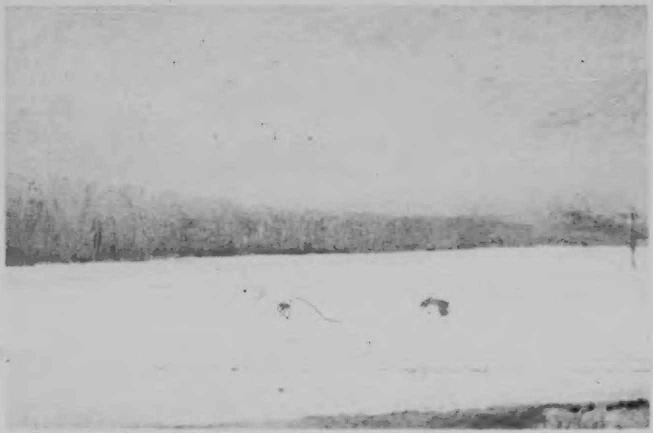
In these latest works Schloss (who has been living in Italy since 1962 where she is now the art critic covering Italy for the *International Herald Tribune*) pulls together the different strands of her art going back to her earliest work in New York during the '40s and '50s. At that time she was better known for her boxes and assemblages than for her paintings of subjects similar to the ones in her work now—grasses and wildflowers thrust into jars and bottles on the shelves and window sills of her cabin in Maine. Although these older paintings and her present work may seem different, the inner content has not changed very much. For Schloss, art has always been the enchanted waters of a pond fed by a hidden spring deep in the woods. On the surface of this pond she plays ducks and drakes by skipping stones across it, while reaching at the same time for the top brick on the art chimney. She has no concern for categorizing the particular style or direction of her work, no more than the present reviewer who has admired her work for many years. In reply to an art critic, Schloss once remarked: "What I really do is what any painter worth his salt has always done. I abstract color and line from life around me, and make another life out of it."
—*Lawrence Campbell*



Edith Schloss: *It's Supposed to be a Tiger*, 1982, oil on canvas, 9 by 10 inches; at Ingber.



Neil Anderson: *Ground Painting*, 1983, watercolor, 47 by 94½ inches; at Fischbach.



Wolf Kahn: *Airport*, 1983, oil on canvas, 52 by 80 inches; at Grace Borgenicht.

Neil Anderson at Fischbach

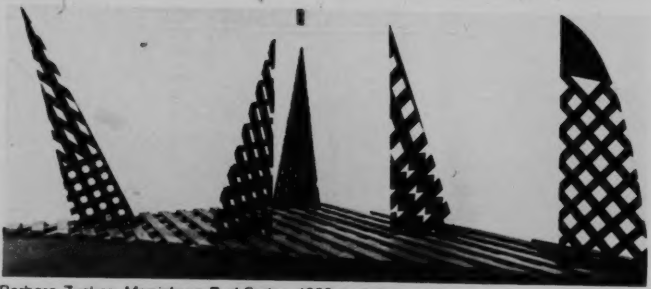
The large watercolors Neil Anderson showed here in June belong to the ongoing series of works (including many in oil on canvas) he calls "Ground Paintings." The title is well chosen. Not only are his images based on projected photographs of the forest floor, but they are also visually dense with jostlings of figure and ground. He may even intend a reference to the early history of his medium, when many watercolorists ground their own pigments from mineral and vegetable matter.

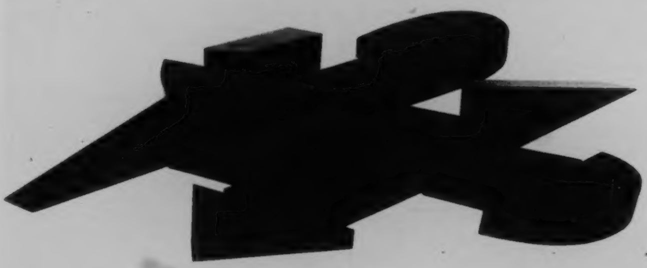
Realism is not at issue in Anderson's work. He photographs areas of leaf-covered earth because they provide an inexhaustible source of uncomposed descriptive patterns. A close look at his pictures reveals that the underdrawing is loose and unfussed, a brisk carving of the page into theaters of painting action. Anderson's painting has never been more relaxed and athletic; indeed, no artist working in watercolor today handles it with greater daring or dexterity. He is not always respectful of his images' verisimilitude, for his aim is apparently to achieve the freshness of surface and transparency of color that only the finest watercolor technique can sustain. Since he is painting fallen leaves for the most part ("leaves on Arches," he says, referring to his chosen brand of paper), he favors the high-keyed reds and yellows of fall foliage, punctuating them with sap green, and even with an icy blue that fits coloristically, though not descriptively. The brilliant colors fill the paintings with light, yet they do not produce illusions of illumination. His handling of watercolor seems to merge light and the things it illumines in a way that we usually associate with oil painting.

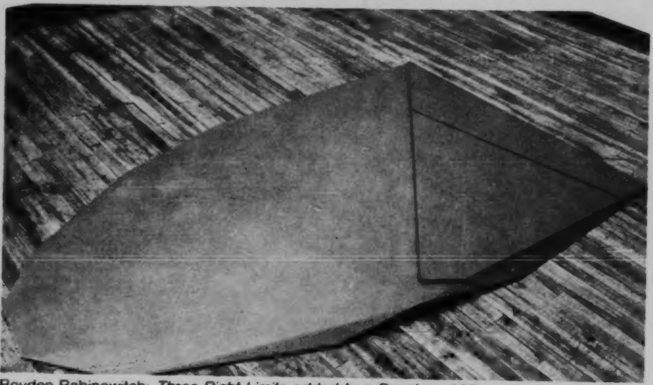
There is almost no space in Anderson's watercolors because the images are tight close-ups. The leaf and twig forms are so much larger than life, and so much a pretext for releasing the energies of color, that they seem to flicker between abstraction and figuration with shifts of the viewer's attention.

The technical brilliance of Anderson's work may cause us to overlook the artistic intelligence operating in it. His choice of the forest floor as a source of images is a way of continuing the watercolor landscape tradition in contemporary terms, the aerial point of view common to all his pictures making them landscapes without horizons. And although the images have no frontal depth, they afford visual entry from all sides. In this and other respects, of course, the "Ground Paintings" bring to mind the work of Jackson Pollock, for Anderson has rotated the viewpoint of pictorial representation so that it in fact corresponds to Pollock's method of addressing the picture surface from above. Anderson further joins Pollock in affirming the most basic qualities of the painter's activity: to make a picture is to cover a surface. Whatever pleasures and meanings arise in consequence must derive visibly from such basic facts of the painting process. It is this sense of workmanly principle implicit in Anderson's art that keeps it from seeming merely decorative, high color and light touch notwithstanding. His ability to work watercolor at large scale (some recent pictures are 4 by 7 feet) underlines the connection to Pollock.

The ground as subject, or representational pretext, also provides Anderson with pictorial content that is cleverly aligned with the history of painting, but completely detached from other facts of history (except perhaps photography). His paintings are unmistakably contemporary, yet they pertain only in the most glancing way to the issues of the day. The time they invoke is the endless round of seasons in which history is engulfed. —*Kenneth Baker*


Barbara Zucker: *Morristown Red Series*, 1983, installation view, painted wood, ca. 8 feet high; at Pam Adler (review on p. 187).


John Okulick: *Midnight Station*, 1983, painted wood, 26 by 63 by 5 inches; at Nancy Hoffman (review on p. 186).


Royden Rabinowitch: *Three Right Limits added to a Developed Nine Manifold*, 1983, sandblasted steel, 102 by 59 by 2 inches; at John Weber.

Wolf Kahn at Grace Borgenicht

In *The Raven* Edgar Allan Poe was thrilled by the rustling of purple curtains which produced in him "fantastic terrors never felt before," feelings central to the then new 19th-century sensibility. Wolf Kahn also seeks to express feelings unfelt by anyone before, ones occasioned not by the rustling of things, but by the intangible relationships that arise when more than two colors are seen together. These feelings may be aroused by the sight of a field against the sky, or by a sunset glow behind a wood, or by rooftops seen below the level of a highway. They are realized through the color and texture of paint or the dry, dusty densities of pastel undercoatings—and through sizzling oranges and hazy violets rendered in short, sharp, scribbled strokes.

Color relationships are abstractions, and all genuine art has always been abstract. There are numerous painters who, like Kahn, paint pictures of "simple nature"—but how many are interested in a color relationship which approaches disharmony and is only made harmonious by the presence of other colors acting as a go-between? Such relationships may be new and unseen by anybody before, and therefore, like Poe's purple curtains, may create a new *frisson* of originality. In these color relationships, Kahn merits a direct confrontation with Rothko, but since Kahn is labeled a realist or an Impressionist by museum curators, it is unlikely that such a meeting will ever take place—at least not in his lifetime.

In this latest show of paintings and pastels Kahn's color is more radiant than ever. To his familiar though never tedious repertoire of themes he adds a new subject in *Open Studio*, a picture of his barn with both doors flapping open like the wings of a giant flying beetle. The dark yellow of the doors seems bright against the dark browns and purples of the interior. Whereas in most of Kahn's paintings he is sufficiently distanced to offer his subject in one homogeneous viewpoint, in this painting he had to paint from close up because there was no way of getting further back. The result is a successful attempt at combining two or more viewpoints in one coordinated image. *Where the Brook Flows into the Pond* is another fine picture, with its curving ellipse of bright green startling the dark colors. In *Airport* a sweeping space of yellow beneath a hazy sky looks like a powdered face seen through a veil.

In pastel Kahn seems to have found a medium invented expressly for his personal use. There is nobody handling it more interestingly today. (A recently issued book on Kahn, *Pastel Light*, published by Station Hill Press, contains first-rate color plates as well as a text by the artist and an interview by Isabella Halsted.)

It always used to be early morning in Kahn's paintings. Today it is always Sunday during Indian Summer, with just the merest trace of a bite in the air.

—*Lawrence Campbell*

Royden Rabinowitch at John Weber

Royden Rabinowitch occasionally tries to buttress his sculpture with theoretical statements. Unfortunately, these pronouncements are usually cast in language so impacted and opaque as to make his work sound more inaccessible than it really is. Rabinowitch seems to accept the logic of Carl Andre's Minimalism, according to which steel sculpture that is true to its material should be deployed unsupported on the floor. Moreover, the principles of its construction should be obvious and intelligible, especially if vertical structure is involved. Broadly speaking, Rabinowitch tries to make floor sculpture of maximum complexity with a minimum of parts and virtually no verticality. His basic procedure has been to shape polygonal sheets of steel with slight linear creases that facet the surface into a number of contiguous planes. The creases elevate the sculpture a couple of inches from the floor at their highest point.

The recent works Rabinowitch showed this spring reached a new level of resolution in two respects. The first is technical: he now uses sandblasted mild steel which reflects light in a way crucially different from many of his earlier floor pieces. From certain vantage points the crease-ridges in these sandblasted pieces seem to disappear. The result is that the number of facets the crimped surface appears to have changes as you move around it, though no viewpoint is obstructed. Rabinowitch complicates this perspectival play by overlapping all or part of a surface facet with one or even two additional uncreased sheets of steel having the same velvety silver finish. From certain angles it is possible to lose sight of the number of layers of steel in a given sculpture because the sheets are so thin they cast no shadow at

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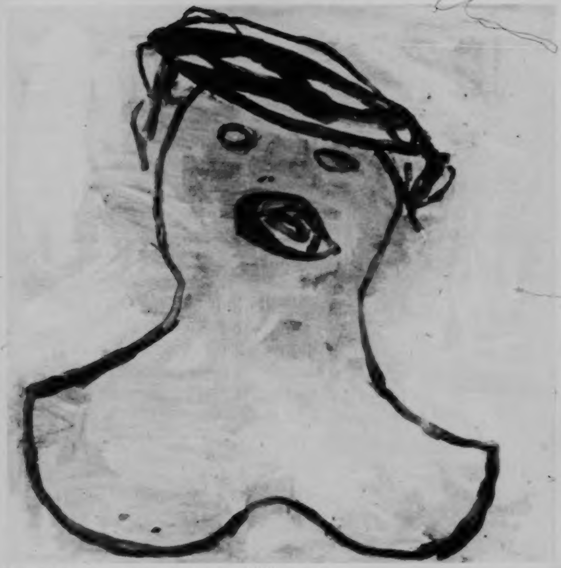
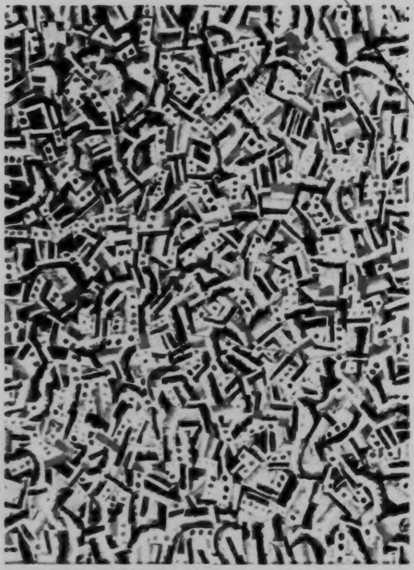


Donald Baechler: *Oum Kalsoum*, 1983, acrylic on canvas, 60 inches square; at Tony Shafrazi.



Joseph Glasco: Untitled, 1981–82, collage, 96 by 72 inches; at Gimpel & Weitzenhoffer.

their far edges.

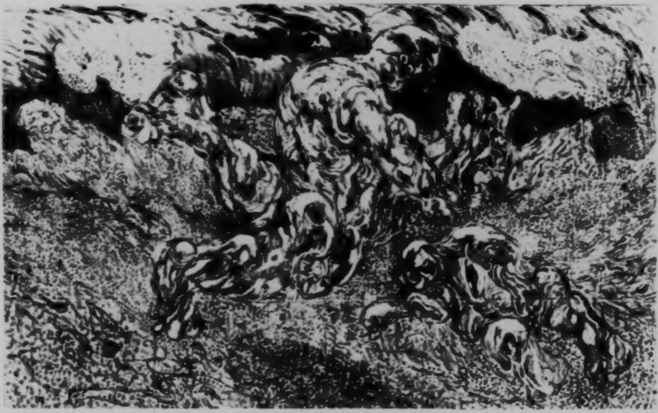
The second refinement of Rabinowitch's recent work is actually inseparable from the first. It is seen in the "drawing" of the sculptures' perimeter. Just as the number of segments in each work appears to fluctuate, so does the number of the object's perimeter angles. So, although Rabinowitch's pieces look simple at first glance, they grow more elusive upon closer inspection.

In his recent sculpture Rabinowitch has succeeded in abstracting from everyday experience the tensions that inevitably arise from changes of viewpoint, whether those changes are literal shifts of position or exercises of imagination or memory. The ambiguities of his sculpture operate on the viewer's perception, yet their significance is not just phenomenological. Rabinowitch makes number ambiguous—how many parts, how many angles?—fashioning a sculptural analogue to the threads of reality and the events which we never seem to grasp firmly enough. He has clearly done this with some thought to the tendency of our time to ground certainties in number whenever possible. There is thus a broad timeliness to Rabinowitch's work despite its unfashionable stylistic coolness.

—Kenneth Baker

John Okulick at Nancy Hoffman

John Okulick continues to turn out handsome wood relief constructions with the illusionistic power to tilt the walls on which they hang. The components of Okulick's art are pieces of stock lumber he miters and shaves into shapes that imply specific vanishing points. Through the combination of these elements Okulick builds peculiar tensions between appearance and tangible form into his objects. He further increases perceptual tensions by painting parts or the whole of a work.



Sven Wiig Hansen: Untitled, ca. 1978–79, ink on paper, 23 by 31 inches; at Bonlow.

Nearly all of Okulick's pieces are variations on a single illusion: the impression that we are looking down at an angle upon something that actually faces us frontally. With a little imagination, works such as *Hub* and *Midnight Station* turn the wall into a floor. One of the most appealing qualities of Okulick's work is its disregard for architecture. However, the systematic structure required to undermine the visual integrity of the wall gives his constructions a strange rigidity. Okulick seems to be trying to deal with this weakness by making his work less imagistic and more evocative of particular moods.

Most of the new pieces are relatively bright in tone, and sometimes in color as well. He had muted the literal reality of *Hub*, for example, by painting each surface a color different from that of the adjacent one, avoiding juxtapositions that might imply light and shadow. The relationship between colors and configuration is so arbitrary it exaggerates the pictorial quality of the object as a whole and breaks our fixation on the physical facts of its construction. The artist confesses that the birth of his first child during the past year may account in part for the light mood and toylike look of several recent works.

Expressway appears to be a transitional work between objects that look like carpentry (open boxes, channels or tabletops) and structures, such as *Midnight Station*, that seem to make no reference beyond themselves. *Expressway* is a constellation of unpainted wood elements—receding wedges, simple tapering planks—hemmed in by a great clutter of small, gaily colored rhomboids, pyramids and bias-cut cylinders.

I have rarely seen an Okulick standing alone, but it would be interesting to look at the recent works in isolation since they seem to depend for effect upon each other's proximity, almost in the way their constitutent parts do. Isolation might paradoxically heighten the formulaic qualities of any given piece. Okulick continually runs the risk of falling into formularized decisions, the more so the longer he continues to work in his familiar format. However, the intricate craft problems posed and solved in each individual piece keep the work from sinking into routine.

The strongest of the new works is *Midnight Station*, a piece painted the color of charcoal. Ominous and slightly futuristic-looking, this work is not at all representational, though at one point it does offer up a sort of arrow, like a one-way street sign. The piece looks rangier, more massive, and more distant than it really is. There is a hallucinatory intensity to it that many of Okulick's works promise but lack. In *Midnight Station*, Okulick has made a work which seems as psychologically remote as it is illusionistic. It consolidates the evocative powers of his art in a new way, and, one hopes, points the direction his work will take in the future.

—Kenneth Baker

Joseph Glasco at Gimpel & Weitzenhoffer

Glasco's painting is an artistic case of having your cake and eating it too. The "having" is Action Painting—ragged stripes of green or white or brick-red with purple, and gestural dots in rows of two or three or four. The "eating" is cutting up these canvases into short strips—as if through some giant painting shredder—and collaging them all over large, previously Action-Painted canvas surfaces. Sometimes the works come in the form of freestanding decorative screens; at other times, they hang mural-size on the wall, bordered by strips of velveteen that echo the painting's primary color—orange or gold or purple.

And why shouldn't Glasco—a 58-year-old artist who attended the Art Students League in the

'50s and has been working and showing since in Mexico City, Taos, Athens, Boston and New York—have his cake and eat it at the same time? That is—or can be—what art is all about, the finessing of the impossible. If Glasco doesn't exhibit all the finer qualities of, say, the Abstract Expressionists or the Color Field painters, his paintings are nonetheless fresh and hearty, with the dopey boldness of Léger or Stuart Davis.

Glasco does go serious on us in a few instances—big black-on-canvas abstractions that are outsized mosaics of spoked circles and dots and thick outlining. These works, though, are strongly reminiscent of the beginnings of Abstract Expressionism, especially Pollock's psychoanalytic drawings—a kind of slice-of-life-of-the-unconscious. Better the paintings that are a piece of cake.

—Gerrit Henry

Barbara Zucker at Pam Adler

"Pattern Sculpture" may be the best phrase to describe the bulk of Barbara Zucker's spring show. In the gallery's main room she covered most of the floor with an oblique lattice of wood planks painted a color called "Sage Gray." To this openwork platform she attached an ensemble of standing wooden lattice triangles painted "Morristown Red." All three triangles were placed perpendicular to the floor, but their apexes inclined in different directions at various angles. The standing forms were constructed similarly to the deck under them: parallel lengths of lumber nailed together at regular intervals to form a grid. The triangles, however, were composed of three layers of planks, rather than two. Zucker made these objects decoratively distinct by cutting into the boards' edges simple moulding motifs derived from the "gingerbread" on 19th-century New England houses.

There was an unpretentious, workmanlike lack of elegance to Zucker's pieces, yet they were rich in sculptural reference. The standing triangles neither encouraged nor resisted analogy with the human figure. But when you saw them as figures, their criss-crossing rows of parallels gave them a futuristic, electronically mediated look. Any time spent with them will bring to mind Giacometti's board-game sculptures of the 1930s, and his later "city squares," in which symbols of attenuated humanity strut their unconscious determination not to connect. The direct handling of wood and the appropriation of American Scene architectural details recall Brancusi's assimilation and use of carved Rumanian folk building embellishments.

Zucker apparently wanted to make "architectural" sculpture without the false grandiosity to which that genre often inclines and without making an enclosed structure. She succeeded by resourcefully abstracting some basic patterns of structure and ornamentation from domestic architecture. The colors she used are also traditional to houses in the Northeast. Their association with older popular architecture gave Zucker's pieces a commemorative, almost nostalgic quality that was nonetheless pleasingly free of sentimentality. Her work struck an effective balance between allusive form and sculptural autonomy.

The large installation was accompanied by a series of small "Spiky Triangles" cut out of sheet steel from templates drawn by the artist. These pieces were much more suggestive of "characters"—both human and calligraphic—than the large objects, perhaps because of their freehand profiles. A couple of them inclined at steep angles, like people walking into a stiff wind. All were kept standing on a waist-high shelf by steel tabs affixed at the back. Their frontal surfaces had been scoured with black oil stick, taking on enough gestural energy to look like passages of drawing extruded into freestanding objects. From a distance, these pieces appeared to be solidified shadows, or even, depending on their disposition, dark crevasses opening in the white wall behind. To her credit, Zucker's esthetic treatment of the "Spiky Triangles" never let the observer lose sight of the fact that they are slivers of steel. *—Kenneth Baker*

Donald Baechler at Tony Shafrazi

Donald Baechler introduces a figure relatively new to modern American art: the artist as fashion plate. *Life* may have done a spread on the young Jackson Pollock in the '50s—but Pollock wasn't photographed in designer clothes, as was Baechler in a recent issue of *New York* magazine. "I like my art to look as if it's been kicked around a little," Baechler is quoted as saying, "and I feel the same way about my clothes."

Well, his art doesn't look like it's been kicked around enough. Painting in acrylic, scumbling layer over layer of gray and tan, Baechler incises his canvases with silly subcartoon faces: a dour-faced matron, a head with short-cropped hair, and a fish in *Fish Story*; three post-Dubuffet men and four children's-Christmas-card pine trees in *Schwarzwald*; a scribbledy-dibbledy head in tribute to the Egyptian singing star *Oum Kalsoum*; and so on. In the easy, nitwit grace of each painting, the artist seems to be saying, "Look ma, no hands"—or as few as possible in keeping with the purity of his kindergartenish vision.

A series of journal notations from Robert Pincus-Witten in the catalogue made Baechler's work seem almost mature: "Each element is rehearsed over and over, though painted in ways to suggest a clumsy freshness and sense of adventure." But the pictures really aren't that fresh or adventurous, just—almost shamelessly—modish.

Interestingly, Baechler's bio from the gallery includes a head shot at the top of the page. And recently Shafrazi presented him and other artists—among them Tom Otterness, Jean-Michel Basquiat and Keith Haring—in a catalogue called *Champions*. (Already? Most of these guys were born in the '50s and *'60s*, for heaven's sake.) Given his pouty good looks, Baechler certainly deserves his head shot. But, as the mentor once told the protegé on being asked if he thought he was good looking, "Not enough to interfere with your career." Baechler's *New York*-punk image is, decidely, interfering. So far, it's better than the art. *—Gerrit Henry*

Svend Wiig Hansen at Bonlow

Wiig Hansen is a Danish Expressionist whose bizarre drawings and paintings first reminded me of the sculptor Gaetano Zumbo's portrayal of putrefaction in the National Museum in Florence (sculpture which Hawthorne in his *Italian Notebook* described as "a very ugly piece of work indeed"), and then of the drawings of Wilhelm Busch, the 19th-century German cartoonist and illustrator. Hansen brings all kinds of things into his art—takes us way out beyond the 200-mile limit of Danish art, in fact. His work recalls that period in late Gothic art when European artists discovered India and with glee introduced into Christian iconography images of strange foreign demons and goddesses.

At the 1964 Venice Biennale Hansen covered entire walls with his graffiti-type drawings. His even larger ceramic reliefs may be seen at the the Herning Hospital in Denmark and at the Kastrup Church in Copenhagen. He is by turn sculptor, painter, graphic artist, illustrator and set designer, and he has also worked on films. In 1960 he won a Guggenheim International Award, yet remains little known in this country. This was his first one-man show in New York.

Hansen's American debut consisted of two parts: relatively small drawings and paintings occupying two walls, and enormous paintings on unstretched canvas. He is more successful in the former. The drawings, filled with subtleties, depict groups of people in varying conditions of anguish and torment. One long series of drawings presents a parade of men and women with their faces melting in the fire—an allegory, perhaps, of the Welfare State, its vision of a harmonious condition grimly transformed into a holocaust. It is these piercingly precise drawings which reminded me of Busch—not so much of his famous creations, the twins Max and Moritz (the originals of Rudolf Dirks's Katzenjammer Kids), but of *Ice Peter*, the story of a boy who does not heed his parents. Peter ventures out in the depth of winter to go skating, falls through the ice and freezes into a prickly porcupine shape. His father brings him home to thaw out in front of the stove, but the heat turns him into a gruel which his parents scoop off the floor and spoon into a pot. The story ends with a pot labeled "Peter" on a shelf next to pickles and cheese. Hansen's blubbery figures—like gingerbread with spiky appendages—have the cannibalistic intensity which Busch's cruel inventions all possess in varying degrees.

Hansen's large paintings seem crude compared to his drawings. The colors are raw and more or less unconnected with the figures—as though he had simply flung paint onto the drawn areas. The images themselves—men (or women?) and farm animals—seem bloated, without form. The apocalyptic mood of the drawings is missing somehow; there is too much vehemence, too much straining after dramatic effect. Yet there is one large, silvery painting that is better than the others, perhaps because there is little color, for color is never Hansen's strong point. (This show also appeared at the Arco Center for Visual Art in Los Angeles, April 12–May 21.)

—Lawrence Campbell

Cynthia Carlson at Pam Adler

The title of Cynthia Carlson's latest exhibition, "Insects: A Guide," forewarned the visitor to expect something quite different from her wall installations. The show consisted of 28 paintings of insects, oil-on-canvas works

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which stemmed from the artist's participation in a New Jersey competition for the decoration of an entomological research facility. The commission was eventually awarded to a local artist, but Carlson found herself intrigued by the images she'd come up with, and so continued to make use of the insect as subject.

While the exhibition might seem a complete break from Carlson's past work—the paintings, for one thing, were not done directly on the wall—it was still essentially an installation. The artist had obviously taken special care with the spacing of the paintings and with the way they were arranged to complement one another. The gallery walls were painted a dark brown, emphasizing the paintings' bright colors, and occasional pieces were further set off by gray outlines. All this painstaking detail went far beyond an artist's usual desire to present his or her paintings attractively; the individual paintings were here being considered as elements in a larger composition.

Mounted beside each painting was a text describing the life cycle and habits of the insect depicted. The texts read like entries from a biology textbook and gave the show a museum-of-natural-history quality, although the paintings could hardly be considered scientific illustrations. Their colors are wild, almost Day-Glo in tone: turquoise, hot pink and flaming orange laid on in many layers with broad strokes. With few exceptions, the canvases present single insects in giant scale, and the images are so closely cropped that they seem about to burst out of their spaces. While somewhat true-to-life (I'm sure an entomologist could identify each species), they are nonetheless divorced from life. Their sheer size (4 feet across, and more) makes them into decorative motifs. This, coupled with the absence of natural backgrounds, moves them from nature to the world of art. Yet the scientific descriptions bespeak the origins of the images, and the small cards call insistent attention to themselves. This juxtaposition of pop rendering with sober fact lent the installation an ambiguous depth.

Like virtually all of Carlson's earlier work, this exhibition displayed an underlying streak of humor, the importance of which is too often overlooked in discussions of her art. Many of the insects, while not exactly anthropomorphized, nonetheless appear to have distinct personalities. It is hard, for example, to avoid seeing a maniacal glint in the Dog Flea's eye.

These paintings evince all the trademarks of Carlson's previous work: wit, a sure decorative sense and a feel for the extended composition. The use of representational images adds a new dimension to Carlson's development.

—Reagan Upshaw

Sandro Chia at Castelli Greene St.

Sandro Chia has placed himself squarely within the bounds of European painterly convention and tradition, for tradition affords him a vocabulary and hence a semblance of meaning. He borrows unabashedly from other painters (Chagall, Picasso, Monet), but his borrowings are not so much formal appropriations of style as existential exercises directed at discovery—the discovery of a subject matter. For Chia, as for many other young artists, to paint or not to paint is not the question: instead, it is *what* to paint that gives pause. To all appearances Chia is not wanting for subjects; but despite their cultural and mythological allusions, his paintings lack the self-assured specificity of a personal voice, tending to treat content formally and grapple with trifles as though they were wrestling a beast. The paintings' rough textures and unquiet, muddy grounds overwhelm the figures rather like vast palettes grown crusty from overuse, yet from which it seems the artist hopes intimations of the marvelous will emerge. Chia labors his surfaces as though through sheer presence paint could materialize that "physical proof of metaphysical existence" (as he has called the work of art) which is not to be found in the unnatural mythology of his figures. Chia's mythology is almost of a generic brand, one that chooses to disregard its late-20th-century context. Paintings such as *Woman Riding the Beast* (a rape of Europa scene) are clearly intended to conjure up a world of symbolic archetypes and "timeless" cultural myths.

As if to tip the odds in favor of the metaphysical existence to which he aspires, Chia has recently complemented the insufficient gravity of paint with the weightier argument of bronze. In this, his second show of the 1982-83 season, he exhibited 10 sizable oil paintings and four large bronze sculptures, two of which were variations on the sexually ambiguous figures he showed earlier in the season. The sculptures are usually, though not always, accompanied by paintings on the same theme. By virtue of its size, *Man and Vegetation* dominated the show—standing eight feet high, it presented a fable of man, civilization, nature and decay. The stylized head of this half-kneeling figure is thrust upward in a gesture of optimistic defiance; budding vines clamber over him claiming his bloated limbs, which metamorphose into brick columns. The unbroken surface of the shoulders seems still threatened by the progress of their growth.

Chia has transposed the anxiety of his paint surfaces into the modeling of the bronze where, unhampered by color, it is more articulate. The differentiation of surface textures establishes emotional correspondences: the smooth, calm shoulders counterpoint the ragged chaos of the vegetation and the meticulous faceting of the buttocks and foot. The vines of an apparently vengeful nature erode the skin and thus can read as veins run riot over a body whose artifice lies in the disturbance of logic and proportion: this monument is part human, part edifice (the bricks), and part nature (the vines)—and the direction of the metamorphosis isn't entirely clear. Despite the mythological associations, this sculpture has a clumsy kitschiness that brings to mind the absurd transformations in fairy tales—rather than some god, this is more likely the giant, overtaken not by Jack, but by the Beanstalk.

In *Boy and Ram*, a somewhat smaller bronze, a boy with the sweet, expressionless features of a young Apollo grasps a ram, but the ram's body breaks open to reveal a brick construction. Limbless, both boy and animal stand on stacks of bronze bricks—ruins that seem to propose a bit more than an anachronistic stylization of antiquity. *Boy and Ram* possesses the same duplicity and ambiguity of metamorphosis as *Man and Vegetation*—they are both representations of damaged idealizations of man and nature, though their deliberate metaphoric confusion owes more to Surrealism than to current issues of representation.

Chia's art-historical borrowings are not confined to his paintings—*Man and Vegetation* recalls both Man Ray's *Imaginary Portrait of de Sade* and Magritte's "Souvenir d'un voyage" paintings—but he manages to make them more his own in the sculpture. Two paintings which depicted variants on the kneeling male figure of *Man and Vegetation* appeared mawkish and mannered next to the bronze. Chia's sculpture promises a more cogent, contemporary treatment of his concerns than is evident in the paintings, but that promise has yet to be fully realized.

—Jamey Gambrell

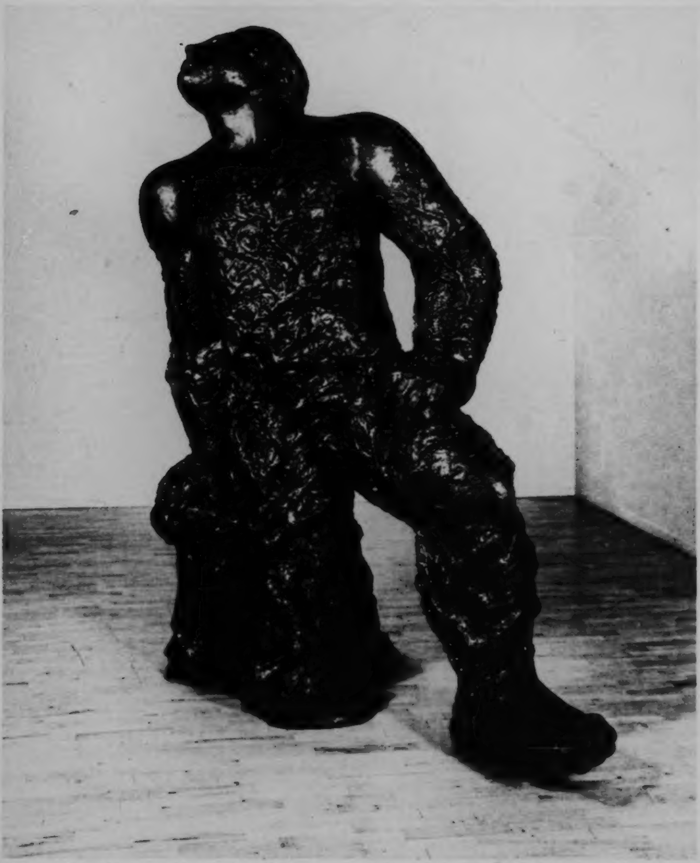
Scott MacLeay at Marcuse Pfeifer

This presentation of Scott MacLeay's color photographs was an abbreviated version of his exceptional show held at the American Center in Paris during the fall of 1982. That show was also divided between black-and-white and color prints. While there was much to admire in the black-and-white work, the color material was more original and more consistent.

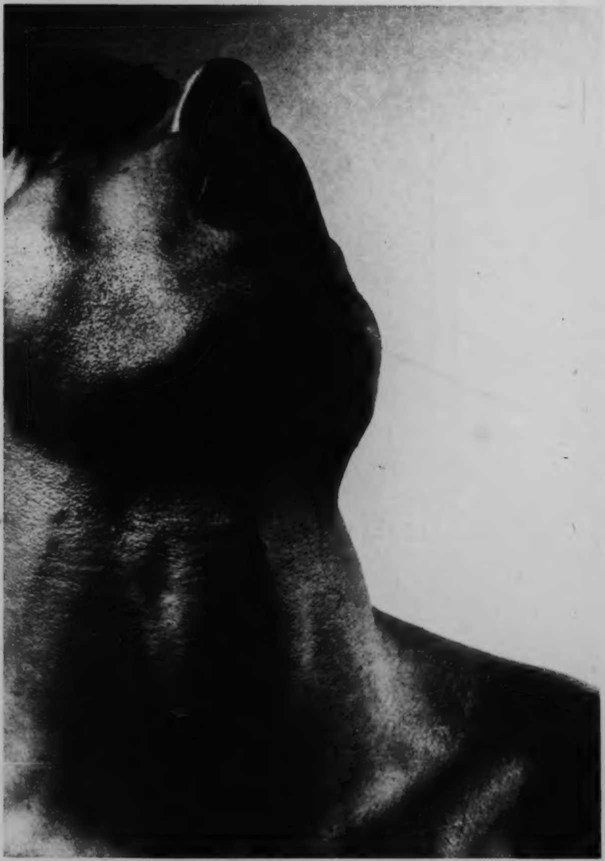
MacLeay's use of Fresson prints—a little-known stable color process—creates grainy surface color and thin saturations. There is an unabashed lyricism in the choice of background colors such as turquoise, lavender, soft orange and rose—a plein-air Impressionist palette of the kind the Pictorialists used in early 20th-century autochromes. The emotional effect can sometimes border on the sentimental, yet these lyrical moments inform extremely considered compositions. The human presence here is highly artificial and theatricalized—anatomy is metamorphosed into pure shape, devoid of psychological considerations. Whether dealing with a single nude, clothed figures or arm and torso "segments," MacLeay opts for an abstracted, formal placement of the body within the picture frame. Using dancers as models, he is clearly concerned with distillations of human motion in which the erotic element remains marginal. By treating the body as a formal entity, MacLeay honors a tradition that stretches from Weston to Mapplethorpe.

If there is a weakness in MacLeay's work, it is one of self-consciousness. His strength is in marrying human form and color, transforming choreographic motion into its constituent gestures and reducing composition to a two-dimensional graphic surface in which body parts are abstractly integrated. For all the abstract play, however, these lithe and limber dancers, beautifully poised in gestures so austere they seem like visual haiku, never wholly abandon three-dimensional reality. MacLeay seems to be aiming at a conjunction of esthetic and spiritual concerns. The choreographic quality appears to allude loosely to ritual exercises such as Zen or yoga. His models do not convey joyous abandon, but are posed in apparently purposeful and measured attitudes.

When MacLeay speaks of "the use of very simple, detail-free forms" in his work, and of his role as somewhat like that of the social scientist who "tries to simplify reality, to isolate essentials," he is



Sandro Chia: *Man and Vegetation*, 1983, bronze, 99 by 70 by 67 inches; at Leo Castelli.



Scott MacLeay: Untitled, 1980–81, black-and-white photograph; at Marcuse Pfeifer.

of course arguing against narrative interpretation of his work. Yet MacLeay's elegant esthetics are forced into the realm of real feeling by his use of human gesture that evokes spiritual rites, and by his choice of colors that are weighted toward the tender, lyrical, romantic and sweet. For some viewers these qualities might seem to create a false nostalgia, but there is courage, in a cynical age, in walking a tightrope of fragile emotions.

—Allen Ellenzweig

WALTHAM, MASS.

Charles Garabedian at Rose Art Museum

There are artists who will never become part of the mainstream: H.C. Westermann was one; Charles Garabedian is another. Garabedian has explored his personal vision in abstract and figurative modes for the past two decades, never assuming the dominant style nor arriving at a signature one of his own. Organized by Rose Museum director Carl Belz (who also wrote the catalogue introduction), this exhibition presented a selection of Garabedian's work in various mediums from the past 20 years.

An example of Garabedian's many interests is provided by *Self-Portrait*, 1972, which combines paper collage, drawing (of nuts and bolts) and a small self-portrait. Garabedian has even poured different colored resins onto the paper, allowing them to harden into thin opaque layers in which various abstract shapes can be seen. In the upper right-hand corner is the portrait, done in pencil much like a student's excercise. Remarkably, this self-portrait bears a resemblance to Arshile Gorky in his self-portraits from the '30s.

Like Gorky, Garabedian is Armenian, and he too is a brilliant draftsman (indeed, his self-portrait evokes that period in Gorky's work influenced by Ingres and Le Nain). But whereas Gorky wrestled with sources—Cubism, biomorphic abstraction, Surrealism—in a heroic attempt to reach his own ground, Garabedian does not feel the need to contend with prevailing styles. Instead, he intuitively explores various modes and methods—drawing, painting, collage, resin works, watercolors—often in the same work.

Many of Garabedian's images are narrative in structure. In these works, we usually see solitary figures in scenes of violence and desire that evoke movie melodrama: a man literally tearing his heart out, a woman in a bathroom surrounded by bones, an assassin lurking, Jean Harlow lying naked and dreamy-eyed on the ground.

Recently, on the basis of works such as these, some critics have written of Garabedian as a *faux naif*, associating him with "bad painting." However, as is clear from *Self-Portrait*, his awareness of history and attention to detail is too specific and personal to be seen as partaking of the histrionic, antimodernist attitudes of such art. Far from being naive, Garabedian is well aware of what it is to be an artist today, as his complex works attest. *—John Yau*

TORONTO

Murray Favro at the Art Gallery of Ontario

Canadian artist Murray Favro makes objects that are almost more impressive as engineering feats than as esthetic objects. The model of a windmill from his original design, the slides and films projected on three-dimensional tableaux, the one-seater airplane and the half-scale model of a fighter jet fuselage that made up the most interesting part of his retrospective remind us how close our appreciation of a work of art can be to our appreciation of a clever machine.

One of his better-known pieces, *Van Gogh's Room* (1973–74), is a life-size diorama of the painter's bedroom rendered in the tortured perspective of his painting, *Vincent's Bedroom at Arles*. A slide of the painting is projected onto the wooden model, matching its contours exactly and providing colors and details. Favro uses the same technique with a canvas-covered wood model of a 1961 Corvair on a country road and a still life of a stick of gum, a pack of cigarettes and a couple of pots on a washing machine.

He takes his over-engineered illusionism one step further in *Synthetic Lake* (1972–73). A film loop showing waves breaking on a beach is projected onto a sheet of cotton duck attached to a "wave mechanism" made with hinged, moving slats. The dreamy, romantic image of sea and shore, ear-

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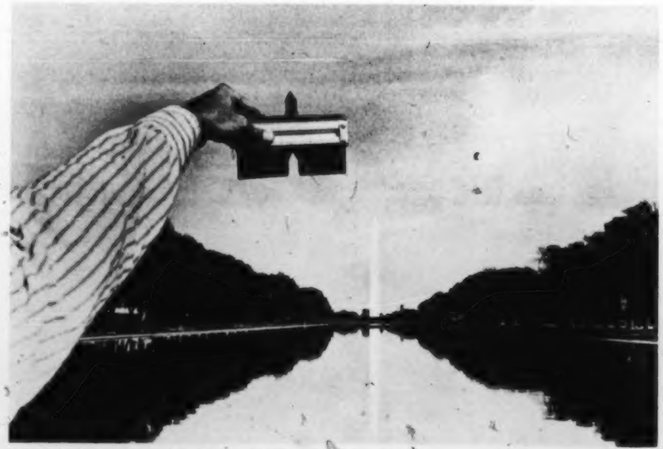
nestly simulated by a noisy contraption, is wonderfully silly.

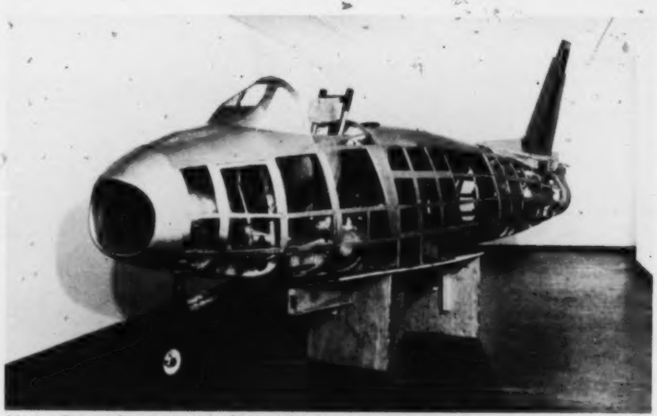
Favro's wood constructions are obviously handmade and look as if they could have been knocked off by some 16th-century Florentine carpenter after drawings by Leonardo. His "improved windmill" incorporates a universal joint that is supposed to keep the machine operating at peak efficiency even when the wind changes direction. However, a film of the windmill in action shows the thing flapping about like a large bird trying to take off with one foot nailed to a pole. But if it fails as engineering, the "improved windmill" still passes as art, utilitarian necessity having organized the parts into a trim whole. The ambitious model of a jet fuselage, *Sabre Jet* (1979-83), is awesome for the number of man-hours it represents. It also suggests, somewhat frighteningly, how Brancusi's true heirs make their living today.

Favro is an artist whose originality and power come largely from his ability to envision a convergence of sculpture and engineering. He places himself in a tradition of artist-inventors that goes back to the Renaissance, even as he makes a provocative contribution to contemporary art.

—Ross Skoggard



Kenneth Josephson: *Washington, D.C., 1975*, black-and-white photograph, 11 by 14 inches; at Museum of Contemporary Art.



Murray Favro: *Sabre Jet, 55% Size*, 1979-83, aluminum, steel, fiberglass and aircraft hardware; at Art Gallery of Ontario.

CHICAGO

Kenneth Josephson at the Museum of Contemporary Art

Judging Kenneth Josephson's photographs by today's standards may not be altogether fair. Josephson came of age in the '60s, when photography was exploding as a medium. This explosion, in retrospect, was one of the last gasps of avant-garde expression to make it through the pluralistic '70s. Today, when photography is being held hostage in the artist's studio, Josephson's work seems intellectually forced—some pieces tend to look a little gimmicky, however clever the idea lurking beneath the photoemulsion may be. But fortunately, his best photographs are pictorially striking enough to hold up without resorting to Conceptual or art-historical games.

Josephson divides most of his photographs into four continuing series, all fully represented in this, his first major retrospective. From the "Marks and Evidences of Events" series there was *Stockholm, 1967*, his famous profile of a Volvo automobile casting a perfect "shadow" of snow. The fact that many of the scenes in this series are the equivalent of found art objects adds to their visual magic. His sense of whimsy peaks with *Chicago, 1976*, which shows a pencil scientifically pinpointing the imprint of elastic panties on a woman's hips. However, he appears to have run out of steam in *Wisconsin, 1980*, where he resorts to artificial manipulation, spray painting several leaves white in a dark forest scene.

Matthew, 1965 is well known from the "Images within Images" series. It depicts Josephson's toddler son holding up a snapshot of himself upside down in front of his face as if it were a camera, finger cocked and ready to snap a photo of his father. If the son is the "spitting image" of his dad, then this is surely an improvement on Lee Friedlander's self-portraits in mirrors. But in the "History of Photography" series Josephson's visual shoptalk never transcends self-mockery, remaining on the level of art school in-jokes. These works, with their references to Stieglitz, Steichen, Muybridge and Weston, may be a barrel of laughs to those in the know, but otherwise they're about as funny as a crutch to someone without an art-historical leg to stand on. The "Archaeological Series" is equally abstruse, but the images are often so silly or absurd that they provoke interest even when masquerading as exercises in design or land surveying.

In addition to the four series, the exhibition contained examples of Josephson's collage and three-dimensional work. Both involve particularly tedious attempts to piece together multiple images or elements into a puzzle of ill-fitting parts. One marvels at the artist's ambition, but the results are generally disappointing. Nevertheless, the collages anticipate by a decade David Hockney's recent, more cohesive photocollages.

Josephson studied with Minor White in Rochester and with Aaron Siskind and Harry Callahan at the Institute of Design in Chicago, but his work doesn't resemble theirs—except, perhaps, for some of Callahan's early-'60s Chicago street scenes. The 51-year-old photographer has been teaching at the School of the Art Institute of Chicago for more than 20 years and his influence on students has been major. His body of work, so far, amounts to a grand experiment in combining images and ideas, and in grafting Conceptual structures onto photographs with visual punch. In many cases, trying to have it both ways has compromised his work; yet his successes have been strong enough to assure him a place among the greats in Chicago's photography community.

—Michael Bonesteel

NEW ORLEANS

1983 Triennial at the New Orleans Museum of Art

Since 1887 New Orleans has sponsored regular contemporary art exhibitions which have attracted entries by the likes of Cassatt, Monet, Homer and Henri. Revamped as a triennial regional show under the auspices of the New Orleans Museum of Art, this year's exhibition was guest-curated by Linda Cathcart, director of Houston's Contemporary Arts Museum. The artists, who ranged in age from 26 to 81, included emerging talents as well as those with substantial exhibition records.

The Big Painting dominated the exhibition, with such occasional exceptions as Gael Stack's murky, graffiti-like works on paper. A non-figural painting was not to be found, and attempts at expressionist anarchy or angst were prominent. With linear undulations and eccentric perspectives recalling Thomas Hart Benton, Art Rosenbaum served up a lurid synthesis of folklore, fundamentalism and Appalachian lust. Eerily illuminated casts of ancient sculpture fragments were the subject of Jimmy Jalapeeno's mesmerizing, macroscopically detailed paintings. For the most part, however, the visitor found paintings heavy with "attitude" and seemingly reliant on some absent text, as in Richard Stout's surprisingly affectless Neo-Expressionist works and Derek Boshier's morally ambiguous depictions of Lee Harvey Oswald, Lech Walesa and David Bowie, painted on nasty, viscous grounds.

Also in evidence was the Big Photograph, most happily in the form of Nic Nicosia's chic and stagey *Domestic Dramas*—frozen tableaux from a sitcom run amok. Nancy O'Connor movingly coupled photography and oral history in images of the vanishing rural black culture of Texas which had been painstakingly inscribed in the

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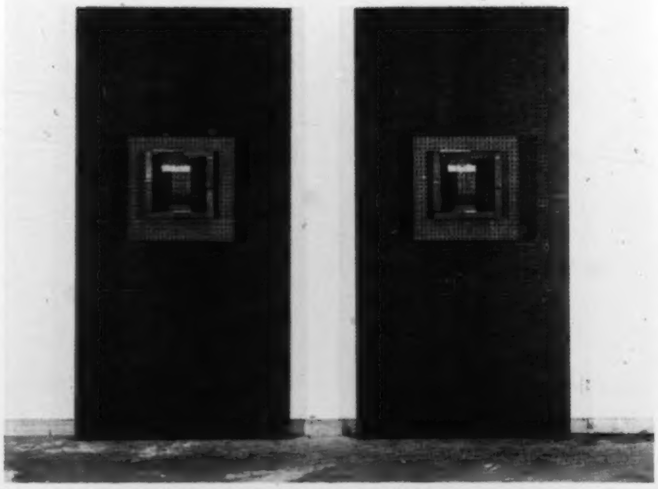
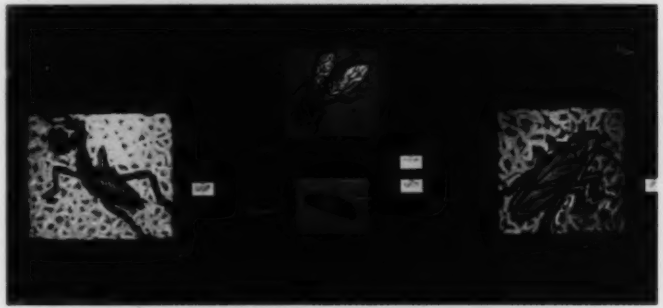
Despite the numerical superiority of painting, most of the strongest works were found in sculpture. Clyde Connell's mixed-medium *Communication Piece* suggested and mastered a wealth of associations with the forms of the pagoda, the abacus and the pyre. The openness and logic of wood construction was tempered by a surface suggesting the slow corrosion of ancient metal, while pendulums of stocks and discs implied communication by sound as well as by configuration. Another brave stand for abstraction was made by Laura Russell's wall constructions, in which racy, jagged forms, gesturally colored, lunged and looped around open spatial cores. An intentional world away were Jack Nichelson's carved and assembled "reliquaries." Most appealing in the museum setting was *Yart: The Last Art Collector Reliquary*, a miniature, ship-shaped inventory of final-exam classics, including cut-out figures from Renoir's *Luncheon of the Boating Party* and a dozen other sly references to a once-living art history. For its sensational notoriety, mention must be made of James Drake's obsessive *Trophy Room*, a claustrophobic environment fabricated entirely from grim welded steel.

Perhaps inevitably, local debate about the curator's intentions tended to eclipse discussion of individual works. Only five of the 12 states in the region were represented, and 10 of the 23 artists work in Texas. It was hard to accept Cathcart's claim, articulated in the museum's quarterly, that the exhibition demonstrated the continuing vitality of an indigenous and specifically Southern figural tradition. How do we assess this tradition, for example, in Bronx-born Marc Brasz's scenes of urban violence? Does the mere rendering of plantation houses by Linda Burgess constitute *Southern* painting? Between Sun Belt immigration and Hollywood Taras, it may grow increasingly difficult to isolate a purely regional spirit in the visual arts of the South. As for this Triennial, the soulless state of painting was lamentable, the signs of daring and play in other mediums a cause for hope.

—Marcia E. Vetrocq



Norman Toynton: *Catherine Wheel*, 1983, oil on wood and Masonite, each panel 8 by 4 feet; at the Brattleboro Museum.



Cynthia Carlson: *Insects: A Guide* (detail), 1983, oil on canvas; at Pam Adler (review on p. 187).

BRATTLEBORO, VT.

Norman Toynton at the Brattleboro Museum

Norman Toynton is a British expatriate who divides his time between New York and rural Vermont. Late this spring he installed two recent composite works in the Brattleboro Museum.

In Masonite pegboard, Toynton found a working surface whose uniformity and ubiquity evoke the power of industry to homogenize the material life of society, a power the artist sees affecting even the language and concepts people use to voice their experience. The pegboard perforations function in at least two ways. First, they provide an underlying grid that harks back to pictorial perspective conventions. Secondly, they are a material metaphor for the false equivalences—of one thing to another, one word to another, one moment to another—promoted by mass production and mass media. Toynton attempts to set painting against the generalization and depletion of reality by the media and industry. Though his works tend to be small—often only a foot square—he paints with such devotion to finish and detail that every inch he covers seems like territory reclaimed for human curiosity from indifferent production and use.

The broad theme of Toynton's painting is thus the richness of physical reality that gets overlooked when perceptions are ruled too much by ideas. In the three adjacent panels that comprise a work titled *Forehead*—the panels are abstractions drawn from a detail of van Dyck's *Portrait of Cornelis van der Geest*—Toynton has glazed green over blue until each surface is crazed with tiny veins of vibrating color. Only within the bright red shape on each panel that abstracts the actual van Dyck forehead is the vitreous crust of paint interrupted by open perforations. Below the forehead shape in each panel, Toynton has squeezed brilliant dots of color through the pegboard holes from behind. The configuration formed by these dots is the major compositional variation from one panel to the next. One's discovery of that subtle shift—which the artist likens to noticing the way a clock's hands seem to jerk from one position to another between repeated glances—is a clue that the work is meant to stimulate close attention and the gradual perception of differences in things that appear to be the same. Toynton attempts to goad the viewer's curiosity on another level as well: he blocks close frontal access to the painted panels by placing pairs of small enameled green sawhorses on the floor. This device is undeniably effective, but its manipulativeness is out of keeping with the values realized so beautifully in the paintings themselves.

Sameness and difference are more explicitly the theme of the two-part *Catherine Wheel*. In both *Forehead* and *Catherine Wheel*, painted pegboard panels hang on unpainted sheets of pegboard that stretch from the floor to above eye level. The two halves of *Catherine Wheel* were placed at opposite ends of a long room. In this instance, the two hanging pegboard panels are not entirely covered with paint: instead, four lengths of 1-by-1-inch lumber form an inset square frame. Each bar is thinly painted and is divided visually (by contrasting color) into two rectangles. Within this square frame, more painted rectangles of changing colors set up an inward spiral. The paint application differs slightly from one color area to the next: in some places the paint fills in the pegboard perforations, while in others they are left gaping. In the matching color patterns on the two facing panels, differences occur as to which perforations are closed, and as to minutiae of surface facture. To compare the two parts of the work, one has either to look back and forth in opposite directions, or to walk from one to the other, bearing the memory of the details to be compared.

Toynton has apparently thought hard about what the act of painting most directly signifies, and has concluded that it translates into the lavishing of attention on something at hand. The artist's attentiveness comes across in almost everything he paints, and it has social as well as esthetic implications.

—Kenneth Baker

LOS ANGELES

Judith Simonian at Neil G. Ovsey

Judith Simonian is known for large paintings of whirling vessels. In her new work she has expanded her metaphoric vocabulary to investigate the movement of water. Her interpretive approach recalls that of Kupka's abstract "cosmic springs," in which water is viewed as a potent, life-giving element. Simonian, however, renders water naturalistically in the form of fountains, waterfalls, whirlpools and streams—all of which flow abundantly in her work.

Simonian belongs to a young

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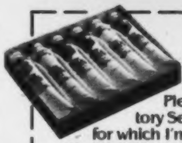

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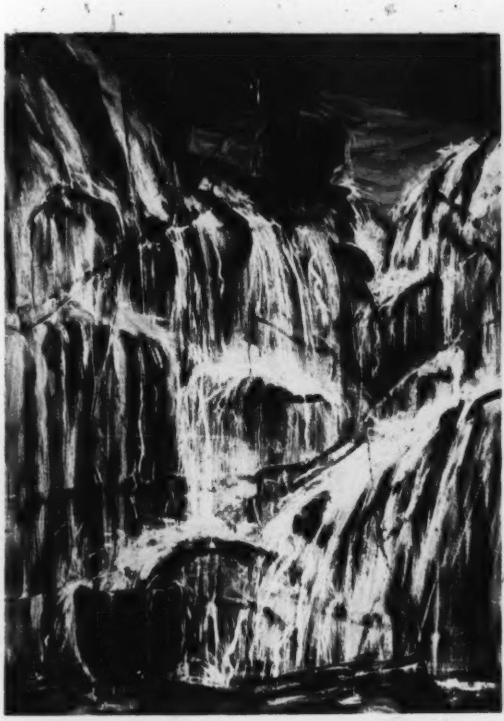
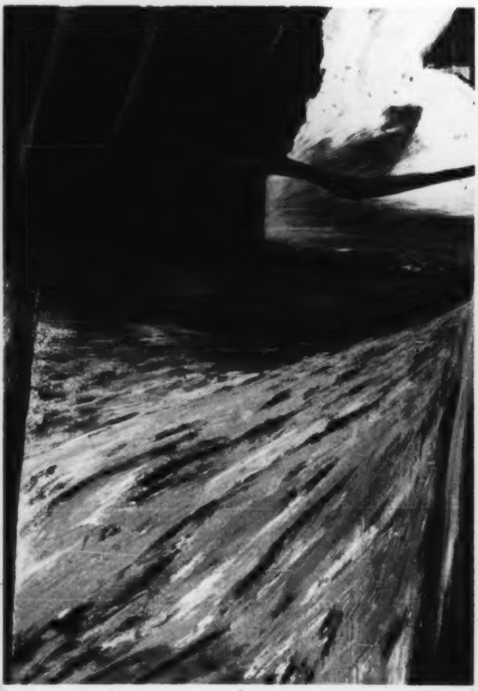
generation of artists that is currently involved in philosophical speculation on the nature of the self and the universe. Though her art is basically representational, the abstract element in her style is strong enough to encourage a symbolic reading of natural appearances, as well as of the structures and rhythms of her compositions. In her imagery, the water's path is usually steady and movement constant, tracing out the various trajectories of an energy force that the artist sees as the generator and sustainer of all living things. In the paintings of fountains, the artist's brushstrokes are autonomous, emphasizing the movement of water jets toward us.

Although Simonian's paintings are marked by a high level of technical inventiveness, some of the devices she employs contribute to clarity and impact of expression, while others seem off target. The works referred to by the artist as "reconstructions"—that is, oil paintings done on supports formed by piecing together chunks of broken drywall—are quite successful. The literal breaks and fissures in the surface of these works serve as points of tension that seemingly drive the painted water onward. Objects are embedded in the plaster and function as compositional focal points. In *Fire of the Falls* (1983), a picture frame set into the drywall surface isolates the area where a waterfall appears to burst into flames. The water seems to rush out from underneath the inset frame, sweeping down a steep progression of physical "steps" formed by cracks in the support surface, until it spills into a (depicted) pool below. An equally dynamic feeling is established in *Pots at the Falls* (1983). Here, water flows swiftly down rocks, closely following the literal fractures in the dry wall surface, and zigzagging its way into an actual ceramic pot near the bottom of the picture. In both of these large paintings content and form are united logically and organically. Less satisfying is *Wishing Pool* (1983), a diptych whose two sections are enclosed within a single frame and connected by a real ceramic vessel, centered over the depicted image of a fountain. In a rather corny gesture, the vessel is filled with loose change.

A number of small works on paper are disappointing in their lack of spontaneity—their brushwork seems overly controlled and labored. Indeed, Simonian is least effective when working in such conventional modes. However, when she departs from tradition by mixing mediums, as in the "reconstructions," she proves herself to be among the more talented and promising young artists of the 1980s. —*David S. Rubin*



Judith Simonian: *Pots at the Falls*, 1982, mixed mediums on fractured wall, 74 by 56 inches; at Neil G. Ovsey.



David Amico: *American Landscape*, 1982, oil and enamel on canvas, 99 by 69 inches; at Ulrike Kantor.

David Amico at Ulrike Kantor

David Amico, who surfaced in the late '70s with movable Dadaesque sculpture, has more recently turned to painting in an expressionist manner. An exhibition in the summer of 1982 at the Newport Harbor Art Museum offered paintings that seemed infatuated with a number of styles, including Impressionism, Symbolism, and German Expressionism.

Amico's most recent work continues to be characterized by insouciant and arbitrary changes from painting to painting, a hyperconsciousness about art-making and blatant homages to past and present heroes. No sooner has one noticed the similarities between current neo-Expressionism and a painting such as Amico's *Tunnel* than the artist gives us another persona: Amico-the-Esthete, represented by *Monarchianism*, a lush tropical landscape replete with butterflies. Paint application varies throughout Amico's work and seems geared to particular moods: in one painting, for example, a thin oil wash is used to establish a tentative poetic tone, while elsewhere thick brushstrokes heighten the upbeat character of sunlight or greenery.

Amico's obstinate refusal to espouse an identifiable or predictable style would make it difficult to generalize about his work were it not for the pervasive sense of wistfulness that unified this exhibition. It is difficult to look at Amico's simple, often sentimental subjects—birds, butterflies, horses, mothers with their children, romantic couples—without seeing them as fictions, the traces of a once picturesque reality that has been altered by the historic facts of pollution, nuclear threat and technology. Amico's paintings continually evoke loss in both love and nature: solitary birds and flowers tremble; a movie-set landscape may be superficially cheery, but is devoid of life; people spend the evening alone facing their own shadows. In the black-and-white painting *La Scala*, ballerinas fill the stage of the many-tiered opera house; a large black chair is depicted in the extreme foreground. The chair, seen as if from a backstage vantage point, is placed slightly above stage level, and it is difficult to tell whether it is facing toward or turned away from the audience. *La Scala* recalls all those PBS television productions which present views available only to the camera and not visible to a live audience. The lone chair in *La Scala* thus seems to stand as a metaphor for the alienated experience that solitary television viewing represents, and to evoke such themes as the theatricality of life as well.

Amico fares less well when he attempts abstraction. The least representational works in the exhibition seem to exist only in order to round out Amico's stylistic repertoire. His attitude in these paintings seems careless; they are languid and unfocused in contrast to the stronger imagistic work. On the whole, however, Amico's painting asserts a tender, affecting poetry that is missing in much art today. What he may lack in irony, rhetorical questioning, humor and cynicism—fashionable qualities these days—he makes up for in an unaffected sincerity and poignance.

—*Constance Mallinson*

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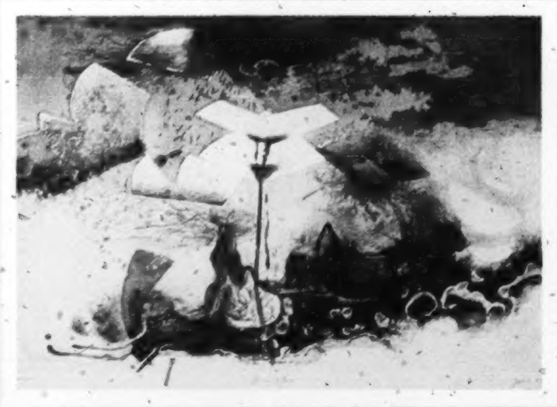

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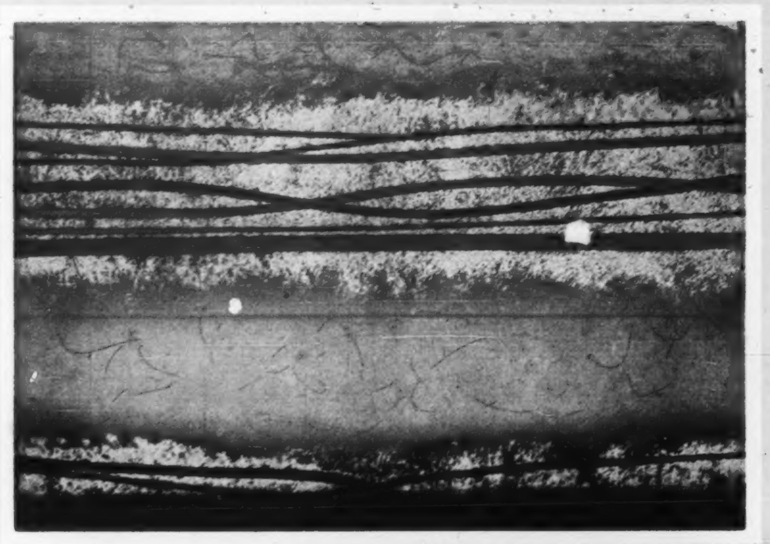

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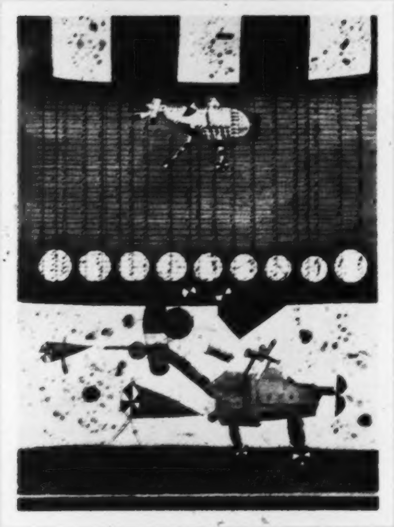

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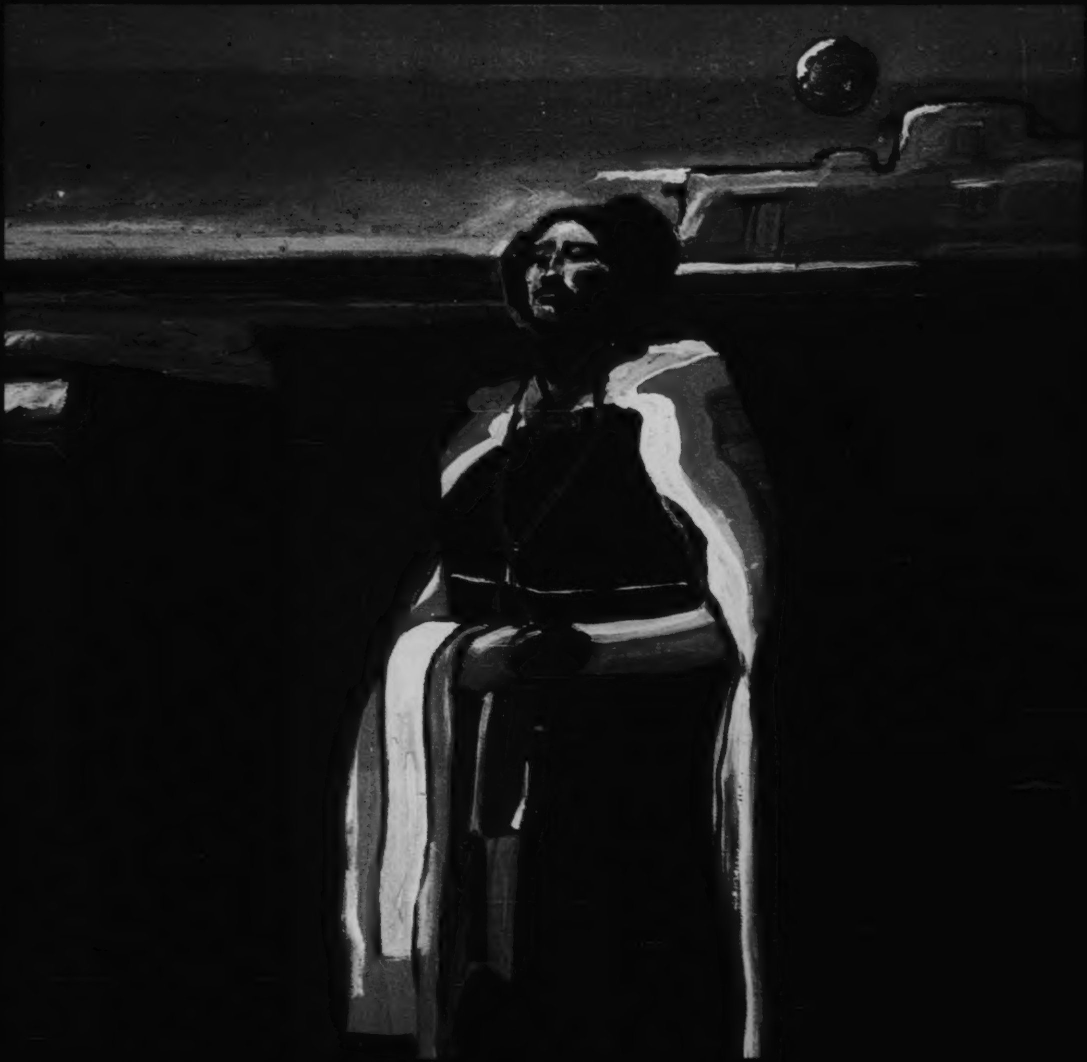

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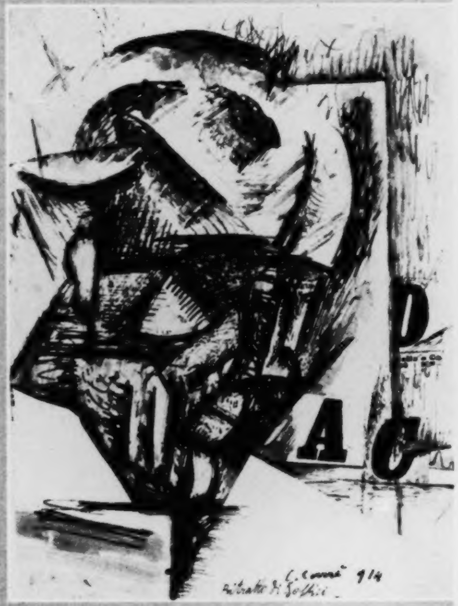
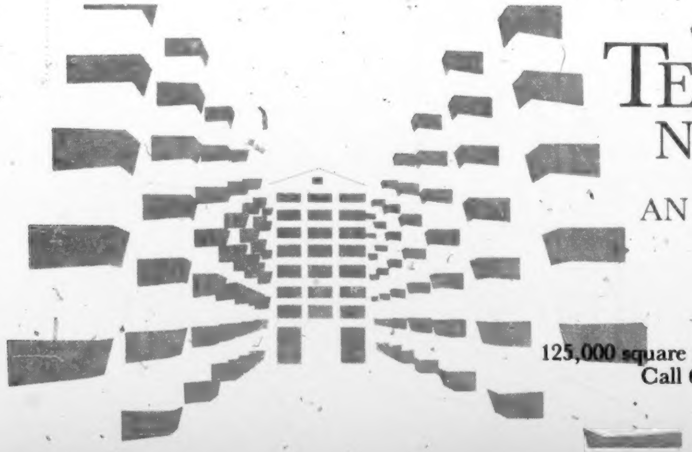


***Portrait of Soffici*, 1914.**
Ink and paper collage on paper, 8½ x 6⅛ in.



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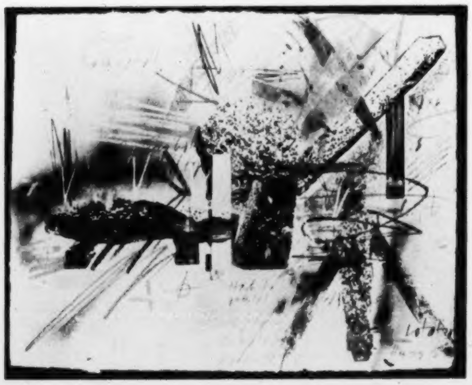
MICHAEL HEIZER



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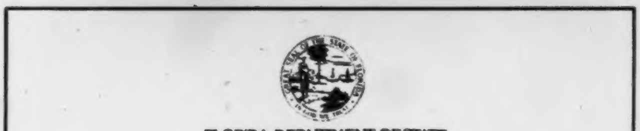

FLORIDA DEPARTMENT OF STATE
George Firestone
Secretary of State

Dear Artist:

As Florida's Secretary of State and Chief Cultural Officer, I would like to extend to you an invitation to take part in an exhibition which will occur in 1984 at the Capitol. The exhibition will take place during the legislative session, and is part of a competition to choose artists, both professionals and students, for participation in an international tour.

The exhibition will be displayed on the twenty-second floor of the Capitol, the location of exhibits of many renowned works of art. The exhibit will be utilized to assist in the choice of those artists whose works will be used as part of an international cultural exchange.

Should you choose to take part in the exhibit, I will look forward to meeting you and providing assistance to The United States Fine Arts Competition and International Exhibition.

Sincerely,

Secretary of State

GF/vdr

FLORIDA-State of the Arts
The Capitol Tallahassee, Florida 32301 (904) 488-3680

This Competition is sponsored by Cultural Promotion, Inc., Sue Mecanick, Executive Director with the endorsement of George Firestone, Secretary of State and Chief Cultural Officer of the State of Florida.

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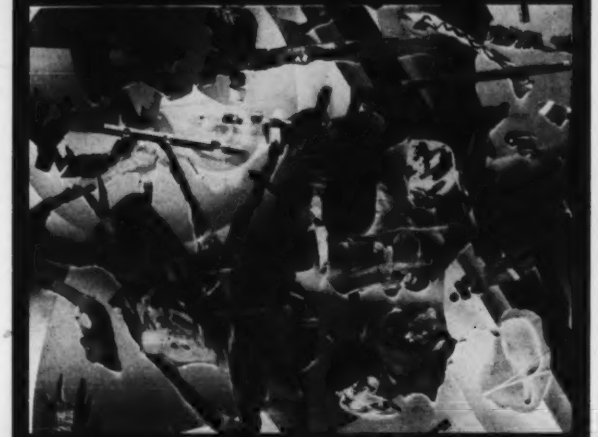
FRANK ANTHONY SMITH



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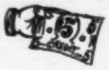

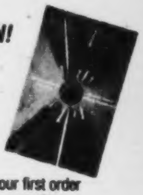

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FOLON

WATERCOLORS AND
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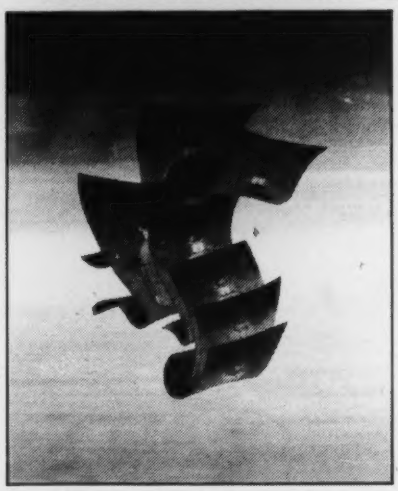

"L'Estampe," 1976 watercolor

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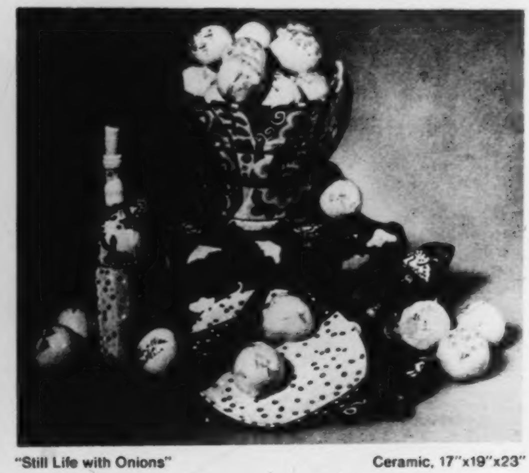

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Richard Segalman

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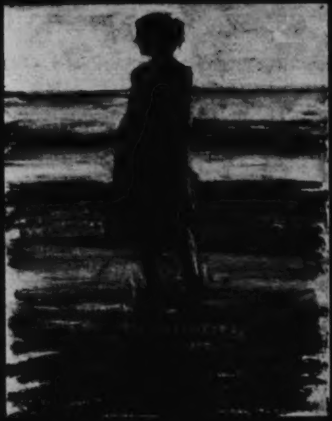

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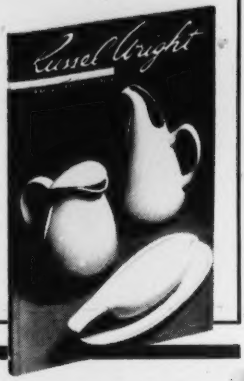

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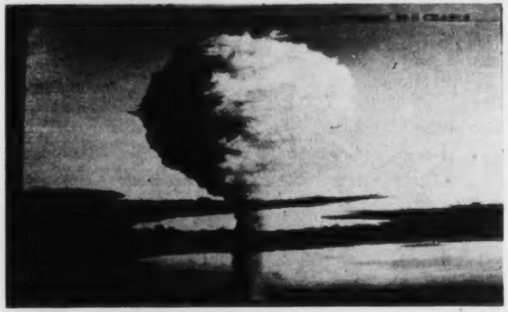

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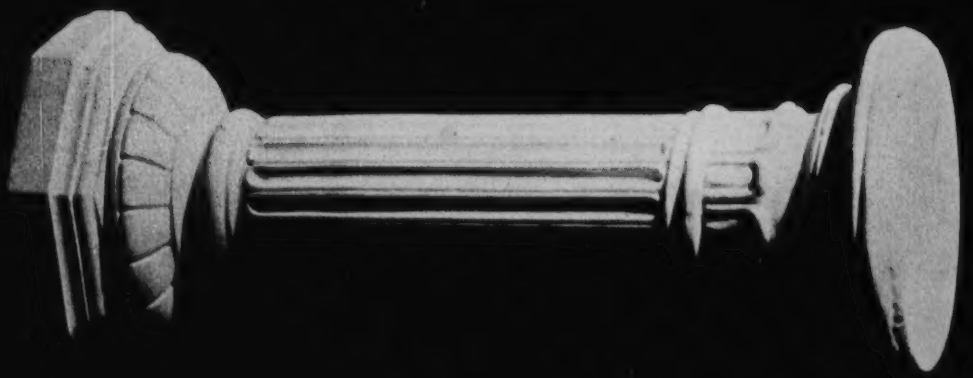

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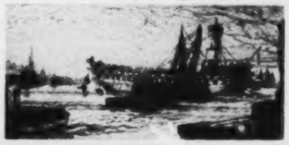

Haden, *The Breaking of the "Agamemnon,"* 1870

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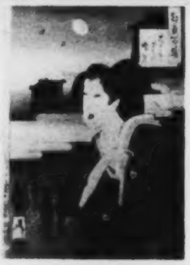

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November 11 - December 9
Dorothy Gill Barnes · Douglas Fuchs
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Curator: Abigail Solomon-Godeau

VIDEO:
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"NYC: URBAN IMAGE" with JOHN ALPERT, KAREN RANUCCI and KEIKO TSUNO; JOAN BRADERMAN; STEVE GOODMAN; RII KANZAKI and BOB HARRIS; and ANGELO JANUZZI and THOM SUDANO
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KLAGENFURT ☎ 43 (4222)

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Until October 15, **Franz Petschounig-Moro**
As of Oct. 18, **Shmuel Shapiro**

VIENNA ☎ 43 (222)

ARIADNE
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GRITA INSAM
Köllnerhofg. 6 • 1010 • Tel. 52.53.30
October 5-November 9, **Robert Combas, Hervé di Rosa, Lino Fiorito**
Until Oct. 20, **Shirazeh Houshiary**; As of Oct. 29, *"Neue Arbeiten"*

PAKESCH
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Markus Oehlen
Otto Zitko

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Grunangergasse 1/11 II • 1010 • Tel. 52.12.66
Until October 22, **Brigitte Kovanz-Franz Graf**, paintings and installations (cat. available); As of Oct. 27, **Mario Merz**

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October, **Hubert Scheibel**, paintings (illustrated catalogue available)

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Through October, **Keith Haring**, drawings

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October, **General Idea**

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October, **Joan Marti**

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	RICHARD FONCKE 18 St. Janvest • 9000 • Tel. 23.81.28	**Roger Raveel**, woodcuts; **Philippe Vandanberghe**, recent paintings
	GEWAD 23 Gewad • 9000 • Tel. 25.56.16	October, **Raoul De Keyser**
	KNOKKE	☎ 32 (50)
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	GALLERY TRIADE Res. St. James, Kustlaan 130 • 8300 • Tel. 610.087	**Alechinsky, Appel, Allan, Bissidre, Esteve, Fautrier, Herbin, Jorn, Soulages, Bram & Geer van Velde, Vieira da Silva**
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	GARCES Y VELASQUEZ CRA 5 N° 26-92 - AA 28936 • 1 • Tel. 284.5593	**Luis Caballero, Santiago Cardenas, Beatriz Gonzalez, Becky Mayer, Saturnino Ramirez, Carlos Rojas, Bernardo Salcedo, Camilo Velasquez**
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	BROWSE & DARBY 19 Cork Street • Tel. 734.7984	Until October 22, **Matthew Smith**, paintings As of Oct. 26, **Paul Maze**, paintings, watercolors and pastels
	12 DUKE STREET GALLERY Duke Street, St. James, S.W.1 • Tel. 930.52.47	The gallery is closed
	GIMPEL FILS 30 Davies Street, W.1Y.1L.G. • Tel. 493.2488	October 4-29, **Karel Appel**, recent paintings
	ROBERT FRASER GALLERY 21 Cork Street, W.1 • Tel. 434 1911	Through mid-October, **Nick Danziger**, painted wood reliefs
	NIGEL GREENWOOD, INC. 41 Sloane Gardens, S.W.1W.8E.B. • Tel. 730.8824	Through mid-October, **Ian McKeever**, traditional landscapes of 1983
	I.C.A. The Mall, SW1. • Tel. 930.0493	Until October 23, "New Contemporaries," a selection from national art schools. October 28-30, "Art Ink," first annual visual arts book fair
	NICOLA JACOBS 9 Cork Street, W.1 • Tel. 437.3868	October 4-November 4, **Judy Rifka**, paintings; **Kim Lim**, prints (downstairs gallery)
	ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews, W.1 • Tel. 637.5517/8	"First Russian Exhibition": **El Lissitzky, Exter, Gabo, Kliun, Malevich, Popova, Rodchenko, Suetin, Tatlin,** etc./**Julian Hawkes**, recent sculpture

LONDON (CONT'D)	☎ 44 (1)
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street, W.1 • Tel. 439.1096	As of October 4, **Stephen Buckley**
LEINSTER FINE ART 9 Hereford Road, W.2 • Tel. 229.99.85	Through October 19, German Impressionist and Expressionist paintings by **Purrman, Slevogt** and **Weisgerber.** As of Oct. 29, **Knüt Steen**
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street, N.W.1 6S.P. • Tel. 262.1539	October 12-November 5, **Anish Kapoor,** sculpture
MAYOR GALLERY 22A Cork Street, W.1 • Tel. 734.3558	**Richard Bosman**
PICCADILLY GALLERY 16 Cork Street, W.1 • Tel. 499.4632	Until October 8, mixed exhibition of figurative painting As of October 10, **David Tindle** RA: recent paintings
REDFERN GALLERY 20 Cork Street, W.1X. 2H.L. • Tel. 734.17.32 734.05.78	Through October 20, **Peter Sedgley,** new works
GALERIE 39 96 George Street, W.1H. 5R.I. • Tel. 487 5038	October 12-November 4, **Yuko Shiraishi, Blanca Moreno,** recent paintings, drawings and prints
EDWARD TOTAH GALLERY 39 Floral Street • W.C.2 • Tel. 379.6241	October 4-29, **Emilio Tadini,** paintings and works on paper
WADDINGTON GALLERIES 2, 4 & 34 Cork St., W.1 • Tel. 439.1866	October 5-29, **Jean Dubuffet,** retrospective exhibition
SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	Through October 29, "Still Life Photography and Painting"

FRANCE

BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • 33000 • Tel. 44.16.35	**Galleries will be closed during construction of the new museum**
CANNES	☎ 33 (9)
GALERIE HERBAGE 17, Rue des Etats-Unis • 06400 • Tel. 39.19.15	**Lynn Chadwick,** sculpture retrospective (1971-1983)
LYONS	☎ 33 (7)
E.L.A.C. Centre de'Echanges Lyon Perrach • Tel. 842.27.39	*"L'Art Nous Presse"*: **Baratelli, Bellorgey, Bouys, Braconnier, Brunner, Corbin, Paul, Serre, Tardy, Tisler** and **Wanner**
NICE	☎ 33 (93)
GALERIE PAUL HERVIEU 26, Rue Pastorelli • 06000 • Tel. 80.02.10	Paintings and gouaches by **Allan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart** and **Key Sato**
PARIS	☎ 33 (1)
ANTIOPE-FRANCE 10, Rue Budé • 75004 • Tel. 354.61.02	**Mario Schifano,** selected works 1959-1983
ARTCURIAL 9, Av. Matignon • 75008 • Tel. 256.32.90	Through October 15, **Allen Jones,** prints; opera posters Until Oct. 29, **Sanchez,** sculpture
BEAUBOURG 23, Rue du Renard • 75004 • Tel. 271.20.50	Through October 31, **Arman,** "Wall Pieces"
GALERIE ALAIN BLONDEL 4, Rue Aubry-le-Boucher • 75004 • Tel. 278.66.67	*Illusion Réalité: Trompe-L'Oeil 1*
GALERIE CAROLINE CORRE 14, Rue Guenegaud • 75006 • Tel. 354-5767	Group show and books of artists
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • 75006 • Tel. 326.9707	October, *accrochage* As of October 25, **Yuri Kuper**
ISY BRACHOT 35, Rue Guénégaud • 75006 • Tel. 354.22.40	Until October 22, **Stefan de Jaeger** As of Oct. 26, **Bernard Stern**
GALERIE JEANNE BUCHER 53, Rue de Seine • 75006 • Tel: 326.22.32. 326.75.23	October, **Fred Deux,** drawings
LOUIS CARRE ET CIE. 10, Avenue de Messine • 75008 • Tel. 562.57.07	*Accrochage*

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PARIS (CONT'D)	☎ 33 (1)
CHANTAL CROUSEL 80, Rue Quincampoix • 75003 • Tel. 887.6081	Until October 20, at the gallery and 33 Rue Fbg. St. Antoine: **Gilbert & George**, recent works. As of Oct. 23, **François Boué**, paintings
JACQUES DAMASE 61 Rue de Varenne • 75007 • Tel. 705.55.04	Through October 30, **Valentine Hugo** (1887-1968), drawings, engravings, oils, pastels (period: *Ballets Russes*, **Cocteau**, **Eluard**, **Surrealists**)
LE DESSIN 27, Rue Guenegaud • 75006 • Tel. 633.04.66	As of October 7, **Marguerite Paszko**, recent works
ERIC FABRE 6, Rue du Pont de Lodi • 75006 • Tel. 325.42.63	Until October 15, **Alexandre Gherban** As of Oct. 20, **Christian d'Alwee**, **Jean-Luc Vilmouth**
PAUL FACCHETTI 20, Avenue de Friedland • 75008 • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • 75006 • Tel. 325.18.73	**Alloscha Segard**, recent works
GALERIE FARIS 50, Rue de l'Université • 75007 • Tel. 544.29.48	Until November 5, **Attardi**
JEAN FOURNIER 44, Rue Quincampoix • 75004 • Tel. 277.3231	As of October 8, **Sam Francis**, *"Peintures pour Paris"*
LILIANE FRANCOIS 15, Rue de Seine • 75006 • Tel. 326.94.32	October 4-19, **Bir**, sculpture; **Le Rochais**, drawings; **Sendin**, paintings As of Oct. 20, **Santarelli**, paintings
MAURICE GARNIER 6, Avenue Matignon • 75008 • Tel. 225.61.65.	**Bernard Buffet**, permanently.
DANIEL GERVIS GALLERY 14, Rue de Grenelle • 75007 • Tel. 544.41.90	**Benrath**, **Constant**, **Dubuffet**, **Eterovic**, **Gerzo**, **Ghertman**, **Malaval**, **Montyn**, **Mutal**, **Nevelson**, **Olson**, **Pan**, **Pasotti**, **Sonderborg**, **Toledo**, others
GALERIE MARWAN HOSS 12, Rue D'Alger • 75001 • Tel. 296.39.45	"Important Works: Masters of the 19th and 20th Centuries," paintings, drawings and sculpture
SAMY KINGE 54, Rue de Verneuil • 75007 • Tel. 261.1907	October 13-November 12, **Gudrun Von Leitner**, "Berlin—Cologne—Nuremberg," collages of postcards
LAHUMIERE 88, Bd de Courcelles • 75017 • Tel. 763.03.95	
LA HUNE GALERIE EDITIONS 14, Rue de l'Abbaye • 75006 • Tel. 325.54.06	Until October 13, **S. Delaunay**, **Max Ernst**, **Hayter**, **Lalanne**, etc. As of Oct. 13, **Dado**, new colored prints and collages
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • 75006 • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion
YVON LAMBERT 5, Rue de Grenier St. Lazare • 75003 • Tel. 271.09.33	**Blais**, **Combas**, **Middendorf**, work on paper
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • 75004 • Tel. 633.5602	**John Kacere**, paintings
ADRIEN MAEGHT 46, Rue du Bac • 75007 • Tel. 222.12.59	As of October 12, **François Fiedler**
GALERIE MAEGHT LELONG S.A. 13 & 14, Rue de Téhéran • 75008 • Tel. 563.13.19	**Jiři Kolář**
1900-2000 GALLERY 8, Rue Bonaparte • 75006 • Tel. 325.84.20	Until October 29, exhibition: *"Trajectoires* 1905-1983" Catalogue, "Half Stock Almanac," 60 F.F.
DENISE RENE 196, Blvd. St. Germain • 75006 • Tel. 222.77.57	Abstract constructive art
GALERIE NATALIE SEROUSSI 34, Rue de Seine • 75006 • Tel. 634.05.84	**Sandro Chia** As of the end of October, **Giacomo Balla**
DARTHEA SPEYER 6, Rue Jacques Callot • 75006 • Tel. 354.78.41	Until October 29, **Ed Paschke**
STADLER 51, Rue de Seine • 75006 • Tel. 326.91.10	Until October 22, **Ernst Friedrich**

PARIS (CONT'D)	☎ 33 (1)
NANE STERN 25, Ave. de Tourville • 75007 • Tel. 705.08.46	October 6-November 5, **Shanon**, collages; **Tiné**
DANIEL TEMPLON 30, Rue Beaubourg • 75003 • Tel. 272.14.10	Until October 27, **Sandro Chia** As of Oct. 29, **Julian Schnabel**
TEXBRAUN 12, Rue Mazarine • 75006 • Tel. 633.47.84/633.14.57	Through October 29, **Bettina Rheims**, photographic portraits of animals
TRANS/FORM 22, Ave de la Bourdonnais • 75007 • Tel. 550.40.32	Until October 15, *"Les Nouveaux Peintres Français"*
PATRICE TRIGANO 4 bis Rue des Beaux-Arts • 75006 • Tel. 634.15.01	**Tal-Coat**, oil paintings
GALERIE VALLOIS 41, Rue de Seine • 75006 • Tel. 329.50.84/85	Our new gallery is opening in October, specializing in 19th and 20th century sculpture.
ZABRISKIE 37, Rue Quincampoix • 75004 • Tel. 272.35.47	Until October 29, **Tony Long**, recent sculpture
LES SABLES D'OLONNE	☎ 33 (51)
MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • 85100 • Tel. 32.01.16	Permanently: *la Salle Jean Launois* (1898-1942)
ST. PAUL DE VENCE	☎ 33 (93)
FONDATION MAEGHT Saint Paul de Vence • 06570 • Tel. 32.81.63	October, permanent collection
GALERIE CATHERINE ISSERT Saint Paul de Vence • 06570 • Tel. 32.96.92	Artists of the gallery
TOULON	☎ 33 (94)
MUSEE DE TOULON 20, Boulevard Leclerc • 83000 • Tel. 93.15.54	As of October 6, **François Arnal**, *"Aujourd'hui le moyen age,"* medieval archaeology
TOULOUSE	☎ 33 (61)
AXE-SUD 11, Place de la Daurade • 31000 • Tel. 25.37.17	October, **Ben**
GERMANY	
BERLIN	☎ 49 (30)
GALERIE AKMAK Hohenzollerndamm 7 • 1000/31 • Tel. 883.53.12	October 7-November 11, **Barry Herem**, Northwest Coast: modern native American art.
GALERIE LEITZOW Knesebeckstrasse 32 • 1000/12 • Tel. 881.28.95	As of October 22, **Hella Santarossa**: Black/red/gold, canvas and glass—paintings about the colors of the German flag
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • 1000/12 • Tel. 882.77.18	Through October 21, **Richard Serra**: "Sculptures and Drawings" As of the end of October, **Christian Ludwig Attersee**
GALERIE POLL Lützowplatz 7 • 1000/30 • Tel. 261.70.91	Until October 9, **Renate von Mangold**, photographs As of Oct. 10, **Jean Hélion**, paintings and drawings
HANS REDMANN Fasanenstrasse 30 • 1000/15 • Tel. 881.11.35	Until Oct. 15, **Janusz Haka**, Oil paintings Oct. 18-Nov. 19, **Jannis Psychopedis**, Drawings
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • 1000/12 • Tel. 881.8280	Until October 15, **Georg Baselitz**, paintings As of Oct. 18, **K.H. Hödicke**, paintings
BONN	☎ 49 (228)
GALERIE LINSSEN Prinz-Albert-Strasse 47 • 5300 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg** and **Jan Voss**.
COLOGNE 49 (221)	
GALERIE GMURZYNSKA Obenmarspforten 21 • 5000/1 • Tel. 23.66.21/2	**Pablo Picasso**, oil paintings and sculptures
GALERIE KARSTEN GREVE Wallrafplatz 3 • 5000/1 • Tel. 21.39.21	**Nicola de Maria**
GALERIE MAX HETZLER Kamekestrasse 21 • 5000/1 • Tel. 52.78.53	Until October 14, **Werner Büttner**, paintings As of Oct. 21, new works by **Reinhard Mucha**

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COLOGNE (CONT'D)	☎ 49 (221)
GALERIE HOLTMANN Richartzstr. 10 • 5000/1 • Tel. 21.51.50	October 7-November 5, **Rolf Winnewisser**
GALERIE JOLLENBECK Maastrichter Strasse 53 • Tel. 51.58.52	**Ben Vautier**, works from the 60's and 70's
RUDOLF KICKEN Albertusstrasse 47/49 • 5000/1 • Tel. 21.02.34	Until October 25, **André Gelpke:** *Fluchtgedanken* As of Oct. 27, **Drtikol:** *"Akte der 20er Jahre"*
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • 5000/1 • Tel. 21.70.21/221.3740	October 8-November 13, *"Eine Kunstgesichte aus Turin* 1965-1983"
PAUL MAENZ Bismarckstr. 50 • 5000/1 • Tel. 51.50.88	October, "Masterworks of Conceptual Art" (inaugural exhibition)
GALERIE ORANGERIE REINZ Helenstrasse 2 • 5000/1 • Tel. 23.46.84	October, **José Ortega**
GALERIE RECKERMANN Albertusstr. 16 • 5000/1 • Tel. 21.20.64	**Antonio Violetta**, sculptures
GALERIE WENTZEL St. Apernstrasse 26 • 5000/1 • Tel. 24.24.00	Until November 3, **Julio Gonzales**, drawings and sculpture; **Claude Viallat**, *"Leinwände"*
MICHAEL WERNER Gertrudenstrasse. 24/28 • 5000/1 • Tel. 21.06.61	**Markus Lüpertz**, bronze sculpture
GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • 5000/1 • Tel. 23.58.37/8	
DUSSELDORF	☎ 49 (211)
KONRAD FISCHER Platanenstrasse 7 • Tel. 685.908	**Bruce Nauman**
GALERIE GMYREK Mutter-Ey-Strasse 5. • 4000/1 • Tel. 32.77.70	As of October 14, *"Kontext—Kontest"*: **Chevalier, Hödicke, Koberling, Middendorf, Zimmer**
GALERIE MAIER-HAHN Eiskellerberg 1-3 • 4000 • Tel. 32 36 44	**Rainer Fetting**, paintings and drawings
DENISE RENE HANS MAYER Grabbeplatz 2 • 4000 • Tel. 13.21.35	October, gallery artists
KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • 4000 • Tel. 327.023	**Georg Klusemann**, paintings, drawings, prints and collages
ESSEN	☎ 49 (201)
GALERIE NEHER Rüttenscheiderstr. 75 • 4300 • Tel. 78.20.71	Works by **Dix, I. & J. Generalic, Grieshaber, Heckel, Kirchner, Kokoschka, Modersohn, Müller, Nay, Nolde, Pechstein, Rohlfs, Schmidt-Rottluff**
HAMBURG	☎ 49 (40)
ASCAN CRONE Isestrasse 121 • 2000/13 • Tel. 040/47.42.94	Through October 22, **David Salle**, new paintings and watercolors (catalogue available). As of Oct. 27, **Georg Jiri Dokoupil**, new paintings
THOMAS LEVY GALERIE Tesdorpfstrasse 18 • 2000/13 • Tel. 45.91.88.	**Claudio Bravo, Domenico Gnoli, Igor Mitoraj, Meret Oppenheim, Christobal Toral;** German Expressionists
GALERIE MUNRO Barmbeker Str. 138 • 2000/60 • Tel. 48.45.52.	Through October, works on paper by **Chia, Cucchi, De Maria,** and **Kounellis**
MUNICH	☎ 49 (89)
GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.84.45	**K.F. Dahmen**
GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • 8000 • Tel. 29.50.21 & 29.61.10	**Siegfried Anzinger**, new paintings and drawings
TANIT Maximilianstr. 36 • 8000 • 8000/22 • Tel. 29.22.33	**Bobin Beers**, new paintings (1980-1983)
GALERIE THOMAS Maximilianstrasse 25 • 8000/22 • Tel. 22.27.41	Through October, for the 100th birthday of **Erich Heckel:** paintings, watercolors and graphics

	NUREMBERG	☎ 49 (911)
	GALERIE JOHANNA RICARD Königstrasse 33/37 • 8500 • Tel. 22.50.20	Russian Avant-Garde
GREECE	ATHENS	☎ 30 (1)
	JEAN BERNIER Marasli 51 • 140 • Tel. 723.5657	October, **Alexis Akrithakis**, new paintings
HOLLAND	AMSTERDAM	☎ 31 (20)
	AMERICAN GRAFFITI Berenstraat 20 • 1016 G.H. • Tel. 27 63 43	October, **Kenny Scharf**
	GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	Until October 30, **Jörg Remé**, recent paintings
	STEDELIJK MUSEUM Paulus Potterstraat 13 • 1007 A.B. • Tel. 73 21 66	**J.P. Goude**; Video in the 80's. Until October 23, **Kèrtesz; Kramer**; Total Design. As of Oct. 7, **Toon Verhoef**, paintings, drawings 1975-82
	EINDHOVEN	☎ 31 (40)
	STEDELIJK VAN ABBEMUSEUM 5611 N.H. • Bilderdijklaan 10 • Tel. 38.97.30	October 15-November 13, Young artists; **Boyd Webb** As of November 19, Collection of the Bonn Kunstmuseum
ITALY	BARI	☎ 39 (80)
	MARILENA BONOMO Via Nicoló dell' Arca 19 • 70121 • Tel. 21.01.45	**Pat Steir**
	BOLOGNA	☎ 39 (51)
	DE FOSCHERARI Via Goidanich 1 • 40124 • Tel. 27.52.26.	
	GALLERIA FORNI Via Farini 26 • 40124 • Tel. 27.07.60	October, **Fabrizio Clerici**
	STUDIO G7, G. GRIGOLO Via Val d'Aposa 7C • 40123 • Tel. 26.64.97.	
	BRESCIA	☎ 39 (30)
	PIERO CAVELLINI F.lli Bandiera 18A • 25100 • Tel. 57.401	
	FLORENCE	☎ 39 (55)
	GALLERIA SCHEMA Via della vigna nuova 17. • 50123 • Tel. 28.40.90.	By appointment, American Contemporary Art, **Acconci, Baldessari, Bochner, Burden, Fox, Graham, Huebler, Kaprow, Kosuth, Levine, Oppenheim, Ripps, Rockburne**
	MILAN	☎ 39 (2)
	SALVATORE ALA Via Mameli 3 • 20129 • Tel. 716-500	
	ARIETE GRAFICA Via S. Andrea, 5 • 20121 • Tel. 79.55.73	October, **Marco Gastini**
	ARTRA/STUDIO Via Fiori Chiari 8 • 20121 • Tel. 861.190	**Roberto Barni**
	STUDIO CANNAVIELLO Piazza Beccaria, 10 • 20122 • Tel. 805.2148	**Rainer Fetting**
	DIAGRAMMA (Luciano Inga Pin) Via Pontaccio 12a • 20121 • Tel. 874.237	New show room: "*Padiglione Italia*," "*Glenfatisti*," "*Fashion Moda*"
	DISEGNI DI ARCHITETTURA Antonia Jannone Via del Carmine 5 • Tel. 878.384	
	FRANCOISE LAMBERT Bastioni di Porta Nuova 11 • 20121 • Tel. 650.087	October, **Antonio Violetta; General Idea**
	STUDIO MARCONI Via Tadino 15 • 20124 • Tel. 225.543	October, **Emilio Vedova**
	MASSIMO MININI Via Cavalieri des S. Sepolcro • 20100 • Tel. 86.71.30	

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MILAN (CONT'D) ☎ 39 (2)

FRANCO TOSELLI Via del Carmine 9 • 20121 • Tel. 805.0434	

MODENA ☎ 39 (59)

GALLERIA EMILIO MAZZOLI Via Nazario Sauro 58a • 41100 • Tel. 357.605/243.455	**Agnetti, Boetti, Calzolari, Chia, Clemente, Cucchi, de Maria, Germanà, Paladino, Schifano, Turcato.**

NAPLES ☎ 39 (81)

LUCIO AMELIO Piazza dei Martiri 58. • 80121 • Tel. 42.20.23/769.0521	

ROME ☎ 39 (6)

IL COLLEZIONISTA Via Gregoriana 36 • 00187 • Tel. 678.45.85	Permanent archives of **Afro**
GALLERIA ANNA D'ASCANIO Via del Babuino, 29 • 00187 • Tel. 678.5820	
UGO FERRANTI Via di Tor Millina 26 • 00186 • Tel. 654.2146	
L'ISOLA Via Gregoriana 5 • 00187 • Tel. 679.00.29./678.54.77	**Adja Yunkers**, "Windows are Blind at Night": 26 collages from 1983
GALLERIA IL PONTE Via S. Ignazio 6 • 00186 • Tel. 679.6114	"The Italian New Image" (5 painters, 1 photographer): works on paper by **Berti, Cantalupo, N.M. Martino, Pedriali, Piffero,** and **Vannini.**
PRIMO PIANO Via Panisperna 203. • 00184 • Tel. 460.309	Bookstore specializing in European catalogues and books by artists
IL SEGNO Via Capolecase • 00187 • Tel. 679.1387	International contemporary graphics permanently: **Afro, Arp, Braque, Burri, Capogrossi, de Chirico, Ernst, Fontana, Le Corbusier, Miró, Morandi, Savinio**
SPROVIERI 3 Piazzi del Popolo • 00187 • Tel. 360.8918/361.0975	Futurism Dada Surrealism.
TONINELLI 86 Piazza di Spagna • 00187 • Tel. 679.34.88	Important sculpture by: **Bodini, Fontana, Marini, Arturo Martini, Melotti, Moore, Medardo Rosso, Schmettau, Vangi.**

TURIN ☎ 39 (11)

GIORGIO PERSANO Via dei Mille 29 • 10123 • Tel. 835.527	
TUCCI RUSSO Corso Tassoni 56 • 10144 • Tel. 779.304	

JAPAN

TOKYO ☎ 170

RYU INTERNATIONAL GALLERY P.O.B. 1383 Sunshine-City. Toshima-Ku • Tel. 987.6160	October 20-30, Promising Young Artist Print Show

SPAIN

BARCELONA ☎ 34 (3)

GALERIA CIENTO Consejo de Ciento 347 • 7 • Tel. 215.63 65	Until October 22, **Carlos Alcolea**, paintings and drawings As of Oct. 27, **Frederic Amat**
SALA GASPAR Consejo de Ciento, 323 • 7 • Tel. 318.87.401.318.87.36	**Antonio Clavé**, graphics
GALERIA MAEGHT Calle Montcada 25 • 3 • Tel. 310.42.45	
CAJA DE PENSIONES (Centro Cultural) Passeig Sant Joan 108 • Tel. 258.89.07	October, **Joaquin Sunyer**, retrospective
GALERIA JOAN PRATS Rambla Catalunya 54 • 7 • Tel. 216.02.84	October, **Yamando Canosa**

IBIZA BALEARES ☎ 34 (71)

GALERIA ES MOLI Carretera San Miguel Sta Gertrudis	**Azocar, Bechtold, Calbet, Faber, Galbraith, Hedrich, Kugler, Monreal, Segui, Tomlin, Villanueva, Zush**

	MADRID	☎ 34 (1)
	CAJA DE PENSIONES (Centro Cultural) Paseo Castellana 51 • 1 • Tel. 419.0440	"New Sculpture in Spain"
	GALERIA KREISLER DOS Hermosilla 8 • 1 • Tel. 431.42.64	Until October 15, **Castrortega** As of Oct. 18, "Five Young Artists"
	EGAM Villanueva 29 • 1 • Tel. 435 3161	**Alberto Solsona**
	GALERIA HEINRICH EHRARDT Barquillo 44 • 4 • Tel. 419.52.86	October, **Jörg Immendorf**
	GALERIA JUANA MORDO Villanueva 7 • 1 • Tel. 435.84.42	**Jose Abad**
	GALERIA DE ARTE MUN Hermosilla 26 • 1 • Tel. 401.01.92	Gallery Artists
	GALERIA THEO Marqués de la Ensenada, 2 • 4 • Tel. 410.26.51	**Hernando Viñes**, retrospective
	GALERIA FERNANDO VIJANDE Nuñez de Balboa 65 • 1 • Tel. 435 8025	"New Figuration": **Cobo, Gordillo, Navarro, Sicilia and Zush**
	GALERIA YNGUANZO Antonio Maura 12 • 14 • Tel. 231 54 10	Japanese Contemporary Painters
	SEVILLE	☎ 34 (54)
	GALERIA JUANA DE AIZPURU Calle Canalejaz, 10 • 1 • Tel. 22.85.01	
SWEDEN	MALMO	☎ 46 (40)
	GALERIE NORDENHAKE Ostra Ronneholmsvagen 5 • S-211 47 • Tel. 23.15.33	
	STOCKHOLM	☎ 46 (8)
	KONSTRUKTIV TENDENS Nybrogatan 69 • 11440 • Tel. 61.16.65/61.50.65	Permanently: International Constructivist Art
SWITZERLAND	BASEL	☎ 41 (61)
	KUNSTHALLE BASEL Steinenberg 7 • 4001 • Tel. 23.48.33	October 2-November 6, **Nicola De Maria; Max Neuhaus**, sound installation
	GALERIE BEYELER Baumleingasse 9 • 4001 • Tel. 23.54.12	Through October, "Expressionist Painting Beyond **Picasso**": **Appel, Bacon, Baselitz, Basquiat, Cucchi, Dubuffet, Jorn, de Kooning, Penck, Paladino**
	BERNE	☎ 41 (31)
	MARBACH Wasserwerkgasse 37 • 3011 • Tel. 22.42.05/22.38.25	Contemporary art. By appointment only
	GENEVA	☎ 41 (22)
	GALERIE BONNIER 4, Rue Saint-Laurent • 1207 • Tel. 35.87.35	October, Chicago artists
	CENTRE D'ART CONTEMPORAIN Bd. du Pont d'Arve et Bd Karl Vogt • 1204 • Tel. 28.88.03	Collective exhibition from Geneva's Ecole supérieure d'art visuel; **Cindy Sherman**
	GALERIE ERIC FRANCK 15 Route de Florissant • 1206 • Tel. 47.08.09	**David Bowes**
	GALERIE MARIKA MALACORDA 1, Rue de l'Evêché • 1204 • Tel. 28.64.50	October, **Martin Walde**
	DANIEL VARENNE Galerie Clos de Sierne 15 Chemin de Sierne • 1255 • 84.15.93	Impressionist and 20th-century masters—by appointment only
	WEBER 13, Rue de Monthoux • 1211 • Tel. 32.64.50	

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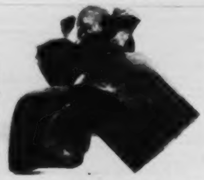

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Artworld

New Money Source for the Arts

Just when city, federal and private arts funding sources all seem to be dwindling, if not vanishing, a new lode has appeared—**the National Arts Stabilization Fund (NASF). A joint project of the Ford, Mellon and Rockefeller Foundations, NASF is designed to strengthen financially troubled arts organizations and to help balance their budgets**. Museums, arts schools, symphonic orchestras, dance, theater and opera companies are eligible for grants, distributed over five years, ranging from $150,000 to $1 million. Training in yearly budgeting, long-term financial planning, development and marketing is also provided. The program begins late this year and approximately 100 grants will be made during NASF's first five-year cycle.

The initial $9 million for the fund comes from the foundations—$7 million from Ford, $1.5 million from Mellon and $500,000 from Rockefeller. Additional contributions will be solicited from other foundations, corporations and local donors in order to increase the **funding pool to $33 million**. The NASF is modeled on the successful Ford Foundation arts stabilization program, now to be discontinued, which was established in 1971 to help dance, theater and opera groups. There are two kinds of grants: one will help organizations build a working capital reserve and the other will be used to eliminate debts.

Information is available from NASF president-elect Marcia Thompson (who had been director of the Ford Foundation's similar program), 320 East 43 Street, New York, N.Y. 10017.

1984 Arts Budget Battle Begins

The endowment budgets promise to be a point of contention again this year. Three different funding recommendations have been made, one by the President, one by the House of Representatives and one by a Senate subcommittee. In January, President Reagan requested a 13 percent cut in 1984 endowment funds—from 1983 levels of $143.9 million to $125 million for the NEA, and from $130 million to $112 million for the NEH. In late June, the House approved 1984 budgets of $165 million for the NEA and $151 million for the NEH—15 percent higher than 1983 levels (for the NEA, well above the pre-Reagan, 1981 level of $158.6 million). In August, the Senate Interior Appropriations subcommittee proposed to fund the NEA at $143 million and the NEH at $130 million. The Senate has yet to vote on the entire '84 Interior Department budget, which includes endowment allocations. Differences between the House and Senate recommendations for fiscal year '84 (which started Oct. 1) must be resolved before the budget bill goes to the President.

Lo-Cal Arts Budget

California Governor George Deukmejian has slashed next year's appropriation for the California Arts Council by 24 percent as part of his efforts to cut $1 billion from the 1983–84 state budget. The CAC, whose grants to visual arts organizations last year ranged from $1,000 (to the Arts Resource Center, Santa Cruz) to $28,000 (to the La Jolla Museum), will be left with $9 million—a 30 percent drop from its '81–82 budget of $12.5 million. For California, which according to a recent NEA analysis has an artist-population larger than that of any other state (with 16 percent of the nation's total), the budget cuts mean a fall in national ranking in per capita outlay for the arts from 17th to 29th or 30th place.

California law allows the governor to make specific cuts in the Arts Council's various programming categories. Thus he reduced by 32 percent funds for artists in schools, prisons and community centers—the primary program that provides grants to individual artists. The "prominent organizations" category, including approximately 20 of the state's largest arts institutions, was cut 15 percent, while the funding for smaller arts organizations was cut 13 percent. A $73,000 apprentice program was wiped out, as was a $2.7-million outreach program.

Museums: The New Crop

Several long-awaited new museums open this season: **Atlanta's High Museum of Art (Oct. 15), Los Angeles's Temporary Contemporary (Nov. 20), the Miami Center for Fine Arts (Jan. 14, '84) and the Dallas Museum of Art (Jan. 29, '84)**. During construction of the Richard Meier-designed **High Museum** the permanent collection was expanded and much of it goes on display for the first time, including photographs from 1940 to the present and 19th-century American decorative arts. Inaugural exhibitions are "The Rococo Age: French Masterpieces of the 18th Century" (to Dec. 31) and "Rothko: Subjects" (to Feb. 26, '84).

Preliminary quarters of the still-to-be-built L.A. Museum of Contemporary Art, dubbed the **Temporary Contemporary**, opens its Frank Gehry-renovated buildings with "The First Show: Painting and Sculpture from Eight Collections 1940–1980" (to Feb. 19, '84). Works will represent particular strengths of the private holdings of Giuseppe Panza di Biumo, Peter and Irene Ludwig, Charles and Doris Saatchi, Howard and Jean Lipman, Dominique de Menil, Mrs. Taft Schreiber, Robert A. Rowan and the Weisman family.

Its opening delayed because of a faulty smoke-evacuation system, the **Miami Center for Fine Arts** will begin its program with an ambitous loan show of 200 works from 64 U.S. museums titled "In Quest of Excellence" (to Apr. 22, '84). The Mediterranean-style structure, designed by Johnson/Burgee, is part of the Metro-Dade Cultural Center.

The first occupant of a downtown arts district, the **Dallas Museum of Art** moves to its Edward Larrabee Barnes-designed building for which several major art works were commissioned. In the sculpture garden (opening Oct. 10) are a 10-foot-high stainless steel piece from Ellsworth Kelly's "Rocker" series and a granite settee by Scott Burton. A courtyard will house a work by Richard Fleischner incorporating flowering trees and limestone steps. Inside, *Stake Hitch* by Claes Oldenburg reaches to the top of a 40-foot-high vault.

Sotheby Parke Bernet: Going, Going, Gone

A. Alfred Taubman, Michigan shopping mall developer, art collector and trustee of the Whitney Museum and the Michigan Foundation for the Arts, **will offer ca. $125 million for the British auction house Sotheby Parke Bernet**. England's Monopolies and Mergers Commission just recently approved of the plan.

Taubman's success was nearly guaranteed in June after the withdrawal of a previous offer by Marshall Cogan and Stephen Swid, co-owners of the furniture company Knoll International and also art collectors. The takeover battle lasted several months and was resolved when Taubman offered to buy out Cogan and Swid's 30 percent share of the company. Sotheby's management had resisted their bid and last spring 133 of Sotheby's European staffers threatened to resign if Cogan and Swid had persisted.

Last year Sotheby had a deficit of $4.6 million, and was forced to close its Madison Avenue building. For 1983, it projects a $6 million profit, which chief executive Graham Llwellyn attributes to improvement of the art market, increased consignment of important works and improved operating efficiency.

People

Joseph Martin is the new director of the National Gallery of Canada.

Alexander V.J. Guadieri has been named director of the Museum of Fine Arts in Montreal.

Hugh Marlais Davies, former director since 1975 of the Gallery at the University of Massachusetts, Amherst, becomes director of the La Jolla Museum of Contemporary Art. He succeeds **Sebastian Adler**, director since 1973.

Thomas W. Styron, former curator at the Chrysler Museum, Norfolk, is director of the Greenville County (S.C.) Museum of Art.

Robert Murdock, formerly director of the Grand Rapids Art Museum, is the new chief curator at the Walker Art Center. He replaces **Graham Beal**, who left in March to become keeper of Sainsbury Centre for the Visual Arts at the University of East Anglia, Norwich, England.

Nicolai Cikovsky, formerly chairman of the art department at the University of New Mexico, Albuquerque, and an authority on George Inness, was appointed curator of American art at the National Gallery. **Ross Merrill** becomes the NGA's chief of conservation. **Victor C.B. Covey**, conservator since 1972 at the NGA, has been named chief conservator emeritus and senior conservator for special assignments.

Obituaries

Nikolaus Pevsner, 81, German-born architectural critic and historian who is known for a number of lucidly written encyclopedic studies of art and architecture, among them the classic text, *An Outline of European Architecture* (1942). His other works include *Pioneers of the Modern Movement* (1937), *The Englishness of English Art* (1955) and *A History of Building Types* (1976). He was originator of and chief contributor to the 46-volume Penguin survey, *The Buildings of England,* and editor of the multivolumed *Pelican History of Art*.

After earning his Ph.D. in 1924 in the history of art, Pevsner became assistant keeper in the Dresden Art Gallery from 1924 to 1928 and lecturer at the University of Göttingen from 1929 to 1933. When Hitler came to power, Pevsner emigrated to London and joined the staff of Birkbeck College, where he taught from 1944 to 1969. He also was Slade professor of Fine Art at Cambridge (1949–1955) and held the Slade professorship at Oxford during 1968–69. An early fan of Victorian architecture, Pevsner was founding chairman of the Victorian Society and author of *High Victorian Design* (1951). He was knighted in 1969.

Miyoko Ito, 65, California-born painter who settled in Chicago in the '40s, known for abstract compositions in oil that combined a precise rendering of form with an exquisite color sense. She had last showed at the Phyllis Kind Gallery, New York, in 1982.

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to celebrate
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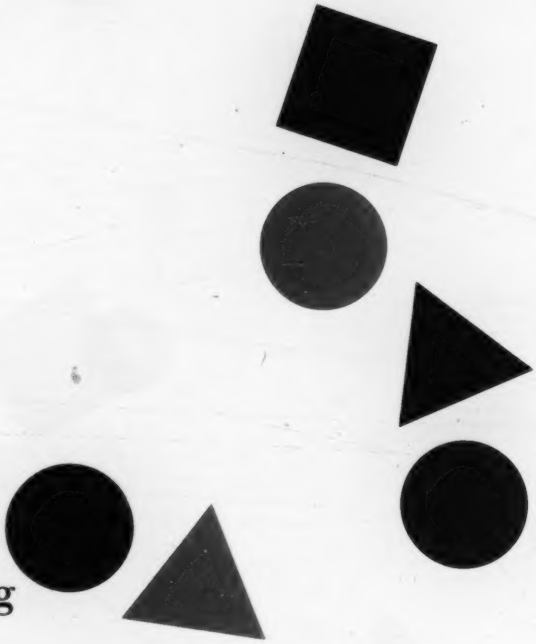

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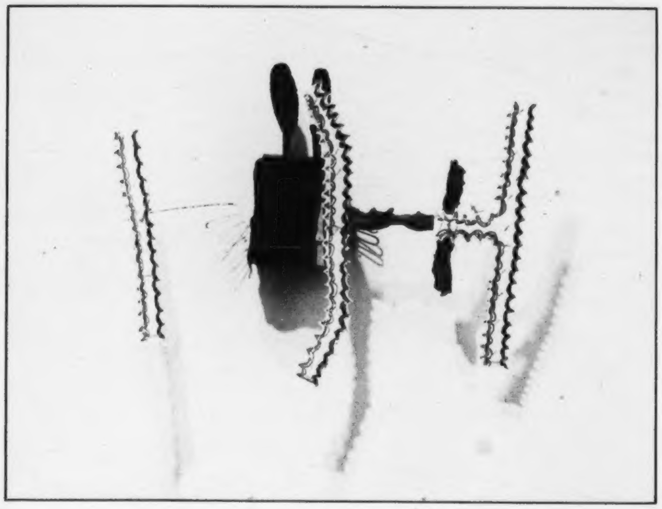

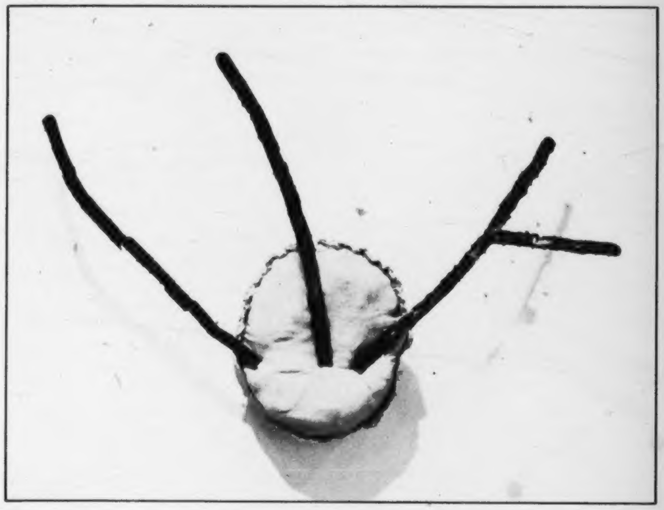

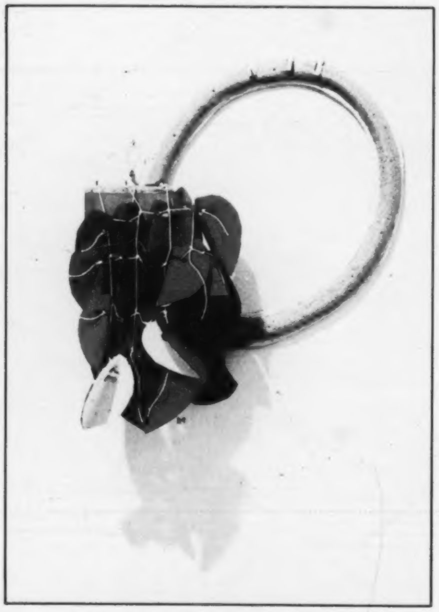

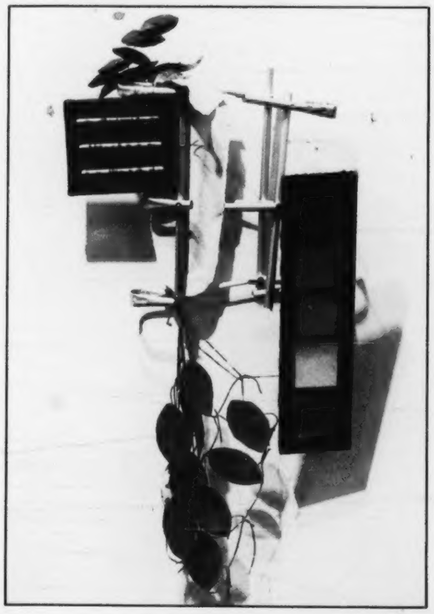

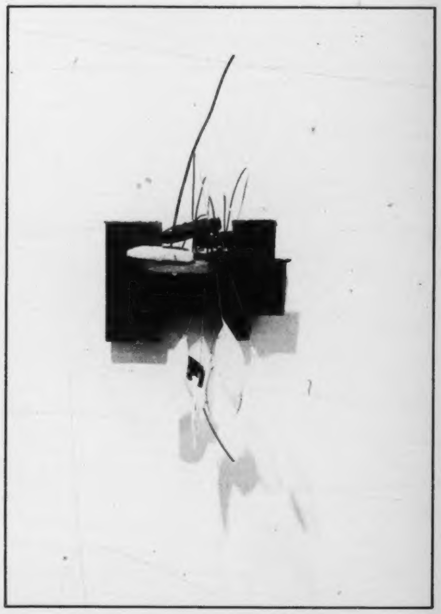

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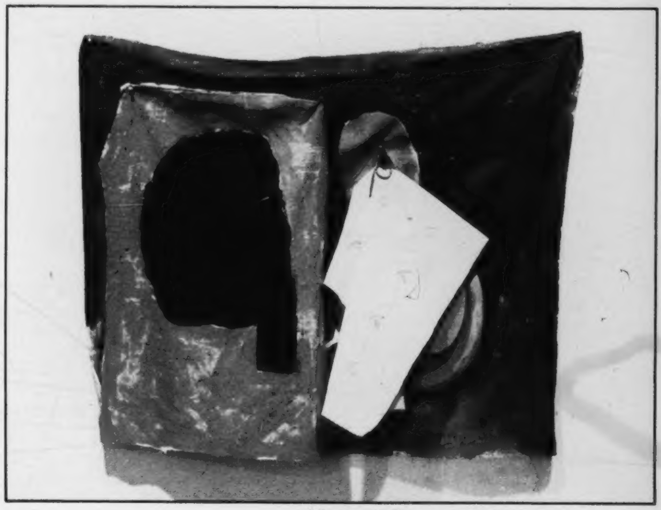

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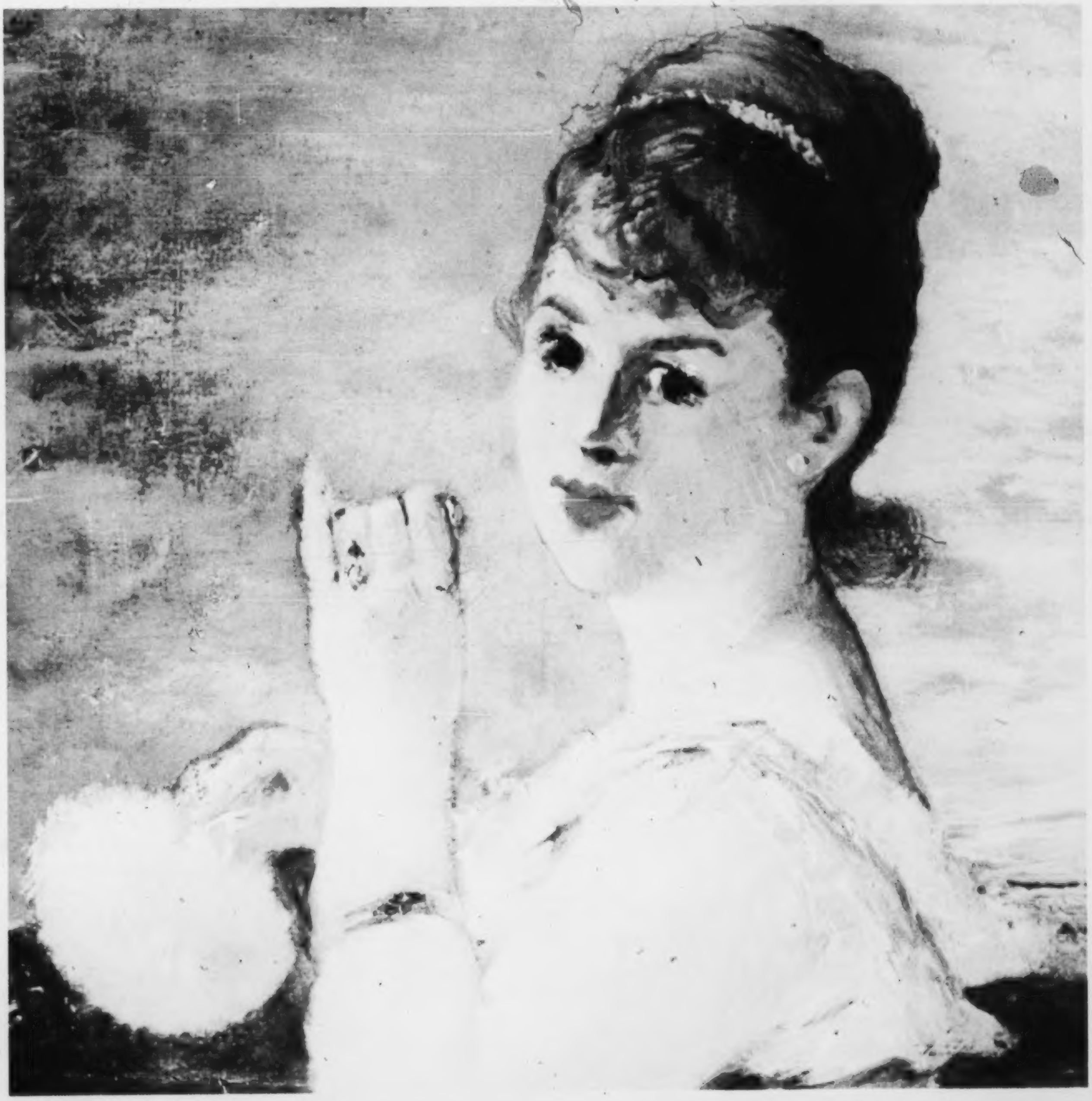

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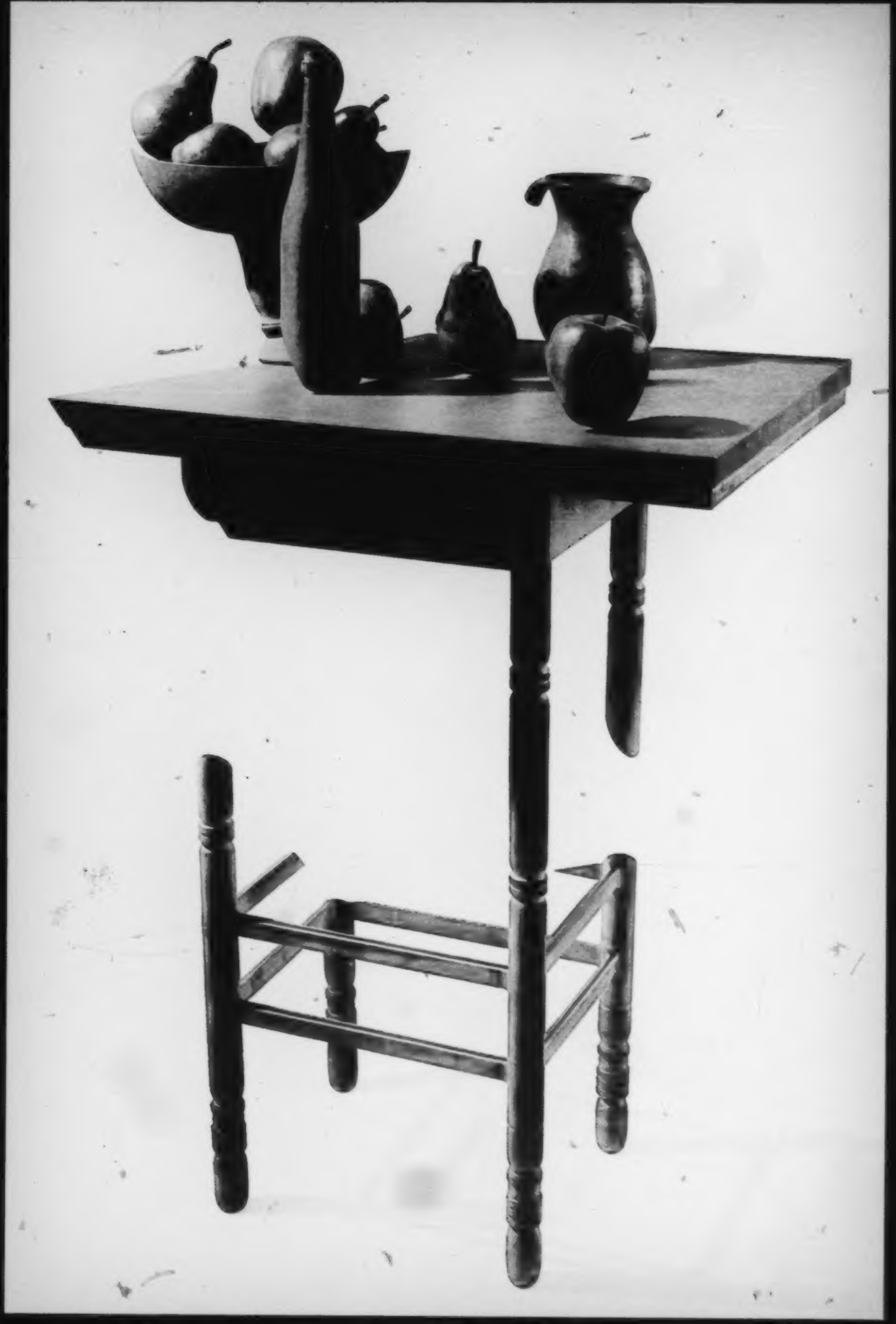

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Paul Shanley

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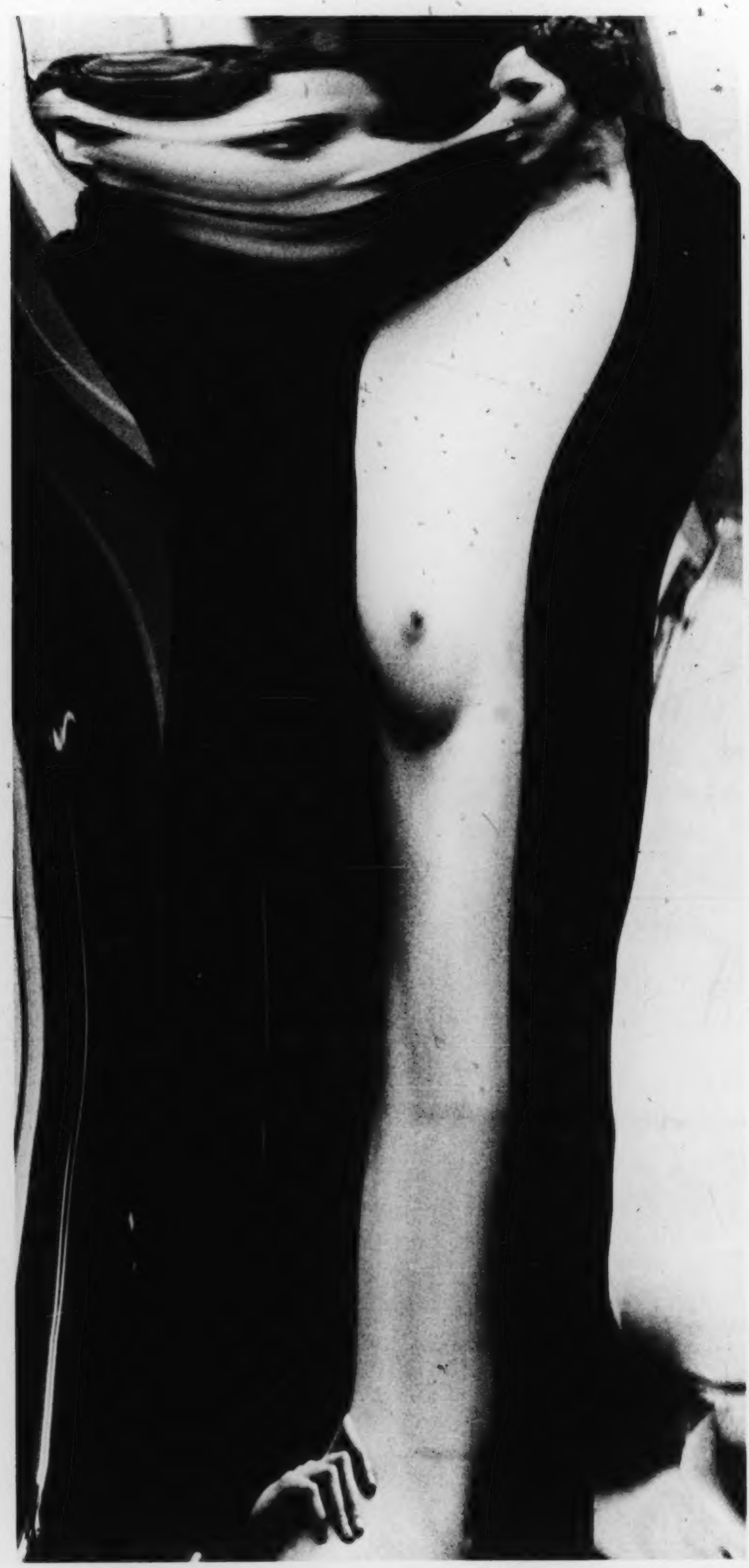

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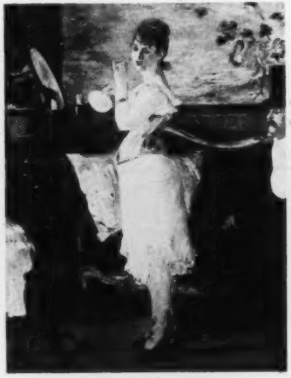

Cover: Detail of Edouard Manet's *Nana*, 1877, oil on canvas, 60 3/4 by 45 1/4 inches; Kunsthalle, Hamburg. See articles beginning on p. 158.

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Letters

More On Viet Memorial Controversy

As has been said, everyone who knows the difference between a Tastee Freez and a Roman frieze has an opinion about the Vietnam Veterans Memorial; this certainly includes Elizabeth Hess, author of "A Tale of Two Memorials", [*A.I.A.*, April, 1983]. The snide and derisive treatment accorded my sculpture is rivaled only by her omissions and distortions, which are calculated to support her bias. Phrases such as "trite" or "traditional as a Hallmark card" are typical of the weary clichés contemptuously hurled at the serious figurative artist for far too long. Hess's attempt to turn the memorial controversy into a feminist issue is an idiocy which can only be explained as an act of opportunism—an exercise in ideological squatters' rights. The specific artistic issue actually raised by this controversy, but overlooked by Hess, concerns art and the public and the relationship of art to life.

The simple, bold, flat, unequivocal truth is that modernism has failed in its utopianist dream of creating a new and universal language. It has not happened, it is not happening and it may never happen. The figure is a necessary element if public art is in any sense to be truly public. The simple fact is that the philosophical arrogance rooted in the concept of "Art for Art's Sake" has led to continuously diminishing levels of substance and meaning in art. Art is now nothing more than a cult, held to the bosom of smug elitists who dictate what is, and is not, fit for public consumption. What a stunning day in the history of Art for Art's Sake when a student, a mere student, can be indignant and outraged that a design intended solemnly to honor the bitter sacrifice and suffering of 2.7 million people is felt to be, in some ways, inadequate. Art is no longer a part of life, no longer in the domain of the common man, no longer an enriching, ennobling and vital partner in the public pursuit of civilization, no longer the majestic presence in everyday life that it was in the past.

The arrogance of art today is equaled only by its insignificance. Do most people today care if art lives or dies? Of course they don't, but why? Because today's art has given them nothing, nothing that bears the slightest resemblance to their own lives, that touches their fears or cares, that evokes their dreams or gives hope to the darkness. It has, in short, become an irrelevant pursuit. It is not the public that has failed art; it is art that has failed the public. If anything can be art, then nothing is art.

If art is to survive into the 21st century as anything more than the hot-dog commodities game it has become, then it must be reborn. To be reborn requires a renewed and impassioned vision of the purpose of art within the larger purposes of civilization. The concerns of art must be rehumanized, must explore the domains of existence and capture the deep resonances of our commonality. In every sense, art must again participate in life.

The philosophical foundations of modern art are crumbling. If the history of art has shown us anything, it has shown that nothing—no school, no style, no philosophy—is permanent. As modes of thought wither and become hollow and empty, they are inevitably challenged and vanquished. That time has come again.

Frederick E. Hart
Washington, D.C.

•

It is hard to know where to begin a critique of the sloppy reporting, false history and art polemics which make up "A Tale of Two Memorials," by Elizabeth Hess. Perhaps the central error of her article lies in its description of the purpose of the Vietnam Veterans Memorial Fund and of the legislation which set aside a portion of Constitution Gardens, on the Washington, D.C. Mall, for a Vietnam War memorial. Hess wrote that the "specific and only purpose" of VVMF "was to erect a national monument honoring those who had died in the war." Any careful reporter (or editor) easily could have ascertained that this statement is flat wrong and the source of a major misconception about the purposes of the memorial and the various efforts to modify it.

VVMF's incorporation papers and the law providing public land for the memorial describe the project as a memorial to honor all those who *served* in Vietnam. The distinction is crucial. Many war memorials salute the dead while honoring those who survived. But Maya Lin frankly emphasized the funerary element in her design. In her own words, she says, "The piece itself is apolitical in the sense that it doesn't comment directly on the war—only on the men who died." She chose black marble for the wall because "black for me is a lot more peaceful and gentle than white . . . . I wanted something that would . . . turn into a mirror if you polished it. The point is to see yourself reflected in the names."

Many find this a beautiful, if mournful, conceit—one perfectly appropriate to express the sadness and loss of so many deaths; the only question left unanswered was how this monument could also be appropriate to living veterans.

In retrospect, it appears that the original jury could not find a design which both satisfied them esthetically and satisfied the condition that the monument honor the living and the dead. Lin's winning design, with undenied merits of simplicity, originality and clarity, seemed unbalanced to many of the living vets and hence the controversial effort to modify the original design by the incorporation of additional elements. It is certainly disrespectful of the serious participants in this effort, many of them Vietnam veterans, to allege that they were motivated by sexism, racism or right-wing politics, although those seem to be the issues that most interested Elizabeth Hess. And it does Maya Lin herself little credit that she seems to promote those issues, or that she makes gratuitous slurs on Frederick Hart's integrity, as in: "From what I gather, Hart thought a long time before accepting the commission. It wasn't necessarily going to be good for his reputation, but the price was right." The fact that Hart entered the original competition, seeking the same prize as Lin, suggests that he has consistently thought the memorial project worth his effort, and did not have to be bribed into doing it.

There remains the esthetic debate over Lin's abstract, Minimalist design and Hart's realist statue. I for one am not offended to see the two in juxtaposition, any more than I find it inappropriate that Rodin's work is shown in the atrium of the National Gallery's East Building.

Unlike Elizabeth Hess, I don't find the expressions of the three soldiers "peculiar," although she accurately describes them as "stunned—more bewildered than heroic." Perhaps she needs to take another look at photographs of American soldiers under fire. Hart has captured the essential exhaustion of battle in these faces. They are as little a "tribute to John Wayne" and "the military establishment" as Bill Mauldin's drawings of Willie and Joe, those older, but equally weary, GIs of World War II.

It is by no means clear that when the statue is in place it will "challenge" Lin's wall with a "contrary point of view," any more than it is clear that one monument cannot honor both living and dead. I don't doubt some viewers will prefer one element—wall or statue—on ideological grounds such as masculinity or femininity, abstraction or realism. But it seems likely that in juxtaposition the two elements will say more than either standing alone. And it looks as if the balance of purpose which Jan Scruggs and the VVMF originally hoped to incorporate in the memorial has been restored to the project. While it is misleading to think of the revised project as "two memorials," Maya Lin's wall alone could well be described as half a memorial.

Finally, I am sure Scruggs (and other veterans) would appreciate it if you would rectify Hess's minor error in describing the Army unit in which he fought. It was Company D, 4th BN., 12th Infantry, 199th Light Infantry Brigade.

Andrew Hamilton
Washington, D.C.

•

Elizabeth Hess's article gave the impression that there were only two sides to the controversy—those totally opposed to Maya Lin's design and those who wanted it totally unchanged. In fact, there was a third side: those who believed that the design was totally appropriate, but felt that it was incomplete—that it honored only those who died in Vietnam, but failed to recognize the veterans who survived. The final Fine Arts Commission ruling specified that the flag and [Hart's] statue be grouped at the entranceway to the two-acre memorial site. That ruling was a victory neither for the anti-Lin forces nor for the pro-Lin forces, but for those who believe the memorial also should honor living Vietnam veterans. I am a Vietnam veteran and a journalist. I've covered the memorial controversy since its inception. I think that the memorial is a powerful and effective monument to those who gave their lives in Vietnam. I also think the statue and flag will enhance, not interrupt, the memorial.

Marc Leepson
Woodbridge, Va.

•

Elizabeth Hess replies:

For the record, the Vietnam Veterans Memorial Fund was mandated to construct one public memorial for those men and women who died or are still missing in action in Vietnam. After completion, this organization will cease to exist and Jan Scruggs, its war-torn president, will move on—happily, no doubt. I might add that he has done a heroic job rescuing this project from going down the drain altogether.

The main gripe from Mr. Hamilton and others attempting to rationalize the excessive and expensive addition of a second memorial is that Maya Lin's "V" exclusively eulogizes the dead. They see Frederick Hart's statue as geared to praising the living. Let's get one thing clear: all memorials are for the living. What disturbs some viewers of Lin's memorial is the fact that it is an extremely depressing reminder of how many people were wasted in a war that the American people didn't want to get into, that they were lied to about, and that, in the end, our government was unable to win. Lin's memorial is too realistic. Some people prefer the less painful and

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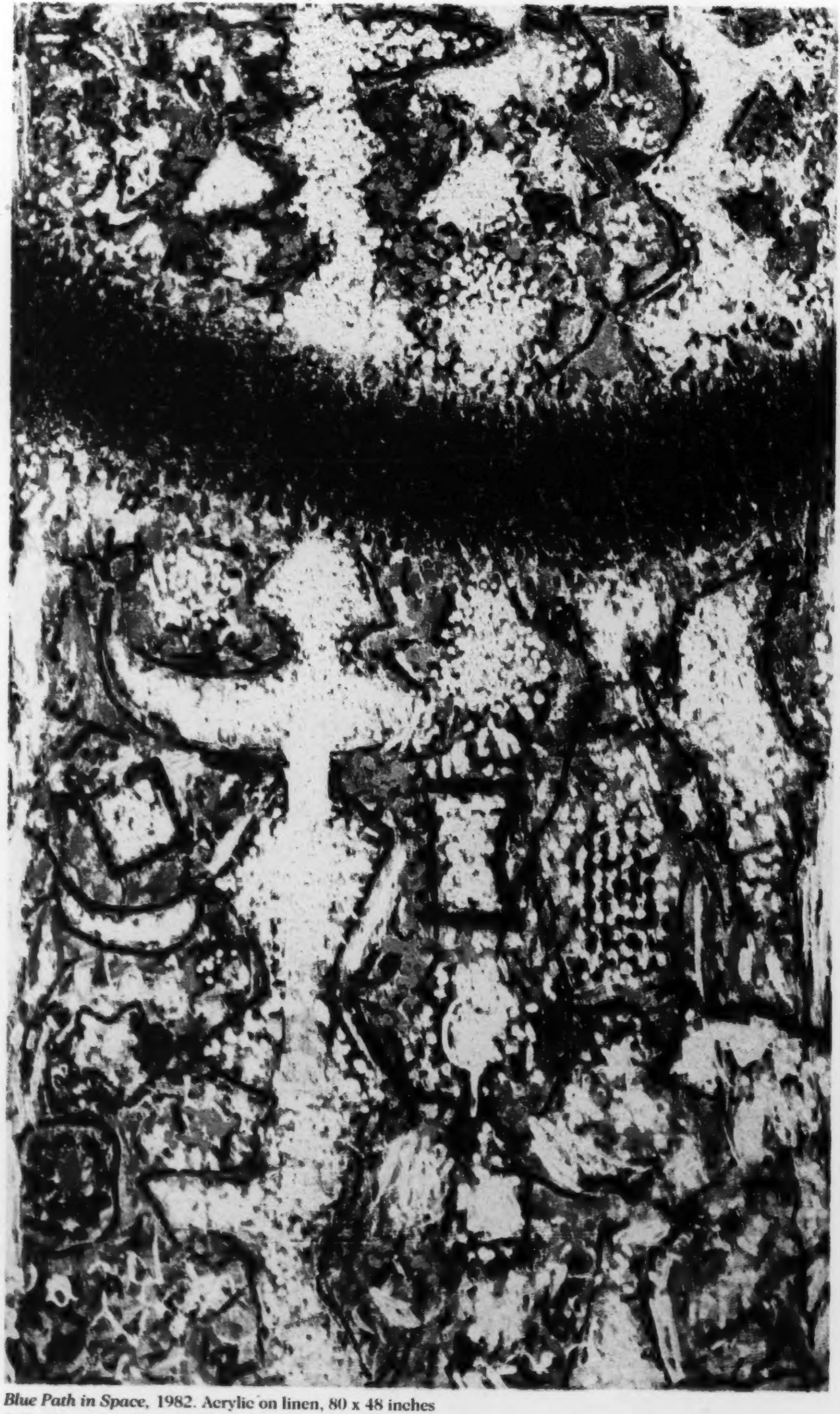

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more upbeat version of the war provided by Frederick Hart—the depiction of youthful survivors.

I would like to remind Mr. Hamilton that it was indeed the military establishment, those in power (and they are all on public record), not those in the ranks, that engineered the addition of a non-threatening, compromise statue. The VVMF had no choice; they were forced to acquiesce in order to save the project. Hart's cry for realism seems ironic in this context. I suspect that Vietnam veterans will get much more satisfaction from touching one of their buddy's real names on the black stone than from a larger-than-life reproduction of a group of soldiers emerging from battle. They already know that war is hell.

As far as the fortune that Hart's soldiers have evidently brought him, only his banker knows for sure. Hart has been genuinely interested in this project since its inception, as I indicated in my article. Mr. Hamilton used the phrase "bribed into it," not me. I do however, along with Maya Lin, think it peculiar that Hart and the VVMF have kept his fee—for a public memorial—a secret.

While I'm flattered that Mr. Hamilton credits me as the only one in town that is ideologically bent, the truth is I am in mixed company. No one who has followed this debate to the bitter end could possibly claim that it was Lin's modernist esthetic that did her in. Art this time cannot escape its political and social context. No one can argue with critic Benjamin Forgey's statement in The Washington Post *that the addition of Frederick Hart's sculpture was "clearly a political not an esthetic necessity." That is a reality Hart will have to face.*

On Women & Laughter

It is interesting to note in Jane Weinstock's article "A Lass, A Laugh and a Lad," [*A.i.A.*, Summer '83] that an art of feminist "risk" is now excised, a matter of in-difference. Her recidivism cunt-ra-dicks what Simone de Beauvoir told us almost 35 years ago: "Otherness is a fundamental category of human thought.... If the woman question seems trivial, it is because masculine arrogance has made of it a 'quarrel' " (*The Second Sex*).

Weinstock asks to "take back a bit of our mouth to try to speak." But she tries to gag me by her legislating. Too bad we're caught in a new wave of phallocentrism, under the guise of "difference."

Isn't Hélène Cixous in the process of freeing desire/intention? "I write woman; woman must write woman. And man, man. So only oblique consideration will be found here of man; it's up to him to say where his masculinity and femininity are at; this will concern us once men have opened their eyes and seen themselves clearly" ("The Laugh of the Medusa"). Cixous's writings are a search for the female, and I interpret my piece *Let the priests tremble...* as a cunt painting, a new representation on the subject of sexuality, on being female rather than playing pet or merely "subversive" to male symmetries and privilege.

I am not interested in hobbling (castrating) women's tongues, in avoiding the "risk of feminist art." Weinstock's terminology, in its strained derivation of French models, becomes her version of that same old exclusionary system. She is dystopian in that she operates from a depressed point of view, a view that claims the literal but refuses representation.

Can one be "literal" about women where women do not appear? Is the representation of women's bodies only reserved for men? Where are the images of women taking charge of their sex/lives?

Nancy Spero
N.Y., N.Y.

•

Jane Weinstock replies:
My intention was not to silence you but to articulate a perspective which would bypass the biological. I respect your long-term commitment to feminism, but I question your search for a female essence.

Even more importantly, I deeply regret that our disagreement has become public. It is unfortunate that the spectacle of two women fighting is still a crowd pleaser.

In Memoriam

I recently heard that Richard Stankiewicz had died. Although I had not seen him for a few years, I remember dear Richard vividly. By god, he was a dark, gaunt, just about Lincolnesque figure (seemingly far taller than he was). And although he had become a considerable humorist in welded sculpture, Richard took time to impart a certain sense of what should be serious artistic commitment to this then-young G.I. artist. I'll never forget Richard for that confirmation/information, for himself, and for his thought and work.

Dan Flavin,
Wainscott, N.Y.

Art in America welcomes letters from readers. Short letters have a better chance of being published. All letters are subject to condensation for space reasons. Anonymous letters will not be considered for publication.

Mother and Daughter, ca. 1920. Oil on canvas, 30 x 24 inches

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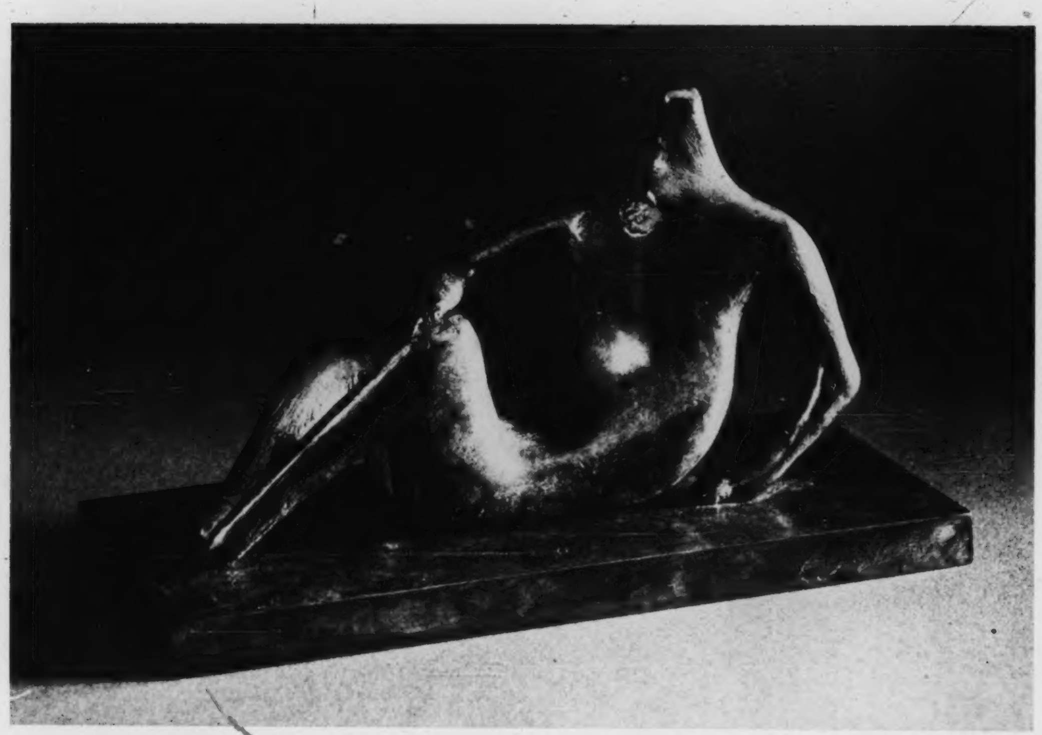

Working Model for Reclining Figure Pointed Head, 1982. Bronze, edition of 9, 16 x 34 x 20 in. (40.5 x 86.5 x 51 cm.)

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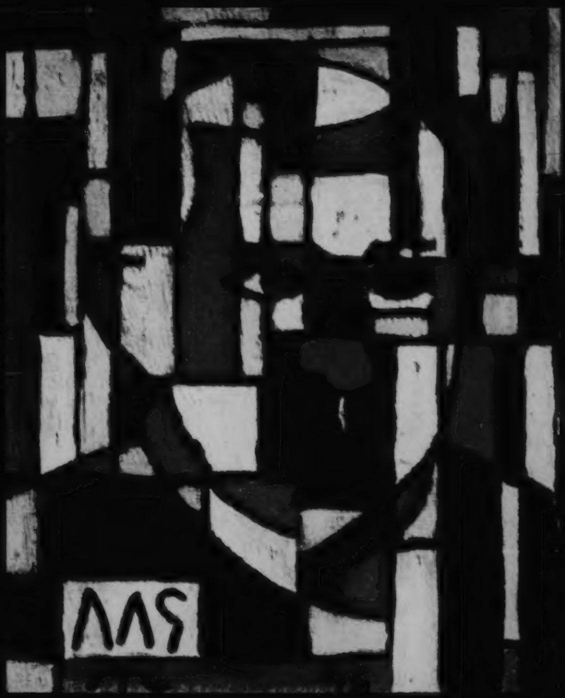

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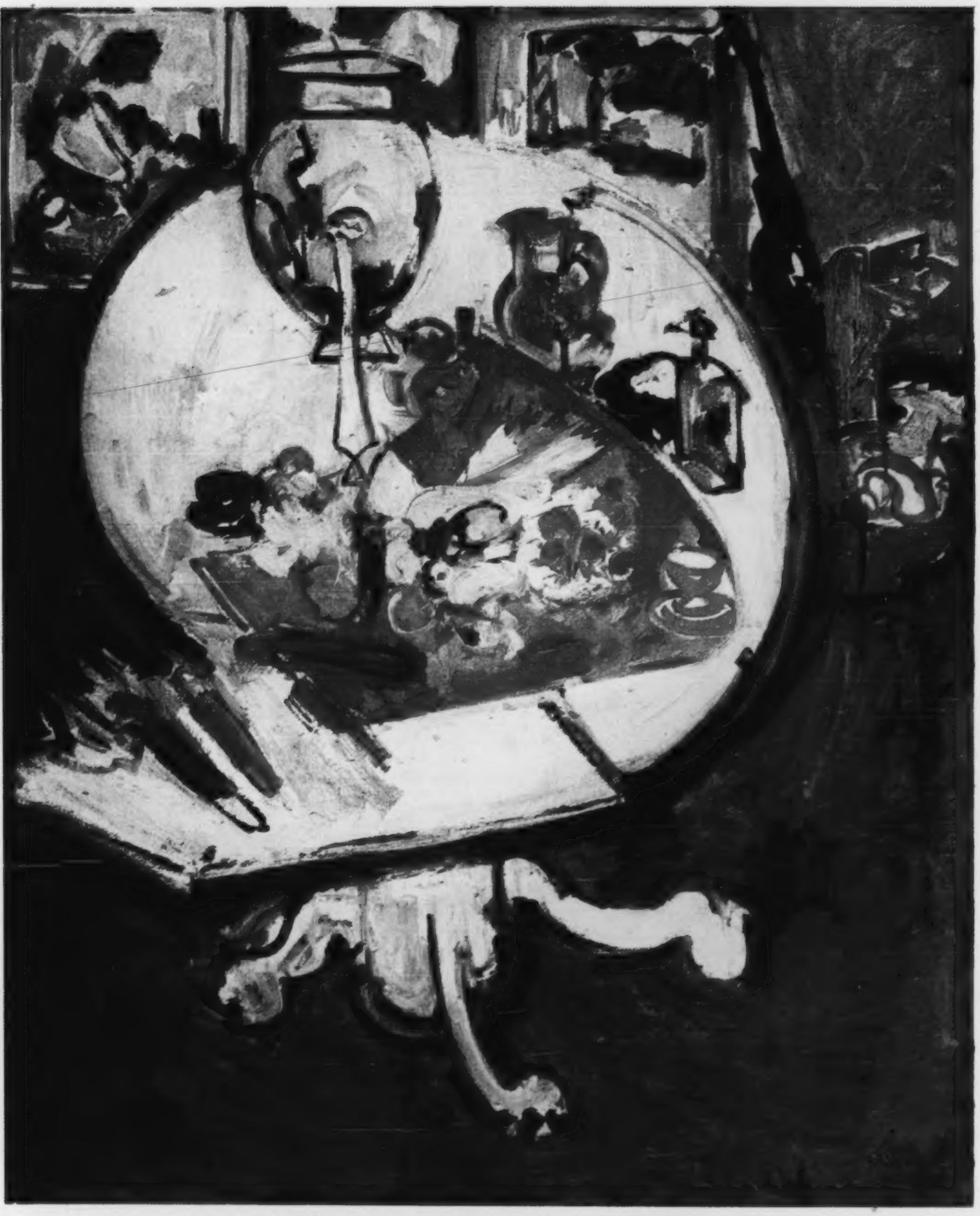

Still Life — Yellow Table on Green, 1936. Oil on board, 5 ft. by 3 ft. 8½ in. (1.52 x 1.13 m.)

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Issues & Commentary

Tainted Image: Rothko on TV

Presenting him as a latter-day van Gogh, the BBC's "Rothko Conspiracy" stereotyped Rothko's life and turned the struggle over his estate into melodrama.

BY HOWARD SINGERMAN

The opening sequence of *The Rothko Conspiracy*, Michael Baker's television dramatization of the death of Mark Rothko and its aftermath, produced for BBC and shown on PBS last spring, cuts back and forth between the despondent Rothko, alone in his cold, dark studio, and a crowded, expectant Sotheby's where van Gogh's *Wheatfield with Cypress Trees* is being auctioned. The parallel scenes build to a climax together; Rothko drinks and fingers a tissue-wrapped razor blade with paint-stained hands as the painting's price climbs past the million dollar mark. He finally acts as the painting is sold. From its beginning, *The Rothko Conspiracy* attempts to fit the events on Rothko's life into the mold of van Gogh's, to explain one artist—his suicide and the hollowness of his public success—by means of the other. While it molds or casts Rothko as van Gogh, it is an archetypal role and a fictional van Gogh that he plays: one who stands for the artist whose genius verges on madness—alone, misunderstood, self-destructive. The actor who portrays Rothko plays the generic artist, a culturally conditioned role that preexists and supersedes Rothko.

The Rothko Conspiracy moves both forward and back from the suicide, and it presents Rothko in a series of flashbacks staged to introduce and indict the alleged conspirators and to punctuate their trial. (As is well known, the "conspirators," who included Frank Lloyd, the director of Marlborough Gallery, and the executors of of Rothko's will—his accountant, the late Bernard Reis; the painter Theodoros Stamos; and Morton Levine, an anthropology professor—were accused of plundering Rothko's estate and charged with "self-dealing.") The flashbacks are also staged to display Rothko's character, like anecdotes that sum him up. In the earliest one, Rothko's studio is light, even airy, as are the paintings that fill it. He has, it appears, just taken a break; he has a visitor and his assistant is busy in the background. From that scene onwards, Rothko's studio grows darker and emptier, as though designed to reflect the increasingly somber tonality of his paintings, and it grows smaller, too. The studio that finally imprisons him, huddled and shivering, is almost black and little more than a corner. We no longer see paintings and we never see him at work, yet Rothko's hands, as they are in his opening scene, are stained with paint. Increasingly, his inactivity comes to seem inability, and the paint stains a nostalgic costume of the artist. When his body is discovered, the paintings that suddenly surround it seem to have been painted years before. In this docudrama, Rothko's character is by episodes boastful and paranoid, irritable and self-pitying; he is surrounded by sycophants and crippled by his helplessness and insecurity.

The Rothko Conspiracy's psychological, even pathological profile echoes Gauguin's portrait of the painter—"condemned to penury, . . . the most menial tasks, dilapidated studios, and a thousand other obstacles. All these create despondency, followed by impotence, rage, violence."[1] This notion of the bohemian painter is the model for *The Rothko Conspiracy*'s artist. And in spite of its backlot sets and central-casting players, the show shares its model of the artist—his separateness and suffering—with the New York School. Clement Greenberg, for example, revived Gauguin's portrait of the painter when he named the *peintres maudits* of 19th-century Paris as the prototypes of the Abstract Expressionists: "Their isolation . . . is inconceivable, crushing, unbroken, damning. . . . What can fifty do against a hundred and forty million?"[2] As if specifically addressing *The Conspiracy*'s opening scenes and the image of van Gogh, Ernst Kris writes of the modern artist: "One gains sometimes the impression that the actual behavior of one or another of the famous artists of the time has been used as a prototype, frozen into a formula which has been handed down as such to succeeding generations."[3] In *Legend, Myth, and Magic in the Image of the Artist* Kris focuses primarily on the artists of classical antiquity, the sources of their biographies in still more ancient myths, and the reappearance of their stories attached to other artists up through the Renaissance. He begins with the story of the young Giotto, an example that incorporates the most common and important motifs of the artist's biography. According to the legend, the shepherd boy Giotto already had his mature and miraculous gifts in childhood. He is discovered in the humble surroundings where he has been placed as though by nature's mistake, and lifted from them by his gifts, the mark of divine genius. Giotto is born an artist, or as a more recent biographer has Dürer say of another artist, "Truly, he was a painter in his mother's womb."[4] For the Renaissance biographer, "artistic creativity is determined not by schooling or practice, but by special endowment."[5]

The importance of the myth of the artist as exemplified in *The Rothko Conspiracy* is that it separates the artist from both social context and cultural history. It gives him a special gift and position, and links his identity to him intrinsically and essentially. Like Giotto, *The Rothko Conspiracy*'s artist is not one of us and his difference is organic—even genetic or, as Dürer intended to locate it, divine. But for the modern artist, this separation from other men and linkage to his artistic identity are more secular, and perhaps for that reason riskier. His difference, no longer divine but biological, becomes, by definition, abnormality: he is separated by his genius, and his estrangement is cast as illness.

The Rothko Conspiracy ties Rothko's identity to him in a way that is at once organic and prosthetic, part biology and part costume. The most significant details of Rothko's television appearance are his glasses and the eyes we barely see through them: magnified, yet blurry and fogged, inexplicably distant. Rothko's glasses do more than separate and clothe Rothko as an artist; they offer an almost physiological, even physiognomic explanation for his paintings. Softened and blurred, his eyes echo and explain the fuzzy, floating forms of his paintings in the same way that van Gogh's mental illness explains his vision and, then, his paintings. The explanation, not unimportantly, keeps the artist's act embedded in phenomenological truth, one of verisimilitude rather than revolution. But *The Rothko Conspiracy*'s most effective use of the glasses as a literary device and its most poetic evocation of van Gogh come at Rothko's funeral, where he lies in state in glasses, the right lens cracked. The body was, in fact, wearing glasses; Bernard Malamud mentions them in a remembrance in the catalogue of the Guggenheim's 1978 Rothko retro-

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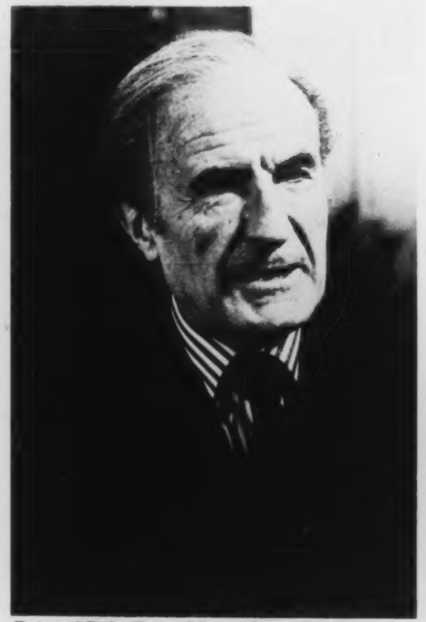
Rothko (Larry Hoodekoff) is presented as the archetypal artist verging on madness.

Mark Rothko, 1963. Photo Robert E. Mates.



Bernard Reis (Barry Morse) becomes one of the TV-drama's arch-"conspirators."

spective. Added for television, the single broken lens, like van Gogh's ear, is an act against symmetry: a physical imbalance that bespeaks a mental one.

The glasses must also explain—for the production does not—why *The Rothko Conspiracy*'s Rothko cannot see what the audience sees: that he is surrounded by the most caricatured of villians. Frank Lloyd, Marlborough's director, is presented in the guise of the European gangster; in fact, he wears the gangster's costume, a double-breasted pinstripe suit, its lapels too wide and handkerchief too loud. Bernard Reis, Rothko's accountant and, after his death, his chief executor as well as Marlborough's secretary-treasurer, is still louder. He marks each incident of duplicity by clearing his throat or, still more self-incriminatingly, laughing the hollow laugh of the cartoon villain.

If *The Rothko Conspiracy* is clearly melodrama, it has borrowed its sets from film noir. Rothko and Theodoros Stamos, the only other artist in the cast, hold their meeting with Lloyd on rainy nights in black limousines pulled up in alleys or against dark curbs. The fictional Stamos fits the locations well. He is burly and slow and, in contrast to the real Stamos, seemingly illiterate. He speaks lines like "you bet" and "sonovabitch" in a stock immigrant accent that the show's Rothko also has. The fictional Stamos glowers and swears in the company of dealers and lawyers. He is played as the artist-as-day-laborer, the man of few words. And led along by Reis and Lloyd, he is presented as the artist-as-thug.

In *The Rothko Conspiracy*, vision is the sole sensory attribute of the artist, and Rothko, like Stamos, is nearly speechless. Though his apparent inability to communicate is different than Stamos's—it is not illiteracy but incoherence—it is his speechlessness that counts to the image of the artist. For it is his speechlessness that allows him access to the ineffable, the unspeakable; and we must not understand him in order that he might be misunderstood. All of Rothko's speech is on the edge of emotion, on the edge of poetic outcry. He speaks only in shouts or in whimpers, yet all of his words have the quality of quotes; they are, like his role, already spoken—he speaks the public Rothko's most famous utterances, drawn from interviews and statements, as though oddly unfamiliar with their original locations or their meaning.

Rothko's most important speech is directed at his daughter Kate in a flashback placed to establish her love for her father and his work, and to support her claims to the paintings against Reis's less honorable ones in her attempt to regain control of her father's estate. When Kate admires the colors of one of her father's paintings, he insists loudly that he is "not an abstractionist," and paraphrasing the published interview from which that line is taken,[6] he speaks of how we are to feel before his paintings, how we are to laugh or cry before them. When Kate replies that the painting makes her happy and asks her father never to sell it, Rothko insists, again as if almost insulted, "How can I sell a painting? They are my children. I cannot send them away."

Taken from its context, this pronouncement is addressed to a daughter he is about to leave and, in the space of a previous flashback, has already left. Rothko's awkward speech is meant to elucidate his paintings, but it speaks most loudly of his separateness and his abnormality: his inability to function within society's conventions and structures—in conversation or in family. Like the mythified van Gogh, Rothko must literally be a misfit; in his attempt to be unencumbered by the world, he must not fit into it. *The Rothko Conspiracy* must locate Rothko instead in the garret that his studio becomes, in his

Bernard Reis, former secretary-treasurer of the Marlborough Gallery, New York.

melancholy and his isolation, or as Kris puts it: " . . . beyond the pale of society, beyond the dictates which normally rule it and hold it together . . .—but the radius of their lives extends only from Parnassus to bohème."[7]

Rothko's biological claim to his paintings ("They are my children") recalls the first of Kris's three "formulae" for the modern artist's biography. The first formula recalls "an ancient comparison [that] describes the particular attachment of the artist to the work he creates in terms of his parenthood: the work of art is seen as the artist's child."[8] Rothko's reply to his daughter draws on this myth of the artist as progenitor. According to this myth, if his paintings are his children, his ties to them become, like his artistic identity, natural; and questions of making, of history and of meaning are overridden by parental authority. This biological claim thus allows *The Rothko Conspiracy* to separate Rothko again: we do not need to see how the paintings are made, or to understand their production or their development. We do not need to know their situation in history—the paintings and the criticism, even the society, that preceded, surrounded and received them; and we cannot know what they might mean outside of being of, and belonging to, Rothko. It is his fatherhood that allows his silence—it is a relationship that needs no explaining. Finally, Rothko's claim empowers us to do what *The Rothko Conspiracy* has done: to engage in " 'pathographic' analyses, . . . [to] insist on seeing the artist's life and work as one and the same thing."[9]

Stamos (Norman Chancer) is rendered as a burly, inarticulate artist-as-thug.

Theodoros Stamos. Photo Lee Boltin.

The fictional Frank Lloyd (Ronald Lacey) appears in the guise of a European gangster.

Frank Lloyd, Marlborough Gallery director and owner. Photo Jack Mitchell, 1975.

The myth of paternity is the first of Kris's formulae; the other two focus on the artist's unwillingness to part with his work. (In fact, the real-life Rothko established a foundation, one function of which was to keep his paintings together as much as possible and to control the conditions of their exhibition; interpretation of the purpose of this foundation was one of the questions of the trial.) The second of Kris's formulae concerns the artist who would destroy the work rather than let it outlive him. The third is almost its opposite: the artist must not outlive the work—its destruction demands the artist's suicide. *The Rothko Conspiracy* implies that harm has befallen Rothko's work, for besides being melodrama, it is a cautionary tale. It speaks its moral in voiceover near the show's end: this is a story in which "the dangers and temptations for all artists are manifest," one that "takes place far from the rarefied esthetics of high culture." *The Rothko Conspiracy*'s moral is simple: the artist's location in the garret is necessary; worldly success is the downfall of the artist and the defiler of art. Success topples the work of art from its rarefied heights, even destroys it, and the tainted painting demands a sacrifice. Perhaps the real-life Rothko was as uncomfortable with his success as his television counterpart: true to the bohemian myth, he advised the artist to "abandon his plastic bank-book" and fashioned the "unfriendliness of society" as a "lever for true liberation."[10]

Kris notes a final body of legends, a subgroup of the third formula, surrounding the death of the artist, in which the artist destroys himself and his work together. Kris records the story of a goldsmith who melted himself down with his flawed work. Creator and creation were in death "irrevocably linked."[11] Lee Seldes, in *The Legacy of Mark Rothko*, resurrects the image in her description of Rothko's suicide. "The enormous patch of congealed blood was the ultimate work of art, the final dramatic gesture, the true, most poignant action painting." Seldes ends her paragraph with a quote from Nietzsche: "No longer the *artist*, he has himself become a *work of art*"; and she begins the next: "In the studio, his last canvas was a

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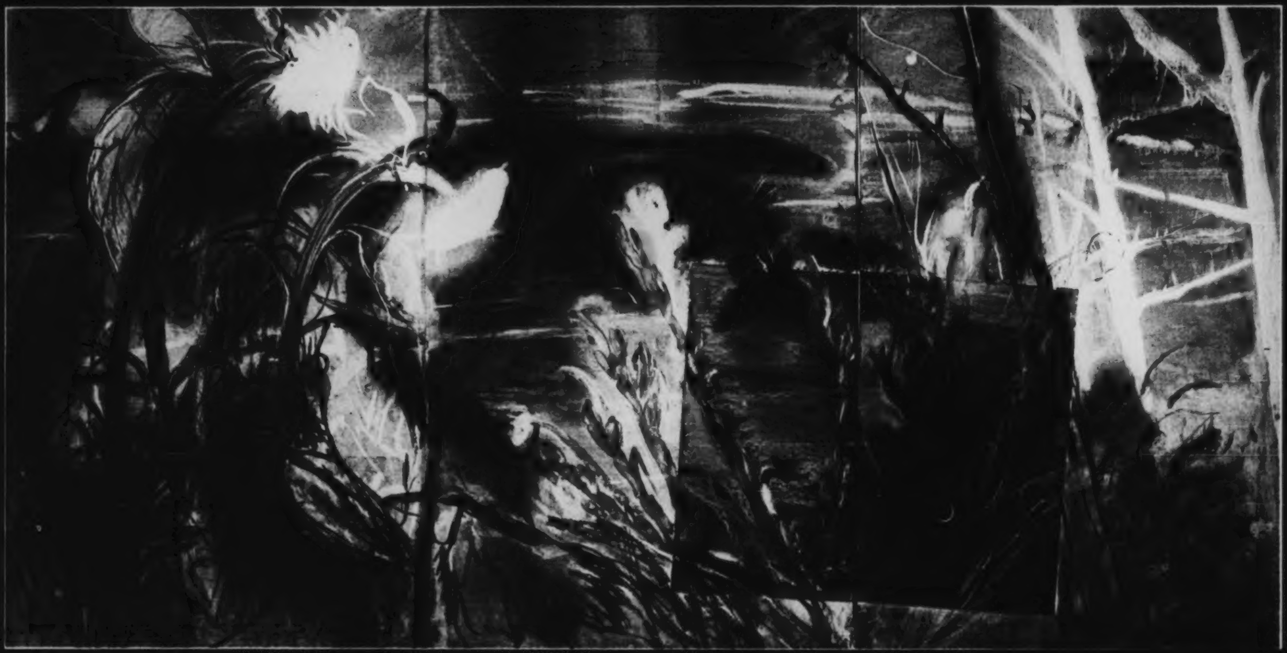
MICHAEL MAZUR

RECENT WORK

November 5 - November 30, 1983



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large, unfinished study in reds."[12] *The Rothko Conspiracy* recalls not just the point but the letter of Kris's example: on television Rothko melts into his works. The paintings, framed in black, are shown to the camera in groups of three of four, fading into and out of one another. Each sequence begins with Rothko's portrait, the head and shoulders of the actor who portrays him, hovering and melting into the floating rectangles.

If *The Rothko Conspiracy* renders Rothko mute, it makes his paintings speak too loudly; it finally offers them only one meaning. It makes the Rothko it has presented, helpless and tortured, the sole subject of his paintings. Framed in black and inhabited by his ghost, they can only be seen as suicide notes—despite the deliberateness with which Rothko painted himself out. Indeed, the real-life or at least the public Rothko insisted that art must hold "a clear preoccupation with death," but at the same time and in the same speech he continued, " . . . the artist's real model is an ideal which embraces all of human drama rather than the appearance of a particular individual."[13]

"I'm interested only in expressing basic human emotions," he remarked, but his list—"tragedy, ecstasy, doom and so on"—raises the level of his emotions to the ideal and the dramatic.[14] What *The Rothko Conspiracy* has done is to shrink the paintings for television. It has replaced the monumental death that was Rothko's subject with a particular one. On TV, his paintings are used as, and can go no further than being, illustrations for his death; they are limited to his own particular and personal suffering. Yet as they are presented, neither the paintings nor the suicide are truly his: they belong to the typical artist.

Rothko wrote that his paintings were "created from the need for a group of actors who were able to move dramatically without embarrassment and execute gestures without shame," and cautioned, "Neither the action nor the actors can be anticipated, or described in advance."[15] *The Rothko Conspiracy* finally does not allow Rothko or his paintings either the strength to act without shame or the identity to elevate his emotion to the monumental. Rather, it scripts and circumscribes his action within the stereotypical image of the bohemian artist. It refuses finally to allow him even his own death; his suffering, at the hands of "conspirators" and dealers, is devalued and external. While he commits suicide as the camera cuts away, *The Rothko Conspiracy*'s Rothko is in effect killed by the villains who populate television. For his act to become truly tragic, for it to reach the dramatic seriousness he desired for this painting and his emotion, Rothko must instead be seen as his own victim. ☐

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2. Clement Greenberg, "The Present Prospects of American Painting and Sculpture" (1947), in *New York School: The First Generation, Paintings of the 1940s and 1950s*, ed. Maurice Tuchman, Los Angeles County Museum of Art, 1965, p. 48.
3. Ernst Kris, *Psychoanalytic Explorations in Art*, New York, Schocken Books, 1952, p. 80.
4. Kris and Otto Kurz, *Legend, Myth, and Magic in the Image of the Artist*, New Haven, Yale University Press, 1979, p. 50.
5. Ibid.
6. See Selden Rodman, *Conversations with Artists*, New York, Devin-Adair, 1957, p. 93.
7. Kris, pp. 79–80.
8. Ibid., p. 80.
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10. Mark Rothko, "The Romantics Were Prompted" (1947), in Chipp, p. 548.
11. Kris and Kurz, p. 131.
12. Lee Seldes, *The Legacy of Mark Rothko*, New York, Penguin Books, 1979, p. 111.
13. Rothko, "From Statements: Excerpts from Pratt Lecture" (1958), in Tuchman, p. 30.
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15. Rothko, "The Romantics Were Prompted," p. 548.

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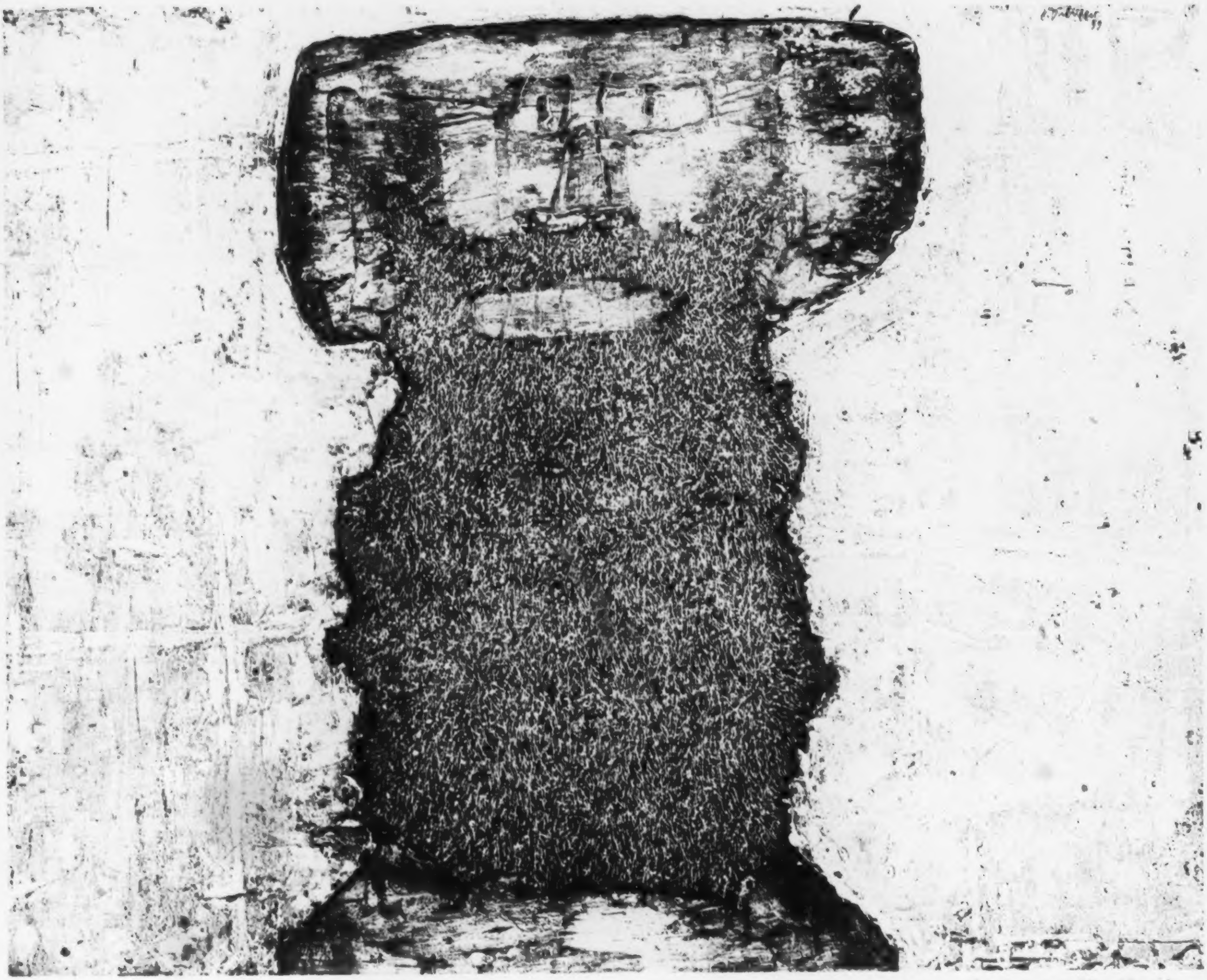

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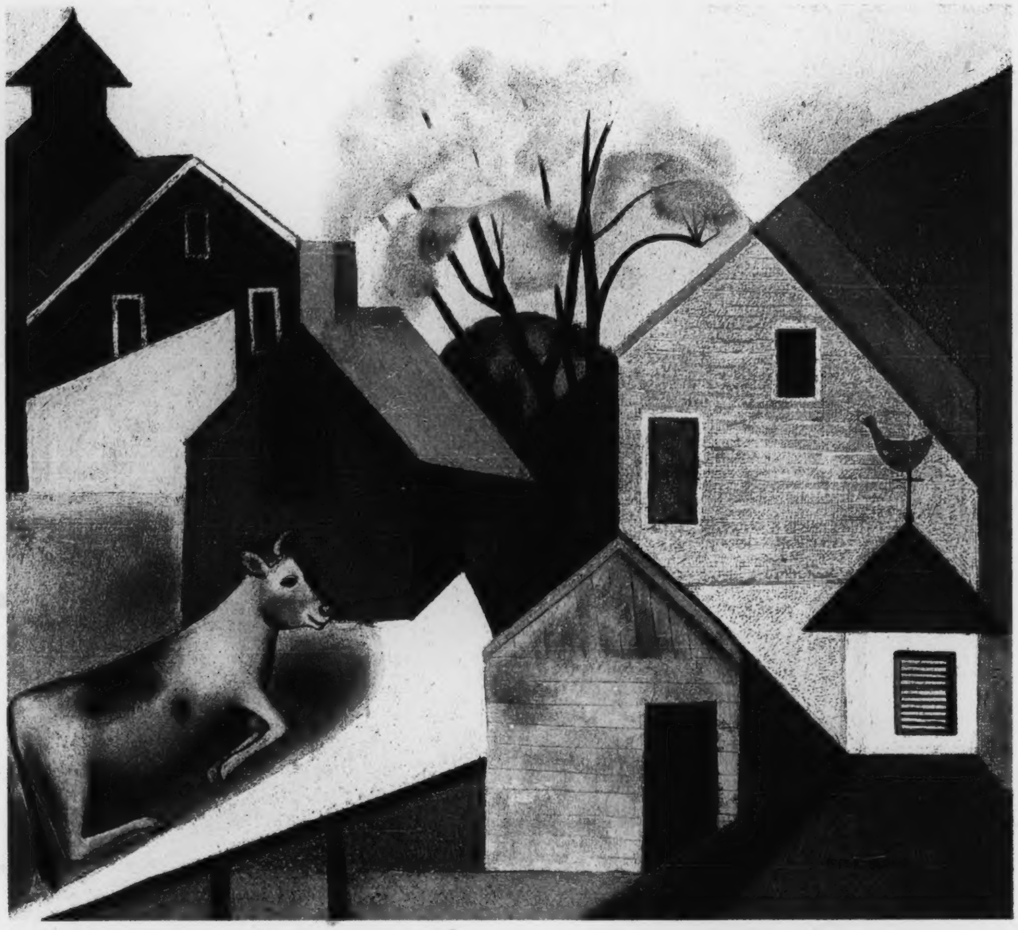

Peter Blume (b. 1906)
Landscape with Cow
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Signed *Peter Blume*, lower right
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Review of Books

Critical Postmodernism

A polemical new anthology presents heterogeneous views of the implications of postmodernism.

BY JOEL FINEMAN

The Anti-Aesthetic: Essays on Postmodern Culture, *edited by Hal Foster, Port Townsend, Wash., Bay Press, 1983; 176 pp., $13.95 cloth, $8.95 paper.*

The term, but also to some extent the practice of, postmodernism no longer possesses its initially striking oxymoronic force. Being "post" or subsequent to "modernism" originally served to summon up a radical and fruitful paradox. This was the case, however, only for so long as "modernism" was itself understood to retain a special purchase on the present, which is to say only for so long as "modernism," as such, could claim meaningfully to offer access to the "now." Under such circumstances, with the present identified as that which is "modern," to be "postmodern" was tantamount to being "post-contemporary," to use Paolo Valesio's still striking phrase, and there was no doubt something powerfully disorienting and exhilarating attaching to the experience of such a deferred present, something *novelly* novel in the durative feel of a time that was in this peculiar way ahead of its time.

Perhaps this oversimplifies what was fresh and exciting about a first moment of postmodernist enthusiasm. It is certainly the case, however, that postmodernism has lost much of its excitement and also much of its peculiarity in direct proportion to its effective displacement of the modernism to which in more than merely nominal ways it stands in loyal opposition. For when "modernism" is no longer something current, when it turns into a period-term like any other, so too does postmodernist polemic against modernism lose much of its urgency. To the extent that postmodernism successfully succeeds modernism, to precisely that extent does its "post" express a kind of negative nostalgia for that which is passé.

The first unhappy consequence of this is that "postmodernism" too becomes a period-term like any other, itself domesticated and dated. Worse, as the self-declared successor to modernism, postmodernism comes to seem the programmatic and symptomatic aftermath of modernism, the ghost of a ghost, an esthetic whose imagination is constrained by hapless retrospection, an art whose originality consists not only in being after the fact but in feeling itself to be so for no good reason. This is somewhat exaggerated. But neither is it unfair to say that postmodernism is today the name of an esthetic perspective the currency and contemporaneity of which is systematically extracted from its ongoing confrontation with an outdated point of view. It is not entirely surprising that the novelty of postmodernism is often reduced to a series of rear-guard battles with an old-fashioned avant-garde—battles that are in principle uninteresting since they are always lost the moment they are won.

There is more to postmodernism than such double binds suggest, if only because much of what is called postmodernist seems only lightly burdened by the memory of that which it succeeds. Even so, it remains the case that postmodernism originally derives much of its own specificity and motivation from its historical relation to a high modernist esthetic that in many ways anticipates and defends against its subsequent rebuke. It is not exactly the case that modernism declared itself to be the end of the history of art, but there is a sense in which it seems to draw a line that said this far and no farther. The characteristic gestures and strategies of modernism—its mimic self-referentiality, its parodic quotations of preceding art, its ironically reflexive themes, its foregrounding of purely formal values—these were all expressions of an esthetic sensibility self-consciously aware of its relation to traditionary art. By emphasizing the infinite range of this self-consciousness the modernist work of art could make a claim to be, both historically and formally, a limit case of art, since in this wry way it managed, whatever else it didn't do, to incorporate into itself its own historicist self-criticism as well as its own formal negation.

It matters very little that these modernist strategies—especially when they are trivialized by endless repetition and banalized by vacuous generalization—are more examples of than they are resolutions of the esthetic problems they address (for example, the way in which the circularity of modernist self-representation begs rather than answers perennial questions regarding esthetic reference, or the way even the purest formalism seems to argue, despite itself, for specific and in many ways objectionable ideological values). If it turns out that modernism repeats and does not consummate all previous art history, this itself amounts to but another motive for ironic self-reflection, yet another impasse to mull over with mandarin regret. It is easy to see why such an imperturbable self-consciousness (the kind that a proto-postmodernism such as Surrealism found disgusting from the start) eventually came to seem evasive and inane. At the same time, however, this explains why postmodernism so readily finds itself recuperated by the modernist esthetic from which it means to distance itself. To be against modernism, postmodernism must think itself through the passive aggression of the modernist self-conscious; as it does so it becomes a part of the very art history which it wants at once to exceed and to oppose.

All the contributors to *The Anti-Aesthetic: Essays on Postmodern Culture* are concerned in one way or another with this problem. Can the "Anti-" and the "Post" of the book's title join together without thereby canceling each other out? Can there be a rupture of art history that is not a secret continuity, a reaction to modernism that is not itself reactionary, an explicit resistance that is not an implicit affinity or capitulation? As these essays make very clear, these are not only esthetic qustions. What is at stake in, and not merely illustrated by, the confrontation of modernism with its other is the character of a genuinely new cultural sensibility, one that is obliged to interpret, to represent, and also to respond to the novelty and peculiarity of its own historical situation. This is a powerful sub-theme of almost all these essays, namely, that as the "Anti-Aesthetic" goes, so goes a world that in social, technical, political and economic terms is itself postmodern. For this reason, however, the different ways the authors characterize the historical provenance and future of postmodern art have the effect of reinvesting the problematics of the postmodern present with a special urgency.

The most pessimistic prognosis is given by the German philosopher Jürgen Habermas who sees postmodernism as a self-defeating and inevitably conservative attempt to negate through art alone the culture of specialized expertise spawned by societal modernization. Habermas sees the need to rethink the original impulses of modernism so as to relate art positively to social practice. However, since Habermas understands both modernism and its negation to derive in equal measure from late capitalist socio-technical developments, he gloomily predicts that such a redeemed and redeeming modernism will never come to pass. Kenneth Frampton is more optimistic in his discussion of contemporary architecture, but he too looks forward by looking backward. He recognizes and very effectively characterizes the dehumanizing consequences of pseudo-postmodernist urban design, the way it obliterates local particularities in its application of maximally efficient, universal architectural technique. Frampton imagines in contrast, however, a truly postmodern architecture that would resist such homogeneity by inflecting its constructions with regionally specific features. This would work to revive the old-fashioned "aura" of local spaces, and Frampton is quite willing to risk whatever sentimentality this new combination of the old and the new, this local juxtaposition of the local and the global, might entail.

Rosalind Krauss is more explicitly formalist in her discussion of the development of postmodern sculpture, since she shows this to be a rigorously logical and necessary reaction to the failure of certain modernist concepts regard-

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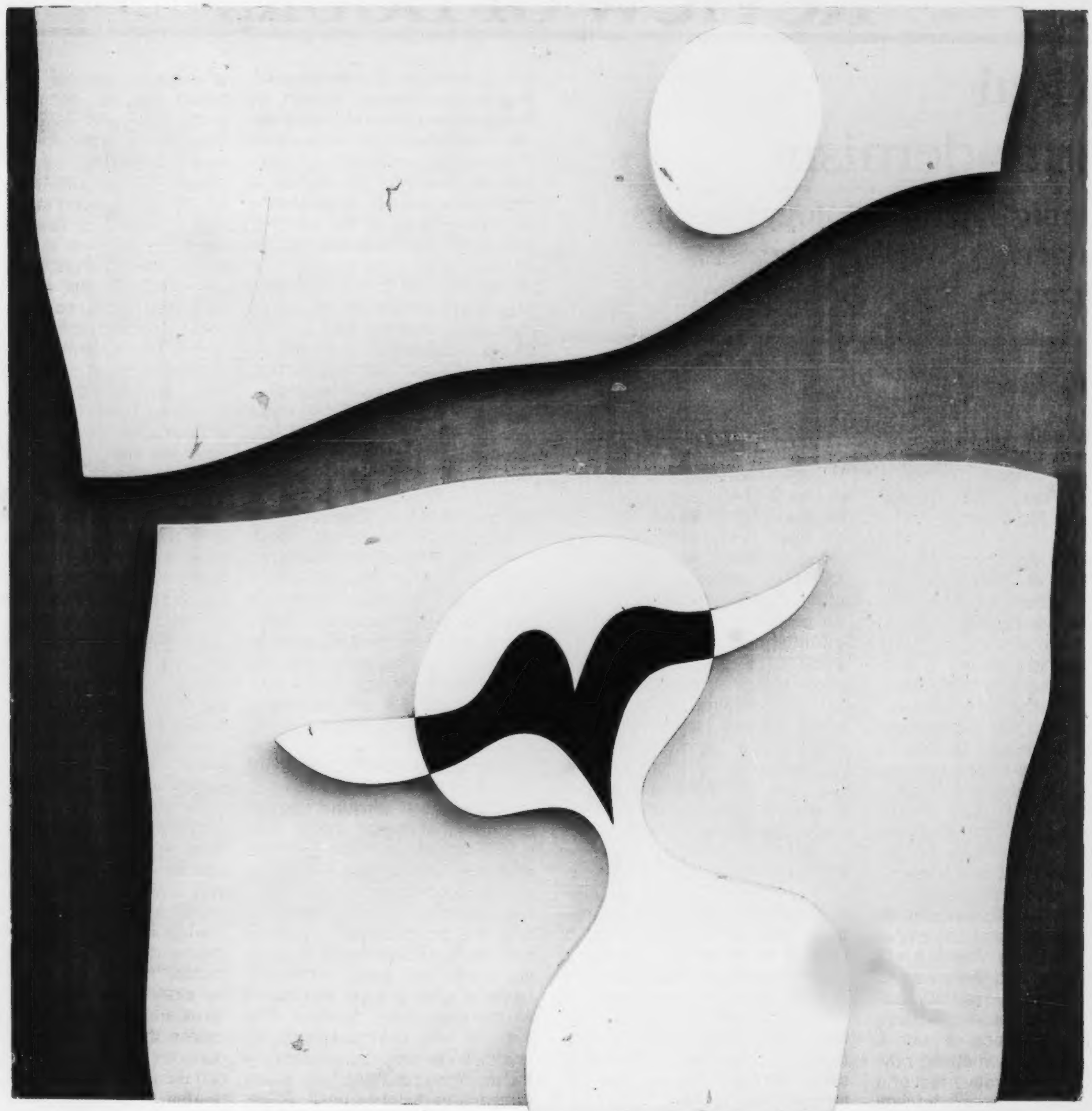

Jean Arp, "Homme Moustache et Nombril," painted wood, 1928 80 cm x 80 cm

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ing the marking of space. In effect, Krauss produces a structuralist account of what she punningly calls the "expanded field" of post-structuralist sculpture. The account is a persuasive tour de force, but again the result is to make postmodernism an epiphenomenal consequence of modernism, almost a dead end, since the expanded field that Krauss describes is now completely plowed even if not completely harvested. In some respects Gregory Ulmer does much the same for postmodern criticism insofar as this is exemplified by the deconstructions associated with the influential French philosopher, Jacques Derrida. For Ulmer, postmodern criticism is what happens when modernist collage-montage principles come to inform theoretical practice. Derrida borrows fragments of the theoretical past, citing, or re-citing, or resighting, or "para-siting" them into a new combination which works allegorically to revive not the past but its decay. The result is a critical practice that builds new ruins, "deconstructions" whose "postcritical" dis-integration in this way acts out the living death of bourgeois art.

In his essay on "The Museum's Ruins," Douglas Crimp raises the same sort of question with regard to the practical vitality of postmodern performance. Beginning with a paradox imagined by Flaubert in *Bouvard and Pécuchet,* Crimp asks what happens to the museum when it is called upon to represent itself *within* itself, as happens, for example, when the art displayed inside the museum is itself parodic of museological intentions. Crimp shows very well why, at least in principle, "notions of originality, authenticity and presence, essential to the ordered discourse of the museum, are undermined" by such *mise en abyme,* if only because, in logical terms, the class of all classes cannot classify itself. Yet if this is all there is to the story, why is it that Rauschenberg is not only Crimp's example of the way postmodern artists mean to undermine the museum, but, in addition, is also Crimp's example of the way the institution of the museum leads such artists to miss their own anti-museological point?

The essays in the collection that are more directly concerned with political and social relations identify similar dilemmas and difficulties. Edward Said characterizes the many ways in which mainstream criticism, especially the academicist literary criticism that is built on modernist assumptions, tends self-servingly to avoid the realm of politics. Said argues that this avoidance itself abets the "Age of Reaganism." Though Said objects to the quietist, even Quislingesque, consequences of such an apolitical criticism, his analysis makes it seem very unlikely that an alternative, political critical practice will ever be realized in an effective or more than marginal way. That such marginality is a specifically postmodern political dilemma is brought out by Craig Owens when he collates postmodern art and theory with the politics of feminism. Owens very acutely develops the parallels that obtain between a feminism opposed to the phallocratic master unities of patriarchal culture and a postmodernism opposed to the unitary and universalizing discourse of modernism. Both feminism and postmodernism work to secure differences that do not call forth hierarchy; both imply a pluralism that would not privilege any single term. To the extent that this is the case, however, both postmodernism and feminism are restricted to relatively secondary gestures of negation and resistance, for any positive or essentializing claims that they might make for themselves amount to a bad-faith surrender to a discourse of mastery.

None of the authors in this collection would insist that postmodern culture necessarily imposes either esthetic or political impotence, but there is a strong suggestion in some of these essays that postmodernism seriously runs the risk of succumbing to the challenge of its own historical moment. Jean Baudrillard speaks of the schizophrenic subjectivity induced by "the ecstasy of communication," a vertiginous subjectivity caught up in the dimensionless, textureless, passionless circulation of information. Where in modernism there was at least an authentic sense of alienation from the spectacle of the world, now there is only the cool "ob-scene" thrill elicited by the transistorized, miniaturized, hyper-realized sheen of simulation as it is imaged on the television or, better, on the computer screen. Baudrillard carefully avoids saying anything bad about this. But what kind of future is there for a subjectivity that is "now only a pure screen, a switching center for all the networks of influence." The Marxist critic Fredric Jameson makes this point even more explicitly when he wonders whether postmodernism does anything more than "reinforce the logic of consumer capitalism." His point is that postmodernism, or at least one aspect of it, produces a subjectivity unwilling or unable to focus on history, a subject who forgoes reality for the sake of what Jameson elsewhere calls an artificial (and merchandisable) sublime.

The essays in this collection are theoretically sophisticated and they display a concrete grasp of contemporary art practice. They become all the more interesting as they argue, sometimes implicitly and sometimes explicitly, one with another. In its heterogeneity, its energy, its polemics, and also in its worries, this collection is true to the postmodern culture it describes. It is probably the most useful, serious and rewarding anthology of its kind; it should be read by anyone concerned with the practice and theory of contemporary art.

The Man Behind the Monument

One of the most elusive artists of the Soviet avant-garde, Vladimir Tatlin is the subject of a much needed new biography which, sadly, fails to solve his mysteries.

BY JAMEY GAMBRELL

Vladimir Tatlin and the Russian Avant-Garde, *by John Milner, New Haven and London, Yale University Press, 1983; 252 pp., $29.95.*

Though long revered in the modernist West, the Russian avant-garde remains sketchily chronicled and inadequately understood here, partially because iron curtain politics have so impeded access to archival information, but also, and perhaps more profoundly, because an equally dense curtain of cultural and historical differences separates us from the period. The reader who wishes to learn more can, if he or she is diligent, wade through a huge number of catalogues and journals devoted to the subject; yet there are still few biographies of the artists involved or general books on the period itself, arguably one of the richest and most chaotic in the history of art. Some 20 years after its writing, Camilla Gray's *The Russian Experiment in Art* remains the best overview we have had. Thus John Milner's well-illustrated "critical biography" of Vladimir Tatlin, legendary father of Constructivism, creator of the Monument to the Third International and the Letatlin is, at least theoretically, a welcome addition to the field.

Little is known about Tatlin's early life. He was born in Moscow in 1885, the son of a railroad engineer. His mother, a poet, died when he was about two years old, and he was raised in Kharkov by his father and stepmother. In 1902 Tatlin became a merchant seaman and traveled to Bulgaria, Turkey, Persia and all about the Mediterranean. He returned to Russia in 1904 and enrolled in art school in Penza, where he lived, when he was not at sea, until about 1909–10. He then moved to Moscow and enrolled at the College of Painting, Sculpture and Architecture. His ties with the artist Mikhail Larionov, whom he had known since childhood, brought him in contact with all the major writers and artists of the avant-garde: Burliuk, Goncharova, Malevich, Kandinsky and, most importantly, the poet Velimir Khlebnikov.

From 1911 on Tatlin participated in most of the major exhibitions of the avant-garde. He showed in Larionov's "Donkey's Tail" exhibition in 1912 and then broke with Larionov to appear in the 1913 exhibition of the rival "Jack of Diamonds" group in Moscow. In early 1913 he joined the Union of Youth and subsequently had works included in a number of their exhibitions. He traveled to Europe in 1913, and in Paris he met Picasso and saw Picasso's constructed reliefs—a meeting which was pivotal for Tatlin. Returning to Russia he virtually abandoned painting and began constructing his own "painterly" and "counter" reliefs. By the time of the "0.10" exhibition in 1915 (in which Malevich first showed his Suprematist works) Tatlin had emerged as the principal proponent of a tendency which was perceived as being in direct conflict with Malevich's Suprematism: Tatlin's work had moved out into

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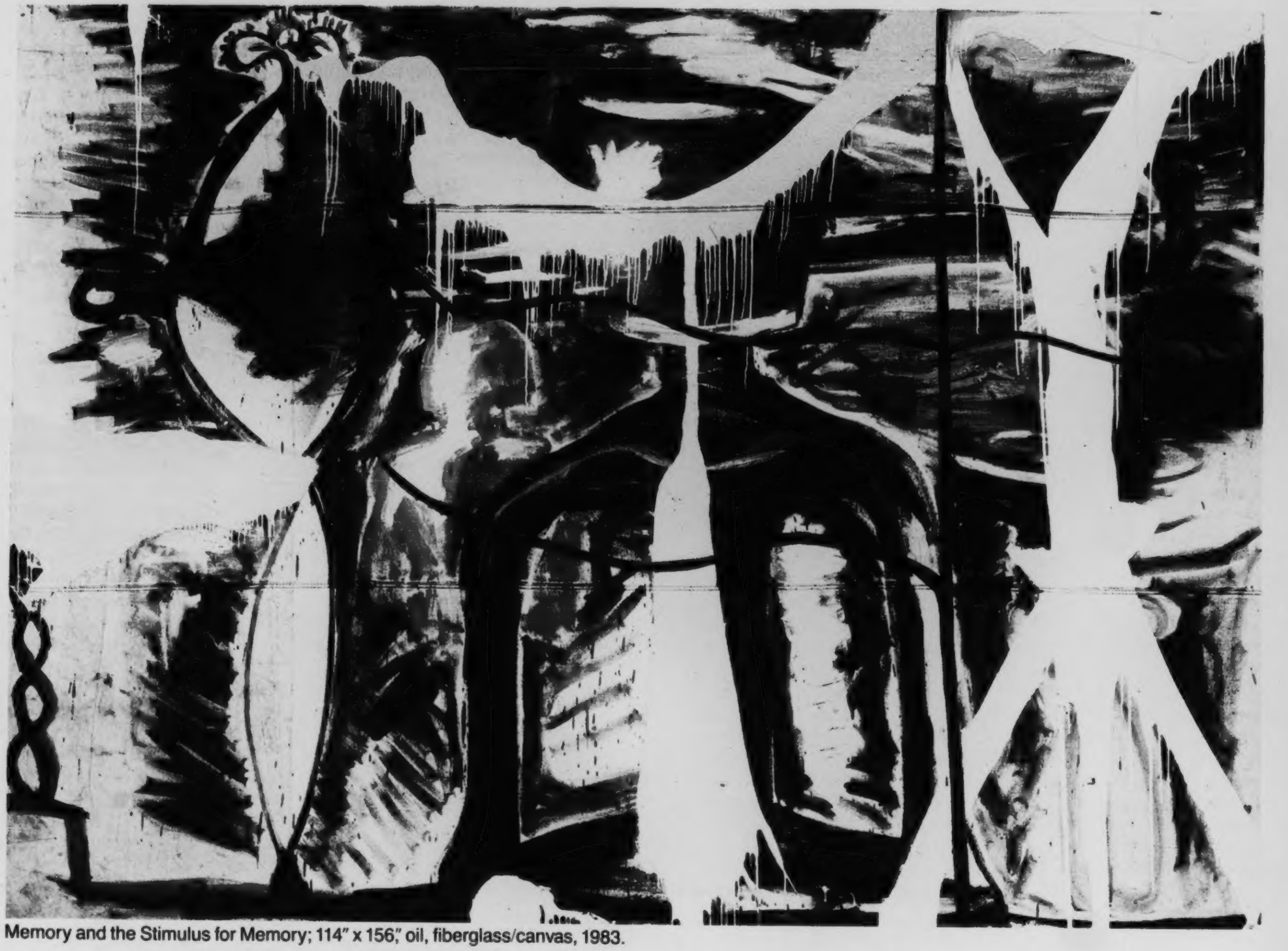
JULIAN SCHNABEL



Memory and the Stimulus for Memory; 114″ x 156″, oil, fiberglass/canvas, 1983.

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volume, making use of the intrinsic qualities of materials, while Malevich explored the flatness of surfaces and planes.

After the Revolution Tatlin was appointed head of the Moscow section of IZO, the Visual Arts division of the People's Commissariat of Enlightenment; in this capacity he was responsible for enacting Lenin's "Plan for Monumental Propaganda." He subsequently served in numerous government posts, directly influencing the course of artistic events and education in the Soviet Union. From about 1919–20 he taught a course titled "Materials, Volume and Construction" at Petrosvomas, the "free studios" in Petrograd. In 1919 his Monument to the Third International was commissioned, and the model was first exhibited in Petrograd in 1920. Thoughout the '20s Tatlin was involved in various design projects in collaboration with his studio workshops (they designed, among other things, a stove, a coat, dresses and a bentwood chair) as well as in theatrical production, most notably the posthumous staging of Khlebnikov's *Zangezi* in 1923. Tatlin worked in the theatrical section of the People's Commissariat of Enlightenment in Kiev from 1925–27, returning to Moscow to resume teaching. From 1929–32 he worked on the Letatlin glider. During the '30s and '40s his involvement with theater grew, he illustrated a number of books—and returned to figurative painting. Tatlin died in 1953.

Despite his importance and the by now almost mythical status of his Monument and the Letatlin glider, Tatlin remains one of the more elusive members of the avant-garde. Unlike Malevich, he apparently wrote very little and only a few laconic statements of purpose are widely known.

John Milner's recent *Vladimir Tatlin and the Russian Avant-Garde* is therefore a much needed, if unsatisfying, attempt to examine the life and work of this major artist within the context of his time. In Tatlin's work Milner sees a sort of meeting ground of East and West, in which the East ultimately held sway. Though Western European Cubism certainly played a crucial role in Tatlin's work (his visit to Picasso was a real turning point) Milner quite appropriately seeks to elucidate and emphasize the particularly Russian nature of the artist's concerns. Even when dealing with such apparently Cubist-inspired pieces as Tatlin's reliefs he finds much in Russian artistic tradition to support his thesis: "When it is recalled that Tatlin had worked with icons, whose mounts might often be metal or wood in high relief, the transition from a flat painted surface to relief is less surprising than it would be for a Western European painter." He also stresses the importance of Tatlin's experience as a sailor for his later development of the concepts of *faktura* (texture or handling) and construction. Central to Tatlin's work, Milner convincingly claims, was his friendship with the poet Khlebnikov, whose linguistic, temporal and spatial theories are often echoed in the artist's three-dimensional practice. Throughout the book Milner emphasizes the wide range of Tatlin's interests, which extended beyond painting to sculpture, theater and industrial design.

Perhaps the most successful chapter is the one devoted to the Monument to the Third International. Milner raises a series of intriguing associative (if not always actual) sources for the Monument ranging from the obvious, such as the Eiffel Tower and Rodin's Monument to Labor, to the Colossus of Rhodes, Ouspensky's Tertium Organum, and Khlebnikov's alchemical theories of language. Noting the Monument's resemblance to a forward striding figure, he explores its status as a politically and spiritually utopian metaphor whose "body" was to function literally as the center of the body politic (the Tower was meant to contain moving halls designed to house various governmental organizations). "Tatlin's Tower employs a spine, legs, rib cage and vital organs that move: Tatlin's construction is more than a visual representation, for it functions, both mechanically and socially. . . . If the tower contains references to the human form, it is upon the communal and not the individual level: the figure he presents is not heroic or typical but the collective and social body of man—a hyperhuman, the human form of the collective identity. It was more than a symbolic object. Tatlin's Tower provided an image of the social macrocosm."

Unfortunately, Milner's book is flawed by awkward writing that often verges on incoherence—an affliction that could have been considerably alleviated by a good editor. The reader must trudge through repetitive descriptions of works and naive, albeit enthusiastic, paeans to Tatlin's theories of construction and *faktura* to grasp the bare facts of the artist's life. As a result, analysis of specific works, which at its best moments is thorough and thoughtful, if a bit overdone, does not have nearly the clarity or impact it should have.

As biography this book is painfully lacking. In attempting to set Tatlin's life in context, Milner jumps about among the better-documented lives of Tatlin's contemporaries in such a way as to entirely lose sight of his subject at times. The reader comes away from the book with no sense of the man behind the Monument, and a rather garbled chronology. (Again, one need only turn to Camilla Gray's lucid book for an example of how the admittedly confusing story of the avant-garde can be told.) The documentary evidence of Tatlin's biography may in fact be as slim as Milner's book suggests, but nowhere does he make mention of the lack of such information. On the next to the last page of the book we suddenly learn that Tatlin's only son was killed during World War II—though there has been no mention of Tatlin's wife or lover, and the only previous reference to this son is in a footnote to an earlier chapter. (Indeed, Milner frequently relegates more interesting biographical tidbits to his footnotes.)

Milner gives little historical background, and such stinting is particularly problematic in the chapters dealing with the post-Revolutionary period. It is often as though these artists moved about in a vacuum where the only historical reality was that of their own (often obscure) rhetoric. Milner seems to be a true believer and takes this rhetoric a bit too much to heart, adopting it himself without batting an eyelash, even when the actual human implications, given the bloody history of the time, are horrific: in the chapter on the Monument he refers to Tatlin's Tower as "a social alembic for the resolution of opposites and the transmutation of *base social material* [my italics] by a purifying and social philosopher's stone." Later in that same chapter he claims that if Tatlin's project was utopian, "it was proposed at a time when Utopia was apparently receiving material and social foundations."

It is, rather, one of the ironies of Tatlin's utopianism that at the time his Monument was proposed, the Civil War was still raging and Russia was entering one of the worst famines in its history. In Moscow as well as in the countryside people were literally starving to death; parents put their children in orphanages in the hopes they would be fed; heating fuel was in fatally short supply and people were driven to burn furniture and tear out floorboards just to keep warm. Milner does not even allude to such uncomfortable historical facts, nor to the fact that artists such as Tatlin occupied privileged positions—they received housing and extra rations and so were protected to some extent from the plight of more "base social material."

Milner likewise provides no account of the growing conservatism of Soviet cultural policy in the late '20s and '30s, the rising political influence of realist artists and the consequences of the consolidation and centralization of artistic administration in the Artists' Union, whose founding in 1932 marked the abolition of all independent artistic groupings. He only refers to the creation of the Artists' Union in passing. Like many Russian avant-garde artists, Tatlin moved gradually into design and returned to figurative painting in the '30s (it would be rash to attribute all such "re-conversions" to political pressure alone). Milner devotes a mere three or four pages at the end of the book to this transformation and to the last 20-odd years of Tatlin's life. The tone of this section is one of nostalgic disappointment in a fallen hero. But this progression, characteristic of so many modernist innovators, raises questions which, if they cannot yet be answered, are at least worthy of the ink and paper needed to ask them.

It is to be hoped that future writers on the period will not only do a better job of sifting through and sorting out historical fact from rhetorical fancy, but will avail themselves of the luxury of hindsight to place people, events, and paintings in a more focused historical perspective.

PHOTOGRAPHY

Walker Evans at Work: 745 Photographs together with Documents Selected from Letters, Memoranda, Interviews, Notes, *with an essay by Jerry L. Thompson, New York, Harper & Row, 1982; 239 pp., $18.95.*

Berenice Abbott, American Photographer, *by Hank O'Neal, introduction by John Canaday, commentary by Berenice Abbott, New York, McGraw-Hill/An Artpress Book, 1982; 255 pp., $59.95.*

Dorothea Lange: Photographs of a Lifetime, *with an essay by Robert Coles, afterword by Therese Heyman, Millerton, Aperture, 1982; 192 pp., $40.*

Throughout their careers, Walker Evans, Berenice Abbott and Dorothea Lange often seemed to reject the idea of their work being called "art" photography, a label they associated with the "art for art's sake" attitudes of Alfred Stieglitz or the f64 group. Evans

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"Jokhang #3, 1983." Oil on canvas, 48"x56", 1983.

SYLVIA LARK

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preferred that his work be called "documentary," or "documentary style." So did Abbott. The ambiguity of this latter label was to prove significant. A "documentary" photographer would seem to have renounced his pretentions to art. A photographer working in "documentary style," however, might still be making "art" photographs, just as John Steinbeck, in writing the realist *Grapes of Wrath*, was still making art.

Two new books about Evans and Abbott leave no doubt that these two photographers saw themselves as artists, albeit of a radically different kind from the f64 school. For them, "documentary style" was an artistic style, whose source seems to have been the photographs of Atget. This is no surprise insofar as Abbott is concerned; it was she who discovered Atget and his work in the late '20s, and devoted much energy to preserving and publicizing his work throughout the next 40 years, perhaps at the expense of her own career. Abbott's biographer here, Hank O'Neal, determined to emphasize the quixotic heroism of her battle for Atget, ends up unduly minimizing her success in making him known to photographers and critics, if not to the wider public. One valuable fact we learn from *Walker Evans at Work* is that Evans was aware of Atget, and praising him in the pages of the magazine *Hound and Horn*, as early as 1931. Evans, like Abbott, found in Atget the model for a photographic esthetic based on a profound engagement with reality rather than a pictorialist simplification of it.

Dorothea Lange seems to have been genuinely less concerned with "art" than were either Evans and Abbott or the f64 crowd. Ironically, her relations with the latter were quite amicable, and for years Ansel Adams made the fine prints of her pictures she herself couldn't be bothered with. Like Abbott, Lange began as a portraitist, but quickly abandoned the protected world of the studio and the upper-middle class. In her earliest "street" pictures, Lange concentrates on simple, powerful shapes and truncated figures shot from below or above. Although Lange's later style became more complex and more realistic, her best images continued to conform to these early formulas, which seem to show the influence of German photographers like Lotte Jacobi and Max Burchartz. At the risk of being callously "esthetic," it is tempting to say that her best pictures are not really "documents" of social problems at all but highly stylized portraits of strained beauty. (Oddly enough, Lange's heroic women of the 1930s tend to resemble the troubled, hollow-cheeked beauties of the affluent 1960s.)

Dorothea Lange: Photographs of a Lifetime, which is in the familiar mold of an Aperture monograph, is probably the best presentation Lange's work will ever receive. The beautifully printed plates are interspersed with occasional Lange quotations, prefaced by a biographical essay by Robert Coles, and followed by a useful chronology and bibliography. Although Coles's essay is marred by a tendency to embellish his arguments with long personal anecdotes about something that was once said to him by an Indian, or an old black sharecropper, or a black minister, or an Appalachian mountaineer, or his wife or his son, it is ultimately an excellent presentation not only of Lange's life and career but also of the moral issues involved in "documentary" photography: the persistent doubts and accusations that photographing the sufferings of others demeans and exploits them more than it helps them. To this question, Coles can only respond with Lange's own suffering (she was afflicted with a lame leg caused by childhood polio), and her genuine compassion. She never photographed people without their consent, which she earned by her willingness to listen to them. (*Walker Evans at Work* reveals that Evans, with his typically no-nonsense determination to get good pictures, found a rather different way of winning his subjects' consent: he paid them. This will probably shock a lot of people who want to see Evans as a secular saint.)

Berenice Abbott: American Photographer is somewhat less successful than the Lange monograph in presenting its subject's long and tortuous career. Hank O'Neal's essay contains much valuable information, although he is too partisan to be an incisive biographer. John Canaday's brief but balanced introduction, giving Abbott her due as an insufficiently acclaimed modern master, is insightful about photographic esthetics. It is interesting to see Abbott's own selection of her photographs, and her detailed, often technical commentary on them is fascinating. Unfortunately, her little-known "science photographs," which she is clearly eager to publicize, are simply not on a level with her masterpieces from New York and Paris. But what is unforgivable here is the layout, a throwback to the magazine-style picture books of the 1950s and '60s, with photographs arranged helter-skelter, sometimes bleeding off a page edge, sometimes not, and (worst of all) sometimes blown up into a double page spread, which absolutely destroys the image's integrity.

Walker Evans at Work is a very different sort of enterprise. (Evans's official oeuvre has already been reprised, in the splendid 1978 volume, *Walker Evans: First and Last*.) Assembled by John T. Hill, the executor of Evans's estate, *Walker Evans at Work* contains an essay on Evans's working methods by photographer Jerry Thompson, once Evans's assistant, followed by an incredible potpourri of Evans material: alternate negatives and prints of well-known subjects; snippets from letters to friends; memoranda to himself, and to publishers, editors, employers and curators; spreads of his work as it appeared in *Vogue* and *Fortune*; the mock-up for an unpublished book of subway photographs; and much more. All this raw material cries out for a writer to analyze Evans's decisions, evaluate his successes and failures, connect the life and work. Indeed it could have used precisely the kind of technical and personal commentary Abbott provides for her own photographs. Thompson's essay is a helpful step in this direction, but an unfortunately brief one. As matters stand, one learns primarily that Walker Evans, like most photographers, took an awful lot of mediocre pictures for every good one. (Abbott, always the exception, set up her shots carefully and took very few negatives, most of which came out successfully.) There is a fascinating study to be written on Abbott's and Evans's personal and photographic relationship. Without knowing it, Abbott, in 1937, photographed the same New York door that Evans had photographed in 1931, and the images, reproduced side by side in the introduction to the Abbott book, give something of a sense of the close link between their styles — both cool and formal, but Evans's a little bolder and closer, Abbott's a little more reserved and distant, letting in more of the world, but constraining it to elegance. *—Pepe Karmel*

Contributors

Joel Fineman is a literary critic who teaches English at the University of California, Berkeley . . . **Jamey Gambrell** and **Pepe Karmel** are free-lance critics.

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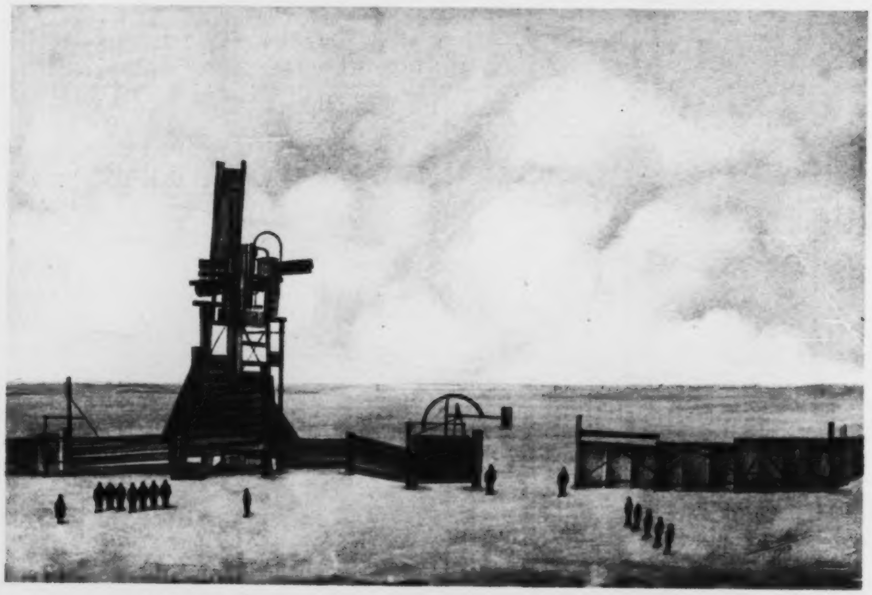

SAUL STEINBERG *Arizona,* 1969. Oil and ink on canvas, 19 x 28½ inches

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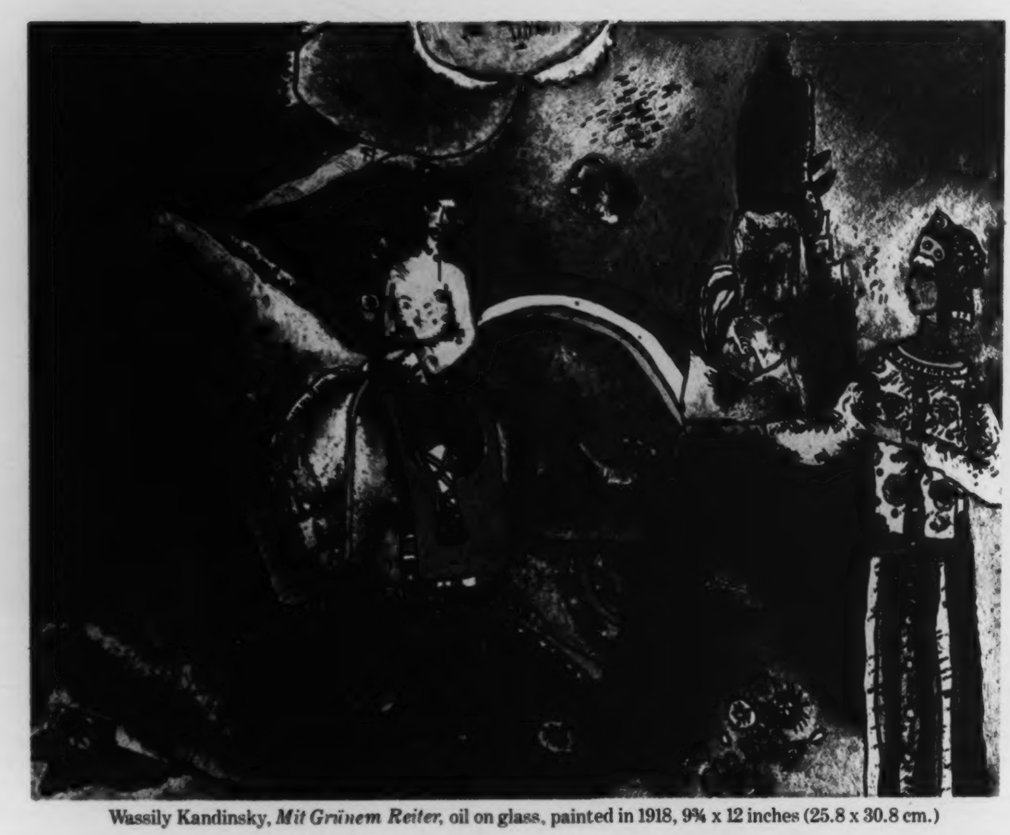

Wassily Kandinsky, *Mit Grünem Reiter*, oil on glass, painted in 1918, 9¾ x 12 inches (25.8 x 30.8 cm.)

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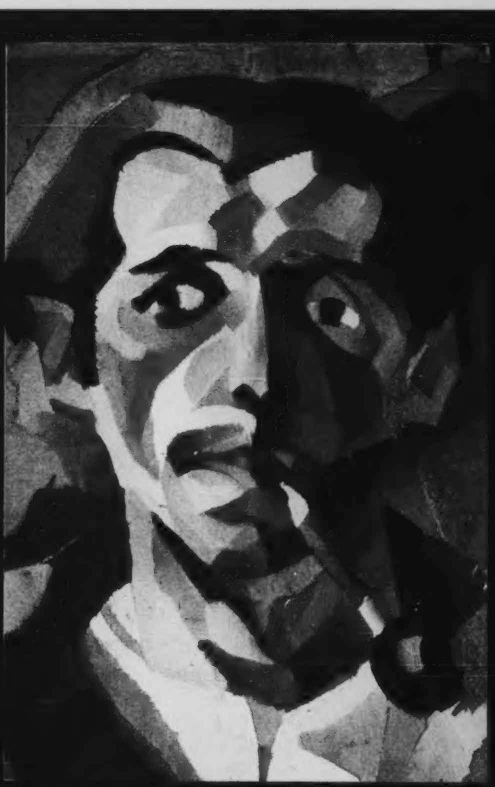

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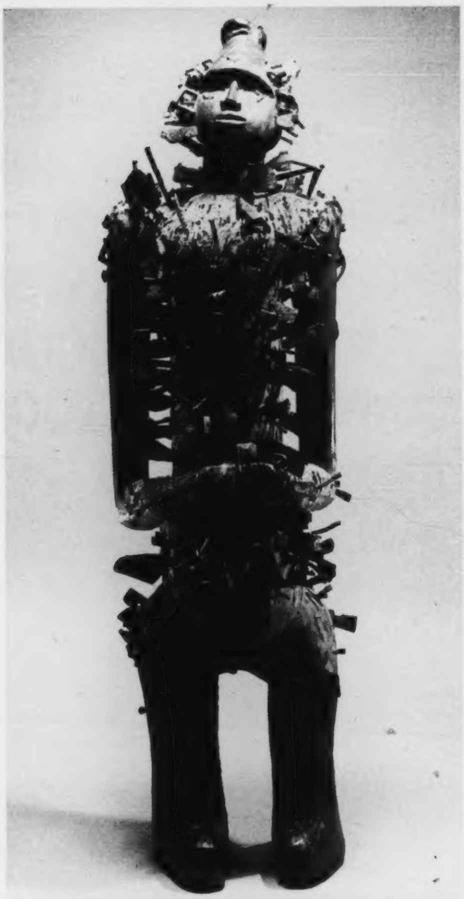
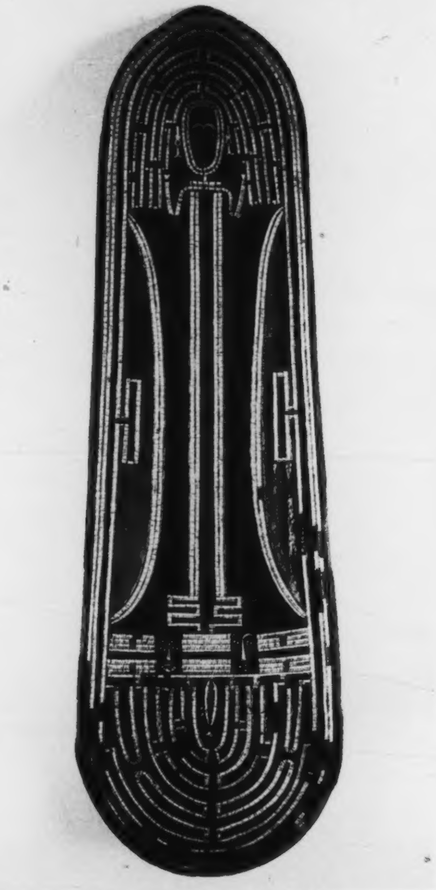


Kongo Nail Fetish, height 43¼ inches (110 cm.), sale no. 5118.



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WILLEM DE KOONING *Untitled IV,* 1979. Oil on canvas, 79½ x 69½ inches.

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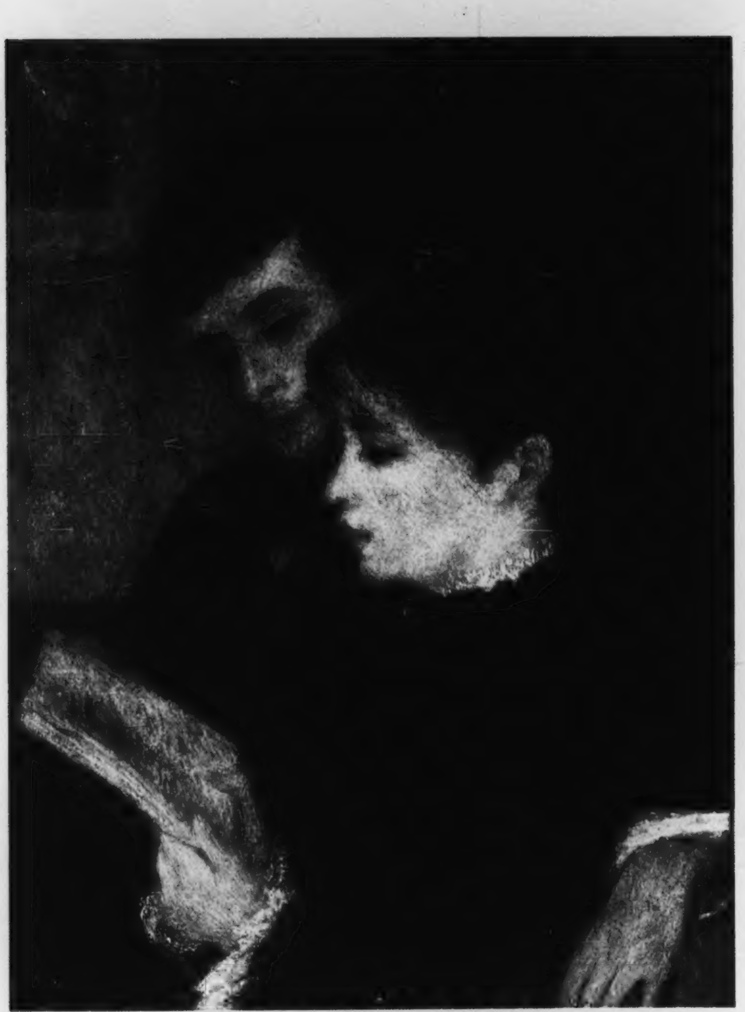

Pierre Auguste Renoir, *Couple Lisant*, signed, painted in 1877,
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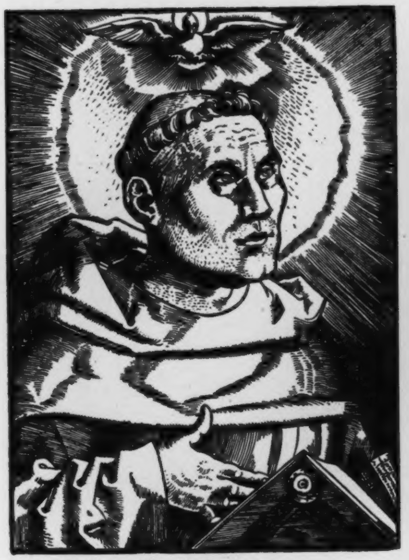
Be careful! That's Chivas Regal!

Report from Germany
Zero Years

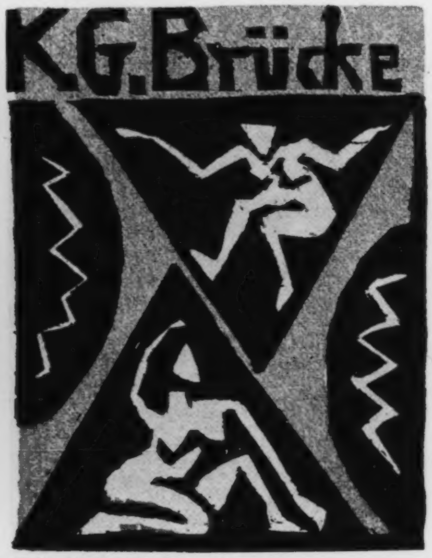
BY DAVID GALLOWAY

1983 has presented a somewhat bewildering array of anniversary exhibitions, commemorating events as diverse as Hitler's rise to power and Luther's birth.

In Germany, "zero years" are celebrated with an unmistakably Teutonic fervor, and 1983 has presented a somewhat bewildering sequence of anniversaries: 500 years since the birth of Protestant reformer Martin Luther; 300 years since the first German emigration to America; 100 years since the birth of Erich Heckel, founder of the Brücke movement; 50 years since Hitler's overthrow of the tottering Weimar Republic.



Hans Baldung:* Martin Luther as an Augustine Monk, *1521, woodcut, 60 by 45 inches.



Erich Heckel: Invitation to a Brücke exhibition, 1912, woodcut, 4 by 2 ¾ inches.

Sculpture and Power

The burning of the Reichstag on Jan. 30, 1933, heralded the systematic "purification" of German culture, including the ruthless suppression of artists who failed to comply with the Aryan ideal. "Degenerate" works of art were removed from public collections to be burned or shipped to Switzerland for auction, although some mysteriously found their way into the opulent private lodgings of the Nazi elite. Few communities were exempt from the ruthless and frequently contradictory mandates of Goebbels's propaganda ministry, though many museum directors showed remarkable ingenuity in circumventing them. In postwar years many works long thought to have been destroyed have emerged from secret storage. Just this year, a key work by Oskar Schlemmer reappeared: a colorful, semiabstract mural of sprightly dancers that once ornamented a circular staircase at the Bauhaus in Dessau. Painted over by the Nazis, it has now been meticulously restored by the East German government.

This year, a number of German cities—including Hamburg, Duisburg and Hannover—prepared documentary exhibitions exploring the local consequences of the Nazis' totalitarian passion. Yet it is the works *not* shown that underscore most dramatically the irrevocable damages of the purge: in the Duisburg catalogue, for example, an illustration of an Ernst Barlach bronze is accompanied by the terse note, "Confiscated 1937; disappeared."

Although the cultural impoverishment brought about by the Third Reich clearly cannot be measured in inventories alone, such exhibitions do help reestablish the sense of history that has been lacking during the decades of West Germany's postwar prosperity. There was, of course, another dimension to Nazi cultural policy, one that was pursued with near-religious fervor: the promotion of an art of "Blood and Soil" celebrating the new master race. Monuments to that vision still stand in almost every city in the Federal Republic, but the phenomenon itself has been systematically ignored by German art historians. But now, students at Berlin's Academy of the Arts have set out to correct this omission with a definitive, provocative exhibition titled "Sculpture and Power."

The Berlin students' aim was not only to present the taboo subject of Nazi sculpture as a case study in the use of art as propaganda, but also to encourage an evaluation of individual artists' technical achievements. The Academy's directors supported this effort but drew a dogmatic line around the controversial name of Arno Breker, Adolf Hitler's "court" sculptor. They officially declared him a "nonartist" (*nicht-Kunstler*), and his work was allowed to be represented only through photographs. The unintentional but unavoidable result was that the shadow of Hitler's personal favorite loomed even larger than it might otherwise have done.

Arno Breker's local visibility remains so high—a Munich gallery currently offers a scaled-down limited edition of a bronze first produced in 1944, and the porcelain firm of Hutschenreuther features a full range of idealized female nudes Breker originally modeled to please party officials—that the exclusion of his work from the Berlin show had a perversely quixotic air. The recent controversy over Breker's proposed Heinrich Heine memorial for Düsseldorf was an entirely different matter. Although the project was supported by several members of the city council, few could justify the use of public money for such a commission, though private corporations continue to provide occasional patronage for the 83-year-old sculptor.

Few artists in history have enjoyed such intimate access to absolute power as Arno Breker. In the last months of the war, when metal for weapons was exhausted, he still sent his maquettes to Paris to be cast by the renowned Rudier Foundry; he had access to materials and supplies of which generals could only dream. With Albert Speer, he gave the new regime its over-dimensional, heroic trappings: together they realized the colossal sports stadiums in Munich and Berlin, where sculpture and architecture were united with stunning theatricality.

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Bottrop's Josef Albers Museum (right) linked by a glass-enclosed bridge to **Das Quadrat** *(left).*

In both subject matter and politics, Breker was unswervingly reactionary, but his skills were indisputable. Not only were his monumental nudes rendered with virtuoso anatomical precision; all his figures—whether in plaster, bronze, granite or marble—seem to wear a translucent skin which lends a tragic vulnerability to even the most steely-eyed warrior. Such technical brilliance does not, to be sure, make a great artist. On the other hand, to exclude Breker from critical evaluation because he put his talent at the service of despotism is perhaps a dogmatism in reverse.

There is a substantial dose of *Weltschmerz* in exhibitions that document Nazi persecution; but until figures like Breker or Gerhard Marcks and Georg Kolbe—other Nazi sculptors whose work has also been taboo in the postwar period—are accurately appraised, our sense of recent art history will remain incomplete. Exhibiting these artists' works should not be confused with their "rehabilitation," but neither should it be prohibited by a head-in-the-sand refusal to confront even the most disturbing evidence of the past. Ultimately, that evidence must include the collection of paintings and drawings by Hitler himself, which were taken as spoils of war by the British, who would dearly love to return them to the Führer's adopted homeland. The Germans, however, have persistently refused to accept them.

Albers Comes Home

Arno Breker still has an influential lobby, and his champions have begun renovation of a Baroque palace near Cologne to provide a permanent home for his work. Their efforts stand in ironic contrast to those which have recently added a Josef Albers Museum to Germany's diversified cultural landscape. It is precisely 50 years since the Nazis denouced the Bauhaus as "a bolshevist hatchery," and Albers fled to the United States with his Jewish wife Anni. It was her decision to present the city of Bottrop, where Albers was born, with 90 paintings and 250 graphic works that document the full span of his career. "In a world where millions are homeless," she remarked during the opening ceremonies, "Joseph has now found two homes."

Josef Albers as a young man.

The setting for this symbolic repatriation seems oddly unsuited to the works of the celebrated esthetician and color theorist who influenced an entire generation of American and European artists. For Bottrop is one of many all but interchangeable, gray, raw-knuckled towns strung through the Ruhr district of central Germany. Still, Albers was clearly a product of its uncompromising working-class heritage. The family into which he was born in 1888 had been artisans for generations—primarily carpenters, blacksmiths or housepainters. He inherited their respect for industriousness and for solid, no-frills craftsmanship. His earliest works, chiefly expressionistic woodcuts, were sympathetic observations of the industrial landscape.

In 1972, Bottrop celebrated its most famous native son with an elegant functionalist museum building christened *Das Quadrat* ("The Square"), to which Albers donated six paintings. Following his death in 1976, plans were launched for a separate museum to house a representative collection of his works and to serve as a European center for the study of his color theories.

Constructed in less than two years, the Albers Museum opened to the public in June. Like the *Quadrat*, it is constructed in the steel, concrete and aluminum that are typical of the Ruhr district. Linked by a graceful glass-enclosed bridge, the two buildings frankly proclaim their Bauhaus heritage, but their rigid geometry is softened by the birch forest in which they are sited. Itself a great cube, the Albers Museum contains an airy series of diminishing galleries—cubes within cubes—which themselves seem spatial abstractions. In the central and largest of these spaces, cantilevered light catchers and concealed fluorescent lights similar to those used in Albers's studio lend his canvases a suspended, meditative quality that perfectly complements the artist's intentions.

Unfortunately, Albers's belated homecoming was marred by angry political protests—the spillover from the morning's tricentennial celebrations in nearby Krefeld. It is 300 years since several Mennonite families from the old silk-weaving capital of Krefeld set sail for the New World, to join William Penn's "divine experiment" in religious tolerance. Other Germans had preceded them—including the Rockefellers and the Astors and the resourceful Peter Minuit—but the Krefeld contingent represented the real beginning of a mass emigration, which would eventually leave its stamp on virtually every facet of the so-called American way of life.

That remarkable contribution was celebrated in Krefeld with exhibitions, folksong concerts and a parade complete with drum majorettes and Disney characters. Neither the Reagan nor the Kohl administrations lost the opportunity to use the *Volksfest* to promote the stationing of nuclear warheads in the Federal Republic. Predictably, the streets of Krefeld swarmed with protesters expressing their dissatisfaction with the latest chapter in German-American relations.

The formal opening of the Albers Museum was a kind of cultural apostrophe to the Krefeld jamboree; the presence of both Chancellor Helmut Kohl and Vice-President George Bush resulted in security measures reminiscent of a police state. Armed soldiers stood elbow-to-elbow in a cordon surrounding the peaceful park where the museum is located, and dissenters waved both anti-American and anti-Semitic banners, the most chilling of which read, "Anti-Fascists Go Home!" The opening was thus a jolting reminder of the bitter emigration of some of Germany's greatest artists and intellectuals only a half-century ago, and of totalitarian horrors which many of Albers's contemporaries did not survive.

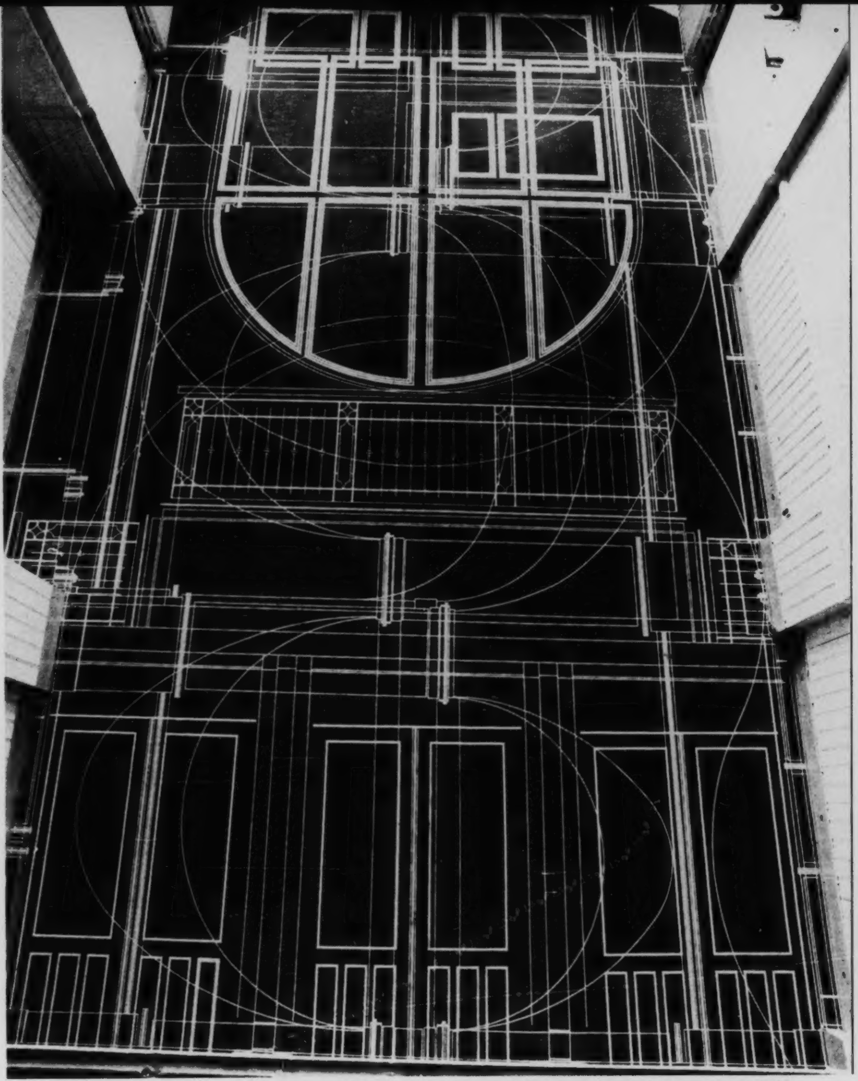
The Whole Picture

The apocalyptic leitmotif in this season's offerings found healthy contrast in *Der Hang zum Gesamtkunstwerk* ("The Tendency toward the Total Art Work"), organized and curated by Harald Szeemann. The first major show sponsored by the European Economic Community, it opened in Zürich early this year, moved to the Kunsthalle in Düsseldorf and then to Vienna's Museum of Modern Art. Spanning two full centuries of attempts to conquer the frontiers separating the various arts, to choreograph a total environment, the exhibition is a visual anthology which places this tendency in the tradition of French utopian thought. The interdisciplinary approach is perhaps most vivid in the paintings of composer Arnold Schönberg, which share space with ballet costumes by the painter Oskar Schlemmer. The creative drive to embrace an ever-larger environment culminates here in the theories of Josef Beuys, who would turn the earth into a single, harmonious work of art in which all men continually participate.

Kurt Schwitters's approach was more modest but no less absolute. Sawing through the ceiling of his Hannover atelier, he gradually extended the space with niches and ledges, jagged walls and Cubist planes to create the famous *Merzbau*. This secular cathedral, together with Tatlin's futuristic model for a *Monument to the Third International* (1919), have both been reconstructed for this pan-European exhibition. They find complements in designs for theater and film sets, fanciful visions of spaceships and floating cities, as well as plaster architectural models by anthroposophist Rudolf Steiner.

Few of the visionary projects documented here were ever realized; most were evoked only through drawings and models. The French postman Ferdinand Cheval, however, turned his own dream of a total art work into breathtaking reality. Working with a porous volcanic rock native to the region around Lyon, he spent 33 years erecting a fairy palace that is a three-dimensional collage of the world's myths, religions and architectural idioms. Imaginary beasts and plant forms are playfully fused with elements from a Hindu temple, a Swiss chalet, castles and mosques and medieval cathedrals. Presented through photographs and a scale-model, Cheval's idiosyncratic monument dramatically illustrated the drive to realize an all-embracing testament to the power of the artistic imagination.

As if in conscious parody of Szeemann's impeccably scholarly presentation, actress-director Almut Via Nerw installed her *Restaurant of the Seven Senses* in an abandoned warehouse in Düsseldorf. This mixture of performance art, pantomime, musical theater, ballet, poetry, happening and an exotic seven-course dinner was "inspired" by the writings of a fictional 15th-century sorceress, Helene von Mosgenstein. The latter allegedly prophesied that knowledge would come to replace wisdom in the following centuries and proposed an antidote to this sterile future in the form of a restaurant to stimulate all the senses simultaneously. In Almut Via Nerw's "re-creation" of this total-theater vision, performers served guests food, offered massages, recited poetry, trailed exotic perfumes through the transformed factory and, between courses, in song and dance, evoked Helene von Mosgenstein's contagious spirit.


Marianne Pohl: Overhead view of installation in the former Wartenau Chapel, Hamburg, 1983.

Performance of a more conventional kind recently animated the Hamburg Kunstverein, where an ambitious "Performance Week" included contributions from Mike Hentz, Duka Delight, Bruce McLean and Robert Wilson. The event was conceived as a complement to an ingenious exhibition titled "Artist Rooms," for which young artists were given access to abandoned or unused spaces throughout the city: decaying cellars, a swimming pool near the notorious Reeperbahn, a chapel, a warehouse in the customs zone of the harbor. Sabine Reiff filled the continually moving cubicles of a "paternoster" elevator (a kind of human conveyor belt which carries two passengers in each compartment) with brightly painted theater sets, staging witty performances in each of them. Olaf Metzel sliced into a brick wall in the attic of a harbor warehouse, then used plaster to form a relief painting resembling an oversized scrawl left behind by a worker. Metzel's nervous calligraphic slashings and brilliant colors provided a striking counterpoint to the functional simplicity of the soaring, loftlike space.

Marianne Pohl uses "found architecture" in a direct way, creating intricate drawings that are ghost versions of the rooms in which they are composed. Using linen tape, Pohl reproduces the contours of each wall as though they had been tipped out of vertical position and laid down in a one-to-one scale on the floor. Each curve, column, window ledge and strip of molding is meticulously silhouetted; as the details of the four walls are layered onto a

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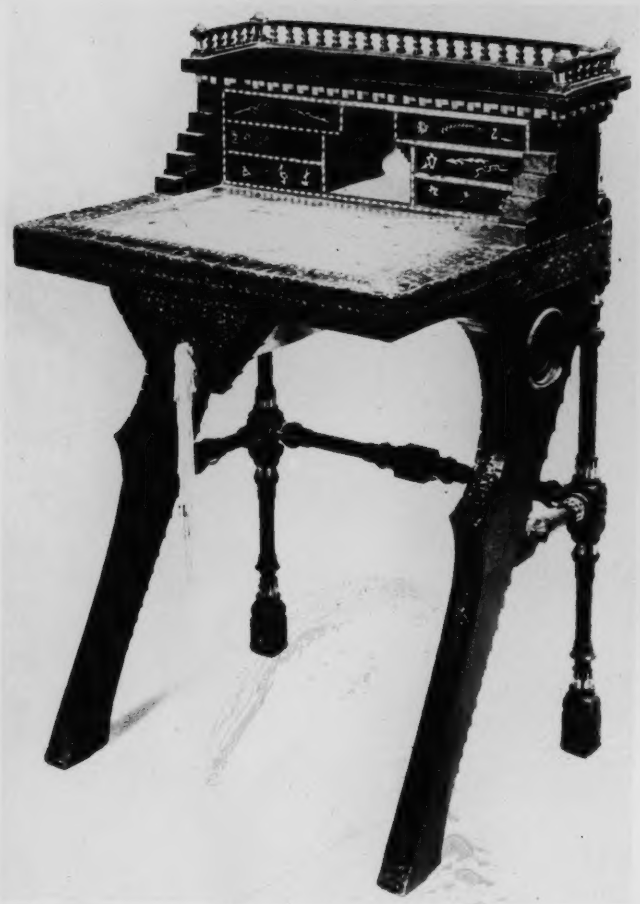
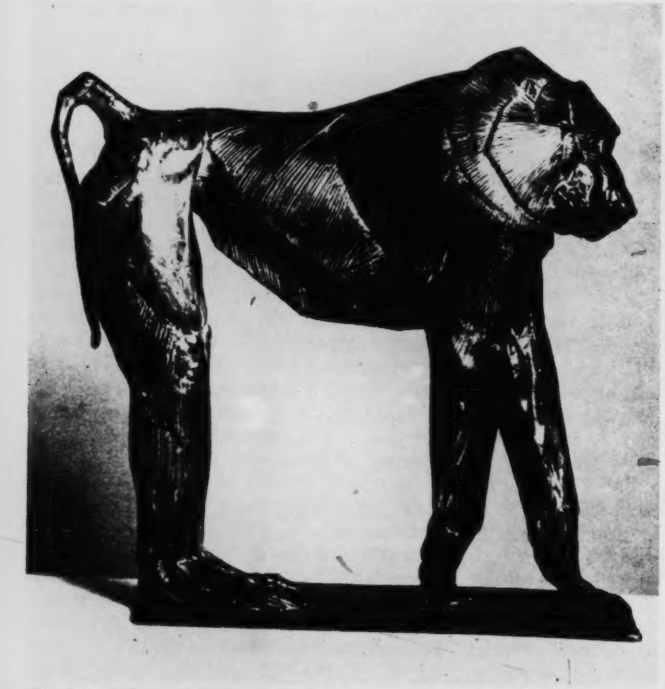
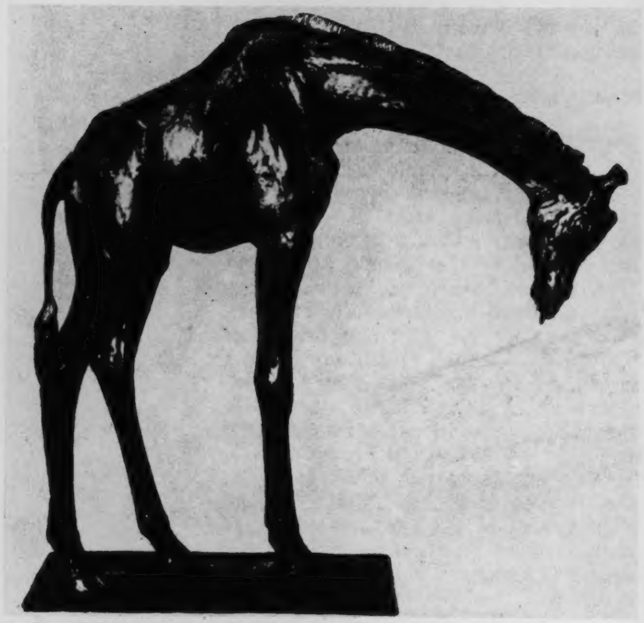


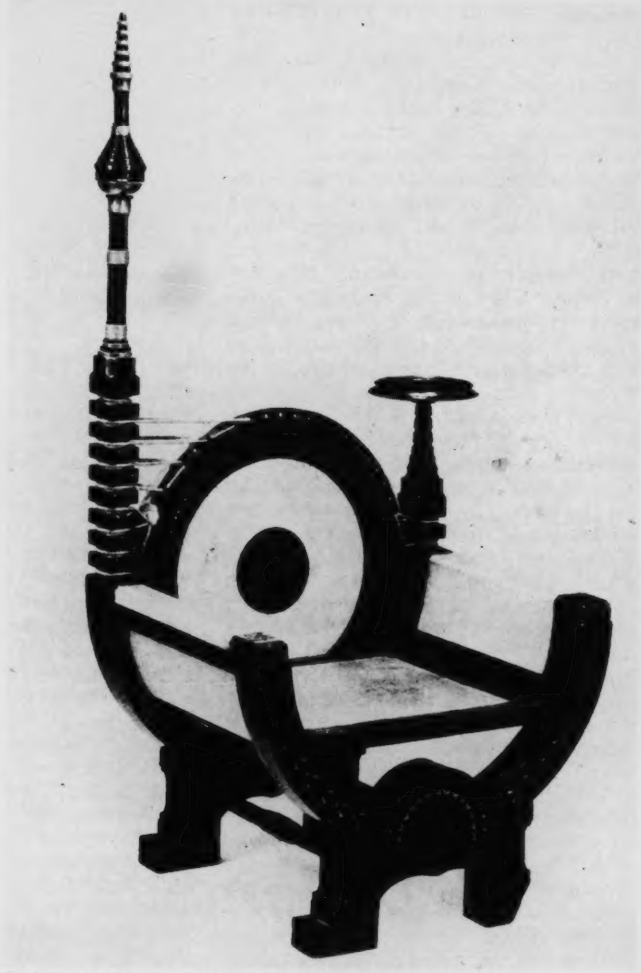
Carlo Bugatti: Lady's writing table, 1895, 36 ¼ inches high.



Rembrandt Bugatti: **Baboon,** ***ca. 1910, bronze, 16 ¾ inches high.***



Rembrandt Bugatti: **Young Giraffe,** ***ca. 1910, bronze, 6 ¼ inches high.***



Carlo Bugatti: **Chair with Tower,** ***ca. 1900, 58 ½ inches high.***

single horizontal plane, they create an intricate abstraction of the room in which the viewer stands. Pohl's current work is in a former chapel at the Hamburg School of Design, which has long since been rendered into an anonymous public space with a coat of white paint and a floor of industrial-gray linoleum. The artist's graceful elaboration of half-visible details restores to the space its former mystery and meditative stillness.

Bugatti and Sons

The undisputed grand slam of the Hamburg season was an exhibition at the Museum of Arts and Crafts titled "The Bugattis." No other name so definitively recalls the sumptuous wedding of design and technology as that of the Alsatian firm which produced 8,000 handcrafted automobiles between 1900 and 1946. Fifteen hundred of them are still in concourse condition, and their owners are the uncrowned monarchs of the oldtimers' circuit. The annual Bugatti rally at Preston Hill in England is the stuff of which the Great Gatsby's dreams were made.

Despite the golden nimbus wrapping the family name, little is known of the remarkable dynasty of sculptors, designers and engineers who first enjoyed celebrity more than a century ago. Carlo Bugatti, son of a famous Milanese sculptor, was an architect, engineer and artist who in 1880 focused his multiple talents on furniture design. The fashion for Turkish "smoking parlors" provided the initial inspiration, but Bugatti placed his own individual stamp on the exotic Alhambra style. Walnut and fruitwoods are inlaid with ivory and mother-of-pearl, wrapped in parchment, edged in beaten copper and accented with silk tassels and fringes. While the effect is frankly operatic, the use of plant motifs and sensuous calligraphic elements anticipated the coming mode of Art Nouveau.

From earliest childhood, Carlo's sons Ettore and Rembrandt were at home in their father's studio. Ettore was determined to become an artist, while Rembrandt favored a career as locomotive engineer, but as precocious teenagers they amiably swapped objectives. At age 17 Ettore built his first three-wheeled vehicle; the following year he single-handedly constructed a functioning "horseless carriage." At 16 Rembrandt signed a contract with a major Paris gallery and launched a brief but brilliant career as a sculptor.

Rembrandt Bugatti is often relegated to the twilight phase of the 19th-century *animaliers*—sculptors who produced small-scale bronze animals for well-appointed salons. This image is misleading, for his earliest known works demonstrate an extraordinary command of optical effects. Like three-dimensional sketches, Bugatti's sculptures seem to live from light and shadow rather than volume, and his subjects are tenderly caught in a momentary pause in their natural lives. Later studies grew more structured and angular, and a walking baboon from 1910 seems a precursor of Cubist sculpture.

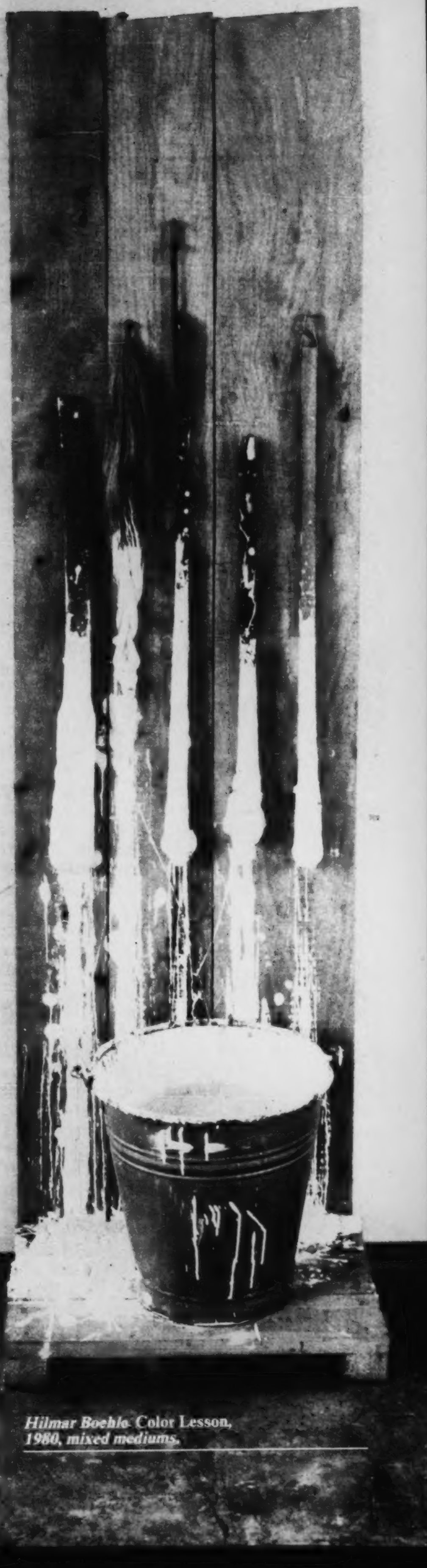
The entire Bugatti family moved to Paris in 1904, where the young Rembrandt established his official studio. Most of the year, however, was spent in Antwerp, where the local zoo offered a treasure house of subjects; exotic animals intended for the continental trade were also imported through the Belgian port. At the outbreak of World War I, the sculptor became a stretcher-bearer in the temporary hospital set up in the great marble hall of the Antwerp Zoo. The experience filled him with despair, and visits to Milan and Paris did nothing to ease his acute depression. In 1916, at the age of 21, he committed suicide.

Meanwhile, Ettore Bugatti had closed his automobile factory near Strasbourg at the outbreak of war, but after 1919 his racing cars were again winning every major European meet. But it is his jaunty roadsters and regal limousines that seem to embody the glamorous excesses of the Jazz Age. Despite recurrent financial problems, Ettore staunchly refused to adopt mass-production techniques, believing that every part of an automobile should combine technical efficiency with absolute esthetic purity. His ultimate folly was the Royale, a rolling palace over 15 feet long, proudly advertised as the most expensive motorcar in the world and promptly nicknamed "Golden Bucks."

Only six Royales were produced; the most resplendent among them has coachwork designed by Ettore's gifted son Jean (who was killed while test-driving a new model for Le Mans). All the Royales sported a silver radiator cap in the form of a rearing elephant sculpted by Rembrandt Bugatti. Like an earlier technological marvel, the Titanic, Bugatti's Royale slowly sank; mass-market competition ultimately closed the exclusive firm. But the family's esthetic legacy is prodigious. The curators at Hamburg's Museum for Arts and Crafts wisely put sculptures and drawings, furniture and silver and automobiles on an equal footing. In this context, one could fully appreciate the extraordinary esthetic properties of a Bugatti engine—as compact, suggestive and modulated as a Futurist sculpture.

Prospects & Retrospectives

A curatorial tour de force, the Bugatti presentation was a case study in that which the Germans do best—scholarly and definitive presentations of individual artists or movements. Munich's Lehnbach House, for example, recently composed a schematic review of the achievements of Alexej von Jawlensky, including representative works by his associates in the *Blaue Reiter* movement. One of the show's revelations was the profound influence of Matisse's broad, lyrical



Hilmar Boehle. Color Lesson, *1980, mixed mediums.*

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AUCTION CALENDAR:
NOVEMBER

TUES. 1 & WED. 2	**Old Master and Modern Prints, Contemporary Prints and Multiples**
TUESDAY 8	**Contemporary Art from the Collection of Pauli Hirsh**
TUESDAY 8	**Contemporary Art**
WEDNESDAY 9	**Contemporary Paintings, Sculpture, Drawings, Watercolors and Collages**
WEDNESDAY 9	**Contemporary Art from the Estate of Betty Parsons**
TUESDAY 15	**Impressionist and Modern Paintings and Sculpture from the Collection of Paul Mellon**
TUESDAY 15	**Impressionist and Modern Paintings and Sculpture**
WEDNESDAY 16	**Impressionist and Modern Paintings and Sculpture**
WEDNESDAY 16	**Impressionist and Modern Drawings and Watercolors**
FRIDAY 18	**Books**
TUESDAY 22	**Important French and Continental Furniture, Objects of Art, Tapestries and Sculpture**
TUESDAY 29	**19th and 20th Century Latin American Paintings, Drawings and Sculpture**
WEDNESDAY 30	**Important Chinese Paintings, Ceramics and Works of Art**

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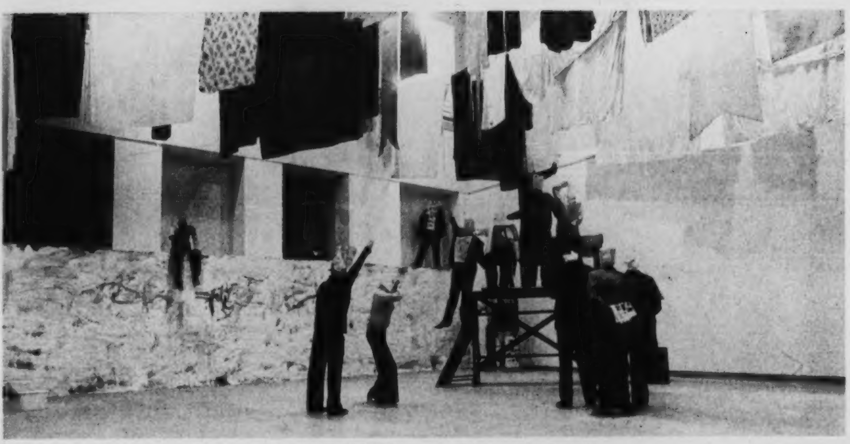

Vlassis Caniaris: Installation at the Ostwall Museum, Dortmund, 1983.

strokes and luminous color on Jawlensky's later style. Matisse himself was represented at the Düsseldorf Kunsthalle by an overpublicized and generally overrated retrospective of 100 paintings. Too many important works were missing, and the hard-edged, cramped, bunker-style architecture of the Kunsthalle was stridently at odds with the master's sinuous line and lush palette.

Hannover's Kestner Gesellschaft offered an epicurean treat with a show of 120 works on paper by Oskar Kokoschka. The works themselves are almost as vulnerable to decay as the faces they portray, thereby heightening Kokoschka's feeling for the fever that gnaws from within, the decrepitude that hovers in the wings. The Hannover galleries were shaded into artificial twilight to protect the fragile works, so that the exhibition itself seemed an Expressionist dreamscape. Early works by Kokoschka's cynical contemporary Max Beckmann were at the Städel Museum in Frankfurt, Rouault was presented at the Kunsthalle in Cologne, and Dubuffet drawings were shown at the Neue Pinakothek in Munich. Cologne's Galerie Gmurzynska, with its proven talent for staging museum-quality shows, prepared a small but choice retrospective of works by Robert Delaunay.

The current trend is clearly toward big-name shows with weighty, didactic, lavishly illustrated catalogues, the sale of which often pulls faltering budgets into the black. Shows for contemporary artists are becoming rarer, though the Bremen Kunsthalle launched an impressive touring exhibition of 120 paintings, gouaches and sculptures by Horst Antes. In its continuing examination of the achievements of the 1960s, the Kestner Gesellschaft in Hannover offered a definitive look at English Pop artist Peter Blake. The ascetic, reductivist sculptures of Reiner Ruthenbeck were at the Kunsthalle in Braunschweig. Despite their frequent incorporation of commonplace artifacts, Ruthenbeck's attachments of painted geometric forms to oversized white tables seem curiously abstracted and impersonal—the archeological remains of a culture that is somehow both familiar and anonymous.

By contrast, for the young Düsseldorf sculptor Hilmar Boehle, whose works were recently shown at the Bielefeld Kunsthalle, every artifact carries a rich patina of personal history. Objects as banal as a chair or a coat hanger seem charged with a distinct private energy when they take their place in an assemblage or combine. Sometimes this effect is achieved through the addition of a drawing element or the use of splashed paint, stressing the object's passage through the atelier; at others, Boehle incorporates elements with clear autobiographical references.

In *The Conversation* two chairs faced each other across a table, while a wooden draftman's compass mounted to the wall pointed to the empty places once occupied by a pair of interlocutors. Chewing-gum wrappers littered the floor as the sole reminder that human beings formerly met here and exchanged ideas; a circle drawn on the tabletop indicated the harmony they once achieved. Like many of Boehle's works, *The Conversation* suggests intimacy and quiet meditation as it persuasively explores the vocabulary of emotions latent in inanimate objects.

> ***With eight exhibitions exploring various aspects of his life and times, Martin Luther is the winner of the anniversary sweepstakes.***

The emotional dimension is also central to the environments composed by Athens-born Vlassis Caniaris. At Dortmund's Ostwall Museum he created dozens of life-size figures in wire mesh, clothed and draped and arranged to suggest the life of the streets, where the homeless gather in doorways or sprawl on steps. Men urinate against a graffiti-smeared wall, while others listen indifferently to a soap-box orator. This surrealistic pantomime of alienation is filled with sadness and edged with anger. There are obvious parallels to Kienholz's tableaux, though Caniaris lacks the American's aggressiveness and never loses a sense of whimsy.

Reformations

Meanwhile the birthday celebrations continue. Erich Heckel, born in 1883, abandoned the study of architecture when he was 22 and with three friends formed the group that proclaimed itself *Die Brücke*—a bridge to "all the revolutionary and surging elements" of modernism. Heckel and his colleagues advocated an art derived from the deepest subjectivity; they idolized van Gogh and Munch and the primitve arts of Africa and the Pacific. Heckel personally organized the first Brücke exhibition in Dresden in 1906, which provided the key impulse for 20th-century German Expressionism.

Heckel's early woodcuts were shown at the Brücke Museum in Berlin earlier this year, while a touring show of watercolors and drawings opened at the City Gallery in Karlsruhe. A retropective of paintings and drawings is at the Folkwang Museum in Essen until Nov. 20, when it moves on to the Haus der Kunst in Munich.

Yet the clear winner of the anniversary sweepstakes is Martin Luther. At present there are eight separate exhibitions exploring various aspects of his life and times—through paintings and sculpture, books and manuscripts and historical documents. In Worms there are everyday tools and utensils from the 16th century, together with examples of the crafts and applied arts that lent flavor to the reformer's daily environment.

The most intriguing of these presentations was at the Hamburg Kunsthalle earlier this year, under the title "Heads from Luther's Time." The belief that individual character could be read in the distinctive features of powerful and expressive men was relatively new in the 15th century, and it inspired a documentary tradition in which famous explorers, conquerors, statesmen and philosophers were portrayed in woodcuts and engravings. Such works simultaneously recorded a unique personality and offered uplifting examples for imitation. Dürer and Holbein, Cranach the Elder and Cranach the Younger pushed these examinations to new heights of technical refinement; thus Luther's age became the first in history to leave us with an encyclopedic visual record of European costume and countenance. ☐

Author: *David Galloway teaches American studies at Ruhr University in Wuppertal.*

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GREGORY GILLESPIE:
Experimental Graphics

Gregory Gillespie, with master printer Brian Shure in the studio of Editions Press, preparing his first graphic work.

Gregory Gillespie, the well known American painter was recently invited to explore the dimensions of original graphics in the studios of Editions Press. The result is a portfolio of etchings and lithographs which are highly personal and experimental. This series comprises Gregory Gillespie's first graphic works, and advances new insights into the artist's versatility.
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Photography
The World Embalmed

BY JULIA BALLERINI

The first full-length study of the calotype is the embodiment of the enterprise it seeks to describe—making photography into an art.

If ever there existed a means intrinsically suited to taming photography's stubborn contingency, its dependence on things in the world, it was the calotype, a photographic process in use mainly from the mid-1840s through the 1850s, and now enjoying a scholarly and curatorial revival. Unlike the daguerreotype and, later, prints from glass negatives, both of which tended towards meticulous recording of linear detail, the calotype, being a paper print made from a paper negative, was literally enmeshed in the materiality of its process. The fibers of the paper, through which the image was twice transmitted, caused chemicals to be absorbed unevenly, rendering the subject by means of soft agglomerations of masses, often smudging details. The exposure time was lengthy (in some cases, as long as 20 minutes); therefore, all life was rendered as stilled, hushed. Any movement was reduced to an ectoplasmic wisp. In addition, the images were toned in a variety of hues—sepia, musty browns, deep plums—in the service of both art and preservation. In the calotype, the world was exquisitely embalmed.

Given these characteristics, it is not surprising that the first full-length study devoted exclusively to the calotype, by André Jammes and Eugenia Parry Janis, is titled *The Art*—rather than "History," "Era" or "Process"—*of French Calotype*. In the elegance of its design and printing, the book itself is the embodiment of the enterprise it seeks to describe: making photography into an art. Comprised of two parts—a theoretical "Essay" section and an extensive, thoroughly researched, factual "Dictionary" of all those known to have used the method—the text both outlines the technical developments and variations of the calotype and attempts to describe what the authors believe to be a coherent calotype esthetic.

Jammes and Janis stress the importance of precedents in printmaking—especially lithography—and the use of prints as picturesque illustrations for travel books, poems, etc. Literary antecedents, such as Victor Hugo's Romantic descriptions of architecture and landscape, are said to have determined, in part, the calotypist's approach to his subject and his consequent adaptation of his medium to suit that approach. Buttressing the plausibility of such connections, the authors introduce us to early photographic groups such as the Société Héliographique (1851–53) which, they claim, "took its spirit" from a literary and artistic dinner club of the 1830s, the charm of which had been its "general purposelessness." An attitude towards photography as a sophisticated form of entertainment is described as setting the tone of the society's journal *La Lumière*, addressed to the erudite and "to those who are interested in beautiful things and are looking in their leisure time for the charm of a noble interest." While later photographic organizations and publications tended to be more democratic, the authors stress that those formed during the age of the calotype remained elitist.

Charles Marville: **Young Man Reclining beneath a Horse-Chestnut Tree, *1853.***

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Edouard-Denis Baldus: The Railroad Station at Clermont (Oise), *ca. 1852–55.*

Charles Nègre: The Little Chimney Sweeps, *May 1852.*

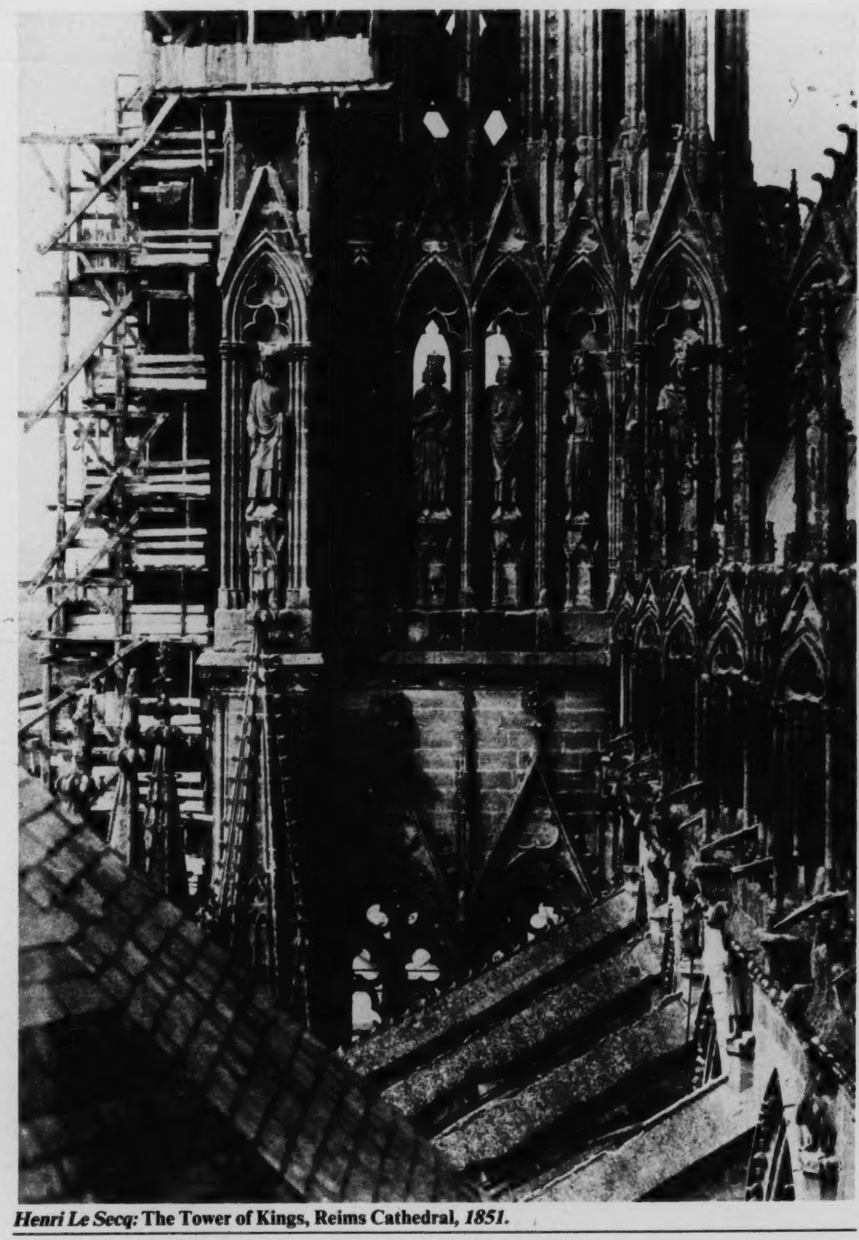
In addition to presenting the artistic, literary and social factors which contributed to the formulation of a calotype "esthetic," Jammes and Janis also elaborate what they believe to be the new and unique contributions of the medium itself. Emphasis is placed on its abstracting tendencies; at times, they write, "material reality glowed like some new form of fiction"; at others, "shadows and flattening created an abstracting mode in dialogue with the conventions of the past." Their analysis of Marville's *Young Man Reclining beneath a Horse-Chestnut Tree* (1853) concludes, "The whole natural tapestry is abstractly reorganized into a completely new spatial environment and structure."

What emerges from the "Essay" section is a general sense of a calotype "school" which, though characterized visually by a range of technical variations, was unified in its basic "descriptive reticence" and its abstracting version of the Romantic. What emerges, however, from the book's many quotations and abundant footnotes, from its "Dictionary" section, and especially from the (approximately 200) illustrations themselves is a different sense of the calotype. Although this sense does not contradict the "Essay," it is much broader and more conflicted. Thus we come away with a greater sense of the calotype as a domain of theoretical as well as technical experimentation and oscillation than the authors perhaps intended.

To begin with, it is difficult to accept their argument that there existed a coherent calotype esthetic based on the overall abstracting and Romantic tendencies of the medium. We are informed that there were in fact 45 different modes of calotype, and that an 1851 treatise on the calotype instructs its readers on how to achieve "a detailed drawing" as well as "a picturesque ensemble." We are told that it is often impossible to distinguish some paper-derived prints from some glass-derived ones. From the "Dictionary" we learn that, for most photographers, "the practice of the calotype was usually a foray, a brief interlude or stage of development." Although the authors present eclecticism and experimentation as characteristics of calotype activity, it would seem that much experimentation was directed towards ends that had little to do with either abstraction or Romanticism.

The situation was conflicted even within the only actual calotype school, which was located in the large studio of pioneer photographer Gustave Le Gray, who taught "a special elite of artists, scientists, noblemen." Le Gray is presented as the main esthete of the paper negative, but we also learn that in 1851 he was at work on two processes which would, according to the authors, "attack the primary difficulty of paper's uneven texture," those "physical disadvantages of paper" which earlier in the text were said to be "the source of abstraction's most expressive extremes." Be that as it may, Le Gray, after having successfully developed a waxed-paper negative (as well as a less successful glass negative) which would render detail more clearly, went on to formulate, in 1854, the opposing theory: "The artistic beauty of a photographic print," he wrote, "consists nearly always in the sacrifice of certain details." Le Gray therefore does end up nestling comfortably within the authors' hypothesis, but it is questionable how consistently he was settled there.

To take another discrepancy: in the "Essay" one characteristic of the calotype esthetic is said to be a Romantic revolt against modernity. The popularity of Egypt, for instance, is explained: "Compared to the radical changes affecting Paris, the eternal calm of the shade of the all-seeing sphinx seemed to offer profound solace to the modern French traveler." Yet in the "Dictionary" we learn that Maxime du Camp, author of the first major photographic book on Egypt, "was celebrated as one of the most interesting and sympathetic members of the 'progressive generation,'" and that he "railed against the 'cult of the old' as a 'mania, a sickness, an epidemic.'" But the problem this poses for an interpretation of his large body of photographs of Egyptian monuments is not discussed.



Henri Le Secq:* The Tower of Kings, Reims Cathedral, *1851.

It is the pictures themselves which should have the first and last words. To return to Le Gray: among the illustrations of his works are two gritty calotypes of posed figures (neither of which is from the Jammes collection). In one, a nude female is lying, propped up on one elbow, on the unswept floor of a bare, paper-littered corner. She appears to be trying to peer through a chink in a doorway. One foot is mysteriously dirty. On the facing page, another figure, draped in oriental fabrics, is standing in the same corner facing the wall, palms pressed against it, in a position reminiscent of a prisoner waiting to be frisked. Neither image is discussed in the text (nor, for that matter, are nudes discussed at all), and we cannot but wonder about them since their scruffy, nightmarish quality so strongly resists all the theories we have been offered.

But despite Jammes and Janis's reluctance to examine fully their own abundant and often new material, *The Art of French Calotype* is a commendable effort. Although the authors have suppressed the contradictory nature of their subject in favor of a simple, harmonious view, they do convey that disturbing collision between artifice and fact, between the willed and the given, the possible and the inevit-

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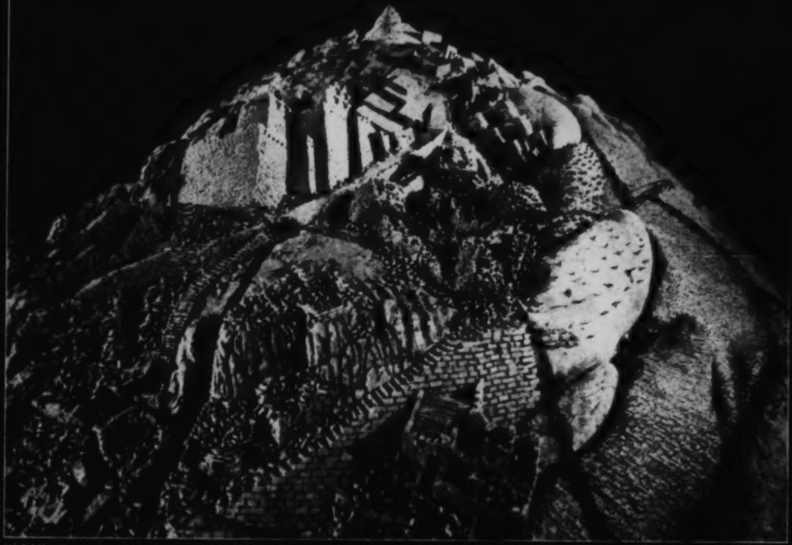

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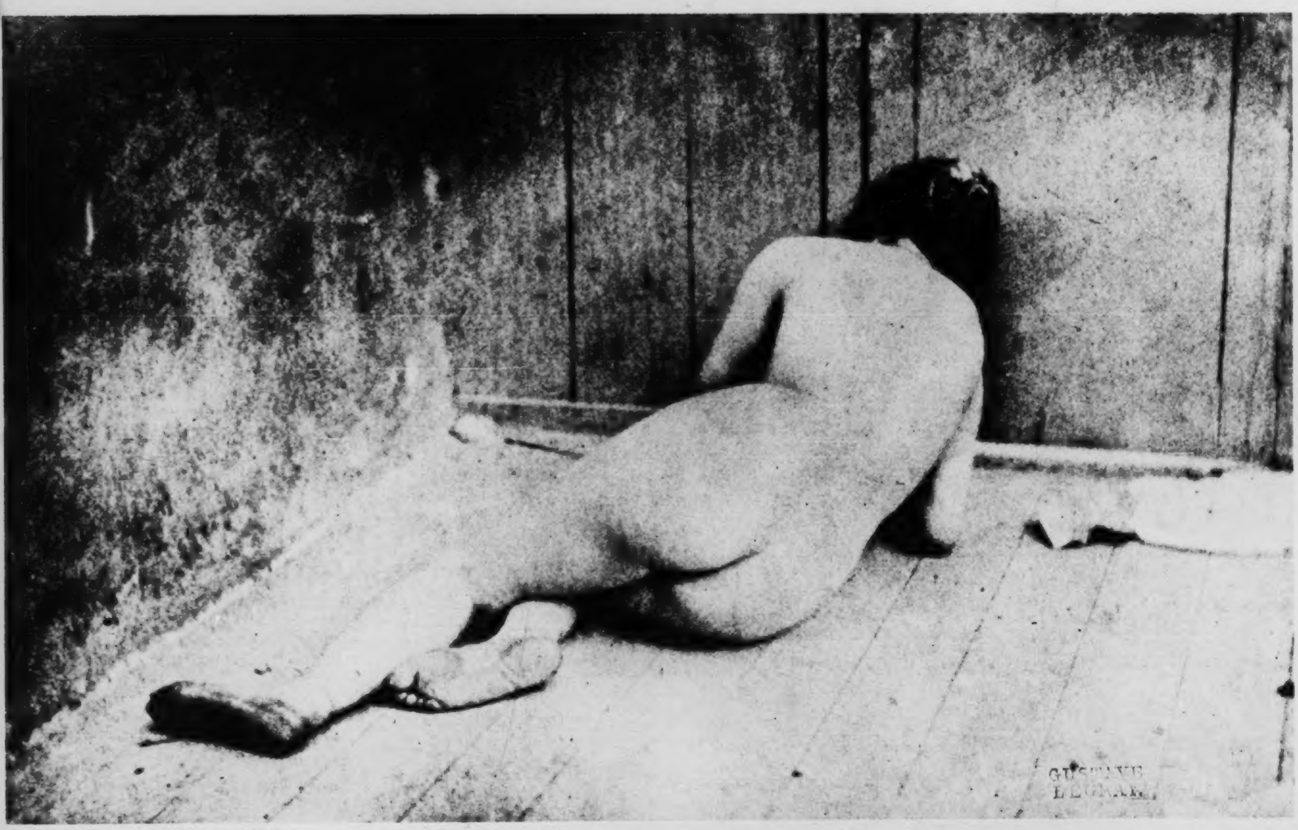
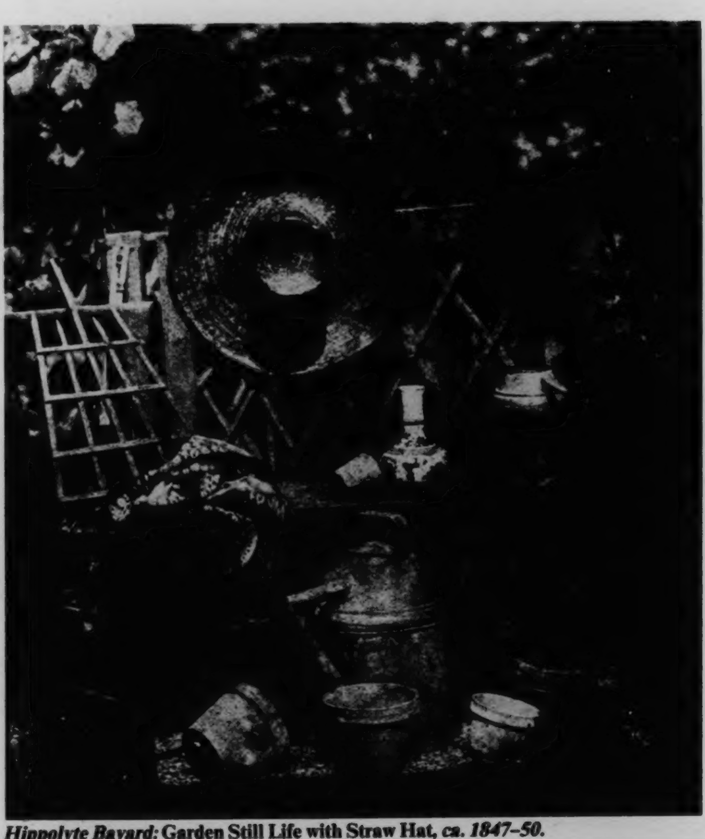


Gustave Le Gray: **Nude, ca. *1849.***

able which was so new and bewildering to those involved with photography in its beginning years. In discussing printmaking and literature the authors have suggested esthetic parameters broader than those considered in most photographic histories. And while the scope of the topic needs to be enlarged even further, to examine photography within the contexts of politics, economics, industrial developments, mores, etc.—in other words, within the context of its actual subject matter—this was never the purpose of Jammes and Janis's pioneering work. Admittedly, the calotype does encourage a different approach. For calotypes often tell of the heroic attempt to transcend the given, eventually mortality itself. It was the gentle vigor of such attempts that produced those exquisitely uneasy conjunctions which give so many calotypes their tender, sweet sting. ☐

In conjunction with the publication of The Art of French Calotype *[Princeton, Princeton University Press, 1983; 284 pp., $75], the Princeton Art Museum mounted an exhibition of approximately 60 calotypes from André Jammes's collection. The exhibition was curated by Peter Bunnell.*

Author: *Julia Ballerini is a free-lance critic who frequently writes on the history of photography.*



Hippolyte Bayard: **Garden Still Life with Straw Hat, ca. *1847–50.***

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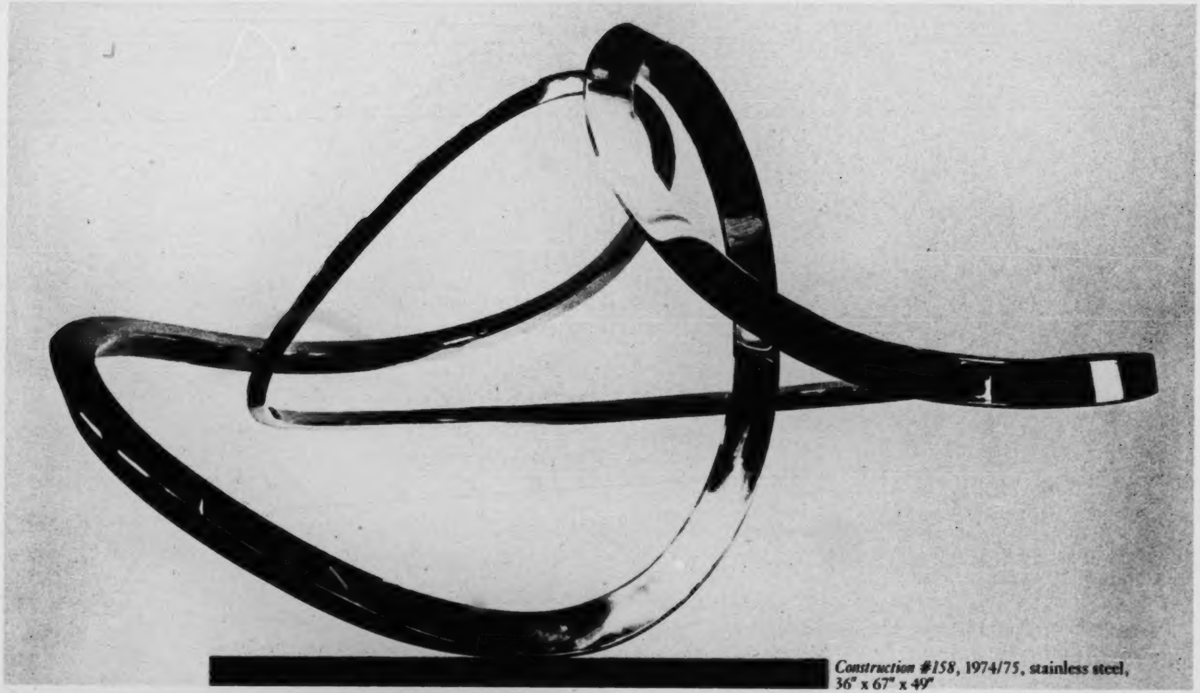

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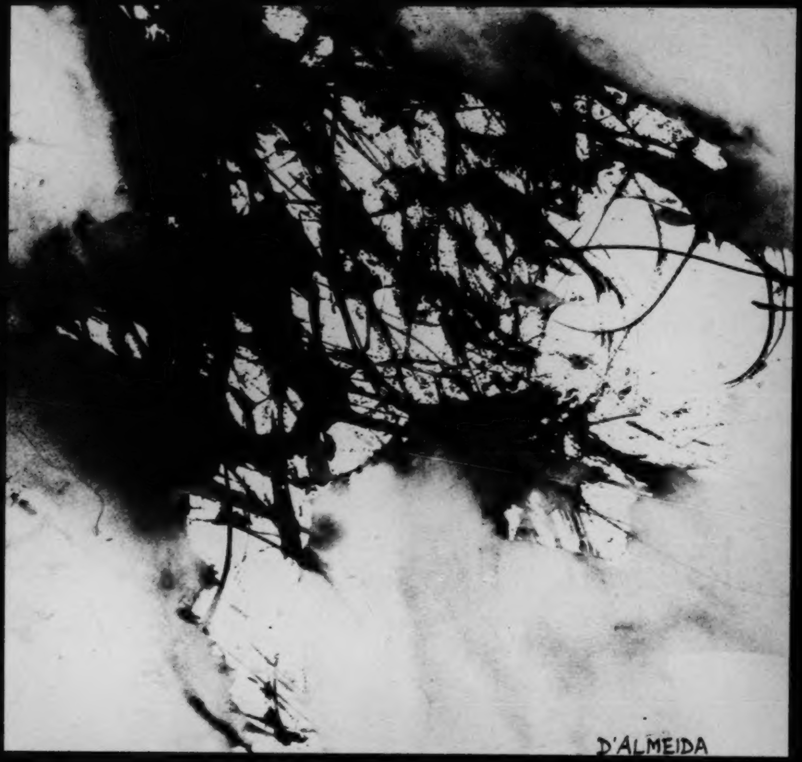

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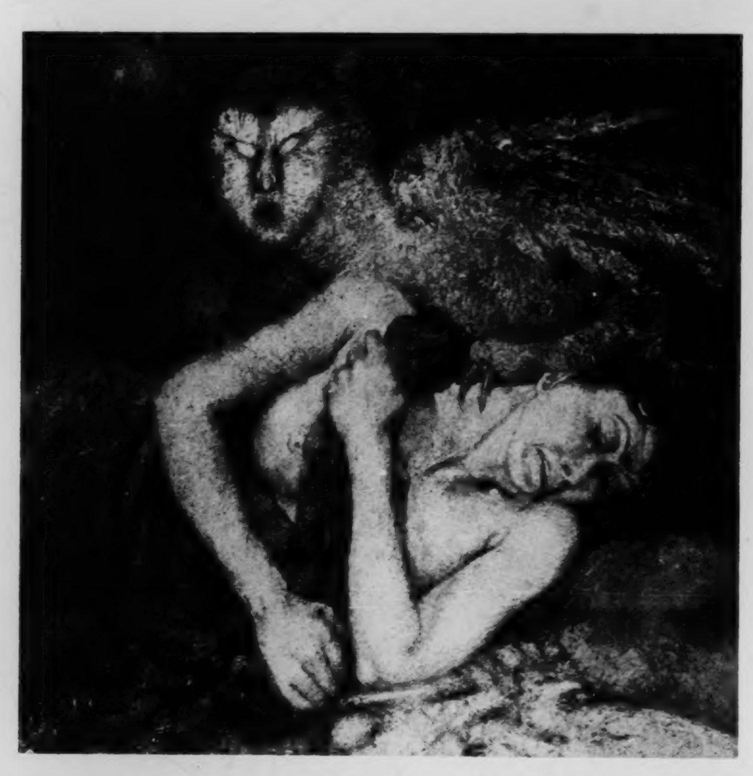

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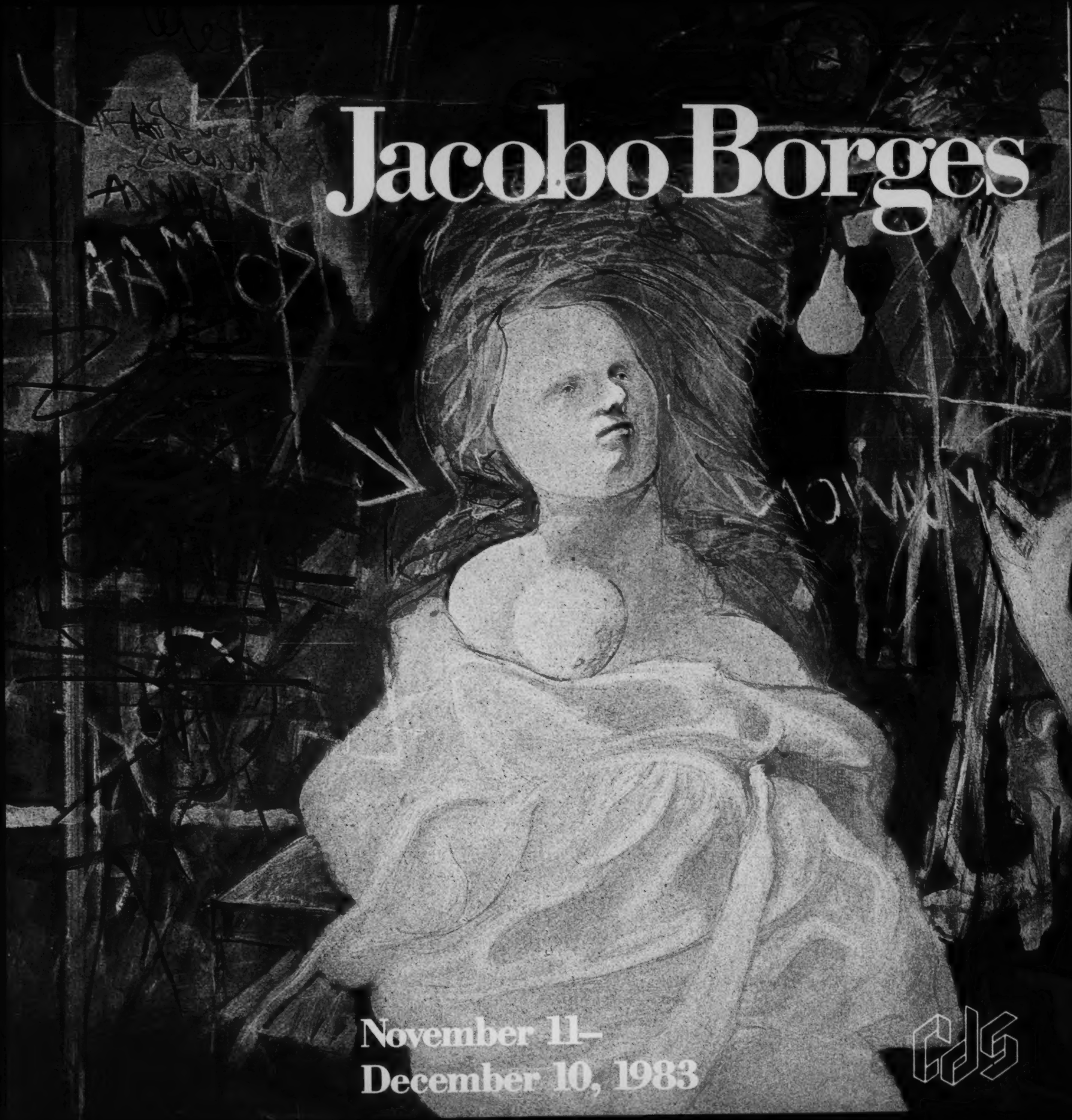

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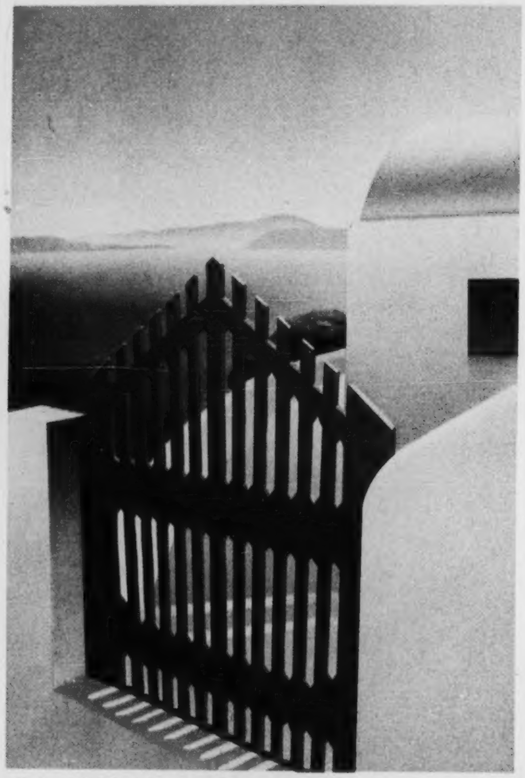

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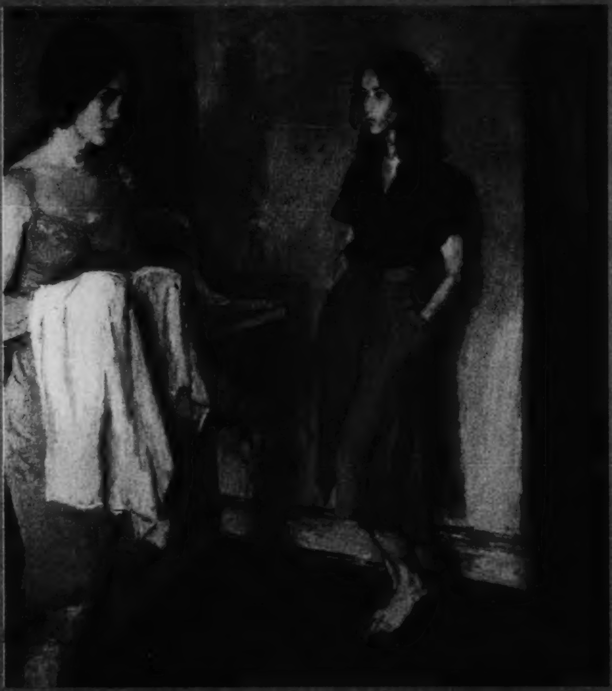

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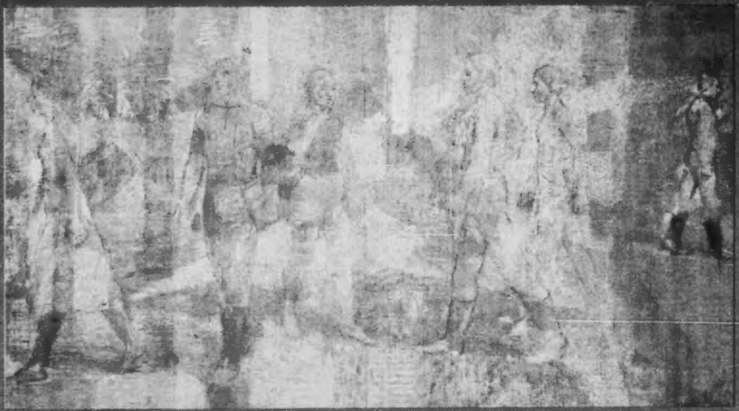

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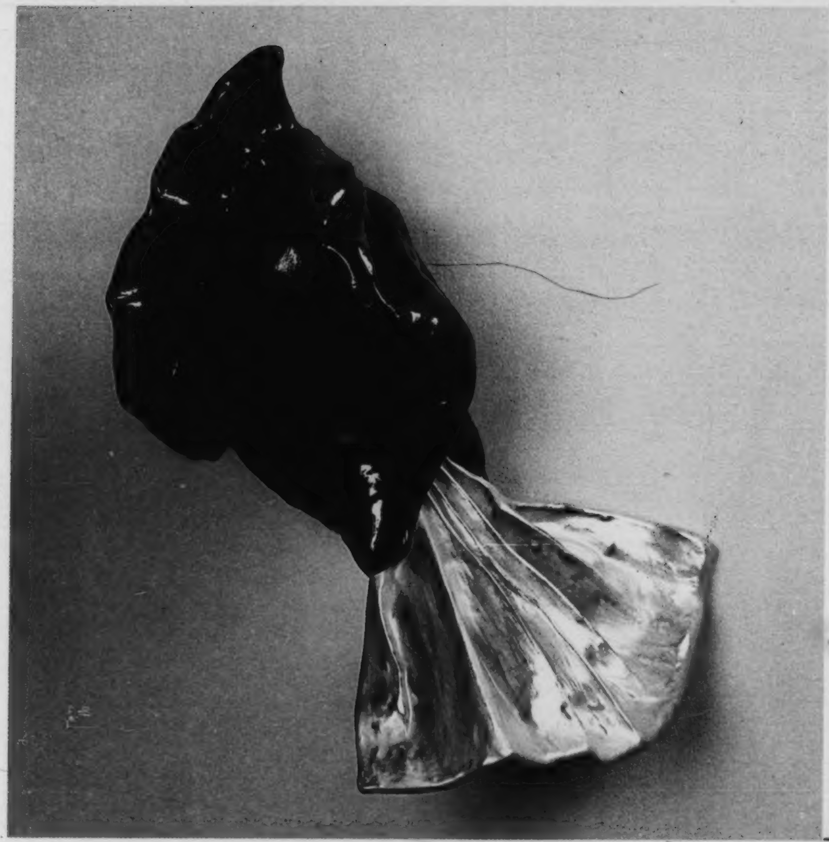

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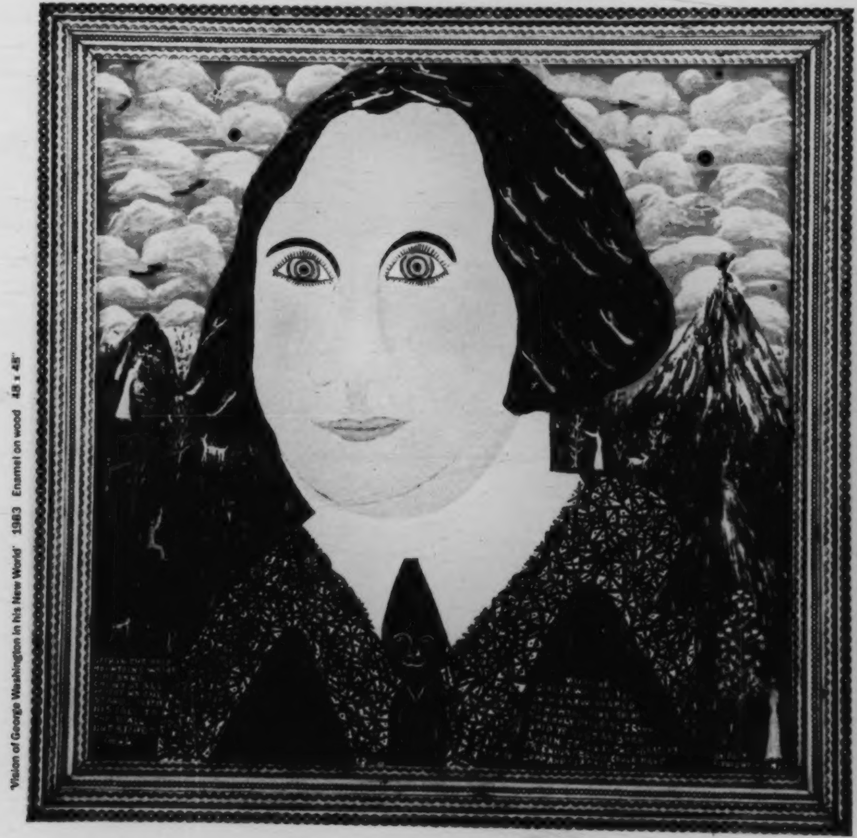

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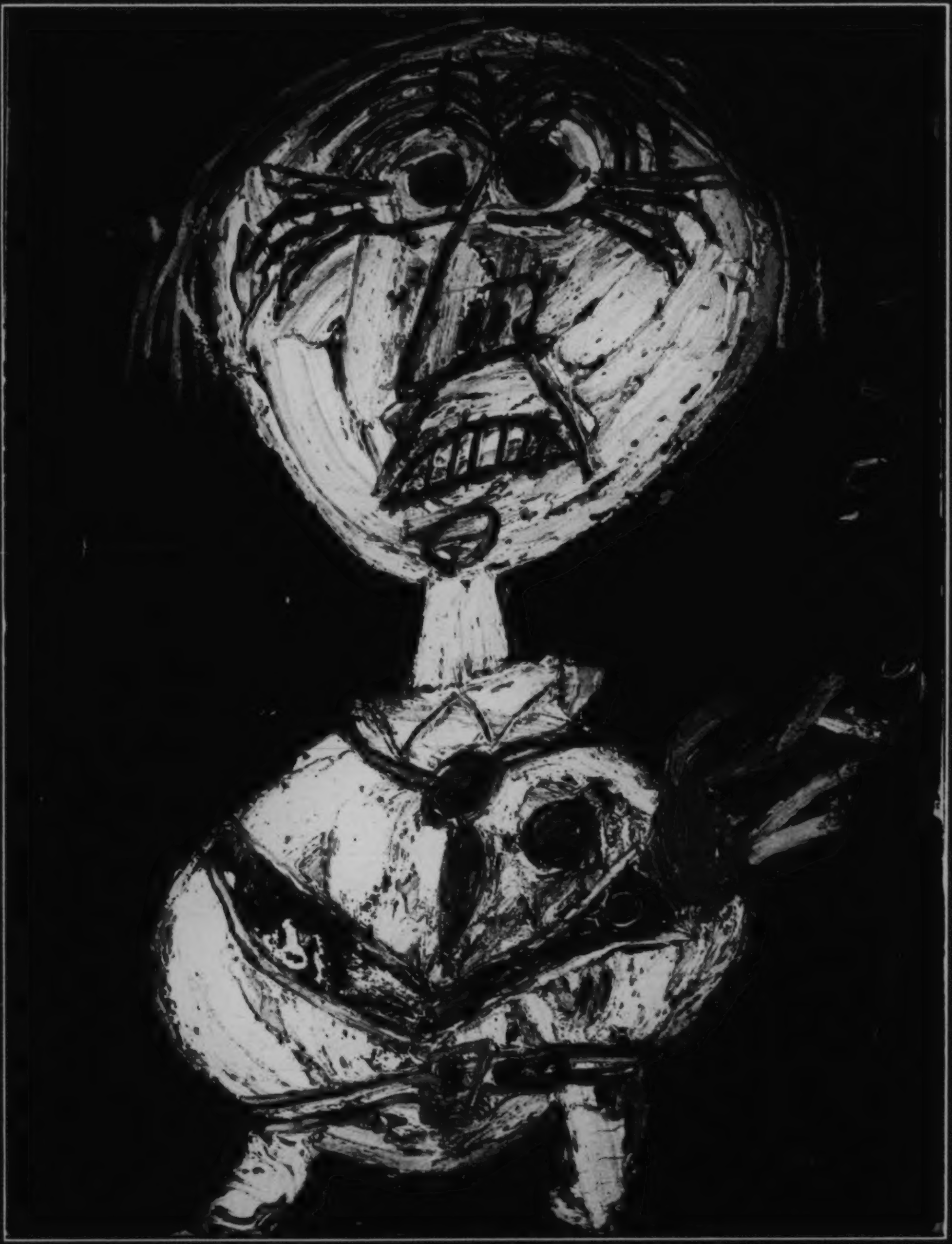

DUBUFFET *Portrait of Fautrier*, 1948. Oil on canvas 45x35 in.

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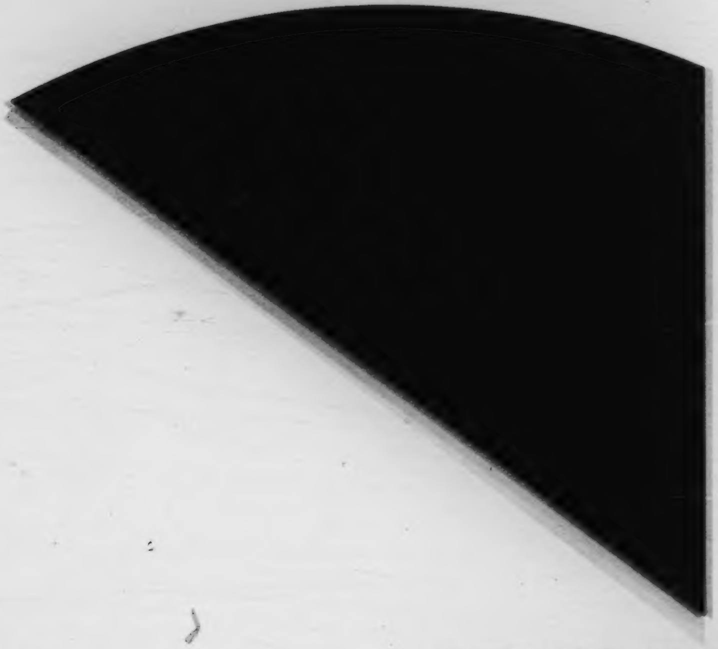

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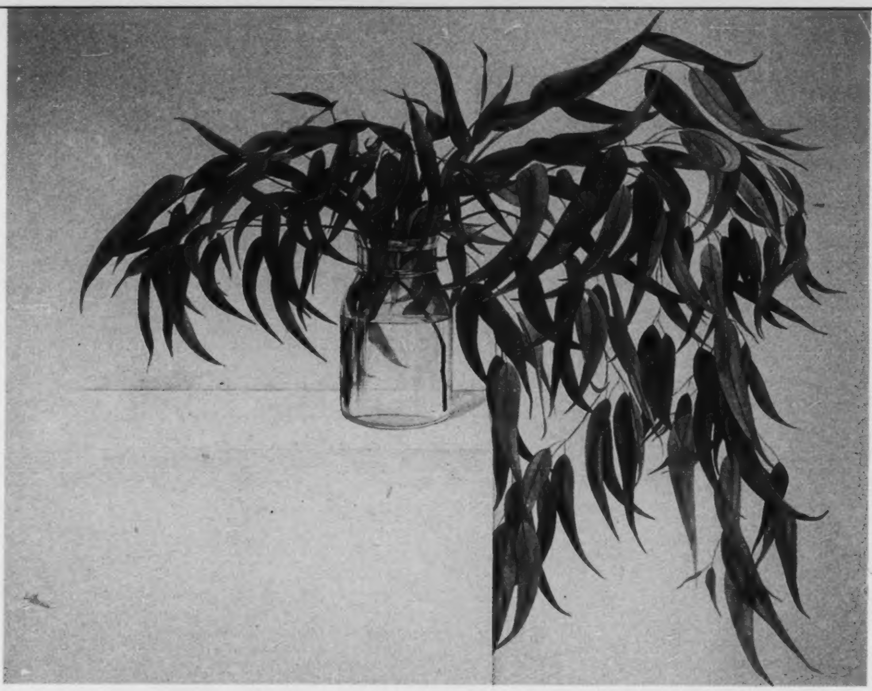

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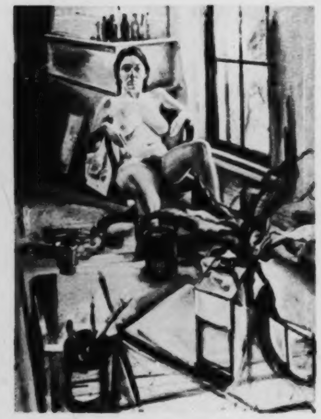

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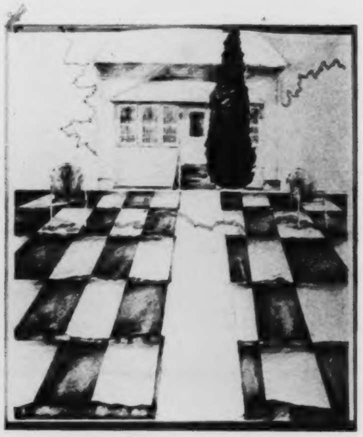

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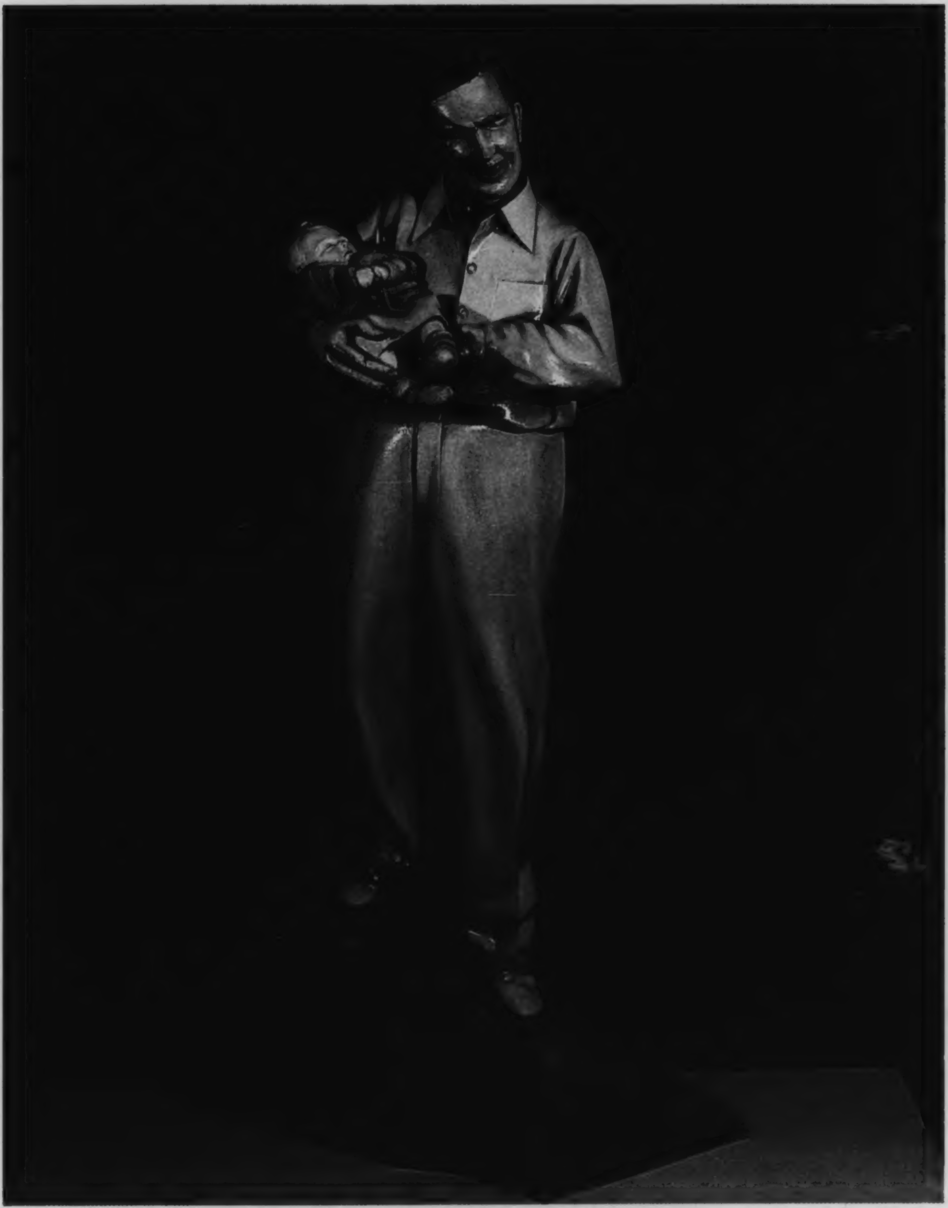

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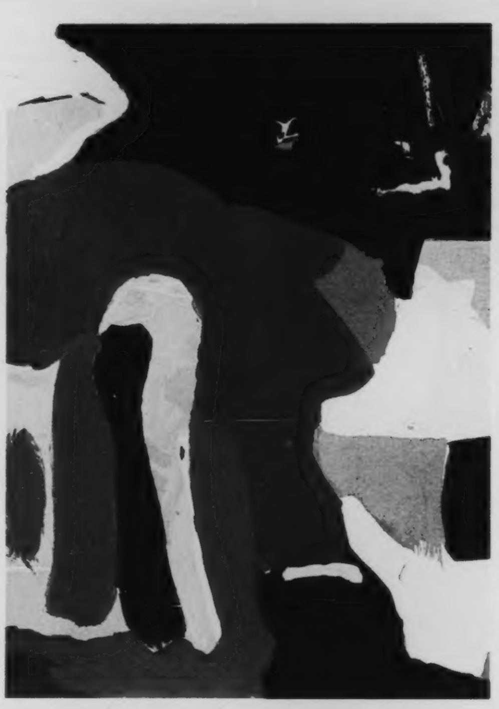

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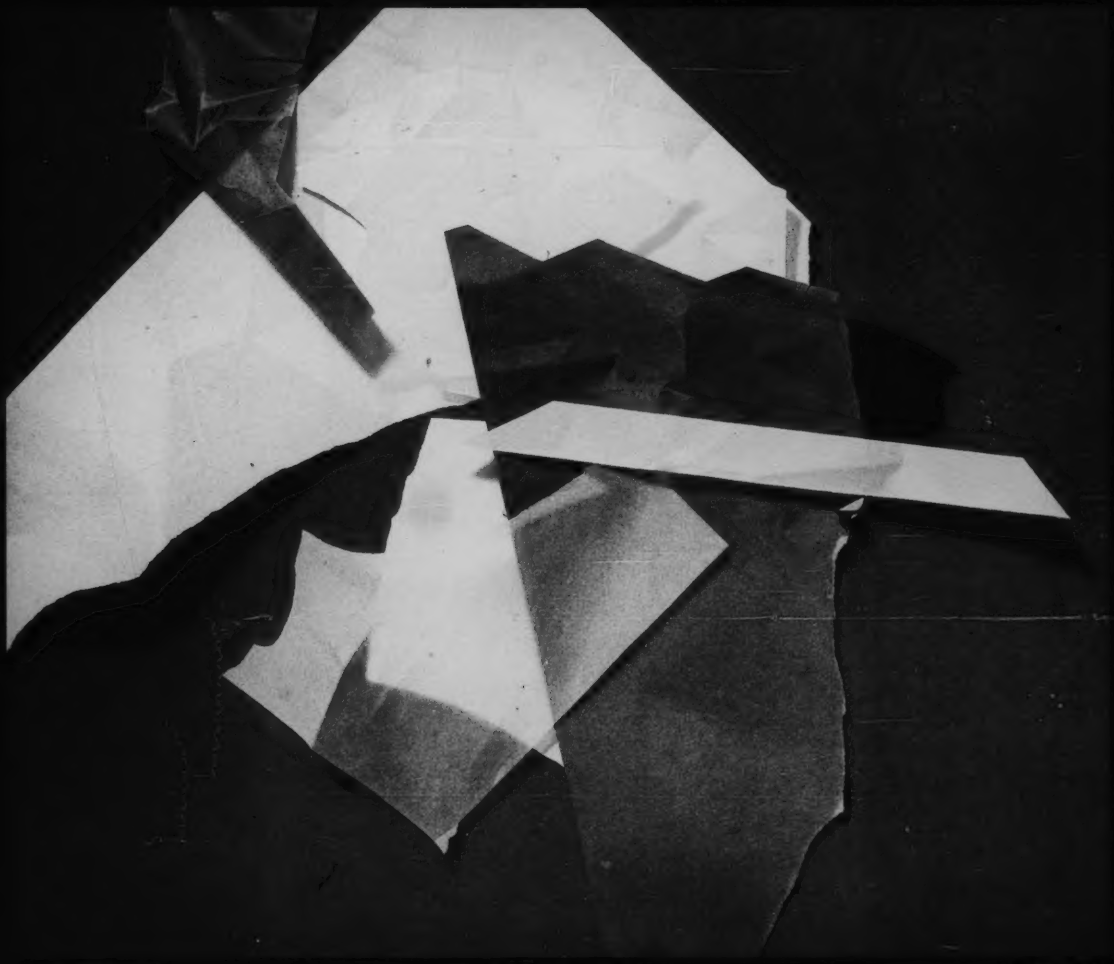

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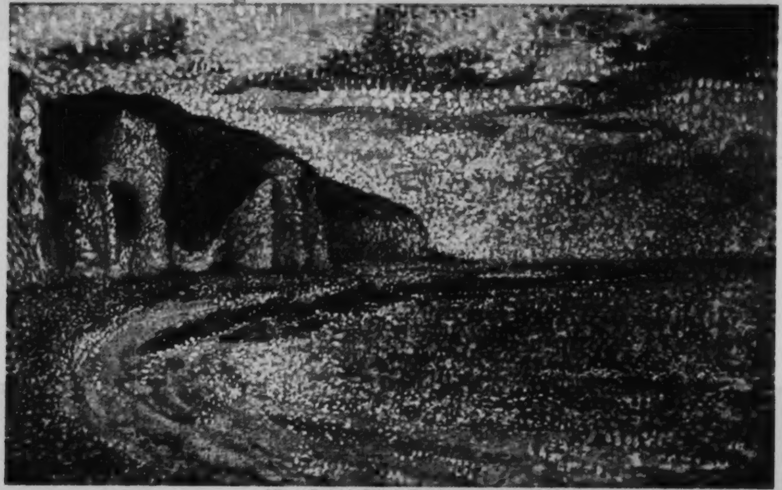

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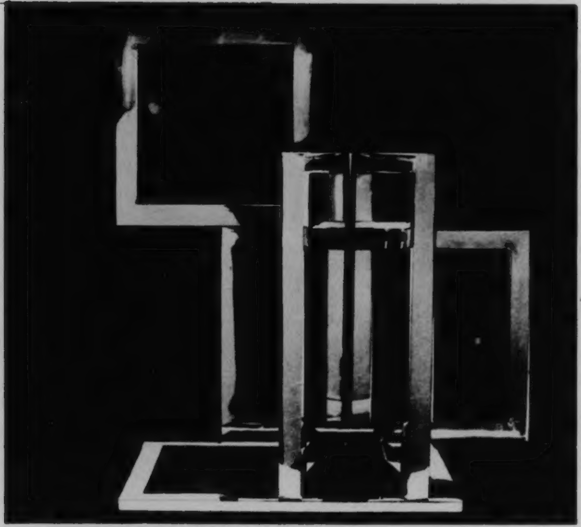

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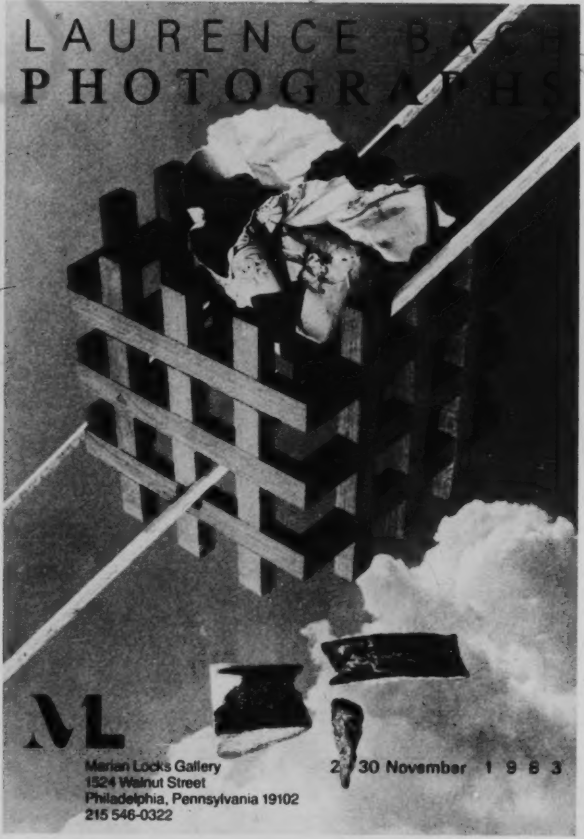

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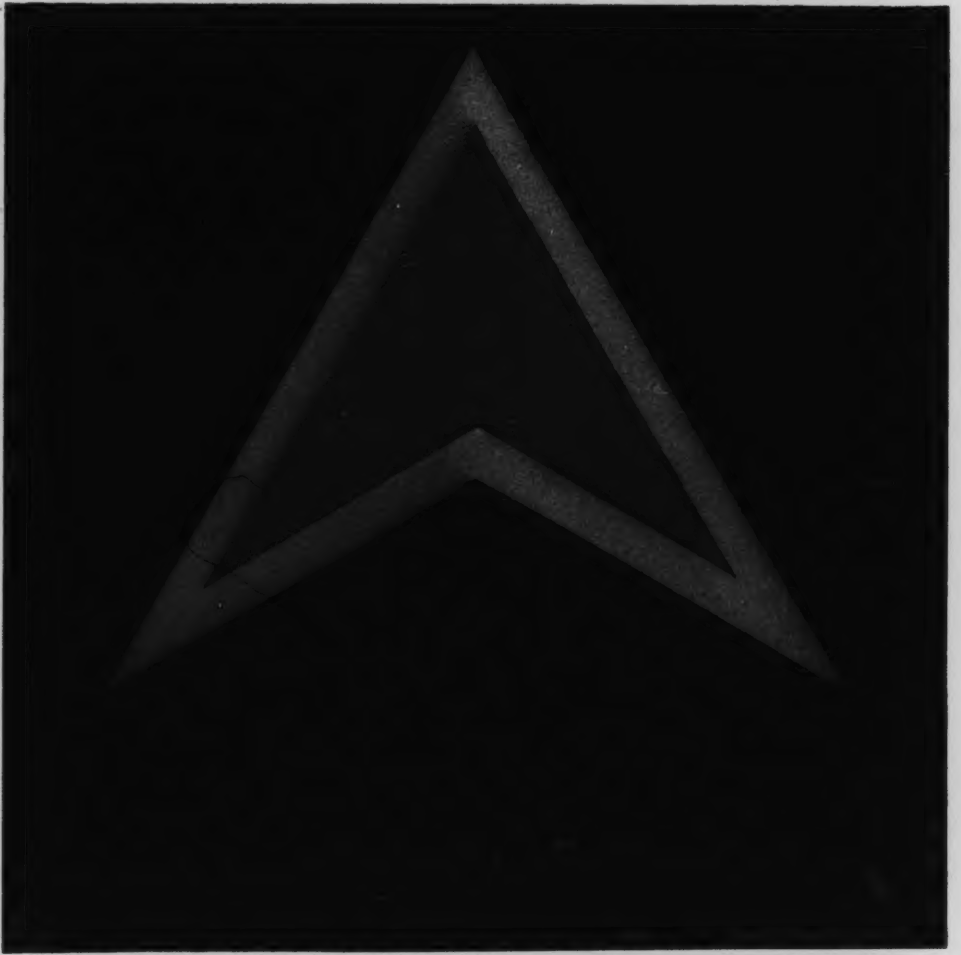

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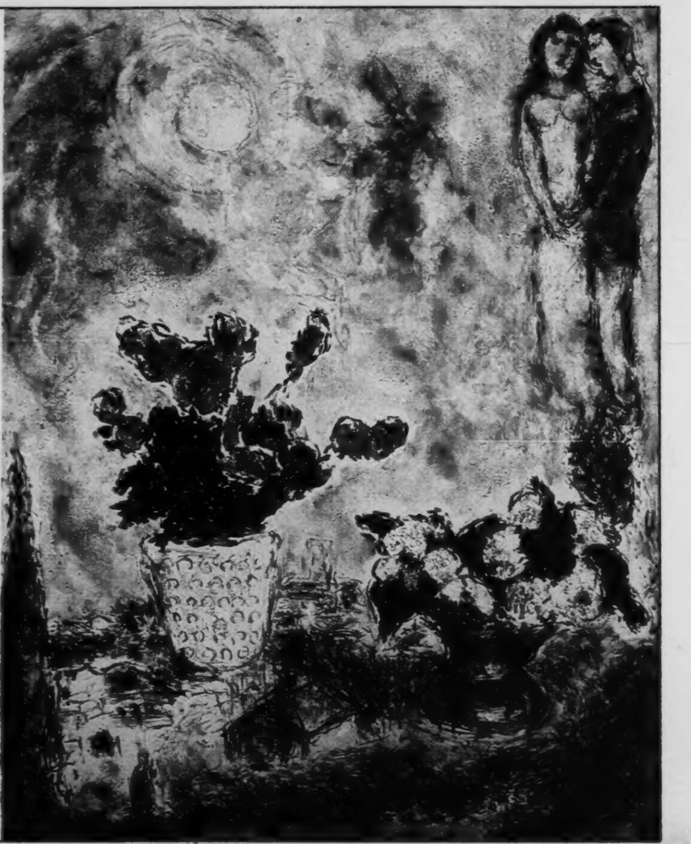

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"Les Cyclamens" 1974
Oil on canvas, 32 x 25¼ inches.

Exhibition:
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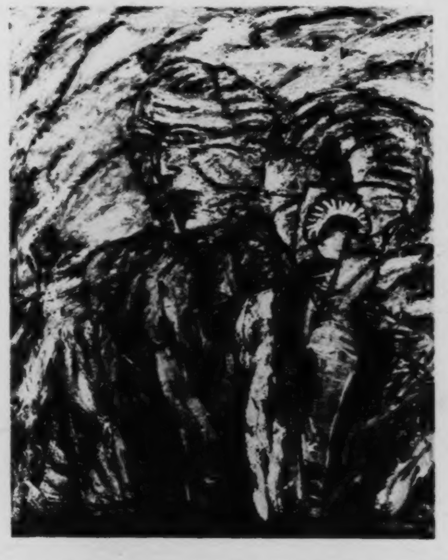

"WAITING AT THE RIVER" 1983 OIL & WAX ON CANVAS 60" x 48"

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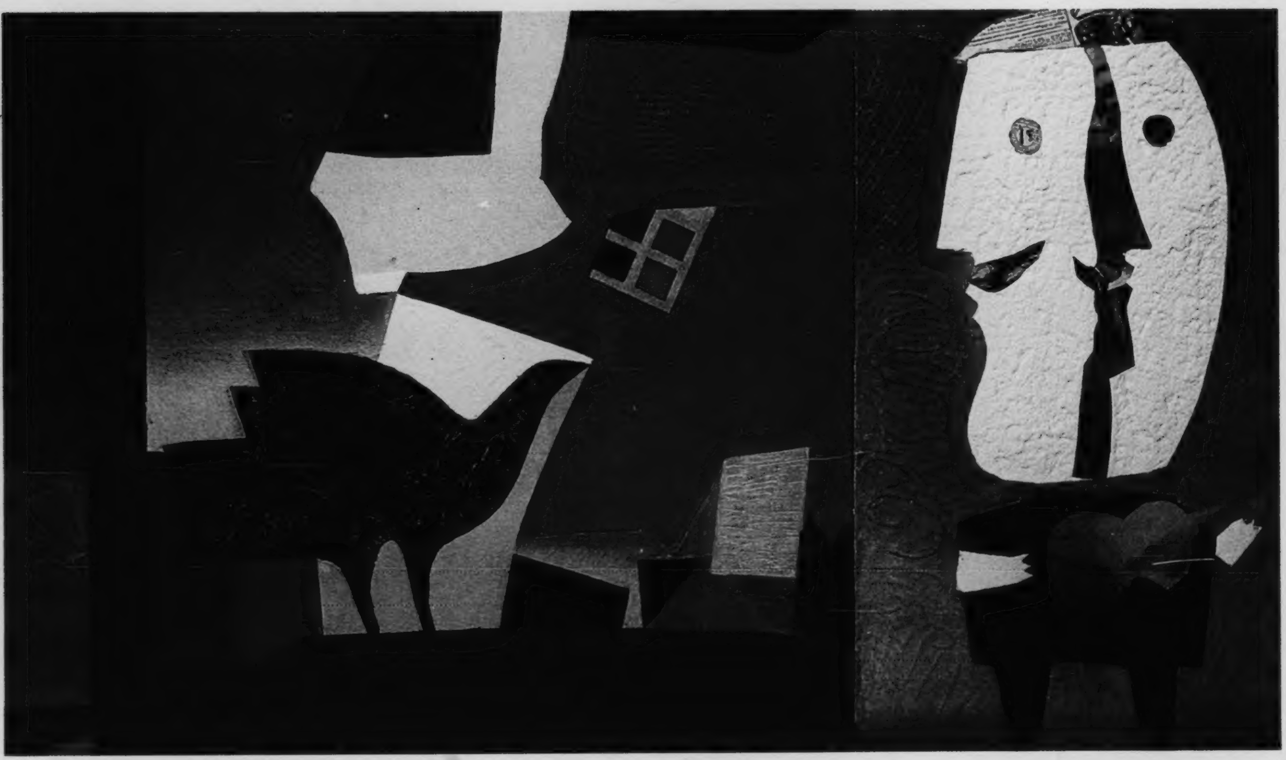

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JOYCE TREIMAN

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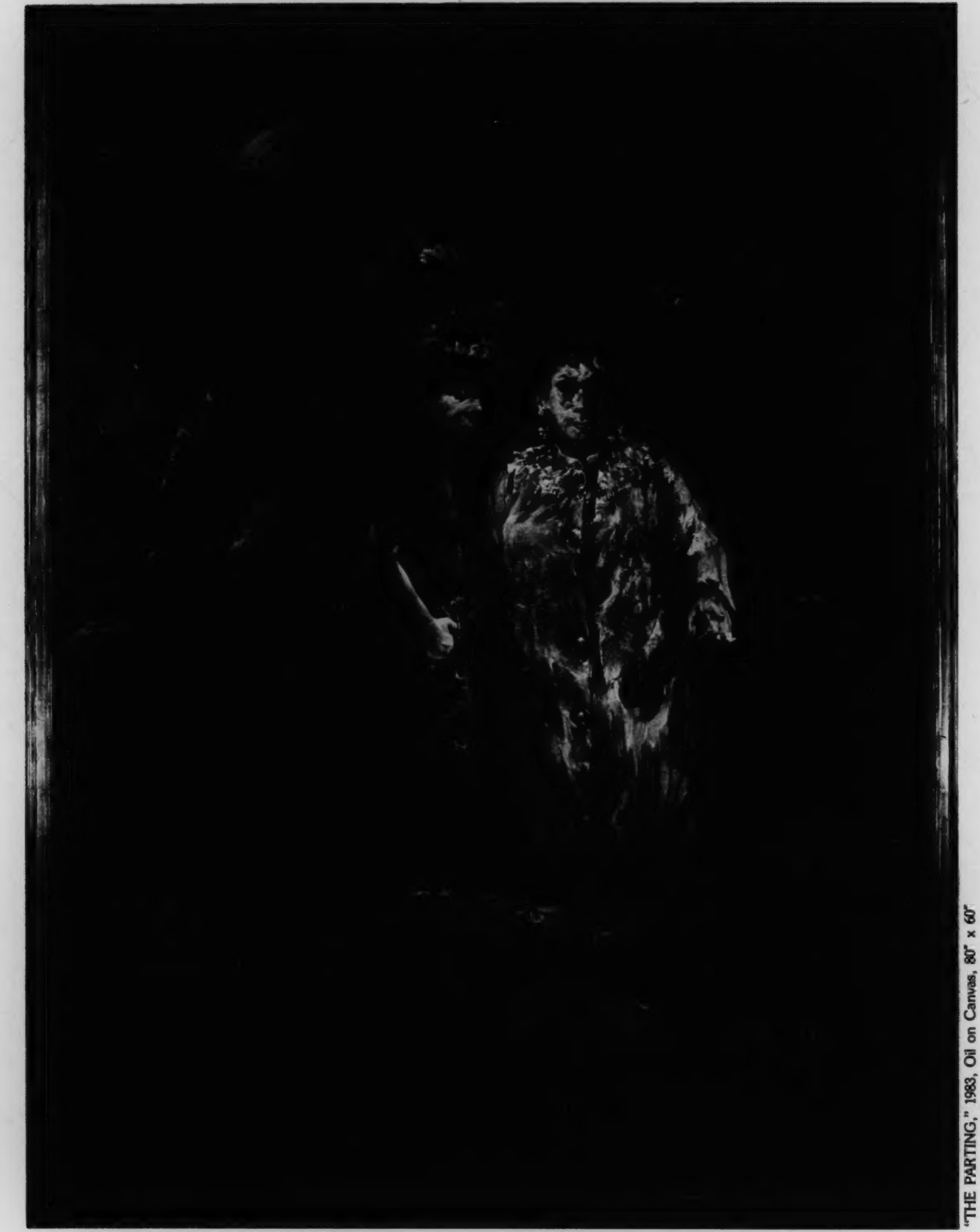

"THE PARTING," 1983, Oil on Canvas, 80" x 60"

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KENNETH PRICE

"Ultramarine" 1983. *Painted ceramic, 3¼" x 4½" x 2½"*

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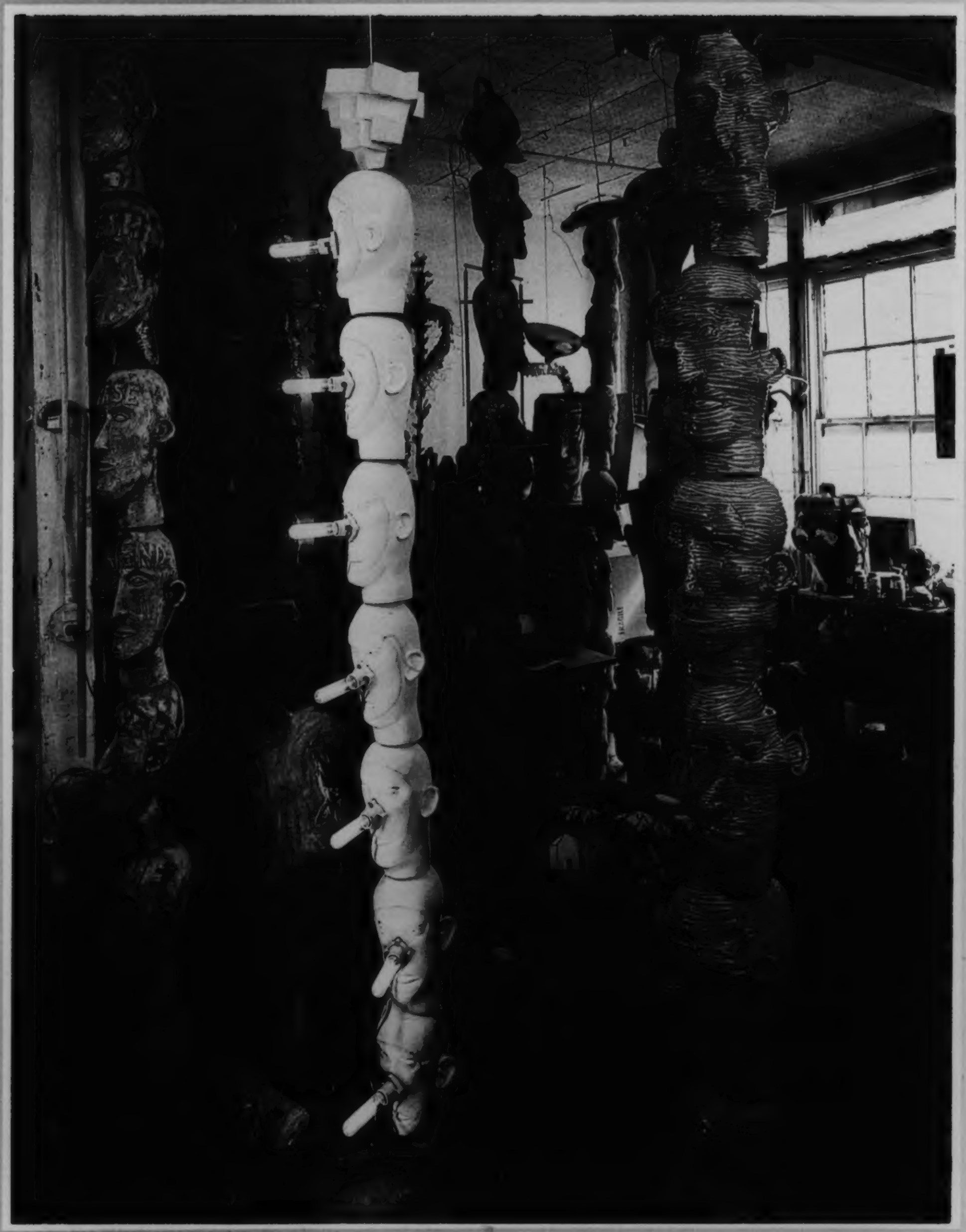

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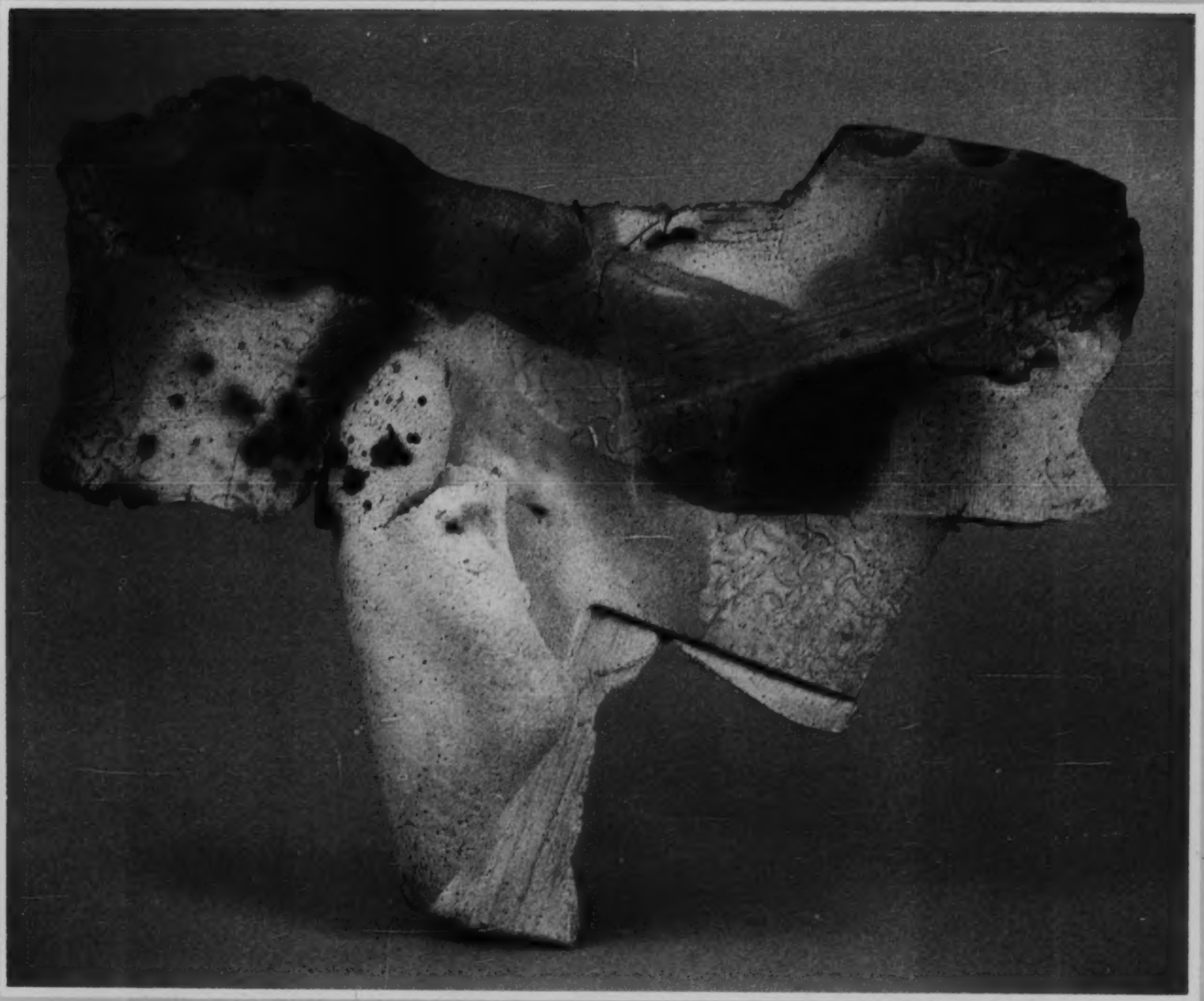

Paul Soldner

PAUL SOLDNER

Ceramic Wall Piece, 1983, low temperature, salt-fired.

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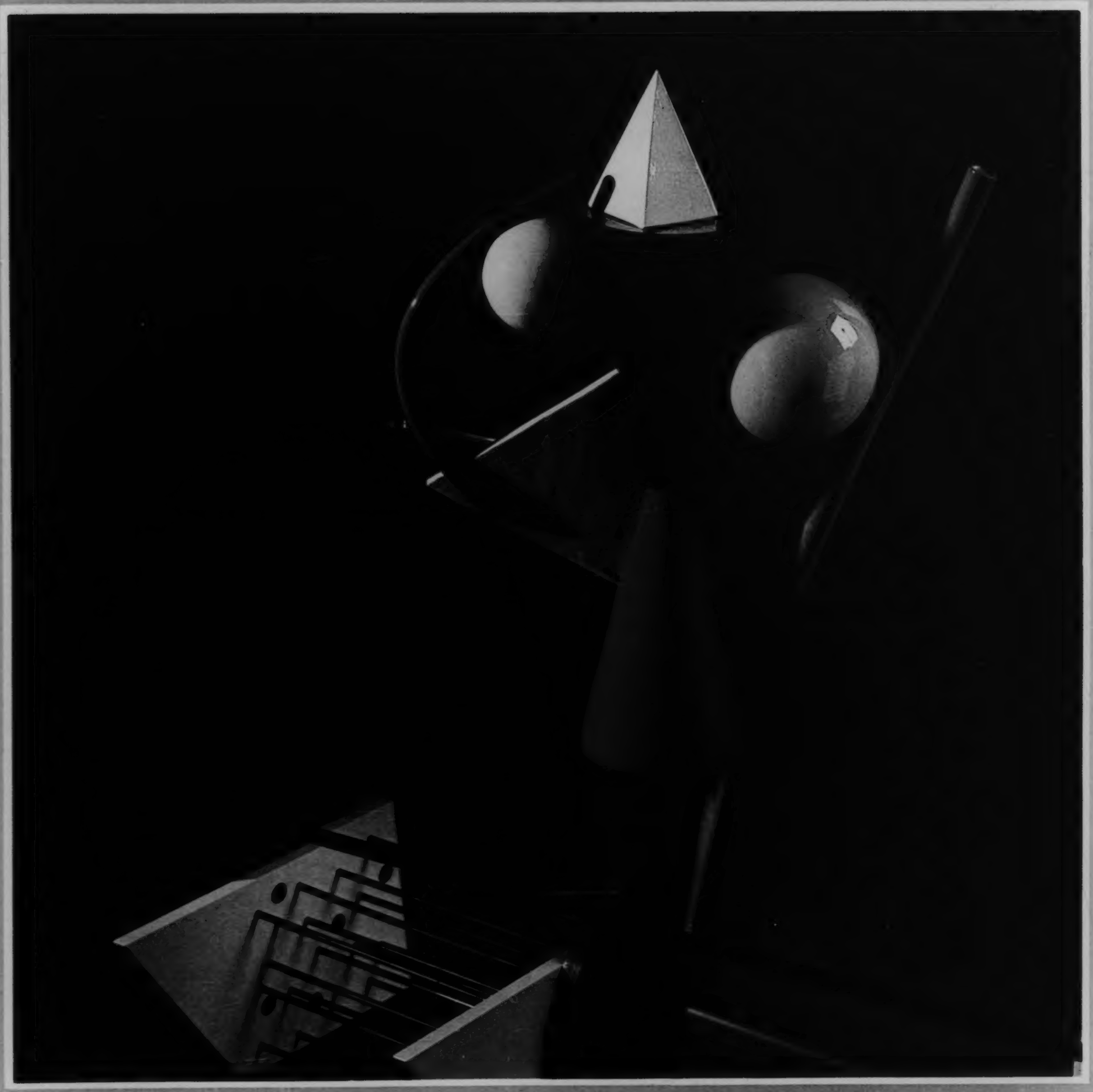

Eric Dahan

PETER SHIRE

"Hourglass Teapot", 1983. *Partially in view, "Turbine Table", 1983, by Peter Shire. ceramic teapot, 23" high x 19" wide x 6" deep. Exhibiting Oakland Museum, October 8-December 23/Morgan Gallery, Kansas City, October 15-November 27 Janus Gallery, Los Angeles, December 2-31. Exclusively represented by:*

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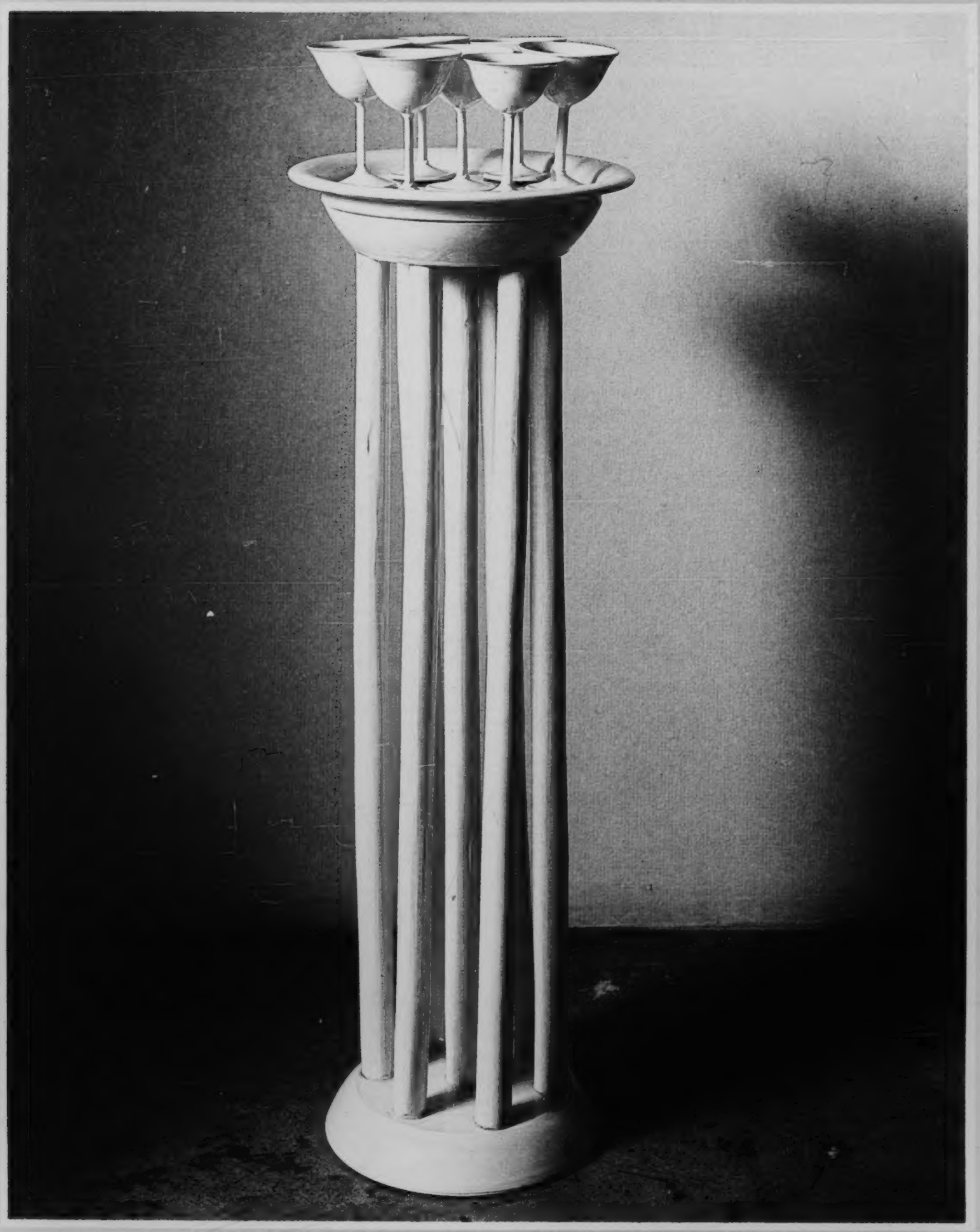

Douglas Parker

MINEO MIZUNO

Party for Seven, 1983 *earthenware ceramic, 43" high x 14" diameter.*
Exhibiting Gensler & Associates, San Francisco, October 4-December 30.
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/Hokin-Kaufman Gallery, Chicago. Represented by:

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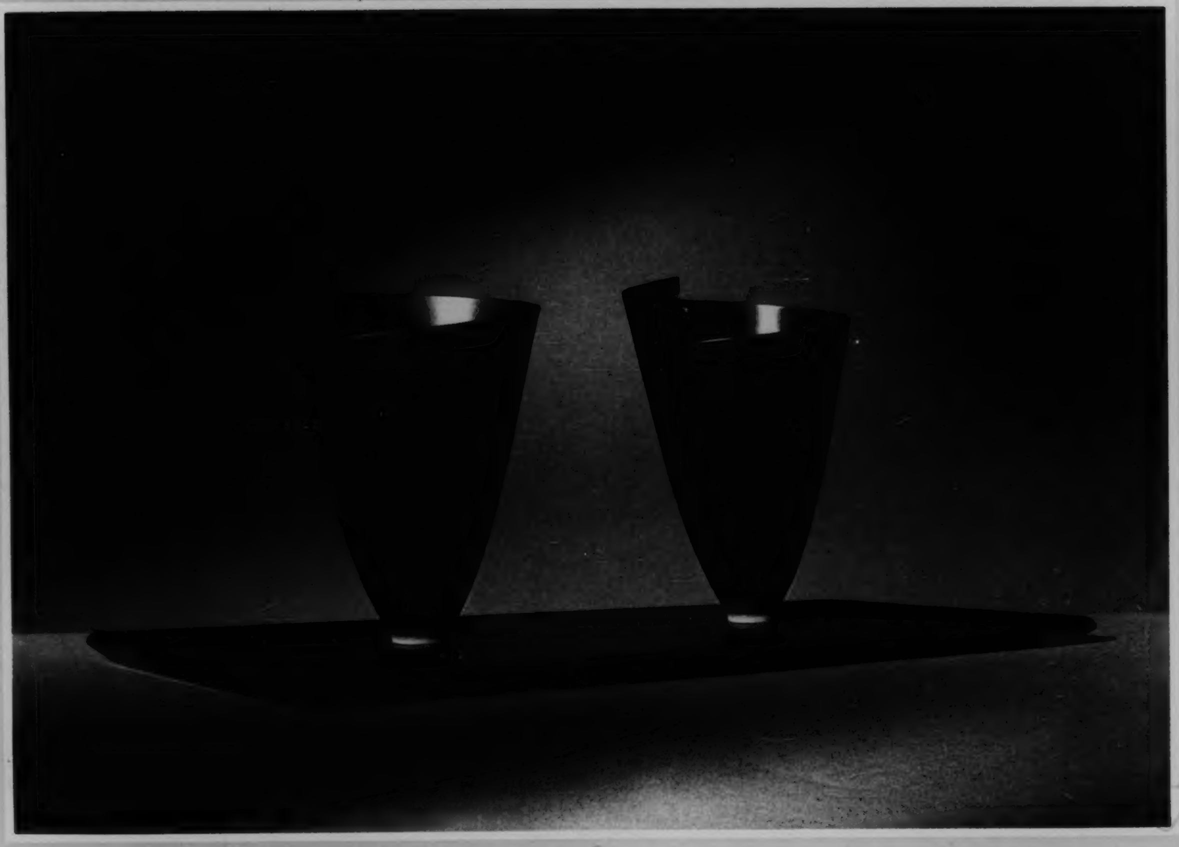

Gerry Cappel/Janus Gallery

ELSA RADY

Conjugation, 1983. *Porcelain on granite base. 9 ¼" x 6 ¾", 8 ¾" x 5 ¾". Base 20 ¾" x 10 ½".*
Exhibiting William Rockhill Nelson Gallery at Atkins Museum, Kansas City, October 15-November 27
Douglas Drake Gallery, Kansas City, October 8-November 5
Janus Gallery Los Angeles, February 3-25, 1984. Represented by:

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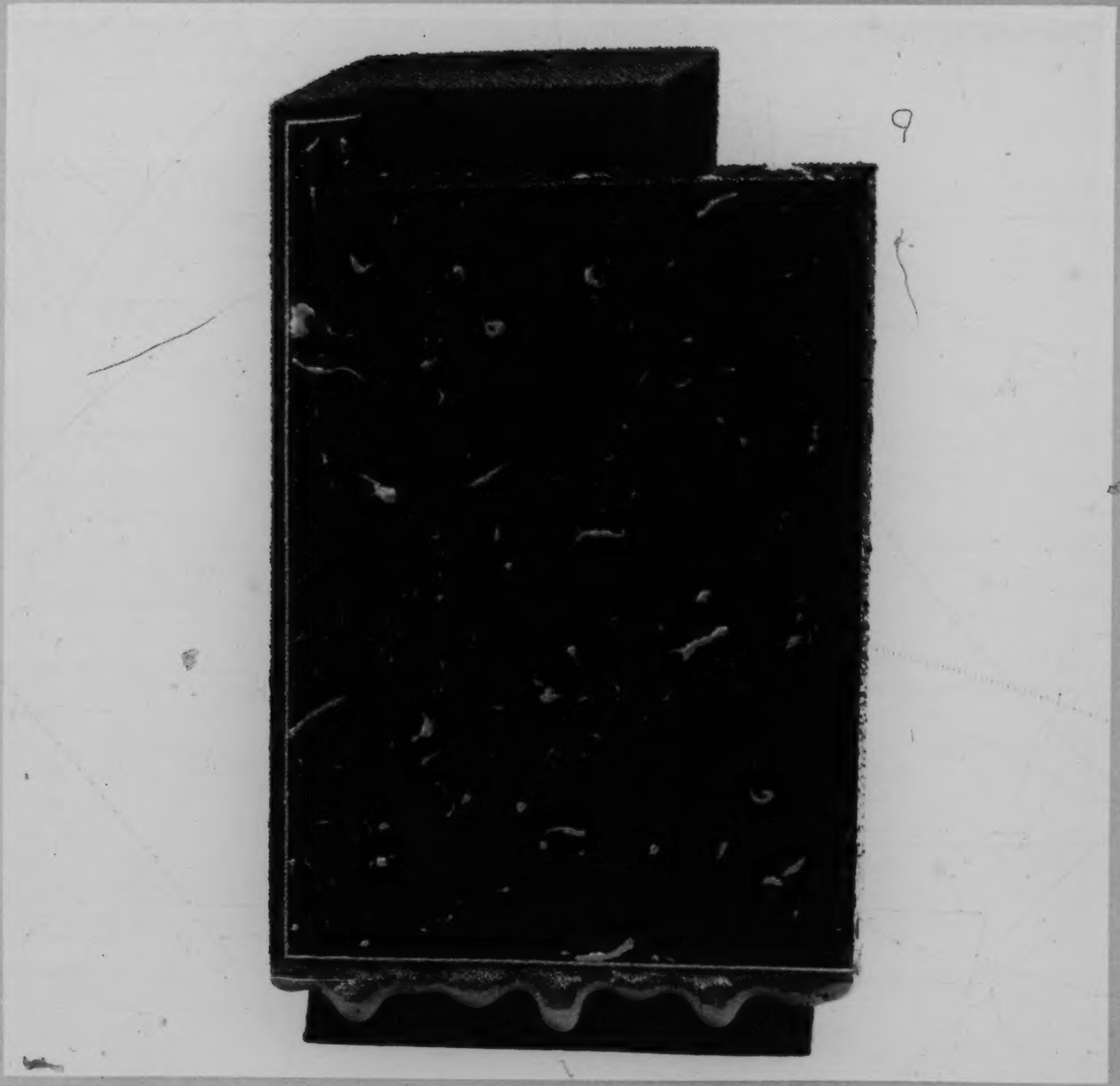

Photo: M. Lee Fatherree

RON NAGLE

Purple Slab 1983. *Ceramic, 8" x 5" x 3½"*

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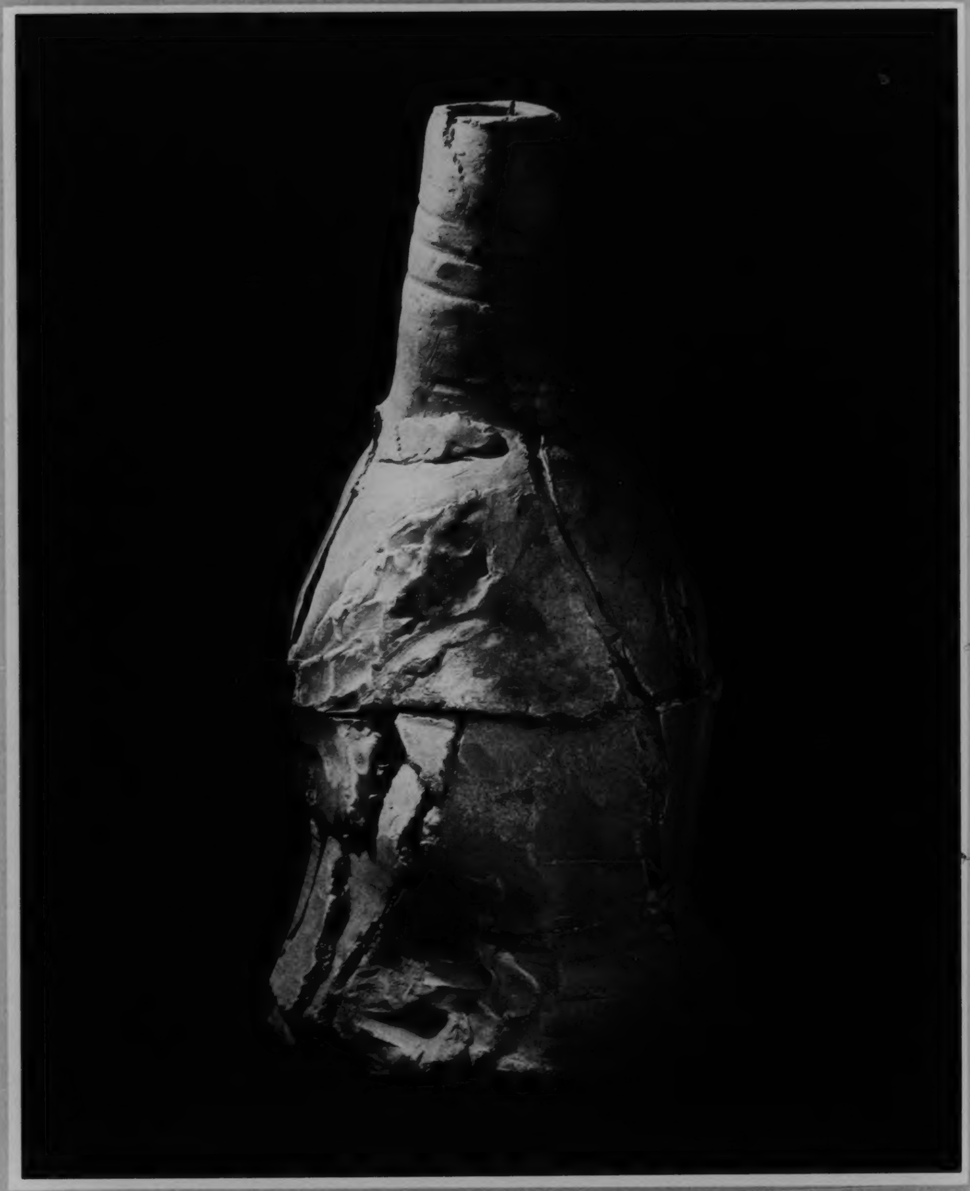

PETER VOULKOS

Untitled, 1982. *46" h. x 24"d. Stack woodfired stoneware.*

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Tom Winetz

JOHN MASON

Cross Form 1963 66" x 50 ½" x 10 ½" Ceramic

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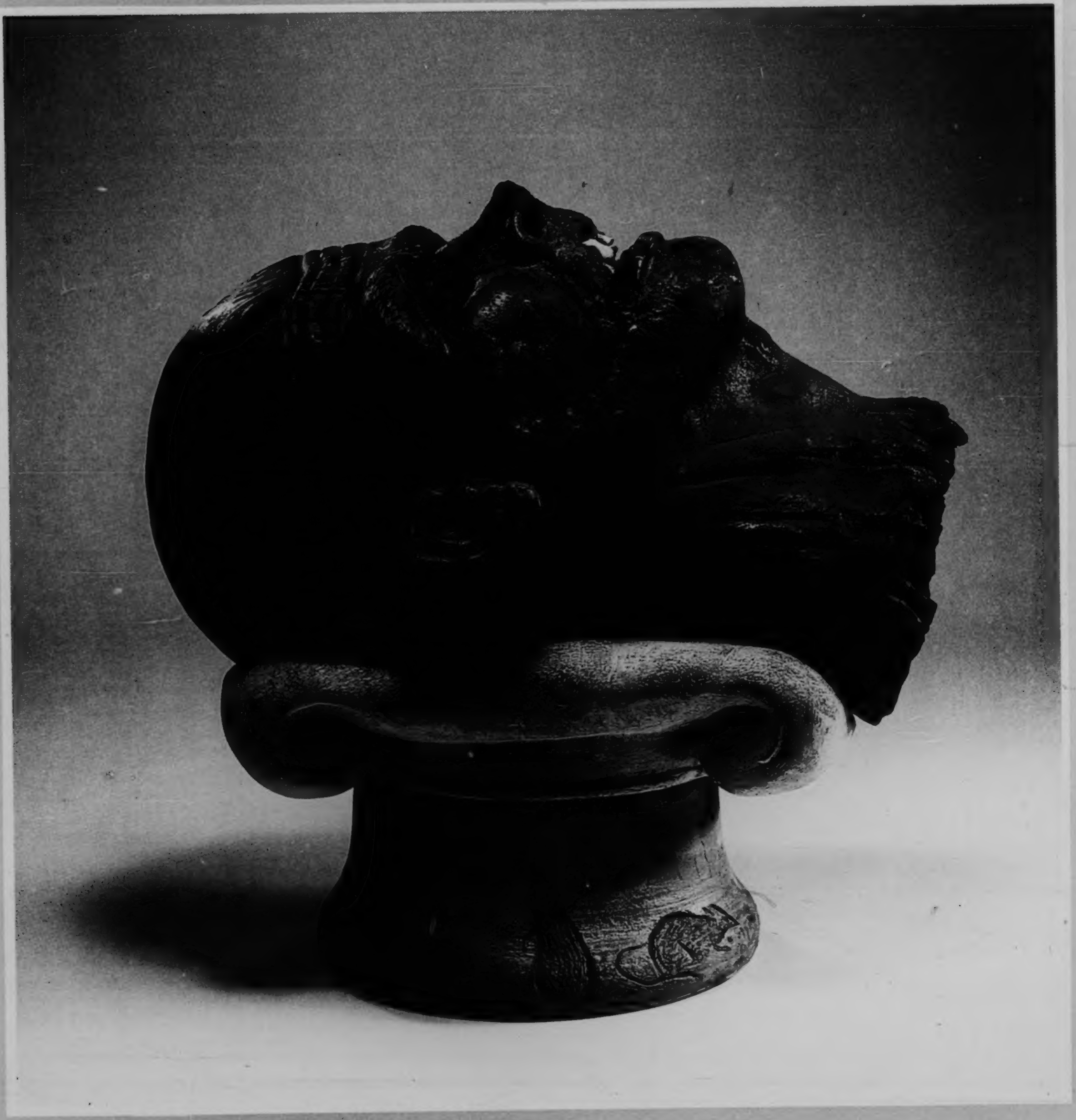

ROBERT ARNESON

"A War Memorial", 1983 *glazed ceramic, 37 x 38 x 24 inches.*

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BETTY WOODMAN
Ming Memories: Three Part Vase, 1983. Whiteware

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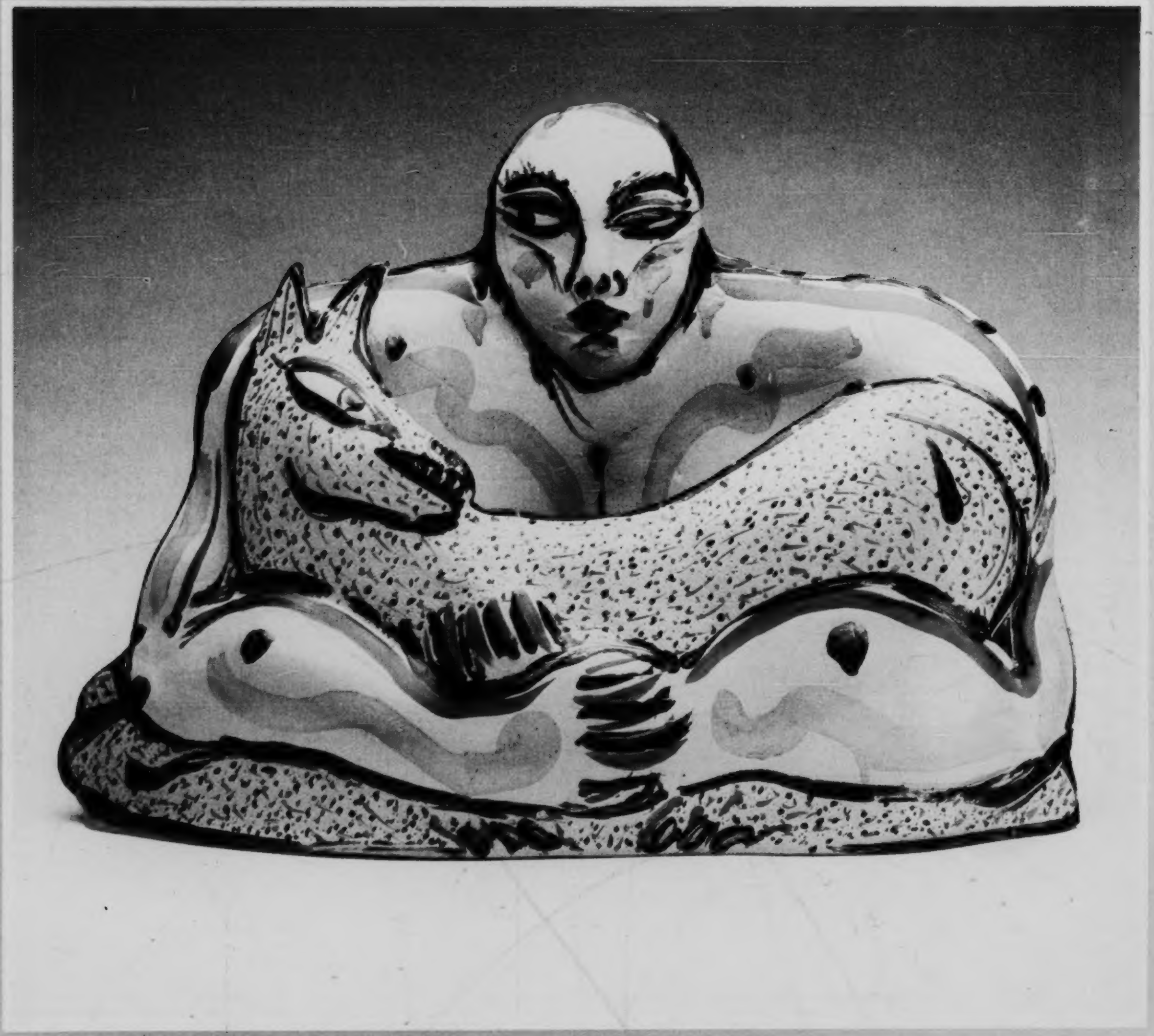

AKIO TAKAMORI

Man Holding Dog, 1983 *17"h. x 25"w. Stoneware.*

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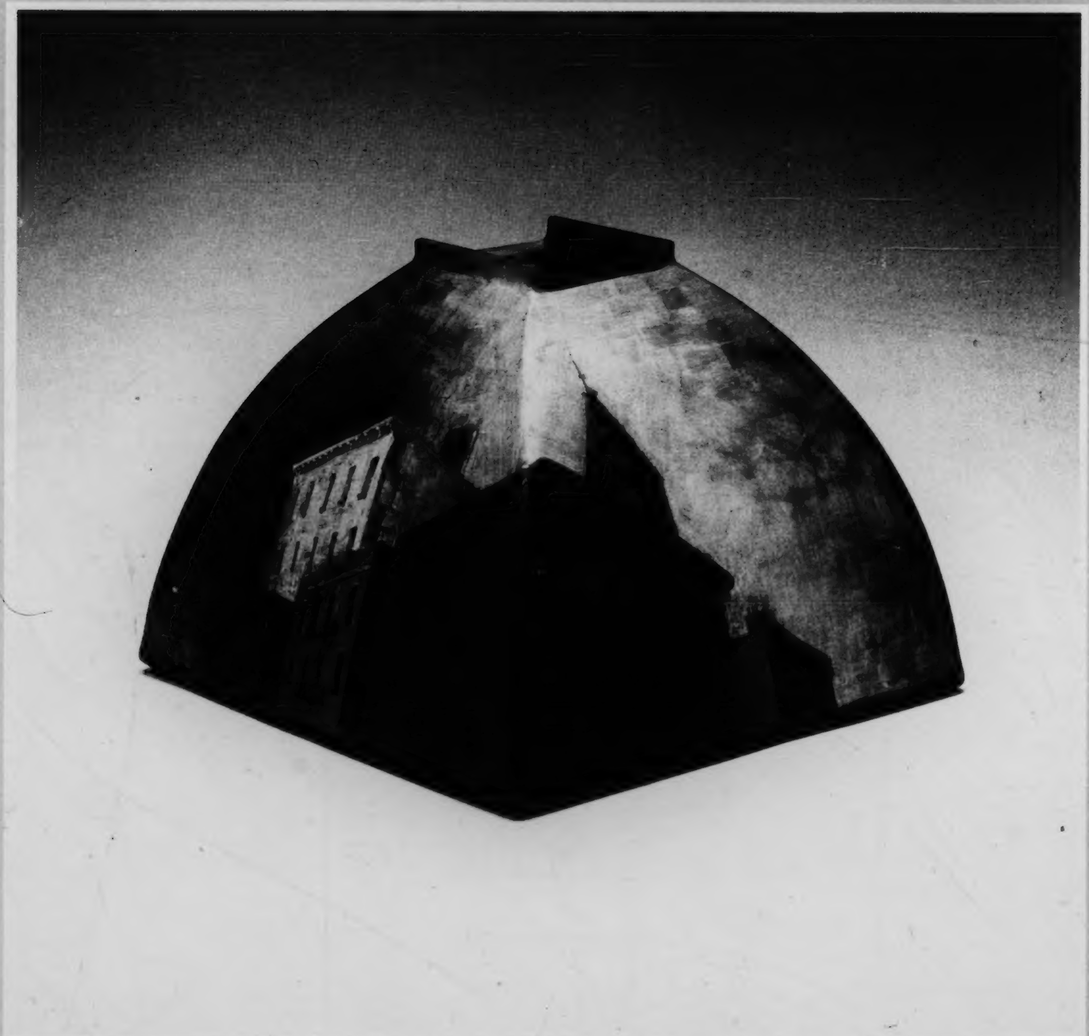

LIDYA BUZIO

Square Vessel, 1983, 7" h x 9¼" w. Burnished earthenware.

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ADRIAN SAXE

Bowl With Couch, 1983 12¼" h. x 12" w. Porcelainous stoneware and raku.

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BENNETT BEAN

Clay glazed and painted.

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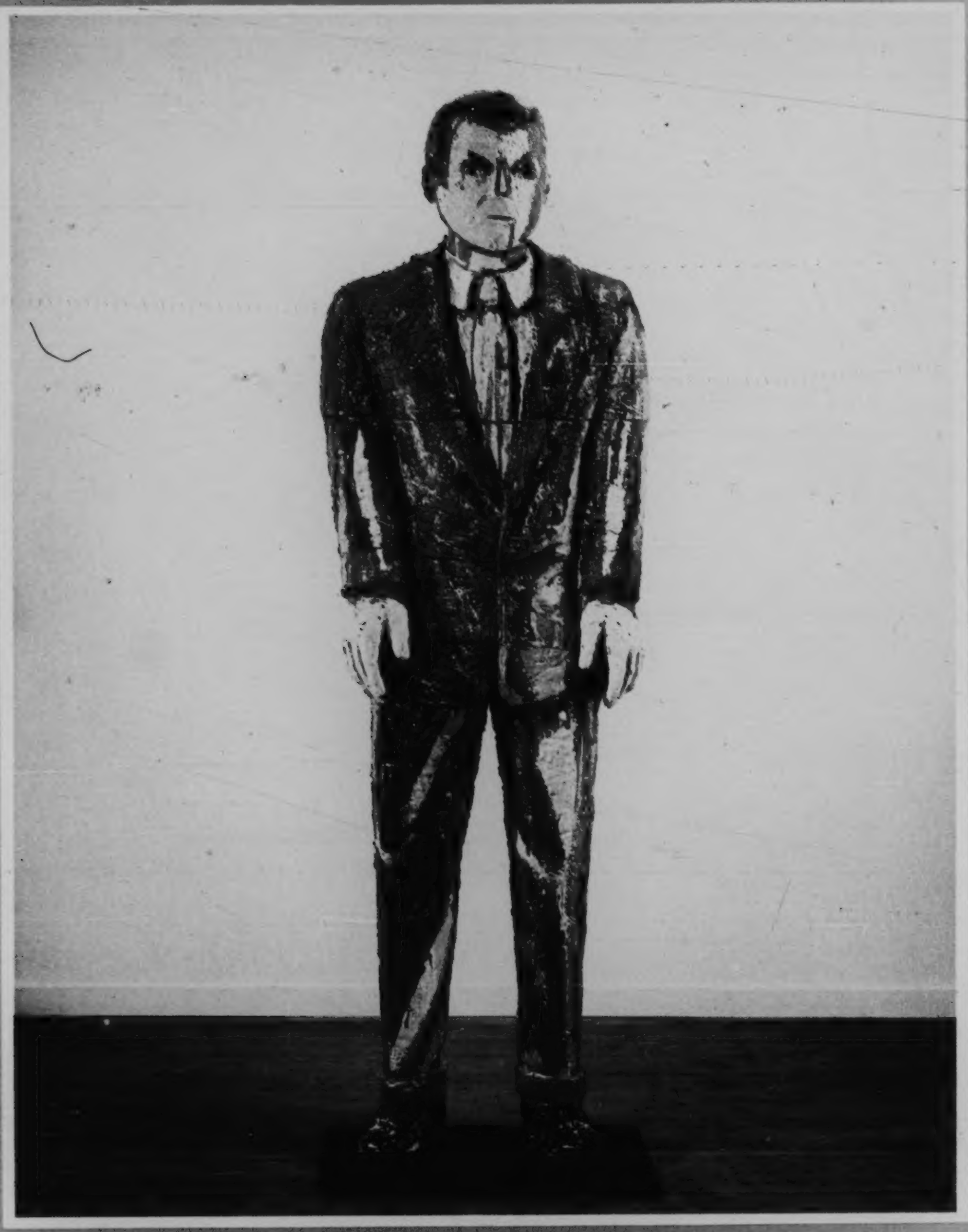

VIOLA FREY

"Fire Suit" 1982-83 *98" x 32" x 23"*

ASHER/FAURE

612 NORTH ALMONT DRIVE, LOS ANGELES, CA. 90069 TEL: (213) 271-3665 January 7–February 4 1984

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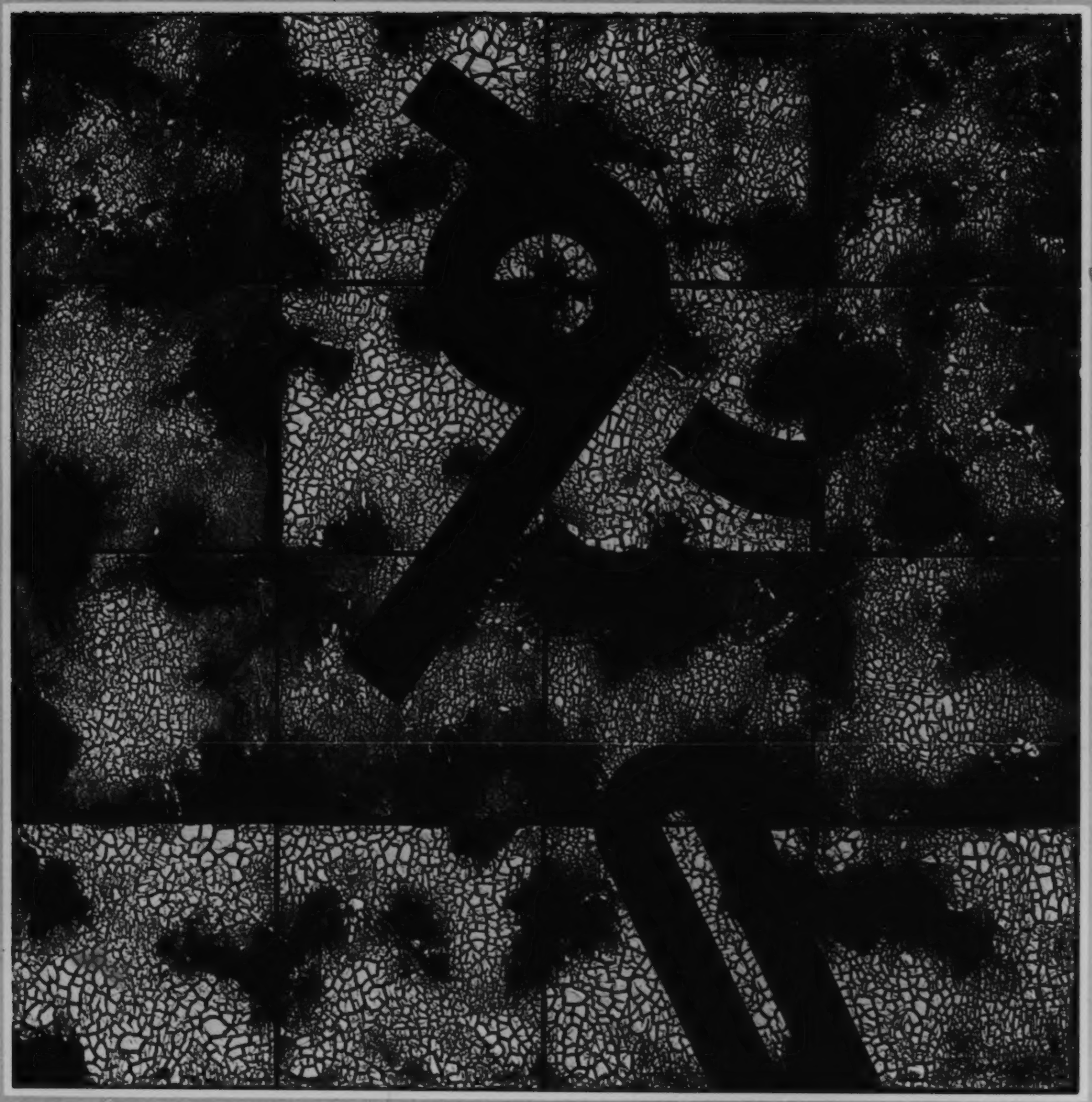

Photo: Johsel Namking

ROBERT SPERRY

#566, 1983, 64" x 64", stoneware.

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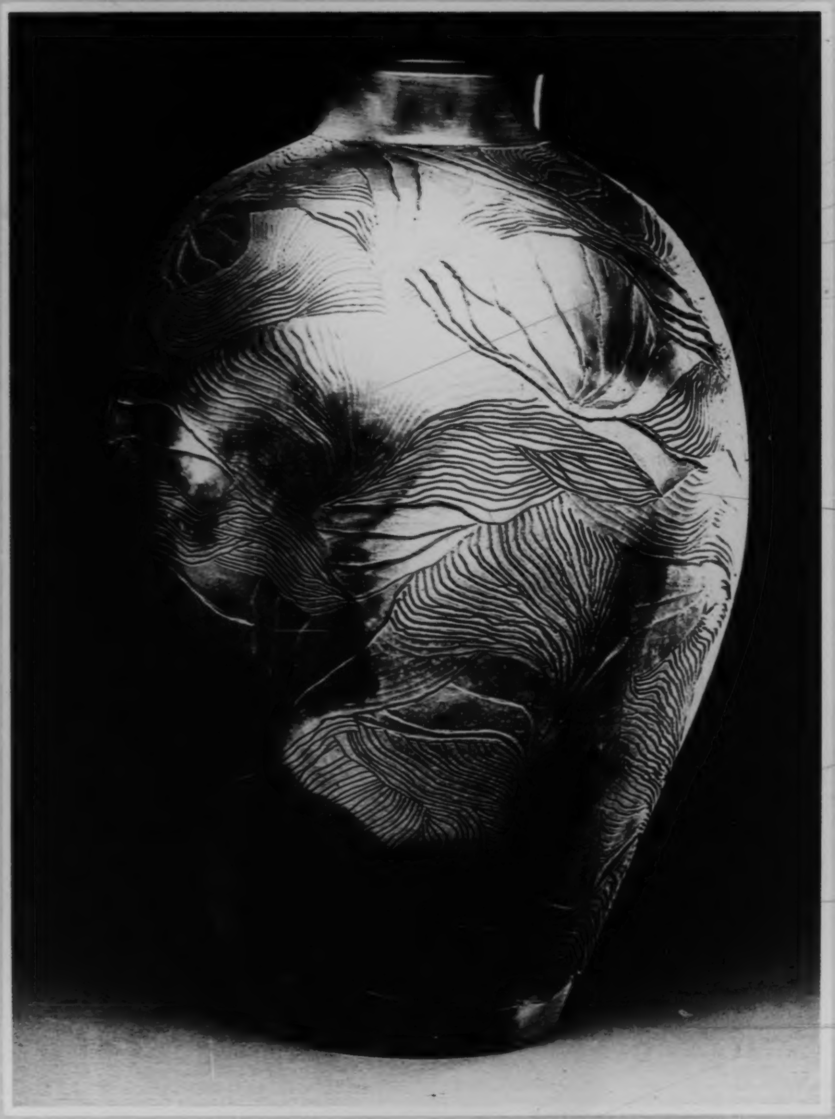

NANCEE MEEKER

(Geologic Series) Carved, Stone Burnished, Pit Fired Vessel, 1983, 17" high x 10" diameter

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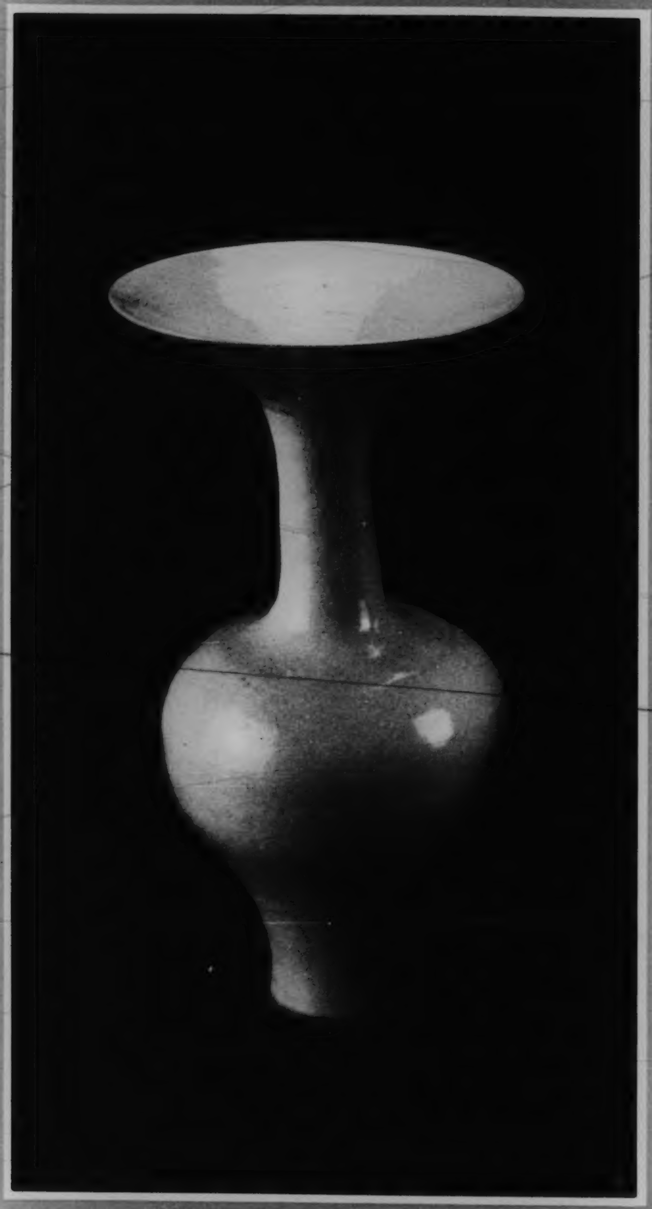

LUCIE RIE

Stoneware, *12" high*

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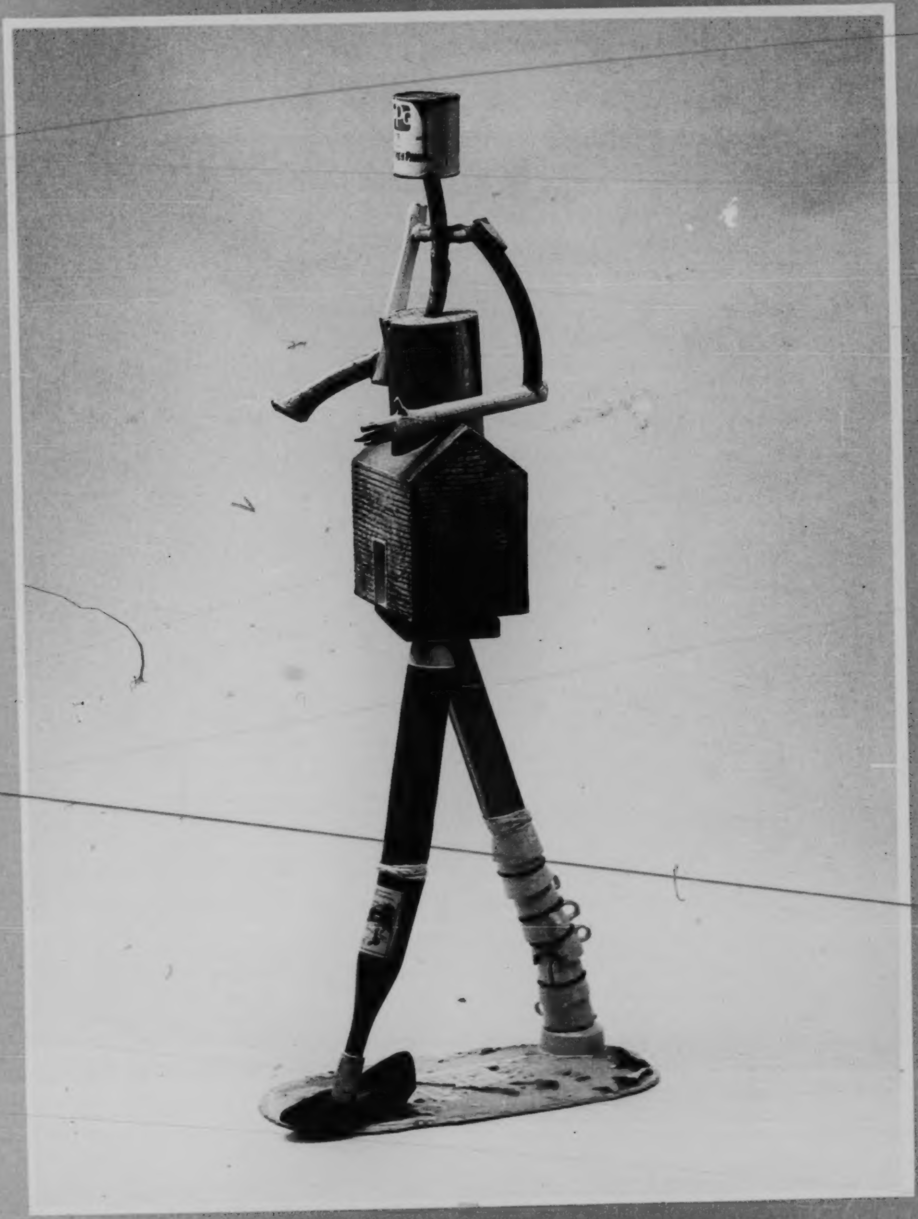

Joseph Schopplein

RICHARD SHAW

"Warren Walter, William" 59" x 27" x 12", 1981 Porcelain w/decal overglaze

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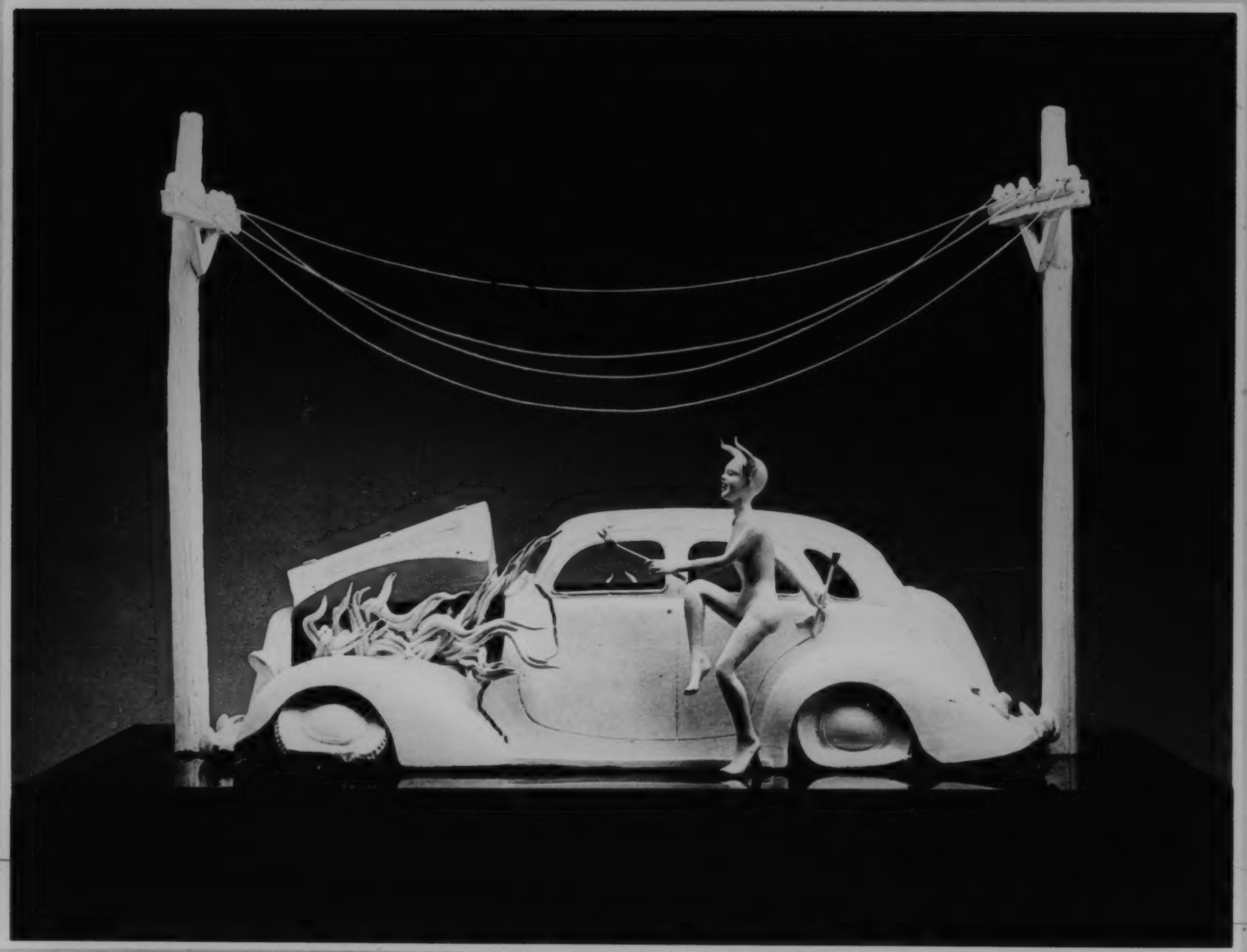

PATTI WARASHINA

High Tension Wire, *1982, 30 ½" x 39" x 22", low fire clay, glaze, mixed media*

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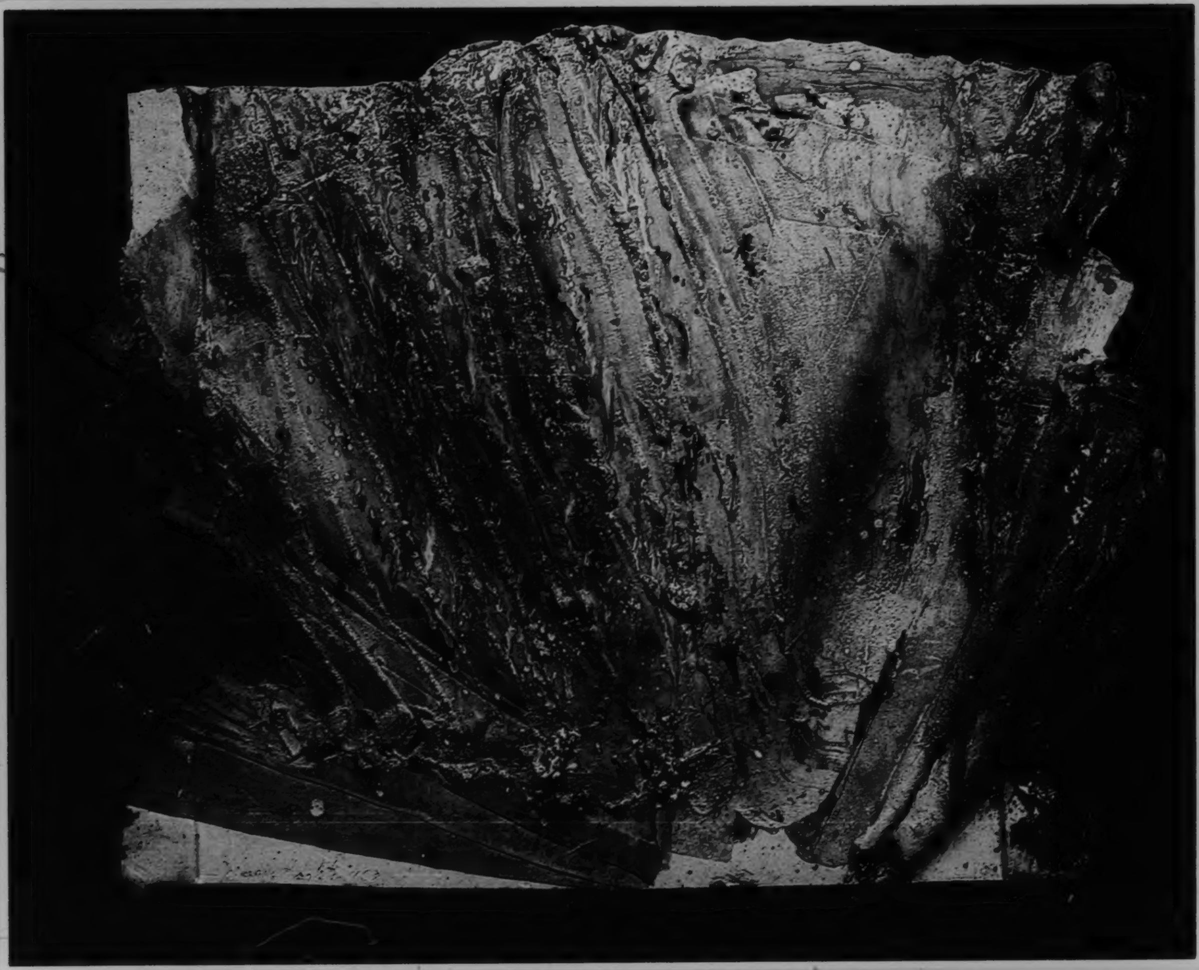

Photo: Courtney Frisse

MARGIE HUGHTO

"Summer Shimmer", *colored clays, slips and glaze, 31" x 39" 1983*

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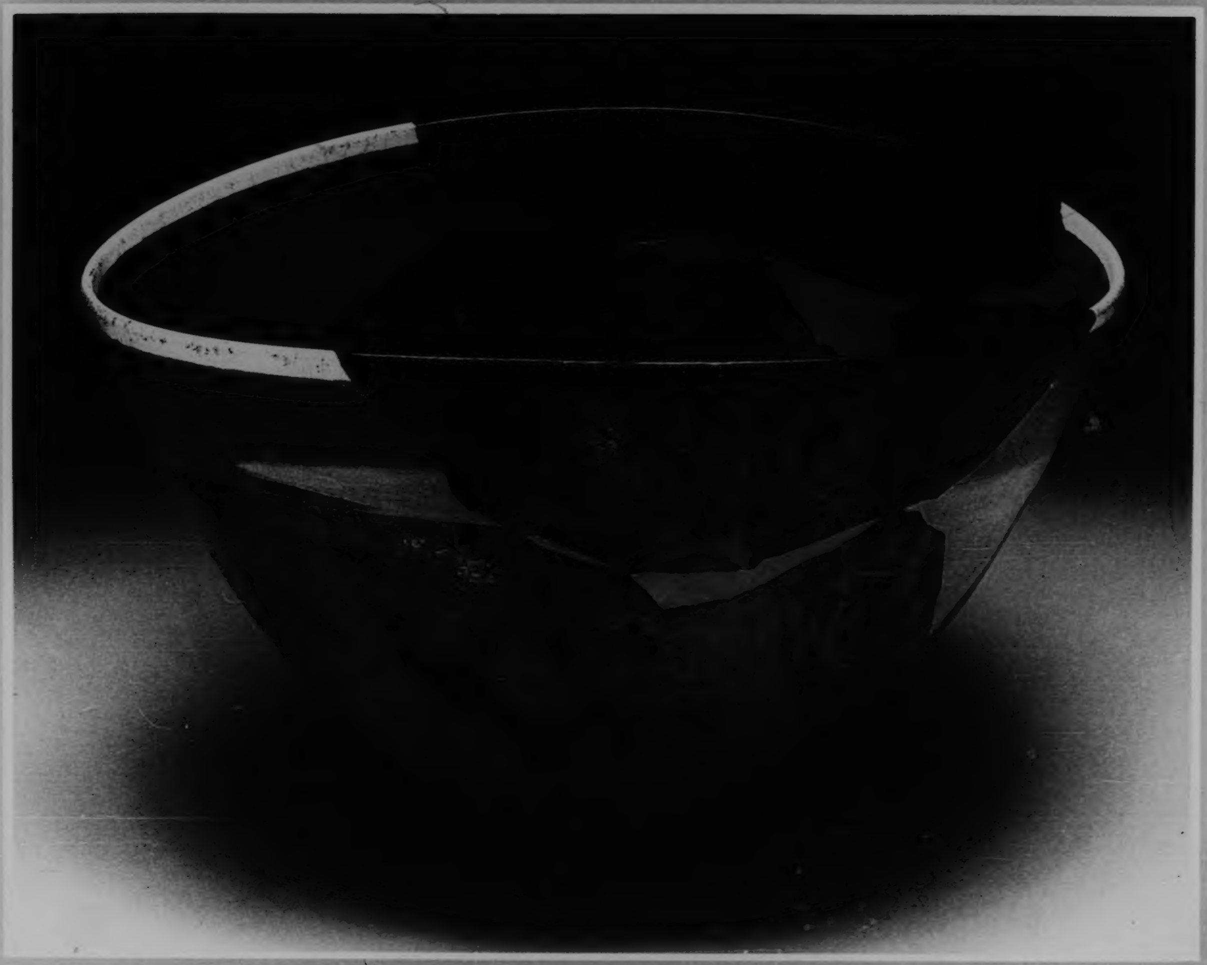

Steve Myers

WAYNE HIGBY

"Fortress Rocks Bay" 1982. *Landscape bowl, raku technique. 12" h x 19 ½" w x 16 ½" d*

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PETER CHARLES
sculpture—Nov. 18 - Jan. 5

Cherry Circle with Wedges 1982
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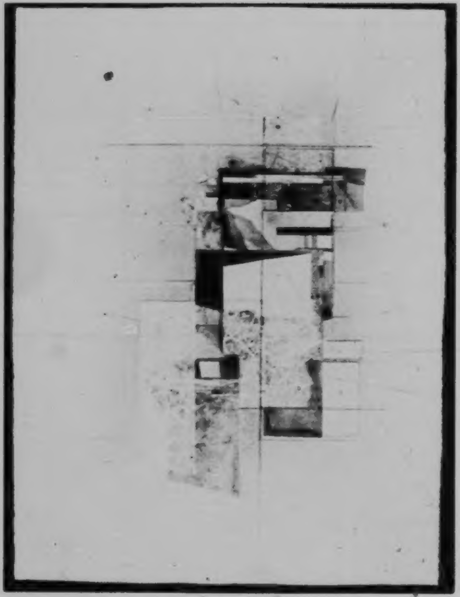
29 OCTOBER–30 NOVEMBER

BARBARA WELDON



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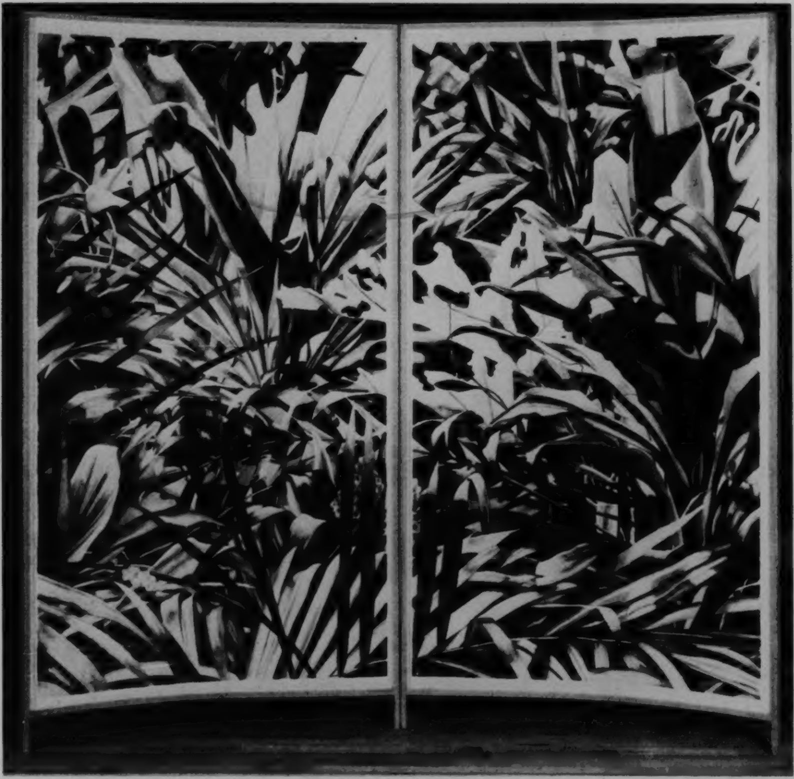

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29 October-26 November 1983

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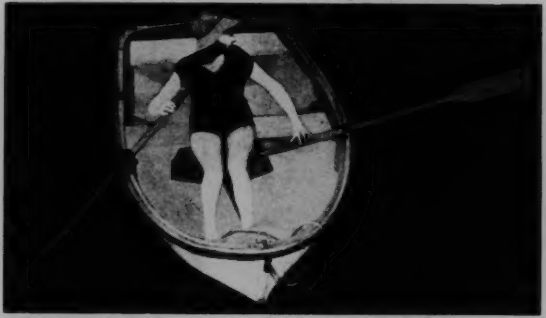
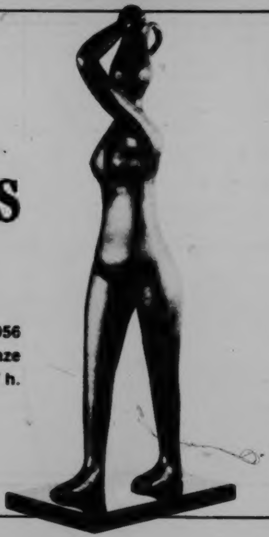


"Blue Rowboat," 1982, acrylic on canvas, 74 x 64" (detail)

SCULPTURE

HUGO ROBUS

OPENING SATURDAY, NOVEMBER 19

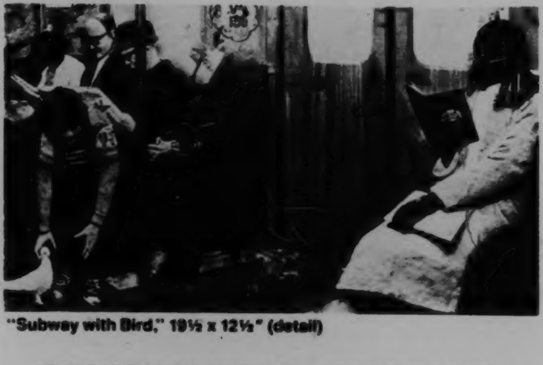


"Water Carrier," 1956
bronze
36" h.

1ST. EXHIBITION

JEANNIE BAKER IN PENTHOUSE

NEW YORK IMAGES (CONSTRUCTIONS)



"Subway with Bird," 19½ x 12½" (detail)

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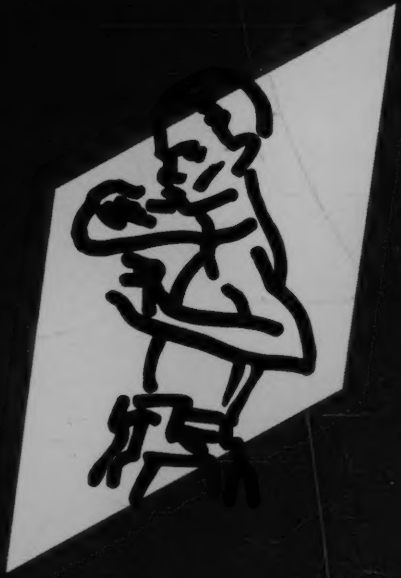
NANCY DWYER

NOVEMBER 9 TO DECEMBER 3



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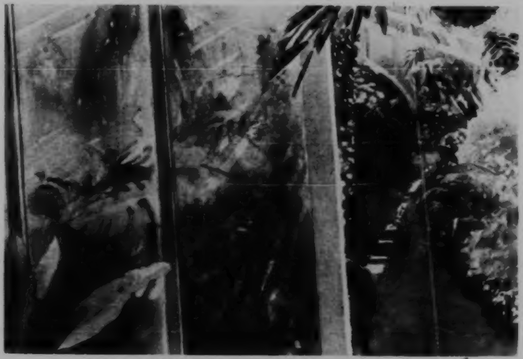

Water color 1983, 58½" x 77½"

JOEL JANOWITZ

November 1983

VICTORIA MUNROE GALLERY

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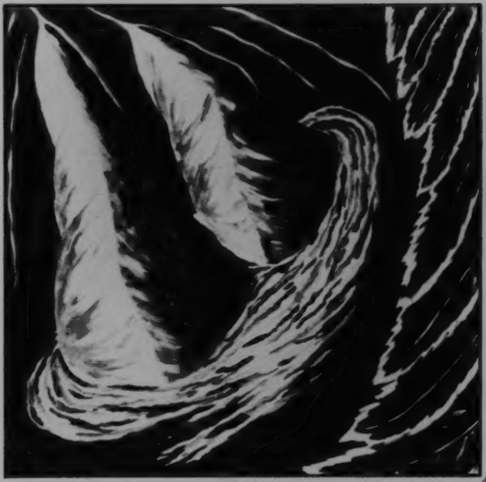

"High Up," 1983, oil on canvas 67 x 67"

November

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saura
tanguy
zao wou-ki

pierre matisse gallery
41 east 57th street
new york 10022

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NOV. 12 TO DEC. 3 CASTELLI GRAPHICS 4 E 77 NEW YORK

ROBERT RYMAN

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NOV 9–DEC 3

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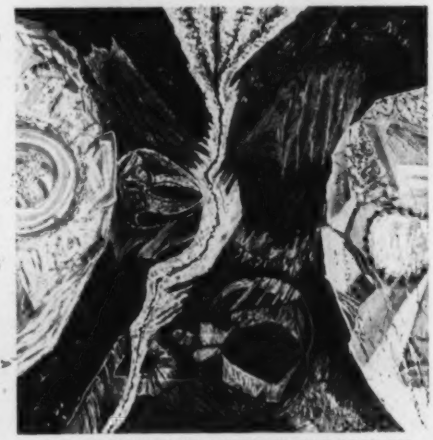
TEL 212/688-5951

PHILIP WOFFORD



SPLIT SELF-PORTRAIT, 1982. ACRYLIC, OIL STICK AND ENAMEL ON CANVAS: 84 X 84 INCHES.

NANCY HOFFMAN
429 WEST BROADWAY NEW YORK 10012

JOEL SHAPIRO
NEW WORK
NOVEMBER 19-DECEMBER 24, 1983

ASHER/FAURE
612 NORTH ALMONT DRIVE
LOS ANGELES, CA 90069
(213) 271-3665

Philip Grausman
"Portraits 1973–83" Sculpture & Drawings
October 29–November 23

Roland, 1982. Pewter. Height: 12"

Robert Schoelkopf Gallery
825 Madison Avenue, New York 10021

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Anderson Machin Wilson Holland
Yarbrough Spiggle Weese Kowalski
Pletos Ahn Klein Rose Justis

Marianne Deson Gallery
340 West Huron
Chicago, Illinois 60610
312.787.0005

CASTLES

October 29 - November 30, 1983

HILDA THORPE

November 2 - 26

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TOM ARNDT photographs
NANCY RANDALL paintings & monotypes

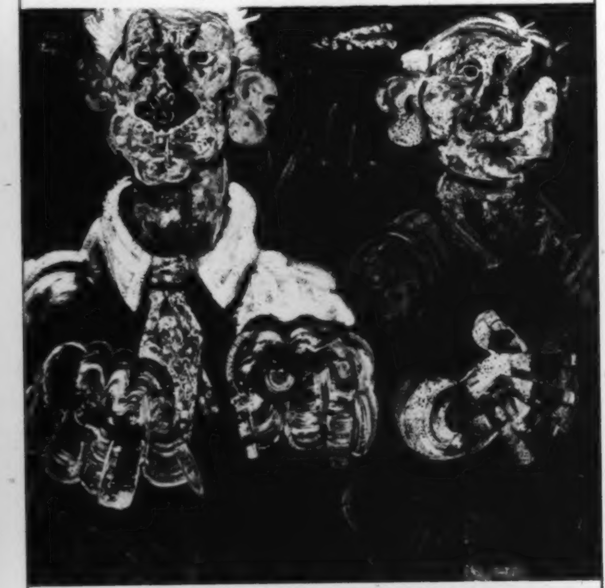
inaugural exhibition november 17–december 31 1983 177 prince street new york n.y. 10012 212-316-1699

JENNY HOLZER
5 NOVEMBER–1 DECEMBER

OUTER SPACE IS WHERE YOU DISCOVER WONDER, WHERE YOU FIGHT AND NEVER HURT EARTH. IF YOU STOP BELIEVING THIS, YOUR MOOD TURNS UGLY.

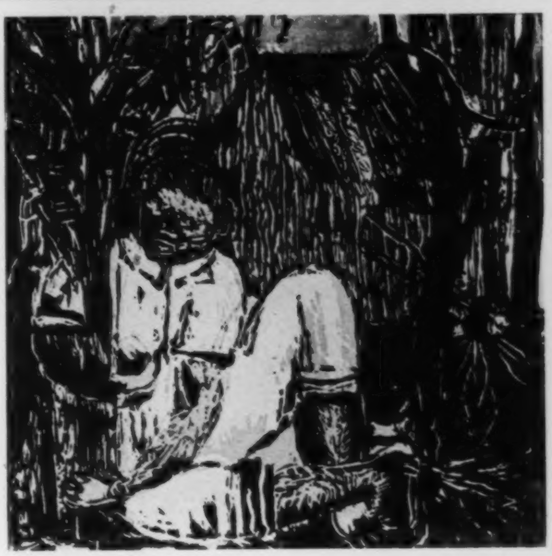
BARBARA
GLADSTONE GALLERY
152 WOOSTER ST. N.Y. N.Y. 10012

Robert Beauchamp
New Paintings / November 5-December 7



Untitled, 1983. Oil on canvas, 47¾ x 47¾ in.

Monique Knowlton
153 Mercer, New York, N.Y. 10012 · (212) 431-8808



ROBERTO JUAREZ
"Sweet Sweat," 1983
Color woodcut
36 × 36 inches
Edition of 25

Diane Villani *EDITIONS*
271 Mulberry Street, New York 10012
telephone: (212) 925-1075

Nancy Spero
THROUGH NOVEMBER 17

Harriet Korman
NOVEMBER 19 THROUGH DECEMBER 24

Willard Gallery
29 EAST 72 STREET, NEW YORK 744-2925

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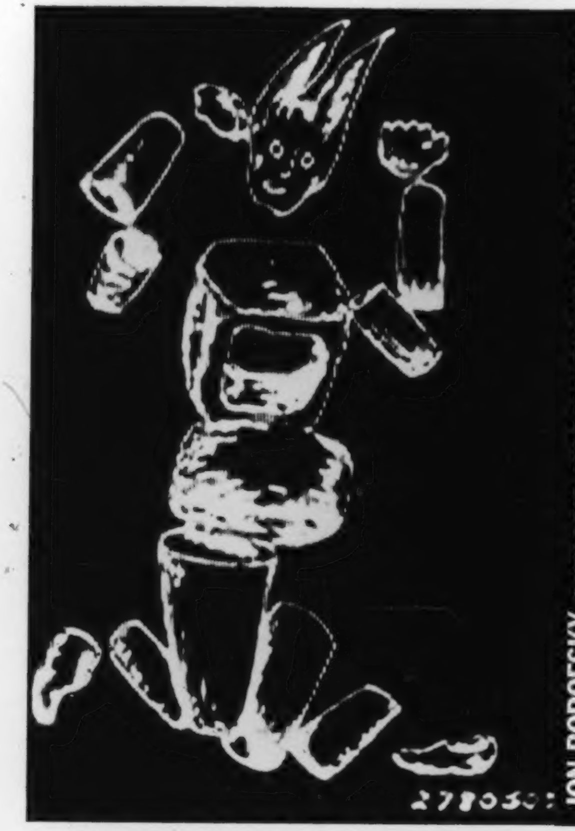

JON BOROFSKY 5 NOV-3 DEC PAULA COOPER GALLERY 155 WOOSTER NEW YORK

Still from 'Man in Space' Videotape #2 1982-83 ½" Cassette videotape, black and white

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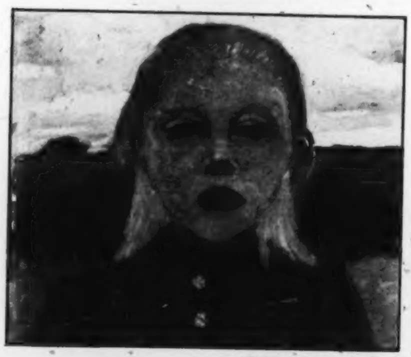
November 15—January 7

Paula Modersohn-Becker

Germany's Pioneer Modernist



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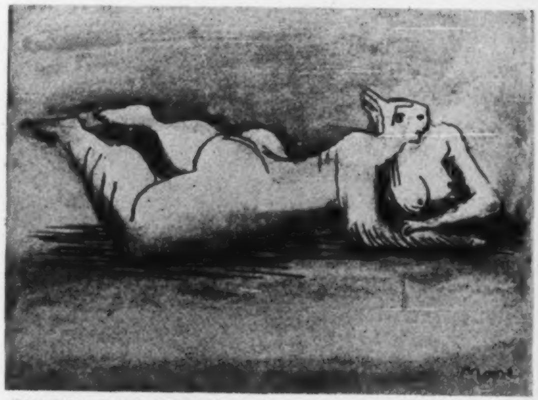
Oct. 27—Nov. 30



SMALL SCULPTURE/DRAWINGS/PRINTS

Dolly Fiterman Gallery

Suite 238, Plymouth Bldg., Mpls., MN
(612) 370-8722

JAMES**BROWN**

October 29–November 26, 1983

Tony Shafrazi Gallery
163 Mercer Street
New York, NY

MARTIN DISLER

8 NOVEMBER–3 DECEMBER

MARIAN GOODMAN GALLERY
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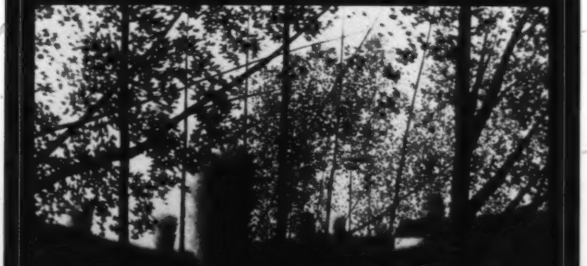
NEW YORK 10012
212 431-1788



ROBERT KIPNISS
Recent Paintings
November 8 – December 10

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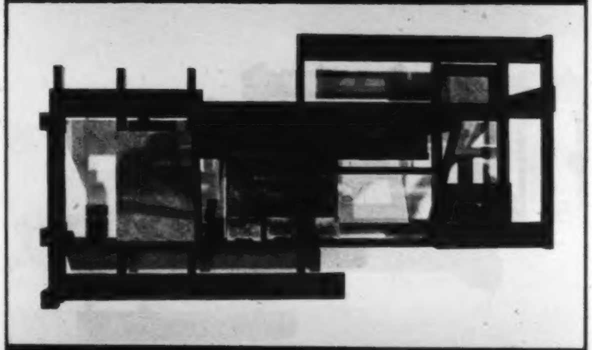
822 Madison NYC 212 249-1666

JEFFREY BROSK
RECENT WALL SCULPTURES



TEXAS NIGHT, 1983
TILE, SLATE, WOOD CONCRETE AND BRICK, 17¼" x 26¾" x 51¾"

NOVEMBER 17 TO DECEMBER 17
MAX HUTCHINSON GALLERY
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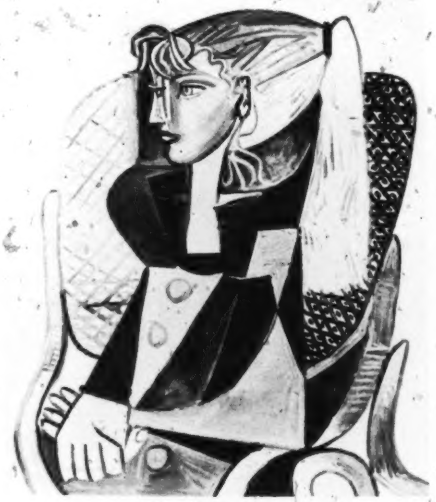

Portrait of Sylvette David, 1954. by PABLO PICASSO. Oil on canvas. 32 x 39½ inches.

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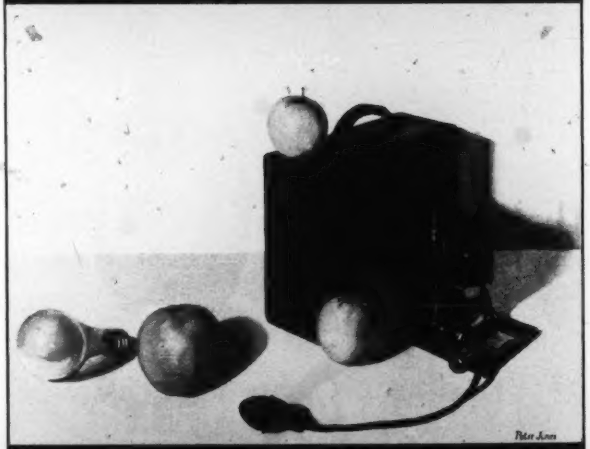

"Camera" Oil on canvas, 18 x 24"

PETER JONES

NOVEMBER 12 – DECEMBER 10

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Tuesday – Saturday, 10-5

JOSEPH HASKE

RECENT PAINTINGS

NOVEMBER

OSCARSSON HOOD
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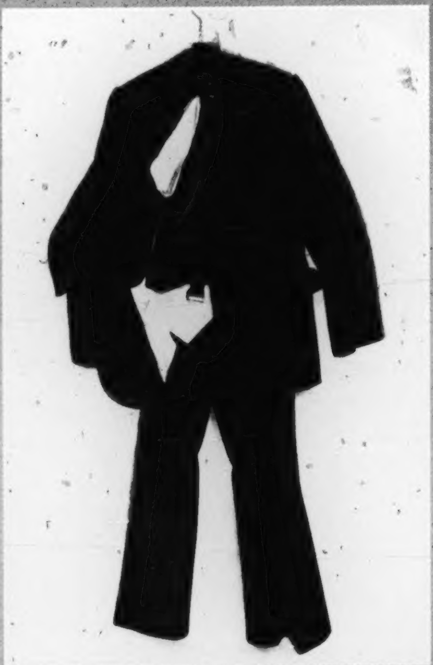
Santiago Cárdenas

November 19 – December 17



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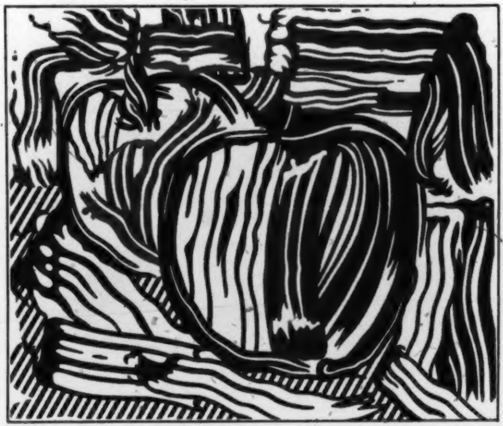

ROY LICHTENSTEIN, *Two Red and Yellow Apples*, 1981 24 x 28", oil and magna on canvas

THE GREENBERG GALLERY

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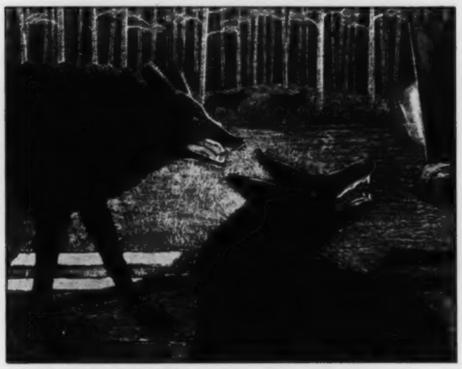
JAMES PINK

New Paintings—Nov. 18 - Jan. 5



Wolf Attack 1983
acrylic & graphite on board 36" x 48"

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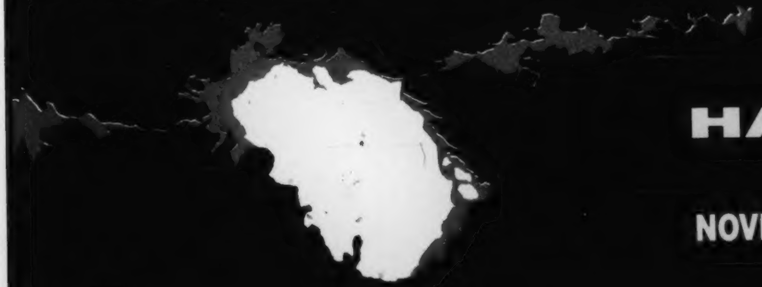
Detail: *I Still Love You* 1983 acrylic, gold leaf, velvet on canvas



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November 15–December 24

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FELIX DROESE • RAINER FETTING • HELEN FRANKENTHALER • W. GIES • ROBERT HELM
ERNST HERMANNS • K.H. HODICKE • WASSILY KANDINSKY • ERNST LUDWIG KIRCHNER
ANSELM KIEFER • PER KIRKEBY • YVES KLEIN • BERND KOBERLING • HELMUT MIDDENDORF
E.W. NAY • MERET OPPENHEIM • PAVLOS • WOLFGANG PETRICK • NORBERT PRANGENBERG
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Art in America

A Special Advertising Supplement, November '83

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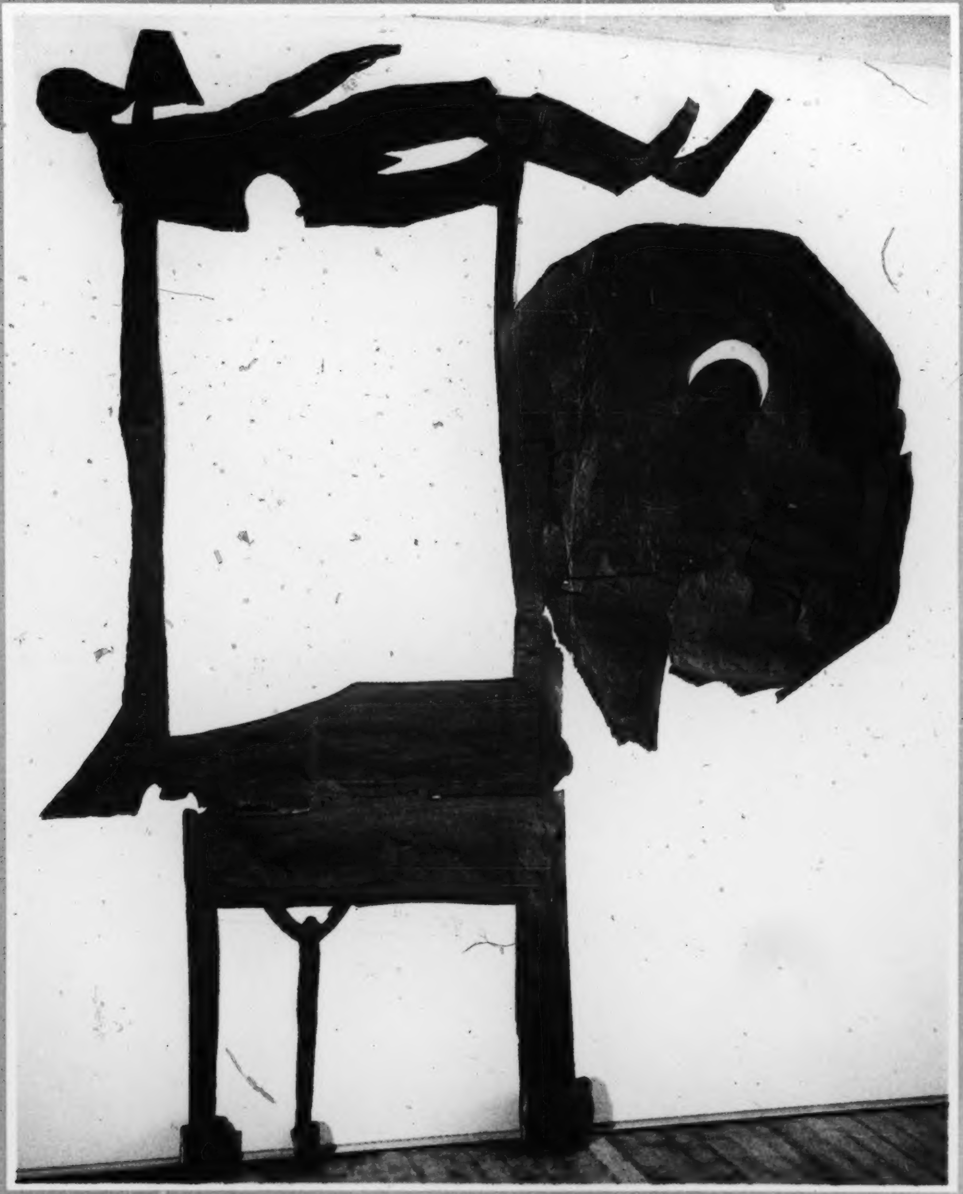

FELIX DROESE

"Hole." Papercut. 1980. 512 cm. x 273 cm.
Ahearn Baselitz Borofsky Büttner Dahn
Droese Hitzler Immendorff Kiefer Kippenberger Oehlen Penone Penck Robbins Winters

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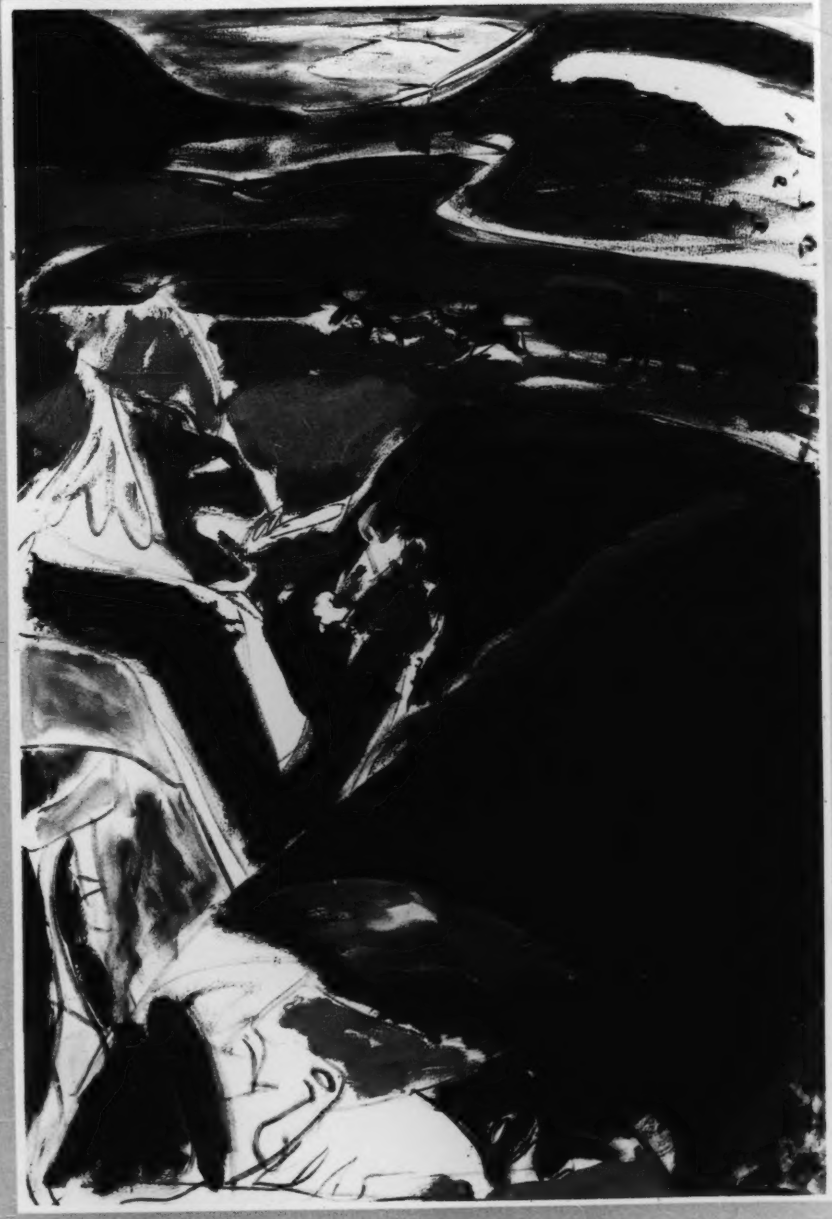

K.H. HÖDICKE

"Tjuonajokk-Symphonie." 1978/79. *Acrylic on canvas. 190 x 130 cm.*

GALERIE FOLKER SKULIMA

NIEBUHRSTRASSE 2, 1000 BERLIN 12. TEL. (30) 881 82 80/881 66 44

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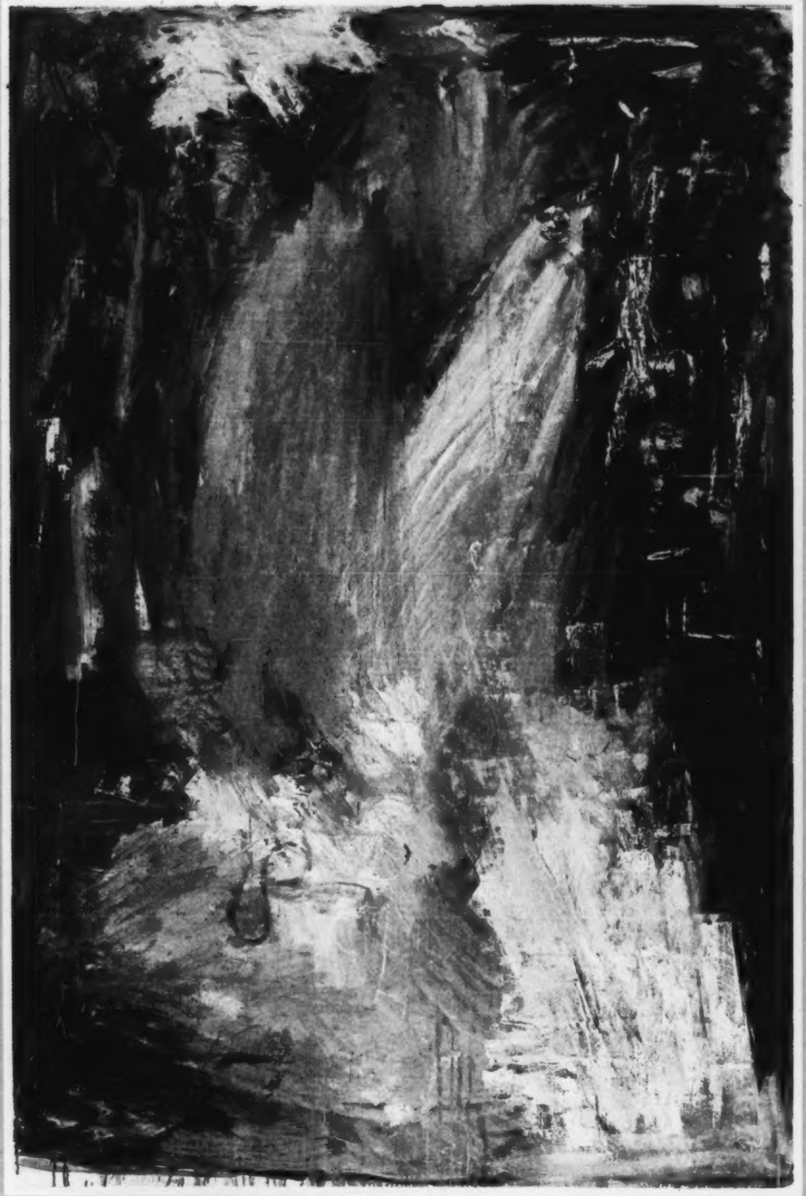

PER KIRKEBY

"Untitled." 1978. *Oil on canvas. 207 x 140 cm. December 1, 1983 - January 21, 1984*
Exhibition with works on paper.

ASCAN CRONE
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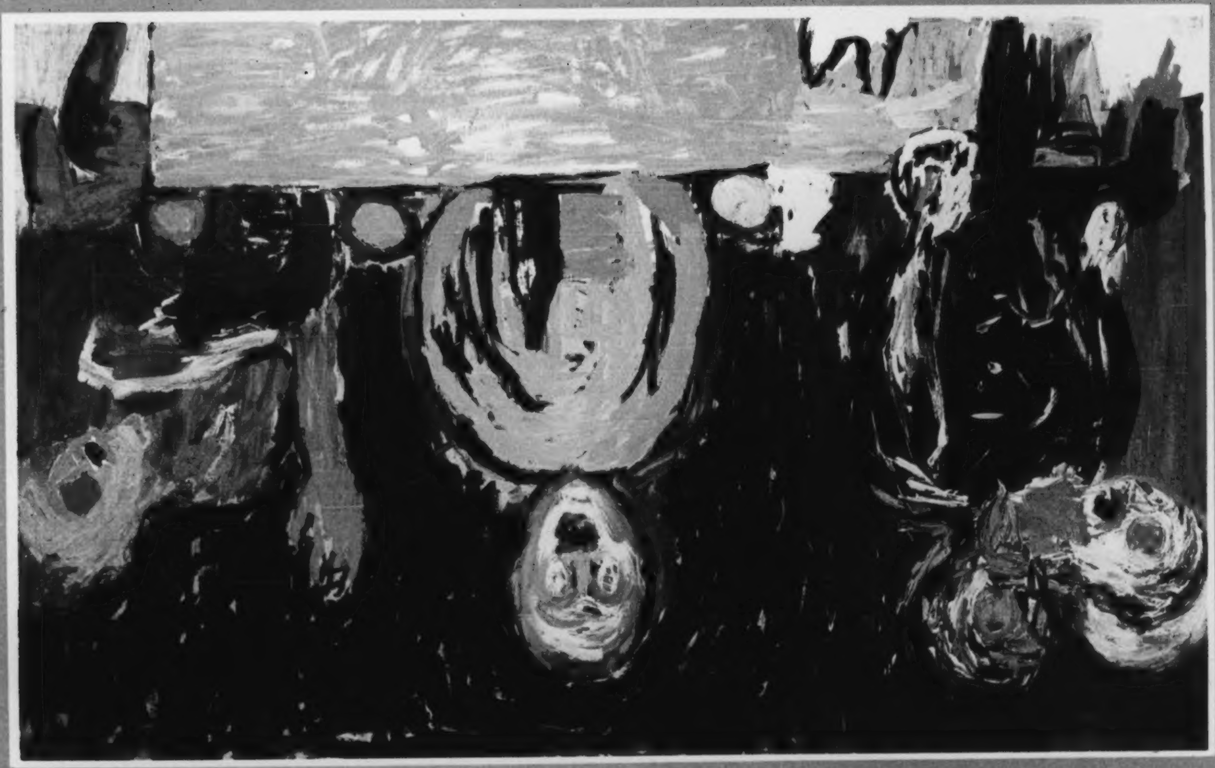

GEORG BASELITZ

Nachtessen in Dresden (Dinner in Dresden). *Oil on canvas. 9'2" x 14'9" (280 x 450 cm.)*

XAVIER FOURCADE INC.

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HELEN FRANKENTHALER

"Thicket." 1977. *Oil on canvas. 83 ⅛" x 69 ¾", 211 x 117 cm.*

GALERIE WENTZEL
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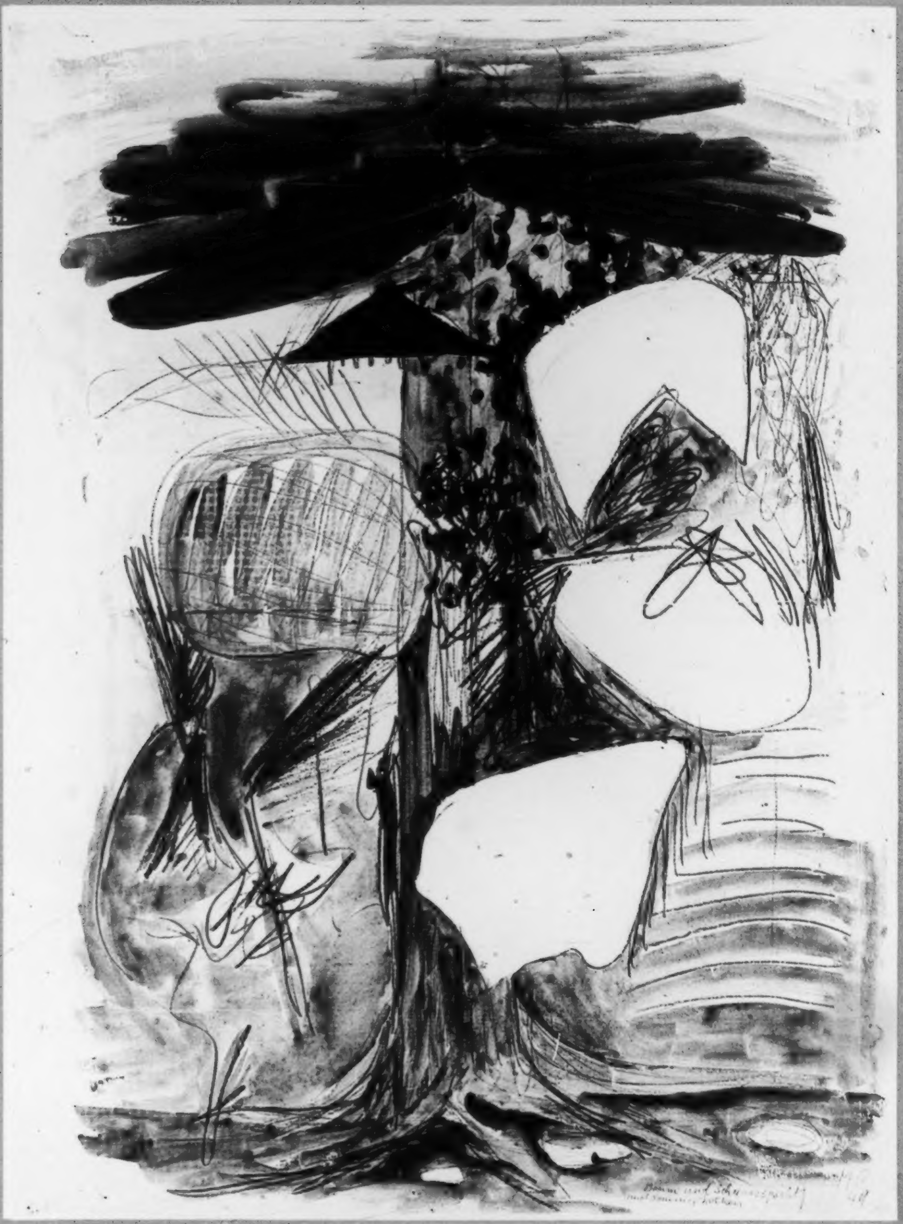

MERET OPPENHEIM

"Baum und Schwarzspecht und Sommerwolke." 1949. Watercolor, pencil, chalk. 68 x 51 cm.
Exclusive representation of the artist Meret Oppenheim. Bellmer, Blais, Botero,
Brauner, Bravo, Dominguez, Dali, Delvaux, Gnoli, Jaume, Lodenkämper,
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GALERIE LEVY

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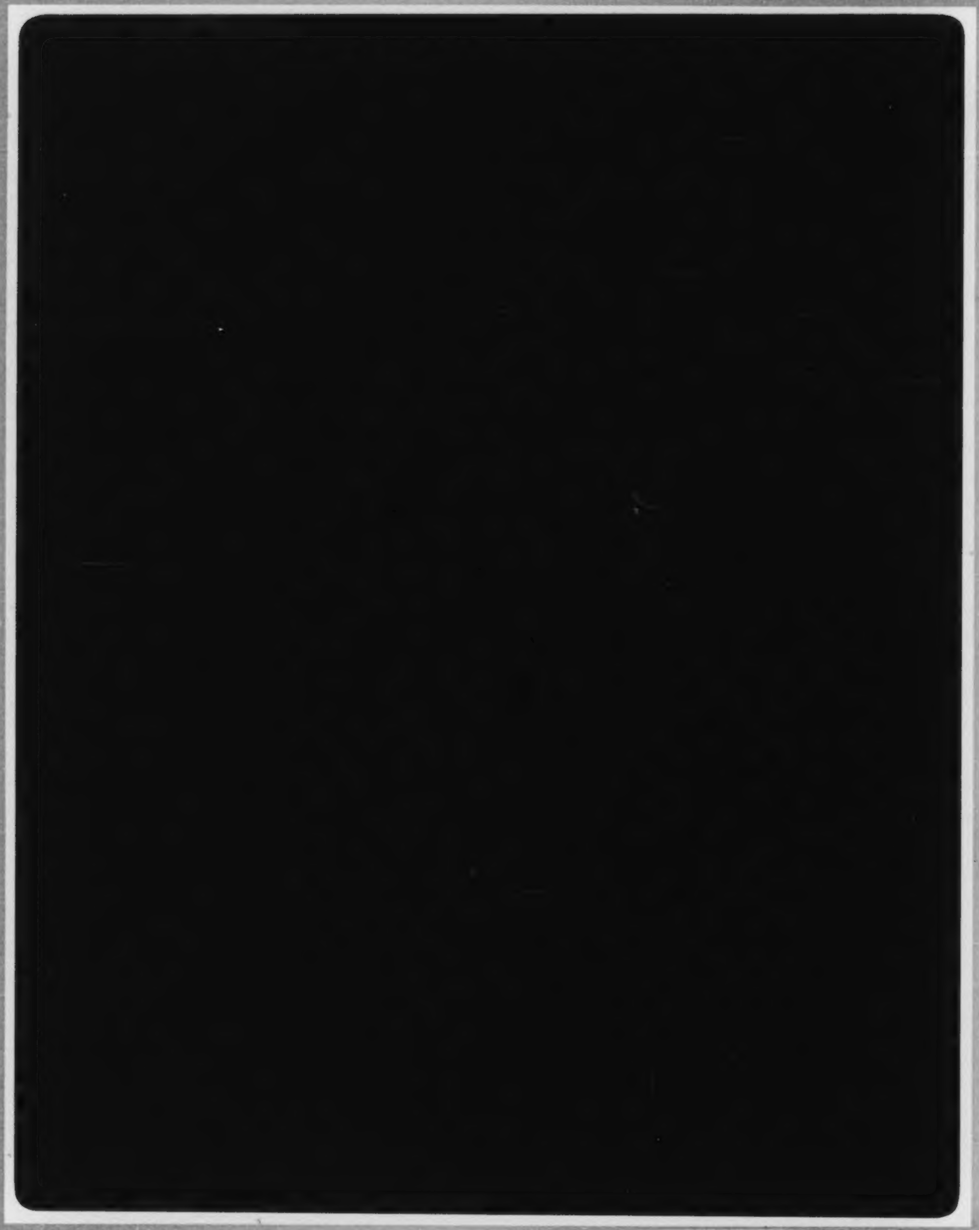

YVES KLEIN

Monochrome bleu, 1960. *92 x 73 cm., signed and dated. Wember-book IKB 170, page 75*

AGAM, ARMAN, BURY, CASTELLANI, FONTANA, GRAUBNER, YVES KLEIN,
MACK, MANZONI, PIENE, ROTH, SCHOONHOVEN, UECKER

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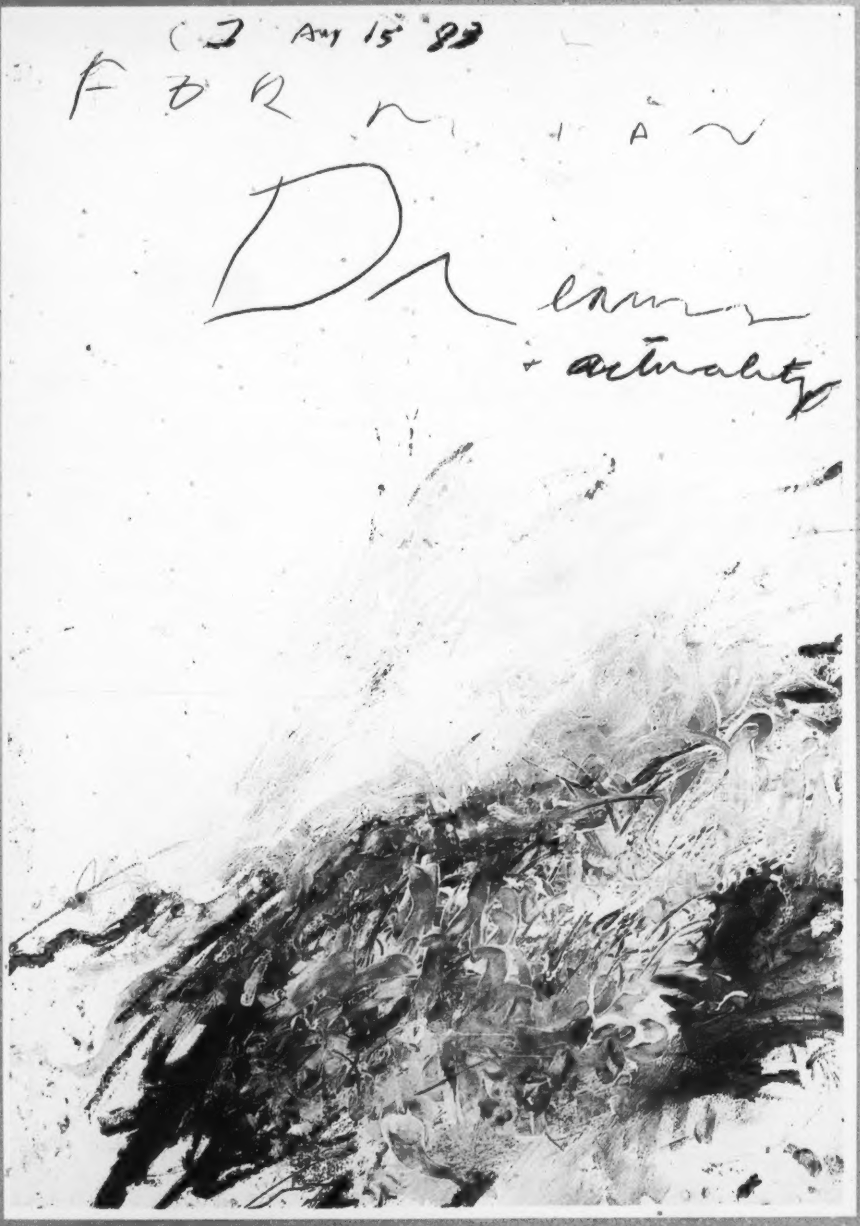
(2 Aug 15 '83
FORMIAN
Dreams
+ actuality

CY TWOMBLY

"Formian Dreams + Actuality," Aug. 15, 1983. *Oil and crayon on paper. 100 x 70 cm. Catalogue available.*

KARSTEN GREVE

WALLRAFPLATZ 3, 5000 COLOGNE 1. TEL. (221) 21 39 21

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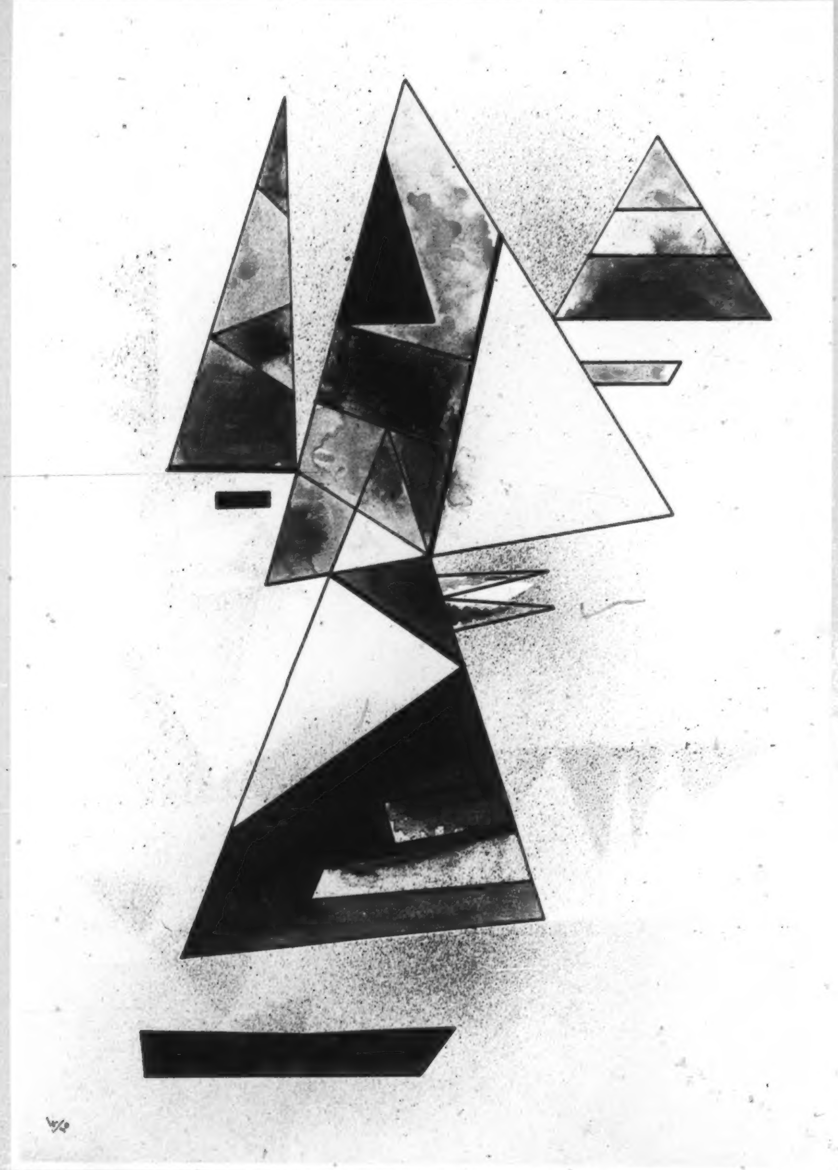

WASSILY KANDINSKY

Komposition, 1930. *Watercolor on paper. 47.5 x 33 cm. Signed and dated. Dedicated to Gropius on reverse.*

GALERIE THOMAS

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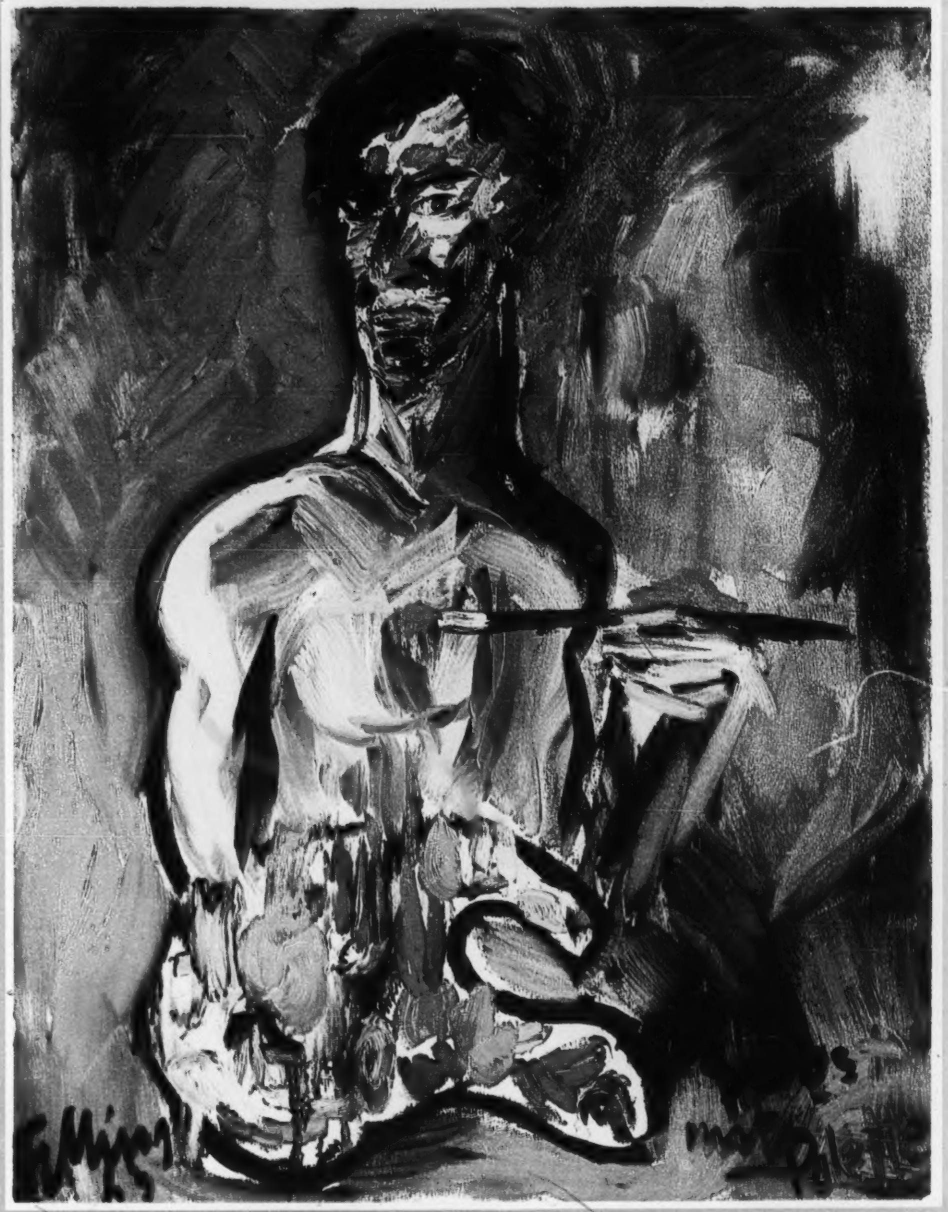

RAINER FETTING

"Self-Portrait with Palette," 1983. *Oil on canvas, 155 x 120 cm.*

RAINER GALERIE

POTSDAMER STRASSE 58, 1000 BERLIN 30. TEL. (30) 261 60 98

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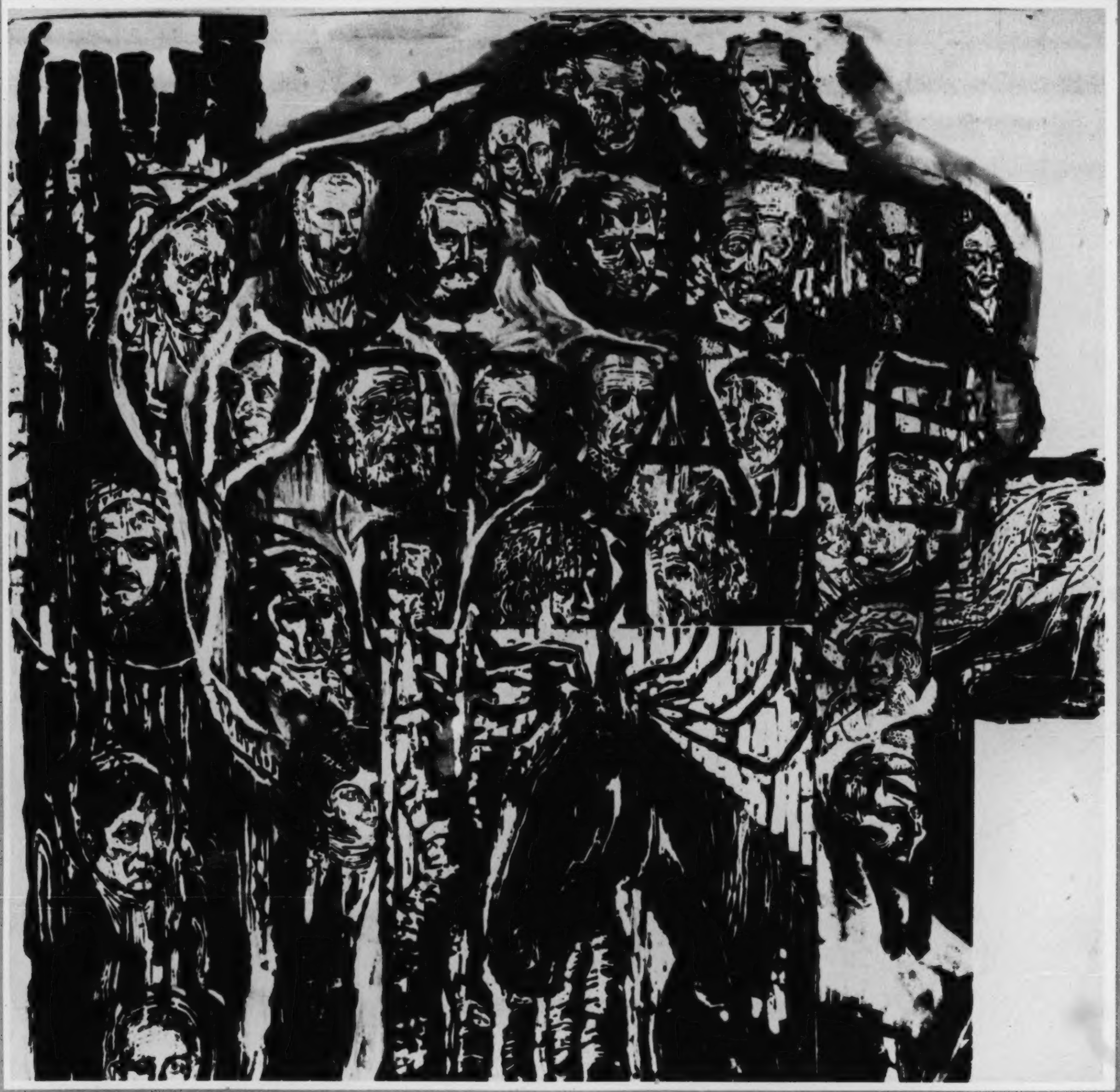

ANSELM KIEFER

"Grane." 1980. *Woodcut. 220 cm. x 200 cm.*

Exhibition 1984 at
MARIAN GOODMAN GALLERY
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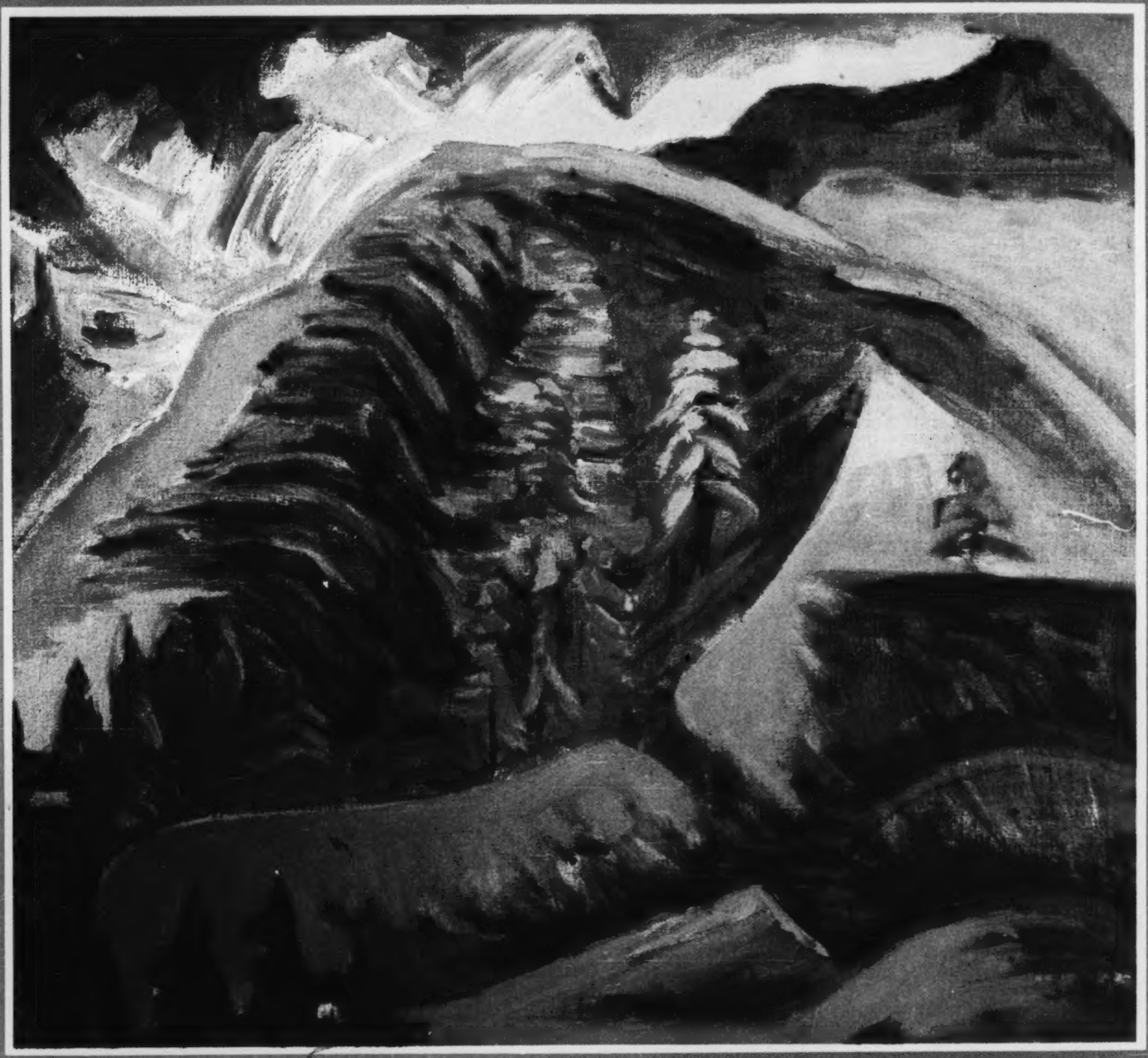

ERNST LUDWIG KIRCHNER

"Landscape in Green and Orange" 1919-20. *Oil on canvas. 36 x 40 inches (17.8 x 16.05 cm.) Initials at upper right.*
Gordon N° 594 Exhibition: "Focal Points" September 11-December 31, 1983.
20th Century German Masters. Catalogue with 60 color plates, DM 20.—on request.

GALERIE NEHER

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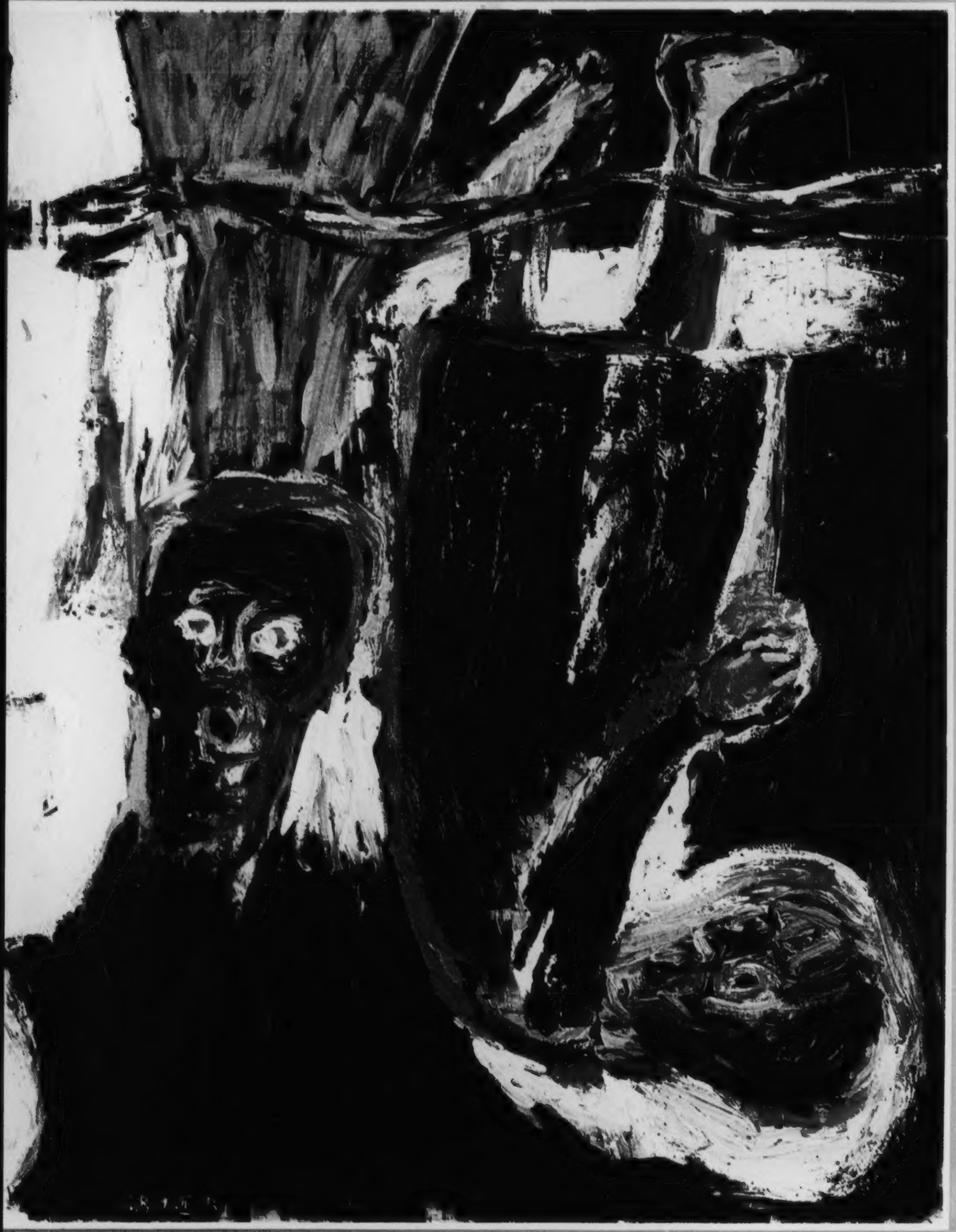

GEORG BASELITZ

"Bruckechor." *1983. Oil on canvas. 109" x 175".*

GALERIE MICHAEL WERNER

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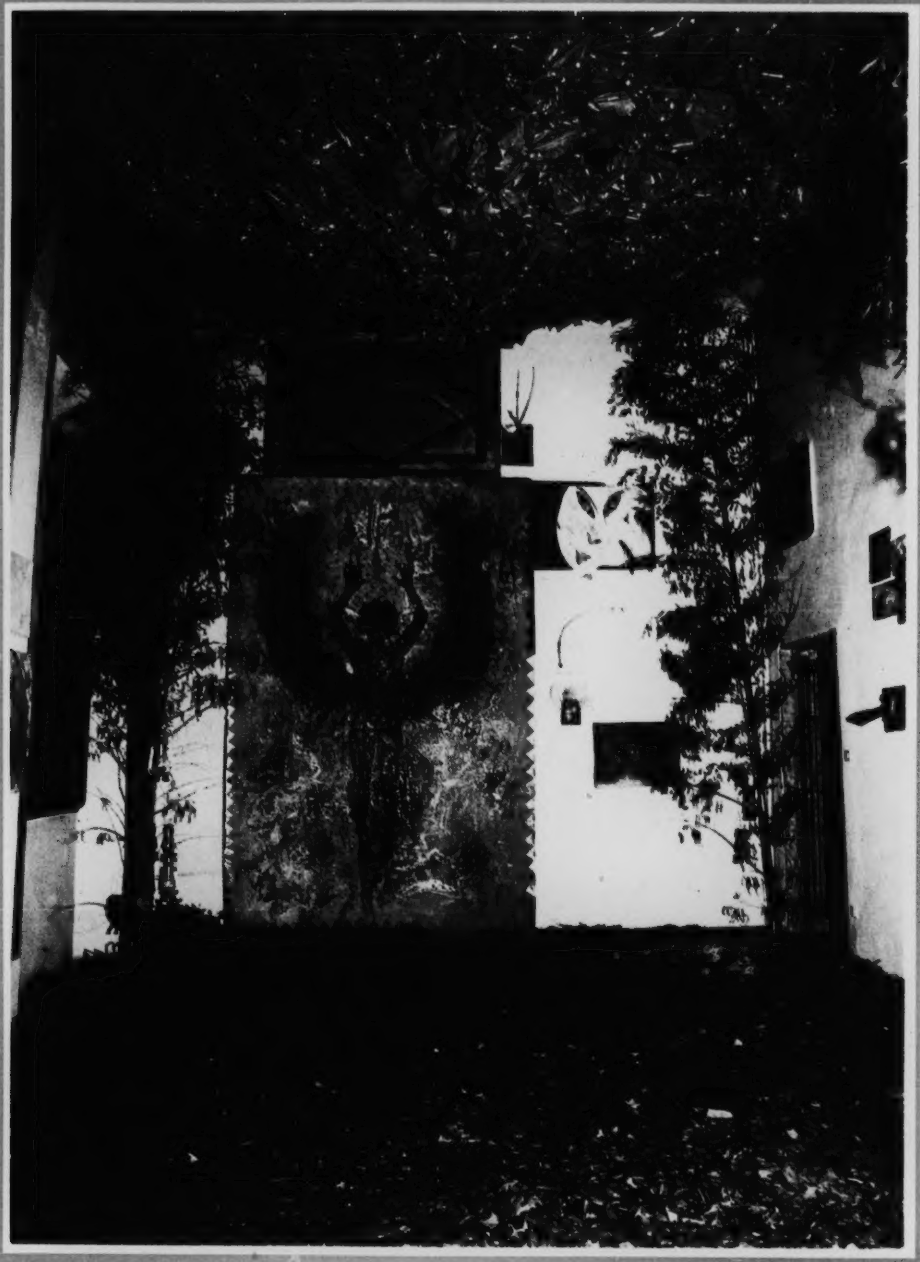
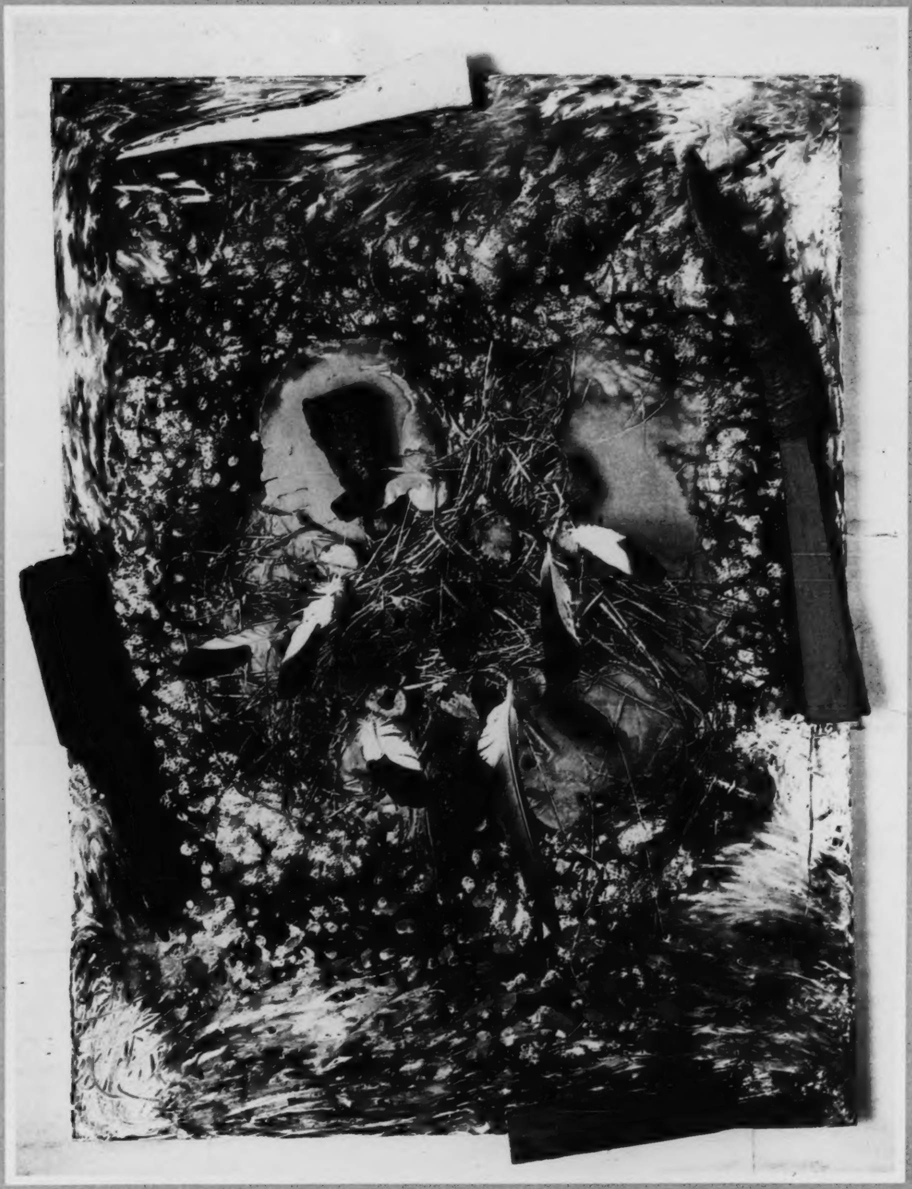


MICHAEL BUTHE

"Angel." 1982. Mixed media on paper/on canvas. 360 x 245 cm.

VERA MUNRO

BARMBEKER STRASSE 138, 2000 HAMBURG 60. TEL. 49 (40) 48 45 52



Paolo Mussat Sartor

MICHAEL BUTHE

"Four Seasons" 1980. *Canvas, wax, mixed medias. 175 x 130 x 40 cm.*

JEAN BERNIER

51 MARASLI, ATHENS 140. TEL. (1) 723 5857

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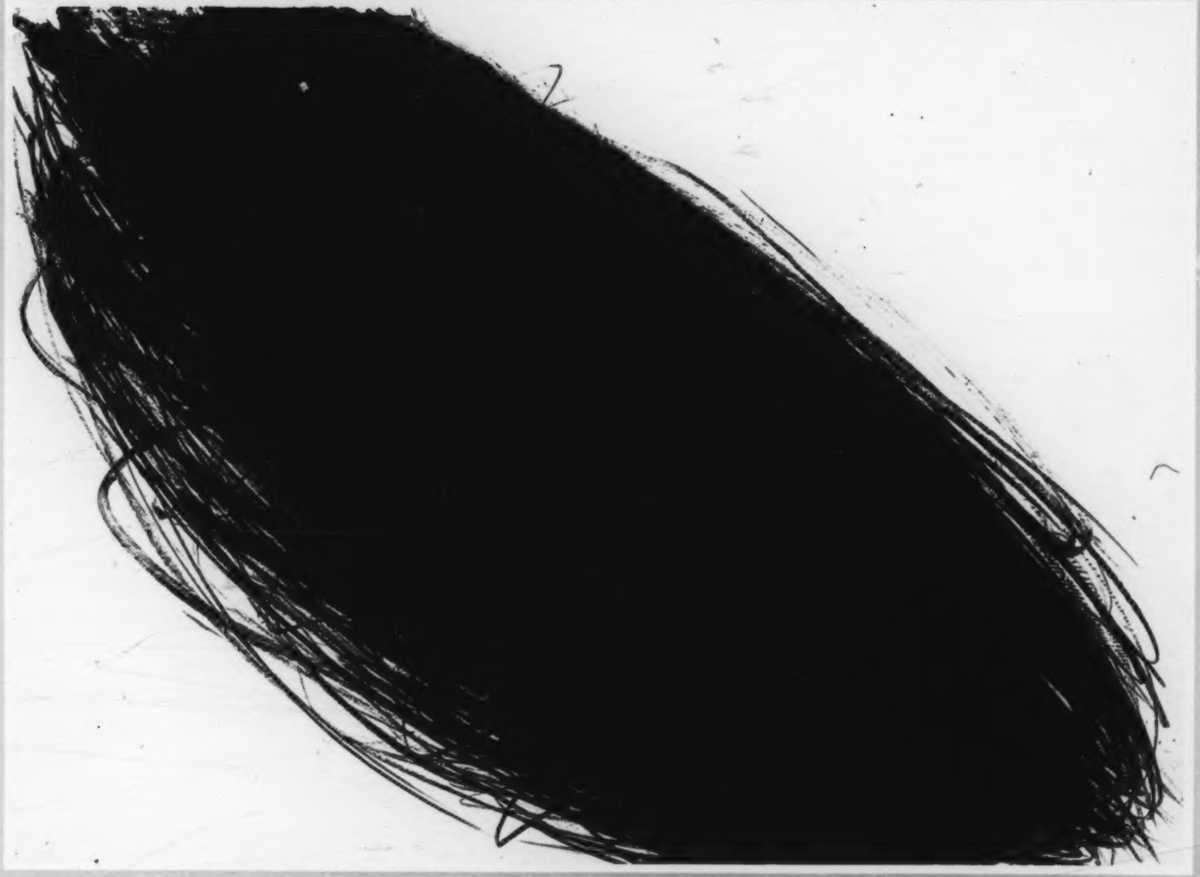

ARNULF RAINER

"Ubermalung." 1957/58. *Oil on paper. 61 x 86 cm.*

GALERIE HEIKE CURTZE

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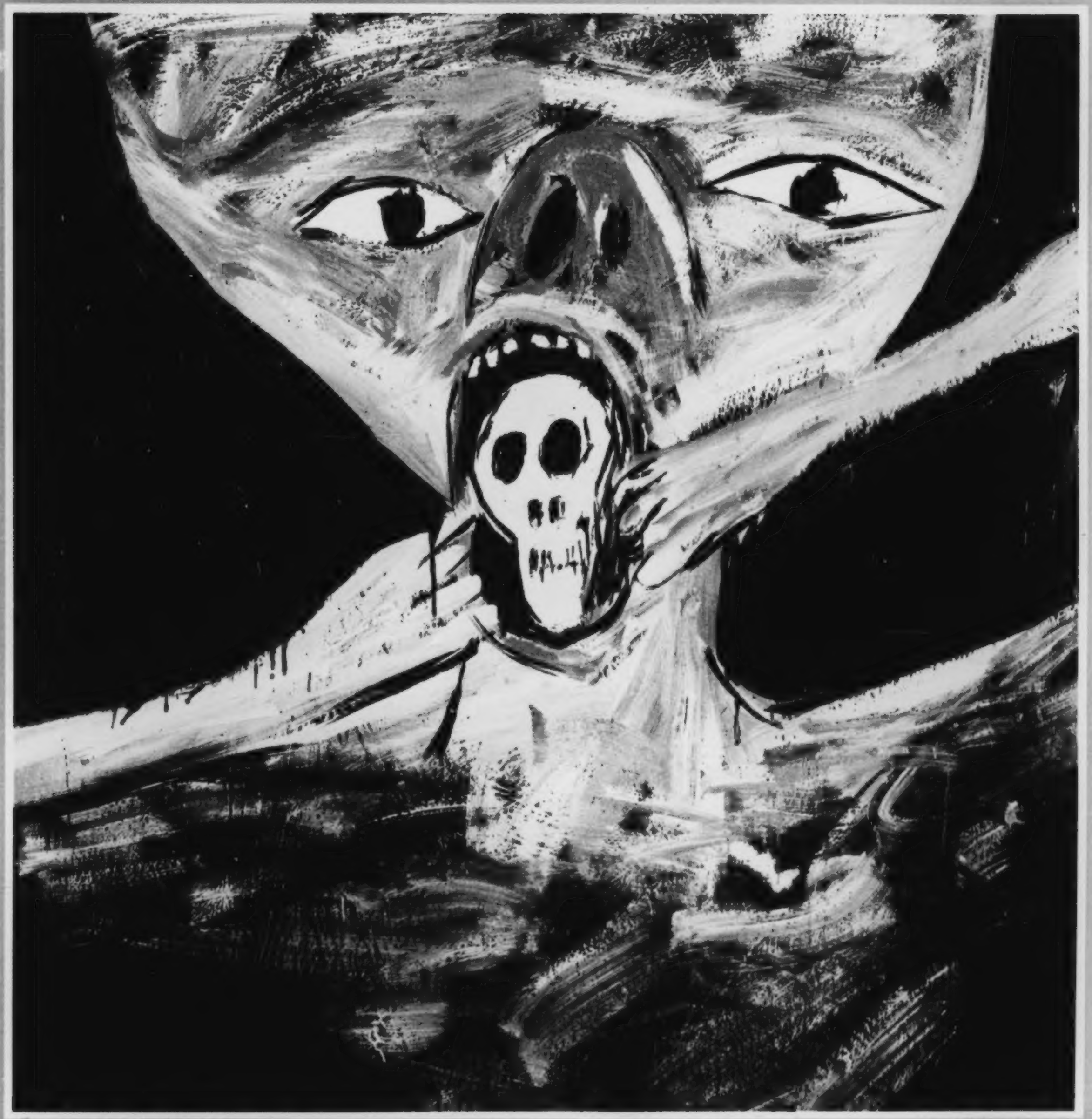
GRUNANGERGASSE 12, 1010 VIENNA. TEL. (222) 52 93 75



WALTER DAHN

"Asthma." 1982. *Exhibition October-November 1983: Stedelijk Van Abbemuseum, Eindhoven.*

PAUL MAENZ

BISMARCKSTRASSE 50, D-5000 KOLN 1. TEL. (221) 515088

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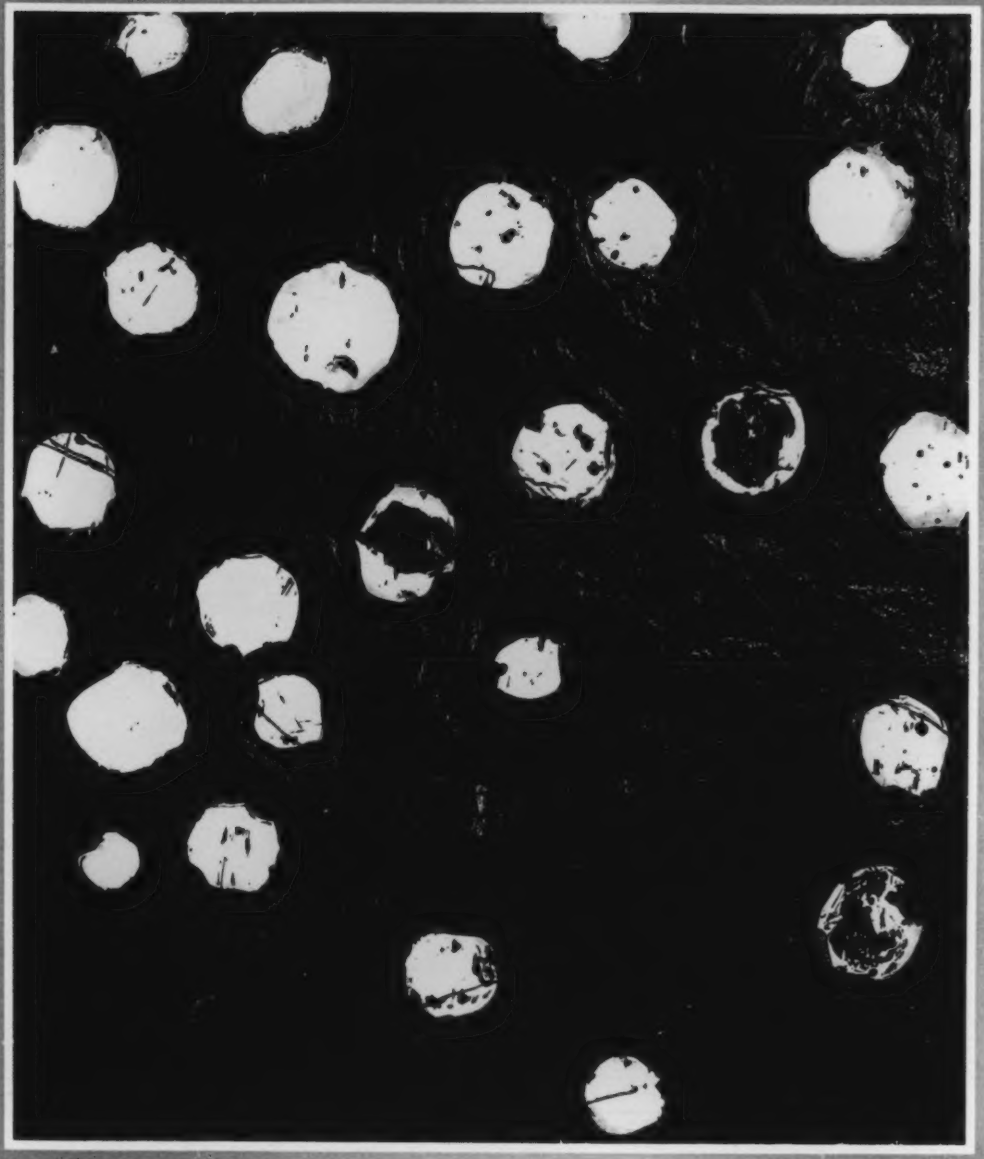
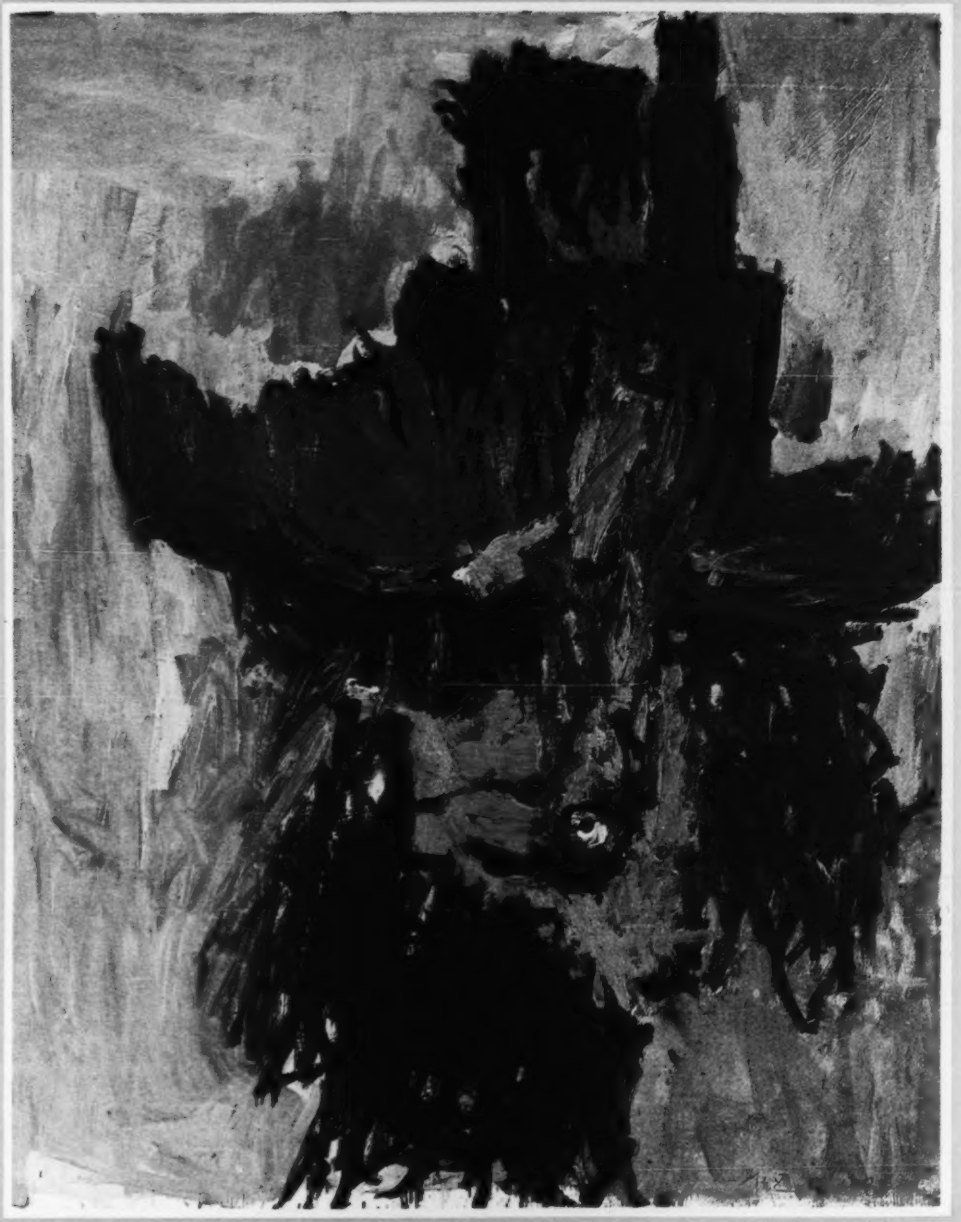


NORBERT PRANGENBERG

Untitled 1981. *Ink, pencil and tempera on paper. 175 x 155 cm.*

KARSTEN GREVE
WALLRAFPLATZ 3, 5000 COLOGNE 1. TEL. (221) 21 39 21



GEORG BASELITZ

"Adler" (Eagle), 17/12/1982. Oil on canvas. 250 x 200 cm.
Current exhibition, "Georg Baselitz—Drawings and Watercolors 1961-1983". All 53 artworks are reproduced in color
in the first book on Baselitz's drawings which has been published in a signed edition
limited to 850 copies; Price: $80. (+ $5.00 for overseas mail, prepaid).

GALERIE NEUENDORF

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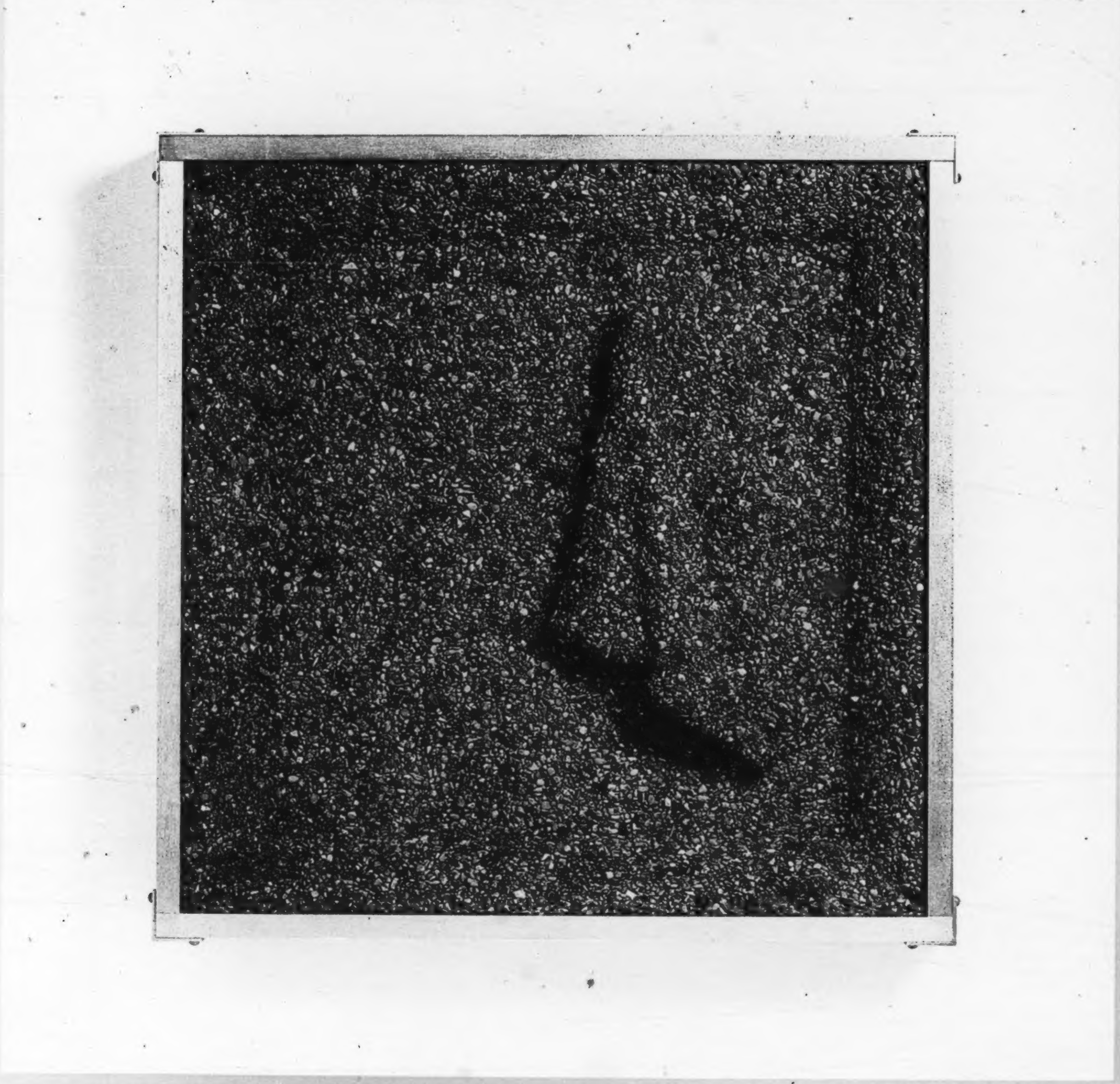

ROBERT HELM

"We entered by a broad empty way, between long walls, where we saw no one." 1977. *Assemblage. 81.5 x 81 x 11 cm.*

HANS REDMANN

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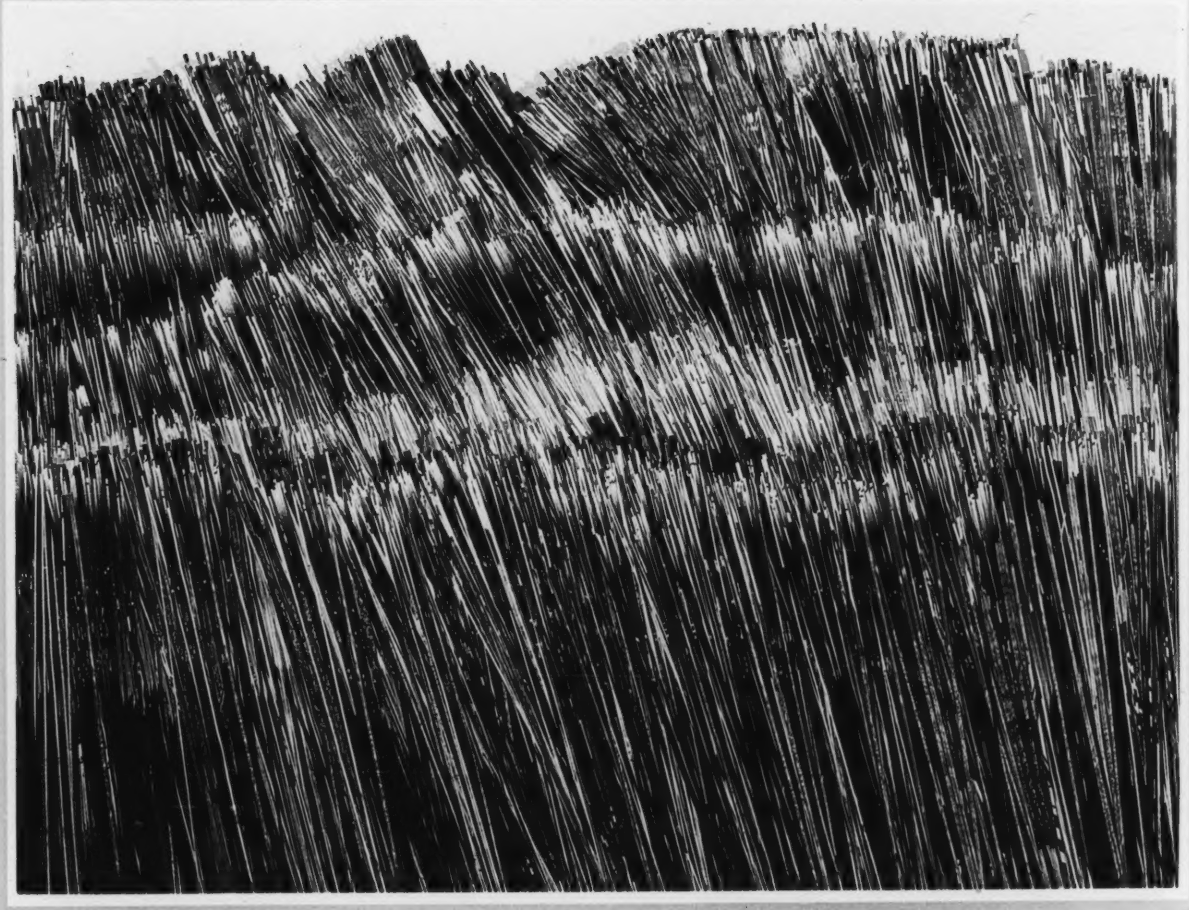

PAVLOS

"Champs de Blé" 1983. *Collage, poster paper. 111 x 149 cm.*

HANS REDMANN

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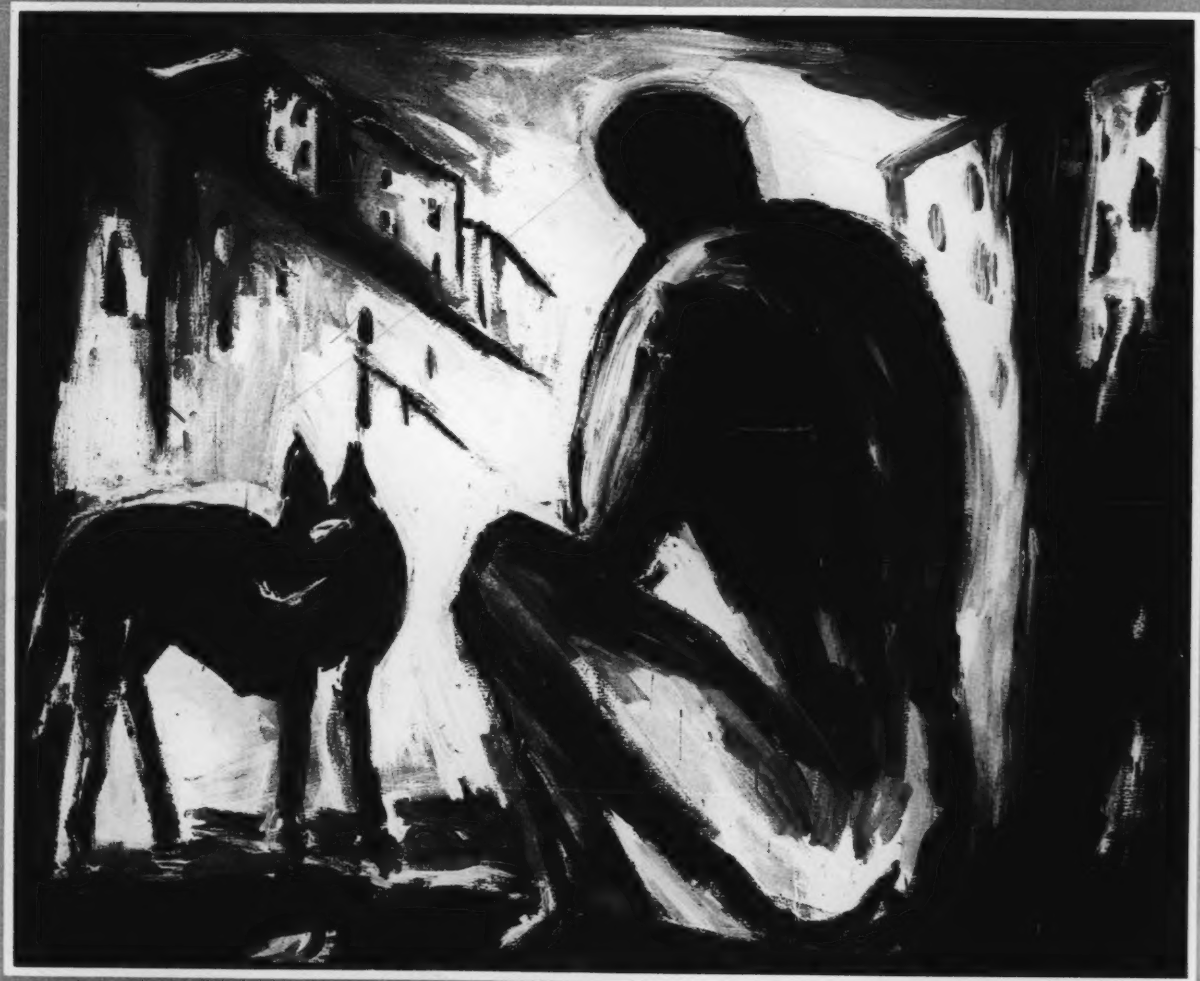

HELMUT MIDDENDORF

"The Dog Painting", 1983. *Acrylic on canvas. 180 x 220 cm.*

GALERIE GMYREK

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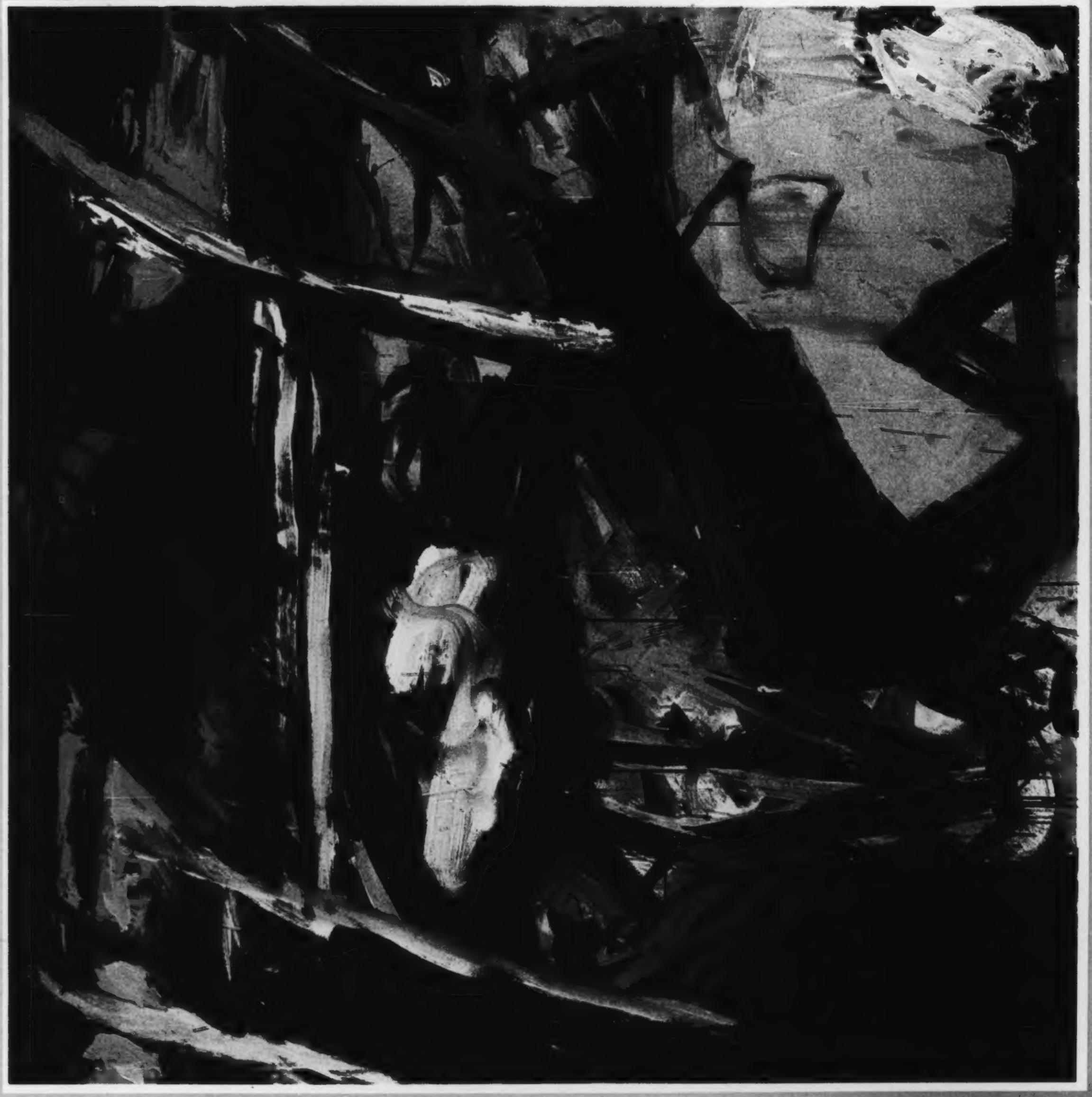

BERND KOBERLING

"Vulcanic Space I." 1982. *Acrylic and oil on canvas. 210 x 210 cm.*

GALERIE GMYREK

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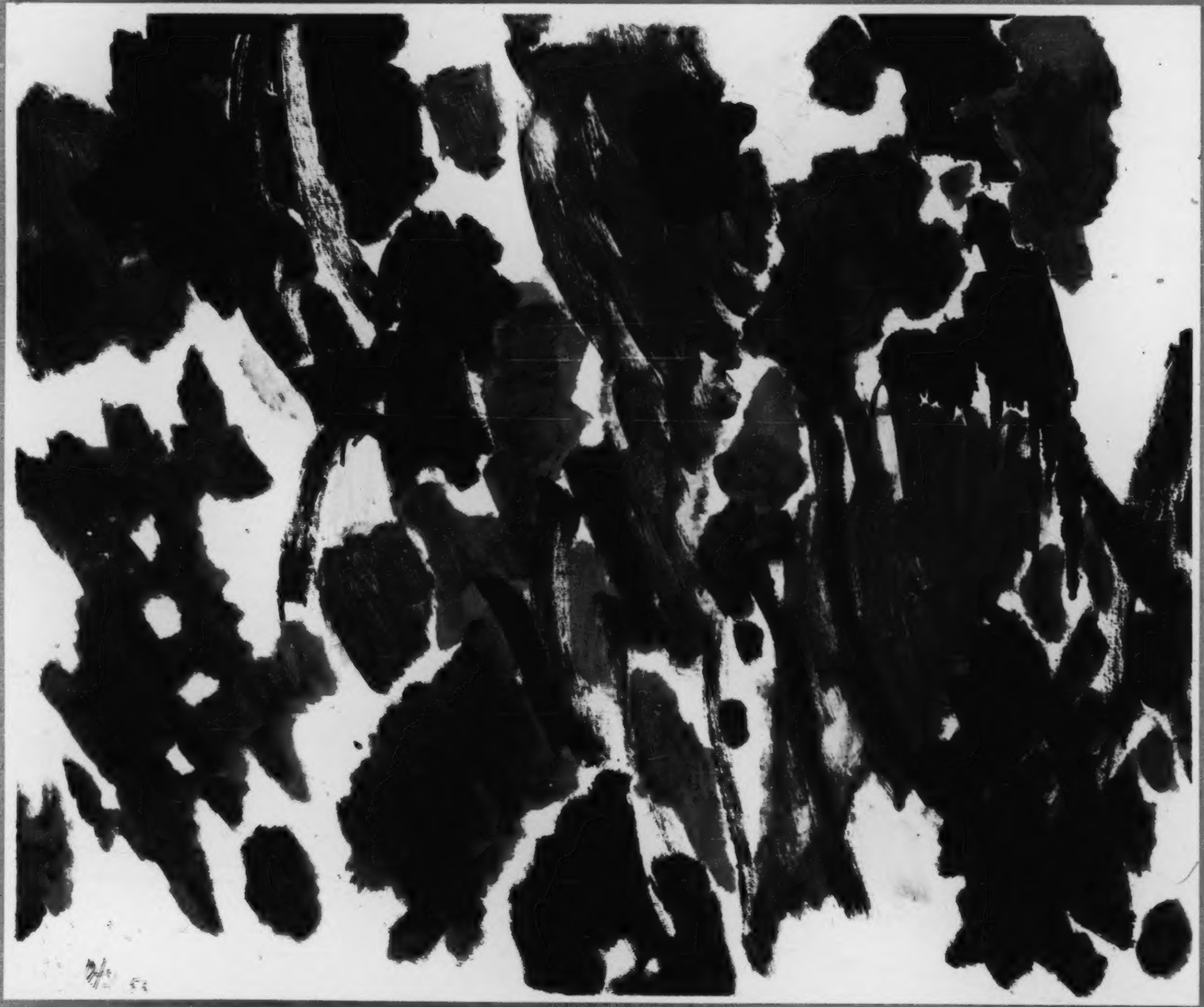

E. W. NAY

"Vom vulkanischen Grau—Vulcanic Grey", 1953, oil on canvas, 100 x 120 cm., signed and dated lower left

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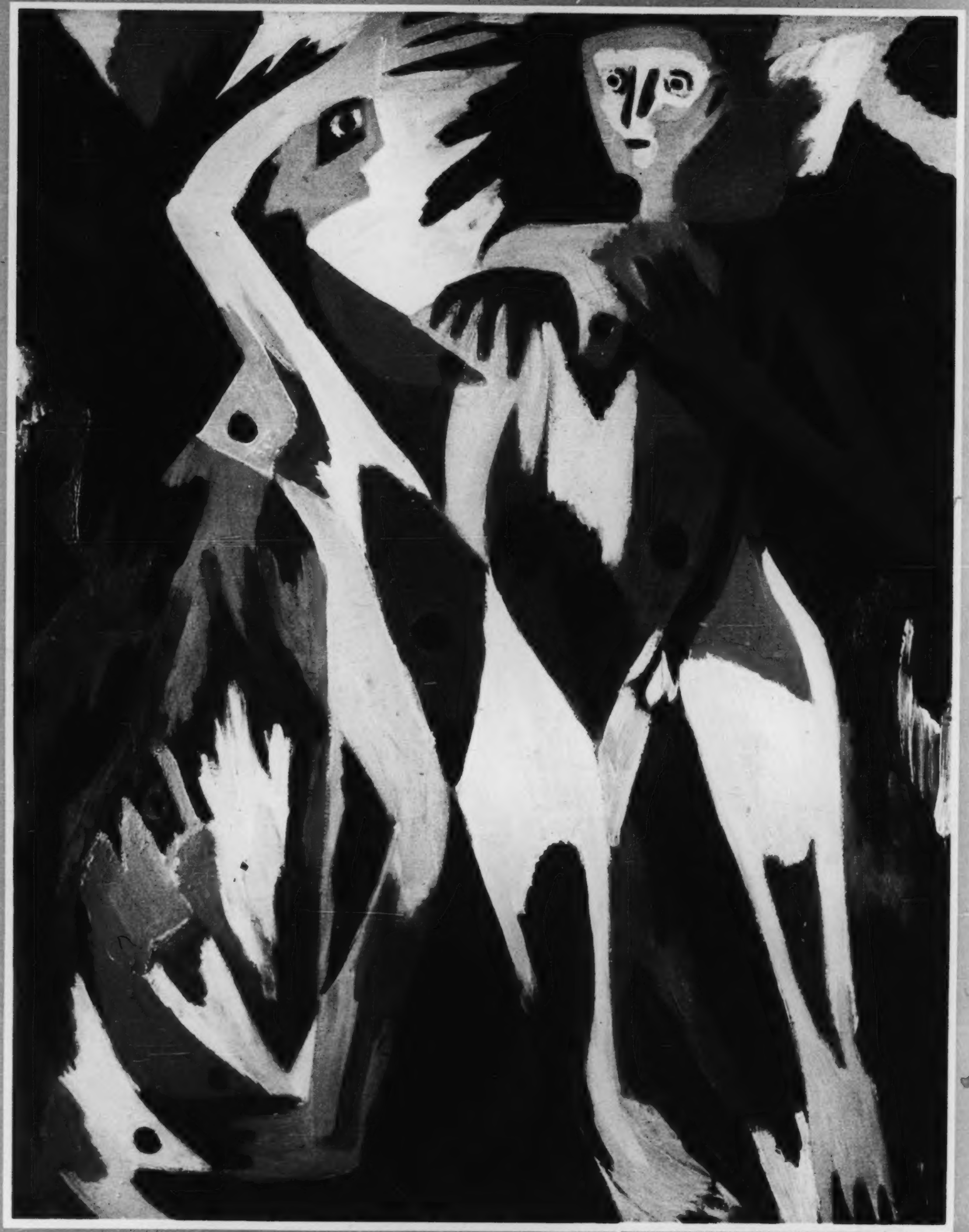

E. W. NAY

"Familie—Family", 1939, oil on canvas, 130 x 100 cm., signed and dated lower left

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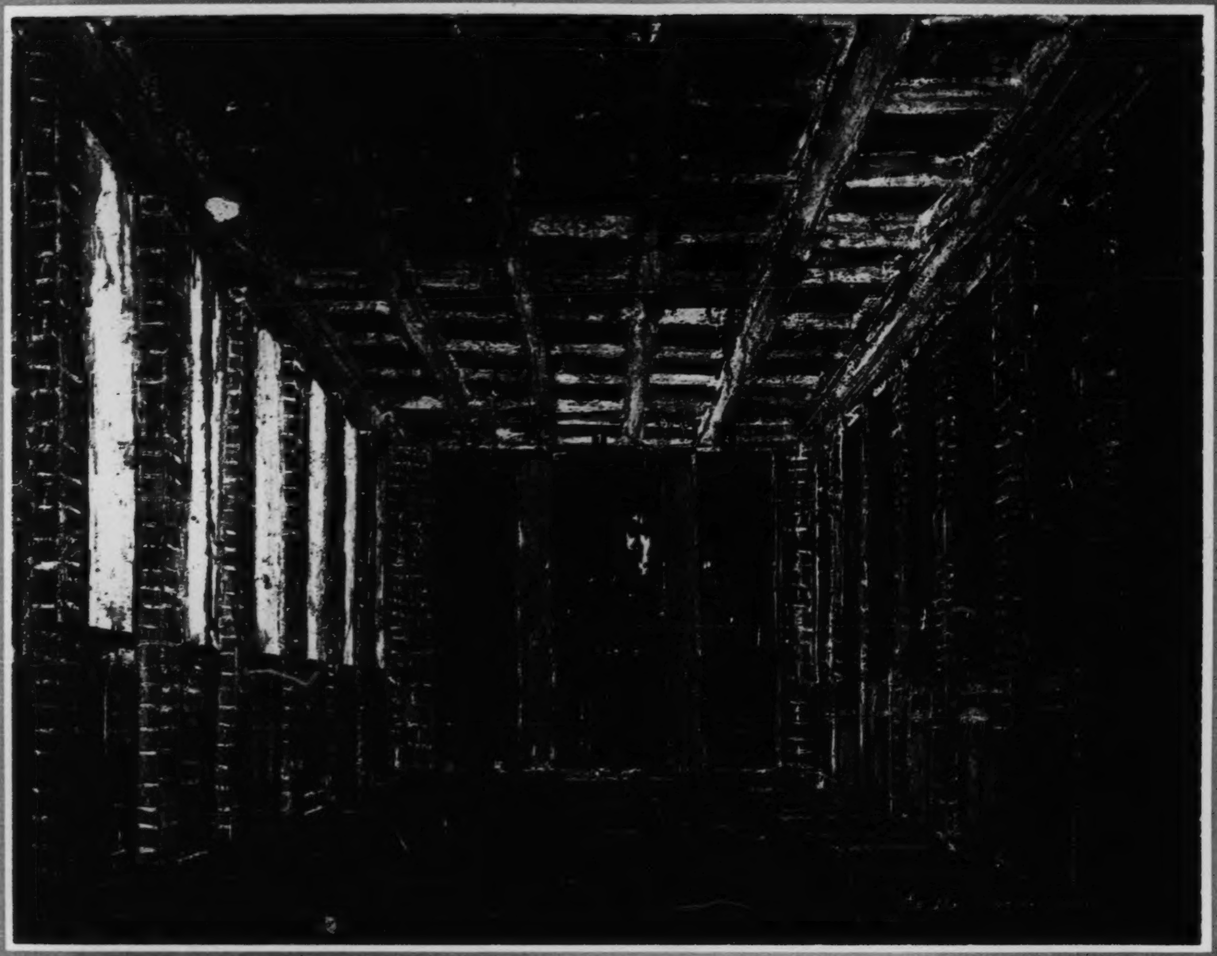

ANSELM KIEFER

To the Supreme Being. 1983. Mixed media. 200 x 260 cm. (74 ¾ x 102 ½ in.)

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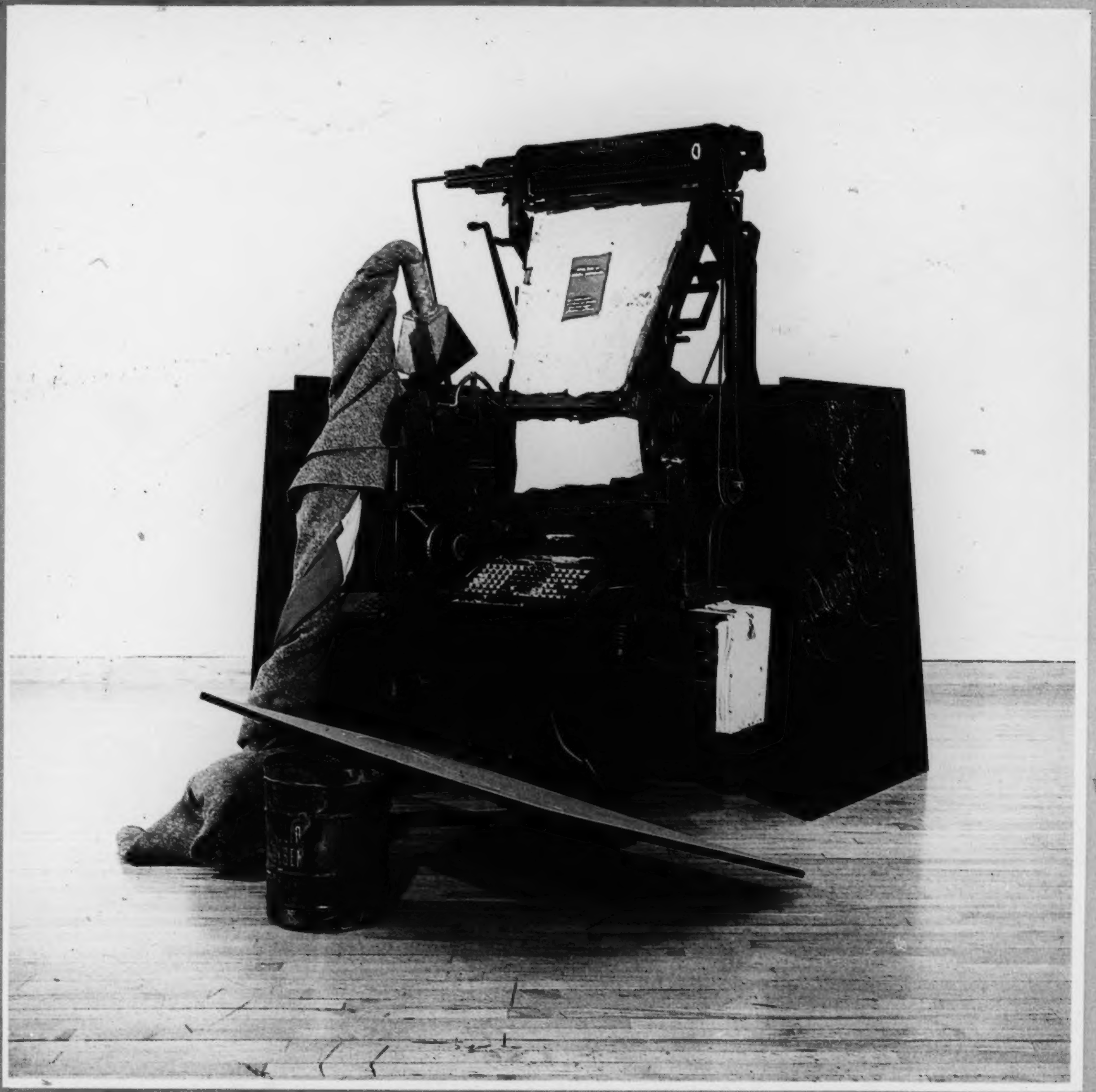

JOSEPH BEUYS

Terremoto. 1981. Mixed media. 185 x 350 x 490 cm. (73 x 129 x 193 in.)

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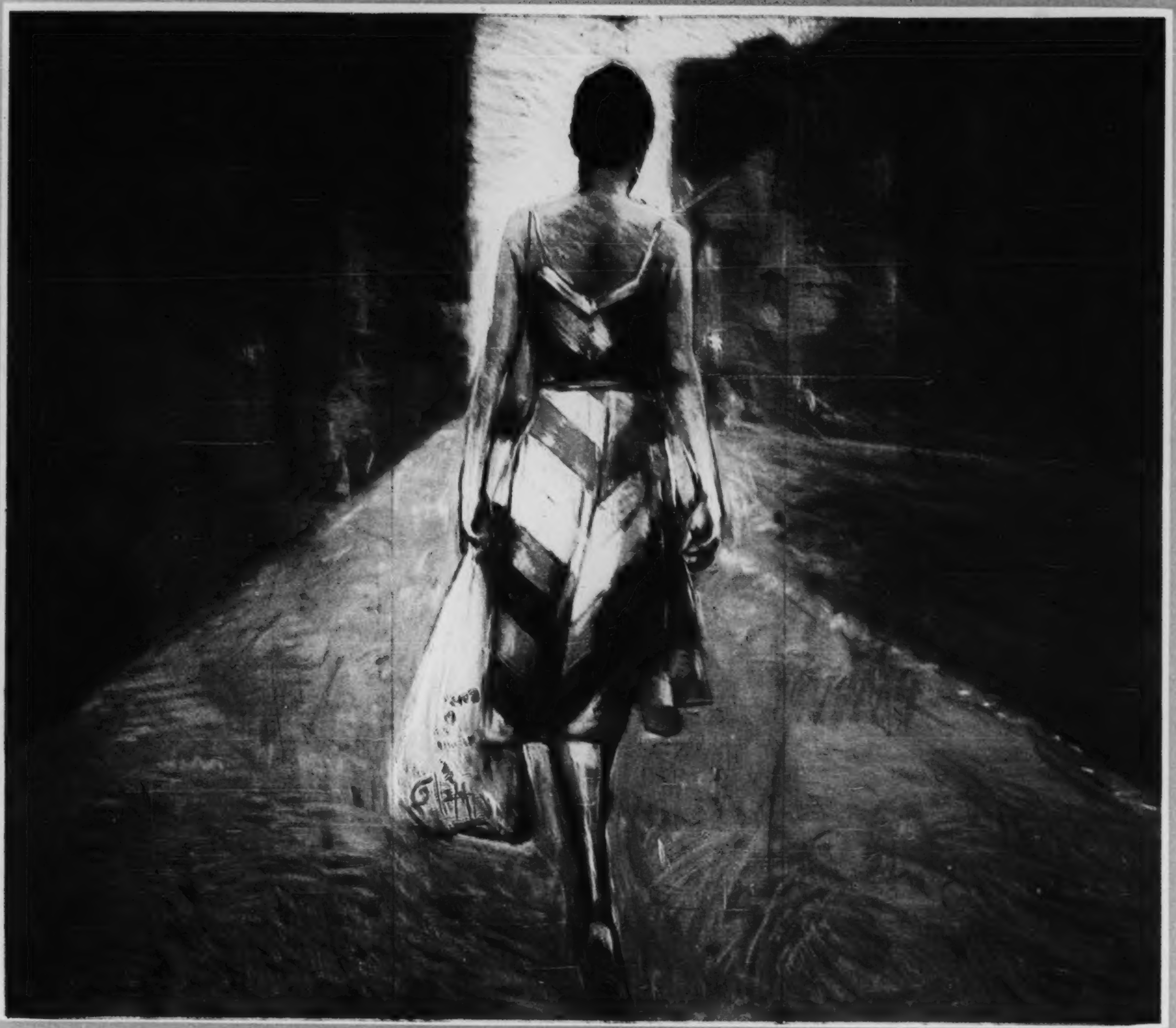

JAMES COLLINS

"Remembrance of Times Past: Here She Comes Again." *1983. Pastel on paper. 225 x 270 cm.*

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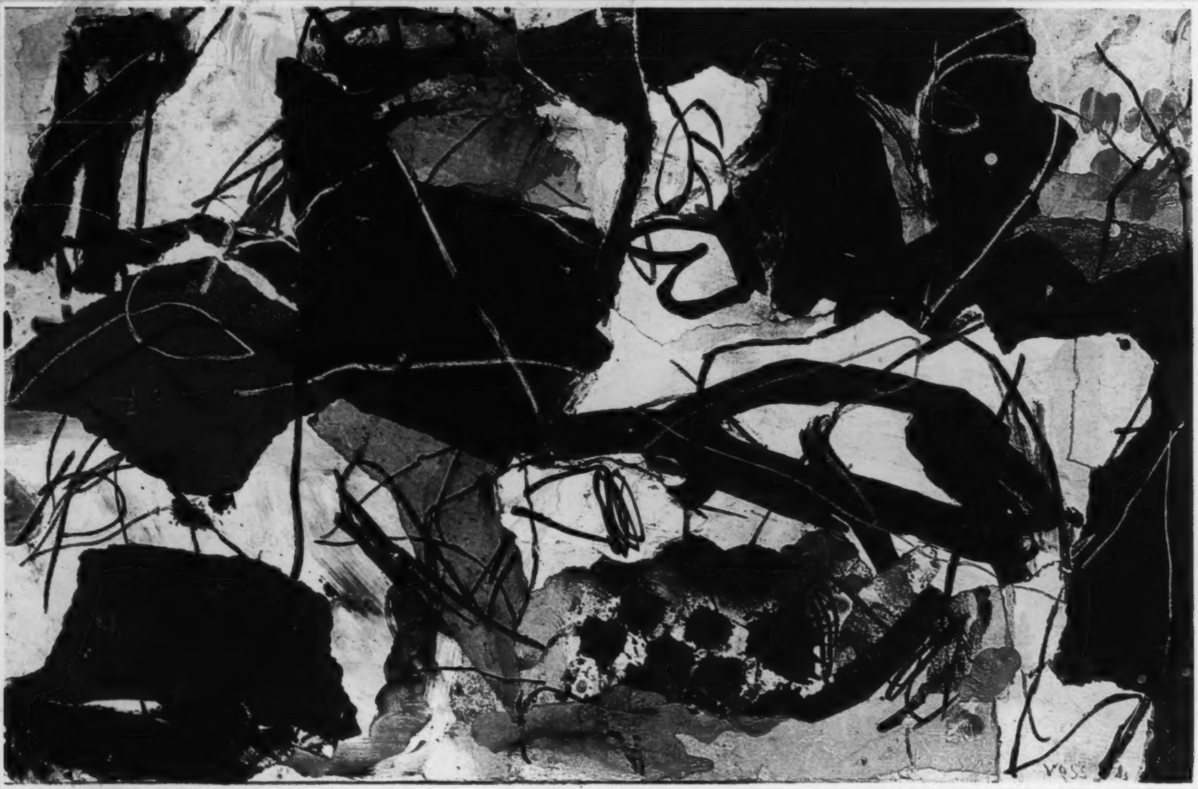

JAN VOSS

Untitled, 1983. *Collage on paper. 65 x 100 cm. Exhibition. 15 November-December 1983*

GALERIE ADRIEN MAEGHT

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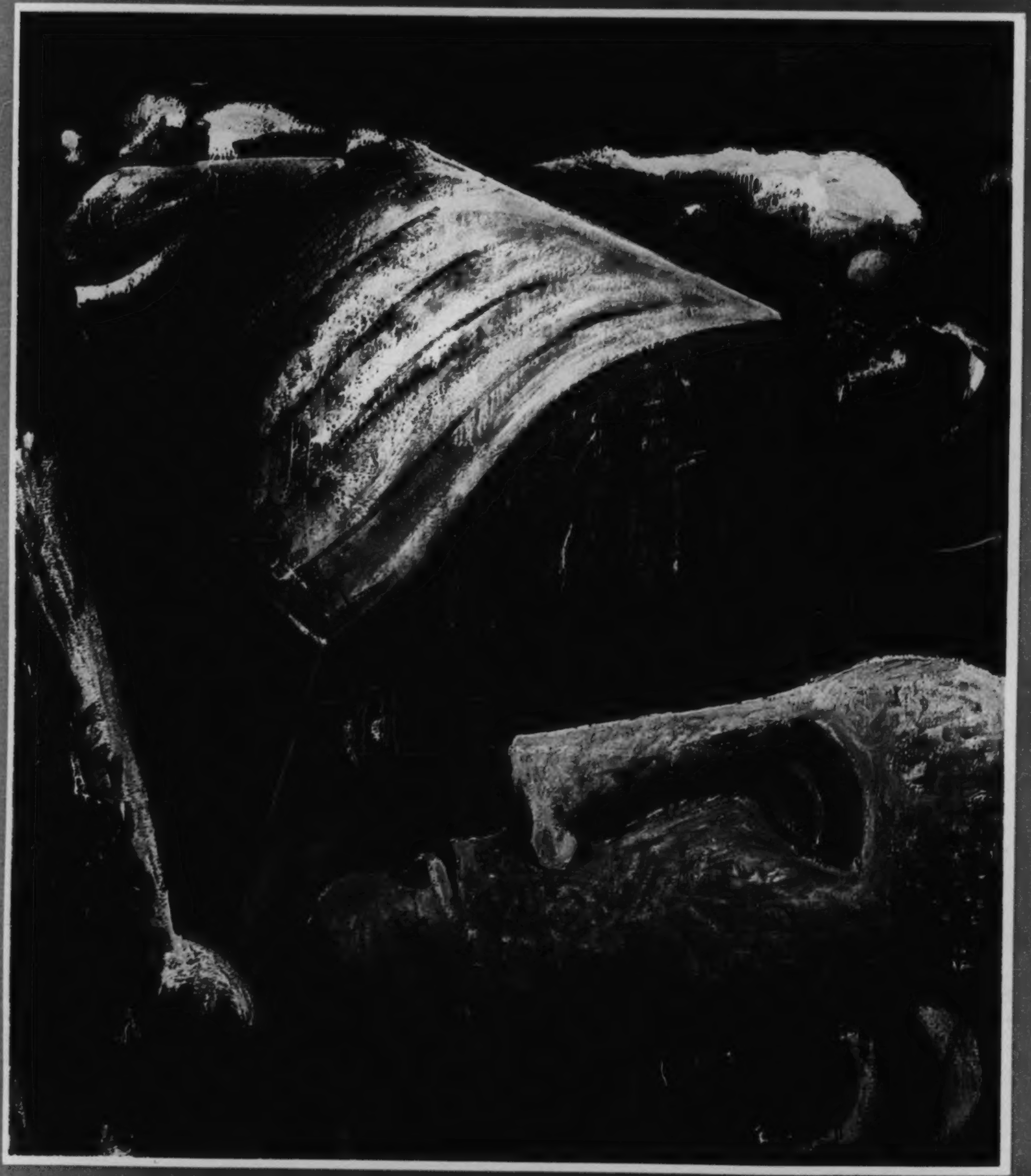
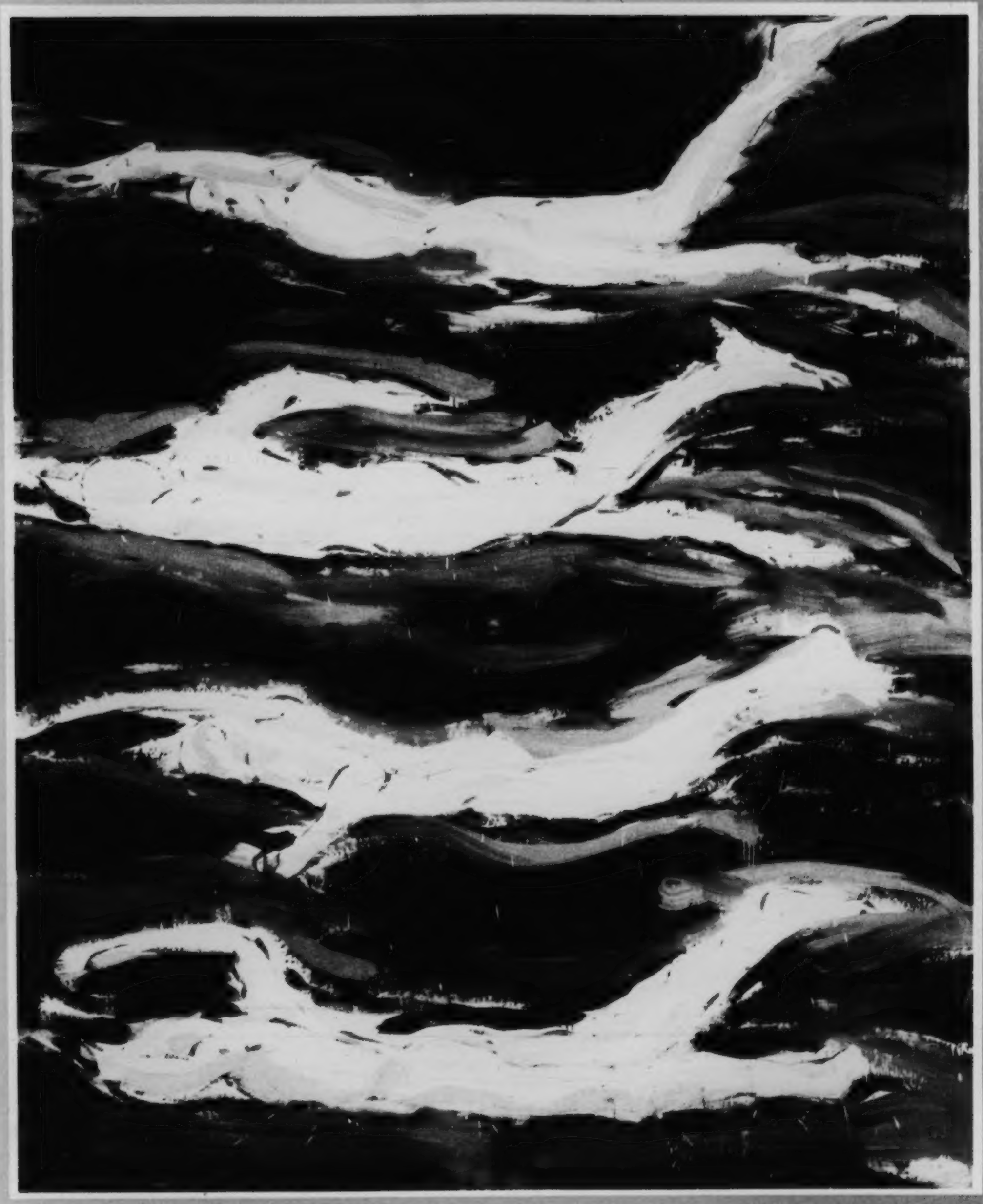


PETER CHEVALIER

"Dreamer." *Oil on canvas. 175 x 152 cm.*

RAAB GALERIE

POTSDAMER STRASSE 58, 1000 BERLIN 30. TEL. (30) 261 60 98



SALOMÉ

"Kaltes Ultramarin" 1982. *Mixed media on canvas. 400 x 300 cm.*
Exhibited: Zeitgeist. December 1982, Berlin. Catalogue N° 194.

GALERIE THOMAS

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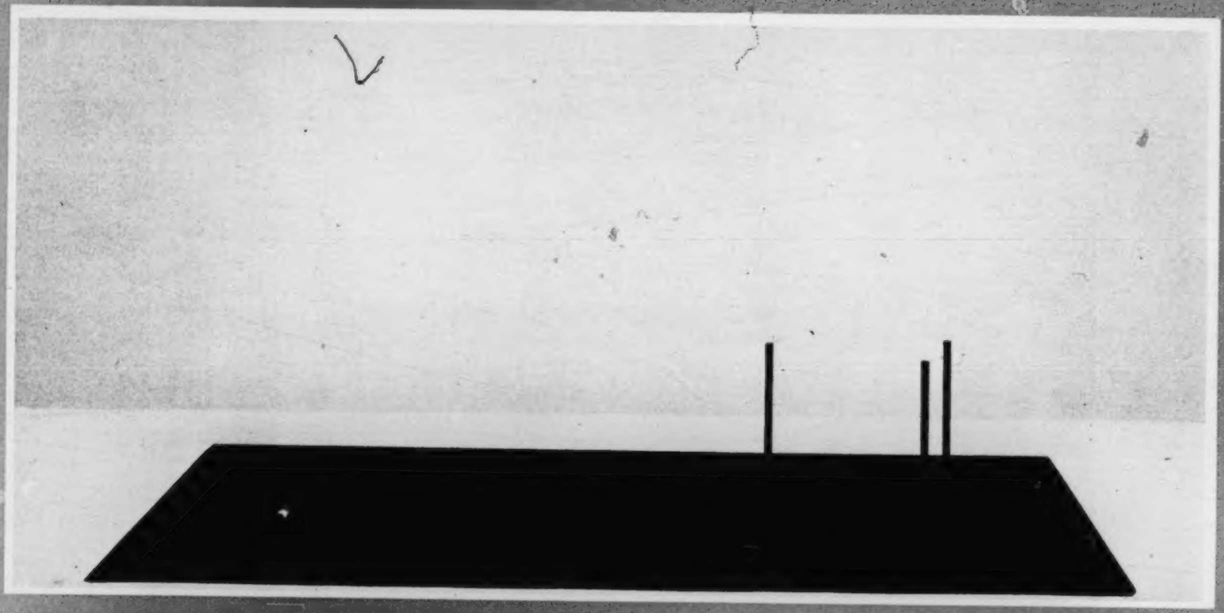

ERNST HERMANNS

Without title, 1983 (WV 215). *Stainless steel on iron base. Height 8 cm., base 51.5 x 36 cm.*
Retrospective show - Städtische Galerie im Lenbachhaus München. 29/11/83-8/1/84.

GALERIE HEINZ HERZER
(formerly GALERIE AM PROMENADEPLATZ)
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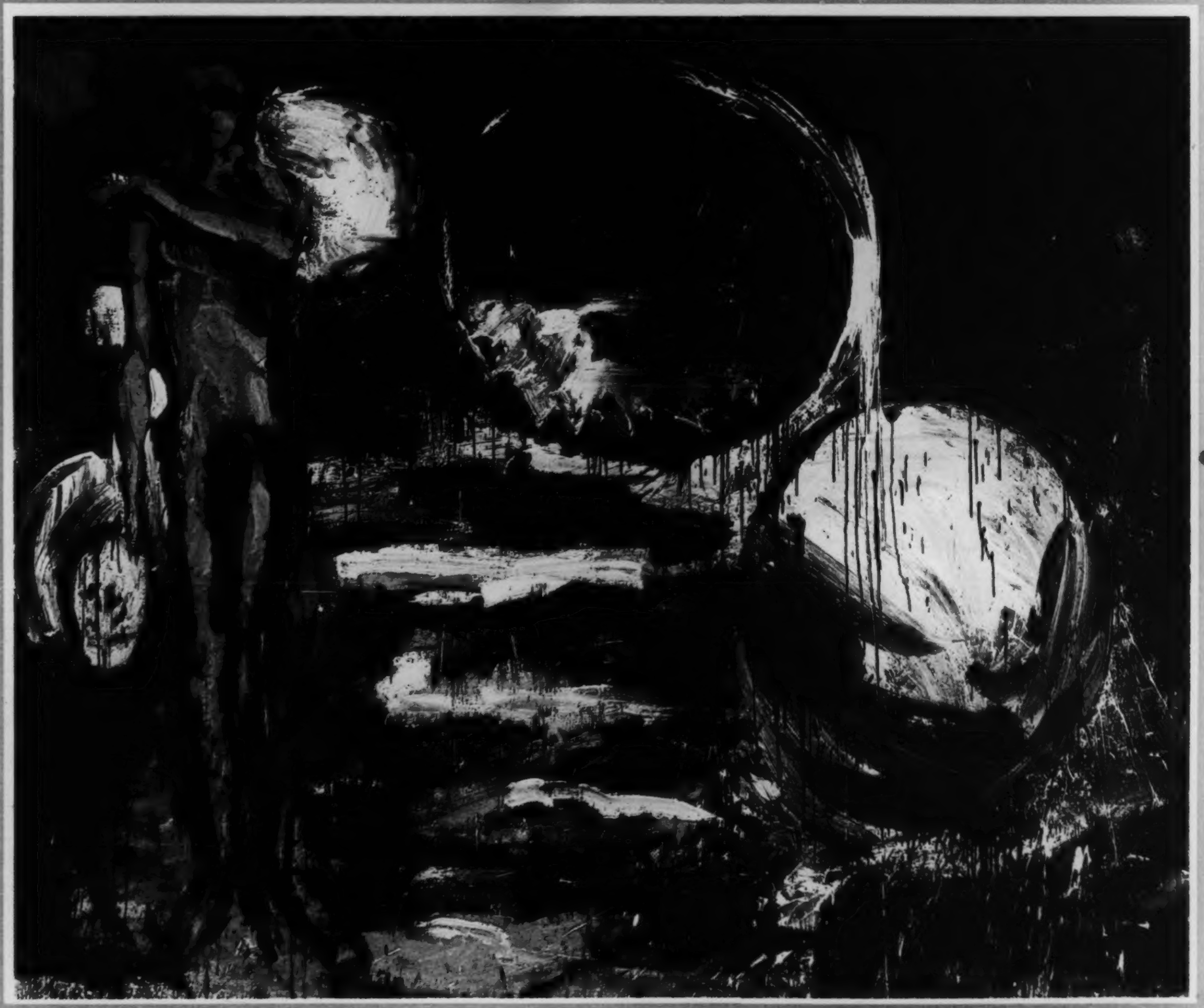

SIEGFRIED ANZINGER

"Zwei Krieger," 1982. *270 x 310 cm.*

GALERIE SIX FRIEDRICH

MAXIMILIANSTRASSE 15, 8000 MUNICH 22. TEL: (89) 29 50 21/29 61 10

Exhibition: Recent Paintings and Drawings, November 10 through December.

GALERIE KRINZINGER

ADOLF PICHLER PLATZ 8, 6020 INNSBRUCK.
TEL: (5222) 32 131

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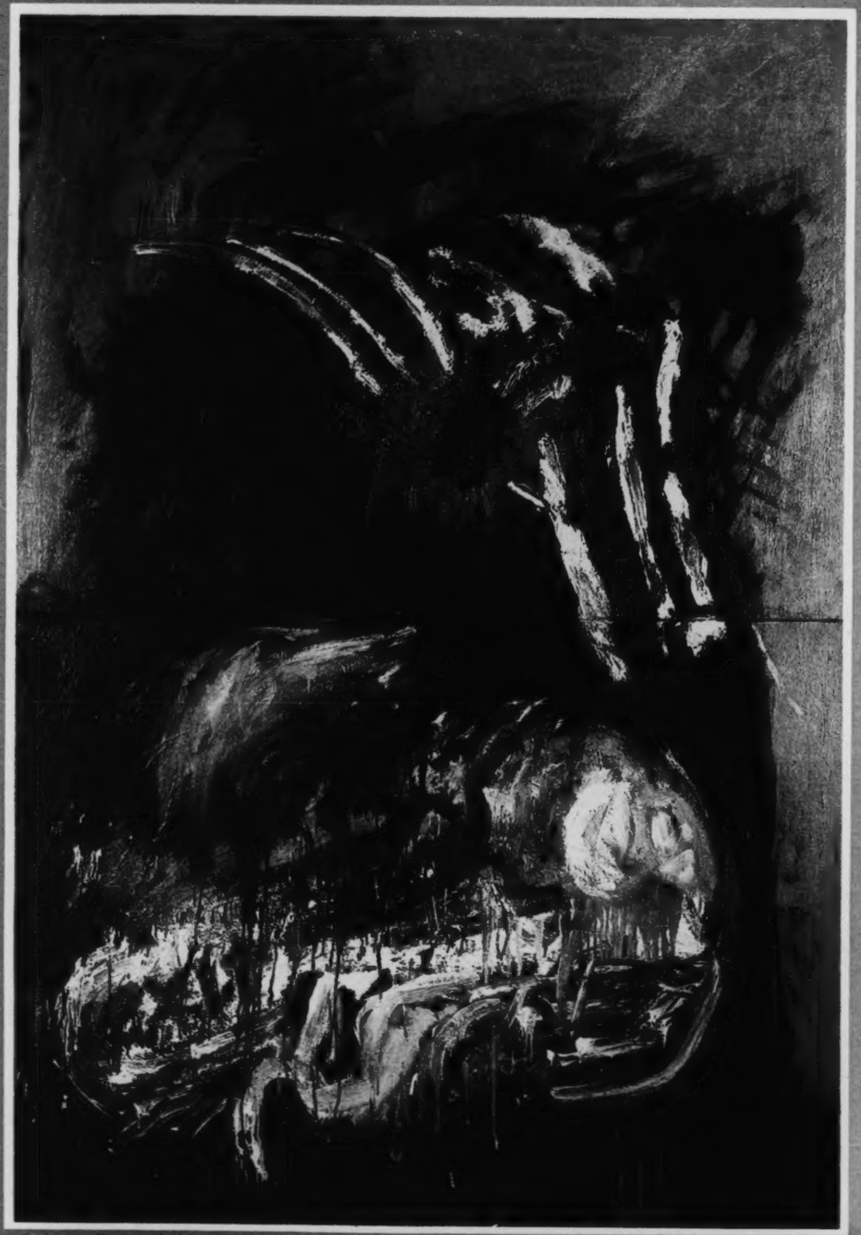
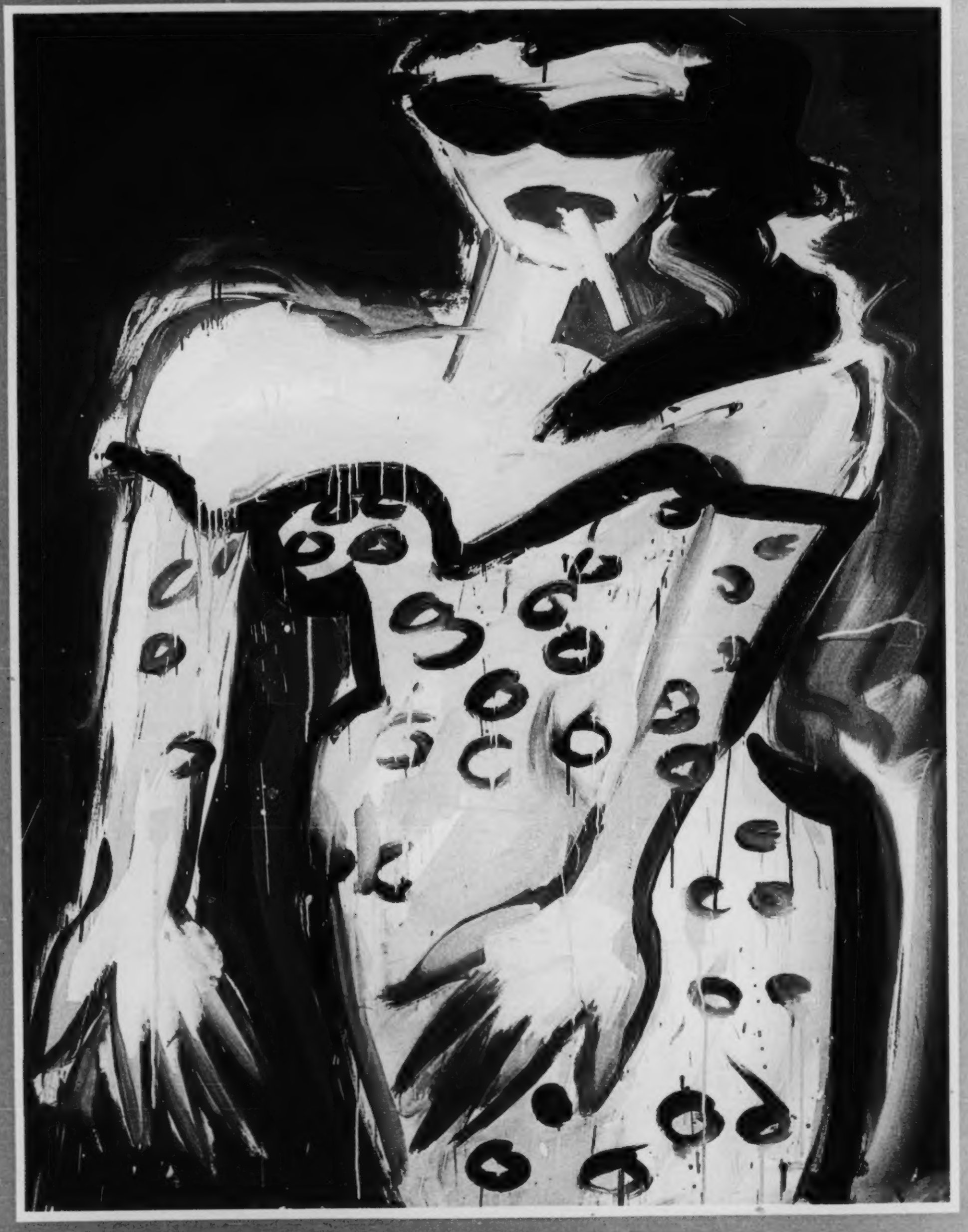


W. GIES

"Exit." 1981/82. *Oil on canvas. 224 x 155 cm.*

M. KNOEDLER ZURICH

KIRCHGASSE 24, 8022 ZURICH. TEL. 69 35 00.



ELVIRA BACH

"Nightowl," 1981. *Dispersion on canvas. 165 x 130 cm.*

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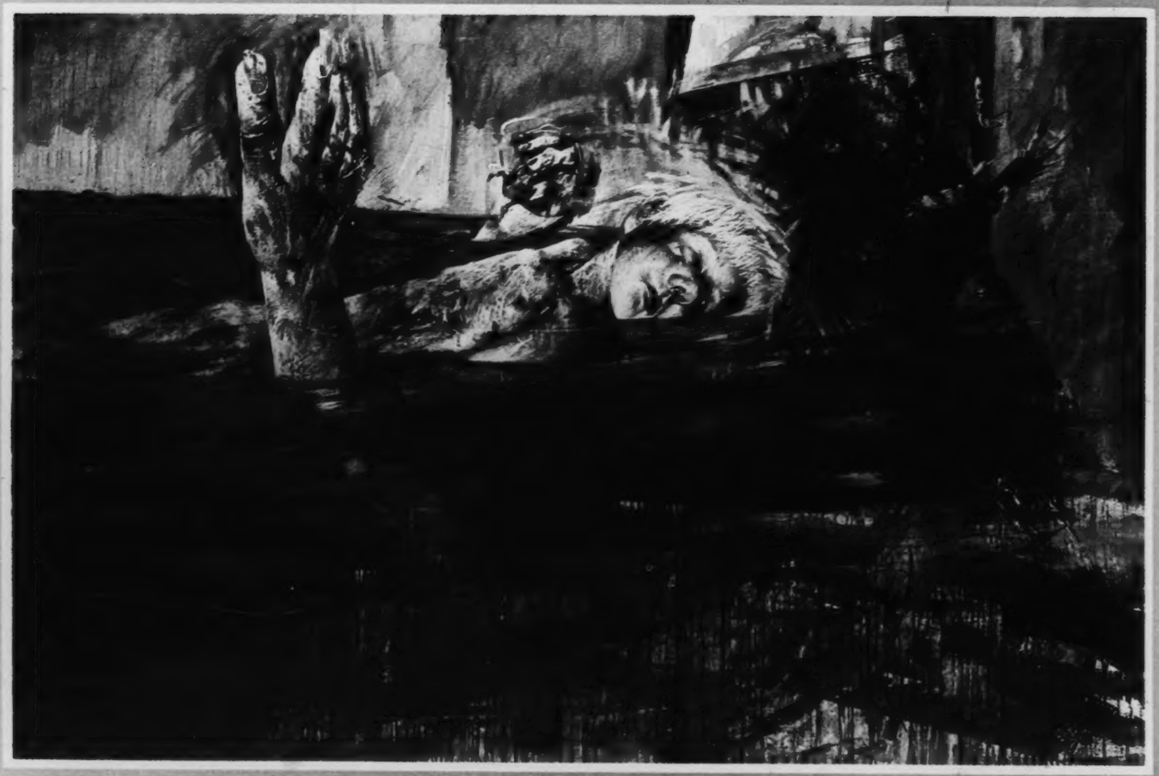
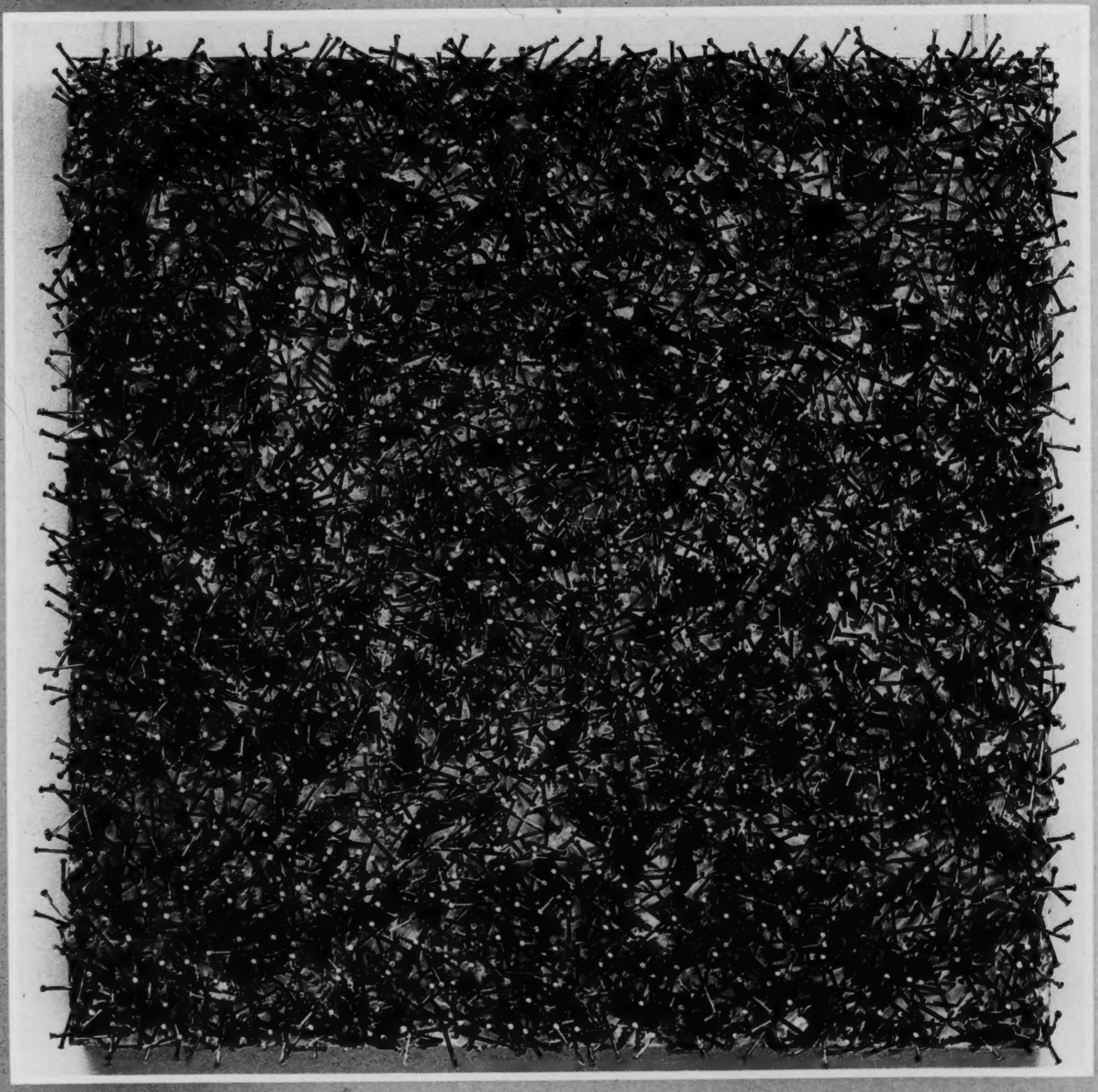


WOLFGANG PETRICK

"Uber das Leben im Wasser." 1981/82. *Egg tempera and oil on canvas. 195 x 295 cm.*

GALERIE POLL

LUTZOWPLATZ 7, 1000 BERLIN 30 (TIERGARTEN). TEL. (30) 261 70 91



GUNTHER UECKER

"Poesie der Rekonstruktion eines verletzen Feldes." 1982. *Nail-relief. 150 x 150 cm.*

GALERIE RECKERMANN

ALBERTUSSTRASSE 16, 5000 COLOGNE 1. TEL. (221) 21 20 64 / 21 73 29

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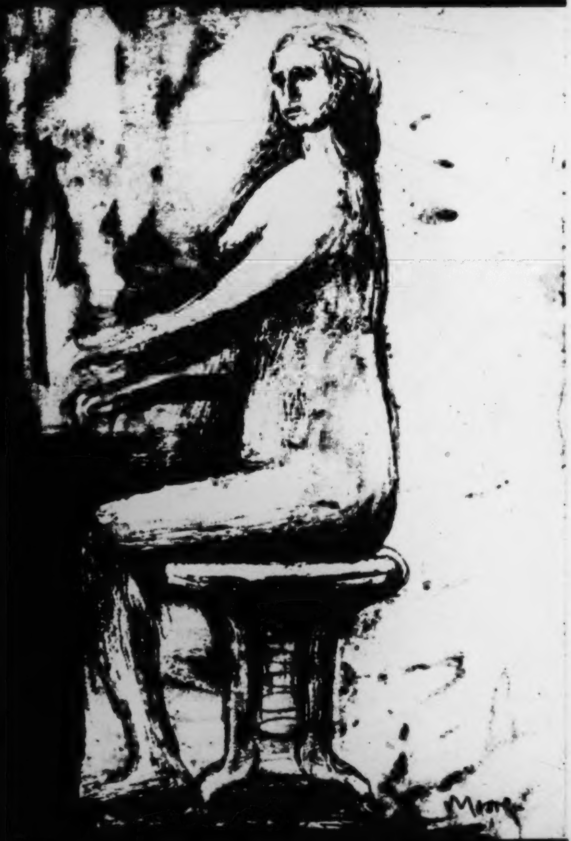

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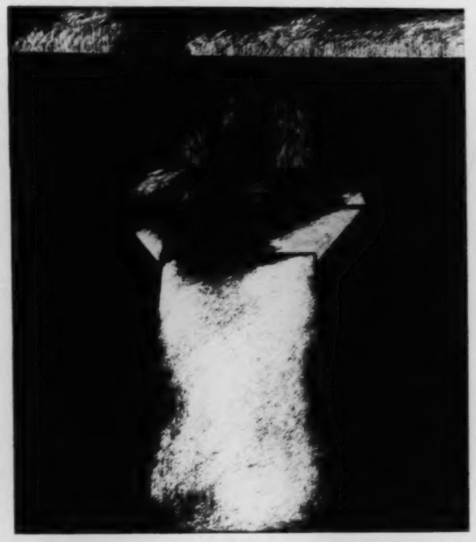

Small Cast Iron Facade 1983, acrylic & pencil on paper.

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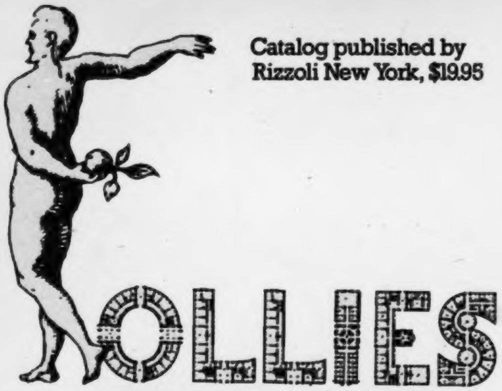

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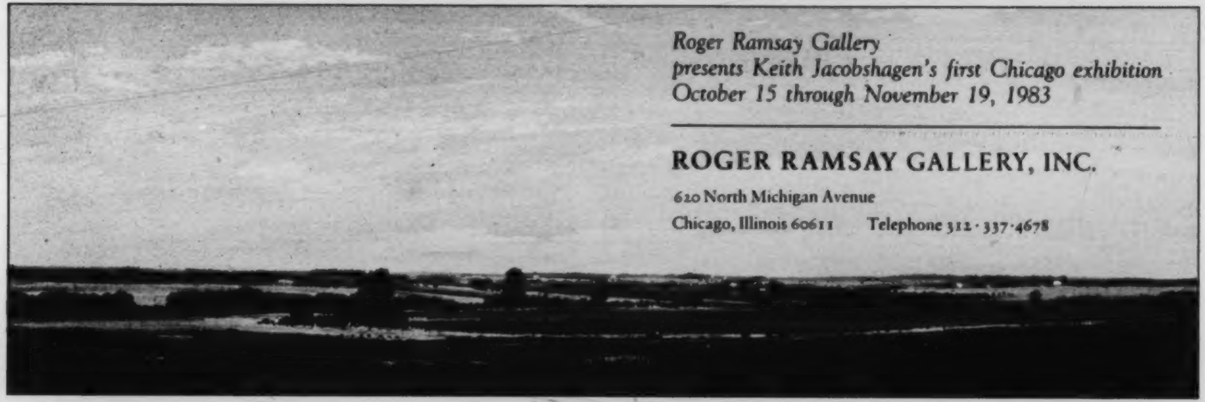

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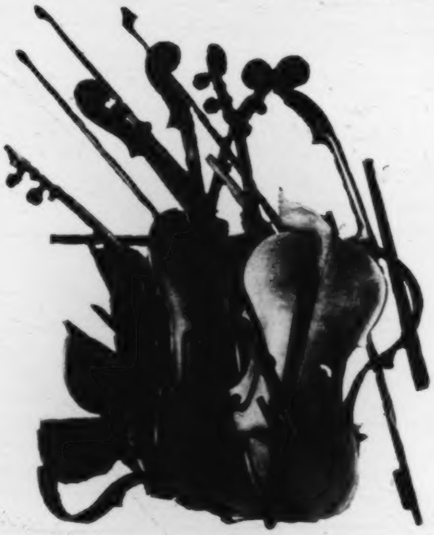

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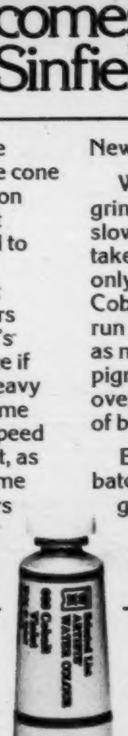

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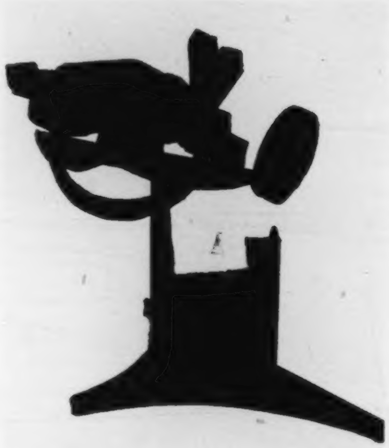

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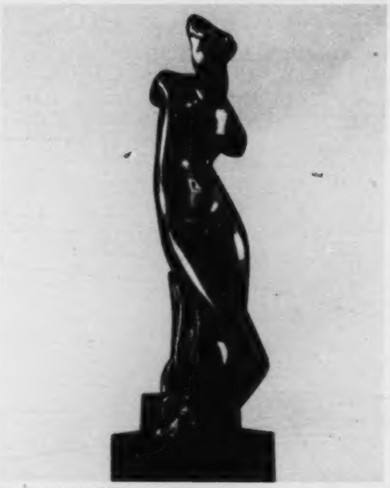

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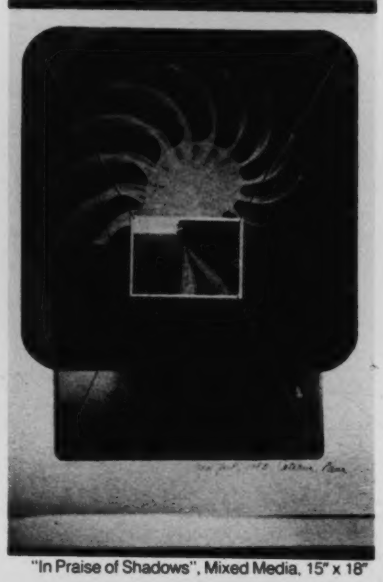

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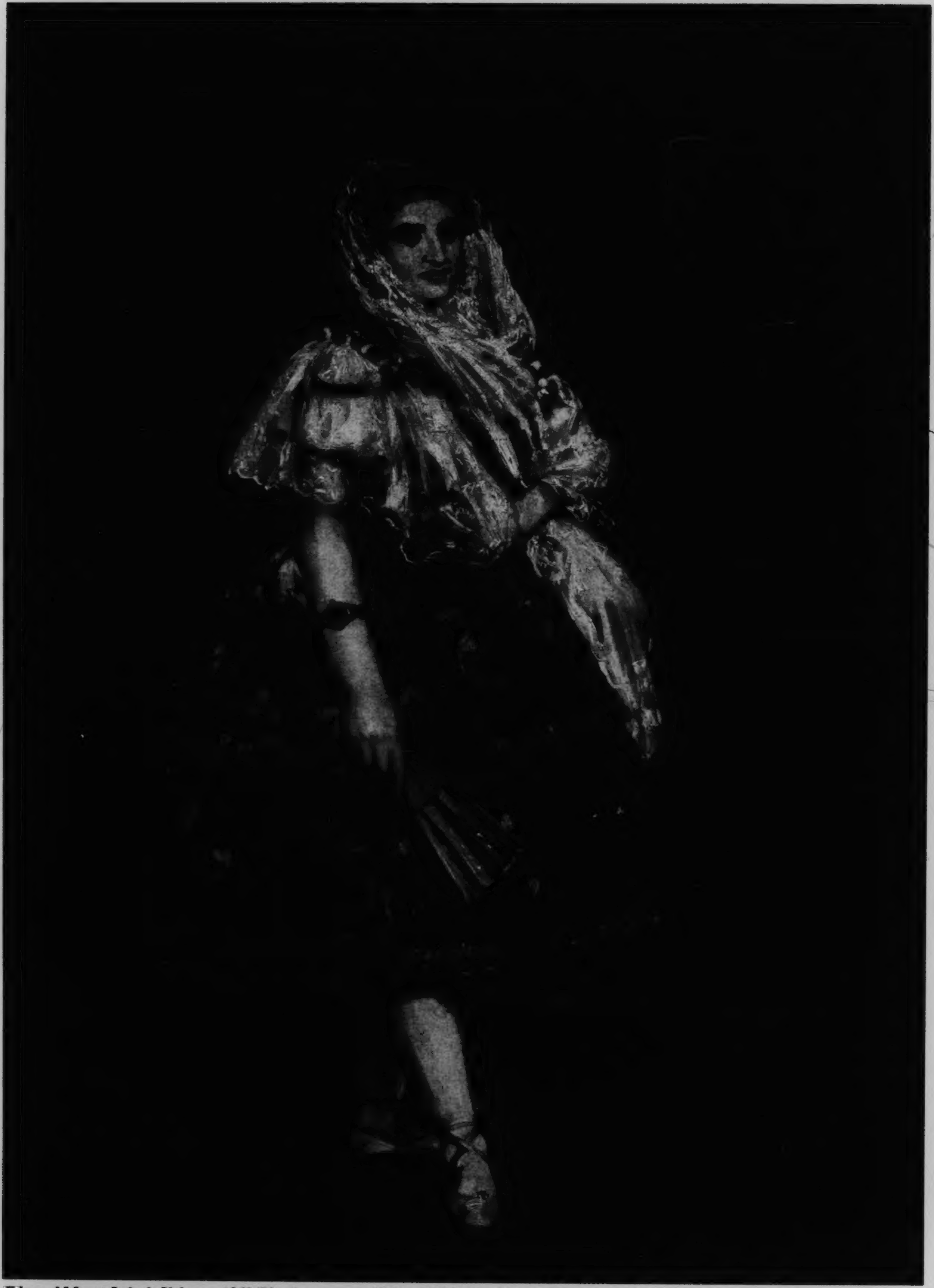


Edouard Manet: Lola de Valence, *1862/73, oil on canvas, 48½ by 36¼ inches. Musée d'Orsay, Paris.*

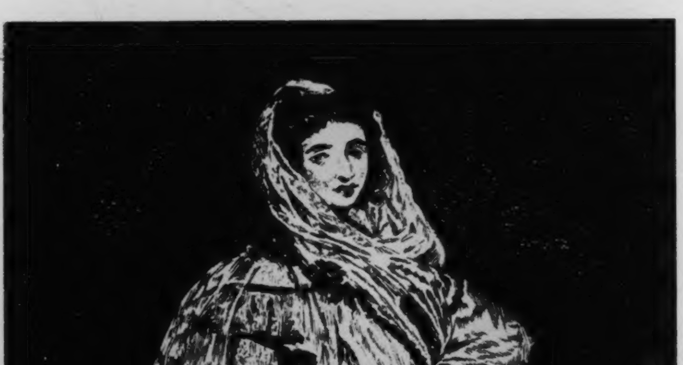
Manet Revised: Whodunit?

Pressed by stylistic second thoughts, Manet often revised his paintings; however, research into the estate inventory, the "Lochard" photographs and other documents reveals that some pictures were also reworked after his death. The tale—a veritable detective story—appears below.

BY CHARLES F. STUCKEY

I

For a variety of reasons many of Manet's works have changed in appearance since he first painted them. Pigments have darkened in some cases, the result of slow chemical changes, not to mention plain grime. In other cases, surfaces which must once have been "alive" with the tracks and peaks left behind as the artist stroked and jabbed with his brushes have been flattened by the restorer's iron during relining. Such pictures as *Baudelaire's Mistress* (so-called), *The Philosopher* and the *Portrait of M. Pertuiset* must now be viewed with imagination, as if light could sparkle across them as it still does across the remarkably preserved surfaces of *Music in the Tuileries*, for example, or *The Street Singer*. Part of the damage to *Baudelaire's Mistress* can, of course, be attributed directly to Manet, who apparently began to scrape out the figure's skirt at an unknown date because he was dissatisfied with it. For the pastels, some of those that Manet chose to exhibit suffered spot losses because the protective sheets of glass used in framing pressed too closely against them. Without the benefit of historical records and modern technology, however, changes of other sorts can escape notice. An account of revisions made by the artist himself sheds light on his methods and changing goals. An account of changes made by others after Manet's death signals caution



Manet's etching shows that Lola, *like many of his portraits of the 1860s, was painted originally with a blank, neutral background.*

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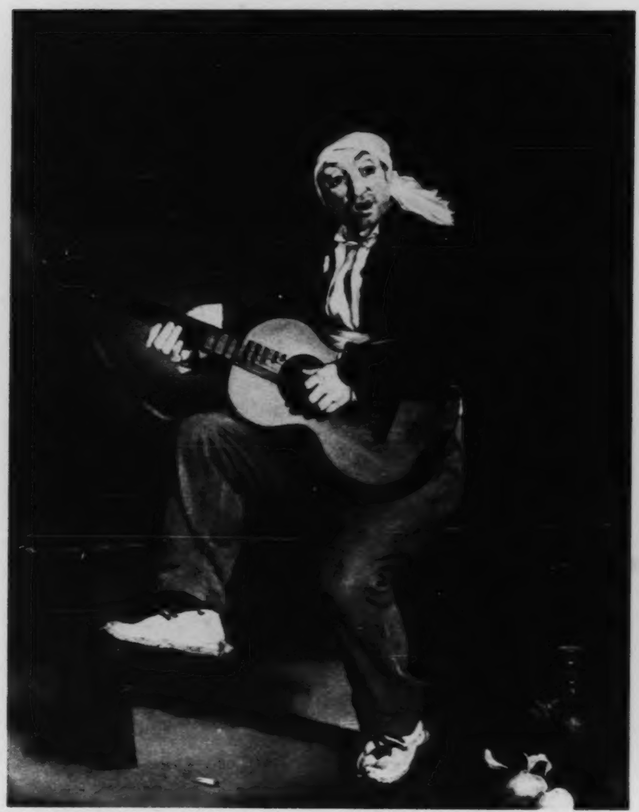
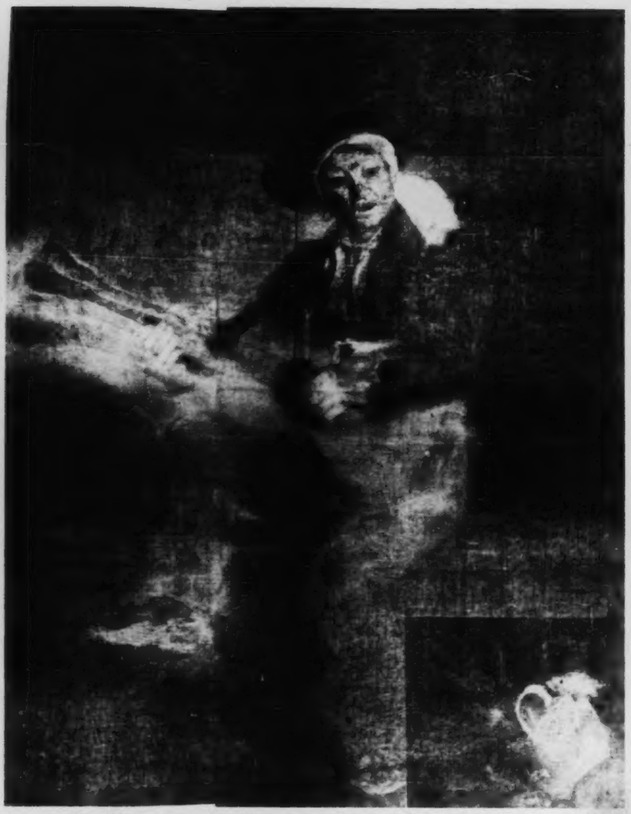


The Spanish Singer, *1860, oil on canvas, 58 by 45 inches. Metropolitan Museum of Art, New York.*



A struggle with spontaneity: Manet may have painted* The Singer*'s head "at first go," but as the X ray shows, he fussed with the guitar.

like a lighthouse on a dark coast.

As Manet told his lifelong friend Antonin Proust, "There's just one real thing. To get down what one sees at the first shot. When it's there, it's there. When it's not there, one starts over. Everything else is nonsense."[1] Manet admired other artists who rendered images with spontaneity. In 1859 he encountered Degas at the Louvre, drawing lines directly into a copper plate for an etching after Velásquez's *L'Infante Marguerite.* "You're bold to etch that way, without any preliminary drawing," Manet admitted. "I wouldn't dare do the same!"[2] Years later it was no different. "An artist has to be a spontaneist. That's the correct term. But to have spontaneity one must be a master of one's art. Groping about never leads to anything. It's necessary to translate what one experiences, but to translate it instantaneously."[3] Manet was referring to his own reconsideration of the primacy of "impressions" in painting, thanks to the example of younger associates such as Monet and Renoir. Recording this conversation, Proust added that Manet had discussed art in such terms in 1858.

> ***"There's just one real thing," Manet told Antonin Proust. "To get down what one sees at the first shot."***

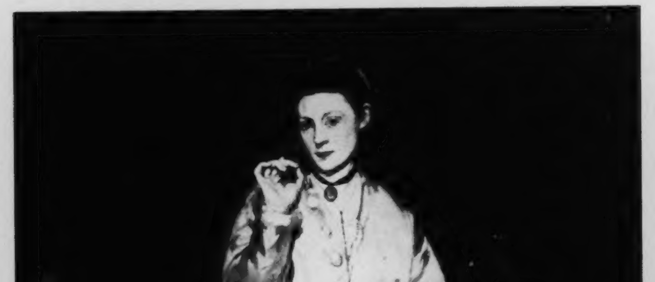
When he succeeded, Manet expressed his pleasure openly. "Can you imagine that I painted the head on the first go," he asked, pointing to *The Spanish Singer,* 1861. "After two hours' work, I looked at it in my little black mirror and it held its own; I didn't put down one more brushstroke."[4] In contrast, X rays show how Manet fussed with other parts of this painting, altering the position of the guitar three times, along with the musician's hand.[5] Around 1879, Manet was obsessed with the idea of rendering Proust's portrait on an unprepared canvas in one single session. The hand in the glove went well ("With 3 strokes—pic, pic, pic"), but that was during a second session, and seven or eight other canvases had already been abandoned.[6]

Throughout his career the perfectionist in Manet wrestled with the "spontaneist" in him.[7] His admirer and future sister-in-law, Berthe Morisot, included a progress report of Manet's portrait of Eva Gonzales in the letters she wrote to her sister throughout the summer of 1869. By September, after more than 40 sittings, Gonzales's head was once again effaced. "He is the first to laugh about it . . . ."[8] Herself one of Manet's favorite models, Morisot endured repeated, often uncomfortable posing sessions.[9] For *Le Bon Bock,* 1873, Manet needed 60 sittings from his model, the engraver Emile Bellot.[10] Exasperated by Manet's "spontaneity," most models complained and several, including Monet, Gambetta and Clemenceau, refused to continue sittings.[11] Claude Lantier, the protagonist of Zola's controversial novel *The Masterpiece,* 1886, who was modeled in part upon Manet, "nearly killed his models from fatigue" and dismayed friends when he savagely scraped out the head of a reclining nude in his painting *Open Air,* a thinly disguised version of *Le déjeuner sur l'herbe.*[12]

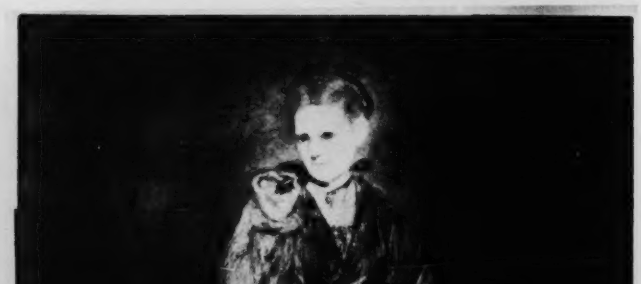
Unfinished oils such as the Metropolitan Museum's portrait of Manet's wife should be seen as vain struggles with spontaneity. In finished works, the battle scars are hidden. But X rays of the Metropolitan's exquisite *Woman with a Parrot,* 1866, indicate how often he scraped that head, too, before finally getting what he wanted. For this work, Manet's ultimate revisions may postdate Monet's unaccountably negative reaction in 1867 and Theophile Gautier's complaint in his review of the Salon of 1868 that the face was unacceptably ugly.[13] It seems likely that some of the harsh criticisms directed at Manet's works by contemporaries referred to earlier "states" of pictures.

Apparently, Manet sometimes took adverse criticism to heart. In 1864, for example, a journalist disliked the "inexplicable pink" color of the loincloth in Manet's *The Dead Christ with Angels.*[14] Pinkish undertones, still visible today, suggest that the painter may have repainted this area later to make it more conventional. Yet although his friend Baudelaire wrote to warn him that the wound was placed on the wrong side of Christ's chest in this same painting, Manet did nothing about it, a fact which exemplifies his complex attitude toward revisions.[15] Manet did "correct" his other 1864 Salon painting, *Episode in a Bull Ring,* a butt of caricaturists, who exaggerated his misapplication of the rules of perspective. He quickly resolved the problem by cutting the large canvas into segments and reworking these as separate works. The largest segment, *The Dead Man,* was ready for exhibition by the beginning of the next year.[16]

Manet similarly "edited" several other works after having exhibited them. Most often, fragments cut from larger pictures were developed as complete pictorial ideas in themselves; but sometimes he sewed additional pieces of canvas to "completed" compositions because he wanted to expand them.[17] For example, it seems that the large racetrack painting, finished by 1865 and copied in a watercolor, was later cut down by the artist, but it is unclear when or why.[18] And *Woman playing a Guitar,* the painting now at the Hill-Stead Museum, is only a fragment of a large oil exhibited in 1867. Perhaps, as in the case of *The Water Drinker,* he contemplated these revisions over several years.[19] This last painting is a reworked fragment of a large composition entitled *The Gypsies,* which he copied in an etching. For a critic writing in 1863, "The etching succeeds better than the canvas . . . . Most of all I love the [figure] who, head thrown back, inverts a jug of water towards his open mouth: Velásquez's *Drinkers* would admit him into their confraternity."[20] Manet, who must have relished the reference to his favorite, Velásquez, ultimately came to the same conclusion. After again exhibiting *The Gypsies* in 1867, he cut out that single figure and transformed it into an independent genre picture with a monochromatic background à



Woman with a Parrot, ***1866, oil on canvas, 72⅞ by 50⅝ inches. Metropolitan Museum, New York.***



Advice taken: This X ray suggests that Manet reworked **Woman with a Parrot*****'s head, perhaps because critics found her "unacceptably ugly."***

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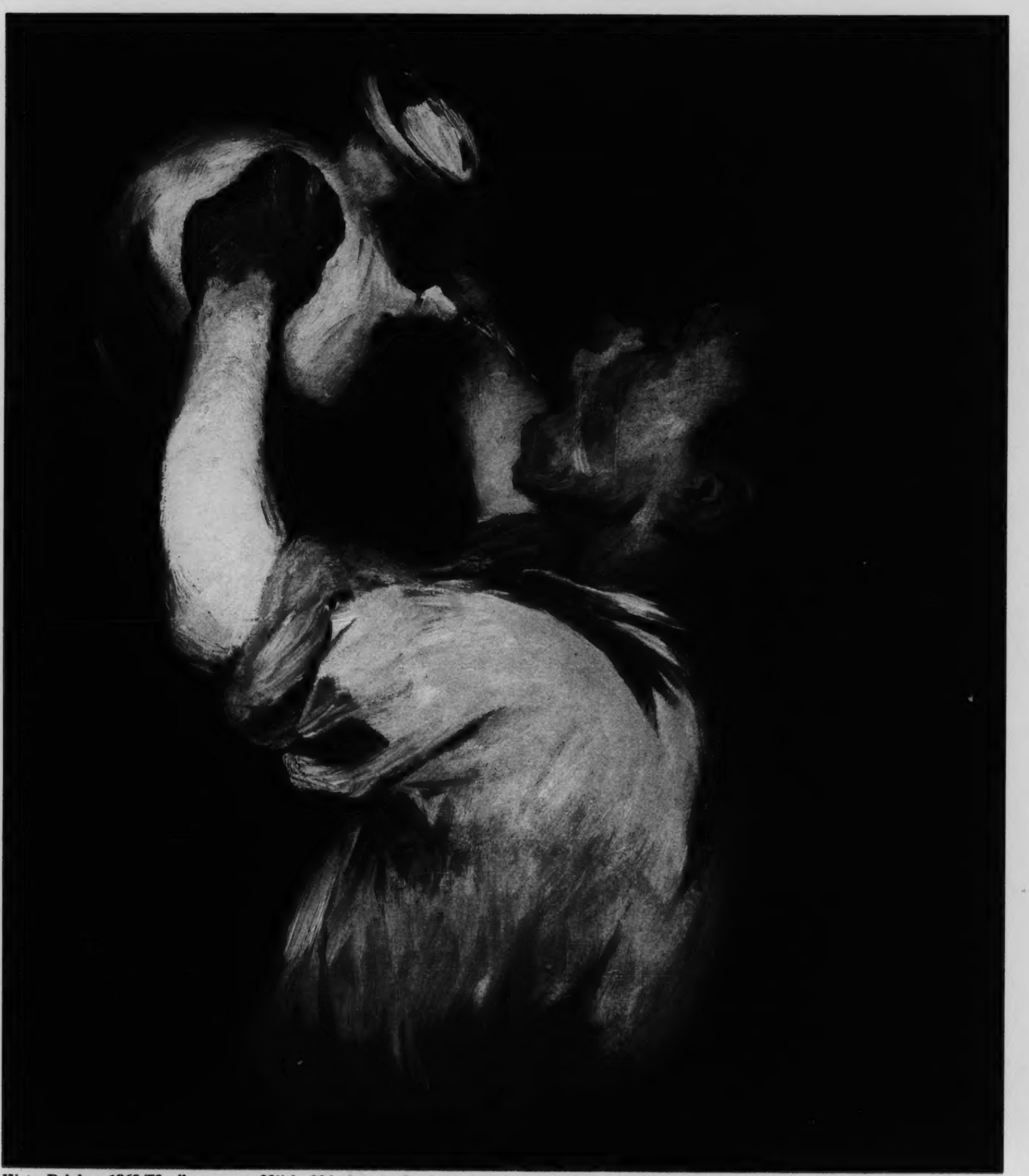
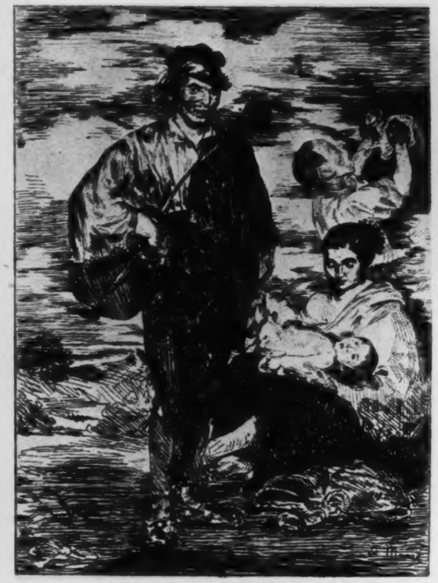


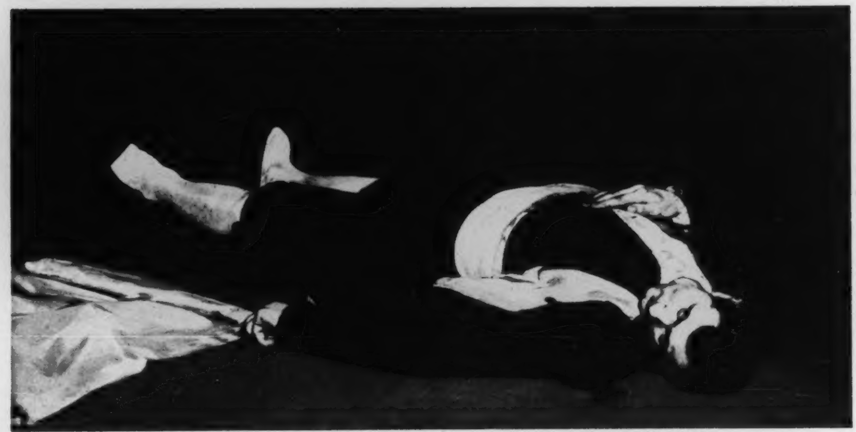
Water Drinker, *1862/72, oil on canvas, 22¼ by 20 inches. Art Institute of Chicago. Manet cut out this single figure from a larger work,* The Gypsies, *and transformed it into an independent genre picture with a monochromatic background à la Velásquez.*

la Velásquez.[21]

Given Manet's poor sales during the 1860s, he could reconsider pictures at leisure and, not surprisingly, he took every opportunity to make improvements. *The Absinthe Drinker,* the first painting that he submitted to a Salon jury, in 1859, is a case in point. Evidently, Manet had first hoped to please both his former teacher, Couture, and maverick associates like Baudelaire by adopting an



Manet's etching of* The Gypsies. *The "water drinker" is in the right mid-ground.



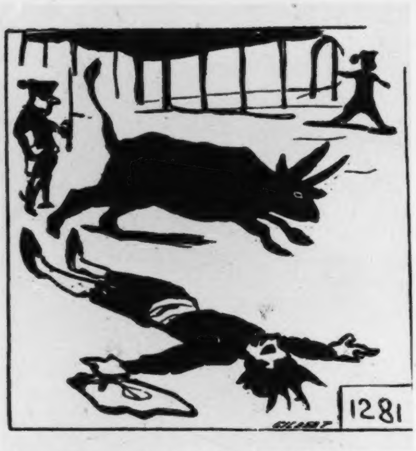
The Dead Man, *1864, oil on canvas, 29⅞ by 60⅜ inches. National Gallery. Originally a segment of* Episode in a Bull Ring, *this painting was exhibited separately in 1865.*

old master style for an original picture based upon modern life. But the result displeased both Couture and Baudelaire, and, most important, the jury rejected it, perhaps because Manet's subject matter was taken as vulgar.[22] Why such an extraordinary work fared so poorly seems unaccountable, except for documents that reveal that the painting as it is known today is significantly different from the unpopular original version.

According to notes made after Manet's death by his stepson Léon Leenhoff, the artist added the legs and glass of absinthe in 1863.[23] An unpublished conservation report corroborates Léon's claim, at least in part. The report certifies that the bottom 40.5 centimeters (or 16 inches) of the present painting is a separate piece of canvas that was sewn on as an addition.[24] When the change from a three-quarters length to a full-length figure was made is a matter of some debate. Was it before 1862, when Cadart published a portfolio of Manet's etchings including *The Absinthe Drinker,* now in full-length format, albeit still lacking the glass? *The Old Musician,* a large oil ready for exhibition in 1863, includes the same full-length figure recorded in the etching.

Curiously, however, when Manet showed the oil version of *The Absinthe Drinker* in his one-artist retrospective in 1867, no changes were yet evident. The catalogue gives the dimensions as 1.30 by 0.99 meters, whereas now the painting measures 1.81 by 1.06. And a caricature published in 1867 gives an idea of its original appearance before the feet, bottle and glass were added. It is certain that the painting was "finished" by 1872, for early that year Manet sold it to the dealer Durand-Ruel as one of four related works referred to as "philosophers." Put another complicated way, after 1867 Manet "completed" a painting begun around 1859 to correspond to a print published in 1862 because he wanted this painting to become part of an ensemble consisting of full-length images of beggars. Although it is unknown when Manet first envisioned such an ensemble, he began to paint the final three works after he returned from Spain in 1865, well before revising *The Absinthe Drinker.*

Starting in the late 1850s, Manet often considered alternative formats as he developed pictures. For example, *The Surprised Nymph,* exhibited as "Nymph and Satyr" in St. Petersburg in 1861, developed from a much larger horizontal composition begun as an oil sketch by 1859.[25] A red chalk drawing, evidently made in preparation for *La toilette,* another of the etchings in the 1862 portfolio, provides additional insights into Manet's thinking about format.[26] With a few bold lines he indicated how he might crop this full-length seated figure at the knees, just about where he had originally cut off the figure of *The Absinthe Drinker.* Was Manet in this drawing, considering alternative formats of an original etching not yet begun? Or was there once a painted version of *La Toilette,* never exhibited and subsequently destroyed because the artist found neither format satisfactory?



Caricaturists had a field day with* Episode, *exaggerating its perspectival "mistakes."

A drawing of the Spanish dancer Don Mariano Camprubi further illustrates how Manet was generally of two minds about format. In the drawing the figure is cropped at mid-thigh, whereas in the oil version, 1862, and the subsequent etching Manet opted for a full length. When the critic Duret commissioned his portrait from Manet in 1868, the painter explained that he preferred the more complete format, even for small works: "I think that one could do a little full-length portrait to the dimensions that you want; a head by itself is always something boring. . . . "[27] But a Lochard photograph (these will be discussed later) documents how Manet considered reducing his full-length *Woman in Evening Dress,* 1877–80.

Manet's changing ideas about backgrounds are just as important. Be-

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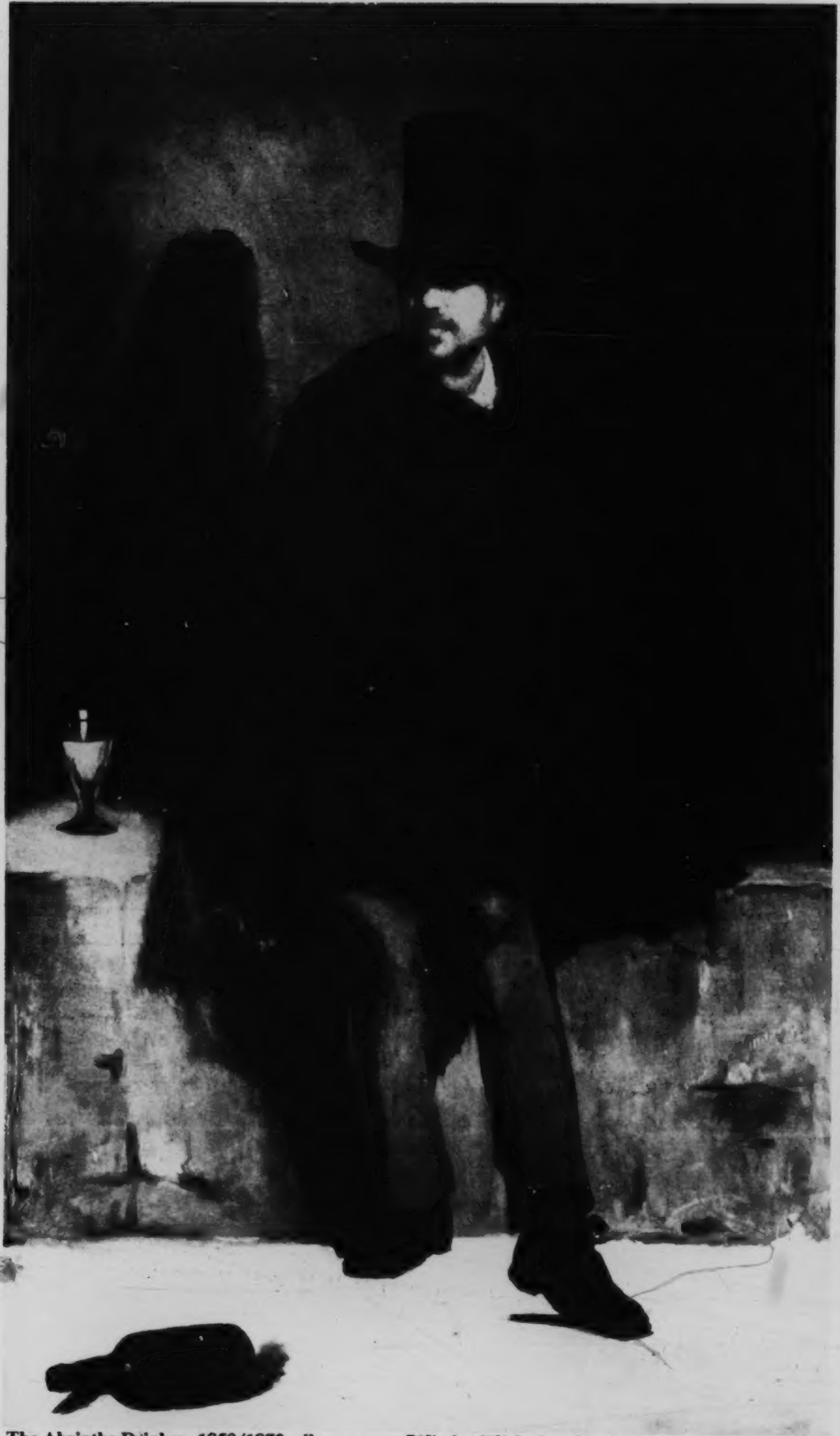
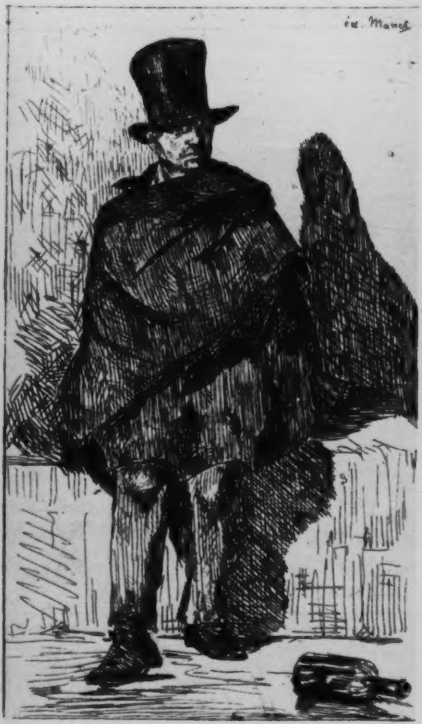
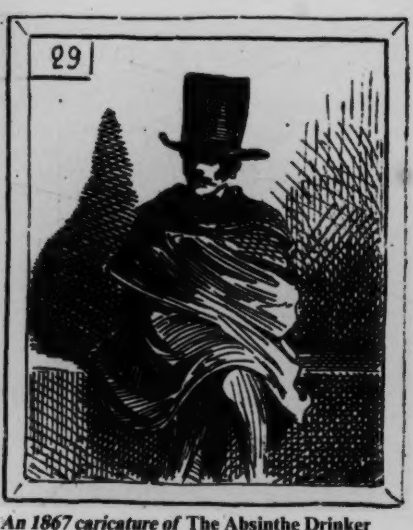


The Absinthe Drinker, *1859/1872, oil on canvas, 71$\frac{5}{16}$ by 41$\frac{3}{4}$ inches. Ny Carlsberg Glypotek, Copenhagen. According to his stepson, Manet added the legs and glass in 1863.*



Manet's 1862 etching of The Absinthe Drinker *shows him full-length but glassless.*



An 1867 caricature of The Absinthe Drinker *gives an idea of its original appearance.*

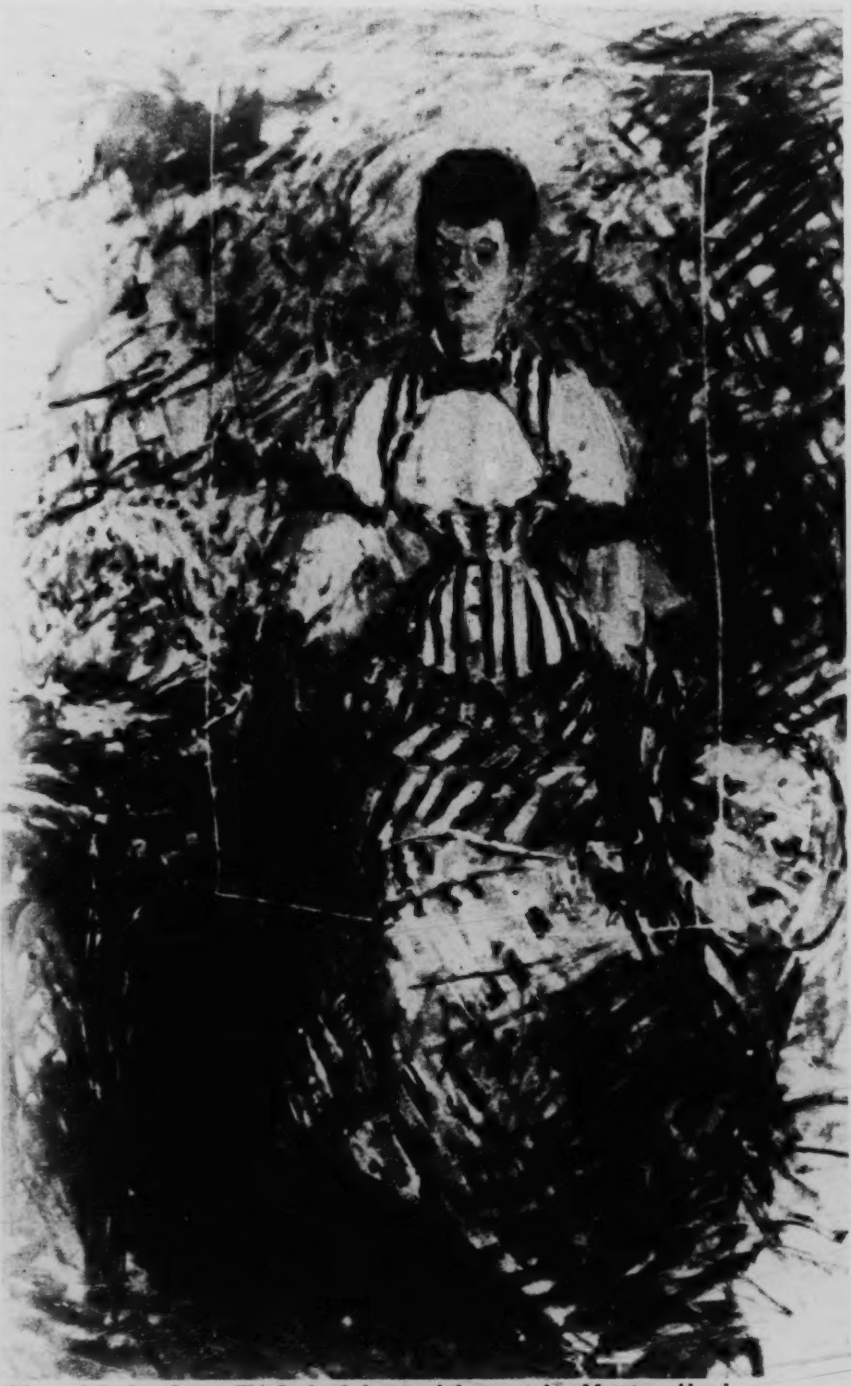
tween approximately 1861 and 1868 he painted more than a dozen pictures, including *The Absinthe Drinker* and the portraits of Camprubi and Duret, each of which presents a single full-length figure in a bare, monochromatic setting. Evidently, Manet hoped to emulate the powerful simplicity of some of Velásquez's finest portraits or to expound Baudelaire's proposition that "The greatest colorists know how to attain color with a black coat, a white tie and a gray background."[28] Manet's appreciation for richly painted backgrounds that indicate no setting whatsoever increased when he studied Velásquez's greatest works first-hand during a trip to Spain in 1865.[29] During the next two years or so Manet executed a half dozen large oils along similar lines, including *The Tragic Actor* and the *Portrait of Theo-*

dore Duret. Then, curiously, he lost interest in the idea almost entirely for about a decade.

In several cases during the 1860s Manet apparently replaced neutral backgrounds with more elaborate ones indicative of specific locales. For example, caricatures of his portrait of Mme Brunet suggest that sometime between 1863 and 1867 Manet cropped the bottom of the figure and added an out-of-doors setting behind her.[30] And as Manet's etching after the picture shows, his striking full-length portrait of the Spanish dancer Lola de Valence was also first set against a blank, dark background.[31] Judging from a caricature published in 1867, Manet had still not added the backstage scene visible today. The new background was certainly added, however, before 1873 when the painting was sold to the baritone Faure, whose own stage career must have predisposed him toward the "final" work. Although when and why Manet altered the format of *Lola de Valence* is anyone's guess, there is no question that Manet's original frame for this work, used both before and after he added the theatrical background, masked narrow strips of canvas visible today at the top and bottom (as the placement of his signature indicates).[32]

Why was the extraordinary "Absinthe Drinker" received so poorly? Partly because the unpopular original version is quite different from the one known today.

The different "states" of *Lola* raise the question of whether Manet added background details to other works. For example, did *The Street Singer*, 1862, have a neutral background at first, before Zola saw the picture in 1866 as it appears today? Although Manet made prints after most of his exhibition paintings during the first half of the 1860s, he neglected to reproduce several important works, including *The Street Singer, The Old Musician,*[33] *Le déjeuner sur l'herbe* and *Jesus Mocked by the Soldiers.* Did he lack the time to make etchings after these? Or did he find that these paintings did not lend themselves to translation into black and white? Given Manet's open-minded attitude toward revisions, he possibly postponed etching because he was not sure that these works were "finished." As recently as 1967, Clement Greenberg made the startling suggestion that *Le déjeuner sur l'herbe* might have been more successful had Manet cropped it on the top and sides.[34]


Of two minds about format: This Lochard photograph documents how Manet considered cropping his full-length* Woman in Evening Dress, *1877–80, now in the Guggenheim Museum.

In any event, Manet came to his decision to repaint the originally neutral background of *Lola* at about the same time that he decided to stop using such backgrounds for new works, that is, around 1868. Duret's portrait done in that year is of particular interest because his account of

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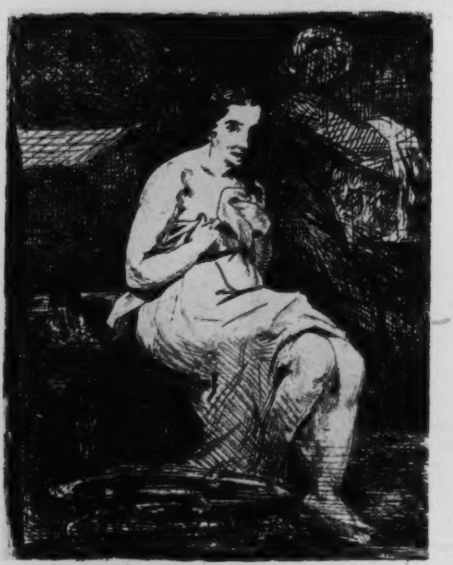
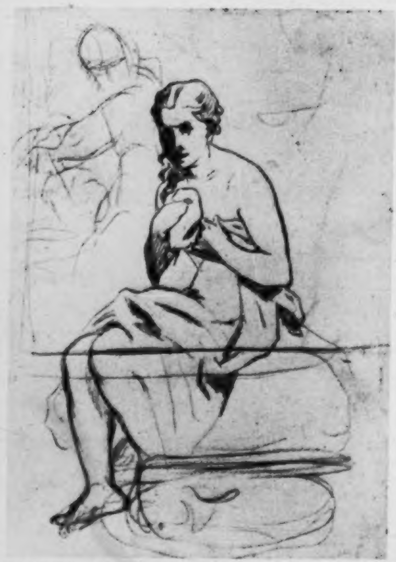


La toilette, ***1861, etching, 11⅛ by 8⅜ inches. Bibliothèque Nationale, Paris.***



This red chalk drawing in preparation for **La toilette** ***suggests how Manet might have cropped the seated figure at the knee.***

how it developed records Manet's thinking about changes.[35] After Manet had painted Duret's figure on a neutral background, the portrait was considered finished. But on a subsequent visit to the painter's studio, Duret was asked to resume his pose because Manet had decided to add a still life in the foreground. According to the model, who served little purpose on this occasion but received a lesson about abstraction in art, the artist painted each new object—a stool, a paperback fallen on the floor, and a serving tray loaded with a glass, carafe and lemon—before adding the next. As Duret learned, each object enriched the painting's color harmonies, despite the fact that none of them had anything to do with him personally, as props generally do in portraits. The shadows cast by the new items are incongruously longer than those that the figure had cast during earlier sittings, as if Manet wanted his additions to appear as such, related no more closely to the sitter in terms of time and space than they are related to him in meaning.

"Upon beginning a picture, [Manet] could never tell how that picture would come along,"[36] explained Zola, who evidently heard a similar lecture in 1866. His famous essay in defense of Manet's art, published the following year, maintains that the painter added the maid and cat to *Olympia* simply as black accents and the bouquet simply as a large highlight, without considering their meaning as props.[37] No matter how simplified Zola's explanation, it seems clear that Manet decided to add new details to this famous picture long after it was underway. Baudelaire, who saw the work before leaving for Brussels in the spring of 1864, was surprised to learn a year later that Manet had added a cat. The 14-year-old Jacques-Emile Blanche, who watched Manet paint *The Artist* in 1875, recalled later that a green garden chaise in the background was scraped out and replaced by the bizarre image of a dog lapping water from a tall glass.[38]

Such accounts of Manet revising works already near completion underline his idiosyncratic opposition to the use of preliminary drawings.[39] Typically, the only known drawing of the entire composition of *Olympia* was done *after* the painting was exhibited, in preparation for a print. Although Manet made two drawings to establish the model's pose, he relied on neither of them for the final work.[40] Indeed, after the portrait of his parents, 1860, for the composition of which a conventional preliminary drawing was made,[41] Manet seems rarely to have depended upon drawings, even for details in his paintings. Except for those done in conjunction with prints after paintings, almost all of his known drawings remained undeveloped as paintings.[42]

Although some preliminary drawings may have been lost, it is clear that Manet believed the use of them would interfere with his goal of spontaneity. Duret claimed that during Manet's brief trip to Spain he made reference sketches of bullfights in anticipation of paintings to be executed when he returned to his studio.[43] But only one such sketch survives, and it has little in specific to do with the bullfight scenes that Manet eventually painted apparently from memory. Only during the 1870s and 1880s did he tend increasingly to refer to the drawings taken in notebooks on his rounds of Paris, and then merely for details in the backgrounds of pictures.

The few exceptions tend to prove the rule. There is an elaborate ink sketch, parts of which Manet transferred directly into *Music in the Tuileries,* 1862. Yet since this sketch corresponds only to the middle section of the oil, it appears that Manet's original compositional idea expanded as soon as he undertook the oil version.[44] The tiny sketch for *The Balcony* was made only after Manet had had to abandon a large canvas because his composition had turned out entirely wrong. Presumably taking additional expenses and delays into account (as most artists routinely do), Manet now made this drawing to define the correct composition before committing a second large canvas.[45] Even so, the drawing hardly corresponds to the final work in every detail. X rays show that Manet had relied on it (for example, the seated woman had a parasol) but then changed his ideas yet once more.

"Each time he begins a painting," reported his friend Mallarmé in 1876, "he plunges headlong into it, and feels like a man who knows that the surest plan to learn to swim safely is, dangerous as it may seem, to throw himself into the water."[46] Ironically, the time-saving notion of spontaneity cost Manet hours of extra work scraping out false starts. Drawing in oils, like working crossword puzzles in ink, can cause problems, and Manet never stopped coping with them. For example, when he attempted a portrait of the statesman Gambetta around 1871, he covered his canvas with large sheets of paper. When he attained a successful result, it could then be traced onto the canvas.[47] But this change in his routine was no solution, and the portrait was never executed. Manet's interest in the medium of pastels on canvas, beginning around 1874, must likewise have been motivated, at least in part, from his determination to draw in colors, changing freely as he went along. Working directly in oils, however, never became easy for him. Blanche watched Manet rework *Jeanne: Spring* and *The Amazon* repeatedly.[48] Considering Baudelaire's contention that "Drawing is a battle between the artist and nature,"[49] Manet was often on the defensive, and he often lost. The many partially completed oils circulated on the art market after Manet's death should not be considered as "sketches," as Blanche pointed out, but as abandoned "pictures stopped in progress."[50]

Observers have all noted a sweeping change in Manet's style around 1870, when he openly adopted a more high-keyed palette and a more earnest attitude toward paintings taken directly from modern life. Inspired by Degas and Renoir in particular, Manet began to paint what could be called "double portraits" of couples engaged in real life activities, instead of single figures isolated in a neutral studio setting. Mostly works intended for exhibition, these "double portraits" include *The Railroad,* 1872–73, *Monet Painting in his Boat Studio,* 1874, *Argenteuil,* 1874, *Boating,* 1874, *Le linge,* 1875, and finally *In the Conservatory* and *At Pere Lathuile's,* both 1879. Although Manet had at first intended to paint *Nana,* 1877, as an isolated female figure, he eventually revised his thinking and added a male figure,[51] presumably so that no one could fail to appreciate the picture's dimension of social commentary. Judging from the finished work, when Manet realized the need to include the courtesan's customer, there was relatively little space left over in his original composition, enough for only half a figure *à la Japonaise.*

Similar resourcefulness led to the first of these double portraits in realistic settings. The picture referred to as "La Lecture" (*Reading*) in Manet's 1872 inventory of unsold works is a revised portrait of his wife, first exhibited in 1866 when she was 35 years old. Her son Léon was only 14 years old at that time, whereas the figure in *Reading* for which he posed appears to be nearly 20.[52] As he would do later for *Nana,* Manet conceived this new figure of Léon to "fit" into an empty space in an already "complete" composition. When Manet added a similar secondary male figure to *In the Garden* is less certain. Begun in the spring of 1870 and developed that summer on vacation outside of Paris, this painting may correspond to the one listed as "A la campagne" in Manet's 1872 inventory. Prunaire's engraving after the painting, probably executed around 1873 or 1874, at which time he assisted Manet with several reproductions, records the picture with only the seated woman tending a baby in a carriage.[53] Later Manet must have decided that the child needed a "father" and so added the reclining male figure, "fit" into spaces once left empty on either side of the woman.

As many of Manet's friends pointed out, the artist had a horror of repeating himself.[54] It is hardly surprising, therefore, that by 1880 Manet's attitude toward the double portrait had changed. Writing to Proust about his portrait, then on exhibition at the Salon, Manet explained: "Believe me when I tell you, my dear friend, how difficult it is to place a single figure on a canvas and to concentrate all interest on this single and unique figure, without it ceasing to be alive and full. To do two figures who draw their magnetism from the duality of the characters is child's play in comparison."[55]

Manet often revised "completed" works; he also mostly painted without the use of orthodox preliminary drawings.

No discussion of the changes in Manet's works can omit the special problem of colors that faded. Comparing Manet's oils done in the 1860s with his watercolor reproductions of them, it is clear that many of the dark tones have "sunk" or become darker in the former. The figures in the oil version of *Olympia,* for example, no longer stand out crisply from the background as they still do in the watercolor copy, and details, such as the model's long red hair, remain scarcely visible. Such changes were noted already in Manet's lifetime. In 1876 a visitor to his studio reported,

> Now see what has become of the famous *Woman with a Cat* which once was so much discussed! The painting's tones have extinguished themselves. The silkiness of the flesh has disappeared to give way to a yellow tone, uniform, flat, without values and without half tones. The negress and the cat have become masses of opaque black without effect and without transparency; only the bouquet still cries out above everything. The head is rigid, wooden and without charm. Obviously, this picture must have changed profoundly.[56]

To prevent such a tragedy recurring, Manet began to use colors with high values that appeared garish to early viewers. As the painter realized, in time the colors would fade and thus "correct" themselves. Writing in 1912, Blanche claimed that the colors of the *Portrait of M. Pertuiset, Jeanne: Spring* and *A Bar at the Folies Bergère* were all considerably darker, and more acceptable, than when he saw them newly painted in the early 1880s. The flesh tones in *Portrait of M. Pertuiset* originally resembled poppies, according to Blanche.[57] Like Manet, Renoir calculated how his colors would become seasoned with time. Referring to *Fantasia,* 1881, painted in Algeria, Renoir told the dealer Ambroise Vollard, "When I delivered [it] to Durand-Ruel, it had the [glaring] appearance of a heap of plaster. Durand-Ruel had confidence in me and several years later, the work of the color having come to an end, the subject stood out on the canvas just as I conceived it."[58]

II

It comes as a shock, but some works by Manet were changed after his death. For example, according to notes entered by Manet's stepson, Léon, in a register of the works left in Manet's estate, the heirs decided to send *Autumn,* an incomplete work, to be finished "by the painter at Kievert's in preparation for the exhibition at the Ecole des Beaux Arts [to be held in January 1884]."[59] The full extent of the tampering with Manet's works is still not known and can best be estimated from letters, imprecise legal and business documents, and a teenager's diary that contain clues worthy of a whodunit.

Manet died on April 30, 1883, leaving a will that directed his executors to sell the contents of his studio at public auction for the benefit of his wife Suzanne and Léon. The will authorized Duret to decide which works should be destroyed rather than sold, but as far as is known, he ignored this option—and who could blame him? On June 18 Manet's heirs engaged no-

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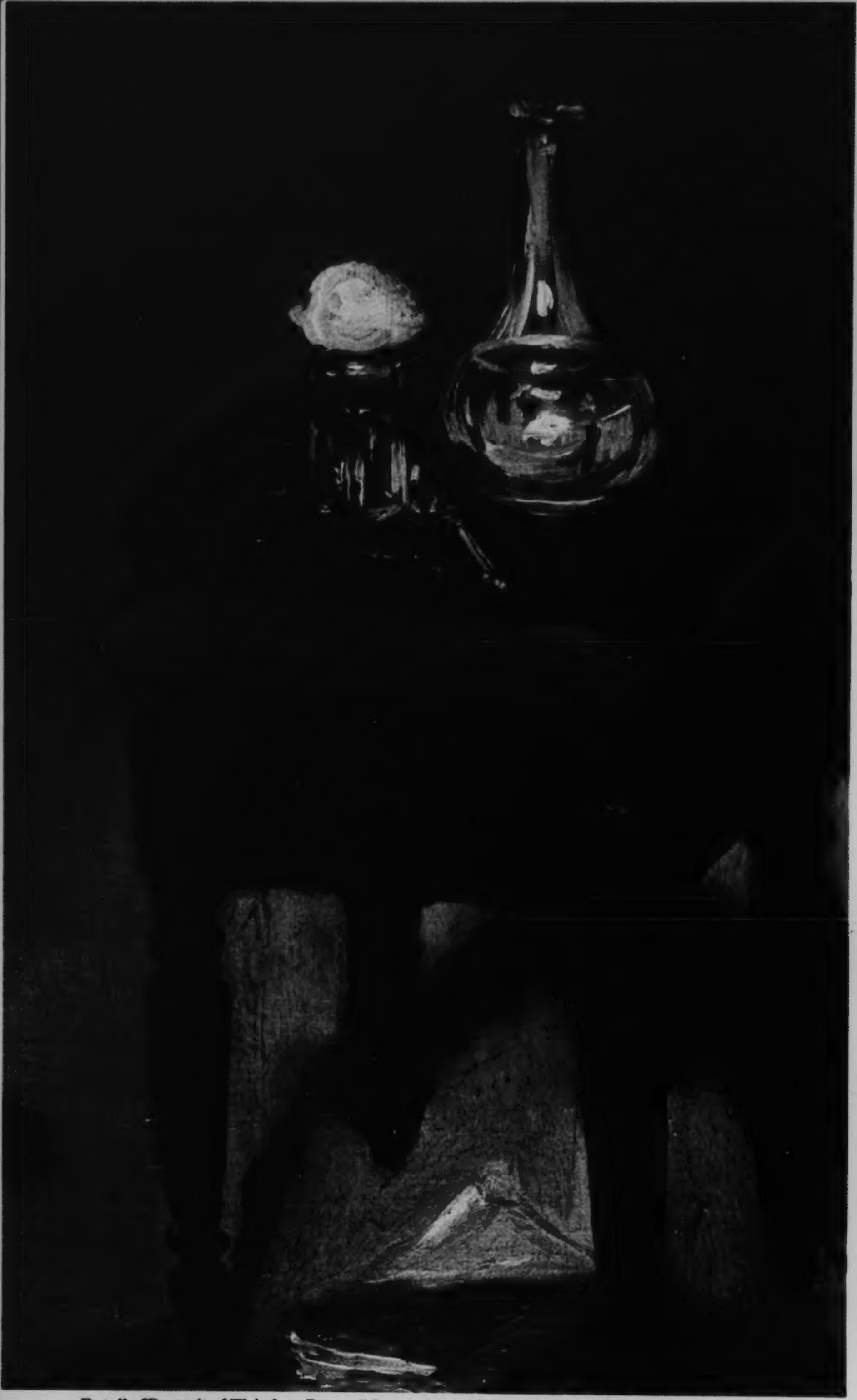
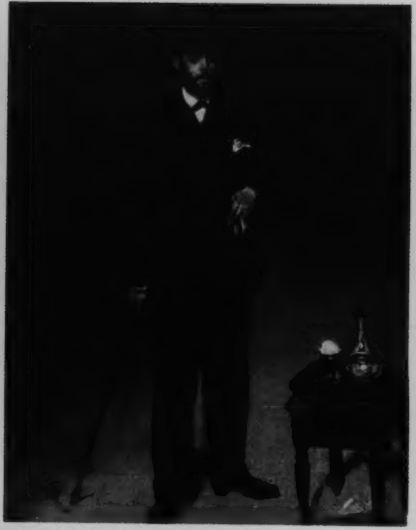


Detail of* Portrait of Théodore Duret. *Manet added this still life to the painting in order to enrich its color harmonies; the objects are otherwise totally unrelated to the sitter.



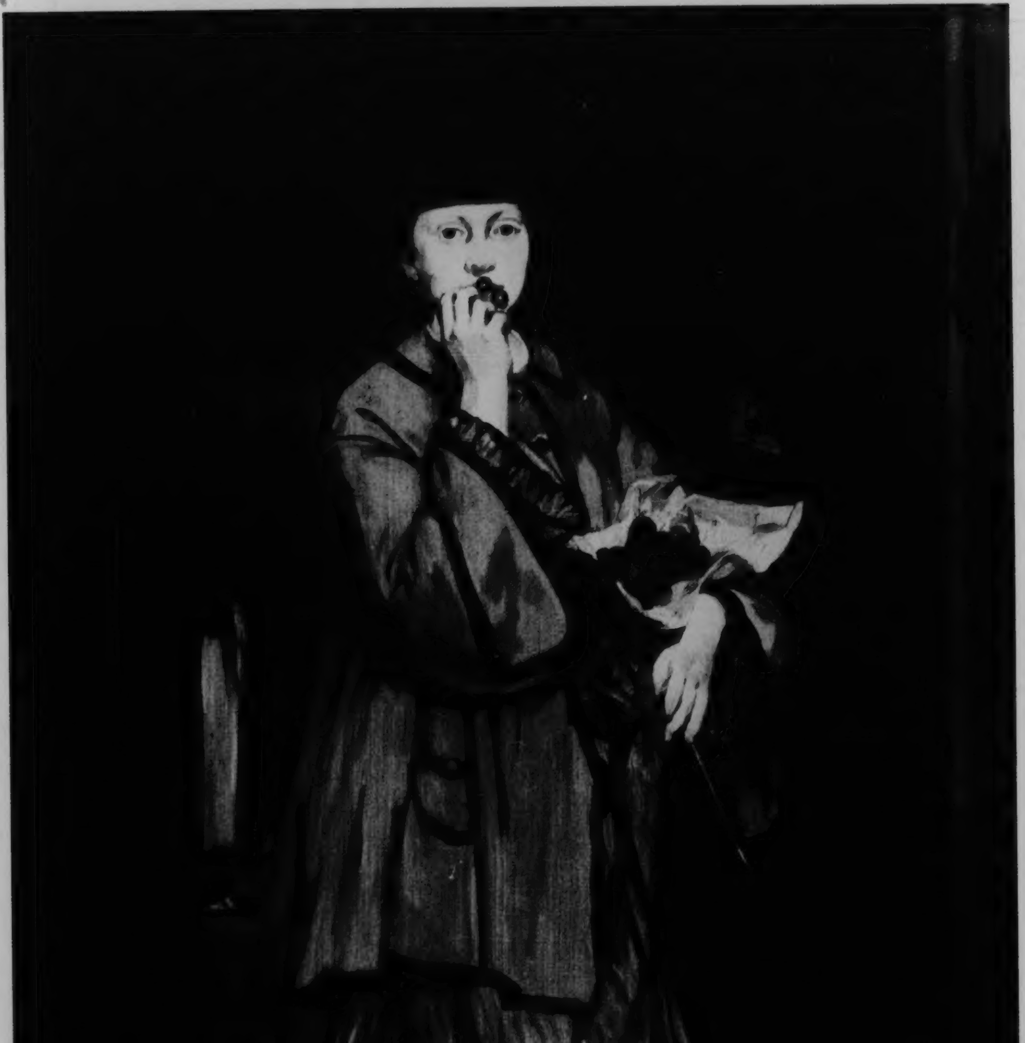
Portrait of Théodore Duret, *1868, oil on canvas, 17 by 13¾ inches. Musée du Petit Palais, Paris.*

It comes as a shock, but some works by Manet were repainted after his death in order to increase their market value.

taries to make an official inventory of the estate as required by law. Approved by all parties on Dec. 28, this inventory of the works unsold during Manet's lifetime included value appraisals established by professional auctioneers with the assistance of Durand-Ruel, his most active dealer for more than 20 years. Besides seven works at Suzanne's apartment and five kept by the artist's mother, the authorities found 135 oil paintings that merited being listed individually with evaluations—from merely 50 francs to 200 for *A Bar at the Folies Bergère*—considerably below the prices that Manet had been charging clients. Forty-one of these oils were listed together under the heading "Painted studies" with a value of 2000 francs total, presumably because they were judged to have far less market appeal. Finally, the inventory listed 40 pastels and several portfolios of drawings and engravings.[60] In a rough way these estimates indicate whether or not a given work had been completed by the artist.

To supplement the official inventory, Léon decided to have the contents in the estate photographed before many items were put up for auction in early February 1884. As he noted:

> After Manet's death, I had had the idea to have everything that remained in the studio photographed. I contacted Lochard, a photographer known to artists. I did not wish to incur any great expense, having still to pay for frames. It was agreed beween us that the price would be so much for a certain number. The bills are in the inventory. I thus established a regis-



The Street Singer, *ca. 1862, oil on canvas, 69 by 42¾ inches. Museum of Fine Arts, Boston.*

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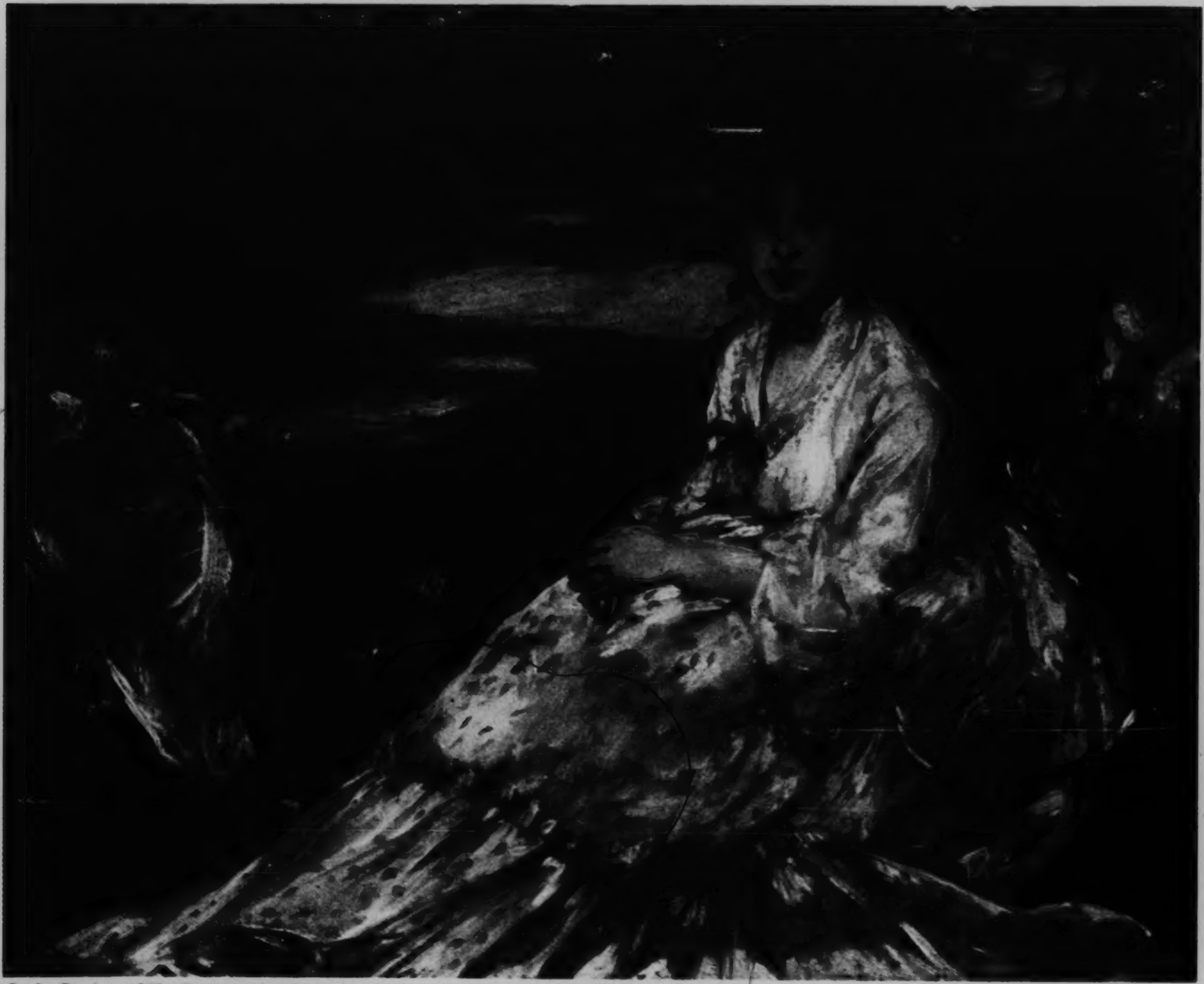
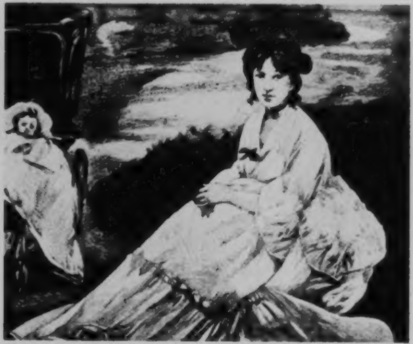


In the Garden, *1870, oil on canvas, 17½ by 21¼ inches. Shelburne (Vermont) Museum. Apparently, Manet thought the baby here needed a "father," whom he later slipped into the space behind the woman.*



Prunaire's 1874 engraving of In the Garden *shows only the woman tending the baby.*

> ter numbered from 1 to 327 and the corresponding number was pasted on the canvases. It appears in the photographs.[61]

The whereabouts of the bills is still unknown, and none of the little Lochard photographs shows any trace of the numbering system that Léon described. Still more curious, the sets of Lochard photographs known today record works not included in Léon's register of 327 pictures. When these other photographs (with numbers as high as 440) were added is one of the mysteries surrounding Lochard photographs that has never been investigated.

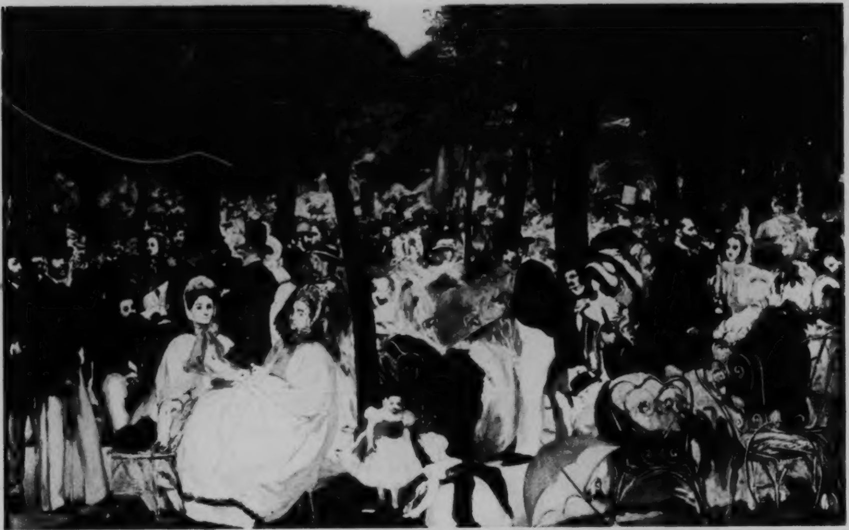
Overlooking such questions, Adolphe Tabarant, who published comprehensive catalogues of Manet's paintings in 1931 and again in 1947, concluded: "Of all the documentary sources for a descriptive catalogue of Manet, that provided by the photographs of Fernand Lochard is assuredly the most perfect."[62] But, as we shall see, several of the photographs taken to document the appearance of Manet's works as left in the estate are now lost, and in one case it can be shown that an original Lochard photograph was replaced with another photograph taken years later, after a painting had been changed. Consequently, these Lochard photographs can hinder as well as help an understanding of Manet's output.

The information contained in Léon's register indicates that in at least two instances paintings were cut down, apparently before Lochard set to work. As a result, the originally projected scope of these paintings has never been properly appreciated. Had Manet not abandoned it, the extraordinary portrait of Léon riding a velocipede, begun around 1871, would have been an important work in terms of scale (96.5 by 47 centimeters or 38 by 19½ inches, at least). Likewise, Manet's double portrait of Monet and his wife, probably undertaken in a polemical vein with the Salon of 1875 in mind,[63] was considerably larger in both dimensions (130 by 195 centimeters or 50⅜ by 76⅞ inches) than the extant unfinished picture, today in the museum in Stuttgart (106 by 134 centimeters or 41¾ by 51¾ inches).

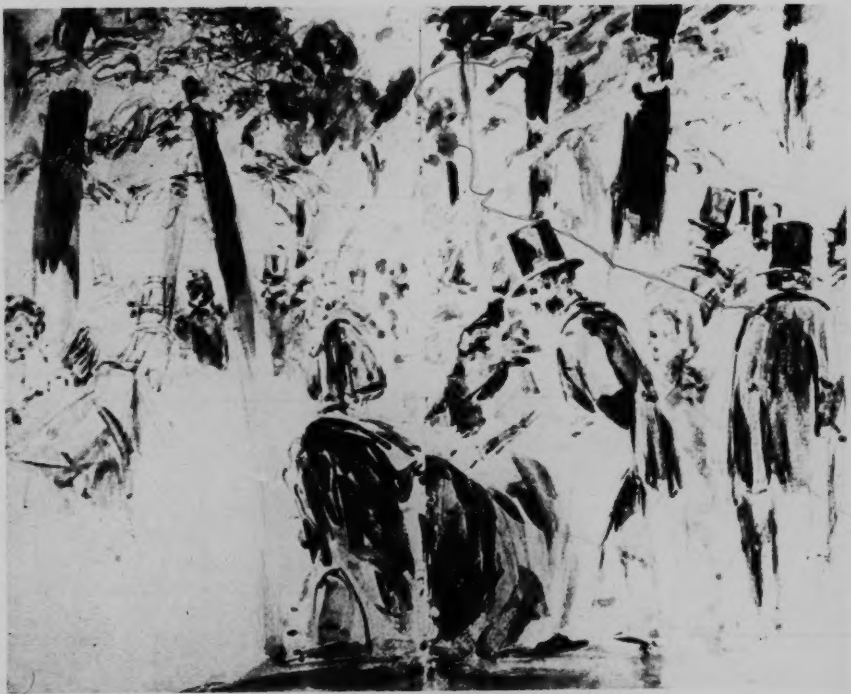
In other cases, however, Lochard photographs do accurately record the appearance of abandoned works that were cut down after Manet's death, such as *The Execution of the Emperor Maximilian,* 1867–69, in London and the portrait of Clemenceau, 1879–80, in the Louvre.[64]

Fortunately, Lochard photographed *Autumn* before Manet's family sent it to "the painter at Kievert's," so the extent of repainting can be determined: the muff and hand were finished, and flowers that appeared close to the sitter's face were covered over. Lochard's photograph of *The Surprised Nymph* shows the satyr's head that originally leered from behind a tree in the background. It has been suggested that this head may have been inadvertently removed during cleaning at an unknown date.[65]

Incredibly, some other Lochard photographs make it certain that several unfinished paintings in Manet's estate were later "completed" to make them more salable. Tabarant cited several examples, including Manet's abandoned equestrian portrait of Arnaud, given to the modern art museum in Milan in 1958. Comparing the work as it presently appears to Lochard's photograph, it is clear that the entire background and the horse were finished by another hand.[66] Not knowing the whereabouts of some works, however, and lacking means to inspect all of the located ones at first hand, Tabarant could not describe the full extent of the problem. The works in question are mostly minor ones, with little interest except for specialists.



Music in the Tuileries, ***1862, oil on canvas, 30 by 46½ inches. National Gallery, London. Contrary to his usual practice, Manet used preliminary drawings for this complex canvas.***



This ink sketch corresponds only to the middle section of* Music in the Tuileries;** ***evidently, Manet's compositional idea expanded when he undertook the oil version.

For instance, when Anne Coffin Hanson compared a portrait of Mlle Lemonnier, today in the Philadelphia Museum of Art, to the Lochard photograph, she reported in an unpublished paper (deposited in the museum's curatorial file) that repainting had occurred. But since the time of Tabarant, only Daniel Wildenstein, who with Denis Rouart co-authored the most recent catalogue raisonné, has addressed the problem of repainted works in print. In 1975 Wildenstein suggested that the lost unfinished portrait of Antonin Proust, known from a Lochard photograph, exists in a "completed" state now deposited at the Fabre Museum in Montepellier.[67] Although this may be the case, Léon's register actually lists four unfinished portraits of Proust,[68] including one given to the sitter by Manet's heirs. Unfortunately, Lochard never photographed three of the four, and the Montpellier picture might conceivably correspond to one of the unphotographed versions rather than to the recorded one. Moreover, the conservation department of the Metropolitan Museum has begun to examine its portrait of Faure, which

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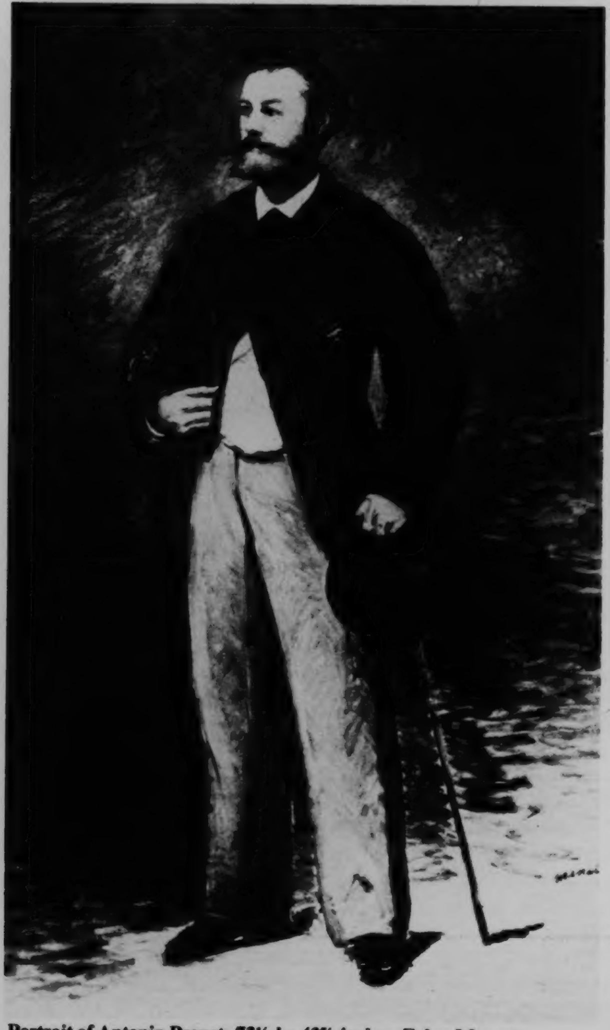
may have been cut out from any of the three portraits of the singer mentioned in Léon's register.[69] Since the Lochard photograph for one of the three is lost, however, a final determination may never be possible in this case. Without more investigations of this kind, it will not soon be possible to evaluate the accuracy of claims published by Blanche that there were "fake Manet factories" and that unfinished paintings had been "completed" for export to America (where the deceit would be less likely to be recognized).[70]

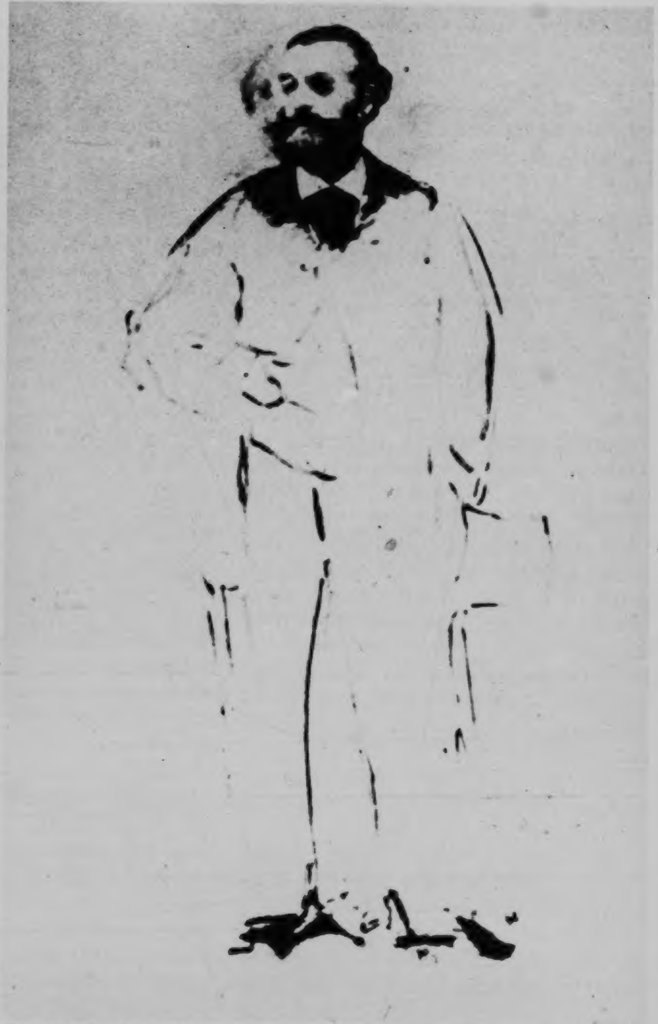
Lochard photographs should exist for every work listed in Léon's register and, by extension, for every work included in the official estate inventory. Confusion has resulted because this is not the case. For example, Rouart and Wildenstein omitted a genuine work from their catalogue because it was not recorded by a Lochard photograph. Yet the painting, *Children playing in the Tuileries,* 1862, now in the Musum of Art, Rhode Island School of Design, is listed in the inventory. Moreover, since the Lochard photograph of the unfinished version of *The Execution of the Emperor Maximilian,* today in Boston, is evidently lost, it must remain uncertain whether or not this work was repainted after Manet's death—a possibility suggested by the fact that such an important work was not included in the estate inventory. Why are some of the 327 photographs missing? Were they destroyed when the works that they recorded were destroyed? Were they lost inadvertently, or were they discarded for some reason known only to those who made use of them—that is, Manet's family, dealers in contact with them and the artist's earliest biographers?

Why are some of the 327 Lochard photographs missing? Were they destroyed with the works they recorded? Were they lost? Replaced?

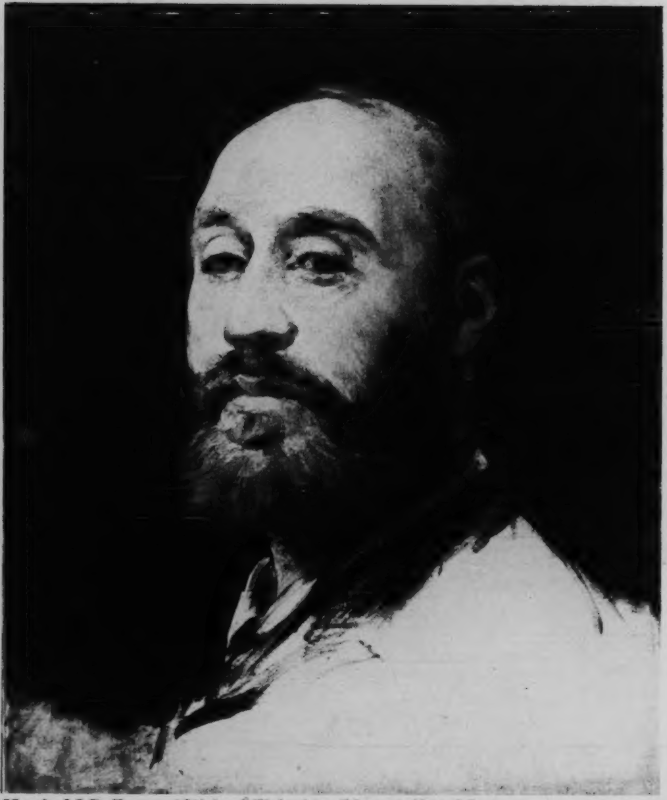
More unsettling than the question of the missing photographs, however, is the evidence that at least one Lochard photograph was replaced by an "imposter photograph" taken years later to cover up an attempt to increase the market value of a painting that Manet had abandoned in an incomplete state. Now referred to as *Bathers on the Seine* and in the possession of the São Paolo Museum, this work is documented in Léon's register as "Femmes nues" and as "Nymphes se baignant" among the 41



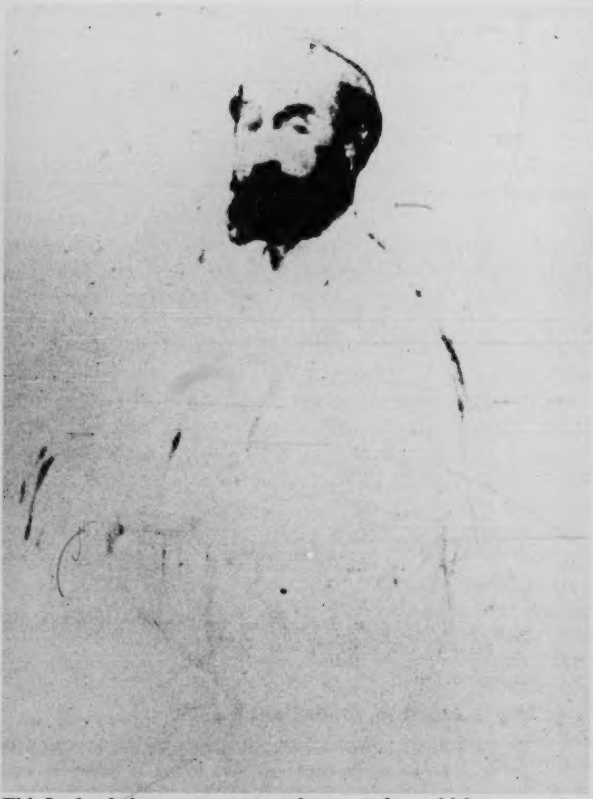
Portrait of Antonin Proust, 72¼ by 43⅝ inches. Fabre Museum, Montpellier. No Lochard photo corresponds to this actual work.



Does this Lochard photo represent the "lost" portrait of Proust that now exists in a completed state at the Fabre Museum?



Head of J.B. Faure, ***18⅛ by 14⅞ inches,*** **Metropolitan Museum.** ***Was this work cut from a larger Manet portrait of the singer?***



This Lochard photo may represent the canvas from which the Metropolitan's picture was cut before repainting.

"Painted studies" in the estate inventory. The painting was not offered for sale at the 1884 auction of the contents of Manet's studio, presumably because it had little market value. In his memoirs, Blanche explained that the dealer Portier sold him the picture for only 500 francs. In 1898 Blanche received a visit from "a well-known dealer" who acquired the picture in an exchange.[71] This dealer was accompanied by Auguste Pellerin, the margarine tycoon whose collection of works by Manet, begun around this time, was among the most extensive ever assembled. The *Bathers* caused a commotion when it came into Pellerin's hands.

Pellerin invited Berthe Morisot's daughter Julie to see his collection of her uncle's works on Jan. 29, 1899. In her diary, the 19-year-old expressed misgiving about the *Bathers,* "which Pellerin is enchanted with and which is beautiful in effect; but the background is done with a black that astonishes me."[72] Two days later she visited the Renoirs and discussed the Pellerin collection with them. Mme Renoir told her that "the Bs repainted one of my uncle's pictures that they sold to Mr. P for 100,000 francs."[73] Julie concluded that the *Bathers* must be the dubious painting. Several days later Julie noted that Blanche had visited to explain that when he had sold the picture to the dealer Bernheim the previous summer the background was green in color and the major figure's unresolved legs had been scraped out.[74]

Meanwhile, Manet's widow, Suzanne, received a note from Bernheim Jeune & Fils on February 6 which explained that "the photographs are not ready yet."[75] As we shall see, it was the Lochard photographs that were under discussion. On February 7 Julie paid her aunt a visit to ask permission to initiate legal action concerning the repainting. Her diary records her sense of outrage after the visit:

> There is nothing to do, nothing to say. Aunt Suzanne has written on the back of the picture that she acknowledged it as being by her husband, after having hesitated, aware that it had been retouched: "I could not say that it was not by my husband," she told me with her Dutch nonchalance, "since the women were by him." I tell her squarely that she should not have signed; I lost my temper a little; I believe that she finds that I am interfering in something which doesn't concern me, and she is very calm and says that it is always like this with the sketches; it's true that her own brother repainted several of my uncle's pictures. Here is what happened; in order to protect themselves, those crafty Bs arranged to have my aunt's signature before the work was entirely repainted. There is nothing to be done with those people! Aunt Suzanne believes that P works in concert with them. I don't know; if it's true, it's well concealed.[76]

Of course, Julie's extraordinary claim that Suzanne's brother had repainted "several" of Manet's works demands fuller discussion, but first the *Bathers* saga must be continued. Blanche now insisted that Pellerin invite him and his friend the scholar Etienne Moreau-Nélaton to see the collection. They found the *Bathers* in the drawing room. "The painting of both legs was now completed, and there was a very dark background in the style of Henner. The picture was sumptuously framed and mounted on a sort of dais. I dared not meet the eyes of my guide."[77] Evidently, Peller-

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in decided to treat the situation boldly. In April he extended another invitation to Julie, offering to show her some paintings by Manet that he had recently acquired, adding that they were quite unknown ones. When Julie told Renoir about the invitation, he commented, “You should have replied that even Manet never saw them.”[78] She brought her Aunt Edma along when she made the second visit. They found the Bernheim brothers there, and Julie went away inclined to believe that Pellerin was in league with them. She wanted to voice her disgust, but “since the signature of my aunt Suzanne is behind these canvases, I cannot condemn my aunt. Ah, these people have protected themselves. I must go back and talk to aunt Suzanne about this and find out whether she signed all these horrors, quite probably, before they were completely retouched.” She cried when she returned home “at the thought that I can do nothing about his Manet industry; Pellerin has lots of fakes and is getting rid of the good pictures.”[79] But after this, Julie dropped the matter.

On May 16 the Bernheim brothers sent Suzanne “the photographs that you left us to bind in 4 volumes.”[80] Although nothing was said about duplicates, eight additional albums (likewise containing about 80 photographs each) are known today.[81] The “Lochard” photographs of the *Bathers* exist in two versions: a negative made before the repainting for Pellerin and another showing the dark background.

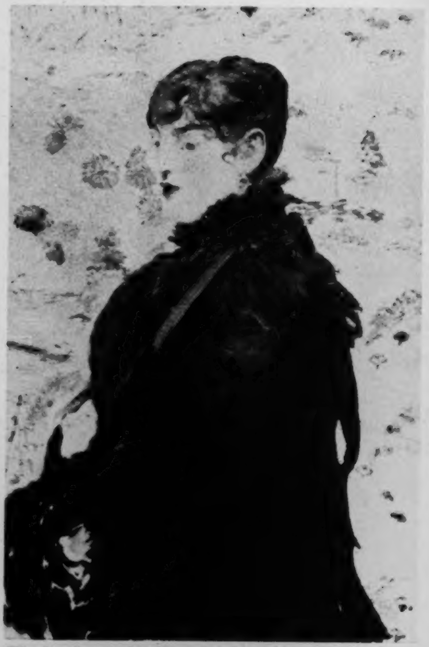
Stretching his luck too far, Pellerin offered to lend the *Bathers* to the prestigious “Centennale de l’art français” exhibition held in conjunction with the World’s Fair that took place in Paris in 1900. Although listed in the catalogue, the painting never went on public view. Upon seeing the work during an inspection of the galleries before the opening, Moreau-Nélaton threatened to withdraw the paintings that he had lent (including *Le déjeuner sur l’herbe*) “if by tonight a certain fake has not disappeared from this room.”[82] Oddly, no catalogue raisonné has ever referred to this complicated story, and to make matters worse some recent catalogues have accepted as authentic a watercolor “study” signed by Manet’s widow and likewise once in Pellerin’s collection, although it apparently corresponds to the repainted rather than to the original version of the oil.[83]

Obvious questions remain to be discussed. What about Suzanne’s brother, who retouched “several” unfinished works? Was Suzanne a dupe or an accomplice? Most important, was the *Bathers* an isolated case—that is, can we any longer implicitly trust the authority of so-called Lochard photographs in matters of attribution? And how many of the “horrors” that Julie saw at Pellerin’s still deceive Manet’s admirers?

Suzanne had two brothers—a sculptor, Ferdinand, and a painter, Rodolphe. The latter served as Manet’s model for two important works undertaken during the summer of 1874, when the *Bathers* must also have been begun.[84] Witness to Manet’s painting techniques, Rodolphe would later have access to his brushes and paints if he visited his sister. Yet he is not the only candidate for the dubious distinction of having tampered with Manet’s unfinished works. There was also Suzanne’s nephew Edouard Vibert. The scant available information about him comes from Tabarant:

> Always ill, to the point that he did not attempt to find a regular job, he lived with his mother and his aunt Manet, coddled and pampered by them. When the country house at Sarcelles, Seine-et-Oise (10, rue Verte) was bought, where Mme Manet and her relatives betook themselves every summer, the deed was entered in the name of Edouard Vibert, whose future the mother and aunt wished to insure. An idler, he tinkered all the day, played the violin and painted for fun, copied or imitated the works of his father, his uncle, above all those of Manet, childishly inept at first, later not unimpressive, sometimes pretty skillful. He died at the age of 32 on August 18, 1899, and his tearful mother kept everything to which his brush had given birth.[85]

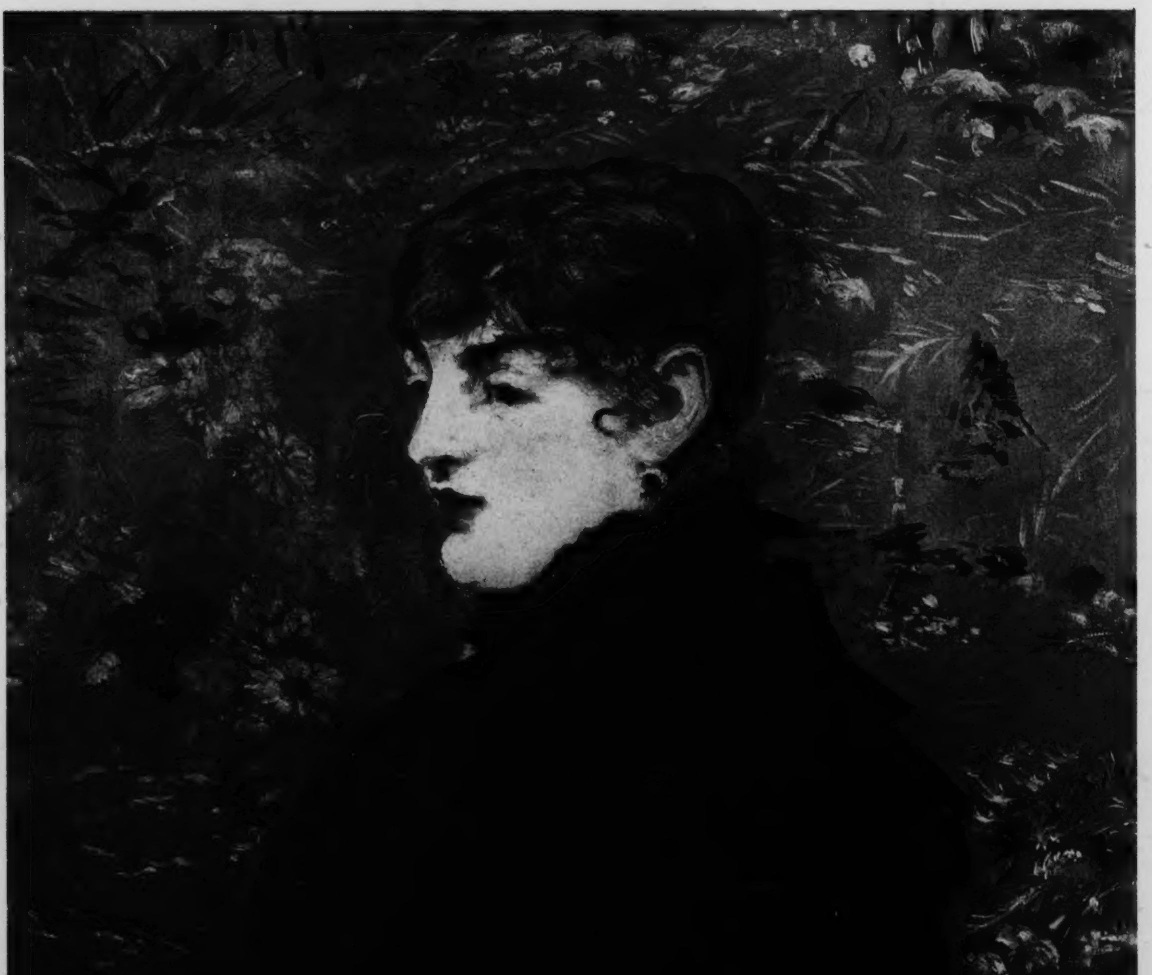
On several occasions Vibert made replicas of works that his aunt planned to sell, allegedly so that she would not feel the loss as painfully.[86] After Suzanne’s death in 1904, however, Léon, as if he were ignorant of Vibert’s enterprise, sold a few of the copies as original second versions by Manet himself. When Léon died in 1927 he was involved in a lawsuit over a second version of *La pêche* that he had sold in 1910, after securing written authentification for it from the aging Duret.[87]



The Lochard photograph of* Autumn *before repainting reveals the unfinished state of the sitter’s hand and muff.

Léon’s questionable career as a dealer had evidently begun years before. In an undated letter written to Suzanne shortly before Vibert’s death, Proust looked forward to the sale of the Chocquet collection (July 3–4, 1899) and made a curious request. “Please ask your nephew to put the *Boy with a Sword* in place.”[88] Since Manet’s famous painting had already entered the Metropolitan Museum collection in 1889, what was Proust referring to? Did this work have anything to do with an entry that Léon made in a notebook sometime after July 1900: “Boy with a Sword, The Balcony and Flowers in a Vase—5000 [francs] to Gerard”?[89] The “Boy with a Sword” referred to here, a small “version” of the Metropolitan Museum picture, was not mentioned in the estate inventory, or Léon’s register. But Duret included it in his catalogue raisonné of Manet’s works in 1902, and it circulated on the art market as a genuine work until Tabarant rejected it in 1931.[90] Although some of them may have been unwitting accomplices, the “Manet industry” that upset Julie evidently included not only Suzanne and her brother, but Vibert, Proust, Léon and Duret.

But it is the status of the so-called Lochard photographs that is at issue here. Was the photograph of the *Bathers* the only one to be replaced to hide retouching? Without citing the source for this information, Tabarant claimed that the Lochard photographs were organized into albums at Suzanne’s request, through the efforts of Proust and the Bernheims.[91] As we



Autumn, ***1881, 28¾ inches by 20 inches. Musée des Beaux-Arts, Nancy. This painting was "finished" by another hand.***

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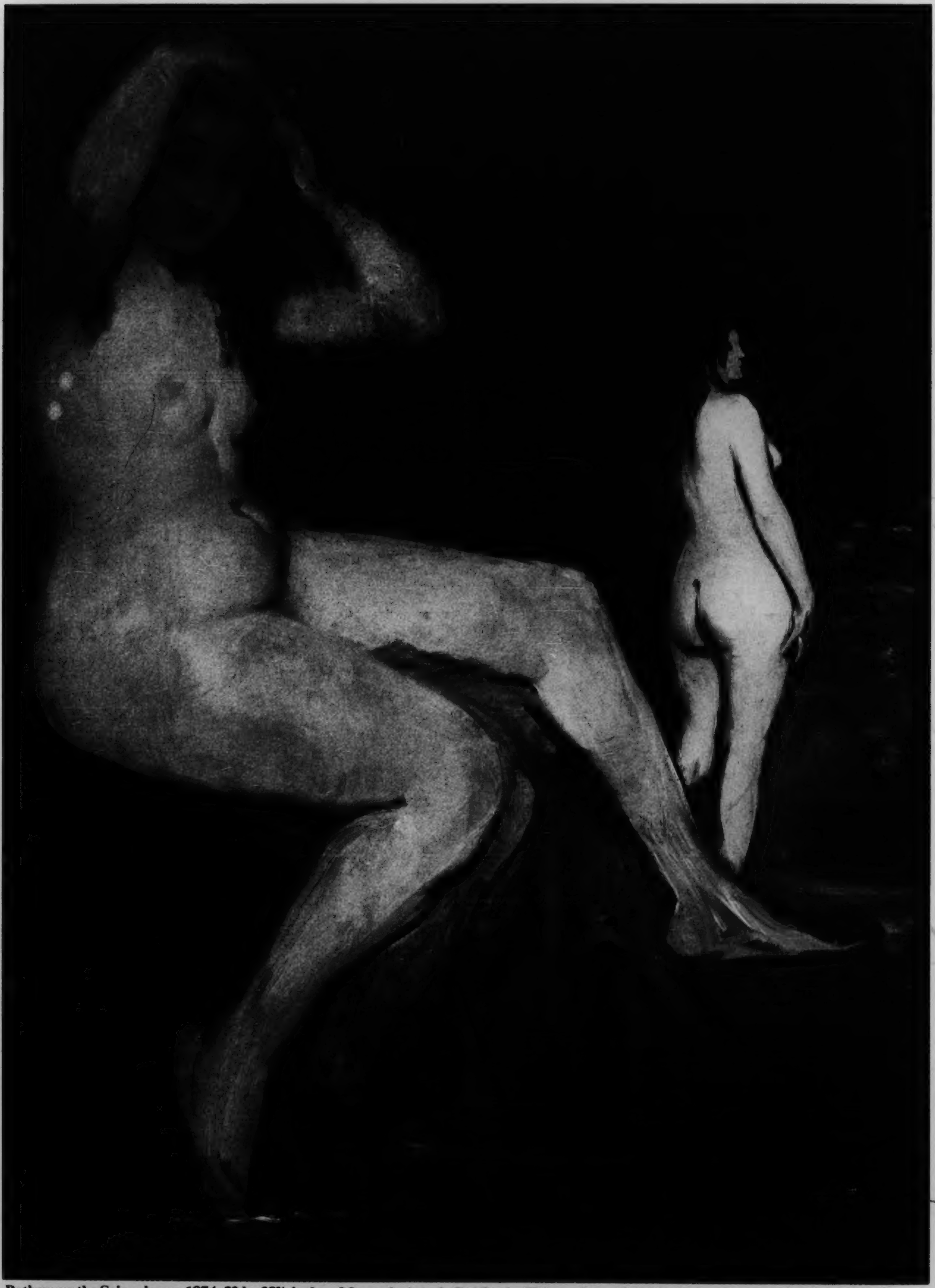
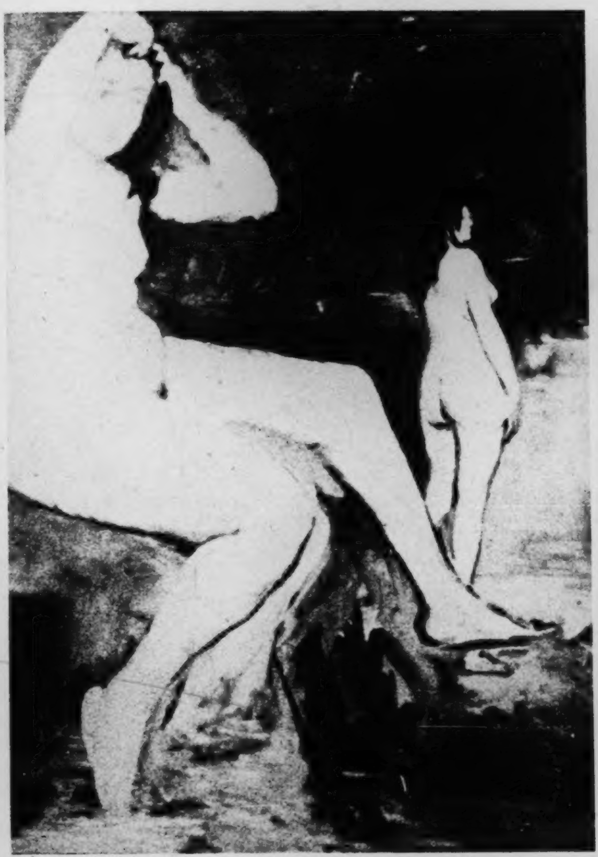
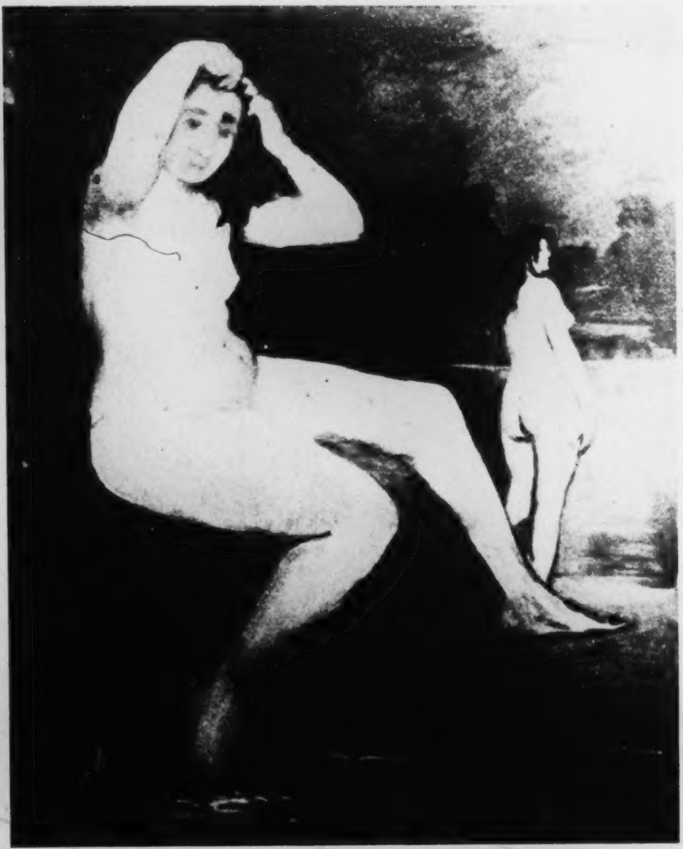


Bathers on the Seine, *begun 1874, 52 by 38⅔ inches. Museu de Arte de São Paulo. This work was listed in the inventory as a "painted study."*



"Lochard" photographs of the Bathers *exist in two versions: this, the real one, shows the work before repainting.*



The "imposter photograph" of the Bathers *was taken to prevent discovery of the posthumous repainting of this picture.*

have seen, they were returned to her in May 1899. Work sold around this time should therefore be particularly carefully examined. In Suzanne's personal records, sales of the oil sketch of Manet's portrait of Faure as Hamlet and the two self-portraits are listed for that year.[92] There is no longer certainty that "Lochard" photographs do really record the appearance of these works in Manet's studio in 1883.

At one time or another, Pellerin owned the bulk of Manet's drawings, in addition to more than 40 oils, mostly ones done in the 1870s and 1880s. For many of his pictures, such as *A Bar at the Folies Bergère,* there is full documentation that goes beyond the veracity of Lochard photographs. There is not space to comment about those for which such documentation is lacking. The questions surrounding a version of *Girl Serving Beer,* today in the Louvre, suffice to suggest how carefully any investigation must proceed.[93] Although Duret accepted this picture for his 1902 catalogue raisonné, it is not mentioned in the estate inventory, nor in Léon's register, and Lochard never took a photograph of it. Moreover, there appears to be no reference to this important picture among Manet's own sales records, which are rather complete for the last six years of his life, when it would have been painted. Yet Tabarant took no issue with the painting's authenticity, except with regard to the signature in Mme Manet's handwriting, although Manet presumably would have signed anything that he sold himself.[94]

For the time being we are really not much further along than Tabarant. Writing in 1947, he pitied those who would confront issues of authenticity in years to come, no matter what new resources they might have. "Perhaps they will have access to more focused radiography techniques, more usefully revealing than those of today, and the paintings will not leave room for controversy thanks to future investigations into pigments."[95] Still capable of only limited results, technical analysis of Manet's works may have to be postponed indefinitely.

Meanwhile, Manet's present admirers must regret the damage done to his reputation, as did Monet, who discussed the matter with a visitor who was alarmed by smoke rising above the famous gardens at Giverny. Monet was burning paintings that had not developed satisfactorily. "So there you are, what can you expect? I had the example of Manet. I will explain to you: after the painter's death, the dealers flung themselves at his works. They snatched everything, down to his slightest sketches. Myself, I became apprehensive and I preferred to destroy during my lifetime everything which did not please me."[96] What happened to Manet's works should be a lesson. Indeed, the first chapter in the history of modern art is in need of revision since it is unclear when certain paintings "by Manet" were finished and by whom. □

Author: *Charles F. Stuckey, an art historian and critic, was a member of the exhibition staff for "Manet 1832–1883."*

For their generous cooperation I am indebted to the exhibition staff for the current exhibition "Manet 1832–1883," expecially Françoise Cachin, Gisela Helkampf, Mark Leonard, Charles S. Moffett, Lucy Oakley, Susan Stein and Juliet Wilson Bareau; as well as to M. Guy Patrice

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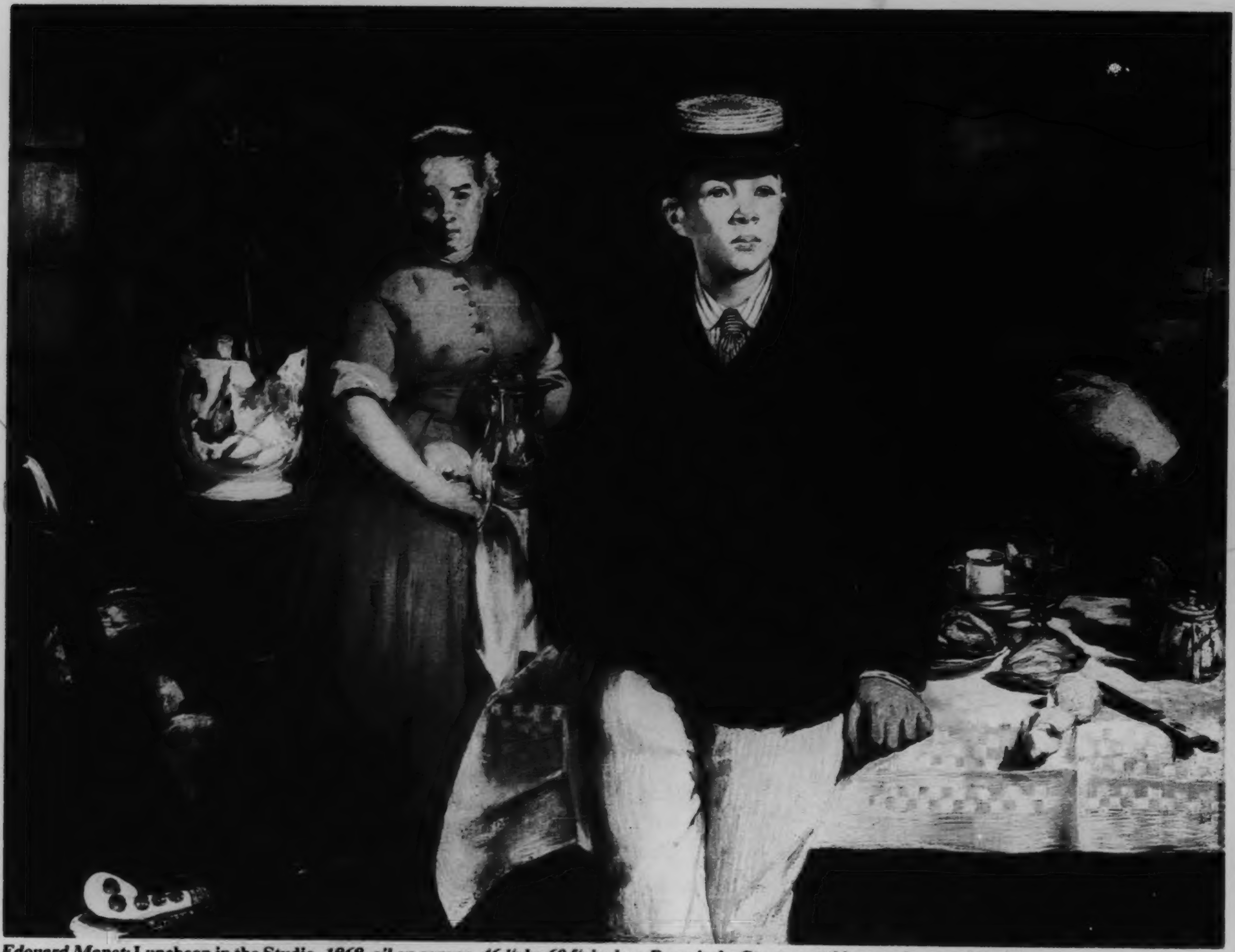
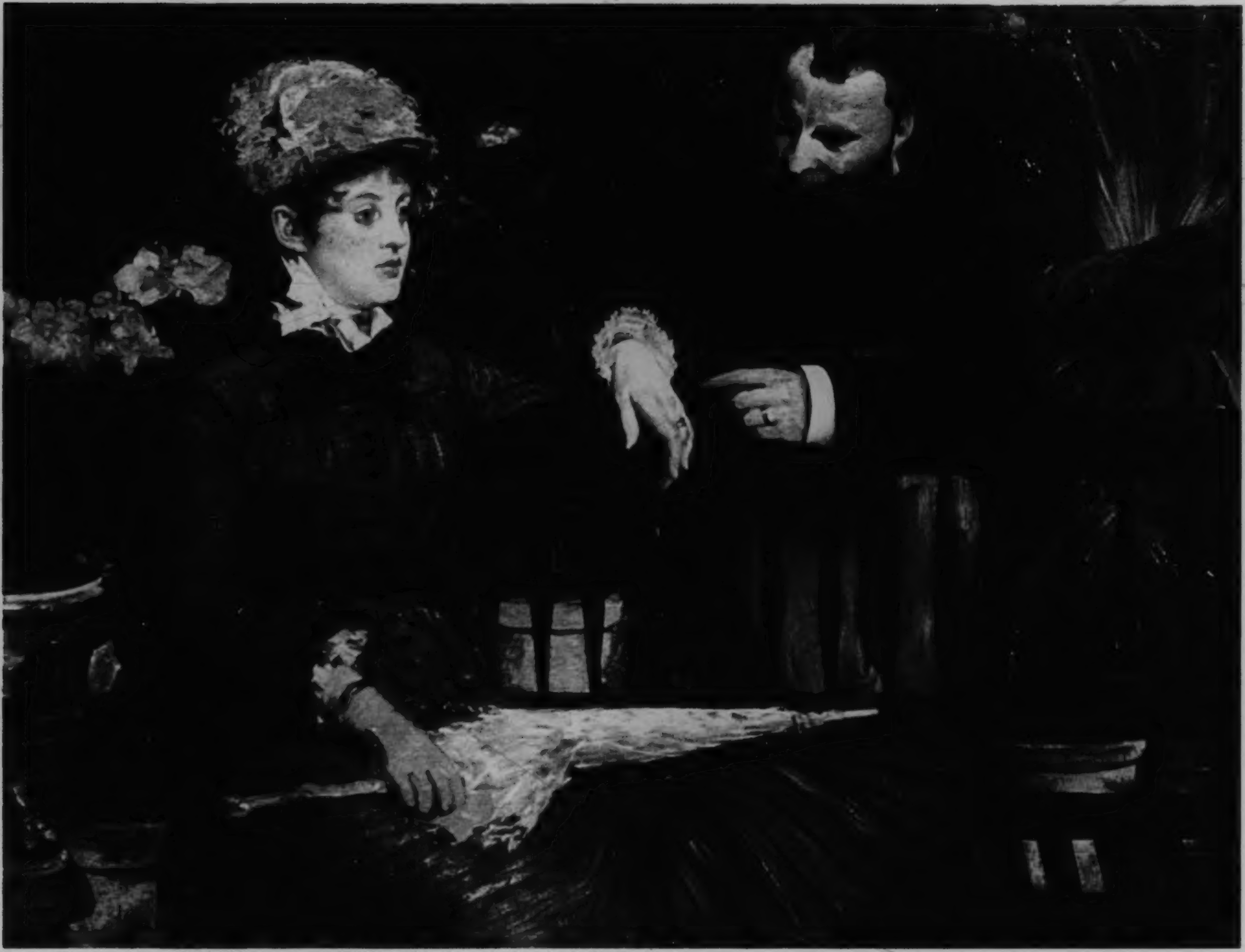


Edouard Manet: Luncheon in the Studio, *1868, oil on canvas, 46 ½ by 60 ⅝ inches. Bayerische Staatsgemäldesammlungen, Munich.*

Seeing Manet Whole

A rare opportunity to see Manet's work as he wanted it to be seen, the centenary exhibition disqualifies all one-sided interpretations. For while Manet's paintings can be discussed in terms of the conventions they subvert, they are also positive expressions of his view of modern life.

BY JOHN HOUSE



In the Conservatory, ***1879, oil on canvas, 45 ¼ by 59 inches. Nationalgalerie, Berlin.***

"I want my work to be seen as a whole," Manet said near the end of his life. Since his death, of course, his oeuvre has been scattered into collections from Japan to South America, but the centenary exhibition, shown in Paris this summer and at New York's Metropolitan Museum [Sept. 10-Nov. 27], offers what will surely be the only opportunity in the later 20th century to see Manet as he wanted to be seen. Many artists might doubt that their work could stand the exacting test of the major retrospective exhibition, but Manet's confidence in his painting is utterly vindicated by the present show. Long lines outside the Grand Palais, and heat and crowds within, at times made one forget that exhibition-viewing is recreational, but these were prices well worth paying to see an oeuvre which carries conviction from first to last. Manet emerges as a complete painter; an apparently effortless virtuoso with the brush, but always more than that: a varied, intelligent, often disquieting mind.

The backbone of the exhibition is the sequence of Manet's major public paintings, the milestones of his career, from his first Salon success, *The Spanish Singer* of 1861, to his last ambitious painting, *A Bar at the Folies-Bergère*, exhibited in 1882. Only a few crucial pictures are absent, though four of these are of such capital importance that they need signaling. Three belong to collections that cannot lend: *The Old Musician* (1862) from the Chester Dale Collection in the National Gallery, *Le Bon Bock* (1873) from the Tyson Collection in the Philadelphia Museum, and *Le Linge* (1874) from the Barnes Foundation; the fourth is the final version of *The Execution of the Emperor Maximilian* (1867–69) from the Mannheim Kunsthalle (the large and rough preliminary sketch for this work from Boston is a thoroughly misleading substitute). Viewers in New York will miss, too, *Le Déjeuner sur l'herbe* (1863) from a non-lending bequest, and also the newly cleaned and resplendent *Olympia* (1863): the decision of the French authorities not to allow her to travel to New York and take her place where she belongs, at the core of Manet's oeuvre, would have saddened those who contributed to her purchase for the French nation in 1890 at the instigation of Monet and Sargent. In general, the exhibition focuses primarily on Manet's major public paintings, rather than on exquisite morsels such as his late studies of flowers and fruit, perhaps because paintings of such intimacy might not have looked their best amid large neighbors.

But emphasis on these gaps quite

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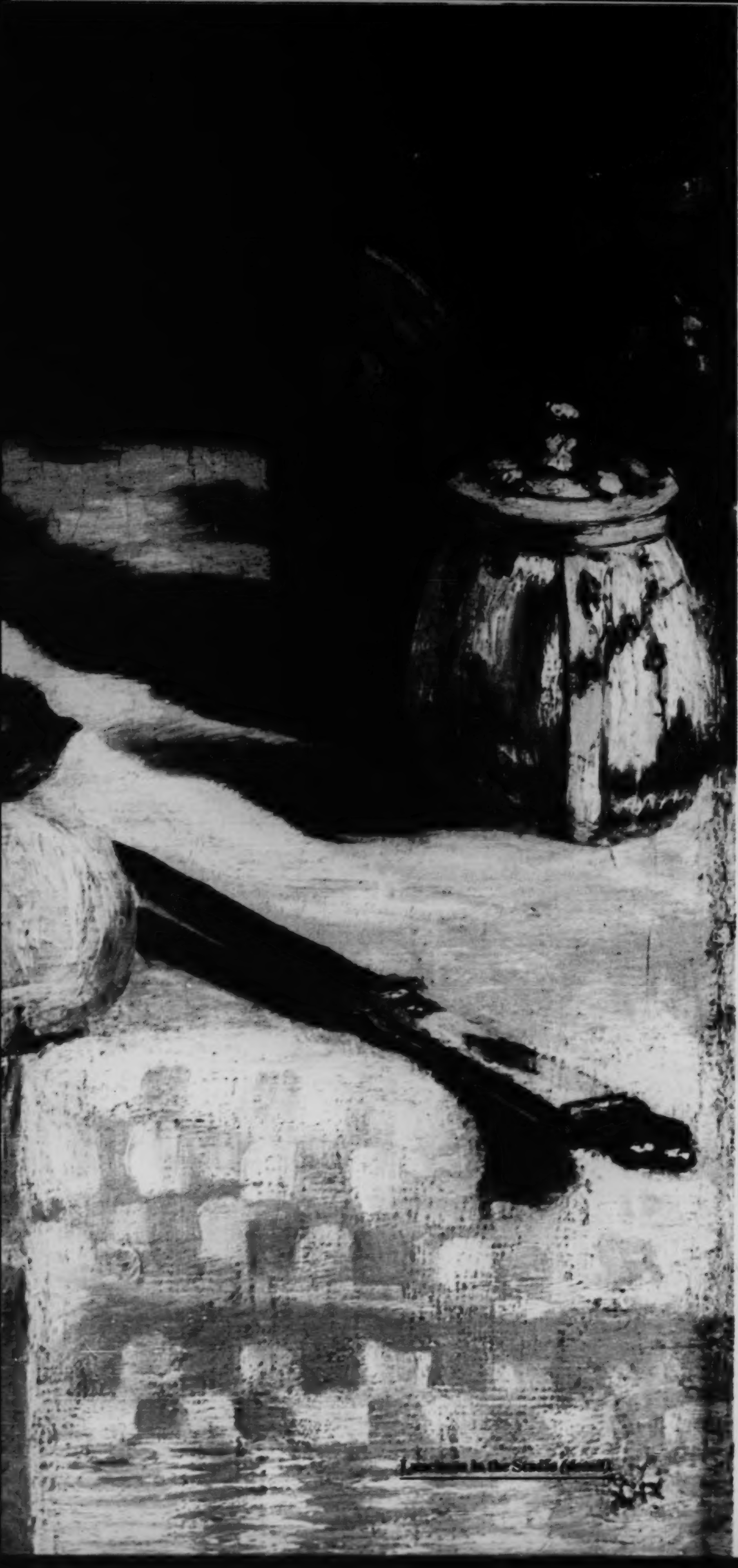

Luncheon in the Studio (detail)

misrepresents the exhibition as a whole, which alongside the major canvases, also stresses Manet's activity as draftsman and printmaker. Here the installation in Paris achieved a remarkable success: clusters of graphic works were threaded throughout the exhibition, always within sight of the major paintings to which they relate, but viewers were never disturbed by changes of scale or lighting levels. The large paintings were admirably spaced and grouped, roughly in chronological sequence, with occasional discreetly theatrical vistas, as at the beginning of the show where one could look past *The Street Singer* (1862) to *Olympia* beyond, and to *Woman with a Parrot* (1866) beyond that. Only the smaller, less highly finished oil sketches at times seemed incongruous, since the viewer was given no clear indication of their status. In New York the works are more evenly spaced, with far less variation in rhythm and pace; the chronological sequence is ruptured at times in the search for balanced arrangements for every wall. Such orderly groupings tend to diminish the impact of individual paintings.

> ***Running through Manet's work is a sense of artificiality, a self-conscious interest in the ways human beings define their roles and appropriate their surroundings.***

In Paris the earlier paintings were hung on eminently appropriate dull brown walls, but cool light blue walls were used for the later pictures presumably to match the lightening of Manet's palette in the 1870s. However, the assumption that the Impressionist palette requires light wall colors is wholly unhistorical: Manet, like his contemporaries, expected his work to be hung on dark toned, generally reddish walls. Light toned walls diminish the effect of Manet's "Impressionist" palette, by reversing the relationship between painting and ground: in Paris his earlier, darker work stood out light against dark, while the lighter-toned later paintings were darker than their surroundings. More varied colors are used for the walls at the Metropolitan Museum. The insistent red of the early rooms

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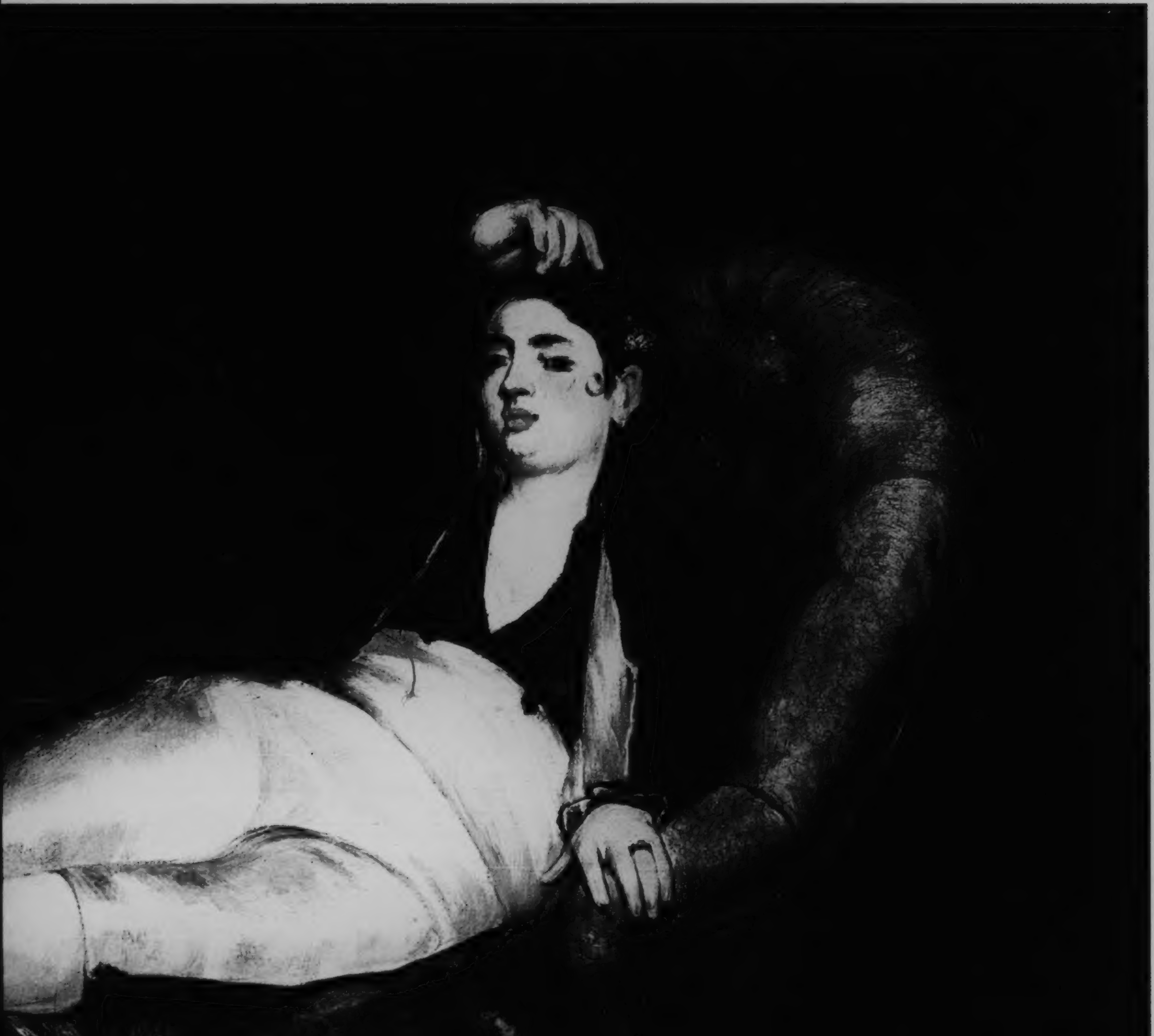
trespasses on the delicacy of the reds and pinks within the paintings, but the dull deep blue in the two final spaces enhances some of the late canvases, such as *In the Conservatory* (1879) and *A Bar at the Folies-Bergère* (1881-82). The lighter hues in the middle rooms, including a particularly characterless pale green, show that, in New York as in Paris, there is still much uncertainty about how paintings from this period should be displayed.

What is learned from seeing Manet whole? Most importantly the big paintings are very diverse: each new subject demanded a new solution. Mallarmé emphasized this in 1876, writing of how Manet tried to start every new project with a mind cleared of previous experiences. Even when a group of works shares a generic resemblance, such as the full-length figures of the 1860s placed against largely neutral backgrounds, Manet's treatment of individual paintings is endlessly varied. Elsewhere, even such ostensibly similar subjects as the portraits of his writer friends Astruc and Zola were conceived in wholly different ways—Zola centered amid the emblems of his trade, Astruc almost casually seated alongside a table strewn with books. Zola's background frames and encloses him, while to the left of Astruc we see a space with a female figure: is it a view to a room beyond, or a picture on the wall, or even a mirror? The sequence of paintings which Manet submitted to the Salon, if reconstructed in its entirety, accentuates this impression of variety. Paintings submitted in the same year are very disparate, and one year's submission never reiterates the previous year's themes. When he did exhibit a success, *Le Bon Bock*, in 1873, he completely subverted the conventions on which that success had been based with his two main submissions the following year: *The Railroad*, accepted

In their forms and focuses, Manet's paintings are open-ended, couched like constant question marks—challenges, even—directed at the viewer.

Young Woman Reclining, in Spanish Costume, *1862, oil on canvas, 37 by 44 ½ inches.*



Yale University Art Gallery, New Haven.

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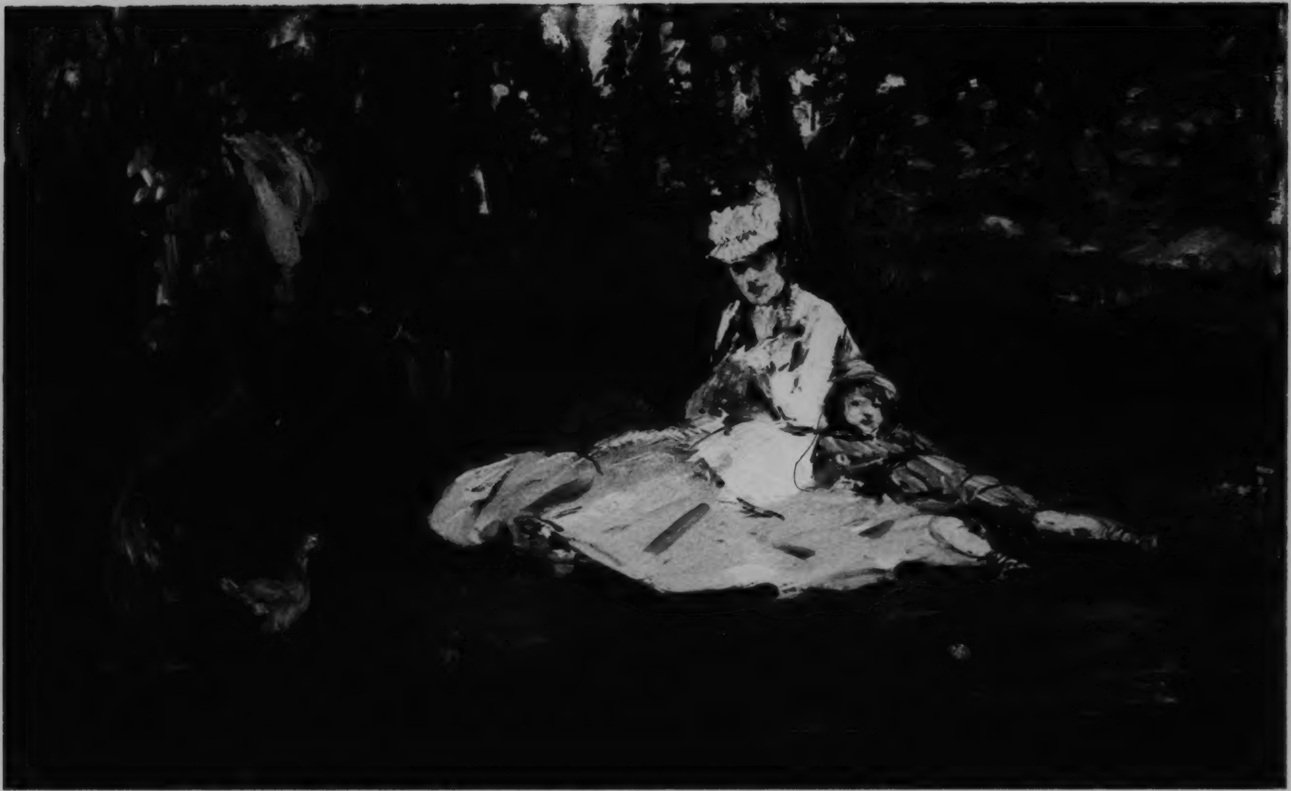

The Monet Family in the Garden, ***1874, oil on canvas, 24 by 39 ¼ inches. Metropolitan Museum, New York.***

but received with incomprehension, and *The Ball at the Opera*, which was rejected by the jury [illegible]o cashing in on an acceptable formula here.

Manet's diversity has made itself felt, too, in the ways in which scholars have tackled his art, generally focusing on particularities: particular "sources"—the figure poses he adapted from masters as diverse as Titian, Velázquez and Watteau—and particular details of imagery, such as Olympia's cat or the uniforms of the firing squad in *The Execution of the Emperor Maximilian*. The cumulative effect of a massive academic industry, especially in the United States, has been to fragment Manet. To find yet another putative "source" for an image does not advance understanding; instead we have to ask how Manet made such materials his own—how and why certain images seemed relevant, and, crucially, how he transformed them. Single-minded approaches to his art are always unsatisfactory, whether they stress his Frenchness, his interest in popular imagery, or his use of emblematic symbolism; his diversity and complexity refuse the straitjacket of unitary explanation. The search for pictorial "sources" has had the further effect of focusing attention primarily on Manet's earlier paintings, where his concern about his relationship to old master traditions is more overt. The paintings after 1866 have received far less attention, though they emerge from the present show as quite the equal of their predecessors.

The massive catalogue of the exhibition relates ambivalently to this recent scholarly activity. Françoise Cachin, who wrote most of the entries for the paintings, remains broadly faithful to a French viewpoint which sees Manet's art as belonging primarily to a tradition of *belle peinture*, the product of a unique sensibility, though her extensively documented entries refer to many rival interpretations and admit the possibility of certain types of iconographic exploration. Charles Moffett, in his treatment of the rest of the paintings, makes his own position less clear in relation to the varied discussions he summarizes. A word, too, about the scale of the catalogue. The length of the entries and the commitment to lavish illustration, including many details reproduced in color, makes the volume far too bulky and heavy (around 6 pounds!) to be used as a handbook to the exhibition. It disgorges a wealth of detail from its many parts, but lacks the unity of structure and perspective which would give it the status of a monographic book—perhaps inevitably, given the pressures under which so ambitious a catalogue must have been produced.

The reviewer has the advantage over the cataloguer of writing after seeing the exhibition as an ensemble; and it is the exhibition itself which provokes the future questions about Manet's art. For the specialist, there are problems concerning the execution and history of some paintings. Many canvases bear signs of significant changes during their execution—changes which reveal the mechanics of Manet's pictorial thinking. In raking light, for example, one can still trace in *The Balcony* (1868-69) the position of the parasol which the seated Berthe Morisot originally held, as she still holds it in the tiny drawn study for the canvas. The catalogue occasionally cites x-ray evidence to good effect—for example, the changed background in *Luncheon in the Studio* (1868)—but x-rays and detailed surface examination of the paintings need to be used far more systematically in order to reconstruct the complex and intuitive means by which Manet worked his way towards the deceptively immediate effect of the final canvases.

Our understanding of his processes is enriched by the groups of successive states of prints in the exhibition, with their attendant drawings. Here we are greatly helped by Juliet Wilson Bareau's catalogue entries, which are scrupulously attentive to the particularities of these works; her study of the genesis of the *Barricade* lithograph (ca. 1871) from a drawing of the execution of the Emperor Maximilian is particularly revealing. The histories of many works need to be rewritten in another sense too: the history of their ownership. The ambitious and amply documented provenance sections in the catalogue reveal the inadequacy of the Rouart-Wildenstein catalogue raisonné and lay bare many contradictions and lacunae. A major contribution was made to this and other areas of the catalogue's documentation by Charles F. Stuckey.

Detailed work such as Stuckey's is not only relevant to the cataloguer or documentalist: fresh understanding of the paintings themselves cannot be achieved without thorough consideration of their execution and history. How greatly, for example, is our reading of Manet's early work transformed by Stuckey's discovery [see pp. 158–177] that *The Absinthe Drinker* of 1858–59 (Ny Carlsberg Glyptotek, Copenhagen, sadly absent from the present exhibition) was submitted to the 1859 Salon, and exhibited in 1867, as a three-quarter length. The figure thus appears full-length for the first time in *The Old Musician* of 1862, and, as a single figure, in the etching of the same year, years before *The Absinthe Drinker* was enlarged to become one of Manet's series of philosophers. The entirety of Manet's work needs such constructive connoisseurship.

But, as Manet realized, we need to see his work whole—not in order to impose a spurious unity onto it, but to make sense of the problems it poses. In the exhibition these problems face the viewer from start to finish: there are countless paintings whose forms and focuses are open-ended, paintings that are couched like constant question marks—challenges even—directed at the viewer. The challenges are most overt in Manet's major subject paintings. In almost all of them, one figure turns outwards, either gazing directly at us, as his model Victorine Meurent does in *Le Déjeuner sur l'herbe* and *Olympia,* or gazing into our space, as Léon, Manet's stepson, does in *Luncheon in the Studio.* At a stroke, such compositions rupture the self-contained character of pictorial space in conventional painting and the potential coherence of the relationships among the figures within the picture. In the art of the past, where a figure looks out toward the viewer, our relationship to the figure in question, and thence to the whole subject, is clearly determined; Manet's paintings permit us no such certainties. By denying the viewer either a clearly defined relationship to the figures in his paintings or the means of constructing a coherent narrative from them, Manet was creating pictorial structures which challenged the conventions of narrative painting current in the 19th-century Salon. In some of his single figures, the relationship is equally ambiguous; in *Woman with a Parrot,* for example, the model's quizzical glance and her puzzling set of attributes leave us vainly seeking clarification from the data within the picture about her relationship to the spectator.

The scholarly quest for ever-greater legibility, far from enriching our understanding of the work, closes off its potential.

In many pictures there is no clear reason for the presence of attributes: the half-peeled orange in the base of the parrot stand in *Woman with a Parrot*; the lemon on the glass in the still-life group on the right of the *Portrait of Théodore Duret* (1868); the armor and cat, and much else, in *Luncheon in the Studio,* where the diversity of the objects included complements the disparate focuses of the figures to thwart our attempts at explanation. In other paintings everyday objects do not behave as they should, like the deformed parasol that lies opened in the foreground of *Music in the Tuileries* (1862), the illegible fold where the tablecloth is tucked under itself in *Still Life with Melon and Peaches* (ca. 1866), or the celebrated mirror with its "impossible" reflection behind the barmaid in *A Bar at the Folies-Bergère.* Things such as these bring us back to the minefield of Manet interpretations. Should we seek ever more precise readings from each painting, in order to explain every detail and form more and more comprehensively? Or should we fall back on the idea of Manet the pure painter, who included these oddities for purely pictorial reasons (whatever these are)—an explanation sanctioned, it is true, by Théodore Duret's own disarming account of the purely esthetic considerations that led Manet to add the still-life elements in the portrait of him?

I am convinced that the quest for ever greater legibility, far from enriching our understanding of the paintings, tends to close off their potential. To propose a reason why Léon has risen and turned away from the table in *Luncheon in the Studio* undermines the challenge of his gesture. To explain that the viewer is the donor of the bouquet which the black maid proffers in *Olympia* violates ambiguities which the painting is at pains to maintain. To identify the barmaid in *A Bar at the Folies-Bergère* as a prostitute destroys the ambivalence of our relationship to her. Manet's paintings themselves contain no answers to these uncertanties, nor are they the sort of questions which any detailed analysis of the historical context can resolve; they must be left as questions.

The "pure painting" alternative offers solutions that are scarcely more satisfying. It bypasses the problems posed by the narrative structure of the paintings—their confrontation with the viewer and their subversion of the patterns of coherence expected of subject painting. And it ignores certain odd details for which there can be no formalist explanation: in *Le Déjeuner sur l'herbe,* the red bird at top center may be necessary as a color contrast to the surrounding greens, but the same argument cannot explain away the green frog amid the greenery at bottom left of the picture. If it is wrong to attempt to decode every detail, it is equally misleading to treat all alike, as mere "patches of color." The cock, hen and chick that parade in front of father, mother and child in *The Monet Family in the Garden* (1874) are surely more than mere visual accents.

To make some sense of these apparent contradictions, we must go back to the bases of Manet's enterprise as a

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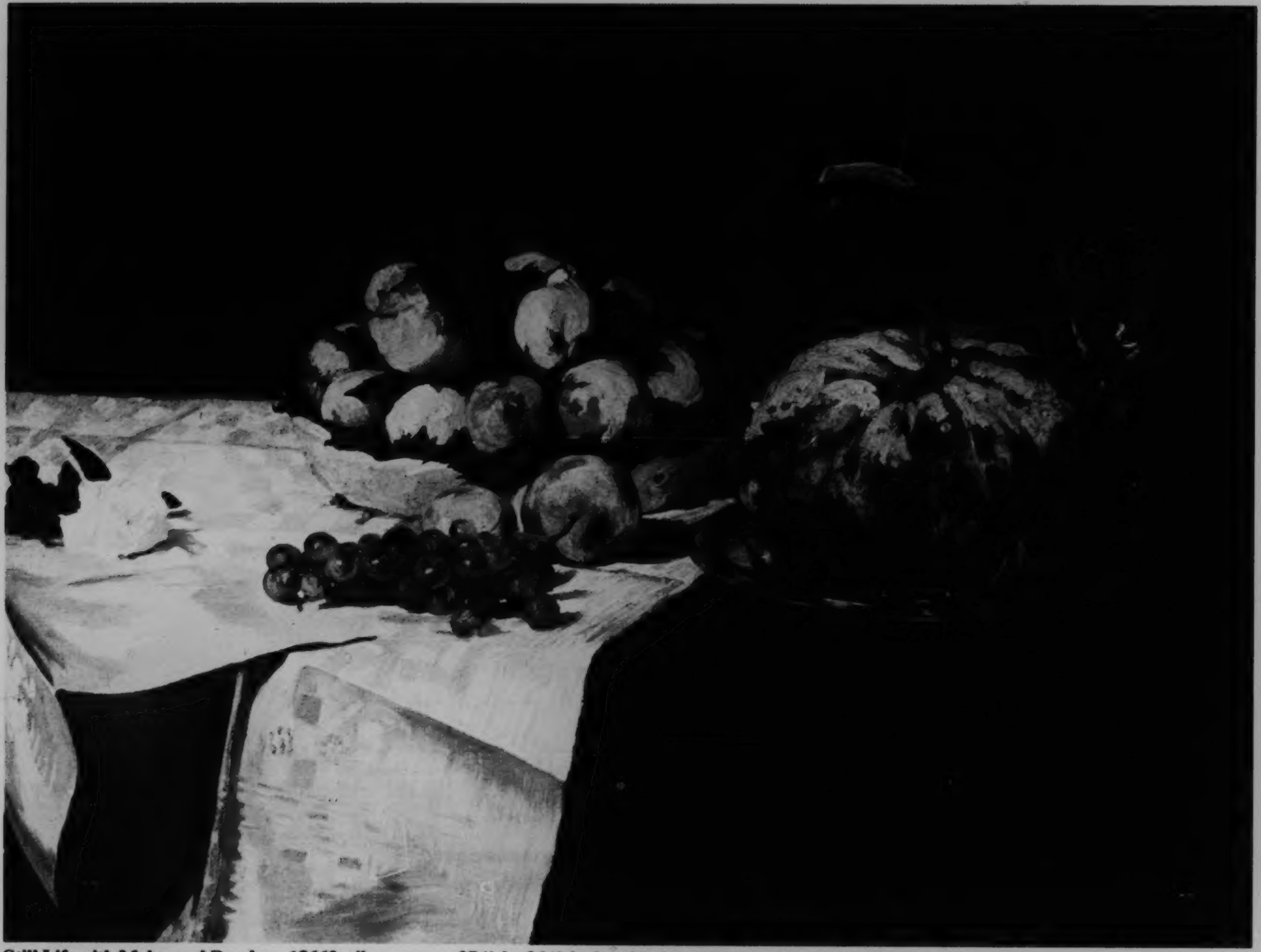


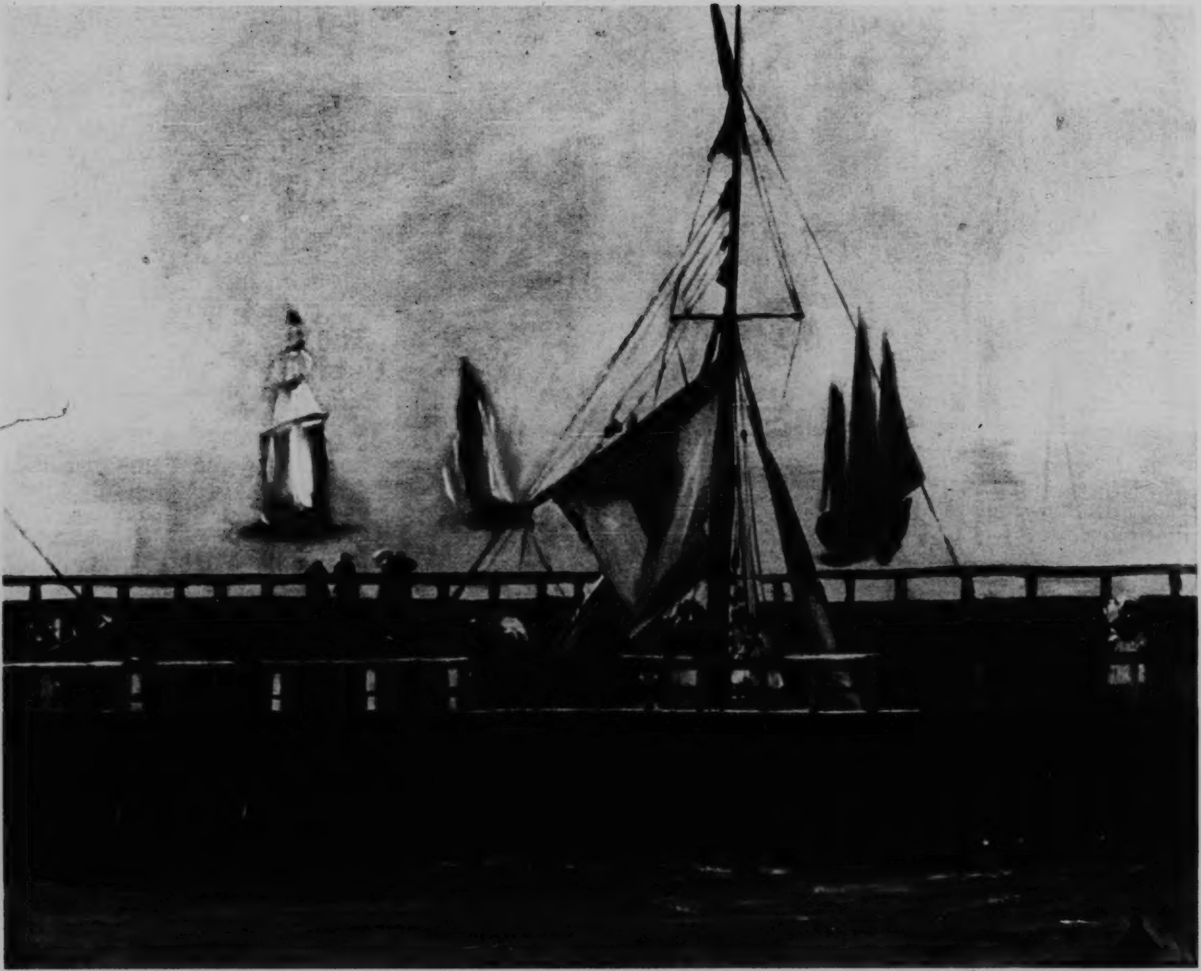
Still Life with Melon and Peaches, ***1866?, oil on canvas, 27 ⅛ by 36 ¼ inches. National Gallery of Art, Washington, D.C.***

painter. On one level he always conceived his major paintings with an exhibition context in mind—generally the Salon; but on another level, as all his friends testify, his prime goal was to translate his experiences of the life around him in Paris. Our analysis must not separate these twin ambitions. Manet's exhibition paintings can be discussed in terms of the pictorial conventions they subvert, but the means he adopted are at the same time a positive expression of a view of the world.

As Manet realized, his work must be seen whole—not in order to impose a spurious unity onto it, but to grasp the problems that it poses.

How can we characterize this view? Running through Manet's entire oeuvre is a sense of the artificial, a self-conscious interest in the myriad ways in which human beings define their roles and appropriate their surroundings. This concern emerges in the set of costume pieces of the early 1860s, in which the models play at roles, rather than living them out: in *Young Woman Reclining, in Spanish Costume* (1862) for instance, the tightly drawn male costume becomes a sort of second skin on a plump female figure who reclines in the pose of an odalisque; the gesture of her right hand is a strange fusion of a Spanish dance movement and the casual act of scratching her head. Even in paintings where nature plays an important role the human agency always intervenes. Pruning scissors lie beside cut flowers in two still lifes of the 1860s. In *The Monet Family in the Garden*, Monet cultivates the garden (natural, but man-made) as a setting within which Camille and Jean can rest in their summer garb. The sea in *The Pier at Boulogne* (1869) is bisected by jetties, which cut from view the hull of the boat between them; not only is the sea tamed, but the traditional elemental opposition between boat and sea is truncated by the monotonous grid of the jetties.

In his modern life images of couples and groups of figures, Manet introduced ruptures which, contrary to tradition, deny expectations of a legible narrative and force the viewer to confront gestures for what they are—coded signs whose sense we can only gauge by defining their context; but this context itself is deliberately left ambiguous or open-ended. We can no longer view the signs as ostensibly natural elements in an ostensibly natural order of communication. The



The Pier at Boulogne, *1869, oil on canvas, 23 ½ by 28¾ inches. Private collection, Paris.*

woman *In the Conservatory* sits on the bench looking out to the right while her husband leans towards her over the seat-back. We are given an initial entry into the picture's meaning by their closely juxtaposed hands, with their wedding rings, at the core of the composition. But the expectations which this detail raises are undermined by the lack of psychological exchange between the couple. Indeed, the proximity of their hands seems incidental: the man's gesture, at first glance apparently one of communication, is simply a means of holding a cigar. The woman's distant gaze may suggest detachment, but any psychological reading is merely the viewer's construction: the gestures which Manet presents to us carry no clearly legible content, except as a series of contrasts between the two figures.

The view of the world which Manet constructs is full of disjunctions—from the unexplained presence of small details to the undefined relationships between human beings. It is a vision which violated the canons of Salon art, but also, if we credit Manet's friends as witnesses to his intentions, it is a vision which he felt to be true to his experiences of modern urban life. Only, perhaps, from the later 1860s on, after he had emancipated himself from close references to past painting, did he create a truly persuasive visual language for the expression of his vision of modernity. For Manet, the visible patterns of this life rarely conformed to Aristotle's three unities of time, place and action; they were, instead, a set of incomplete incidents, caught as they passed. Manet's art was to paint pictures which, by their forms as well as their content, enshrined this open-endedness of real life. Just as we are left free to explore their thematic uncertainties, so it is for us, too, to place a moral construction on what we see in the paintings, but always with the awareness that this construction is ours, not Manet's.

For their original audience the paintings were a challenge directed at the self-contained world that painting then inhabited, and at the premise that the most incoherent facets of modern experience were not the proper province of art. Today, we are used to paintings that confront us far more starkly than Manet's, but his art still asks questions with great immediacy, and thwarts our attempts to reach easy answers. The historian must explore the ways in which these questions were posed and received in their original context. But for any modern viewer the present exhibition is a feast of painting which combines a sumptuous surface virtuosity with a continuing power to challenge and to disconcert. □

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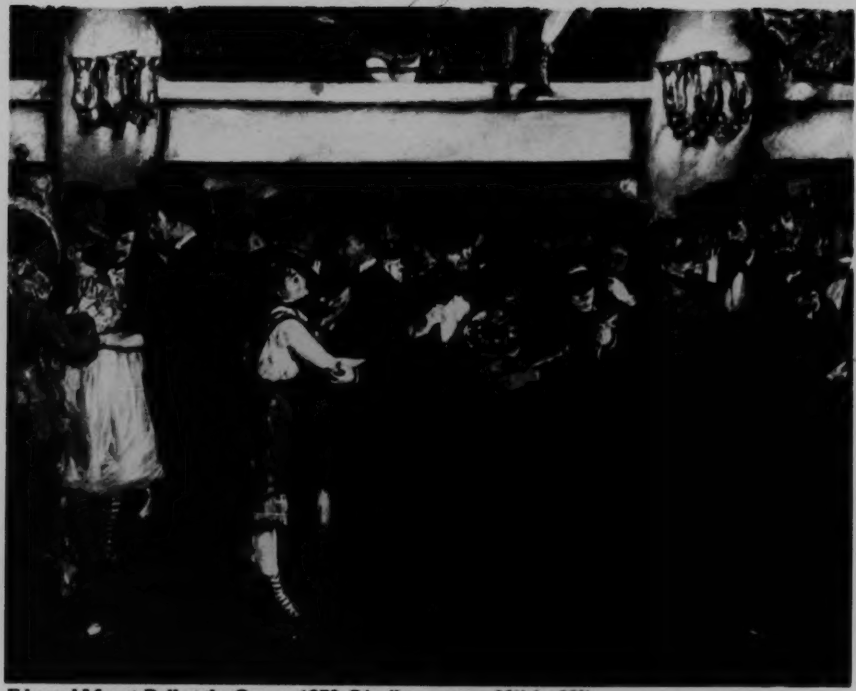


Edouard Manet: Ball at the Opera, *1873–74, oil on canvas, 23½ by 28¾ inches. National Gallery of Art, Washington, D.C. Detail on pp. 190–91.*

A Thoroughly Modern Masked Ball

In his 1874 *Ball at the Opera* Manet employed a brilliant Realist strategy—the substitution of part for whole—not only to imply a continuing reality beyond the boundaries of the frame, but also to indicate his awareness of the erotic nature of the transactions going on within it.

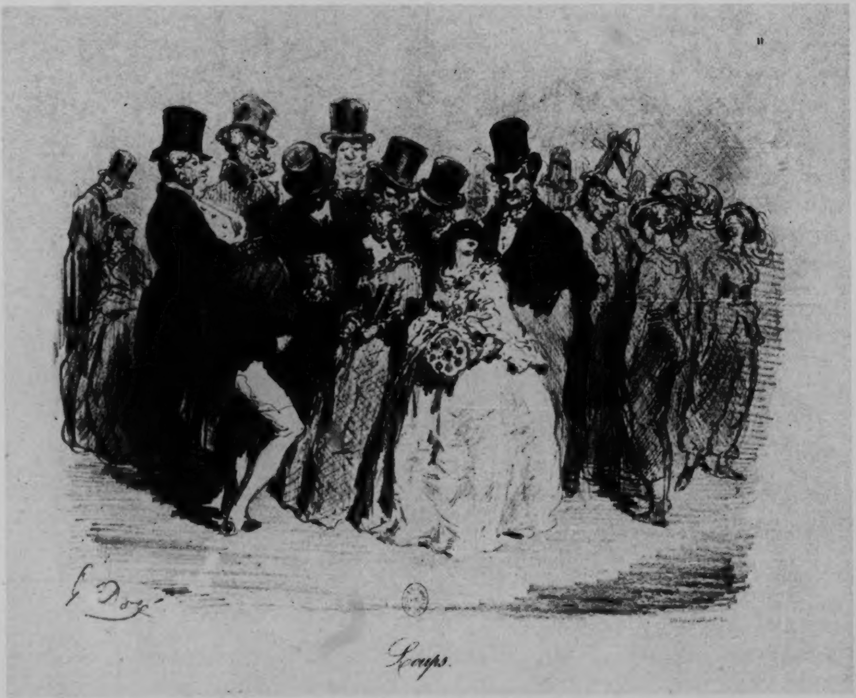
BY LINDA NOCHLIN

On April 12, 1874, the Salon jury rejected Manet's *Masked Ball at the Opera.* We can see why. Even today, this painting attracts and disturbs almost equally. More disconcertingly, what attracts us in the *Ball* is exactly what disturbs us about it: its mixture of brutality and sensuality; the way it manages to suggest coarseness with infinite refinement; the way the nostalgic frivolity of the rococo masked ball is recast in the up-to-date, down-to-earth language of the bourse, the *boulevardier* and the cocotte. Only one year earlier, Manet had used a similar compositional structure—a back-to figure with raised arms confronting a random group facing out of the picture space—in his lithograph *The Barricade,* a pictorial record of the execution of a Communard. Although the Salon jury probably only sensed this coincidence, there is a confrontational energy to the painting that at this particular moment in history could easily have been interpreted as a subliminal threat.

The *Ball at the Opera* refused—and still refuses—to comply with the conventional view of its subject, with notions like "merrymaking," "gay abandon" or "lighthearted revelry." Such notions account for only part of its impact. The avidity of its gestures, the close-up concentration of its format, the all-embracing darkness of its color scheme—all this seems to point to a more complex range of experience and sensibility. One contemporary chronicler wrote of the moist lips and sensual eyes of the men, "alight with truffles and Corton"—men who, in the words of the same writer, "are rich . . . with pockets full of *louis d'or.*"[1] The 20th-century German critic Julius Meier-Graefe, who loved the painting but never minced words, called it a *Fleischbörse*—a flesh market.[2] It was no doubt these connotations, as well as the apparent recognizability of several of the men-of-the-world who had posed for the painting, that made the jury of 1874, which had accepted Manet's *Railroad* and his watercolor *Polichinelle,* balk at the *Ball at the Opera.* Neither moralizing nor trivializing its subject, Manet reveals sexual commerce all too openly, constructing the inextricable mingling of business and pleasure in a variety of literal and figurative disguises—all this in a painting that itself plays seriously with strategies of disguise and recognition.

As in so many of Manet's most

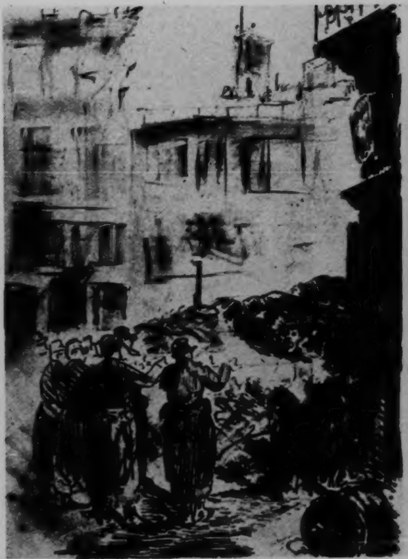
important paintings, women—marginal, equivocal, unclassifiable or all-too-classifiable—lie at the heart of the critical Realism of the *Ball at the Opera* and its modern, urban, explicitly Parisian imagery. In a way, the *Ball at the Opera* stands to the folklore of the city as Courbet's *Burial at Ornans* stands to the folklore of the country. Both works use the very currency of social clichés—in the Manet, about the relation of the sexes; in the Courbet, about the relation of classes—against themselves, in order to deconstruct them, undermine their authority. All of this would have given the jury pause. It is what leads us on, even today.



The subject of the masked ball persisted in 19th-century art primarily in works by such caricaturists as Gavarni, Grévin and Gustave Doré, whose 1860 lithograph **Loups** *appears here.*

Although it is a relatively small painting (23½ by 28¾ inches), the *Ball at the Opera* merits serious investigation. Manet's friend and admirer Stéphane Mallarmé, protesting the painting's exclusion from the Salon in an indignant letter to the press, declared that it was "of capital importance in the painter's work and a culminating point within it, summing up many previous efforts."[3] Manet's friend and biographer Théodore Duret emphasized the amount of time the artist spent on the painting.[4] The work was begun after March 1873, when Manet probably attended the *bal des artistes* which followed the annual masked ball at the Opera House on the rue Le Peletier; it was still unfinished on Nov. 18, when the singer Faure bought it; it must have been completed in time to be refused by the jury of the Salon in April of the following year. Manet's preparatory studies for the work include two oil sketches of the subject, several related watercolors and possibly three or four drawings as well.[5]

Although the painting is usually referred to as *Masked Ball at the Opera*, only the women are actually masked and wearing fancy dress; the men wear ordinary evening clothes. The only exception is the partially visible figure of Polichinelle, cut off by the frame at the left, who seems more like an observer than a participant. The cast of characters includes about five or six women, all masked or shrouded in black dominoes except for the trousered figure left of center, and about two dozen top-hatted *hommes du monde*. At far left, a group of men surrounds a young woman dressed as Columbine; left of center, a girl *en débardeuse*—the longshoreman's costume popularized by Gavarni in his print series earlier in the century—talks intently to a man who holds her by the elbow. Behind this couple, a single, provocative white-stockinged leg announces the presence of another *débardeuse*, hidden by the encircling darkness of masculine evening dress.



The composition of Manet's 1871 lithograph **The Barricade** *may relate to that of the* **Ball.**

At center, almost disappearing into the general blackness of the men's clothes, two women in masks and black dominoes stand together, facing out. One holds a big bouquet, an orange and a fan; both seem to be flirting with the men to their right and left. Next to this group and slightly behind it, a masked, costumed woman places her hand on the shoulder of a top-hatted man. At far right, almost invisible but arresting in its intimacy and *désinvolture* once you notice the group, there is a masked, dominoed woman leaning over, her chin in her hand; her elbow rests on the knee of a man seated on what may be a bar, while he gazes down with playful absorption at her upturned face.

Around the room, on the floor, is the detritus of frenetic merrymaking: a mask, some flower petals and, in the right foreground, a little dance program with Manet's signature. On the balcony above, cut off by the painting's top margin, is the torso of one scantily clad woman and the leg of another, along with her red sash, plus the shawl of a third.

Finished in the year of the first Impressionist show (1874), the *Ball* seems in some ways related to the sensibility of Impressionism, even though Manet chose never to exhibit with the group. Radically

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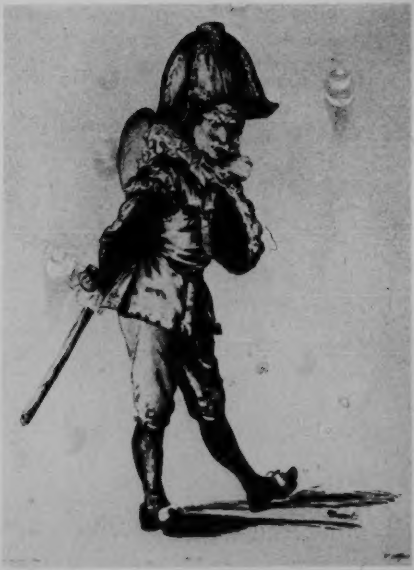
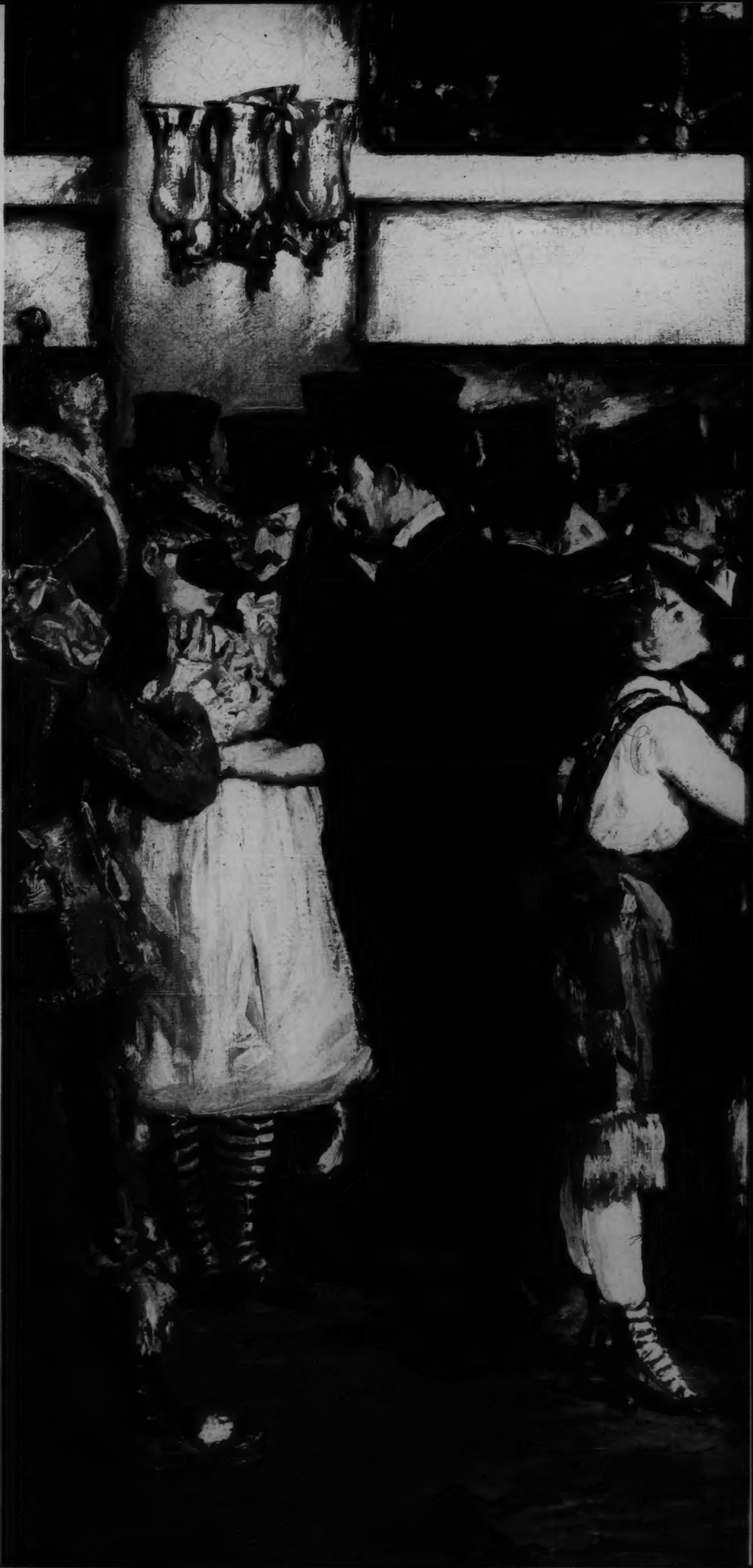


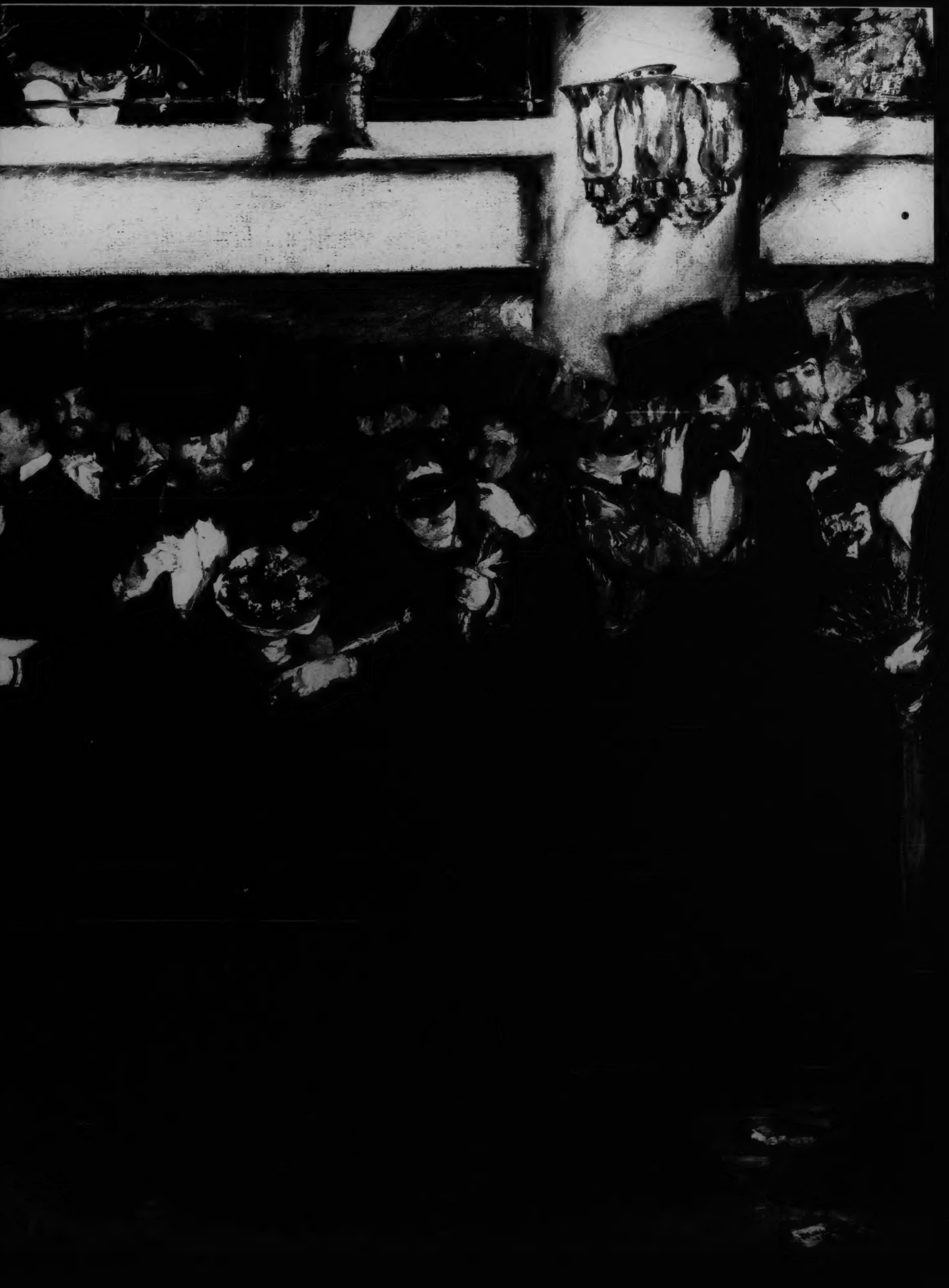
Theodore Reff makes a convincing case that Polichinelle appears in this 1874 Manet lithograph as a caricature of Marshal MacMahon.

modern and provocatively Realist in both structure and subject, the *Ball at the Opera*, like so many of Manet's most interesting pictures, hints at older art, but more in terms of what it rejects—its refusal of tradition—than what it accepts from it. The same might be said of its attitude toward the subject of the masked ball itself, which has a long career in the history of art, continuing into the 19th century primarily in the works of caricaturists like Gavarni, Doré and Alfred Grévin.[6] But Manet recasts this subject in terms of a particular kind of astringent sensuality to produce a poignant yet witty—*and thoroughly modern*—vision of the subject, one that is rooted in a particular time and place.

The artist's vision oscillates between that of a participant in the scene and that of an observer of it. Manet's self-conscious awareness and deliberate articulation of both his own Parisian modernity and a contemporary problematic of eroticism is manifested in the picture's construction. The cut-off view of the scene substitutes part for whole, implying instantaneity and arbitrariness; but the provocatively fragmented figures at the edges of the work do not merely suggest a continuing reality beyond the frame; they also allude to the nature of the transactions going on within it.

For Manet, synecdoche, or the substitution of part for whole—which, according to linguist Roman Jakobson, was central to the literary imagery of





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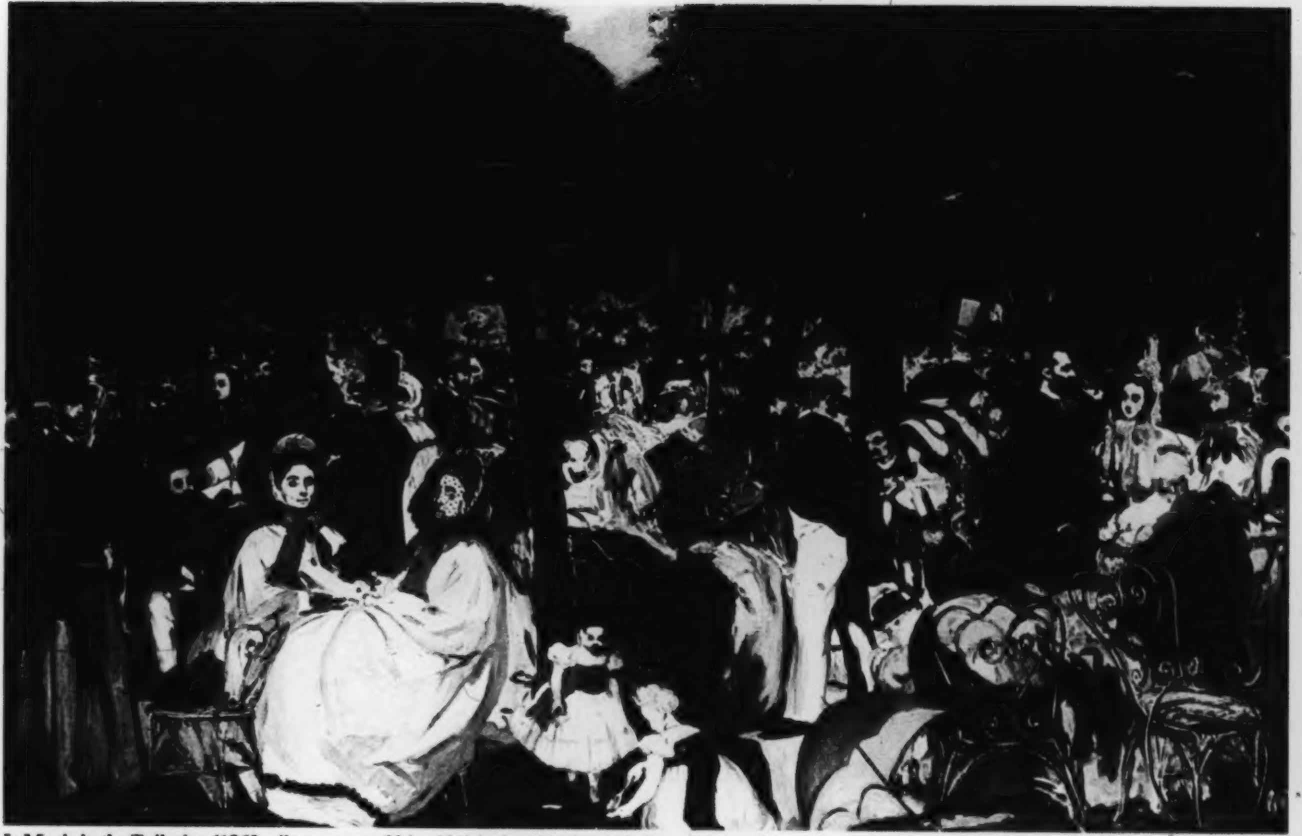


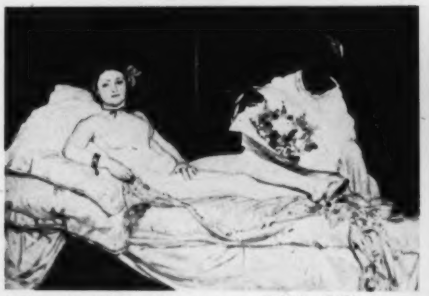
In **Music in the Tuileries** *(1862, oil on canvas, 30 by 46 ½ inches; National Gallery, London) Manet sliced off his own figure at left, placing himself half in, half out of the picture.*

19th-century Realism[7]—constituted an important strategy of pictorial invention as well, a way of avoiding the closure imposed by traditional narrative compositional devices. This fragmentary aspect of the work of Manet and of the Impressionists in general disturbed many members of the contemporary public, who associated these artists' substitution of part for whole with an inability to compose properly, to "finish" their pictures. At the same time, it was paradoxically associated with willfulness and deliberate provocation.

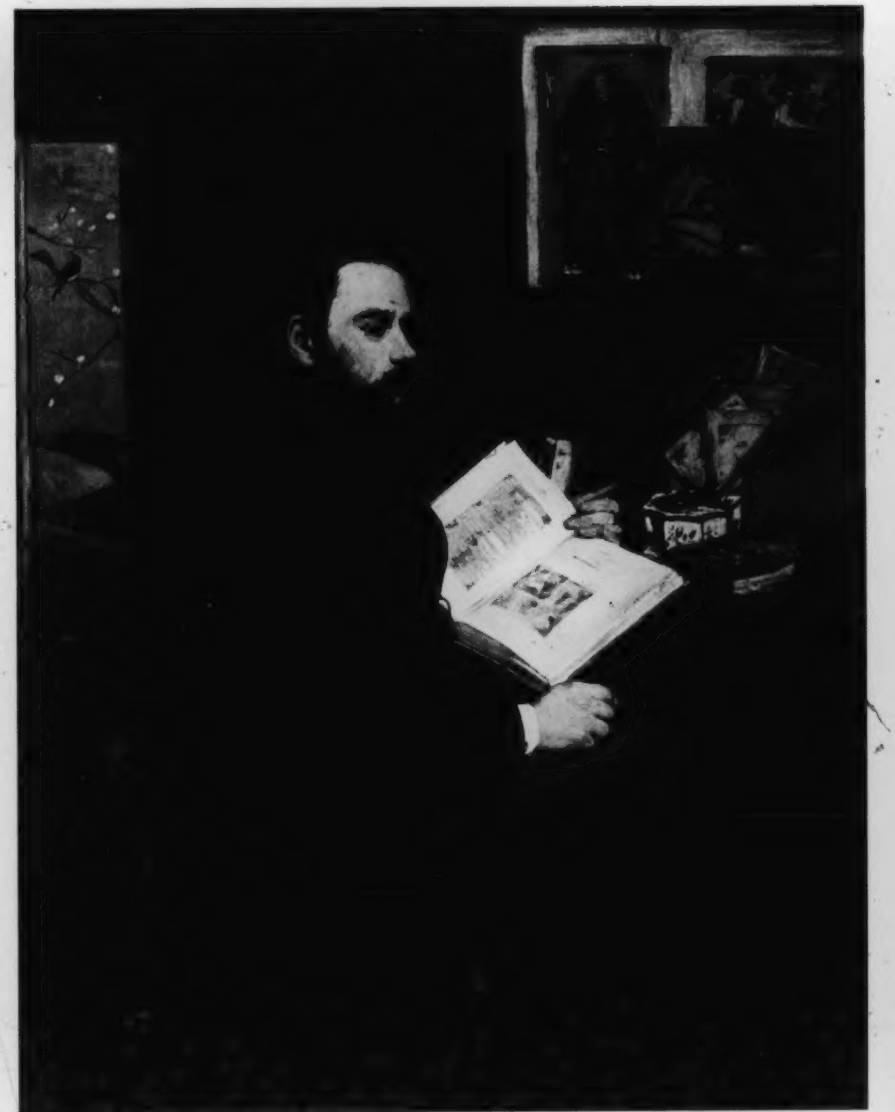
The theme of the *Ball at the Opera* can be related to a variety of Manet's preferred subjects, especially to his many representations of women of the theater and the demimonde, the courtesan or the prostitute, sometimes with a male admirer present or suggested, as in *Olympia* or, later, *Nana.* It can also be related to his contemporary Parisian scenes of recreation and enjoyment, like *Music in the Tuileries*, and to his various paintings of bars and cafés, culminating in the *Bar at the Folies-Bergère.* Disguise, whether fancy dress, travesty or outright theatrical costume, is an ambiguous constant in his work, in both the costume portraits of Léon Koëlla dressed up in 17th-century costume in the *Boy with a Sword* and of Victorine Meurent *en travesti* as an espada, and the more straightforwardly costumed theatrical portraits, like those of Philibert Rouvière or Faure as Hamlet, or Emilie Ambre in the role of Carmen.

The particular dress-up situation associated with the *commedia dell'arte*, and with the figure of Polichinelle in particular, was manifested in Manet's work as early as 1862, in a frontispiece etching in which Polichinelle may well stand in for the artist.[7] It attracted him again in 1873, the same year that he worked on the *Ball at the Opera*, in which Polichinelle plays a role. That year, Manet created several independent versions, in a variety of mediums, of this *commedia* figure: two variations in oil, a watercolor and a seven-color lithograph.[9] Obviously, though, it was not Manet's choice of theme but the inventive structure of the *Ball at the Opera* that called forth Mallarmé's defense of the work as the culminating point in his friend's career. In the boldness of its cuts, above and to the left, the *Ball* seems the most vivid example yet of Manet's "slice of life" vision, his conception of this particular group of foyer strollers and their companions signifying a larger and more extensive world beyond the painting's boundaries. To borrow the words of Mallarmé, who perfectly grasped the unusual coincidence of the casual and the deliberate in Manet's pictorial vision, the artist discovered a new "manner of cutting down pictures" so that the frame has "all the charm of a merely fanciful boundary, such as that which is embraced by one glance at a scene framed by one's hands."[10]

The cut-off view was certainly not Manet's invention, nor was it his exclusive property. Daumier had cut off the heads of his classical hero and heroine in *The Orchestra during a Performance of a Tragedy* (1852) in order to create an ironic antithesis between the high-flown, "timeless" world of classical drama and the workaday boredom of the members of the orchestra in the



Olympia, *1863, oil on canvas, 51⅜ by 74¼ inches. Musée d'Orsay (Jeu de Paume).*



The slightly cropped, black-and-white reproduction of **Olympia** *in Manet's 1869* **Portrait of Emile Zola** *(oil on canvas, 57½ by 45 inches; Musée d'Orsay) is far more modest than the original.*

foreground pit. The cut-off view became a standard feature of Impressionist composition in the '70s and was frequently related to the Impressionists' innovative, spontaneous vision of modern life, as well as to such novel sources of inspiration as photography and the Japanese print.[11] Cut-off compositions appear in Manet's work throughout his career. Quite early, in 1862, in *Music in the Tuileries*—a work which seems related to the *Ball at the Opera* in a variety of ways—he slices off half of his own figure at left. In the *Old Musician* of the same year, he cuts off half of the figure of the old Jew with the righthand margin.

A more elusive—and provocative—kind of cut-off occurs in Manet's 1868 *Portrait of Zola*, in which a reproduction of his own work, the *Olympia*, appears in altered form. Not only do the eyes of the reproduced Olympia swerve towards the sitter, as though in gratitude for his defense of her reputation.[12] The margin of the photograph within the painting has itself been cropped on the right immediately against the body of the black cat, which almost disappears into the background rather than standing out with memorable perversity, as in the original. The cut-off is a way of making the Olympia in the Zola portrait more modest, less sexually charged in the presence of her knight-at-arms. The rather prim Zola had stoutly denied that *Olympia* was in any way obscene or sexually provocative. It is certainly possible that Manet, an inveterate *blagueur*, substituted a chastened as well as a grateful Olympia for the original—a private visual joke between himself and his friend.

More overt examples of partial figures with sexually suggestive overtones occur later in Manet's career. In *Nana*, for example, from 1877, half a top-hatted man observes a seductively half-dressed young woman at her toilette. In the *Girl Serving Beer* of 1879, a working-class man in a blouse gazes towards a tantalizingly fragmentary view of a female performer.

However, the cut-offs in the *Ball at the Opera* assume their particular significance only within the context of the work itself. That context is deliberately contemporary and concrete—but more concrete in some aspects than in others. The setting, for example, is highly specific: the scene takes place not in the *salle*, or auditorium, but rather in the promenade or gangway behind the boxes of the Opera on the rue Le Peletier—which, in fact, burned down the very year Manet painted the picture.

Manet also carried veracity to an extreme in his depiction of the male figures. Duret, who served as a model himself, assures us in his biography of the painter that the models were all "men of the world," Manet's friends and acquaintances, and that the artist insisted that they keep their habitual postures and expressions. "The men," Duret writes, "have their hats placed on their heads in the most varied ways possible. This was not the result of an imaginative arrangement but actually of the way all these men really wore their hats. Manet asked them, 'How do you put on your hat when you're not thinking about it? All right—when you pose, put it on that way, without premeditation.'" So

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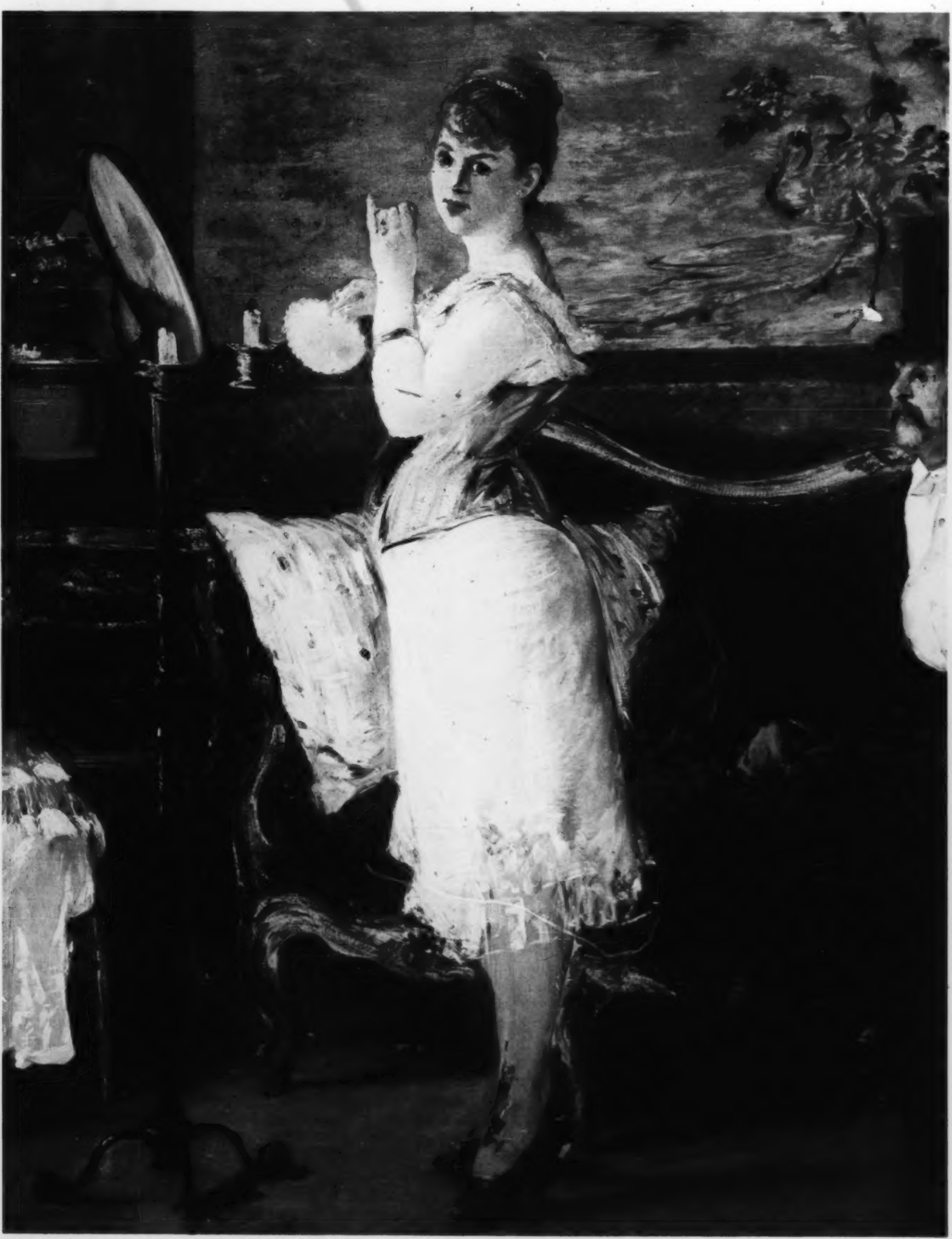


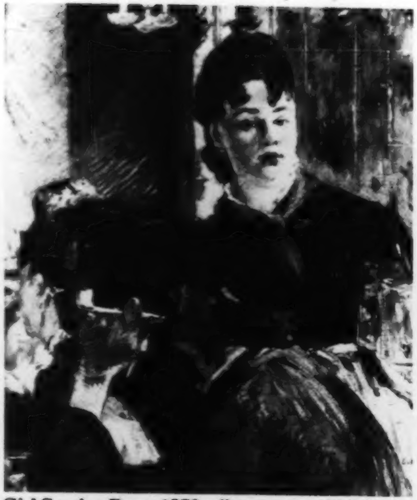
Half a top-hatted man observes a seductively half-dressed Nana *(1877, oil on canvas, 60¾ by 45¼ inches; Kunsthalle, Hamburg).*

anxious was Manet to capture real life, Duret continues, that he used a different model for each of the supernumeraries in the back row, even though only a part of a head or a shoulder might be visible.[13]

Although specific individuals have been cited as models for the men in the painting, Manet's male figures stubbornly "resist identification," to borrow Françoise Cachin's apt phrase. Matching names with faces has proved, as so often in the artist's work, to be a slippery business. The bearded man at far left is usually identified as the composer Emmanuel Chabrier, on the basis of one of two portraits Manet did of him in 1880, as well as a little head of the composer in a Degas painting. Cachin, however, has recently disputed this identification; she sees Chabrier in the dark, bearded man to the right under the chandelier.[14] The fact is, in evening dress one bearded man tends to look rather like another.

The crowd also includes an old school friend, Paul Roudier, and Albert Hecht, one of the first *amateurs* to have bought Manet's paintings. (Hecht also bought one of the sketches for the *Ball at the Opera* after Manet's death.) The first man at left in profile may be Duret, who was known to be tall; Duret, however, claims to have served as a model for "part of a hat, an ear and a bearded cheek," which hardly makes for a strong identification. Also included are two young painters, Guillaudin, to the left of the woman with the bouquet at center, and Edmond André, a painter of genre and military subjects who died in 1877 and is said to have served as the model for both the half-figure of Polichinelle in the *Ball at the Opera* and for Manet's various single-figure versions of this character from the same period.

Manet may have included a self-portrait in the blond-bearded figure, second from the right, immediately above the little dance card bearing his signature.[15] But this image can hardly be counted as a striking likeness: Manet had broader cheekbones and a distinctively aquiline nose. However, it is entirely in character for Manet to tuck himself modestly into the margin of the scene, as he had in *Music in the Tuileries* more than a decade earlier, so that he could be both a participant in and the observer-constructor of the painting.



Girl Serving Beer, ***1879, oil on canvas, 30½ by 25⅝ inches. Musée d'Orsay (Jeu de Paume).***

It seems to me no accident that it is difficult, if not impossible, to attach the specific names cited by Duret to specific figures in the *Ball at the Opera*. If the male figures "resist identification," I believe that it is because Manet wished them to. He was not painting a group portrait of his friends and companions, but rather using them as models to give authenticity to the representation of a certain class or group. It was not an accurate likeness, but rather a genuine ear, an eye, a gesture, the tilt of a hat, the bulge of a shirt front that Manet was after. Duret, Chabrier, Guillaudin and the rest are there not as portrait subjects—identifiable individuals—but merely to provide the genuine raw material for a worldly, masculine typology, an intermittent, provocative but never verifiable shock of recognition.

How and why did the half-figure of Polichinelle get into the *Ball at the Opera*? He certainly doesn't appear in the preparatory oil sketches for the work, and while there is no reason for him *not* to be part of the crowd at a masked ball, it is nevertheless significant that his brilliantly colored half-figure backed up to the left side of the frame, visible hand raised in a gesture of surprise or dismay—or mock-command—should be the only costumed male figure in the picture. I think that Manet is up to something with his half-a-Polichinelle, and that this something is a half-joking reference outside the picture. This reference is probably political—although, as we will see, it may be other things as well.

Theodore Reff has recently made a convincing case that Manet's color lithograph of Polichinelle of June 1874 is a disguised caricature of Marshal MacMahon, who in early 1871 had led the French army to its stunning defeat by the Prussians at Sédan, and then compounded this offense by directing the bloody suppression of the Commune the following May. In May 1873 MacMahon was elected President of the Republic.[16] According to Reff, the printer's assistant later recalled that some 1,500 examples of the lithograph, part of a larger edition to be distributed to subscribers of the staunchly Republican *Le Temps*, were destroyed by the police because of the resemblance between the insolent old Punchinello with his baton and the newly elected President, whose cabinet had embarked on a campaign to restrain the press in order to silence the government's leftist opponents.[17]

A radical Republican, Manet had strong political opinions in the years immediately following the defeat of France in the Franco-Prussian war and of the Commune.[18] He went to the Assembly to sketch Gambetta and tried to persuade him to sit for a portrait when he was temporarily allied with the far Left after the by-elections of July 1871.[19] At the end of 1873 Manet, with Duret and other friends, attended the treason trial of Marshal Bazaine, where he made several reportorial sketches of Bazaine confronting the *conseil de guerre*—sketches which are hardly flattering to this military leader of the Second Empire.[20]

For a politically concerned Left Republican like Manet, MacMahon's election to the presidency constituted a threatening defeat. Following the so-called "parliamentary coup d'etat" of May 24, 1873, MacMahon inaugurated the reign of "Moral Order" and the right's biggest effort to effect a monarchical restoration.[21] What better way of making a covert dig at the Marshal and his government of Moral Order than to include him in the *Ball at the Opera*, his back turned safely to the audience, half-in, half-out of the picture, and have him confront with apparent alarm the world of Manet, his friends and their women companions—a world obviously neither moral nor orderly?

If the men in the painting "resist" identification," not a single one of the women is identifiable.[22] This is not because of factual uncertainty—the loss of once-known identities over the course of history—but because of the

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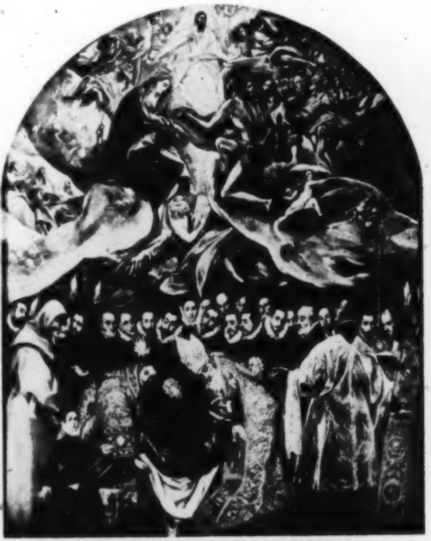
way in which Manet conceived the picture. The women are anonymous, their identities disguised and deleted, their faces concealed by masks, their bodies swathed in dominoes. In an even more radical strategy of anonymity, some of them exist only piecemeal, as fragments—a trunk here, a leg there. Still, the women, in their provocative anonymity, are the point of the picture—or rather, the point is in some sense the nascent act of physical intimacy growing up everywhere among the hidden but patently attractive women and the (theoretically) identifiable men of the world who surround them.

The densely packed mass of figures is constantly punctuated by interesting nuances of touch, physical pressure, leanings against, intimate glances; all these subtle and not-so-subtle moves mark the various stages of making out. This is not so much a scene of merrymaking as one of erotic commerce, in which women are the product—enticingly, seductively and mysteriously packaged—and the men, the buyers. The female trunk and leg at the top border of the painting function like traditional shop signs—a leg at the stocking-seller, a watch at the clockmaker—advertising the available merchandise.

This is not to say that Manet is overtly critical of what is going on—far from it. These are his friends, this is their—and possibly his—natural habitat, and their transactions are meant to be seen as pleasurable for both buyer and seller. There is nothing moralistic about Manet's depiction of the situation; however, an interesting tension is created by the doubling of viewpoints, the shift from the notion of the scene as a transparent slice of life to that of the image as an arbitrary creation with an implication of distancing or even of ironic commentary.

Where did Manet get the idea for this rigorously horizontal two-story composition? Edmond de Goncourt thought that it was inspired by the mise-en-scène of the Goncourt brothers' play *Henriette Maréchal* (1865); writing in his journal on Thursday, Nov. 20, 1873, he notes, "Today, I was in Manet's studio, looking at his painting of the *Ball at the Opera*, which is, so to speak, the set for the first act of *Henriette Maréchal*."[23] This opinion was seconded by Ernest Chesneau in 1874 and recently reiterated by a contemporary critic.[24] But R. Ricatte, the modern editor of the Goncourts' *Journals*, correctly points out that there is a considerable difference between the "colorful verve" of the Goncourt's description of the opera ball and "the rigor of Manet's file of black-clad figures . . . under the implacable balcony which extends across the painting's entire width."[25]



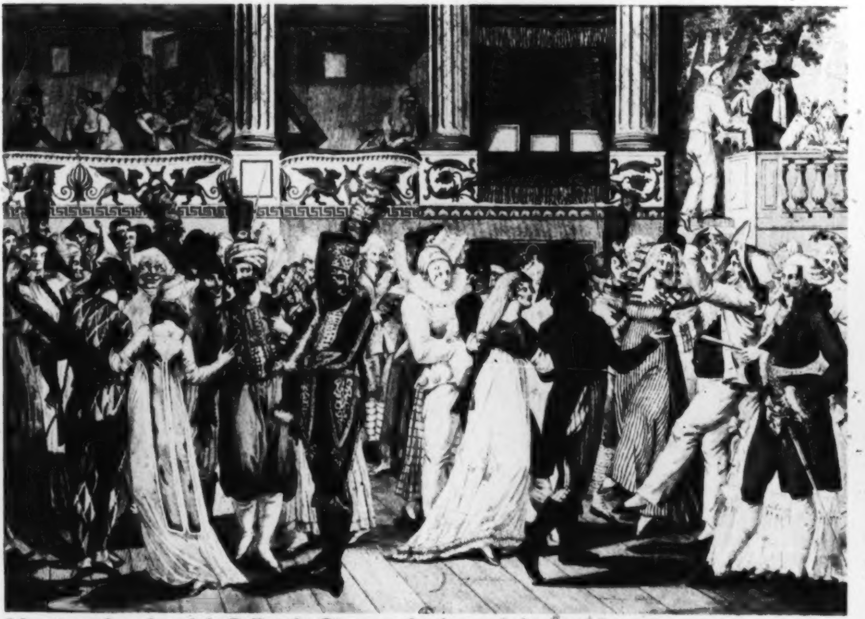
***El Greco's* Burial of Count Orgaz *(1588) has been cited as a source for Manet's* Ball.**

Recently, Alain de Leiris has suggested a compositional analogy between the *Ball at the Opera* and the line of black-clad figures, their white linen setting off the portrait heads, in El Greco's *Burial of Count Orgaz*.[26] Obviously, there are many possible formal precedents for Manet's painting, including an almost inexhaustible supply of illustrations in the popular press. However, I know of only one work which both represents a ball at the opera and shares the rigorously horizontal structure of Manet's painting, including the balcony which divides the scene across its entire width. I am thinking of a print by the minor French artist Jean-François Bosio, *The Ball at the Opera*, one of five large, brilliantly colored *compositions des moeurs* designed in 1804 for the *Journal des dames*.[27] We don't, of course, know that Manet actually knew Bosio's print; even if he did, when we place the two works side by side, their differences turn out to be more interesting than their schematic similarity.

Even if Bosio's composition did enter into the story, it has been all but eradicated in Manet's work; the print remains a minor prototype that provided only the scaffolding and the faintest reverberation of the past against which the spirit of the present could ring out all the more vividly. Manet substituted observed gestures for conventional poses, the poses of his friends and contemporaries for Bosio's vapid types. Above all, whereas Bosio presented a finished, carefully detailed composition—a pictorial totality, fixed and premeditated despite its would-be sprightliness—Manet deliberately emphasized the fleeting, tangential, variable aspect of his subject through the cut-off view and a partial representation. In Manet's *Ball at the Opera* everything has been done to convey a sense of the fragmentary rather than the whole, of suggestion rather than overstatement, of momentary incident instead of unfolding plot, of mood rather than narrative, of contemporaneity rather than mere modishness.

Manet's conception of pictorial structure is analogous to the esthetic of the fragmentary, the "slice of life" theory articulated by the French literary Naturalists later in the century. Doing away with conventional plot and characterization, these writers sought to create an authentic equivalent of experienced reality. Guy de Maupassant, for example, in his theoretical discussion of literary art *Le Roman* (1888), insisted that the writer must strive for an illusion of truth rather than tell a good story: "Instead of contriving a surprising event and then having it unfold in a way that keeps the plot interesting right up to the denouement," he wrote, "the novelist should simply take up his characters at a certain point in their lives and let them proceed by natural transitions to the next."[28] Presumably like life itself, the Naturalist novel or story offered no convenient solutions; protagonists were frequently left in midstream, as it were, to continue their struggles outside the boundaries of the work itself.[29]

In visual art, the esthetic of the fragment was articulated most forcefully by critic and novelist Edmond Duranty;[30] in his most sustained discussion of the innovative painting of his time, *La nouvelle peinture*, published in 1876, after the second Impressionist show, Duranty seems almost to be describing Manet's compositional practice in the *Ball at the Opera*. In reality, Duranty main-



Manet may have based the **Ball at the Opera** *on the rigorously horizontal, two-tiered composition of Jean-François Bosio's* **The Ball at the Opera** *(1804).*

tained, there are thousands of unpredictable views of both people and things, and the artist can create an authentic equivalent of experience by deploying his figures asymmetrically, never placing them in the center of the canvas. In the new painting, Duranty continues, the figure is not always represented as a totality: "Sometimes it may appear cut off at mid-leg, half-length or longitudinally."[31]

Manet's use of the fragment does not, however, merely create a Naturalistic illusion. The remarkable synecdoche at the top of the *Ball at the Opera* also suggests a continuing, even inexhaustible supply of women's bodies beyond the boundaries of the image. But it also functions as a signifier of artifice which points to the painter's deliberate and willful choice. Mallarmé's claim that there is "nothing disorderly or scandalous about the painting which seems to want to step out of its frame"[32] suggests that there were in fact people who found it scandalous or disturbing.

The image of the cut-off leg functions in art as an easily understood, nontransferable synecdoche for sexual attractiveness and female availability, right down to the present. When the leg is feminine, as it is in Alfred Stieglitz's photograph of Dorothy True (1919) or even in André Kertész's *American Ballet* (1939), it refers to the model's passivity—the very source of her sexiness for the male spectator. Similarly fragmented masculine legs never have the same implication. From the time of the medieval manuscript to that of the modern comic strip, male legs have functioned as potent emblems of energy—either upwardly mobile, as in the case of the Ascending Christ, or a destructive, downward force, as in Jerry Siegel and Bernard Baily's *The Spectre*, in which a foot crushes a car with stunning force.[33]

In Manet's work cut-off female legs—suggesting the world beyond the picture frame and signifying complex meanings within—will turn up again in the *Bar at the Folies-Bergère*, exhibited in the Salon of 1882. In both theme and formal structure, this work recalls the *Ball at the Opera*. The little green shoes of the trapezist at upper left echo the brilliant green of the crème-de-menthe bottle in the lower-right foreground. The barmaid—herself both seller and sold, immobile yet alive and vulnerable—is positioned between these two reference points. She functions as a kind of way station between the world of inert, densely painted objects in the foreground and that of the evanescent, openly brushed pleasure-seekers reflected in the mirror behind her—a world into which the green-shod feet of the trapezist swing for an incandescent moment, seeming to distill the transitoriness of pleasure itself. Those feet sum up, in a way, the whole point of the bar, the ball and the *café concert*—that is, of Manet's subjects, and a significant part of his life as well.[34]

Although Manet himself is not recognizable in the crowd reflected in the mirror, he might just as well be there, alongside his demimondaine friends Méry Laurent and Jeanne Demarsy. Once more, Manet can be thought of as both an inhabitant of the world of the painting and an ironically detached observer of it, remarking on its venality as well as its pleasurableness. Manet was aware of the peculiar vulnerability of the demimondaine, of the marginal or working-class women who frequented these places of pleasure. Yet he saw these women's defining and perpetual availability as an acceptable part of their attraction, their simply being there for him and for men like him.[35]

There is certainly a sense in which the *Ball at the Opera* is a subversive painting, daring in its open representation of feminine sexual availability and the recognizability of the male consumers of it—especially at a time when Moral Order was the order of the day. The painting is also daring in its formal strategies—its immediacy, its brio, its deliberate yet casual-looking cut-off view of the spectacle. It was no doubt the intersection of these two impulses that made the Salon jury reject the painting in 1874, and Mallarmé admire it. Today, Manet's antinarrative strategies seem to call into question the ideology of his time. By rejecting traditional modes of pictorial storytelling, by interrupting the flow of the story line, Manet seems to be making a witty and ironic reference to the underlying assumptions controlling such gatherings of upper-middle-class men and charming women of the theater—pleasure for the former, profit for the latter. The cut-off legs and torso at the top are a brilliant Realist device, a substitution of part for whole, through which Manet makes us aware of the artifice of his art and, at the same time, of the nature of the actual power structure underlying the worldly goings-on here.

There is some truth in this vision of Manet and his work; but things are even more complicated than this. Money—buying and selling—lay at the heart of pleasure in Manet's Paris. As a man of his time, his city, his class—a man of the world, in short—Manet knew and accepted this, even if he was sometimes able to stand

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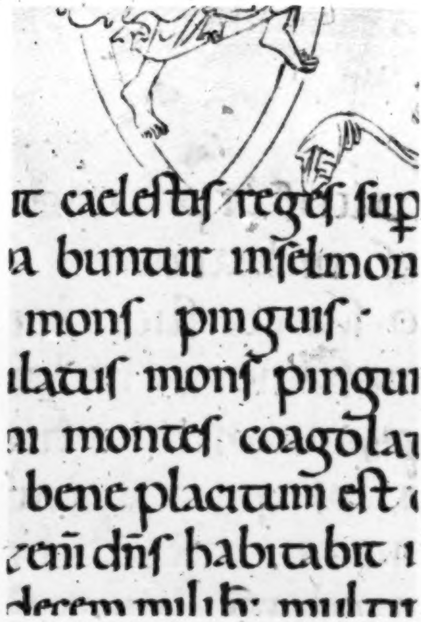

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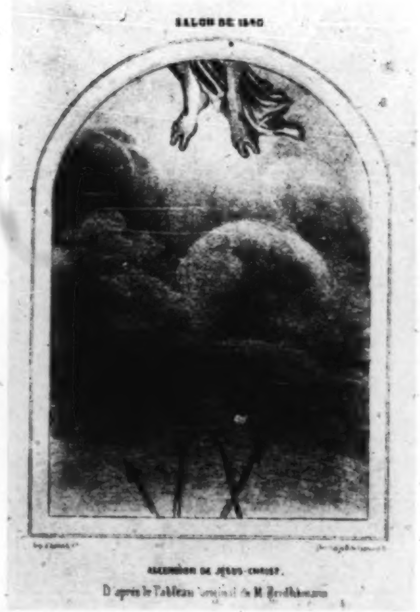
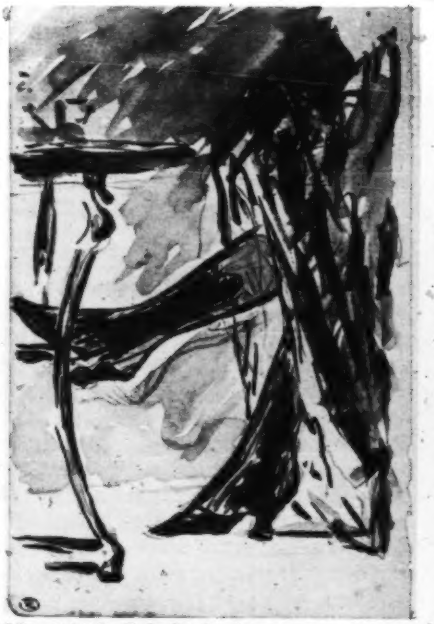
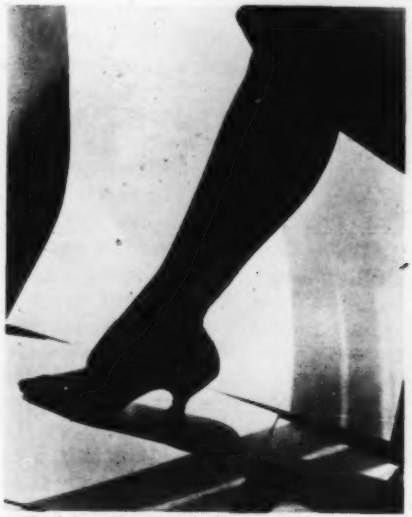
Detail of top edge of a page from a Bury St. Edmunds Psalter, ca. 1000, showing the ascending Christ as a pair of disembodied, cut-off feet.


SALON DE 1840
ASCENSION DE JÉSUS-CHRIST.
D'après le Tableau original de M. Brrdhkmann

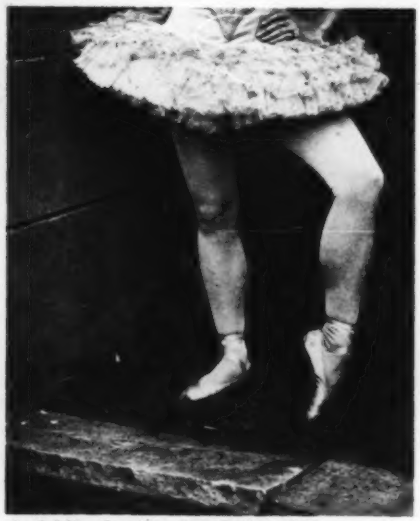
A mid-19th-century parody of the convention of depicting Christ's feet: Honoré Daumier's Ascension of Christ (After M. Brrdhkmann).



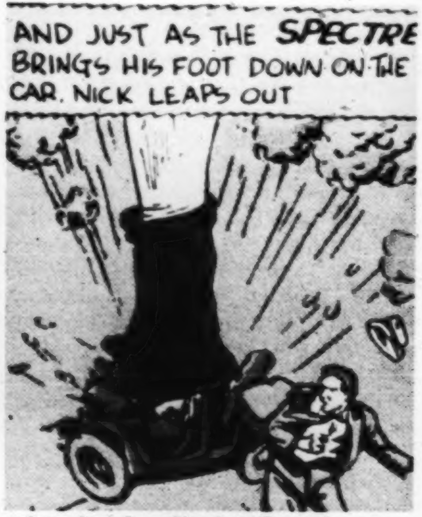
Manet: At the Cafe, Study of Legs, *ca. 1880, watercolor on paper, 7¼ by 4⅝ inches. Musée du Louvre, Paris.*



Alfred Stieglitz: Dorothy True, *1919, gelatin silver print, 9½ by 7½ inches. National Gallery of Art, Washington, D.C.*



André Kertész: American Ballet, 1939, gelatin silver print, 10 by 8 inches. Courtesy Susan Harder Gallery, New York.


AND JUST AS THE SPECTRE BRINGS HIS FOOT DOWN ON THE CAR. NICK LEAPS OUT

A frame from Jerry Siegel and Bernard Bailey's comic strip The Spectre: *". . . and just as the SPECTRE brings his foot down. . . ."*

back from his world in order to set it forth, to paint the flesh market in its various disguises. If we tend to accept his version of 19th-century reality so readily, perhaps this is because it coincides so easily and so unconsciously with our own reality—depending, of course, on who we mean by "we." For in the *Ball at the Opera* Manet sets forth erotic pleasure as mutually engaging for prosperous men and marginal or anonymous women, no matter what its ultimate price, literal and figurative—which can hardly be the same for both.

When all is said and done, Polichinelle may assume still another meaning. We know that in the past Manet had identified himself with his *commedia* figure.[36] Michael Fried relates Manet's work to the marionette theater of the 1860s, suggesting that Punch, like the artist, was both producer of and participant in his own creations.[37] If Polichinelle in some way stands for Manet in the *Ball at the Opera*, drawing back momentarily to criticize the scene, he is nevertheless an alter ego whose very disguise and half-bodied presence mocks his own condemnatory gesture. ☐

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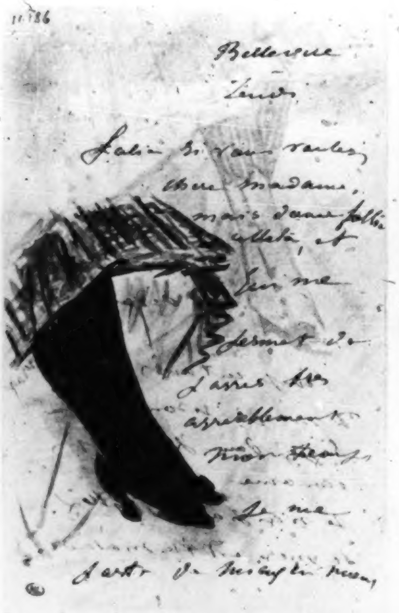
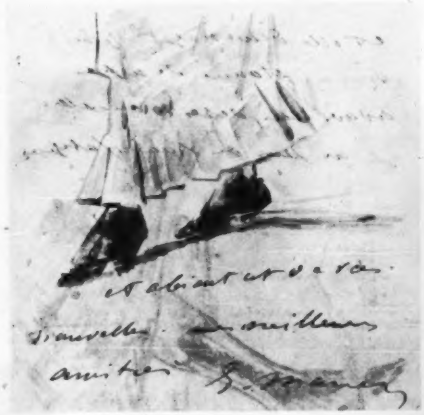
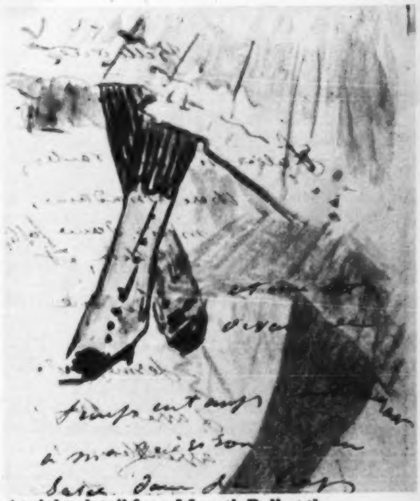
1. The chronicler in question was Fervacques, quoted in Moreau-Nelaton, *Manet raconté par lui-même*, Paris, 1926, vol. II, pp. 9–10, and in turn cited by Françoise Cachin in her catalogue entry on the *Masked Ball at the Opera* in *Manet 1832–1883*, New York, 1983, no. 138, pp. 349–52. This catalogue entry is a rich source of information and documentation

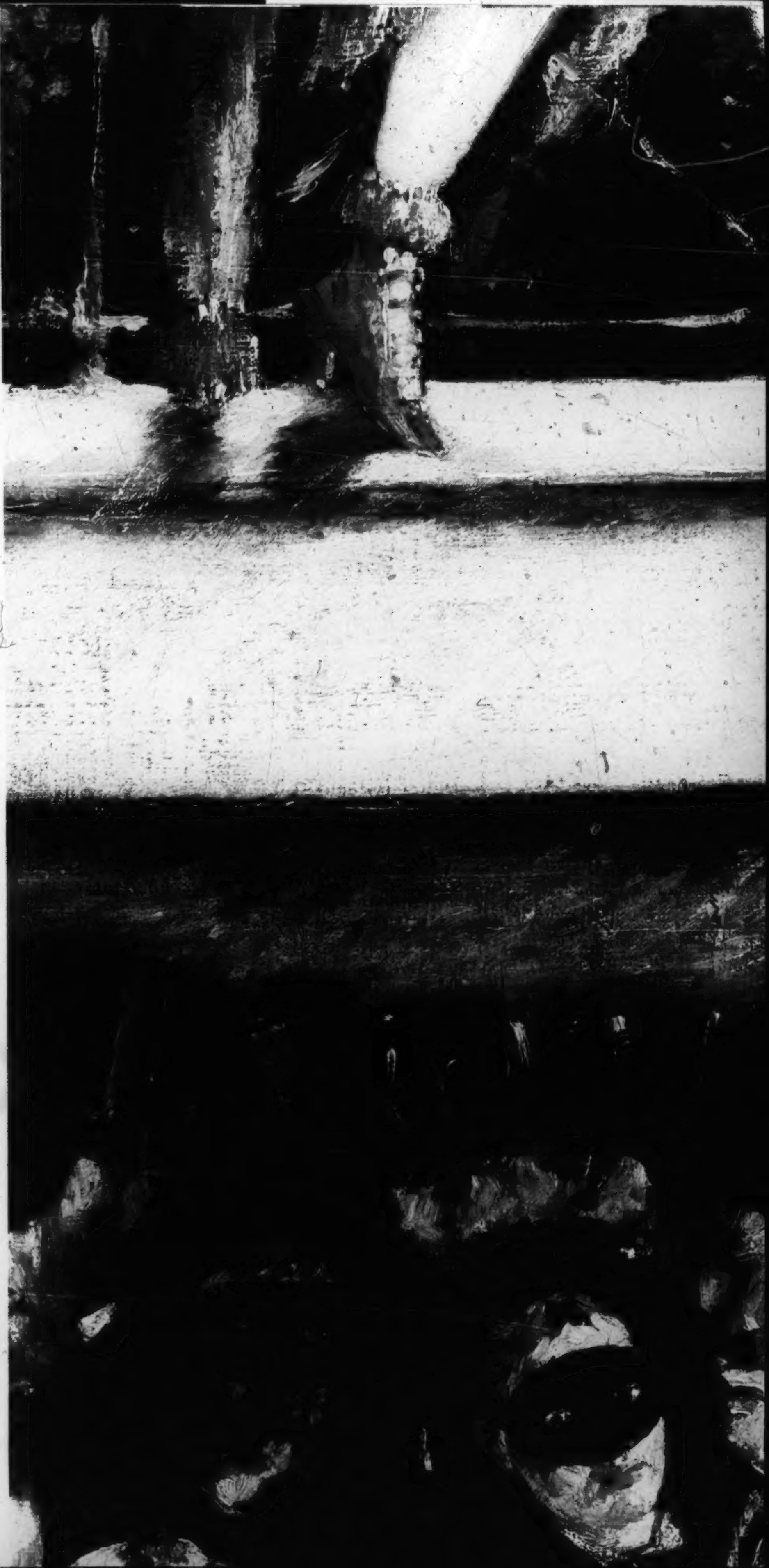


Above and below, details from three pages of a Manet note to Mme Guillemet, 1880. Musée du Louvre, Cabinet des Dessins.





At right, detail from Manet's Ball at the Opera, with the cut-off leg in the balcony.



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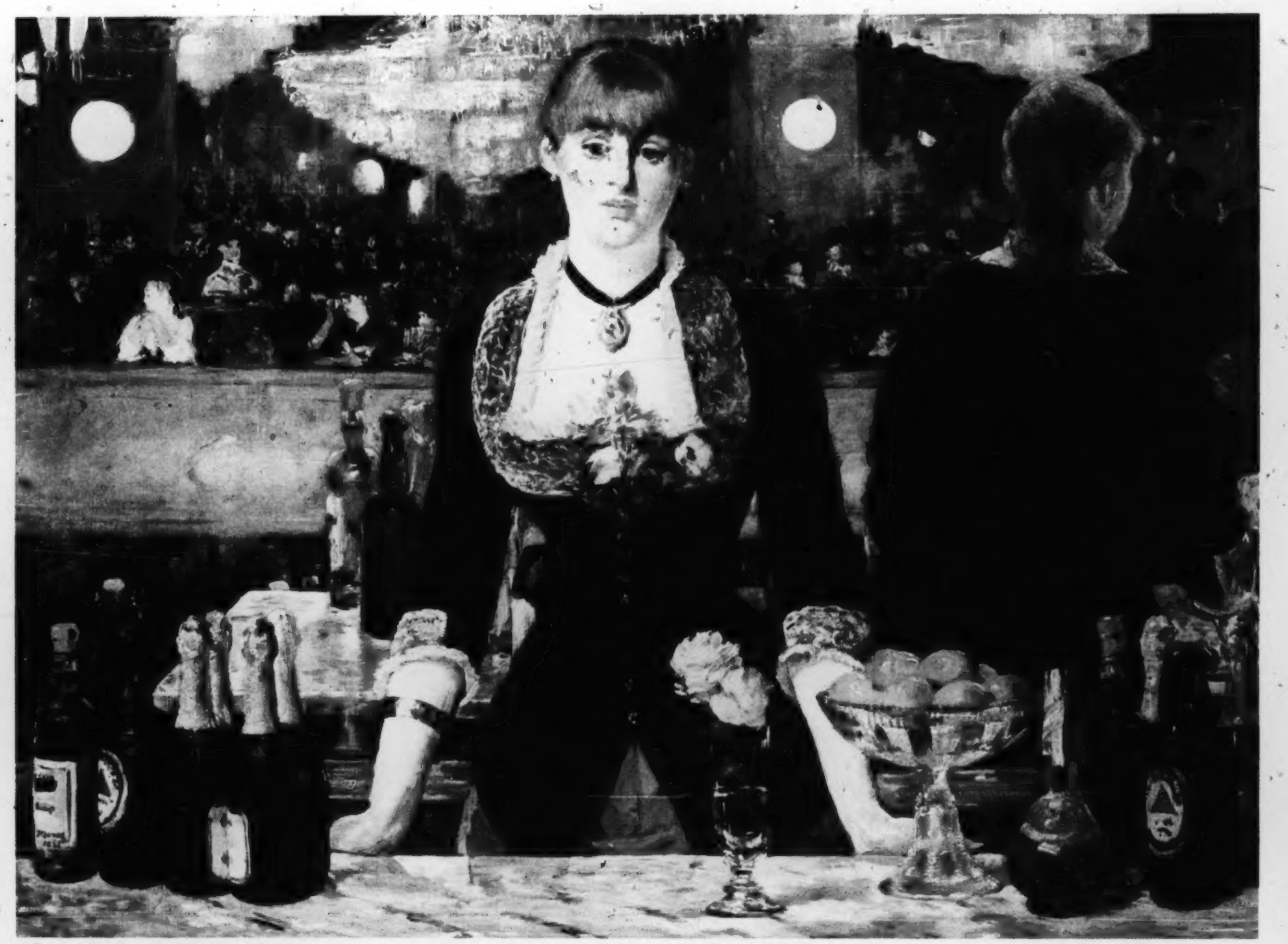


A Bar at the Folies-Bergére, ***1881–82, oil on canvas, 37¾ by 51¼ inches. Courtauld Institute Galleries, London.***

about the painting, as are Theodore Reff, *Manet and Modern Paris*, Washington, D.C., 1982, no. 39, p. 122, and Denis Rouart and Daniel Wildenstein, *Edouard Manet: Catalogue raisonnè*, Lausanne, 1975, I, no. 216. For a recent interpretation of the work see Alain de Leiris, "Manet and El Greco: The 'Opera Ball,' " *Arts*, Sept. 1980, pp. 95–99.

2. Julius Meier-Graefe, *Edouard Manet*, Munich, 1912, p. 216. Meier-Graefe also maintained that the painting was "ein Stück, das ein Ganzes ergibt." His analysis of the work (pp. 215–218), though brief, is brilliant.

3. Stéphane Mallarmé, "Le Jury de peinture pour 1874 et M. Manet," *Oeuvres complètes*, ed. H. Mondor and G. Jean-Aubry, Paris, 1945, p. 695. The letter originally appeared in *La Renaissance artistique et littèraire* in 1874.

4. Théodore Duret, *Histoire d'Edouard Manet et son oeuvre*, 2nd ed., Paris, 1919, p. 109.

5. For related works see the oil sketches in Rouart-Wildenstein, I, nos. 214–215 and an ink-wash study, II, no. 503. There may be three or four related drawings as well. See de Leiris, *The Drawings of Edouard Manet*, Berkeley and Los Angeles, 1969, nos. 412–415.

6. Reff reproduces the relevant Grévin caricature in *Manet and Modern Paris*, fig. 62, p. 122.

7. Roman Jakobson, "The Metaphoric and Metonymic Poles," *Fundamentals of Language*, The Hague, 1956, pp. 76–82.

8. T. Reff, "The Symbolism of Manet's Frontispiece Etchings," *Burlington Magazine*, May 1962, pp. 182–87.

9. For the color lithograph, see Reff, *Manet and Modern Paris*, no. 40. For the watercolor study, see Rouart-Wildenstein II, no. 563; for the oil sketch, I, no. 212; and for the finished oil, I, no. 213.

10. Cited by Jean C. Harris, "A Little-Known Essay on Manet by Stéphane Mallarmé," *Art Bulletin*, Dec. 1964, p. 561. Mallarmé's essay had originally appeared in the English *Art Monthly Review* in 1876.

11. See, for example, the caricature of the work of the photographer Disderi by Cham, from *Le Charivari* of 1861, reproduced by Aaron Scharf, *Art and Photography*, London, 1968, fig. 144. p. 155, in which the legs of the passengers on an omnibus are amputated by the upper margin of the image.

12. T. Reff, "Manet's 'Portrait of Zola'," *Burlington Magazine*, Jan. 1975, p. 41.

13. Duret, pp. 110–112.

14. Cachin, p. 350. For images of Chabrier, see R. DeCage, "Chabrier et ses amis impressionistes," *L'Oeil*, Dec. 1963, pp. 16–23f.

15. De Leiris, "Manet and El Greco," p. 98.

16. Reff, *Manet and Modern Paris*, p. 124.

17. J.P.T. Bury, *Gambetta and the Making of the Third Republic*, London, 1973, p. 155.

18. For a detailed examination of Manet's activities during the Franco-Prussian War and the Commune, see Marianne Ruggiero, "Manet and the Image of War and Revolution: 1851–1871," *Edouard Manet and the Execution of Maximilian*, Providence, R.I., 1981.

19. Bury, pp. 38–39.

20. Duret, pp. 173–74.

21. Bury, p. 152.

22. Cachin, p. 351.

23. Edouard and Jules de Goncourt, *Journal*, ed. R. Ricatte, Paris, 1956.

24. Eric Darragon, "Le Bal de L'Opéra, espace et réalité post-romanesque chez Manet en 1873," *L'Avant-Guerre sur l'art*, 3 (1983).

25. Ricatte, Goncourt *Journal*, Thurs., Nov. 20, 1873.

26. De Leiris, "Manet and El Greco," pp. 95–96, 99.

27. Bosio's engraving, in the Cabinet des Estampes of the Bibliothèque Nationale, is brilliantly colored. For information about J.-F. Bosio, see Jean Adhémar, *Bibliothèque Nationale: Departement des Estampes; Inventaire du Fonds français après 1800*, Paris, 1942, III, 157–58.

28. Cited by A. Vial, *Guy de Maupassant et l'art du roman*, Paris, 1971, p. 77.

29. For an articulation of this view of the Naturalist novel, see Lillian Furst and Peter N.

Skrine, *Naturalism*, London, 1971, p. 47.

30. Duranty, founder of the influential review *Réalisme* in 1856, had known Manet since 1863, if not earlier. Both figured in Fantin-Latour's *Hommage à Delacroix* at that time. In Duranty's novella *La simple vie du peintre Louis Martin*, published in 1872, there are reminiscences of Manet's work in the Salon des Refusés of 1863. Their relation was generally a close one despite a duel they fought in 1870 over a not-too-complimentary article Duranty had written about the artist. See L.E. Tabary, *Duranty (1833–1880): Etude biographique et critique*, Paris, 1954 (Etudes français, vol. 46), passim.

31. Duranty, *La nouvelle peinture: à propos du groupe d'artistes qui expose dans les galeries Durand-Ruel* (1876), ed. M. Guérin, Paris, 1946, pp. 46–7. Although Duranty's remarks are generally associated with Degas's compositional innovations, they apply equally well to those of Manet. In *La nouvelle peinture* Duranty praises Manet as an unparalleled innovator, "the audacious head of the movement" (pp. 35–36).

32. Mallarmé continues: ". . . but on the contrary, the noble attempt to capture, through purely pictorial means, a total vision of contemporary life." Mallarmé, *Oeuvres complètes*, p. 689.

33. Meyer Schapiro, who devoted a major article to the motif of Christ's feet in Ascension imagery ("The Image of the Disappearing Christ: the Ascension in English Art Around the Year 1000," *Gazette des Beaux-Arts*, March 1943, pp. 135–152), noted the "remarkable and unexpected vivacity and realism of this motif . . . [which] with its emphasis on the viewpoint of an earthly observer is relatively unique in the medieval period." Schapiro goes on to connect this "daringly realistic" type of Ascension with the radical transformation of traditional conceptions in England in favor of more concrete and active types. He sees "an intensified concreteness in rendering the transitive and dynamic aspects of the old religious scenes," an "emphasis on the act of seeing at an objective moment of the story," connecting these features with the "empiricism and pragmatic aspect of English philosophy in the Middle Ages"—in brief, with what might be termed a "realist-empirical outlook" analogous to, though of course very different from, that of Manet and his fellows in the 19th century.

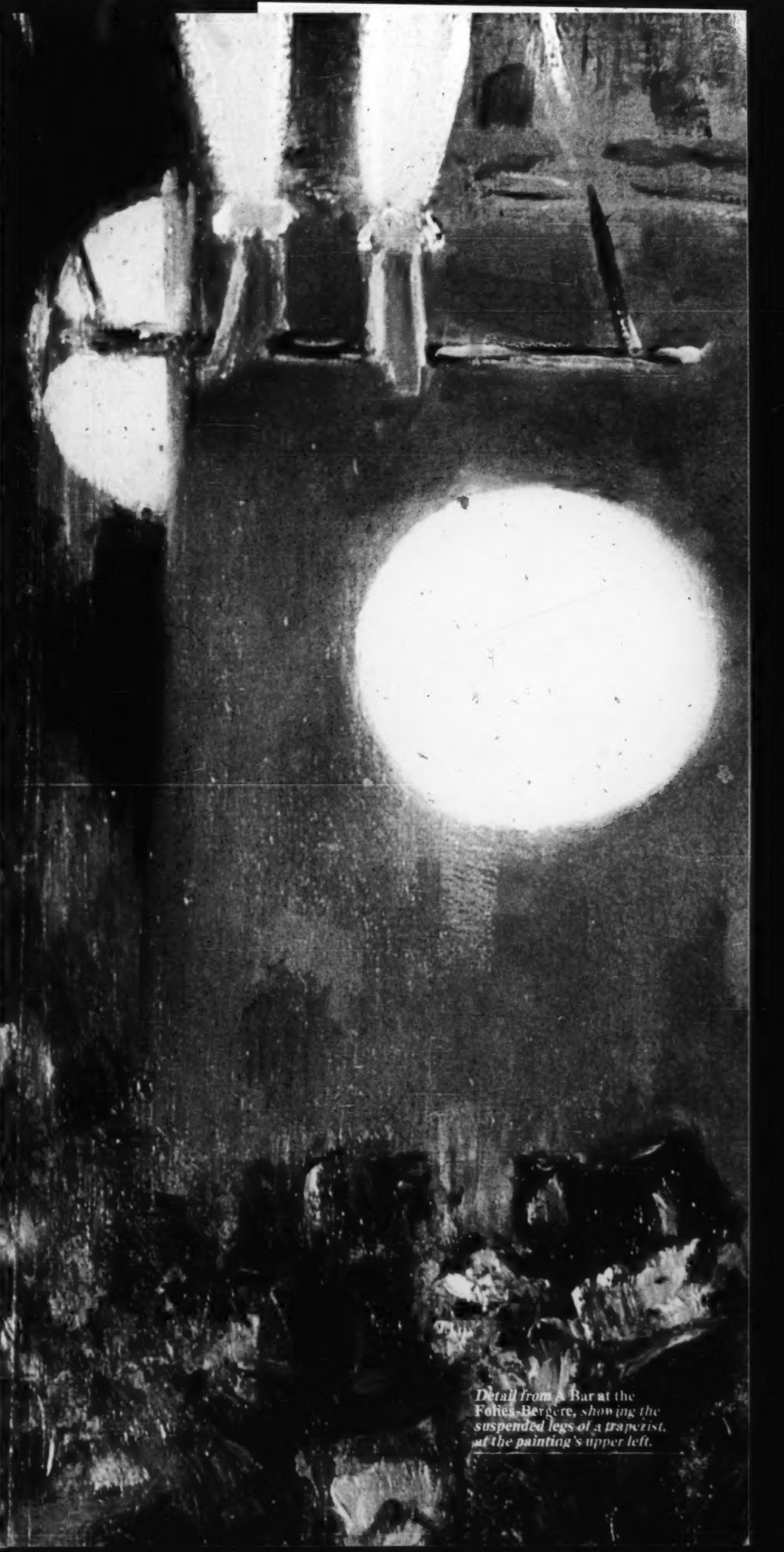
34. In the days when women's legs were more provocative, Manet obviously relished the sight of dainty feet and ankles. See, for example, the neat, black-stockinged legs depicted in his 1880 note to Mme Guillemet (catalogue no. 198, p. 458; de Leiris, *Drawings*, no. 583; Rouart-Wildenstein II, no. 580). In a watercolor study of legs (catalogue no. 199, p. 585; Rouart-Wildenstein II, no. 518), dated about the same time, the angles and curves of legs and feet, in proximity with the skinny, inanimate curves of the legs of the café table next to them, suggest not merely a personality but a whole milieu.

35. The definitive study of French prostitution and attitudes towards it in the 19th and 20th centuries is Alain Corbin, *Les Filles de Noce*, Paris, 1978.

36. Reff, "Manet's Frontispiece Etching," p. 184.

37. Michael Fried, "Manet's Sources: Aspects of his Art, 1859–1865," *Artforum*, March 1969, pp. 70–71.

Author: *Linda Nochlin is Distinguished Professor of Art History at the City University Graduate Center, New York.*



Detail from A Bar at the Folies-Bergère, *showing the suspended legs of a trapezist at the painting's upper left.*

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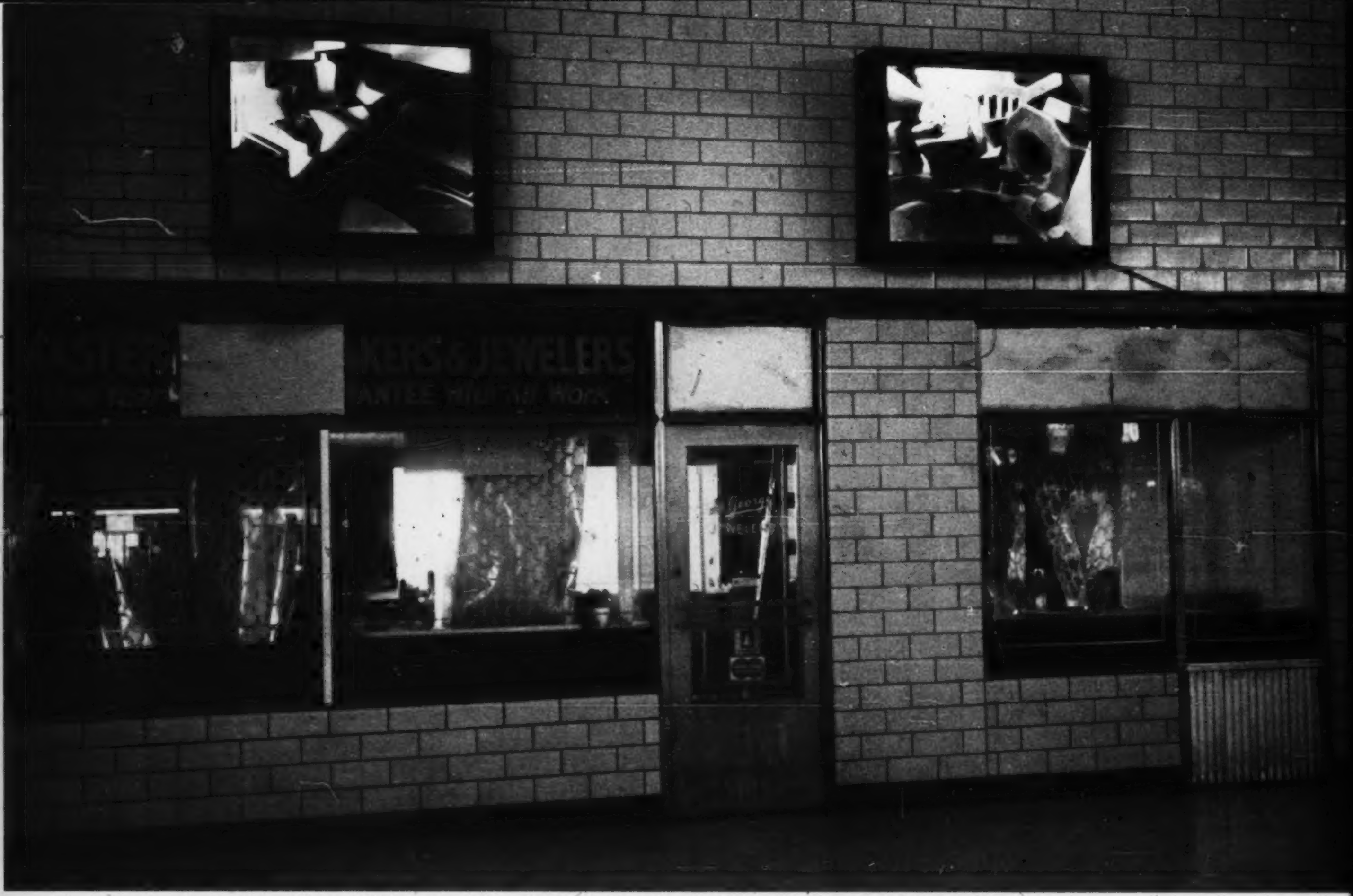


James Casebere's photo-tableaux, Utility Room *(left) and* Sutpen's Cave, *installed in St. George Terminal, Staten Island.*

Uncanny Images

In photographs of models of his own making, James Casebere plays with our sense of the real, questioning the photograph as document, seeing it rather as simulacrum, and evoking scenes that are at once familiar and phantasmal.

BY HAL FOSTER

James Casebere is a genre artist, a photographer of bizarre tableaux: out of paper, mat board and plaster he makes little models which he lights "naturally," photographs, then usually destroys. Whether the everyday made strange (as in *Kitchen Table* where a shadow cast by a cardboard man looms among pots and pans) or the exotic made tame (as in *Sutpen's Cave* where a cave is staged with a grand colonnade), all these shadowy white images seem slightly deranged. Though homey, even homely, the photographs are not quite right: they have the scalar oddity of dreams that will not be contained; and like *natures mortes* come alive, they blur the line between true and false, real and imaginary. Neither models nor copies of wordly things (no original or referent exists), they are more properly phantasms—as if here the symbolic had somehow usurped the real, or a dream or memory were projected before our eyes.

An encounter with these images, then, is strange, all the more since now it may occur in a public space—the St. George Terminal of the Staten Island Ferry.[1] High in this everyday place of routine repetitions, Casebere has set five large photo-tableaux in deep black light boxes, their size and format much like the ads and signs elsewhere in this space. *Kitchen Table* appears above a post office. *Sutpen's Cave* is set above a jeweler's store beside *Utility Room*, complete with open drawers and generic box, bottle, racket and ball. *Waterfall*, a suburbscape of rocks, water and vine, hangs above a small bank ("1st Nationwide"). And *Back Porch*, with typical lawn mower and upset garbage can, is placed above a New York City subway map, a ship's bell and a women's room. All these images are unmarked, and before them one can only ask: what type of sign is this, to what does it refer?

Far from "pregnant moments" in which past, present and future converge, these tableaux without actors lose one in time and space, and so confound the function of social signs in this public place. For example, below *Back Porch*, with its shadowy presence too evanescent to grasp, the subway map seems opaque, a mere mess of colored lines. Impossible to ground, these images in effect untie the other signs, which also come to seem without specific referent, reality, weight. At the same time, the other signs (which like the map tend to be abstract) render the photos more referential—give them a weightiness they otherwise lack. This play with the real is Casebere's serious game.

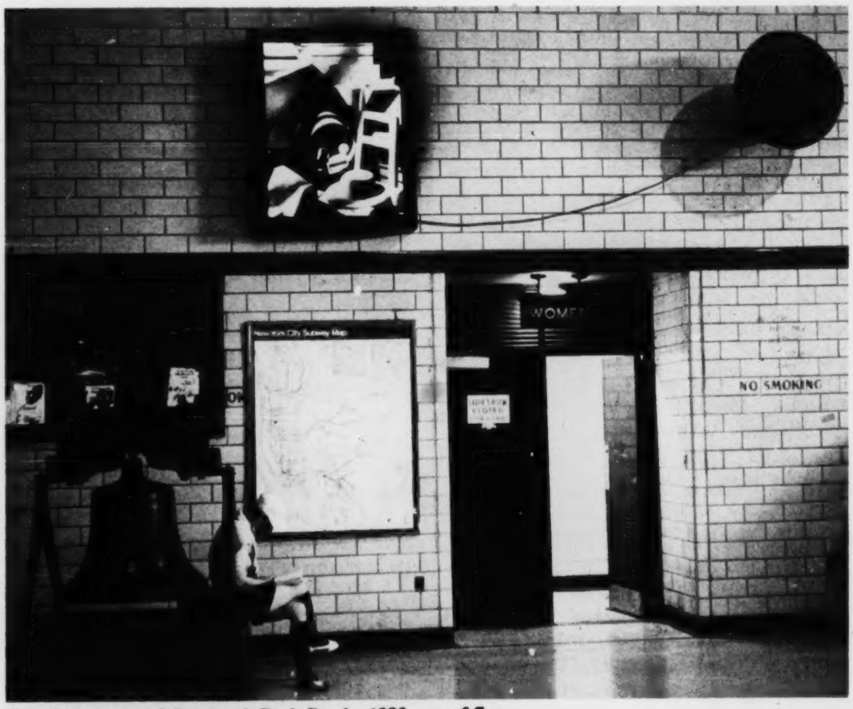
As each image is a photograph of a model of his own making, it has no referent in the world; no caption fixes its "chain of signifiers," no title (or only a generic one) limits its projective power.[2] And yet each image evokes what Barthes called "the effect of the real." This effect generally attaches to photography in two ways: through its conventional status as a document and through its representation of the insignificant, accidental data that we commonly accept as literal, real. Casebere plays with both these effects: he confounds our belief in the photograph as a record of the real, and he suppresses all specific detail in order to cast its reality-value in doubt.

These photographs, then, do not transcribe a reality so much as contrive one—an encoding which goes against our sense of photography as a pure representation, a matter of denotation, a "message without a code."[3] It is, of course, this putative absence of a code in photography that allows for its great power as a medium that renders things "obvious" and events "natural." But denotation, even in documentary photography, does not banish meanings; rather, as Barthes explains "the denoted image naturalizes the symbolic," and "the discontinuous world of symbols plunges into the story of the denoted scene as though into a lustral bath of innocence." The symbolic similarly swims in Casebere's staged scenes—but self-consciously, blatantly. The signs in this nature (like the "natural" cave in *Sutpen's Cave*) are purely cultural, parodistically man-made.

Casebere thus works to suspend the opposition not only between original and copy but between nature and code. This operation—in which his images drift free of specific signifieds, real referents—is not only a play with content: it is a subversion of the conventional process of signification. Such a claim, I know, seems absurd: how can photos of little plaster models subvert the practice of meaning? How can these homey, even homely images be in any way disruptive? Yet disruptive they are, and this is so, I want to suggest, because of two things: their status as *simulacra* and their precisely *uncanny* effects.

> *These would be the successive phases of the image: it is the reflection of a basic reality; it masks and perverts a basic reality; it masks the* absence *of a basic reality; it bears no relation to any reality whatsoever: it is its own pure simulacrum.*
>
> —Jean Baudrillard
> "The Precession of Simulacra"

Casebere's images confuse not only other signs (ads, maps) but also the typology of signs (e.g., are these photos indices or symbols?). They may even lead us to question the very order of representation—the hierarchy of essence over appearance, thing over image, original over copy, model over simulacrum. The motive of this Platonic order, as Gilles Deleuze has written, is simple: to distinguish "the good and the bad copies, or rather the copies (always well-founded) and the simulacra (always engulfed in dissimilarity)," and to supress the latter.[4] The simulacrum is suppressed in Western philosophy because it is a copy without an original and as such is based on difference and repetition—not the principle of identity and resemblance by which the Platonic order of representation (of Ideas, of Truth) is set. "The simulacrum makes the Same and the Similar, the model and the copy, fall under the power of the false (the phantasm). It makes the order of participation, the fixity of distribution, the determination of hierarchy, impossible . . . it engulfs all foundations, it assures a universal breakdown (*effondrement*), but as a positive and joyous event, as an un-founding (*effondement*)." Casebere's images play a part in this un-founding, and it is easy enough now to "identify" them as simulacra. For like simulacra, they designate a "merely external, non-productive *effect* of resemblance, an effect obtained by some ruse or



Installation view of Casebere's* Back Porch, *1983, one of five photo-tableaux in the terminal, each 56 by 44 inches.

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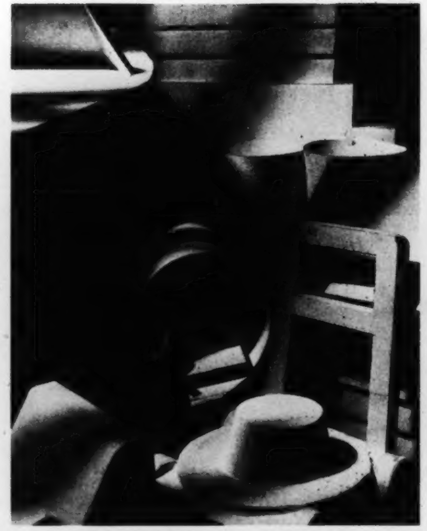
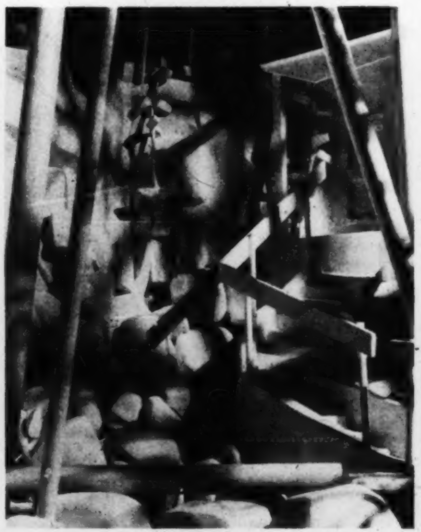


James Casebere: **Back Porch,** *1981, black and white photograph, 20 by 16 inches.*



Waterfall, *1983, photograph, 20 by 16 inches; model: paper, mat board, plaster.*

Casebere's images confuse not only other signs, but also the typology of signs; they lead us to question the order of representation—the hierarchy of essence over appearance, original over copy, model over simulacrum.

subversion":

> Plato is quite precise about how this nonproductive effect is obtained: the simulacrum implies huge dimensions, depths and distances that the observer cannot master. It is precisely because he cannot master them that he experiences an impression of resemblance. The simulacrum includes in itself the differential point of view; the observer becomes a part of the simulacrum itself, which is transformed and deformed by his point of view. In short, there is in the simulacrum a going-mad, a becoming unlimited . . . .

But what precisely is this "going-mad," and how do Casebere's images partake of it? As Deleuze explains, the going-mad is simply this: "the simulacrum when it breaks its chains and rises to the surface . . . affirms its power of phantasm, its repressed power." In other words, the simulacrum is related to the phantasm, which leads us in turn to the phantasmal—uncanny—nature of Casebere's images.

In his essay of 1919, Freud cites as typically uncanny the confusing of live and dead, of real and imaginary, and the usurping of things by symbols—precisely the effects of these images noted at the outset. Freud also stresses the scopic nature of the uncanny and the sense of guilt, of the hidden and the secret, attendant upon the uncanny vision. Now the word "uncanny"—German *unheimlich*—enfolds all these meanings: "*heimlich* [literally, homelike] is a word the meaning of which develops toward ambivalence, until it finally coincides with its opposite, *unheimlich. Unheimlich* is in some way or other a sub-species of *heimlich.*"[5] Freud enucleates this ambivalence in this way: the uncanny (or *unheimlich*) is a familiar (or *heimlich*) event that, estranged through repression, returns to us in the form of the dreaded, the bizarre. This return obeys the principle of the repetition-compulsion, the principle that governs our instinctual tendency to regress to a prior state. For Freud, whatever reminds us of this inner compulsion—which is at work in play, dreams and neuroses—is perceived as uncanny. And therein, I think, lies the uncanniness of Casebere's images.

But we need, finally, to relate this uncanny or phantasmal effect to the status of the images as simulacra, as copies without originals. The uncanny, of course, is a matter of psychic not material reality. Similarly, as Freud came to see, the memories related by analysands are often phantasmal, a *bricolage* of memories old and new, true and false. Yet such phantasms remain "therapeutically effective" without their referring to a specific event.[6] In other words, the state recalled—whether a memory, a moment returned as uncanny or even a "primal scene"—need not have actually existed. And so it is with Casebere's phantasms: they repeat scenes and events that, however familiar, remain absent and untold.[7] Resonant with repetitions yet without originals, they are simulacra; not real yet somehow "effective," they are phantasms; *heimlich* and *unheimlich* at once, they are uncanny. ☐

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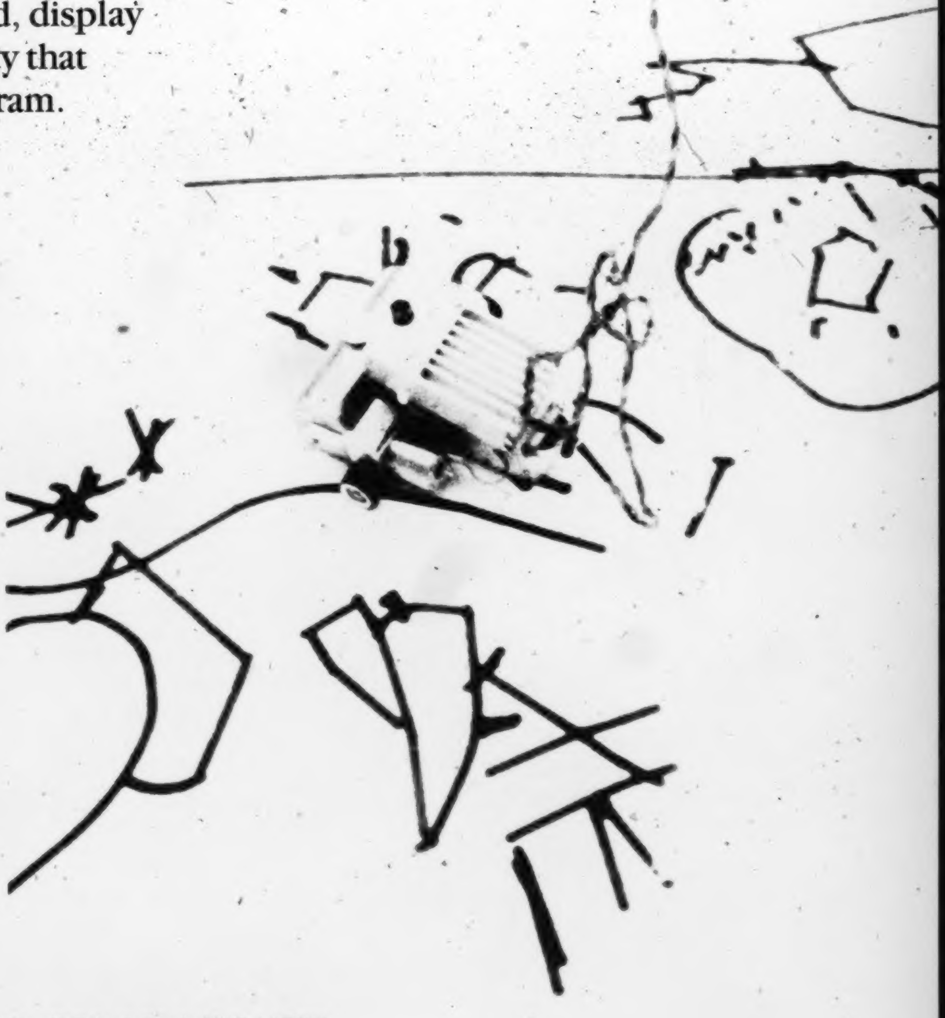
1. This installation (through Dec. 1983) was assisted by Frank Addeo, deputy ombudsman of the Department of Transportation, New York City. Casebere has also shown at the Sonnabend Gallery; see my review, *Art in America*, Oct. 1982, p. 132.
2. This is even more the case in the photographs of related artists like James Welling and Gregory Rukavina. In such work the "scission" between the signifier on one hand, and the signified and the referent on the other, is almost complete. "The referent in question here is no more external to the sign than is the signified: indeed, it is governed by the sign. It is carved out and projected as its function; its only reality is of that which is *ornamentally inscribed on the sign itself.* In a profound sense, the referent is the reflection of the sign . . . ." See Jean Baudrillard, *For a Critique of the Political Economy of the Sign*, trans. Charles Levin, St. Louis, 1981, pp. 143–163.
3. These ideas derive from the first three essays of Roland Barthes, *Image-Music-Text*, trans. Stephen Heath, New York, 1977. In a sense one can say that Casebere operates between photography and drawing or "writing." Barthes: "The photograph, message without a code, must thus be opposed to the drawing which, even when denoted, is a coded message."
4. Gilles Deleuze, "Platon et le simulacre" (the first of five essays of the appendix to *Logique du sens*, Paris, 1969), translated with an introduction by William Pietz in the journal *Palimpsest*, 1983. All Deleuze quotations are from this essay.
5. Sigmund Freud, "The 'Uncanny,'" in *Studies in Parapsychology*, Philip Rieff ed., New York, 1977, p. 30. This note seems uncannily related to Casebere's images: "There is a humorous saying: 'Love is a home-sickness'; and whenever a man dreams of a place or country and says to himself, still in the dream, 'this place is familiar to me, I have been here before,' we may interpret the place as being his mother's genitals or her body. In this case, too, the *unheimlich* is what was once *heimisch*, homelike, familiar; the prefix 'un' is the token of repression."
6. See Pietz (note 4).
7. See Michel Foucault, "Theatrum Philosophicum," in *Language, Counter-Memory, Practice*, Donald F. Bouchard ed., Ithaca, 1977. "The event is that which is invariably lacking in the series of the phantasm—its absence indicates its repetition devoid of any grounding in an original, outside of all forms of imitation, and freed from the constraints of similitude."

The Machine that Learned to Draw

Witty graphics from a California-born computer, now ten years old, display a distinct stylistic personality that was not in the original program.

BY LAWRENCE CAMPBELL

The announcement that a computer called AARON—brainchild (or alter ego) of painter Harold Cohen—would produce up to 12 unique and original drawings every hour did not prepare me for what I was actually to experience in the Brooklyn Museum's large West Gallery. Instead of an exhibition of computer-generated designs programmed by scientists with artistic horizons fenced in by M.C. Escher's perspective puzzles, I found the relaxed atmosphere of a studio with the artist standing by to answer questions, in the midst of quantities of white paper, tubes of acrylic paints, scaffoldings, and four drawing tables with an attachment on each called a "turtle." These were connected by black wires to a large box which housed a Digital Vax 11/75 computer. When started, one of the "turtles" began to execute, without pause or hesitation, a freehand, witty ink drawing on a sheet of white paper, abstract yet oddly suggestive of many things, and in a graphic style which reminded me irresistibly of the *Kin-der-Kids*, a brilliant comic strip which the Chicago Tribune commissioned Lyonel Feininger to draw and write in 1906.



Harold Cohen's "brainchild" AARON in action at the San Francisco Museum of Modern Art, summer 1979.

AARON's black and white drawings, signed by Cohen, were on sale in the gallery for $10 apiece. Other drawings with color added by Cohen were in frames around the walls, and there were also two mural-sized blowups from AARON originals, with cheerful high-keyed acrylic colors added by Cohen and his assistants. (In his color additions Cohen adapts himself to AARON quite freely, by working both inside and outside the delineated shapes; he integrates a great number of different colors by generous expanses of white.)

Harold Cohen is an English painter who by the mid-1960s had built up a substantial reputation, having already represented the United Kingdom in the Venice Biennale and other big international exhibitions. Invited in 1968 to join the Visual Arts Program of the University of California at San Diego as Visiting Professor, Cohen learned computer programming from a friend in the music department, and has remained in California ever since. AARON's birth as an art-making computer began with drawing lessons in 1973.

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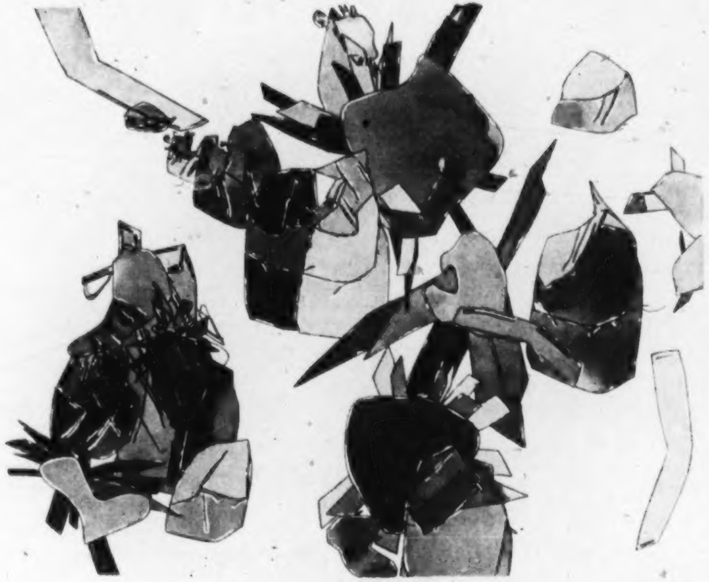
AARON is not a machine programmed to reproduce what earlier was fed into it, but an entity with a genuine, if limited intelligence. AARON is of the same order as a computer capable of providing a Grand Master with a good game of chess. What this means is an ability to make decisions based on the changing state of the drawing as it proceeds, without waiting for further instructions. Built into AARON's hardware is a concept of completion. AARON does not ask to be switched off. It knows when a drawing is finished.

The first lessons in AARON's drawing course involved the mechanics of manipulating a Rapidograph drawing pen, moving its point up and down and along a sheet of drawing paper. This part went quite quickly. From the start AARON's memory was phenomenal. It could remember every drawing it had ever done, and would never repeat itself.

Next, and this took a much longer time, AARON had to learn certain basic rules: concepts like inside and out, as well as the difference between image and ground, which the human intelligence learns without being taught by the age of two and three. AARON also had to be taught concepts like negative and positive, pattern, certain simple textures—single as well as cross-hatching—plus open and closed planes, notched planes, overlappings and the difference between large and small. Thus, by slow degrees, some 20 "rules" became embedded in its hardware. Eventually AARON became so good at drawing that Harold Cohen began to see his own role as more that of a collaborator than a teacher, and since AARON's drawings cried out for color, he took to coloring them himself. Cohen felt no embarrassment for doing this, since without Cohen AARON would never have existed.

AARON has a recognizable graphic personality, and Cohen admits to some bewilderment as to the reason for this, since he knows of nothing in the program to account for it. To turn the problem around, Cohen would not know how to change the program in order to project a different personality.



Harold Cohen: Hand-colored computer-generated drawing, 1982, 22 by 30 inches.

> ***AARON's "abstract" language is immediately seen by most viewers as forming images of birds, people, animals, faces, furniture, boats —even entire landscapes.***

Cohen has also given a good deal of thought to the reason why AARON's "abstract" or non-representational language, with no intention of communicating anything, is immediately seen by most viewers as forming images of birds, people, animals, faces, furniture, boats and even entire landscapes. It is almost as though the will to communicate recognizably (realistically) had become mysteriously a part of AARON's personality.

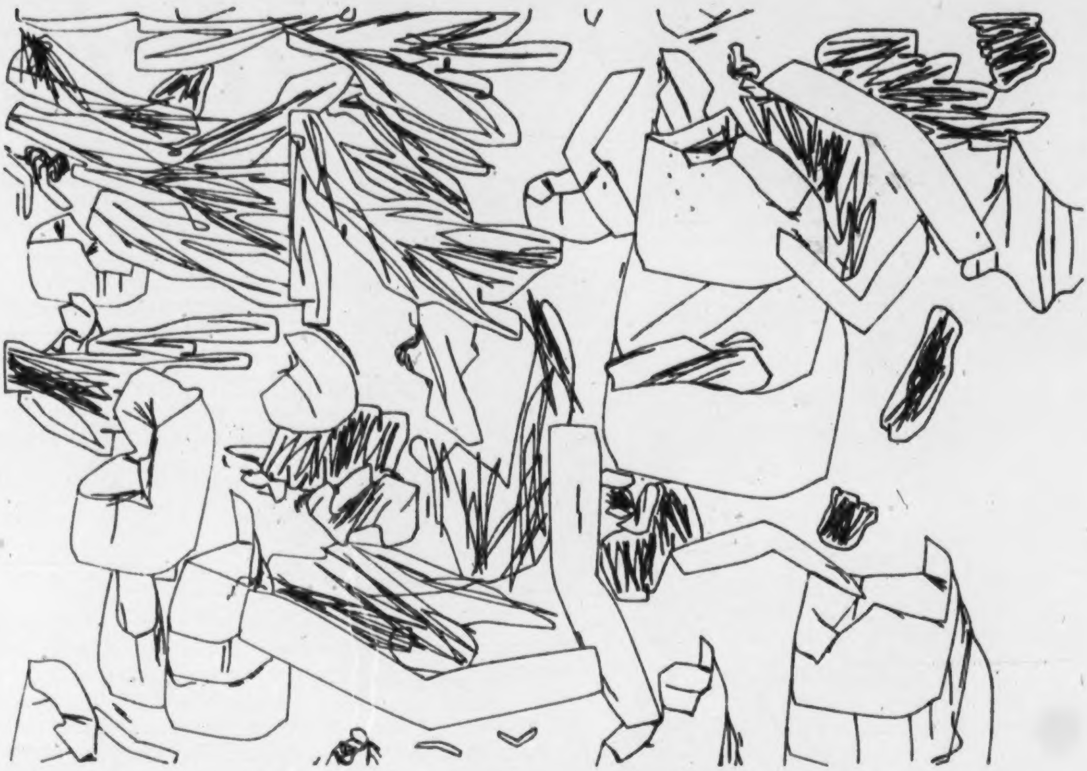
Most people regard a computer as a kind of tool, the way a hammer is an extension of a man's hand or brain. But, as Cohen says, AARON is like a hammer with a life of its own—a hammer capable of scurrying around a building by itself, hunting for nails that stick out from a surface by a mere thirty-second of an inch, and then, still by itself, of hammering them home.

Asked about AARON's future, Cohen said: "I have several things in mind. Most of all I'm interested in the question of color. Color is an interesting problem for the machine on a theoretical level, partly because of the difficulty in characterizing color, and of how to communicate these characterizations to the machine clearly and without ambiguity."

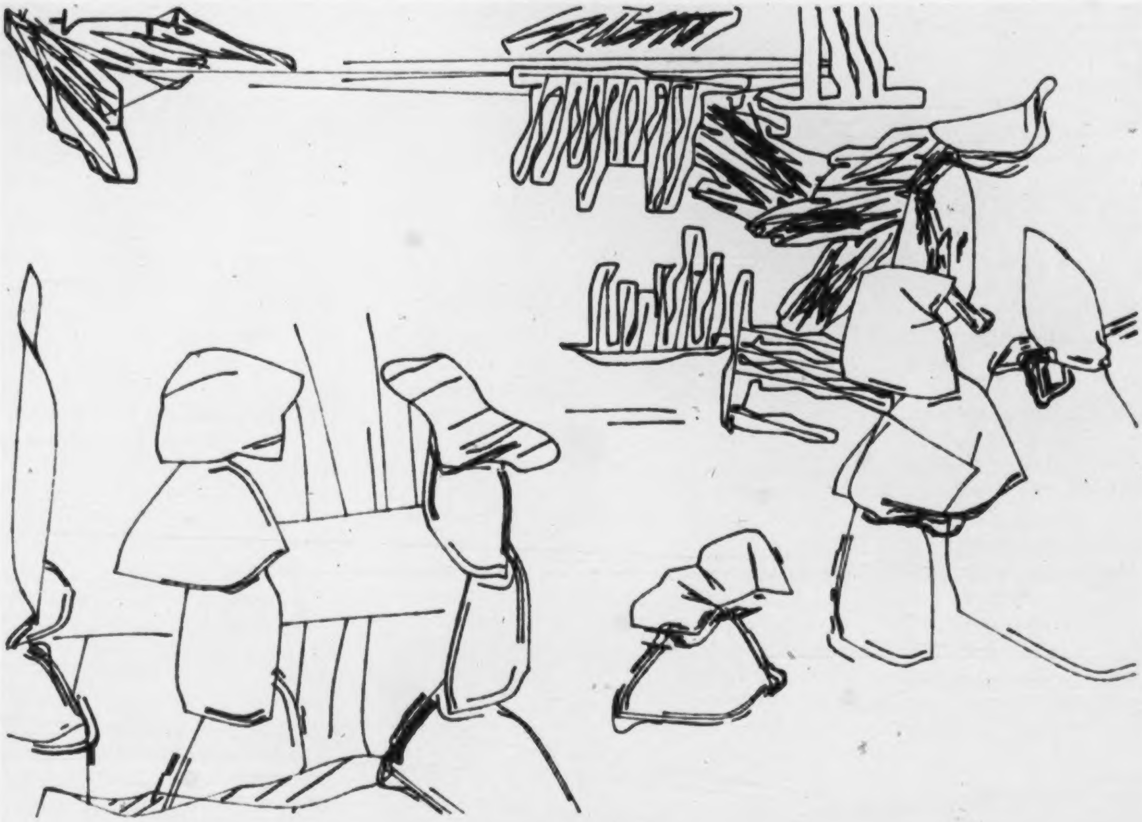
"Does the device vitiate the concept of art as a product of imagination?" asked *The New York Times* headline writer in the caption accompanying a drawing by AARON above a review by Grace Glueck. Somehow the question seems about as witless as the classic "I like it, but is it art?" Plants have feelings. Trees talk. Bees and ants communicate with each other. Monkeys enjoy painting. Why should intelligence be thought of as limited to human beings? Why not thinking machines—as Ambrose Bierce proposed in a short story written more than a century ago.

During the summer of 1983, AARON and his creator held a joint exhibition in London's Tate Gallery.

Author: ***Lawrence Campbell is an artist who writes on art.***



Above and below, computer-generated drawings, 1982–83, India ink on paper, 22 by 30 inches.



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John Chamberlain's Irregular Set

John Chamberlain's work straddles the thick line between Minimalism and the art of the present: for while he renounces the normative claim of sculptural immutability, he remains an incorrigibly retinal artist whose idiosyncratic thinking about color and shape appeals to a contemporary appetite for content.

BY GARY INDIANA

With major shows at Castelli Greene Street and the Ringling Museum in Sarasota in the past year, John Chamberlain has again demonstrated the exemplary force of a singular, ingratiatingly bizarre vision. In a field dominated by slabs and architectural parsley, Chamberlain, like Christo and Oldenburg, is one of the very few sculptors whose work is instantly recognizable to a wide public. Because he is one of the great obsessional artists—one whose work takes up a self-referring set of formal considerations and generates a strong family resemblance between individual pieces—his achievement is sometimes thought to be marginal, a fixed tune with variations.

In actual fact, Chamberlain's recent output has been highly varied and adventurous. He is working again with found, crushed metal; however, the giraffe-skin standing pieces at Castelli and the gondola forms in Documenta 7 (examples of which are on permanent display at Chamberlain Gardens in Essex, Connecticut) ring extreme changes of form and scale. They are distinct from earlier works in their use of color as well. Chamberlain has reintroduced patterned color in a keenly dramatic way; the giraffe pieces have painted-over found color, sandblasted into irregular shapes, that is made to vibrate against the sheen of foreground contours and the signature hunks of crumpled metal. The materials instantly betray authorship, but Chamberlain wittily stretches the terms of this recognition without testing them further than they will go.

The singularity of the work presents an automatic difficulty. It's easier to say what it isn't. It is not figurative, though many of Chamberlain's freestanding metal pieces like *Son of Dudes* and *Two Dark Ladies* are heavy with anthropomorphic suggestion—the former work owing to a spinelike division of a single, vaguely torso-shaped vertical piece, the latter by virtue of its height and the general suggestiveness of its massed forms. It is not narrative in any sense and generally avoids and often parodies the monumentalization that has filled in for profundity in so much contemporary sculpture; the work often asserts its thing-ness in a shrugging, take-it-or-leave-it way. The latter quality is a form of generosity. The egregiously relaxed appearance of Chamberlain's work is a deft bit of structural camouflage.

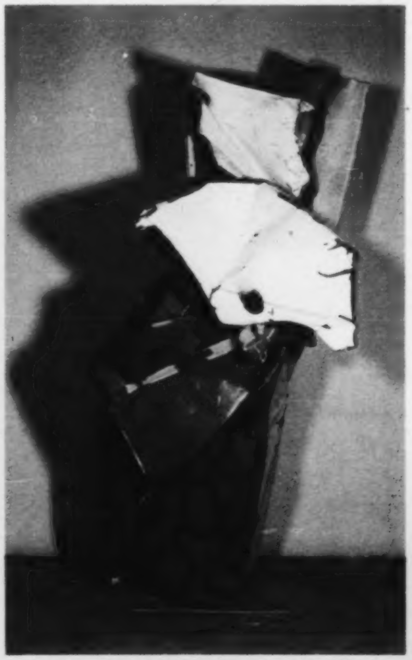
In at least a narrow sense, Chamberlain straddles the thick line between the Minimalist canon and whatever the present is now being called. On the one hand, the foam-and-aluminum-foil works Chamberlain made in the late '60s and early '70s literalized a renunciation of the normative sculptural claim of immutability that is more implicit than real in the crushed car pieces; besides being made from materials subject to rapid corrosion and decay, these particular ones are all drawn from the international glut of American consumer products. Displaced to the gallery, the lawn, the public building, the material resonates with the *frisson* of its apotheosis in the realm of consumption. Here it echoes Wittgenstein's "The meaning is the use," and other pertinent criteria of Minimalism (and of many things before Minimalism).

On the other hand, Chamberlain is an incorrigibly retinal artist whose idiosyncratic thinking about color and shape readily appeals to a marked contemporary appetite for content. The Whitmanesque, very American extravagance of Chamberlain's impacted and varilayered constructions, the elegant sprawl of the large leaning and relief works like *A Small Monument to a Swiss Monument* and *Broken Toe*, as well as their jumbled color and swirling topographical densities, are rich in associations with current painting and a surprising amount of current sculpture. (I'm thinking particularly of Christof Kohlhofer's Chamberlain-like whimsy in works like *Soy Sauce* that proceed from found objects.)

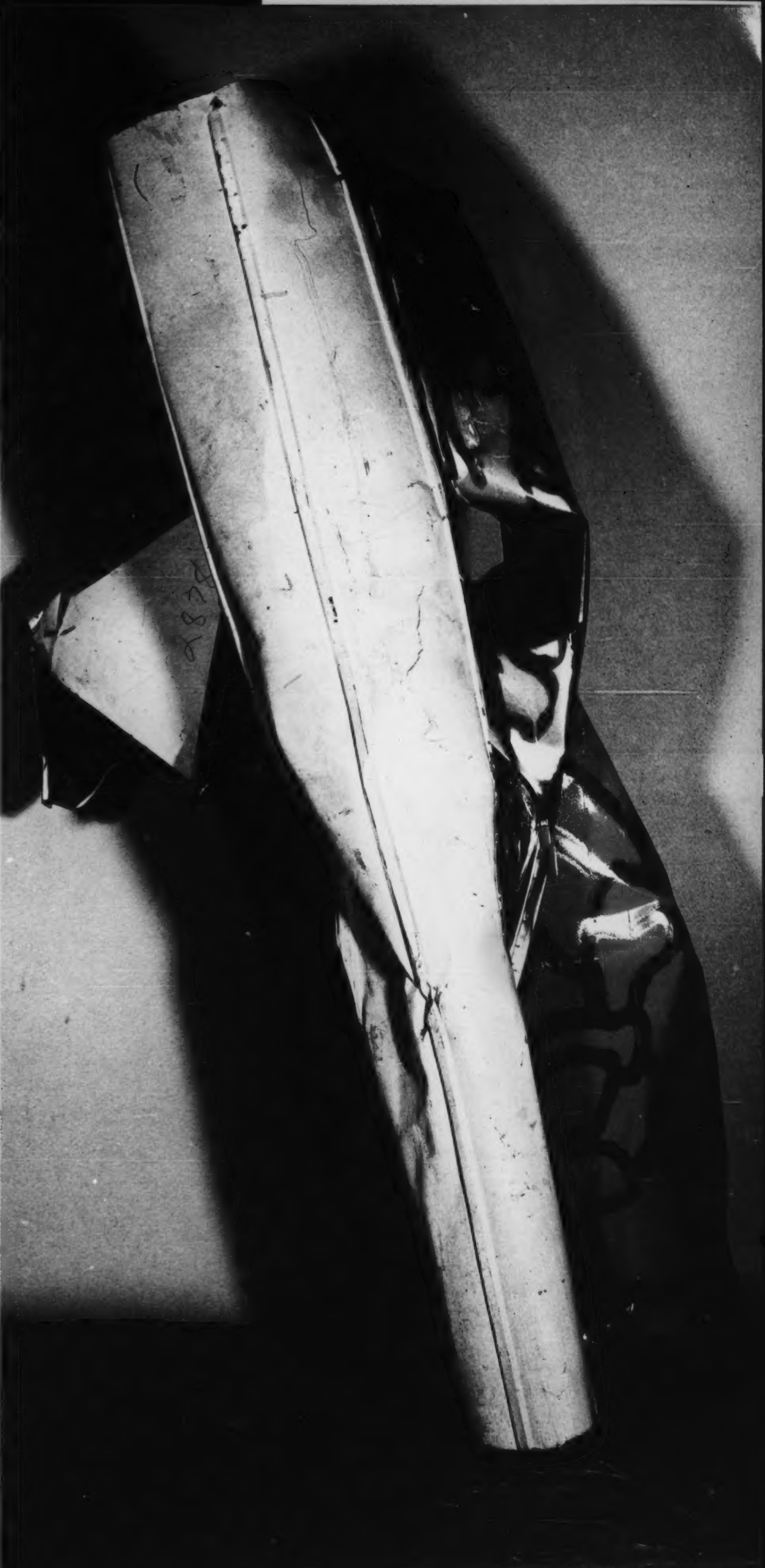
The rationale for Chamberlain's esthetic program is rooted in Abstract Expressionism, in the generative sense that early encounters with the work of Franz Kline and Willem de Kooning deeply influenced Chamberlain's notions about form and color, and Jackson Pollock may have suggested the possibilities of certain procedural habits. From that point of origin, Chamberlain has fairly consistently appropriated current painting styles as ironic collage elements, often guided by their accidental appearance on found materials. (Chamberlain was working with spray paint years before graffiti art; for that matter, actual graffiti has turned up frequently in his work.)

Although Chamberlain's choice of materials may have derived from David Smith's work in the early '50s, like *Tanktotem I*, much earlier events in photography had also dragged the homely detritus of technological society into the suspicious realm of the interesting. Documenting the careers of manufactured objects is one of photography's oldest and most persuasive methods of seeming "true"; making the desuetude that is the fate of such objects seem beautiful was a major preoccupation of American photography in the '20s and '30s. Photography (and the silent film) suggested the appropriateness of such debris as art material to the Surrealists, whose love for dysfunctional machinery echoes throughout Chamberlain's work.

What Chamberlain specifically celebrates is the moment at which materials alter their function, slipping out of this world into "the world inside this one." The rape of synthetic matter accomplished in his polyurethane-foam and melted-plexiglas pieces presumes a civilization terrorized by the sudden autonomy of its basic parts.



John Chamberlain: **Wongkong Melong** ***(both above and at right), 1982, painted and chromium plated steel, 95 by 52 by 49 inches.***



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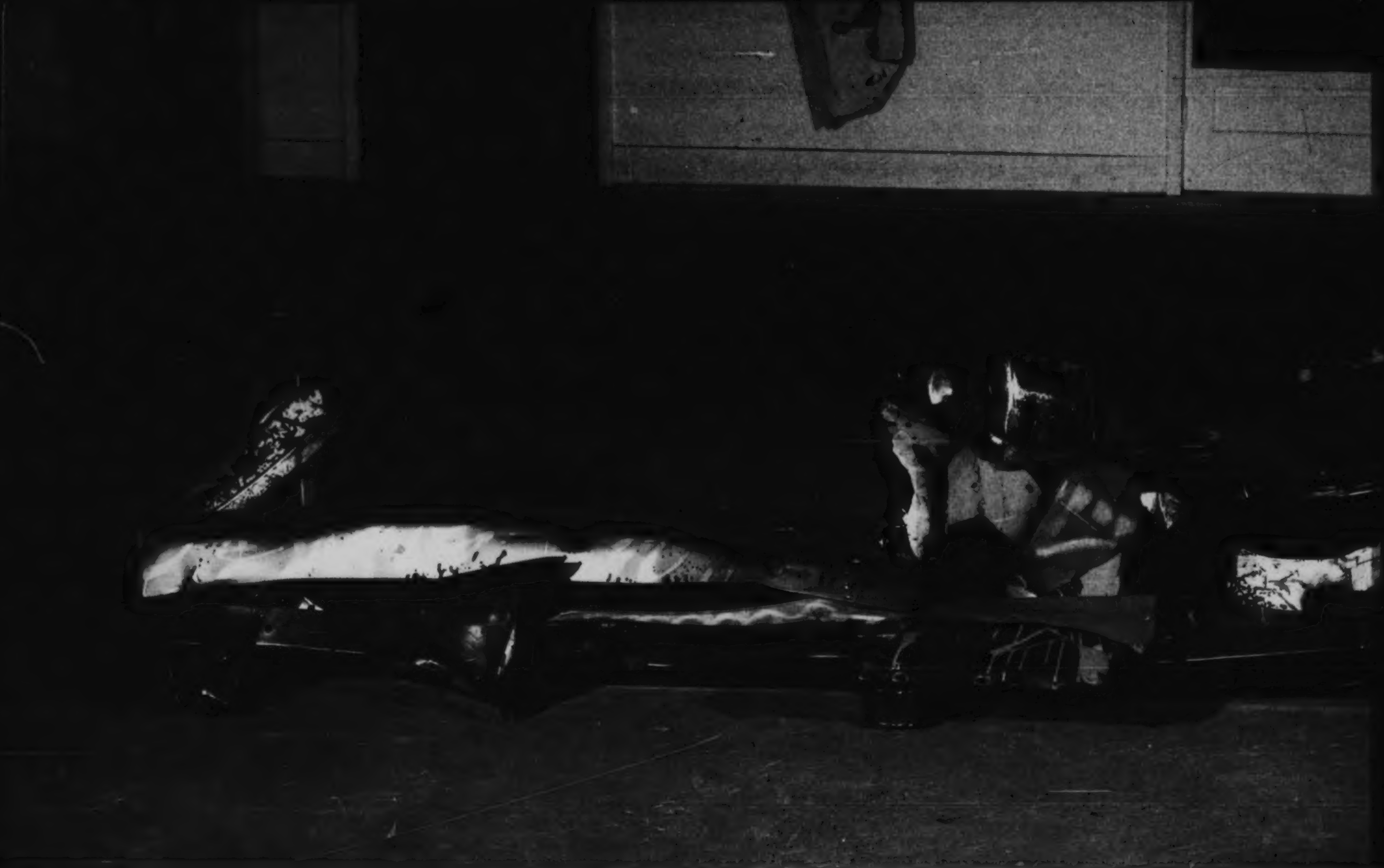
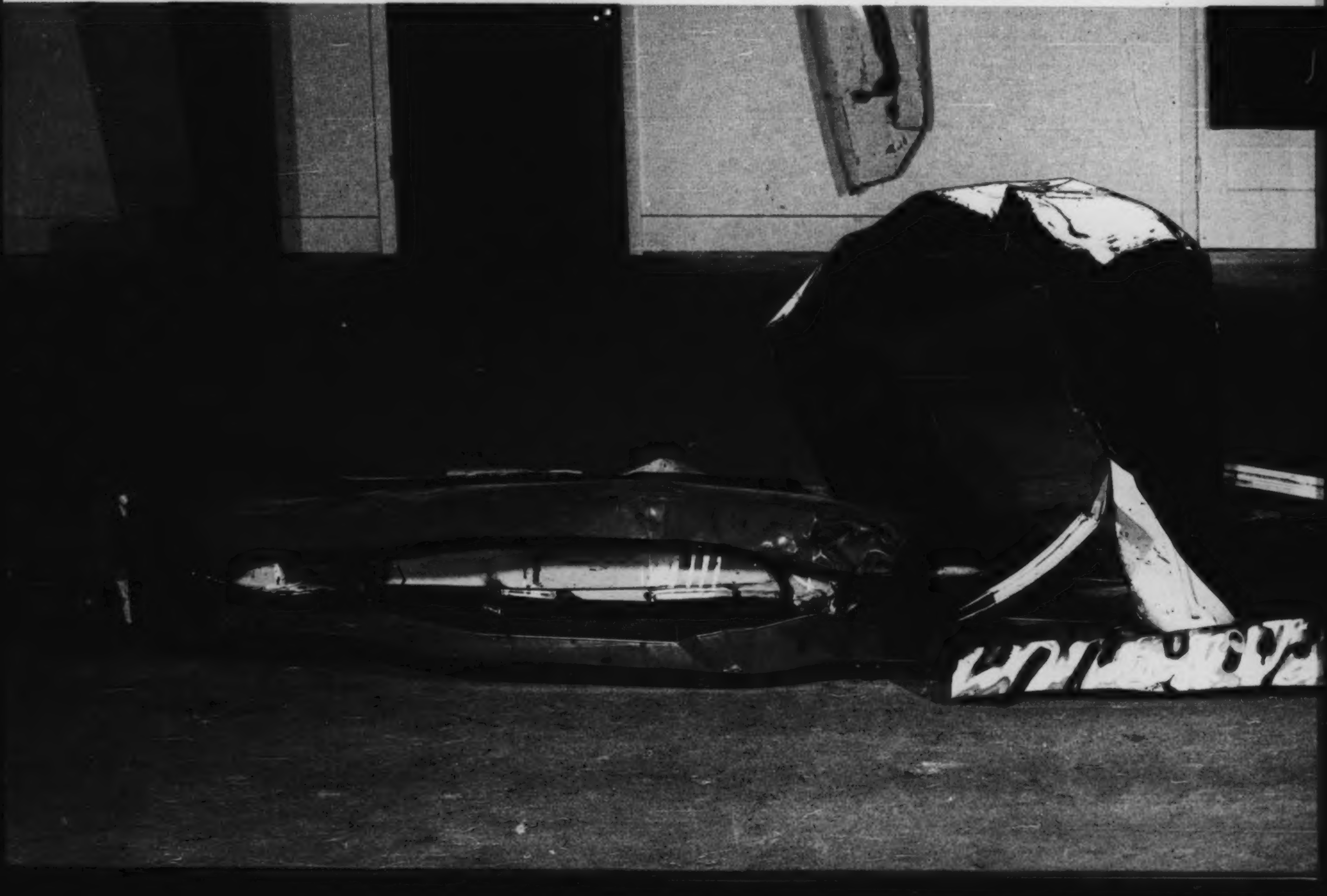


Gondola Charles Olson (two views), 1982, painted and chromium plated steel, 205 by 47 by 45 inches. Courtesy Fourcade Gallery, New York.



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Fiddling Fiddler, *1981, painted steel, 204 by 33 ½ by 45 inches. © Dia Art Foundation, on exhibition at Chamberlain Gardens, Essex, Conn.*

From this point of view the automobile as material is bound to have a certain resonance. The romance of the car may seem today a silly canard of mechanization, but anyone who has ever rolled over in a Volkswagen knows the thrill of collision, the stupefied alertness, the rather irrelevant taste of imminent death. And, of course, the eerie imprint of this moment's very special emotions on the mutilated automobile's physical hull. It's true that "how it got that way" is deemphasized in Chamberlain's sculpture by the arrangement of discrete parts, but the role of temporality in this work is stamped right on the surface. The impact trace condenses time into a violent epiphany instead of dilating it into narrative and metaphor.

Chamberlain often discusses his activity in terms of "irregular set." This feels like another way of saying he proceeds on intuition rather than calculation, for instance in switching to new materials. But it also accounts for the intermittent way his work has been integrated into various historicizing moments in recent art history. Chamberlain's concerns have brushed against those of Abstract Expressionism and Pop, etc., in full awareness of what was going on contemporaneously, yet the work always sidesteps anything like complete identification with a school, a movement. Indeed, the self-containment imposed by Chamberlain's unwieldy materials recalls that of obsessed mavericks like Clarence Schmidt and Simon Rodia—artists uniquely beyond the reach of quantifying polemics.

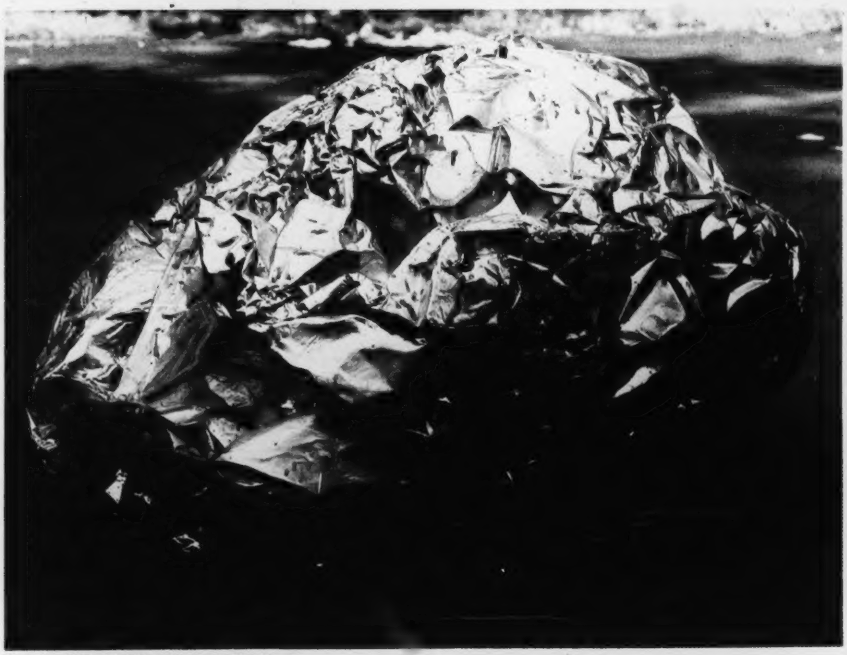
"Irregular set" also refers to private systems of meaning that Chamberlain evolves as working motives for certain pieces, which their impenetrable titles sometimes allude to. Thus a particular form at a particular moment, impelled by a private image not suggested by the form itself. Working on the vibrantly fitted steel slashes of the relief *Essex*, for example, Chamberlain had the idea of a small water fountain ("a dribbler"). The general impetus of the work is consciously sexual, not just in the snug interlocking of parts, but in the repetition of certain allusions, the deployment of unusually (and somewhat inexplicably) libidinal objects. The emphasis of certain elements throughout a sequence of works will stress, say, the erotic lure of crushed door panels, radiator grilles, impacted rear-end assemblies. (Surprisingly, Chamberlain never seems to use that most castratingly suggestive remnant of highway carnage, broken glass.) Consider the eroticism of the massive foam couches: vast, brooding, carnal invitations *designed for one thing and one thing only.*

Chamberlain's applied color is confectionary; hugged and wadded into writhing fit with scarred, pitted and peeling industrial color, it suggests demonic surrender to a horny, twisted technology. The work lays claim to certain materials with a lover's ferocity. Chamberlain has virtually colonized chrome bumpers as an art mate-

Memorial to Lost Souls at Sea, *1980–81, galvanized steel troughs, chromium plated steel, glass, 135 by 70 feet overall. © Dia Art Foundation, New York.*

rial, and has recently celebrated their individual expressiveness in *Memorial to Lost Souls at Sea.* This work, installed permanently in Essex, Conn., consists of two galvanized aluminum troughs, almost identical blunt-cornered oval bins filled with glistening bumpers and covered with flat glass lids. The troughs' inner walls are a delicate blue-green, suffused with rippling sea-bottom light as the sun snaggles and coils along the polished chrome. This is an elegiac piece. These bumpers look like vanquished denizens of some fatally metallic civilization. At the same time, in their absurd innocence and incongruity, they evoke the polymorphic sensuality of childhood and seawater.

Memorial to Lost Souls is paradigmatic of "irregular set": it bears no structural resemblance to other Chamberlain works, but we recognize it as one immediately. It's interesting to consider the many mutations his



Peteundclit, *1973, painted aluminum foil, 29 ½ by 44 by 43 inches.*

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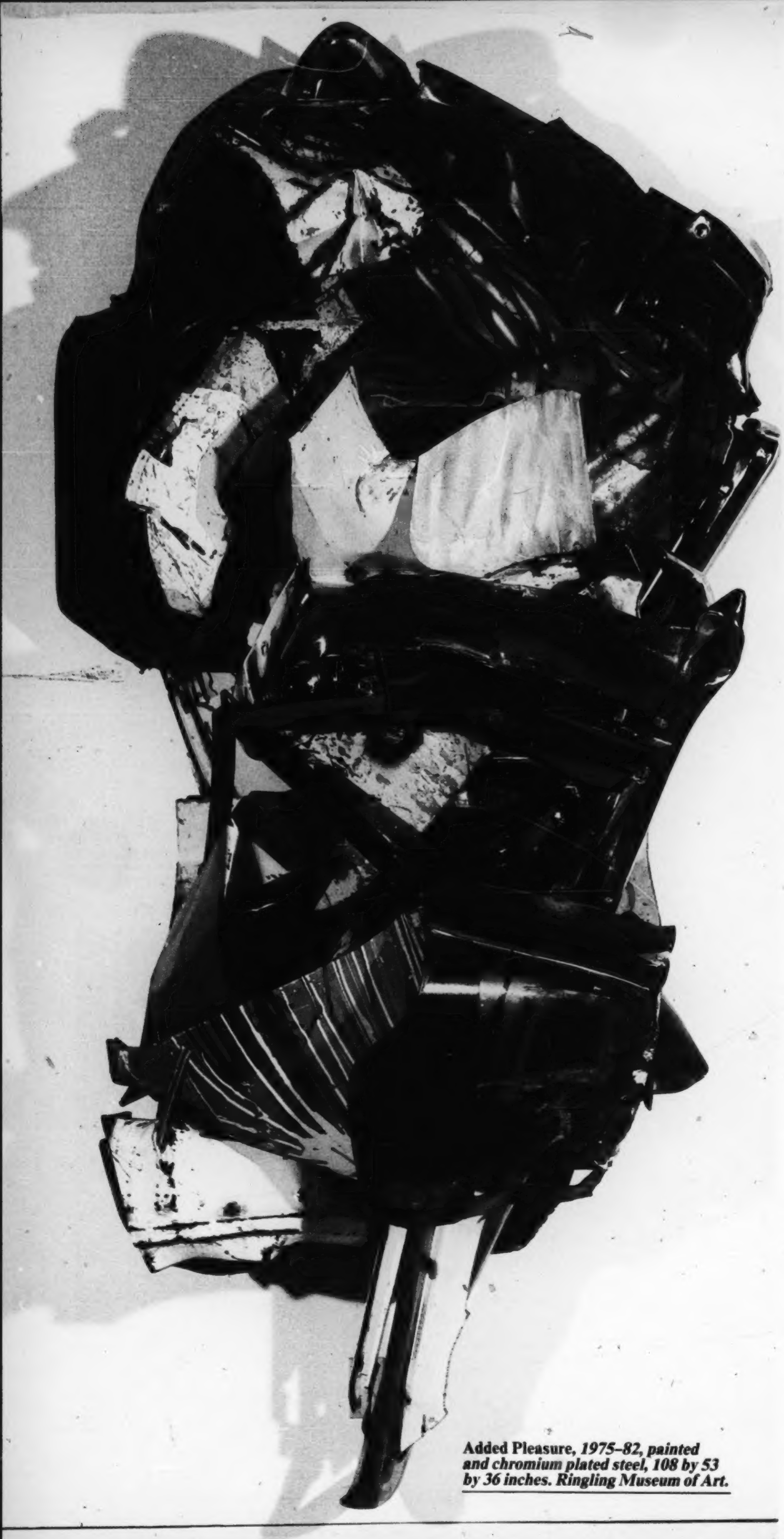


Added Pleasure, *1975–82, painted and chromium plated steel, 108 by 53 by 36 inches. Ringling Museum of Art.*

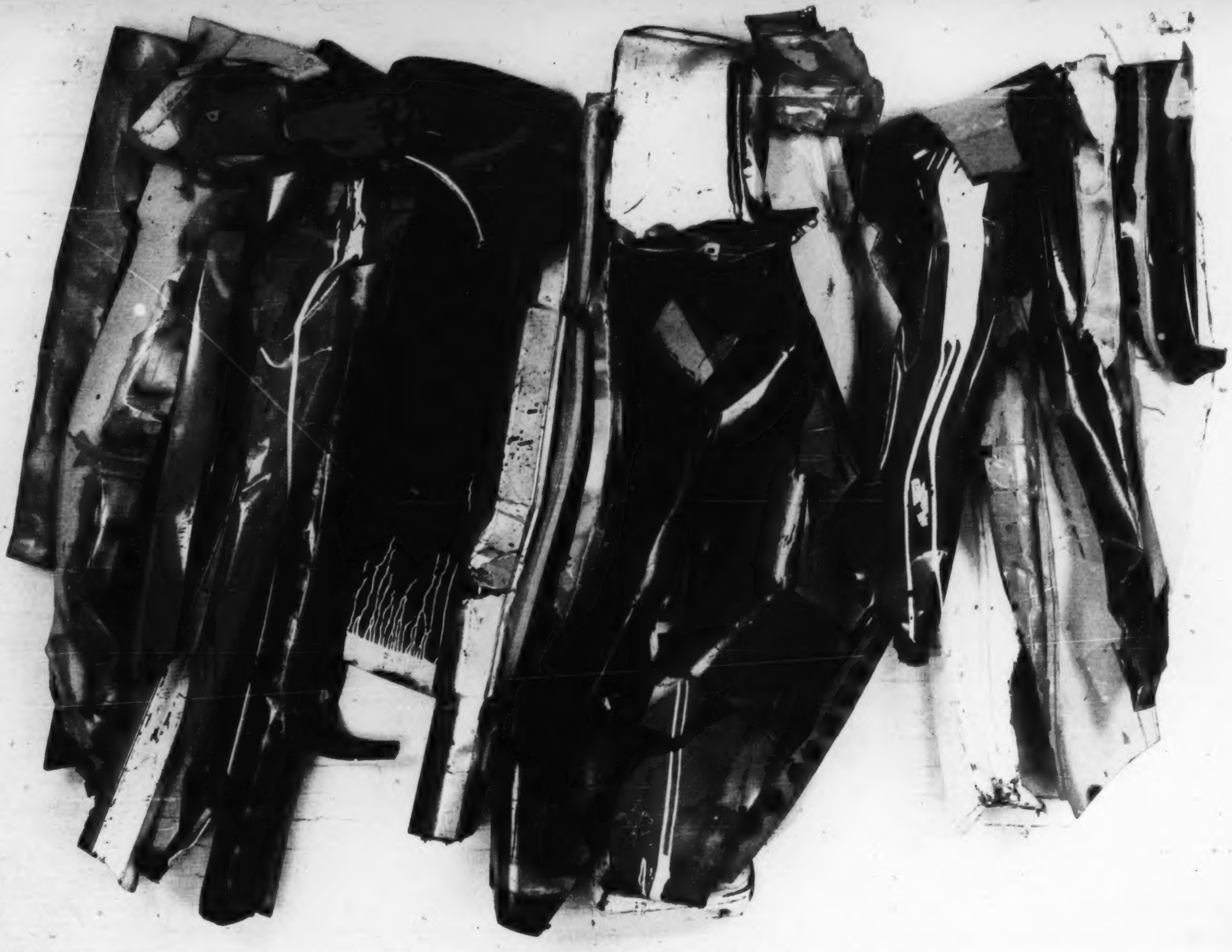
work has undergone while supposedly staying the same.

In the metal sculptures, Chamberlain has always been preoccupied with a baroque surface articulation of essentially negative inner space. The definition of volume has invariably included color, not merely to emphasize edge and contour nuances but as an integral, often dominant aspect of overall composition. This is as true of an aluminum-foil egg form like *Peteundclit* as it is of a horrendously complicated freestanding piece such as *Toasted Hitlers*. It's intriguing to find the same volumetric idea inhabiting the jarringly simple *Kiss* series of crushed industrial barrels. In each instance, the inference of hollowness reinforces the airy, dancing quality of meandering color and sinuous metal lines.

In freestanding pieces like *Wongkong Melong*, an acrobatic tension is maintained by theatrically balanced shards of dented and folded-over metal canted into a frozen toppling or lurching movement; another tension proceeds from the juxtaposition of predetermined shapes and tones with ones that have been altered in the studio. A complex inner structure often does suggest itself in the stance of Chamberlain's heavier works, and, in fact, certain tall ones reveal something very like a classical armature. Certain early reliefs, like *Trancas*, reverse the hollow-core trope, presenting surfaces of smithereens exploding from a flat ground. Others, like *Added Pleasure* and *Hightale*, move in descending thicknesses to a tapered base, a little chrome comma or hook. These are so densely compressed that their volumes are assumed to be full.

Chamberlain's applied color, wadded into writhing fit with peeling industrial color, suggests demonic surrender to a horny, twisted technology.

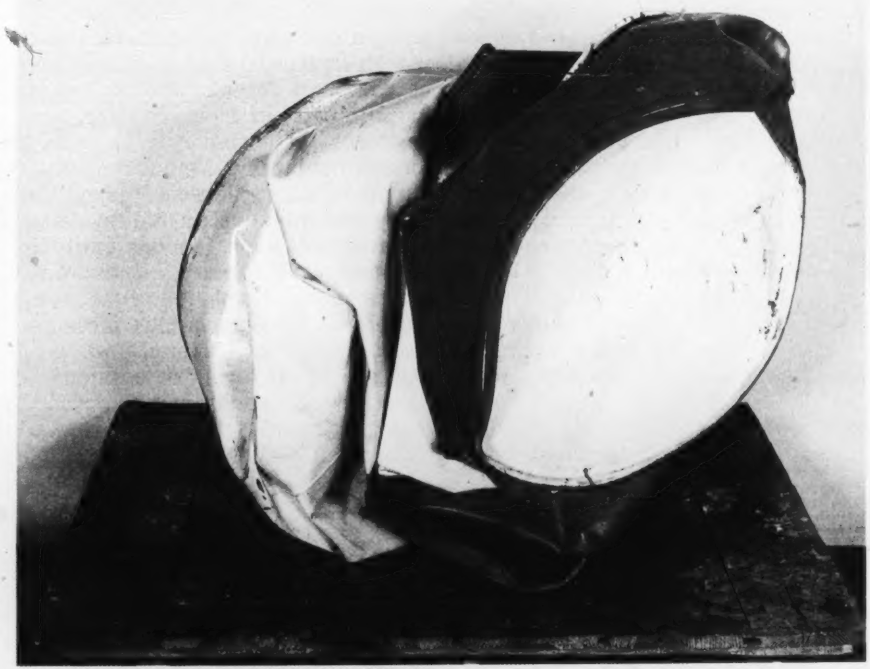
Some of the visual geometries that occur in the reliefs anticipate Chamberlain's most recent and in many ways most appealing works. In the narrow slatting draped against the edges of solid-piece monochrome slabs *(Patino Nuevo, Maude's Dream)*, a horizontal idea is pitched on its side and hangs weight-defying in space.



Broken Toe, *1980–81, painted and chromium plated steel, 117 ½ by 87 ½ by 20 ½ inches.* © Dia Art Foundation.

The new gondola pieces hug the ground felicitously, exemplars of untroubled, slithery movements—instead of the visual drift of collision, the gondolas resemble some decimated technological circus shunting along on trestles or gliding across peaceful canals. The gondola bases are overlapped, shallow shields for truck axles; varicolored strips of metal are draped and perched along their surfaces and prodded into the gaps between them. Some of the vertical structures poking up from the smaller projections distantly suggest sails, or scaffolding; a piece like *Faint Paint* recalls the delicate linear composition of Giacometti's *The Palace at 4 a.m.* I would be the last person to impute anything like serenity to an artist as patently allergic to it as John is; let's just say that the same set works for the gondolas that worked for the couches. And that the gondolas would definitely hurt more if they fell on your foot.

Other recent works seem to conglomerate problems that arose in the



Kiss #12, *1979, painted steel, 30 by 31 by 27 inches.*
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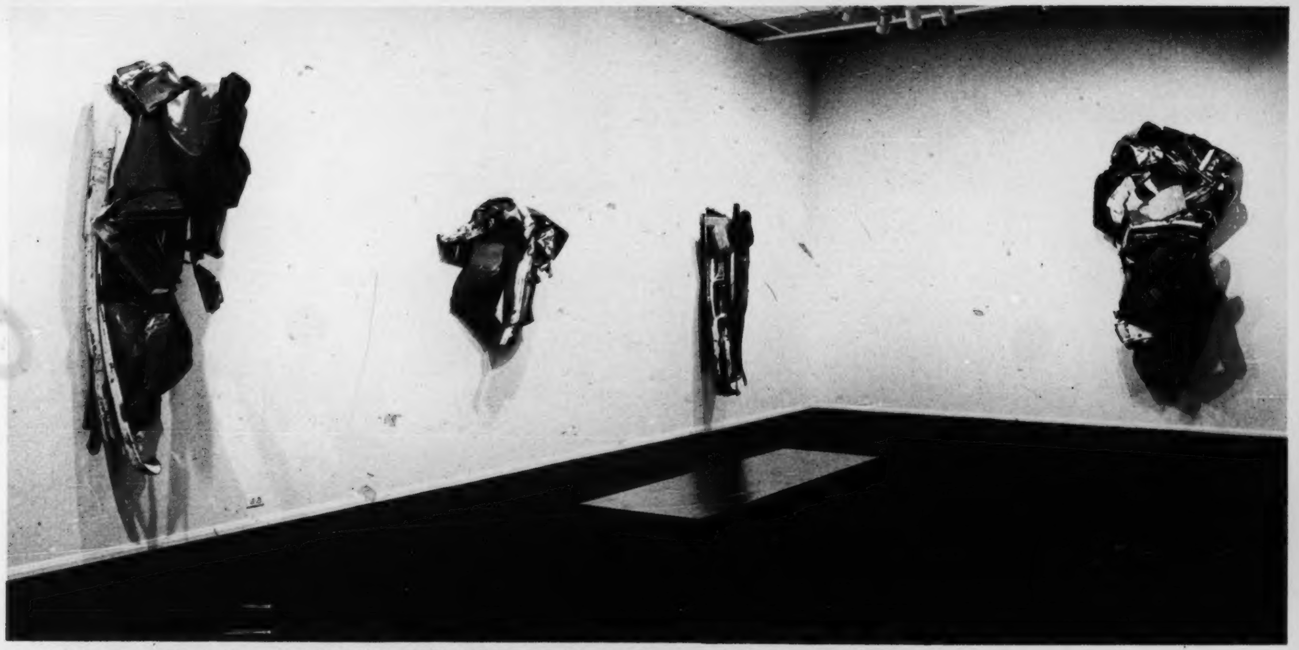

Installation view of "John Chamberlain Reliefs 1960–1982," at the Ringling Museum of Art, Jan.-Mar. 1983: From left to right,* Hightale, *1978,* Tropical Hot Dog Night, *1981,* Paddy's Limbo, *1976–77, and* Added Pleasure, *1975–82.

first car pieces and found their penultimate resolution in the GSA-commissioned *Detroit Deliquescence:* how to get all this rebarbative and weirdly curved, buckled and bent material to stand up; how to accommodate a succession of views, all of them radically different in emphasis, while retaining the feeling of a unified, totalized process. *Deliquescence* is enormous, and rather singlemindedly concerned with balance; the pieces that follow it, however, are like most Chamberlains: scaled to what the body receives as not much larger nor much smaller than itself. In works like *Grandma's Hat, Vandam Billy* and *Stoneyknob,* we see again, crystallized, the force of nature Chamberlain's talent wants to be, and the didactic character of this strangely pure ambition.

I can think of only one contemporary artist who strongly resembles Chamberlain in a specific way, who has given breath to the same omnivorous sexual sense of technology and its alienated, inhuman productions. He is not a visual artist but a writer, the British novelist J.G. Ballard. In Ballard's novels, a single element in the swarming mosaic of life suddenly mutates into an agent of apocalyptic catastrophe, either individual or global. As the *thing* takes root in the minds of Ballard's characters, it begins to draw all available frames of reference to itself and becomes the virtual locus of all metaphorical thinking and perceptual analogy. In *The Drowned World,* the polar ice caps melt and the world becomes slowly submerged. In *The Drought,* all the water in the world dries up. In *The Wind from Nowhere,* cyclone-force winds begin blowing all over the surface of the world. In each case a marginal group of survivors endures the ongoing catastrophe, entering a new form of normative thinking which Ballard gradually reveals to be collective desublimation, a return to primitive consciousness, the reinvestment of organically occurring forms (mutant birds, monstrous vegetation) with totemic sexual energy. In every Ballard novel, a radical transmutation of some familiar entity is assumed at the outset. The drama hinges on the articulation of the metamorphosis through various preextant structures (social, architectural, geographic). In his loving descriptions of sunken world capitals and demolished ecologies Ballard seizes upon the terrible beauty of destruction that recommends itself to a totally disposable culture.

Not surprisingly, Ballard has eroticized the car smashup. In a sinister yet hilarious novel called *Crash,* a narrator named J.G. Ballard becomes party to the sexual manias of a "reporter" named Vaughan who dreams of dying in a front-end collision with Elizabeth Taylor's limousine. Most of *Crash* adoringly describes Vaughan's myriad rehearsals for this event. The following passage, I think, reads like a window into the unconscious rage the mechanized mind is powered on, the subtext art like John Chamberlain's renders explicit:

> Vaughan dreamed endlessly of the deaths of the famous, inventing imaginary crashes for them. Around the deaths of James Dean and Albert Camus, Jayne Mansfield and John Kennedy he had woven elaborate fantasies. His imagination was a target gallery of screen actresses, politicians, business tycoons and television executives. Vaughan followed them everywhere with his camera, zoom lens watching from the observation platform of the Oceanic Terminal at the airport, from hotel mezzanine balconies and studio carparks. For each of them Vaughan devised an optimum auto-death. . . .
>
> [Finally] . . . I knew that Vaughan had retired . . . into his own skull. In this overlit realm ruled by violence and technology he was now driving for ever at a hundred miles an hour along an empty motorway, past deserted filling stations on the edges of wide fields, waiting for a single oncoming car. In his mind Vaughan saw the whole world dying in a simultaneous automobile disaster, millions of vehicles hurled together in a terminal congress of spurting loins and engine coolant. ☐

Author: ***Gary Indiana will soon be seen in the role of Dr. Mabuse's assistant in Ulrike Ottinger's film* Dorian Gray as Viewed in the Boulevard Press.**

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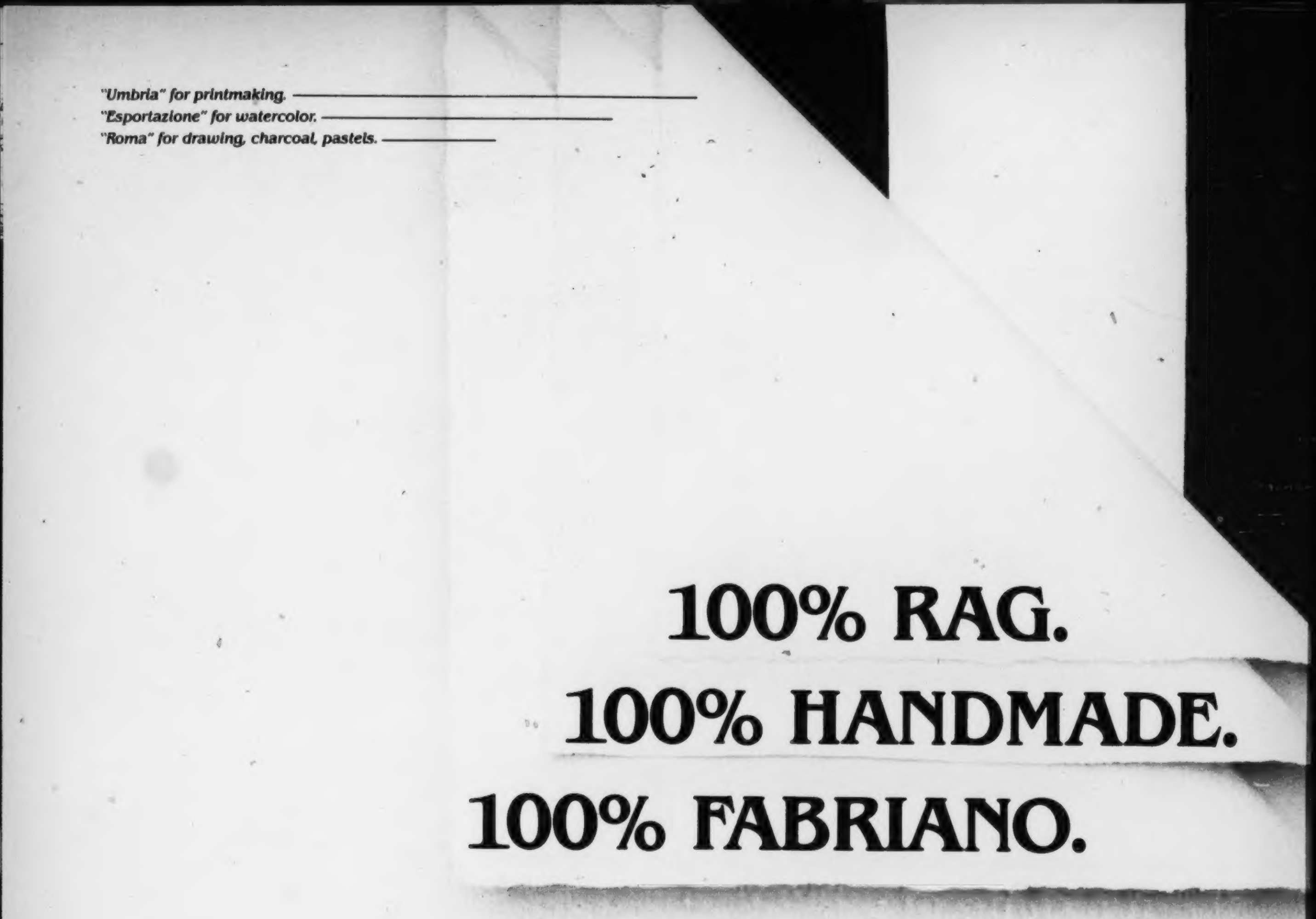
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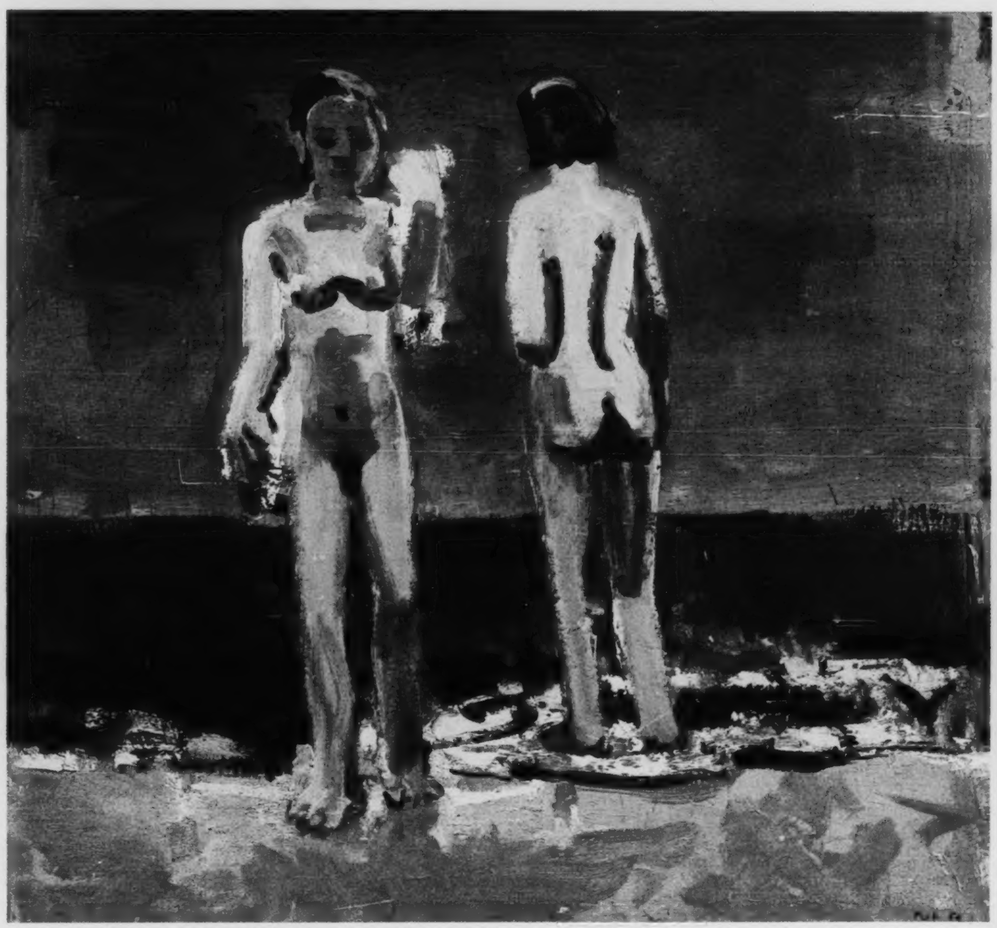
Review of Exhibitions

NEW YORK

David Park at Salander O'Reilly

This is an interesting moment for David Park's vigorous figurative paintings to be traveling to New York from California, where they've enjoyed a considerable reputation for 30 years. An Abstract Expressionist who returned to representation while keeping a powerful, brushy attack, Park was the progenitor of the Bay Area figurative painters, a group that included Richard Diebenkorn, Elmer Bischoff and Paul Wonner. His work has been anticipated here, by those who know it, for the fresh light it might cast on today's figurative expressionists in general and the bold, brushy Germans in particular. The differences turn out to be greater than the similarities.

An important distinction must be claimed for the time and locale of these paintings. Park died of cancer in 1960 at the age of 49, and his most important paintings were completed in the last decade of his life on the other side of the continent from the ferment and pressures of the art scene in New York. Consequently, there's an entirely different spirit to the work. His figures are less symbolic and confrontational than, for instance, de Kooning's or Lester Johnson's. Park's people seem detached, a little preoccupied. They move in the real world, bathed in that edifying California light, and are engaged in various "timeless" activities—bathing, sitting, playing physical games. The subjects of these paintings could have been addressed in almost any epoch.


David Park: *Bathers on the Beach*, 1956, oil on canvas, 55 ¼ by 59 ½ inches; at Salander O'Reilly.

When Michael Brenson of the *Times* declared that Park's paintings must be compared with the best of expressionism and then proceeded to knock them for Park's failure to "shoot the works" (de Kooning's phrase), he was missing the point. Park is finally less an expressionist than a classicist, closer to Matisse than Beckmann. He brought Abstract-Expressionist techniques to the figure in order to achieve a new naturalism (only Diebenkorn's magnificently banal women of the same years slouch as effectively as Park's models) while activating the entire picture plane. His small elemental still lifes are glowing examples of his efforts to bend a big-brush attack into an effective and graceful representational shorthand. A clue to the psychological gulf between Park and most expressionist artists can be gleaned from the subjects of these still lifes: a hammer, a coffee cup, lemons on a table—his is the blunt language of utilitarian objects, virtuously taciturn yet relaxed.

If his brushy style seems to resonate with the work of some of the German Neo-Expressionists, it's more of a red herring than anything else. Still, I'm struck by what a fundamentally better painter Park is than Hödicke or Salome (two German painters of the figure who come quickly to mind). Both Germans, intent on getting the image out, are so great at *designing* a painting that their consistent failure to *develop* one is a crashing disappointment. Possessing a reticent and contemplative esthetic and the clear vision of an outsider, Park was inclined to work and rework a painting until it sang. He was able to absorb the pertinent lessons of the best painting of his time and put them to work for his own benign and coolly observant temperament. The lesson to be gained from his work, for so many of today's expressionists, is to exercise the self-discipline to paint fewer pictures and spend more time on them. *—Stephen Westfall*

Bill Woodrow at Barbara Gladstone

This was Bill Woodrow's first New York exhibition, and it was entirely comprised of works executed here in the city during a nine-week burst of concentrated activity. Generally speaking, they continue in the vein for which he is increasingly celebrated in Europe and his native England: from "raw" materials like discarded household appliances and automobile parts he fashions new objects or creatures of a completely different nature—a communications satellite from a washing machine, for example, or a lizard from the plastic trim on a camera. In the cutting and shaping the identity of the original is never lost, so a dialogue ensues between it and its offspring.

Working in New York modified Woodrow's procedures little, although he was forced to purchase his raw materials rather than scavenge in the street as he does in London. The predominance of automobile scrap, together with vernacular allusions, attests to his practice of working closely with his immediate environment, both mental and physical. What is, perhaps, different is the more forthright, even aggressive mood. His characteristic black humor has become less dry, more assertively challenging and mocking. In *Tattoo*, for example, a panther attacks the meaty haunch of yellow

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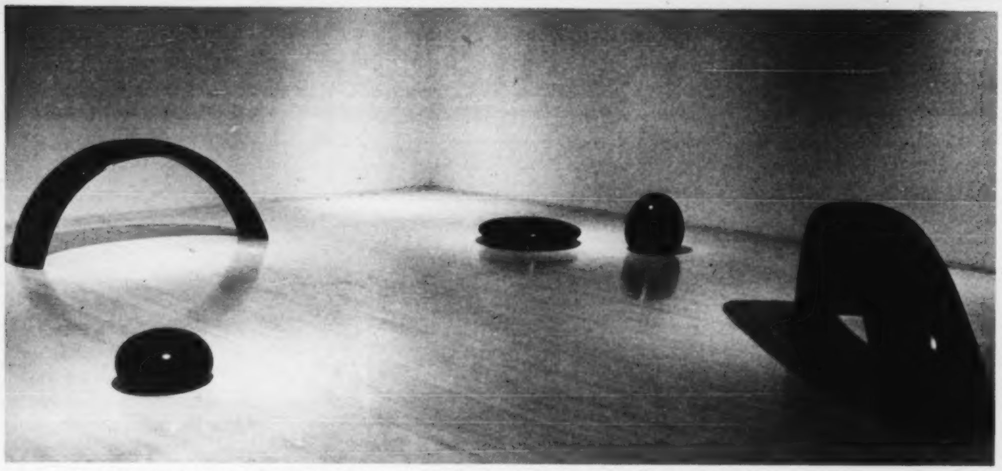
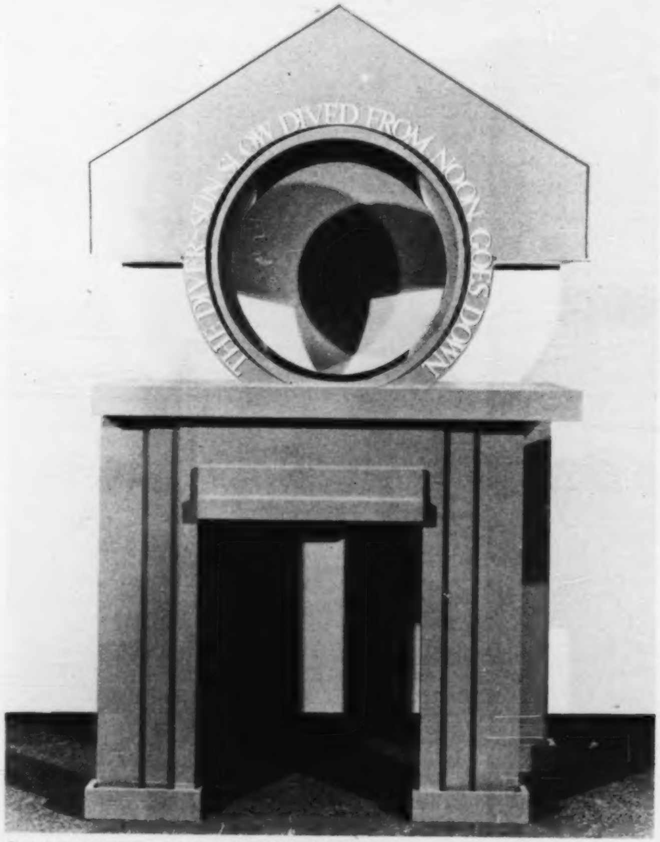


Juan Hamilton: *Curve and Shadow #1, Untitled, Disc, Untitled, Curve and Shadow #2,* 1983; at Robert Miller.

cab with exuberant ferocity, though the trail of debris that results seems ironically to be made of the same substance as the predator. In *Microphone and Fish* an ominous black washing machine spawns a tiny blue fish, helpless and pathetic in proximity to its progenitor, and a microphone, an expectant witness.

In this show, the refabricated offspring belong to two main realms: the natural and the esthetic. As *Cello/Chicken* (in which two car doors sire a fowl and a musical instrument) demonstrates, the new generation never fully usurps the authority of the old, never attains quite the same level of reality. Those sturdy industrially fabricated forms, however battered, remain more substantial, more palpable and thus more powerful—if power is gauged by physical authority–than the newly forged objects. In place of easy metamorphosis, Woodrow offers us the spectacle of a violent birth, something akin to a caesarean. But having been literally cut from the substance of the parent, these progeny often remain linked by an umbilical cord, as if incapable of an independent existence. Whether of the natural or the artistic world, they are appendages to a different order, primary by definition. There is no question which is the generative realm, which the dependent.



Siah Armajani: *Fireplace Mantel with Mirror,* 1982-1983, painted wood and mirror surface, 79 ½ by 25 ¾ inches; at Max Protetch.

Such themes are, nevertheless, subsumed by the more encompassing one of mortality, which runs through Woodrow's oeuvre in many guises. The variety of imaginative transformations it undergoes is sustained by the artist's remarkable mimetic resourcefulness. *Tattoo* is again typical in this respect; the dexterity, elegance and economy Woodrow exhibits in his handling of the materials impart great animation and presence to the beast as it ravages its parent material. This skill, as much as the timbre of his wit, distinguishes Woodrow's work from that of his many followers. Neither surrealistic nor comic, at once beguiling and insidious, this humor ultimately serves as a mask. Woodrow's pessimism, sometimes cynical, mostly fatalistic, is rarely glib or blithely won.

—Lynne Cooke

Juan Hamilton at Robert Miller

Juan Hamilton's lacquered bronzes and ceramics are very odd. There's something closed off and unreachable about his simple forms. They have the mysterious self-possession of tantric symbols and Hindu lingams. A quiet, contemplative air hangs about them, but the longer you look the more they seem to ripple with energy.

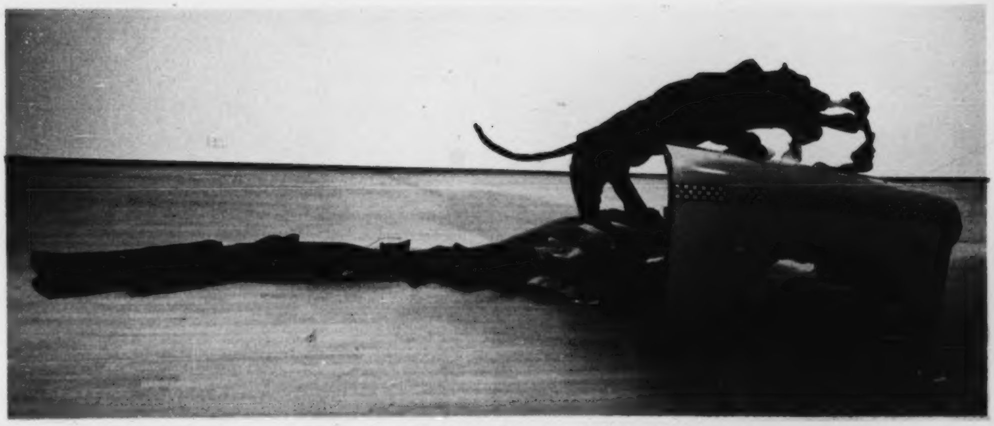
The remote quality in Hamilton's work may spring, at least partially, from his own removal from a major urban art center. He lives in northern New Mexico, literally next door to Georgia O'Keeffe, to whom he's been a friend and helper for many years. This part of the country seems to attract individualistic artists whose work runs to light-filled abstraction. Agnes Martin and Larry Bell are other residents in the area. But Hamilton's work appears to draw less from the overwhelming landscape and light of his surroundings than from an indigenous product—the burnished black pottery of the Pueblo Indians. This isn't to say that nature doesn't play an important part in the work. The distinctive fluidity of Hamilton's sculpture suggests the shaping forces of wind and water. This is particularly true of a chest-high, slightly sagging ring that stood on end in the smaller of the gallery's two rooms. The work in the larger room looked as if it was fashioned from some particularly heavy fluid—hot, glistening tar, perhaps. These pieces were installed in a manner that deemphasized their individual characteristics, putting them to work in a tableau format. Each end of the room was dominated by two large arched forms casting curved shadows under carefully angled lighting. Three smaller, bloblike pieces were artfully positioned as well. The entire effect was akin to a zen rock-garden.

The cool serenity of Hamilton's work is especially distinctive right now, when a resurgence of vigorous expressionism is claiming so much attention. Yet his pieces pack a visceral punch of their own, due to their roughly human scale (even the smaller pieces are massively proportioned), and their expressiveness is intensified by their subtle animation.

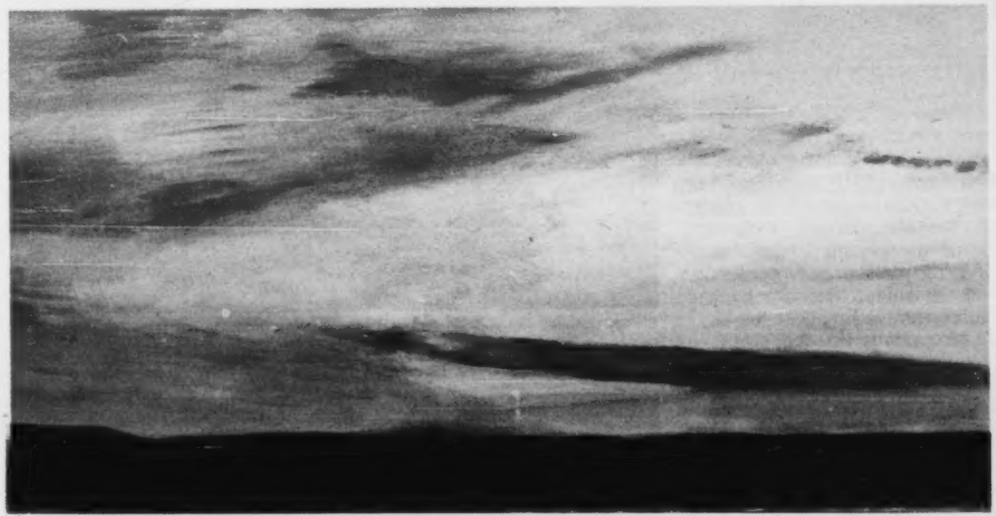
—Stephen Westfall

Siah Armajani at Max Protetch

Siah Armajani, an adoptive Mid-Westerner, makes sculpture that suggests American vernacular architecture. His structures, curiously compounded of the thoroughly familiar and the eccentric, tread a tightrope between practicality and art-for-art's-sake esthetics, between prose and poetry, between object and environment. Although he is best known for his



Bill Woodrow: *Tattoo*, 1983, car door, car fender, cloth, 42 by 59 by 95 inches; at Barbara Gladstone.



Sylvia Plimack Mangold: *The Long Blue Stroke*, 1982-83, oil on canvas, 60 by 120 inches; at Brooke Alexander (review on page 229).

full-sized "rooms" and shedlike structures, Armajani devoted his most recent show to several more intimately scaled constructions. These works veer away from environmental concerns, suggesting instead some improbable combination of *Popular Mechanics* do-it-yourself projects and the furniture designs of postmodern architects like Michael Graves.

Words are either alluded to or quite literally applied to three of these sculptures. *Library Steps* is a large arrangement of triangles (both positive and negative). Set into a notch in the uppermost triangle or chevron is an open book, reduced by its placement above eye level to an anonymity that leads us to read it as a symbol of books in general. On either side, at above elbow height, two shelves are formed by the top of another triangle. One shelf is empty, the other occupied by *Webster's Third International Dictionary*, open, when I examined it, to the heading "dogs." The sides of the base are lined with a series of shelves diminishing in size. Just as in his series of *Reading Room* environments, Armajani has streamlined what is usually thought of as a complex, multipartite spatial experience, here turning a library and/or the steps that allow access to the books into an iconic structure holding but two volumes.

Armajani's preoccupation with the written word receives a more literal treatment in two works based on the familiar form of the fireplace mantel: taking a cue from Robert Indiana, he emblazons both sculptures with quotations from the works of American writers. *Fireplace Mantel with a Window*, for instance, is a boxy, pleated structure divided in two like a set of Dutch doors. The lower opening is blocked by a door partially opened inwards and equipped in the middle with an extra set of hinges. Above, two walls pierced by an elliptical opening—the "window"—meet to form a receding corner that leaves the viewer peering into a wedge-shaped space. Above, and flush with the front of the work, a lintel bears the words, "LEAVE THE HOUSE DOOR." This quotation from Herman Melville is continued on the work's four other lintels. Their placement makes it impossible to ever read the passage in its original order. One sequence yields the following: "LEAVE THE HOUSE DOOR/LEARNED TO LIT/UNTIL THEY HAD LIT/THE LAMP INSIDE/WIDE UNTIL." With a typically literal-minded expressiveness, Armajani uses the structure's pleating and lantern-like opening to evoke the action and mood of the words.

The Fireplace Mantel with Mirror finds an even more explicit parity between words and structure. A mirror-lined oculus deep enough to suggest a tube joins the simple post-and-lintel base of the mantel with a triangular pediment. Inscribed around the edge of the oculus in yellow letters (the rest of the sculpture is green) is a quotation from Robert Frost, "THE DIVER SUN SLOW DIVED FROM NOON GOES DOWN." The semicircular arrangement of the words mimics the rising and falling of the sun as described in the poetry fragment. At the same time, the conjunction of pediment/oculus and base suggests the new uses to which postmodern architecture is currently putting the classical past; this reference is strengthened by the use of color, which is accorded renewed importance by the postmodernists.

Other sculptures, such as *Window in Window* and *Door in Window #2*, condense two different architectural elements into one object, rendering them in the process more like fantasy drawings than architecture. The brightly colored *Garden Gate* also collapses deep space into a shallow compartment, but here Armajani succeeds in evoking not only the sense of pleasure normally associated with a garden and its gate, but also a richly felt sense of mystery: the small gate and its vestibule lead nowhere.

Armajani's use of language is the most startling aspect of his sculpture. Words serve almost like Zen koans to challenge the conventions of architecture and sculpture, adding a much needed effervescence to Armajani's otherwise solemn constructions.

—Ann-Sargent Wooster

Stanley Spencer at CDS

In the century of Mondrian and Picasso, Kandinsky and Matisse, Stanley Spencer—who worked in England from the teens on and died in 1959—was that *rara avis*, a Christian visionary, with almost as strong a sense of religion and as strong a hope for the Second Coming as his fellow countryman, John Bunyan. This exhibition, part of last spring's "Britain Salutes New York," was devoted to Spencer's most visionary—and never materialized—project, the scheme he called his Church House, which was to be, as the name implies, part dwelling place, part church, decked out gloriously with artwork. The show included drawings from his early years—the *Times'* John Russell hung his hopes on a very early self-portrait to make a case for Spencer's being not really a visionary, but a master of objective realism"—and more importantly (despite Russell's assessment) large oils, which, Spencer was chagrined to report, never made their way into the Church House because he was forced to sell them as soon as

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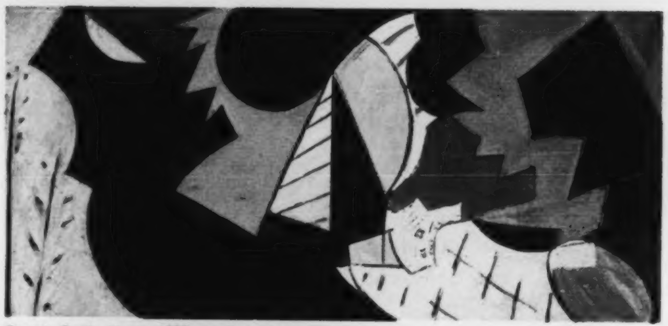
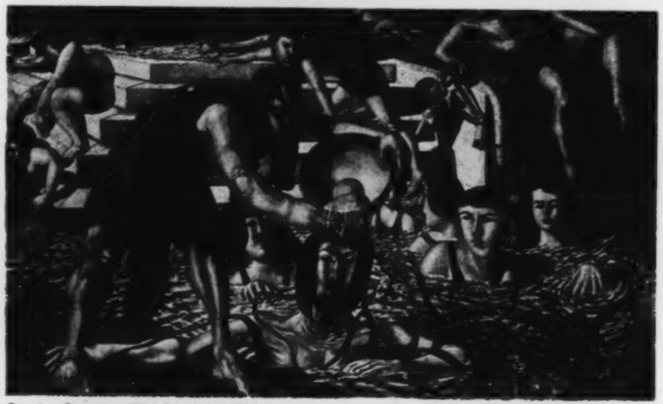
he finished painting them.

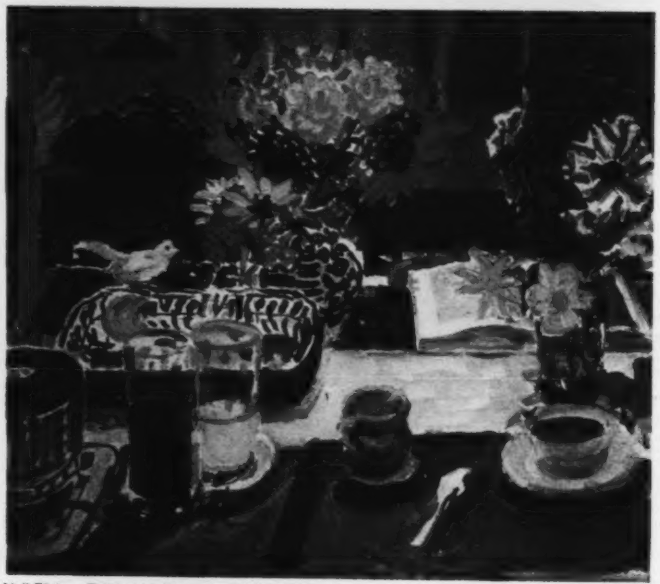
Spencer's canvases from the '20s and '30s may give us just as much trouble as they did the viewers of his own day, if for different reasons. This was not the work of some neglected modernist master. In fact, Spencer was rather the Thomas Hart Benton of British painting, as attest his barrellike, elongated or otherwise distorted humans, and his decoratively surfaced grounds and backgrounds. Then there's the Christianity of it all—during the two World Wars, how did an artist manage to keep alive a faith in a God that Nietzsche and Marx had all but obliterated, and Hitler made a mockery of?



Francis Barth: *Kyoto*, 1982, acrylic on canvas, 5 feet 10 inches by 12 feet 1 inch; at Susan Caldwell.



Stanley Spencer: *The Baptism*, 1952, oil on canvas, 30 by 50 inches; at CDS Gallery.



Nell Blaine: *Table with Flowers and Yellow Bird*, 1981, oil on canvas, 28 by 32 inches; at Fischbach.

The answer probably lies in Spencer's innate provincialism, his lifetime adherence to the values instilled in him as a youth in the little town of Cookham on the Thames, with a belief in free love and universal peace and harmony thrown in for good modern measure. How else paint a Mannerist *Crucifixion* in 1918, after his return from service in Macedonia, based on the Macedonian landscape, featuring weeping Virgin, head-wagging priests, burly centurion, and Christ and the two thieves brutally arrayed against the sky? So strong was Spencer's faith—or his imagination—that he was able to incorporate three angels into a 1933 scene of himself *Separating Fighting Swans*, with soon-to-be wife Patricia Preese looking on. Art historian Roger Took, who curated the show, notes that the angels "watch from nearby as if to bless Stanley's heroism and hallow the place."

Along with Spencer's Christianity came a love of the life of Christian labor, so that we have several *Domestic Scenes*, including one of Christmas in the overcrowded bedroom of Stanley and siblings, and *The Woolshop*, depicting Stanley and his friend, a married woman named Daphne Charlton, choosing wool in a store (this was to hang in the "Daphne Memorial Chapel" in the Church House!).

It all borders dangerously on farce—at which the English are, intentionally or unintentionally, so good—until we reach the paintings of the '40s and '50s, in which Spencer's Christianity comes on full-blown, and the self-consciousness that marred the earlier works drops away to be replaced by a real visionary conviction. *The Baptism* from 1952 still features modern figures—boys and girls in their bathing suits—and it's located in a real pool at Odney Weir, Cookham, but Spencer isn't fooling around this time: portrait of a sternly loving John the Baptist pouring water over a lean, leonine Christ is haunting.

The masterpiece of the Church House series is *The Resurrection: The Hill of Zion* from ca. 1946. Here, Spencer's vision of human emancipation is completely realized, as Christ sits at the top of a lilac-strewn hill directing the event: angels trumpet and record, a disciple sits at Christ's feet, a prophet surveys the countryside, children walk into the scene from the left, praising God; to the right, men and women climb out of their graves and approach the hill. Where earlier the theme had been heaven on earth, Spencer in his late maturity seems to have realized that heaven can only be in heaven, as worldly as that heaven may be. The Christian drama may give today's viewers trouble, but Spencer's skill and prophecy are such that he metamorphoses, in these later paintings, from the English Thomas Hart Benton to a modern Raphael. Christian art in the 20th century? Seeing it, at least, was a rare privilege.

—*Gerrit Henry*

Frances Barth at Susan Caldwell

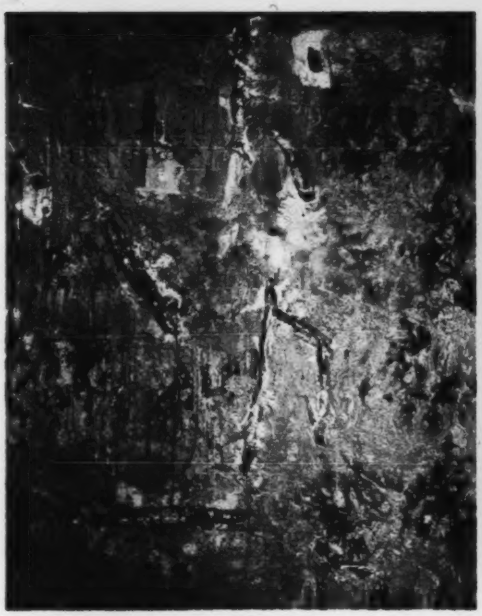
Frances Barth has taken a deliberate step towards the figurative in her new paintings. Color and movement were the focus in her earlier works; illusionist space was all but eliminated in the interplay of flat, oblong shapes that tumbled and danced their way horizontally across the canvases, parallel to the picture plane. In several of her new compositions, the artist has created a deeper, decidedly illusionist space, inhabited by geometric and architectural forms that have an unmistakably solid, volumetric quality. In most of the new paintings, there is also an attempt to create richer, softer-looking colors, using very fully saturated hues with a velvety quality. These replace the scratchy-looking color fields of her older works, into which small linear bits often introduced additional colors.

Barth's new style is most evident in *Seventh New Year* (1983), in which she paints a pyramid and other solid forms that clearly cast shadows on curving, rolling checkerboard color fields. There are lozenge forms flying in space. This painting displays an awkwardness or uncertainty of intention, as if Barth were feeling her way into what for her is new territory. This painting depicts nothing less than a geometric landscape. There is a ground on which the forms rest, and a sky through which others fly. This composition is the most radical departure from her earlier nonreferential ones. Other compositions, most notably *Shadow Casting* (1982) and *Peru* (1983), combined old and new elements; usually the oblong and puzzle-piece shapes are joined by a few "solid" geometric forms, that together create sharp dimensional contrasts.

Kyoto (1982) is rendered in Barth's earlier style. Jagged and jigsaw shapes, quite flat and quite parallel to the surface, only hint at a shallow depth change where the pastel color areas border the many black shapes. In this work, Barth achieves a new richness and depth of color, including blacks that look like velours. There is also a great deal of linear work in *Kyoto*. Some of the individual shapes are patterned with stripes formed by a dry-scumbled working of under- and over-colors with a drawn, crayonlike appearance. This technique is most effective when used to outline the shapes. The more spontaneous look achieved by the scumbling adds a sprightliness to an already playful movement of forms.

Several of Barth's canvases were grouped to form screens. *Shuttle Screen* (1982-83) works in the manner of her best older paintings, with a flow of form and color that is light and painterly. The other screen, *Spinners Dream* (1982), is dark and murky, simply not one of her better paintings and not interesting as a screen. Here, a gray-brown palette deprives the shapes of the light-dark interplay they need to interact spatially and to create a dynamic flow across the canvases. The physical divisions of the screen seem arbitrary as well—the composition does not seem to relate to them. In *Shuttle Screen*, on the other hand, the placement and movement of the forms are enhanced by the physical breaks between panels.

Barth's new foray into illusionist space represents one of her greatest stylistic leaps between shows since she started exhibiting at Caldwell in 1974. For the most part, her almost annual shows have displayed quiet changes in color, shape and line that did not alter her basic approach. This latest exhibition suggests that she may be thinking about a jump in an entirely new direction. —*Ellen Lubell*



Frank Bowling: *Scottseyetooth*, 1982, mixed mediums on canvas, 68 ½ by 53 ⅜ inches; at Tibor de Nagy (review on p. 229).

David Shapiro: *Subtle Body #59*, 1983, acrylic on canvas, 34 by 72 inches; at Vanderwou de Tananbaum and Getler Pall.

Nell Blaine at Fischbach

That Nell Blaine is a Painterly Realist more or less goes without saying. That she is a distinctly different Painterly Realist than her peers in the field—Jane Freilicher or Robert Dash or Wolf Kahn—may take some explaining.

All the American Painterly Realists owe a debt to the French modern style—as H. H. Arnason puts it, the tradition that runs "from impressionism through fauvism and cubism" through to the School of Paris—but none quite so honestly as Blaine. This was most apparent (in her recent show) in such off-the-cuff watercolors as *Sunlight, Abandoned Boat*. Here, one of the main differences between Blaine and her contemporaries is evident: brushstroke is not gesture, but pure color—the intensely casual delineation of reality rather than any interpretation of it. Here, too, Blaine's love of jazz is exemplified: the brush lays down so many riffs on the subject at hand, depicting a boat basin with boat in foreground and another boat, presumably the abandoned one, in the middle ground; purple and green shore and hazy blue skies constitute the background.

The Fauves are a major influence, although Blaine's color is not quite as primal as theirs. Indeed, her colors are more generally the "hot" but somehow mellow tones of two artists she must have an earnest admiration for, Bonnard and Vuillard. *Table with Flowers and Yellow Bird* is an excellent case in point: bouquets of flowers and an open book offset a breakfast scene—juice in glasses to the left, cup of coffee and spoon and creamer to the right, and, the impossible cap to the whole affair, a cheery canary sitting on a bread basket. All this is executed in warm tones of red and blue and ocher, with a wonderful deep lime green ledge just beyond the table. Blaine has infinite respect for what she sees around her in the domestic scene: it's something like Colette's concept of an earthly paradise, with a little painterly Transcendentalism abounding for good American measure.

But French artistic materialism isn't really that far a cry from American cultural spiritualism; Blaine throws them together, and comes up with a worshipful, but very down-to-earth, *Double Rubrum*, two of the pinkish, lilylike flowers in a glass vase against a blue wall and what seems to be a window, in lavender. What might be an occasion for meditative wit in Freilicher or a study in atmosphere for Dash is, in Blaine's hands, nothing less than an affirmation of the still-life mode in the great French line. The picture's delicacy is its strength, its disjunctive, cut-off views its harmony. These are rubrum that grow best in hearty painterly soil.

For all her Frenchification, though, Blaine is obviously still an American artist painting in the late 20th century. That she has kept her painterly vision intact for nigh onto 40 years, since her first exhibition at the legendary Jane Street Gallery in 1945, is a marvel much to be cherished; that she is as contemporary today as younger artists currently discovering Expressionism as if Francis Bacon had never existed, is most evident in her landscapes.

In a canvas like *October's Bright Day*, the reconciliation between European and American, between old modern and new modern, proceeds apace before the viewer's very eyes. The painting itself is all purple dunes, with yellow, red, green and even aqua foliage, blue sea, and purple mountains and sky at the horizon. Brushstroke, again, is not so much gesture as touch, but it is touch of a very personal, generous nature; colors, though Fauve in genesis, are distinctively Blaine's, simultaneously timorous and effusive. Blaine's landscapes are landmarks: they point to a vision undimmed by the passing of time and unafraid of the parade of fashion. We have a treasure of an artist here, one who often tends to get lost in the Painterly Realist shuffle, perhaps because of her French connection. But Blaine's outlook is finally universal: her works sing the praises of reality to anyone willing to *look*. Blaine is a leading light in the School of Paris via New York via earth. —*Gerrit Henry*

David Shapiro at Vanderwoude Tananbaum and Getler Pall

Since 1971 when he first showed in New York, David Shapiro has explored drawing and painting with equal intensity, evolving a vocabulary of graphic symbols expressive of interior states. Instead of inventing personal signs, however, Shapiro has assimilated into his work geometric forms (triangles, circles, etc.) as well as abstract images (spirals, knotlike shapes, etc.) from various Eastern cultures.

His recent paintings and drawings (shown concurrently at Vanderwoude Tananbaum and Getler Pall, respectively) are from a series titled "Subtle Body." Thinly painted, the monochromatic (often reddish) grounds of the paintings are veil-like, and Shapiro's images seem to float in atmospheric space. This "lacing" of shape and space is delicate, and appears intuitively achieved.

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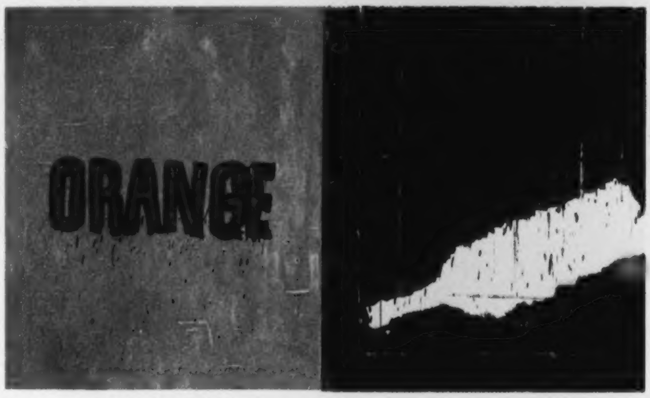
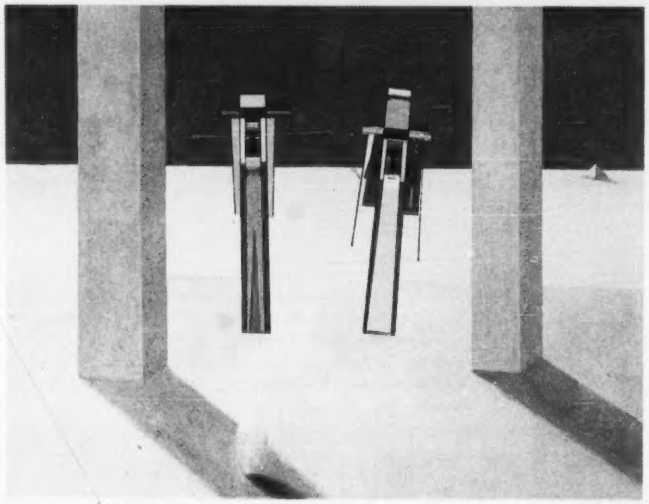
Friedel Dzubas: *Icarus*, 1973, acrylic on canvas, 96 by 259 inches; at Hirshhorn Museum. Courtesy Knoedler (review on p. 233).

Shapiro's drawings are also subtle, contemplative: like the paintings, they don't give everything away at once. In some, he has overlaid shape upon shape to create a palimpsest effect. These marks recall diary notations; a sense of intimacy is enhanced by the small scale of the works. Other drawings suggest symbolic diagrams. In these, rather than weave disparate shapes together, Shapiro has aligned a set of five abstract forms in a vertical format. The forms—a knot, a spiral, a circle, a triangle and a square—suggest that Shapiro is seeking here a visual analogy for abstract thought.

Shapiro's philosophical, inventive bent sets him apart from the pattern painters, with whom he might otherwise be associated. He seems, rather, to partake of the tradition of modern mystics that includes Kandinsky and Klee as well as Tobey—a tradition that American painters have never embraced wholeheartedly because it tends to become overly "poetic." Shapiro never succumbs to this tendency—which suggests that he is also part of that more basic tradition of American art, that of the individualist. *—John Yau*



Troels Wörsel: *Orange & Scotch*, 1983, acrylic on canvas, diptych, 70 by 117 inches; at Brooke Alexander.



Attilio Salemme: *Nostalgia of Purity*, 1944, oil on canvas, 33 by 43 inches; at Grace Borgenicht (review on p. 229).

Troels Wörsel at Brooke Alexander

At 33, Danish-born Troels Wörsel seems to have attained some of the status of a contemporary old master. All it took was a big exhibition at Bonn's Städtisches Kunstmuseum, and an article by Donald Kuspit—talking about Wörsel and Franz Hitzler in terms of the apocalypse, light and dark, and masturbatory painterliness—in a recent *Arts*, and here's Wörsel all over the walls at Brooke Alexander's, an acknowledged entry in today's Neo-Expressionist sweepstakes.

There's only one thing missing—a distinctive style of painting, a style that doesn't need Kuspit's prose to explain it or prop it up. Wörsel works mostly in black and white, and perhaps volumes could be written about how the dark is always in danger of being completely absorbed by the light (wouldn't it be more Expressionist and Faustian the other way around?). But truly, the joy of these paintings—what little joy there is—is Wörsel's slaphappy paint handling, as if he were a very direct descendant of Willem de Kooning. Don't look for a distinctive manner of painting—other than the signature black and white. It isn't there. Wörsel's few bows to figuration involve an actual doorknob in one black-and-white triptych, or the lower part of a woman in dress and shoes painted in black on a canvas divided into red and green areas—and these bows are highly formal. Kuspit says that Wörsel's allover painting is about immanence, but that's like saying rain gets you wet. Practically no content, and a style that owes its all to Abstract Expressionism—what hath Neo-Expressionism wrought?

As the smoke of last season clears away a bit in this one, we may be better able to see who's interesting among the Expressionists and who's not. Wörsel isn't *all* bad, or unoriginal. His greatest contribution at present is the development of a kind of black-and-white plaid—a grid gone quietly mad with chiaroscuro—in one of his paintings. But a diptych titled *Orange and Scotch*—the word "orange" in black and gray on orange to the left, the silhouette of a falling Scotch bottle amidst all the black and white to the right—is plain fatuous. Further diptychs and triptychs yield nothing more than dense black and white scribbling, although a small piece called *Mirepoix* departs from formula long enough to feature a tiny circle at its center, with squarish daubs of paint surrounding it. Otherwise, Wörsel gets a "D" for painting and an "A" for fashion. And an "A+" for his uncanny stereotyping of a style only a few seasons old. *—Gerrit Henry*

Ariane Lopez-Huici At. P.S. 1

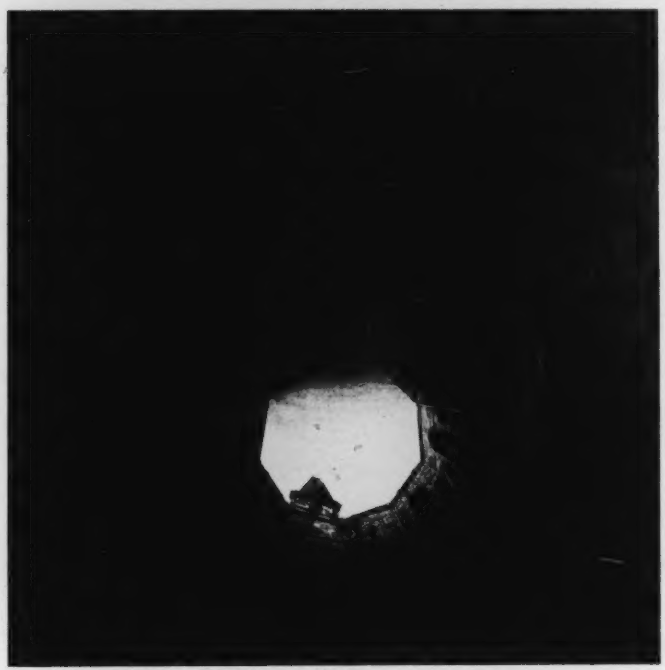
There are two themes in these photographs—the tombstones in an Islamic graveyard in Istanbul, and Jules Cain's 19th-century bronze sculptures of groups of fighting wild animals in the Tuileries. Both are somewhat exotic themes, the first inherently, the other made so by the handling—the close-up pushed to an extreme, so that the features of the statues are exaggerated and take on weird psychological significance, becoming more the signs of inward events than recognizable forms. The exotic implies something unknowable, whether inherently or on cultural grounds. It suggests incongruity, the maladaptive, even the abnormal. It is, at least, "unclear," i.e., not subject to our sense of overall coherence.

Photography usually strives to give us clarity, based on an unexamined sense of the visual coherence of the world—the photographer thinks he or she can harmonize its incongruities, often simply by recording them. But Lopez-Huici, perhaps unwittingly, forces us away from clarity and its emotional "rightness." The irrational viewpoint of the details in her "Animals" series denies us the satisfaction of believing in the existence of visual coherence. This is one way of generating the illusion of mystery, which bespeaks the repressed. Lopez-Huici wants to make the repressed her centerpiece, to feature it but not to expose or dissect it and thereby neutralize its power. She creates a feeling of equivocation and rejects obviousness to attend to what Jung has called the shadow side. She wants to unnerve us, disorient us with a stealthy duplicity, and so she cultivates obscurity without seeming to do so. Her images thus become treacherous, but more authentically so than the recent spate of absurdities in tableau photography.

Her phallic tombstones are double entendres for life-in-death as well as for the livingness of death, and the lettering on them—resembling primitive tattoos on genitals—seems as much a magical emblem of power as an announcement of death. In the "Animals" series she highlights the harsh texture of the sculpture by draping it here and there with soft, silky material. The claws of these beasts, and the cavernous darkness that seems integrated into their bodies, threaten us—though more by reason of their visual ominousness than any perceived potential for action. Underneath the cool and collected air of these photographs there is an unconscious violence at work—the violence of the attempt to reach the unconscious. Is it the Jamesian beast in the jungle that Lopez-Huici is trying to encounter?

—*Donald B. Kuspit*

Ariane Lopez-Huici: *Animalis*, 1982, black-and-white photograph; at P.S.1.



Jan Dibbets: *Octagon II*, 1982, color photographs, watercolor, pastel, pencil, 73 by 72 ½ inches; at Leo Castelli.

Jan Dibbets at Castelli

A quiet subversive, Jan Dibbets takes photographs which, if regarded singly, are naturalistic. Seen as parts of the ensembles in which he orders them, however, they clearly violate the natural order of the scenic view at hand. In the late 1960s, for example, Dibbets photographed the coast of his native Holland, aligned the photos' horizons in a sine wave, and titled this undulating sequence *Dutch Mountains*.

Dominating his most recent show were large (approximately 73-by-72-inch) collage-drawings: two individual pieces, *Octagon I* and *Octagon II*, and a triptych entitled *Bianca Octagon*. They are nearly identical compositions in watercolor, pastel and pencil on a painted, murky gray ground, empty of incident except for a central, fairly tight semicircle of photographs taken in the courtyard of an 18th-century building in Kassel, Germany. Standing in the courtyard, he aimed the camera up and rotated it to capture, shot by shot, each contiguous section of the architecture.

The actual building is of minor interest relative to the mood it evokes: it closes in on the viewer in a gloomy embrace, and the only imaginative escape is a glimpse of the sky. It is as if the panoramic view often typical of Dibbet's vision had closed in on itself. The mood created by the photographic perspective combines with other formal devices to bring about an abstract consideration of perception. The irregular octagon formed by overlapping photographs suggests the multiple concentric elements that form the shutter of a camera, and the dark space surrounding it the interior of the camera body. The picturesque monument thus becomes merely an instrument by which we apprehend a larger order. "Even the hugest telescope," remarked Wittgenstein, "has to have an eyepiece no larger than the human eye." Dibbets demonstrates here the contingency of the objective world and emphasizes the subjectivity from which knowledge of this world originates.

Dibbets's images are pseudoscientific in principle—carefully calibrated exercises intended to weave disparate mediums and modes of representation into a seamless design. But in this new series, the artist's self-imposed constraints tend to overwhelm the imagery and weaken the visual impact of the works. Rather than enticing the viewer into their mystery, they suggest a visual compromise, arrived at by a careful tally of constituent perceptions. The delicate retinal effects Dibbets aimed for came off considerably better in another work in the exhibition, *Van Abbe Ceiling*, a diptych in which photos of a ceiling are superimposed on a painted, grayish blue ground. Here Dibbets's concerns are expressed in terms of light rather than darkness. In the past Dibbets has been eloquently arbitrary, and this exhibition was yet another way station in his sustained insurrection against perceptual givens. —*Marjorie Welish*

David Bates at Charles Cowles

Neo-Expressionism up till now has been mostly a European affair, Salle and Schnabel notwithstanding. What would a true American Neo-Expressionism be like? Perhaps closer to Alice Neel than Willem de Kooning?

Yes, at least if it were as figurative and funny an Expressionism as David Bates's. Bates hails from Florida, so he's not as Southern as all *that*, but his pictures revive a South, and a North, of the heart as well as of history. His subjects are often blacks, and he gets as close to racial stereotype as you can get without being offensive. In a painting like *King of the Street Dancers*, for instance, a jaunty group of fellows gathers around one of their high-stepping own. It doesn't hurt because it's nostalgic, and, somehow, true; and because Bates's generous Expressionism—distorting with an idealizing purpose in mind—is loving. Strangely touching, for all its harsh realities, is *The Blues Man*, a black man lighting a cigar, the light reflecting on ring, pomaded mustache and hair, throwing a handsome shadow on the wall behind.

Bates finds the pursuits of whites equally choice targets for his particular brand of sentimental parody—a man rows doggedly through a crazy quilt pattern of brown trees, tan bullrushes and orange and red water in *The Long*

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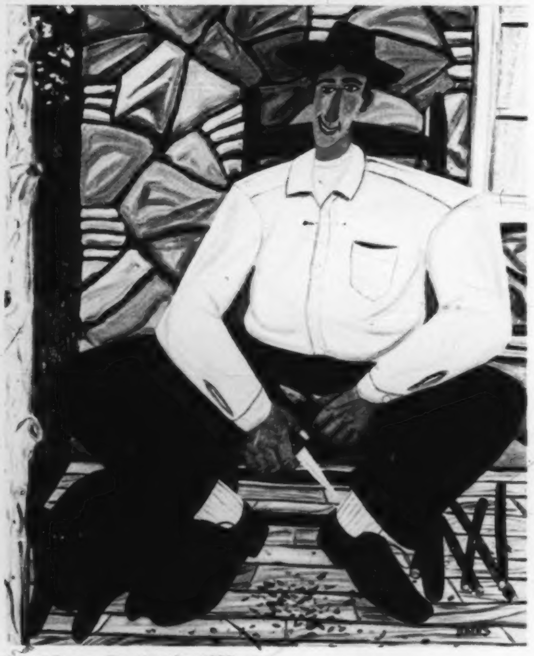
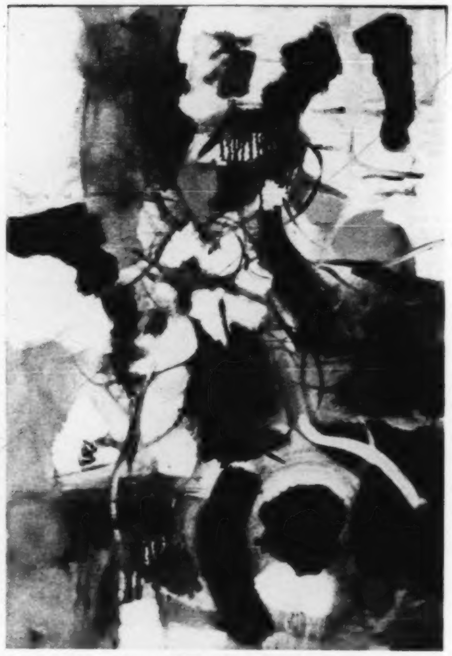
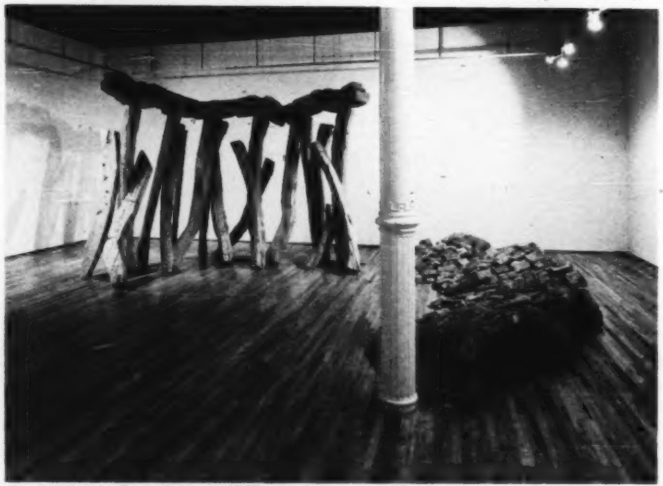


David Bates: *The Whittler*, 1983, oil on canvas, 96 by 78 inches; at Charles Cowles.



Fred Mitchell: *Torso*, 1955, oil on canvas, 36 by 24 inches; at Buecker & Harpsichords.



Ilan Averbuch: *Fata Morgana*, 1983, wood and stone, 13 feet high; at O.K. Harris.

Cypress. In *The Garden Room* a woman in a yellow cable-knit sweater sits reading a book on a floral pattern chair on a floral border rug; the room is lush with indoor plants and the view out the window—trees, bushes—seems plain in the face of all this neo-Matissean finery. *Milk Bone* is a funny, slightly scary bestiary—a boy in red cap holding a milkbone is surrounded by black collies only too eager to claim the prize. *Halloween* is a work of sheer sentimentality that somehow gets away with its own delight in itself—devil, ghost, witch, Frankenstein and skeleton are gathered together as if for a snapshot. All the Americana climaxes in *The Whittler*. The painting is near caricature; the whittler is a dopey, likable fellow seated on a chair in a big white shirt and white socks, grinning as he holds a stick of wood in one hand, a knife in the other. It's so down-home as to be embarrassing, but so sure of itself and its naive charm that we can only admire Bates's technique and give him a pat on the shoulder.

Nostalgia, parody, caricature—them's fightin' words to formalists, but our new Expressionism seems to have let them, and Bates, in the back door. And what could be more American than back-door art? Bates is a master of the absurd in reality, and the reality in the absurd. Not only Grant Wood, but William Wiley would be proud. In an art scene of Expressionist parvenus, Bates is a true upstart. *—Gerrit Henry*

Ilan Averbuch at O.K. Harris

Wood and stone are the two primary materials of Ilan Averbuch's "archeological" installations: huge rough-hewn or carved beams form columnlike structures and irregular stone bricks create configurations that suggest fragments of destroyed walls or roadways.

At first I thought Averbuch's sculpture was another stylized version of primitivism, authentic to the extent that it represented Israeli machismo (Boaz Vaadia's untitled piece in the Jewish Museum made similar use of stone, logs and thongs), inauthentic as only the "neo" version of something can be. Then, in Miami, I saw an early piece set on an island, facing the sea—the freestanding portal of a decayed temple, such as Odysseus might have encountered on his voyages. I realized the hazard of seeing such works in galleries; they are meant for the stage of the great outdoors, where their infectious gigantism can feel at home, be seen in the proper perspective. Wood, stone and (in a piece at the List Art Center in Providence, R.I.) white cement, contrast boldly like semaphores of absolute experience. One doesn't know if one is encountering the columnar ruins of some early effort of devotion—or challenge—to the gods, or a fresh start at fierceness of feeling. Averbuch's work is always muscular, titanic, but one doesn't know if one is witness to remnants of the heroic or a fresh assertion of it—a memorial or an adventure.

This ambivalence is crucial to the power of *Fata Morgana* and *Metamorphosis* (both 1983); it disappears in *Event No. 1* (1983), the List piece, in which clearly archaic forms emerge and the structure is more decisive—the tension between burrows and columns, and between molded cement and carved wood columns, is more measurable. There is perhaps something a little too stagestruck about the forms in *Event No. 1*; they are too self-conscious in their abruptly terminated seriality, too neat in their "antagonism." Yet there is a truly archeological feel to Averbuch's archaism. It is as though we are indeed on the site of a dig, and have uncovered a still moving, still awesome form, cabalistic in its implications.

This is desert art at its best—art born of the desert and its illusion of theatrical timelessness. This is why it is appropriate that Averbuch will be designing the stage for a new production of Beckett's *Waiting for Godot*. Averbuch's columns and dugouts are as much "characters" as any of Beckett's archetypes (if less freakish), and so should serve, like any good backdrop, as a chorus mediative of audience.

—Donald B. Kuspit

John Ahearn and Rigoberto Torres at Brooke Alexander

By casting his figures from living subjects, George Segal decisively separated naturalistic sculpture from classical modeling, pushing it toward documentation and so out into the world. The work of John Ahearn and Rigoberto Torres has some of the look of Segal's polychrome fragments and depends for its immediacy on the same equivalence between the presence of the art object and a literal human presence, but Ahearn and Torres have taken direct casting into new and uneasy territory.

In general, Segal's sensibility and iconography put him among the observers of the American scene whose primary concern is with the emotionally and socially typical. Like his mentor, Hopper, he is the fabricator of scrupulously average environments inhabited by poignantly anonymous everymen. The busts and tableaux of Ahearn and Torres, by contrast, are emphatically particular in detail and origin. Where Segal's plasters are purposefully generalized, Ahearn and Torres have caught and heightened with color the expressions and gestures of each of their models along with all their idiosyncratic bits of clothing, pieces of jewelry or tattoos. Moreover, these portraits collectively project a specific social reality—life in the South Bronx—and by extension provide a glimpse of the life and vitality of the American urban underclass.

It is, however, a privileged glimpse and as such one must question it. Exhibited in the community from which they were drawn, as they first were, these portraits of mothers and grandmothers, of children playing or just hanging out, and of smiling men, sideshow swamis and sword swallowers are clearly a positive reflection of lives carried on in trying conditions and so the occasion for self-recognition and pride. But once lifted from their setting and placed in the neutralized confines of a midtown gallery, what is truly human and distinctive about these images is all too easily transformed by the lust for exotic fetishes and the falsely homogenous vision of Family-of-Man humanism into simple moral or folkloric artifacts. Even those who approach the work on its own terms have benefited from an encounter without risk or the possibility of real exchange. Certainly Ahearn and Torres have made extraordinarily vivid sculptures while keeping faith with their models, but, as with documentary photography, it is no longer enough simply to show "how the other half lives." A social art requires that one carefully choose and control not only the primary content but also its social context. If these portraits are to extend their effect beyond their initial impact, the artists must make it harder for their gallery audience to identify with and assimilate them. Somehow they must make what their subjects think and feel about our scrutiny as explicit as how they look when at ease in their own surroundings. —*Robert Storr*

Francesco Clemente: (left) two untitled works, oil on canvas, (right) *Guardian*, watercolor on paper, both 1983; at Mary Boone.

Francesco Clemente at Mary Boone and Sperone Westwater

At Mary Boone Clemente showed large, majestic paintings, hung high on the walls, and two freestanding watercolor screens. At Sperone Westwater there were a few large paintings, including a seven-panel fresco that covered an entire wall, but, equally important, there were many painted artifacts—found objects such as architectural and industrial fragments. In both galleries a contrast was set up between loudly painted, grandly scaled works and delicately executed, "softer" works that were more intimate, more "usable." All are examples of the "psychological picturesque," an evocative picturing of unconscious dramas. In a sense they are Surrealistically oriented, if not precisely Surrealist; they pursue the "marvelous," but not through the yoking of incongruous elements. (However, the strategy, seen in many of the Mary Boone paintings, of juxtaposing a large head or figure with a small one, has an element of the Surrealist pursuit of irrational metaphor.)

Clemente offers us a child's vision of sexuality—of the dangers of orifices, as one critic has put it. More precisely, his work is about intimacy, as a child might experience it. Such paintings as *Semen* and *Porta Coeli* (both 1983), depict a child's sense of omnipotence, and other works, such as those that constitute the fresco wall, a child's sense of vulnerability. If not always floating, neither are the figures firmly on the ground; the heads, particularly, loom at us, hovering like hallucinations. All the figures inhabit an inward space, signaled by the fragmentary, indefinite character of the background. Clemente depicts an irrational vista, perhaps most obviously in the frescoes, where an air of forlornness and desertion further depletes the schematized, symbolic figures. Each picture is a state of mind, sometimes more, sometimes less coherent, but always primordial—a memory rather than an immediate event. The primordial destroys distance: the confrontational heads and figures indicate that there is no escape from self-obsession—the narcissism, again, that is natural to the child.

Clemente has been criticized for overproduction, but there are many states of mind, many dreams of the self. He exteriorizes the child that is in all of us, and remains seductive, as well as self-seduced. The erotic element in his work is only an aspect of this—the stylized rendering of those images indicates their token value. The seductive is an emanation of what Oscar Wilde called "the obscurity that belongs to life"; in a sense, seduction is possible only as long as a touch of the enigmatic remains. Clemente is trying to regenerate the enigmatic quality of life by a major rehabilitation of the modern romantic sense of being childlike. It is a dandyish effort, an aspect of the dandy's rebellion against the logic and clarity of the know-it-all bourgeois. Clemente's "overproduction" suggests both the desperate and unrelenting character of such rebellious efforts. Enigma, the evocation of the obscure depths of life, is something that must be worked at, as was once the case with clarity. Everything is all too clear these days, we are all too conscious, which is why it is an unrelieved struggle to reach the authentically unconscious. I think Clemente does, finding new jewels in an unconscious that seems to have been exhaustively mined. Having achieved both a refined complexity as well as a casual abundance—of images, mediums and manners—he restores our belief in the authenticity and power of the unconscious. I see Clemente as a Surrealist Expressionist, for he shows us that beyond our paradigms of understanding—within the paradigms that give us imagined control over ourselves and the world—is a core of uncontrollable obscurity that is the heart of life. Clemente's highly varied production captures its subtle arrhythmia. —*Donald B. Kuspit*

"Homage to the Tanager" at Buecker & Harpsichords

Before such urban phenomena as the East Village, SoHo, NoHo, Tribeca and the South Bronx became artworld landmarks, back in the faraway 1950s, there was a small group of young artists who met regularly. The members were Charles Cajori, Lois Dodd, Angelo Ippolito, William King and Fred Mitchell. It was an extraordinary period. The enemies of modernism were everywhere. Abstract art was widely thought to be un-American. Even well-known artists such as Willem de Kooning and Jackson Pollock could barely make enough to meet their bills. Yet good painters and sculptors were everywhere in New York, more than ever before, and they had almost nowhere to exhibit. Uptown a few galleries did their best to cope with the situation—notably Betty Parsons, Willard, Egan and Kootz—and the scene included a few places specializing in newcomers, like The Artists Gallery.

One day in the early spring of 1952, Angelo Ippolito and Fred Mitchell were walking along East Fourth Street, near Cooper Union, and noticed that the tenant of No. 53, a barber, had moved out. They put it to the other members of the group: why not split the monthly rent of $59 among themselves

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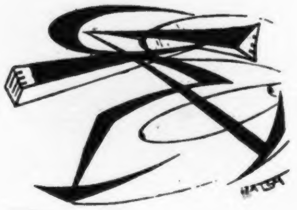

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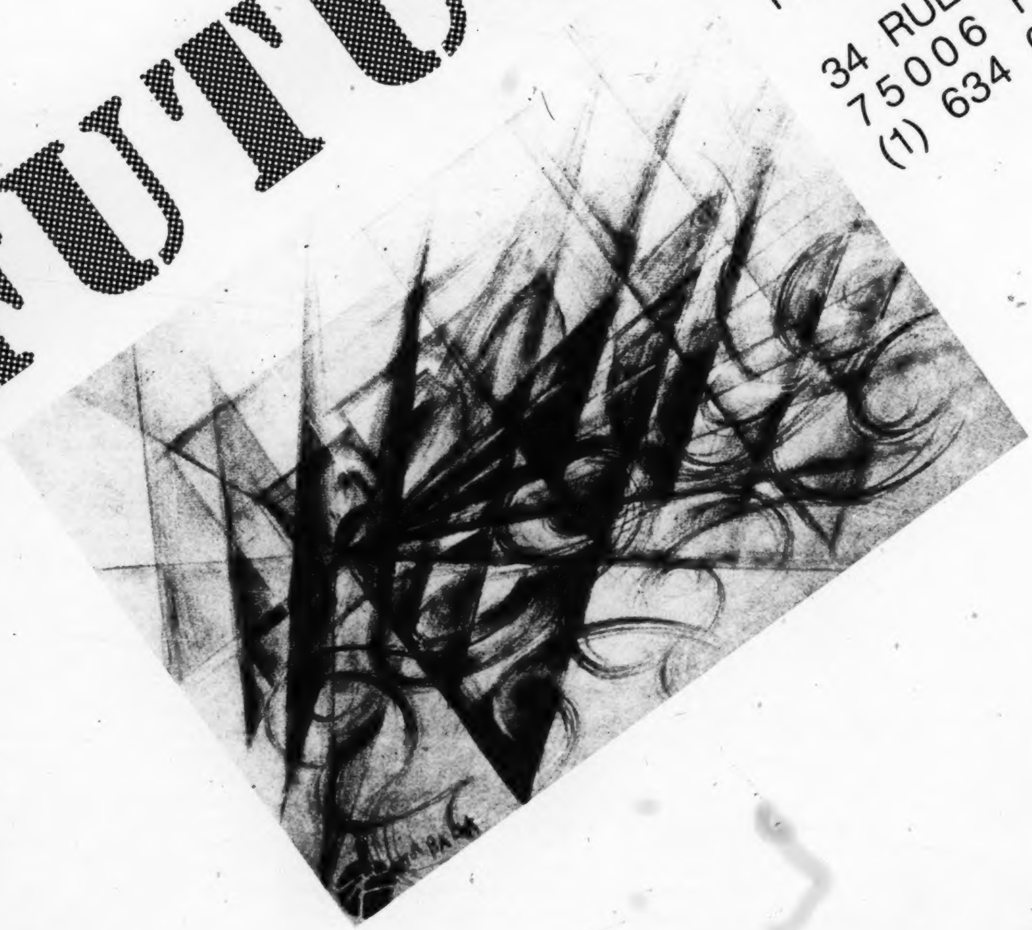

and open a gallery, not only to show their own work, but also the work of other artists they admired? Thus was born the Tanager Gallery. A small pane of glass, orange-red in the sunlight, reminded somebody of a scarlet Tanager—hence the gallery's name. William King made a wooden bird to hang outside the door. The opening show, May 21-June 8, 1952, consisted of works by 12 artists, half of them nonmembers. When in the fall of 1953 the group moved the gallery to 90 East Tenth Street, they took the bird and the name along. In the ten years of its existence, the gallery introduced between 300 and 400 artists to the public in shows which were regularly reviewed by the art magazines and even, on occasion, by the *New York Times*.

It was no easy job being a member of the Tanager Gallery. The rent had to be paid each month, and time had to be spent considering the work of nonmembers for possible exhibition. The membership fluctuated. Sally Hazelet (later Drummond) joined the gallery and her father, Craig Hazelet, became its patron, considerably easing the financial burden until the Tanager closed in 1962.

This show last spring at Buecker & Harpsichords was a deliberate attempt to recreate a typical Tanager mid-season "salon" exhibition. It included paintings, drawings, prints and sculpture made in the '50s by members of the group: Charles Cajori, Lois Dodd, Sally Hazelet Drummond, Perle Fine, Nanno de Groot, Alex Katz, William King, George Ortman, Nicholas Marsicano, Fred Mitchell, Philip Pearlstein, Raymond Rocklin, Sal Sirugo and Tom Wesselmann.

Stanton Krieder, who reviewed Fred Mitchell's paintings in *Pictures on Exhibit* in June 1953, said that his work ranged from the "compactly far-abstract to the airily nonfigurative"; it was "broadly conceived and resourcefully executed" and was "lucid, incisive and bright with verve." I find it impossible to improve on the aptness of these comments, which today I would echo without reservation. Ben Isquith, whose death about 20 years ago was a loss to American art, was represented by small monochromatic paintings, like rusty relief slabs with hints at a great deal going on below the surface. William King was represented by brilliantly improvised watercolors of landscapes from a notebook. Sal Sirugo's pictures, resembling the interiors of caves lit by phosphorescent stalagmites, made me think of Henry Holiday's drawing of the Boojum, which Lewis Carroll rejected as too alarming for youthful readers of *The Hunting of the Snark*. Except for a small and beautiful expressionist *Landscape* by Philip Pearlstein, works by the other artists tended to foreshadow their current production, notably Joseph Groell's *Earthbound*, Lois Dodd's painting of chickens, Sally Hazelet Drummond's square fields with a myriad of tiny dots of color, Alex Katz's portrait drawing and Tom Wesselmann's large charcoal *Nude*.

—Lawrence Campbell

Attilio Salemme at Borgenicht

The American artist Attilio Salemme began painting in 1938 at the age of 27. He had his first one-man show in New York in 1945 and his short career ended with his death in 1955. He seems to have had an awful lot of influences at work in his painting. All the walking plants and bugs and biomorphic bipeds in *Love in the Hothouse*—that's Miró, isn't it? And those little animals, neutered, lovable, in the midst of arcades and columns in the lime and pink land of *Oratorical Dementia* are Chagall, right? And the abstracted planes of buildings flying apart on the canvas like a house of cards—Picasso. And, last but not least, the solemn grays, blues and blacks of a darkened room in *The Full Night*, with its mysterious black doorway and arches and opened window—de Chirico, who else?

Salemme was strongly influenced by de Chirico, as well as by Miró and Chagall and maybe even Picasso, in these paintings from the '40s and early '50s. He echoes de Chirico even in his titles, like *Nostalgia of Purity*, which features a tan floor with egglike appurtenance, two tan columns, a sand-colored wall (or beach?) behind it, a pyramid in the distance and powder-blue skies. Not only the title, but the metaphysics are reminiscent of de Chirico. However, Salemme did have one strong point: the creation of his very own, uninspired-to-highly-original totems—stick figures, stripes with arms and heads, or upstanding poles covered with minute patterns in all sorts of colors. Two of the more geometric totems appear in *Nostalgia of Purity*, and they give this otherwise derivative painting a life of its own. Nonetheless, the influences are damaging—the figures are too often familiar ones.

In the paintings that tend to Miróism, such as *Doll Opera*, the figures are obviously something between animal and vegetable. It's when the totems are the least animal or vegetable that they most come into being, into their existential own. In *The Sacrifice* geometry reigns—oddly enough, in a picture with such a very human, even religious, title. Here, in the tension between the meaning of the title and the work itself, we come upon Salemme's distinctive genius—not often manifested, it seems—for making geometric patterns and designs starkly real and frightening. In *The Sacrifice* he establishes wild checkerboards of color as backgrounds, adds a crazy-quilt mosaic of a floor and displays four of the totems. Hanging from the totem to the left is a tilted balance, and a smaller totem to the right is outfitted with balance and clockface. It's all a kind of draftsman's nightmare.

Not many of us, presumably, dream in geometries, but perhaps Salemme did; artists are known for such things. Whether the vision was nocturnal or studio-inspired, it is a powerful one, and there is real Surreal achievement in getting scares out of the designs with which the Bauhaus sought to liberate the world. In *The Sacrifice* influences are gone and a fine individual madness has risen to the surface. Euclid is somehow equated with evil; the balance is off, as time runs on, and out.

—Gerrit Henry

Frank Bowling at Tibor de Nagy

Frank Bowling was born in Guyana in 1936 and was educated at the Slade School in London in the late '50s and early '60s; later he moved to New York. While his early work was influenced by Francis Bacon, it was the American Color Field painters who interested him in the mid-'60s, and color has remained dominant in his paintings of the last decade.

Bowling is capable of achieving a greater range of visual effects with his various methods of applying paint than almost anyone else of his generation; in this respect he even surpasses many older, better known figures such as Noland, Olitski and Poons. Pouring acrylic and Rhoplex on his canvas so that the colors separate and form uneven puddles, or staining and later daubing the canvas with a clear gel (in imitation of brushstrokes) are just two of the techniques Bowling used in the paintings in his most recent show. The resulting surfaces look almost as if they had suffered the "natural" processes of urban industrial decay, like walls weathered by the chemistry of soot and acid rain. Most of the paintings were somber in color—deep greens and dark browns dominated.

After the pouring or staining, Bowling applies thin strips of foam rubber (which look like industrial discards) to the surface; in a couple of paintings he even affixes an egg carton. Unlike Poons, say, who attaches irregularly shaped pieces of styrofoam to the canvas before he begins painting, Bowling does so afterward. The difference is important in that for Poons the effects of the paint pouring down an uneven surface are largely accidental, while Bowling tries, after the fact, to define the accidents of pouring and staining through the application of gel or foam rubber strips. The strips work in a kind of counterpoint to the arbitrary irregularity of the surface, affording the only suggestion of deliberate line. They also imply the artist's impotence vis à vis the physical properties of paint—its tendency to run, smear, crack, etc.

By affiliating himself with process-oriented Color Field painting Bowling faces the issues of intentionality inherent in this approach. Until this exhibition his paintings have always had the "right" look: they were beautiful, bright, crisp fields of garish color. By using the gel and foam rubber strips Bowling seems to be attempting to make his paintings ugly, or at least, crude. Perhaps he himself has doubts about what he has previously accomplished. What he does next should make it clear whether or not this is the case.

—John Yau

Sylvia Plimack Mangold at Brooke Alexander

Regardless of this artist's subject matter—which has shifted, as this capsule retrospective made clear, from human-made spaces to natural ones—the images she presents offer a tension between cerebral, witty conceits and more subjective, emotional pursuits.

The earlier work, in which sections of flooring (parquet, linoleum tile, wood slat) were rendered on the picture plane in perspective, eventually moved to trompe-l'oeil satires. In this middle period, the three-dimensional illusions were tweaked by the inclusion of two-dimensional rulers rendered in true scale at the image borders or appearing in the picture space in correct three-dimensional perspective. The fruitful mix of austere pictorial geometry and hard-nosed numerical components recalled Minimalist canon, but the subject matter seemed personal and oddly poignant. Certain tenta-

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tive touches of autobiography stood revealed: the interiors were the artist's own, and studies of light on walls and floors were reminders of life beyond the domestic inside.

Trompe l'oeil borders of "masking-tape" also began appearing, frequently creating boundaries for a smaller image upon the larger picture field. Plimack Mangold was challenging notions of pictorial framing and exploring geometric possibility. In *Paint the Tape, Paint the Paper, Paint the Tape* (1975), a page apparently torn from a spiral-bound steno-pad, surrounded by four strips of masking tape, appears tacked to a larger blank surface. Along the left side of the page the artist has written the title words. This entirely two-dimensional image has been painted with remarkable verisimilitude, although brushwork overlapping the tape is left evident, so that the masquerade is unmasked. The medium is acrylic; the effect is updated Will Harnett.

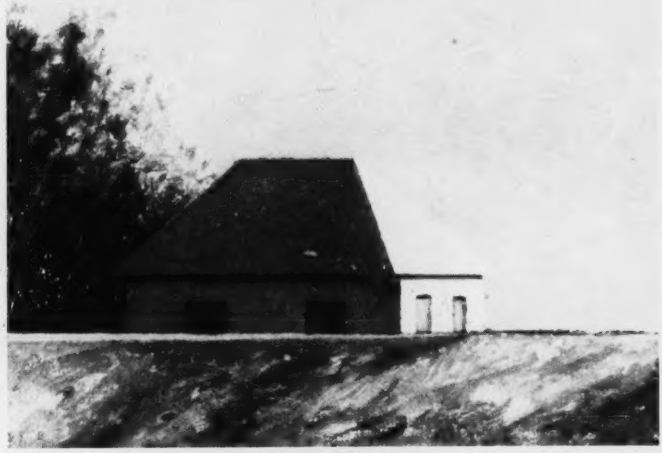
Here and in the more ambitious work to follow, the visual pun was held in check by the austerity of means. Floorboards and walls remained unadorned, and while Plimack Mangold can observe and render with the best of the Photo Realists, it was always clear that her technique was at the service of larger ends. The viewer's notions of reality and artifice were quite deliberately challenged by a repertoire of illusions whose inauthenticity was meant to be noticed. The painting, the artist seemed to say, was always and "only" a painting.

By 1977, as demonstrated in *Collision*, the forces of reality and illusion were battling with abstract composition. *Collision* offers up a variety of two-dimensional items "affixed" to the canvas—lengths of tape, paper, an illusionistic ruler—but also makes use of overpainting and semitransparency. Only by taking a mental step back from the issues usually engaged by Plimack Mangold do we see how formally effective the nearly symmetrical composition really is.

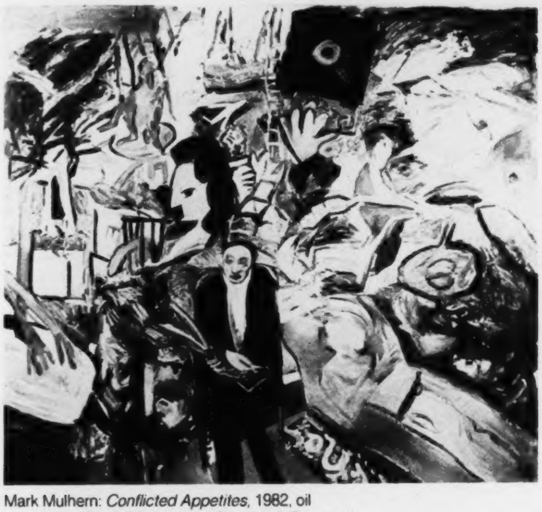
A concurrent move to upstate New York apparently urged a change of subject matter as well, and the artist began turning her eye to the outdoors. Inspired by a landscape of open vistas changing with the seasons, Plimack Mangold began a series of works in which small landscape images, achieved in loose, washy brushwork, were bordered by illusionistic masking tape. However exciting the initial forays appear, *Changing Colors* (1977) indicates the issue of pictorial framing had become a troublesome one. In this painting, a set of half-effaced "taped" rectangles and their stains of autumnal color were allowed to betray "unsuccessful" efforts at distinguishing the image from the larger canvas field. Ultimately, a picture emerged in the center—a rolling landscape of golden autumn foliage—but the surrounding surface reads as a series of starts and stops, far too active to achieve internal balance. It is the sort of experiment more exciting in theory than actuality.

Soon after, however, the artist found a different resolution. The larger field began to be articulated as pure color surrounding a smaller pictorial rectangle. Furthermore, the move to oil painting, and especially oil glazes, made for richer color and palpable atmosphere. These loosely worked images were a far cry from the tight geometry of the interior. Subsequently, Plimack Mangold was able to expand her pictorial images outward toward the real physical canvas borders, leaving only the barest reference to her past illusionistic framing devices.

The large landscapes of the past three years strive unabashedly for emotional resonance. Having moved from daytime to nocturnal mise-en-scènes, with an occasional snowscape at sunset as well, Plimack Mangold now accords atmosphere and color a much grander treatment than before. She also achieves a glazed surface so tactile that, in the winter scenes especially, we can almost believe we are looking through a sheet of ice. This glacial veneer is but another reminder of the physical truth of the canvas; the material facts stand lightly between us and the painter's poetry. —*Allen Ellenzweig*



Gordon Cook: *Delta House behind Levee*, oil on canvas, 12½ by 13 inches; at Charles Campbell (review on p. 233).



Mark Mulhern: *Conflicted Appetites*, 1982, oil on canvas, 79 by 88 inches; at Frumkin & Struve.

CHICAGO

Mark Mulhern at Frumkin & Struve

It would appear that Catholic guilt is a hard thing to overcome, but Mark Mulhern is making the most of it. In his recent Chicago exhibition, the Milwaukee artist showed six big oil paintings picturing himself lying on a psychiatric couch and free-associating to his psychoanalyst. These free associations take the form of lurid, disturbing images crammed into each canvas, hanging like heavy clouds over Mulhern and his black-suited shrink. A heart perched on a limb, a penis sticking through a crib/cage, a ladder climbing off the edge of the picture plane and an eyeball rising like a sun are just a few of the sacred and profane images tormenting the artist in these confessional paintings. While some images, such as a chalice and a birdlike Holy Ghost, refer directly to Mulhern's Catholic upbringing, others do not.

Mulhern's expressionism contains a hint of cartoonish whimsy, so that even the repetitious image of a blood-spattered sink—alluding to an artist-friend's 1977 suicide—is not terribly upsetting. It is not so much the images themselves that disturb, but their relentless presence, their suffocating proximity and frenzied pressure. The viewer's eye can find no peace in these works. The charge that some neo-Expressionists fabricate a false angst does not apply to Mulhern. There can be little doubt that his paintings are sincerely autobiographical.

There is an unnerving tension in the work that makes it both compelling and repulsive. Compelling because of the psychological dramas suggested: shades of the mad artist attempting to map out the jumble of memories clogging his brain. Yet repulsive because the effort has resulted in little more than clogged, confused canvases. Viewers are apt to walk away more bewildered than enlightened by the artist's psychological probing. Meaning—even to the artist himself—is lost in an avalanche of seemingly unrelated images. On several canvases, the

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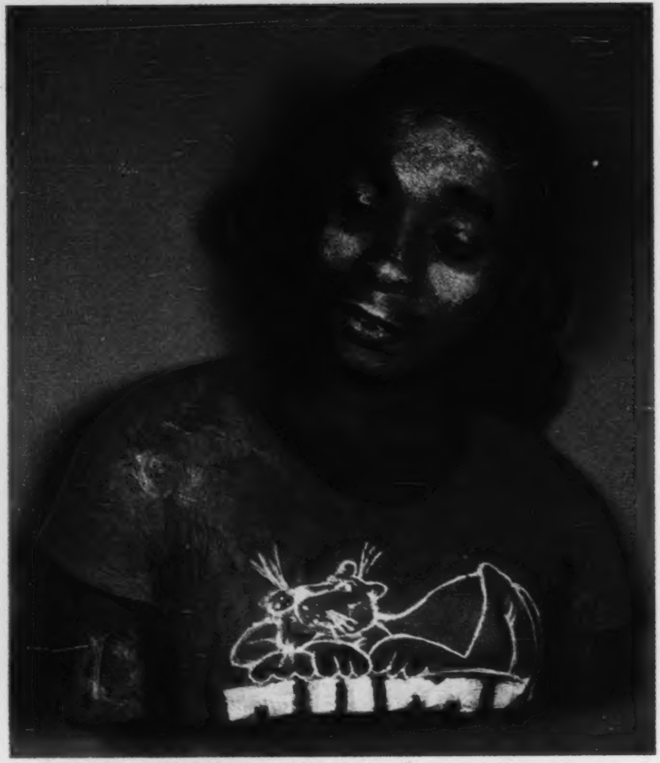
artist went back and painted over certain images in order to create interstices allowing other images to "breathe." This relieves the eye and improves the composition, but does little for overall comprehension.

Judging from the work Mulhern showed earlier in the Milwaukee Art Museum's "New Figuration in American Art" exhibition and at the Chicago International Art Exposition, he is capable of cleaner, calmer and less compulsive visions. As for the body of work in this show, he may have been attempting a grand-scale exorcism of his psyche—clearing the decks, so to speak, for things to come. The 31-year-old artist bears watching. His vision may be cloudy, but his technique is accomplished and his colors are strong. And there is a certain flair to the work that makes even his failures memorable. *—Michael Bonesteel*



John Ahearn: *Girl with Braid*, 1983, painted cast plaster, 19 by 18 by 7 inches; at Brooke Alexander (review on p. 226).

WASHINGTON, D.C.

Friedel Dzubas at the Hirshhorn Museum

Friedel Dzubas's retrospective was surprisingly timely. It was a chance to see how some highly touted Color-Field abstraction looks more than ten years after its heyday, now that most American painting seems to be a world away from it. The fact that the Dzubas retrospective was not a traveling show suggests how far out of favor Color-Field painting may be these days, at least with museum curators.

The most informative aspect of the exhibition was the glimpse it provided of Dzubas's Abstract-Expressionist roots. From the late '40s until about 1961, he made loose, crowded, gestural paintings that echoed aspects of Gorky, Pollock, Hofmann and Frankenthaler. Perhaps because he was never a facile draftsman, Dzubas's Abstract-Expressionist pictures lack the struggle to avoid figuration that gave so much energy to Pollock's work. Abstraction seems to have been no particular achievement for Dzubas because it didn't involve unlearning another kind of training or habit. There is a dithering quality to his agitated canvases of the '50s which happily disappeared around the turn of the decade.

In the early '60s Dzubas apparently concluded that his strength lay in the disposition of color rather than in the dramas of gesture, for his painting became suddenly cooler, brighter and simpler. He started smoothing out and tightening up his color areas, leaving traces of gestural energy only around their edges. The broad, abutting or interlocking flat shapes that occupy his canvases of the mid-'60s resemble some of Jules Olitski's motifs of those years. The only "action" in these paintings is the interplay of hue and shape, and the occasional suggestion that a color is traveling within the picture space. Nowhere in Dzubas's art does the large scale he favors seem more apt than in pictures such as *Stellar* (1962) and *Arch* (1963), where broad stretches of unpainted canvas give weight to a few passages of color. His use of emptiness is a strength he does not seem to have recognized, for the paintings he has made since tend to be crammed with color incidents.

The retrospective gave a distinct emphasis to the pictures Dzubas has produced since 1970. With the gestural works of the '50s in adjacent galleries, it became easy to see that movement is the signal quality Dzubas revived to take his paintings of the '70s and '80s beyond what he had done before. In pictures such as *Trough* (1972) and *Icarus* (1973), Dzubas developed the handling of color areas that has become the earmark of his art. He tends to paint broad bands of color that are solid and hard-edged at one end and feathered towards blank canvas at the other. The fading of color, thinning of paint and the leaning or veering quality of the shapes themselves create an impression of movement across the surface. This movement harks back to the literal velocity of gesture in the early works, but in the late pictures the color areas are much larger than the brushes used to apply the paint. In some pieces, such as *Phoenix Rising* (1975), there is an almost comic quality to the way certain color areas seem to swoop and surge, as if fleeing other parts of the picture. I wonder whether Dzubas introduces somber tones into his paintings partly to offset the animated quality of the painted shapes.

Dzubas's major technical accomplishment is to have found a vocabulary of forms that manifests the activity of painting and can be varied indefinitely. He is not afraid to take to extremes the play of hues and lights he sets up—the gain in confidence he has made over three decades is obvious. Yet his work continues to be haunted by the aimless, scattershot quality that undermines his paintings of the '50s. It is as if he paints from a compulsion he has never really examined, and when it lets him down in such a mammoth effort as *Spessart* (1981), which measures nearly 10 by 24 feet, the result is a monumental embarrassment.

There is little point in debating the caliber of Dzubas's color sense—the decorative felicity of some pictures obviates dispute, while others seem intended to provoke it. But the results of Dzubas's efforts are so inconsistent that it is hard to guess what he's aiming at, or whether his ambitions change from one painting to another. *—Kenneth Baker*

SAN FRANCISCO

Gordon Cook at Charles Campbell

Gordon Cook's realism, like Morandi's, is of the minimalist persuasion. He rejects the specific while also refusing the abstract. Cook has a steely eye and precise hand, and is capable of intense concentration. Though he refrains from detailed speculation or dramatic gesture, his images are highly charged.

Cook's recent landscapes are derived from the Sacramento River Delta where he lived in the early '70s. The Delta region is harsh and desolate, its fog dense and constant, brought in on mistrallike winds. Cook returned to the area last year, armed with a camera. These landscapes, produced in the studio, are a mixture of memory and observation aided by photographs. Cook seems to have found an almost formulaic set of elements to codify his experience of that featureless, gray flatland: a tower or house masked by a levee, flanked by a windblown cypress. There is a road on top of the levee, but it is inaccessible, it does not lead toward the tower. The tower is shuttered, half hidden, and the tree suffers the wind. There are no incidents to be observed and no one is present, but these deceptively simple ensembles edge toward the symbolic, laden with a sense of portent.

The real power of these pictures, however, lies in the charged, magical nature of their light. The viewer must retreat to be able to see the glow of these small paintings. Cook does not invite the intimacy of close inspection; he rewards the viewer who keeps his distance. His brushstrokes are loose, almost scumbled, but their placement is highly calculated—there is nothing casual or offhand in these intense scenes.

As if by way of contrast, Cook also included in the exhibition still lifes of the kind he has been doing for many years. These images—of half a loaf of French bread, a salami, a black hat—might evoke certain works by Magritte, except that Cook does not indulge in

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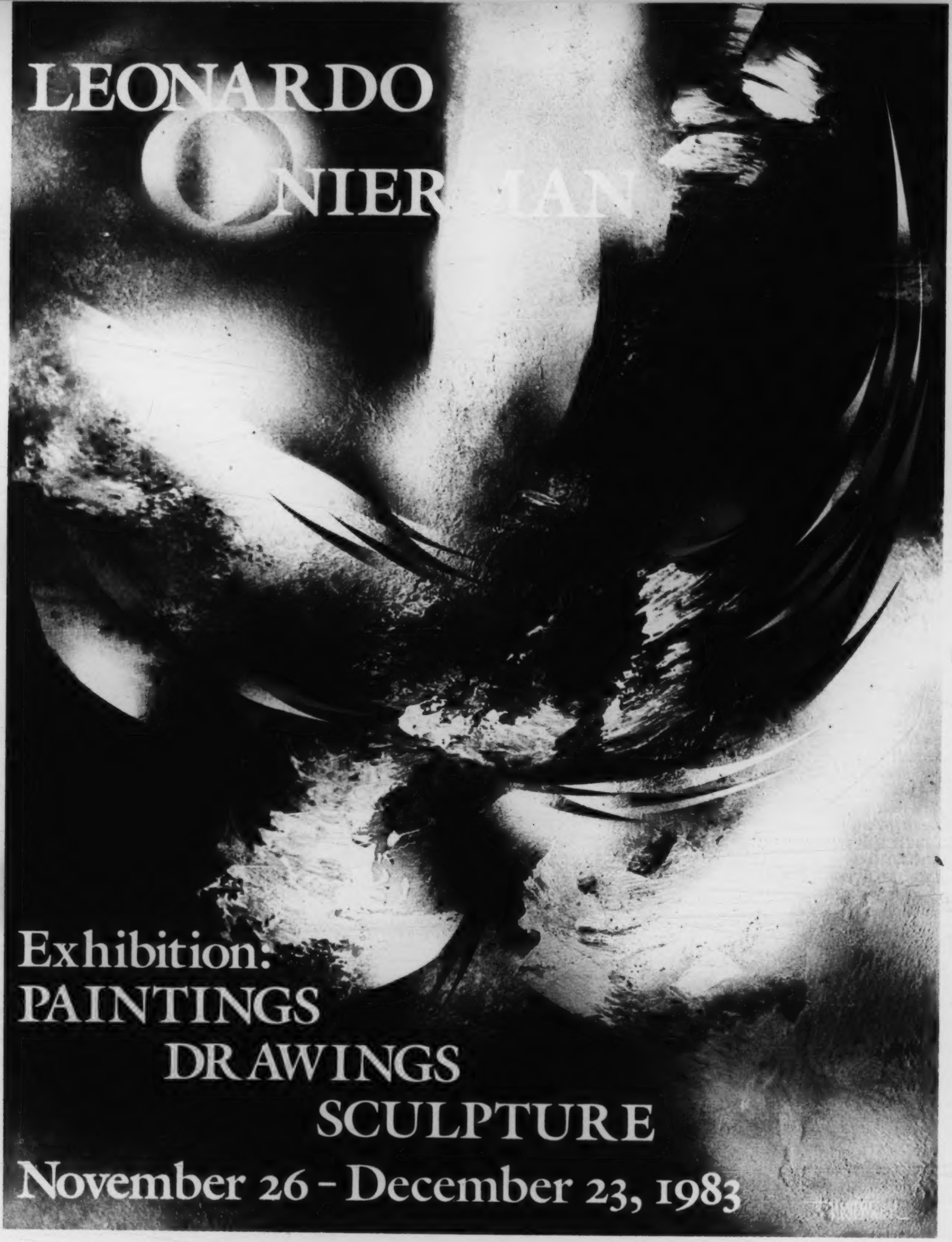
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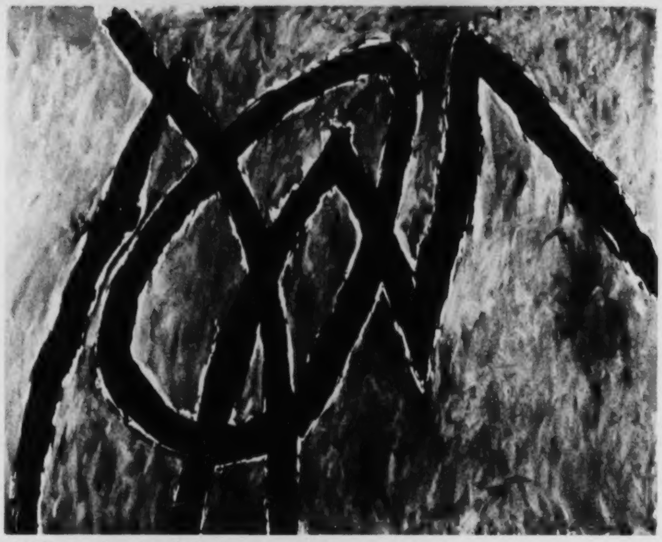
metaphysical teasing. The essence of these images, moreover, is their absence of context. The objects are lost in a limbo of gray. They are uprooted, dependent on the underplayed bravura of their execution for their mysterious, withdrawn life.

Cook's Delta landscapes may constitute a contrived, restricted world, but it is a world that emits an intense emotional energy. Cook seems to be coming to terms with his past, reducing memory to the bare elements of earth, building, tree and sky.

—Howard Junker



Marc Katano: *Sisyphus*, 1982, oil on canvas, 78 by 96 inches; at Stephen Wirtz.

Marc Katano at Stephen Wirtz

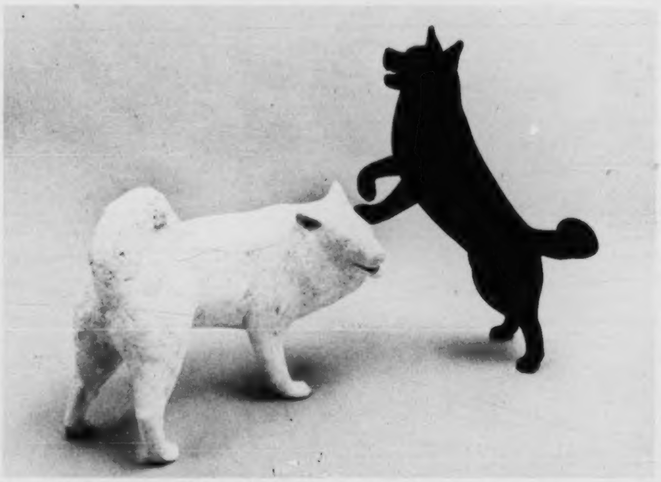
Each of Marc Katano's paintings is made up of a half dozen or so broad, intersecting lines. Though they seem black, the lines are blue, as is apparent where the heavy wet paint has dripped onto the backgrounds, which are usually light in color. The whole process seems done with deliberate speed, growing under the hand rather than being preconceived.

The background color of *River*, 1982, is a thin blue-gray, on top of which several thick, curved lines cross. The lines, which can be read as concave or convex, appear to occupy physical space, especially inasmuch as a thin band of canvas forms an "aura" around them. Thus separated from the background, the lines seem to describe positive objects rather than to mark action or indicate contour. Katano studied sculpture at one time, so the almost sculptural presence of his forms comes as no surprise. It was very possibly the opportunity to explore spatial ambiguity in another medium that first drew him to painting.

Some of Katano's paintings have distinctive images—like pared-down, calligraphic forms, almost pictograms. In *River*, an oval form suggests a fish; other lines might indicate a boat and net, with the gray background evoking water. I suspect, however, that the title was a literary recognition after the fact, for the painting is really an abstraction, one that seems to have emerged almost automatically. Perhaps this is the aspect of Abstract Expressionism that remains most alive for young painters like Katano: the revelation of the inner mind and the realization of an "automatic" imagery through a concentration on process. In *River*, Katano's message comes through fresh and direct—with all the rudeness of experience.

Katano's father was an American, and though born in Japan, Katano has spent most of his life in Hawaii and California. We have seen him quite regularly in San Francisco in both one-man and museum shows, but he is not yet well known in the east.

—Knute Stiles



Gwynn Murrill: *Varna and Midnight Playing*, 1982–83, painted bronze, (*Varna*, left, 26 by 31 by 25 inches; *Midnight*, right, 39 by 14 by 26 inches); at Asher Faure.

LOS ANGELES

Gwynn Murrill at Asher Faure

Gwynn Murrill's sculpted animals began to receive significant West Coast attention ten years ago. The first were rough-hewn from construction lumber. Later she created a series of great cats (cougars and cheetahs) and other creatures whose wood surfaces she finished to a smooth, glowing polish. A 1979 Prix de Rome fellowship led her to work in more traditional materials such as marble and bronze. Her recent exhibition included life-size animals—a coyote, assorted dogs at rest and play and two domestic cats—in bronze, wood, stoneware and bisque.

Murrill makes realistic sculpture of extraordinary beauty, and though she flirts with sentimentality, she has always managed to resist its obvious dangers. How has she done this? The answer, I think, is that she works not with individual detail, but with type. In pieces such as *Mexican Dog* (bronze, 1983) she conveys, to use a neo-classical analogy, the "tulipness of the tulip." The delightfully lifelike quality of the animal—which makes the urge to bend down and pat its cool, smooth flank irresistible—is in part due to Murrill's ability to evoke the essence of the beast in a characteristic posture. Yet her refusal to be seduced by particularities allows her to maintain an esthetic distance that encourages contemplation rather than identification, wonder rather than familiarity.

Murrill's work has an air of vulnerability that makes its beauty seem truly contemporary. However, her essays in marble and bronze leave one wondering whether, after resisting the sentimental appeal of her subject, she may not have succumbed to the no less dangerous charm of her materials—these pieces appear too perfect. Most successful, to my mind, are such works as *Coyote* (wood, 1983) and *Bisque Cat* (1983), whose materials allow more readily for surface imperfection and viewer response.

Varna and Midnight Playing (1982–83) suggests that the artist may now be attempting to achieve similar results in bronze. Here, the surface is rougher than usual and has been painted expressively. The canine features are less stylized and less serene than in the other bronze works; stillness of pose has been replaced by the rough-and-tumble of dramatic interaction. In the context of the exhibition this work may have seemed less resolved, but it suggests an interesting new direction.

—Peter Clothier

COSTA MESA

Nick Vaughn at Turnbull Lutjeans Kogan

If one of art's purposes is, to use a neo-classical standard, to formulate that which "oft was thought, but ne'er so well expressed," Nick Vaughn's first solo exhibition of artist-made clothes succeeded wonderfully well. The show reflected a great number of my own ambivalent attitudes toward clothes, and I suspect those of many others as well.

Vaughn's clothes are a designer's fantasy—or nightmare. Draped over the backs of chairs and hangers in the exhibition, they nonetheless are actual clothes, and the viewer was invited to try them on—much as one might in a department store—though at some personal risk to dignity, if not to limb. Each article was accompanied by a large black-and-white fashion photograph and a designer's graphite sketch.

Big Tweed, a huge suit of that material and the only item displayed on a mannequin, greeted the visitor at the gallery door like a gentle, headless giant. Joseph

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Beuys's ungainly gray felt clothing hovered in the mind behind this monument to sartorial taste. The neat conformity of the subdued tweed predominated—until one's eyes descended to the mannequin's shoes, neatly crafted from the same cloth. Like *Big Tweed*, each of Vaughn's items possesses its own surprises, some of them hilariously obvious at first glance, others more subtle and disturbing. *Shirt*, an otherwise normal white dress shirt, is endowed with a 60-inch collar, from which the wearer's neck and head protrude in the ungainly manner made famous by Stan Laurel; *Glove Shirt*, a pleasant blue plaid, is altered by the extension of its arms into gloves made of the same material; *Suit* is set askew by an uncomfortably stitched horizontal pleat that shortens one of its front panels.

Nick Vaughn: *Long Shirt*, 1983, polyester; at Turnbull Lutjeans Kogan.

Apparel such as this confirms one's most Kafkaesque anxieties about clothes. These shirts and suits confine and distort, perverting the expectation that clothes should be comfortable. They act on the wearer much as fun-house mirrors do, providing grotesque projections of childhood fears about one's physical appearance. *Stick Shirt*, for example, is fitted in the front with awkward stiffening rods that constrict the chest and inhibit the body's movement in a way that is at once alarming and enlightening. Vaughn reminds us of the subtle cruelty of a fashion industry which designs clothes for a supposedly ideal shape—one few of us seem destined to attain.

This aspect of fashion design is one of Vaughn's more obvious targets, and he scores a thoroughly enjoyable hit. The obsession with newness that leads to outrageous and unaffordable annual excesses is delightfully satirized in such articles as *Long Shirt*, a luscious, blousy violet shirt whose left front side extends into a trainlike affair over 10 feet long. The wearer would be forced to haul this appendage around, or to hire a page to carry it. Vaughn cannily designs his clothes—at least those included in this exhibition—exclusively for men. His humorous parodies of the vagaries of the fashion industry seem calculated to enlighten specifically the male ego, which has for too long delighted in simultaneously mocking and exploiting the industry's manipulativeness of women. By stepping into Vaughn's clothes, one is pleasurably seduced into a reappraisal of values, and this act of participation leaves its mark all the more forcefully for its humor.

—Peter Clothier

Review Contributors

Michael Bonesteel is a Chicago free-lance writer . . . **Peter Clothier** is dean of the College of Fine and Communication Arts, Loyola Marymount University, Los Angeles . . . **Lynne Cooke** is a lecturer in history of art, University College, London . . . **Susan Freudenheim** writes on art from Fort Worth . . . **Gerrit Henry** and **Ellen Lubell** are free-lance critics living in Manhattan . . . **Howard Junker** writes on art from San Francisco . . . **Donald Kuspit** received the College Art Association 1982 award for art criticism . . . **Robert Storr, Stephen Westfall** and **Ann-Sargent Wooster** are artists who also write on art . . . **Reagan Upshaw** and **John Yau** are poets and art critics . . . **Marjorie Welish** is a New York poet, writer and painter.

Corrections

May '83, p. 167: Benny Andrews's *Serenity* was reproduced in reverse.

Summer '83, cover and pp. 121-125: the photos of Ellsworth Kelly's sculptures should have been credited to Jerry L. Thompson.

pp. 7-9: installation photos by Dorothy Low.

p. 164: Nic Nicosia's *Domestic Drama 1* was reproduced in reverse.

Sept. '83, p. 139: Fairfield Porter's *Iced Coffee* was reproduced in reverse.

Oct. '83, p. 177, p. 178: Marilyn Lenkowsky's *Untitled* and Nassos Daphnis's *I-82* should have been reproduced vertically.

Richard Pitts

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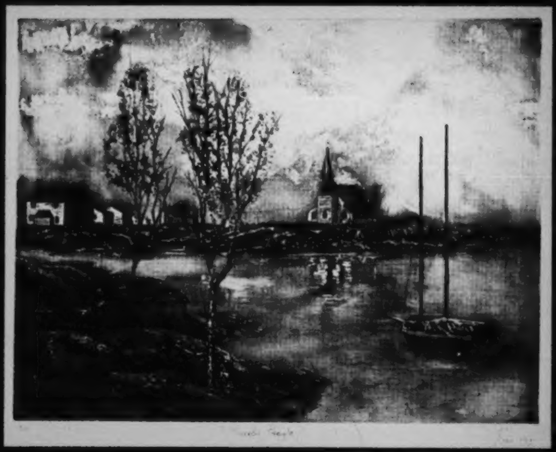

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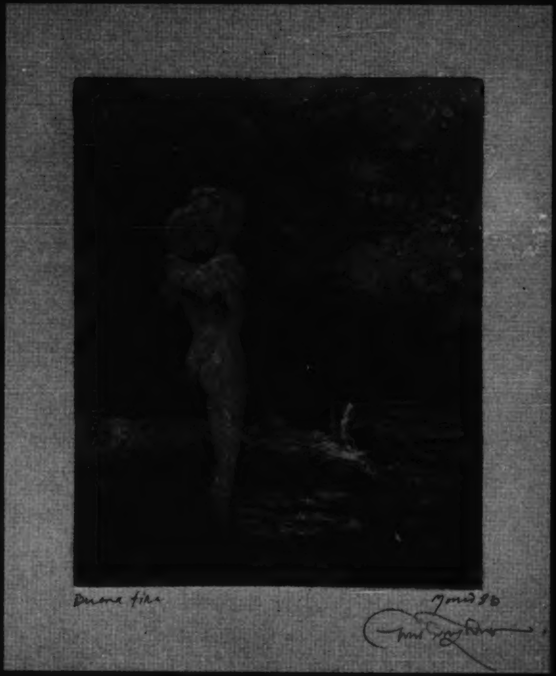

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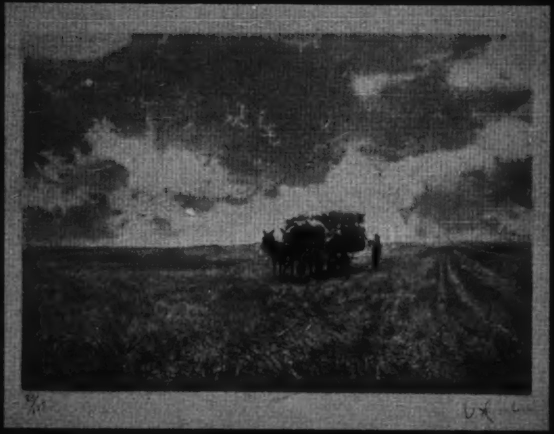

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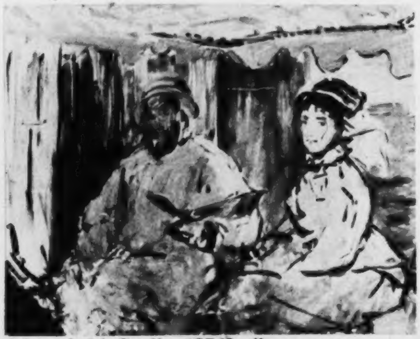
Whodunit?

Continued from page 177

Dauberville, Galerie Bernheim-Jeune, Paris; La Fondation Wildenstein, Paris; Herbert Cahoon and Barbara Paulson, The Pierpont Morgan Library, New York; and John Rewald.

1. Antonin Proust, "Edouard Manet (Souvenirs)," *La Revue Blanche*, vol. 12 (Feb. 1, 1897), pp. 132–133.
2. Delteil, Loys, *Le Peintre-Graveur illustre*, vol. IX (*Edgar Degas*), Paris, chez l'auteur, 1919, no. 12.
3. Proust (April 1, 1897), p. 427.
4. Ibid. (Feb. 15, 1897), p. 170.
5. Françoise Cachin, Charles S. Moffett and Juliet Wilson Bareau, *Manet 1832–1883*, Paris, Galeries nationales du Grand Palais and New York, The Metropolitan Museum of Art, 1983, cat. no. 10, p. 67.
6. Proust (Mar. 15, 1897), p. 308. According to Jacques-Emile Blanche, *Propos de Peintre de David à Degas*, Paris, Emile-Paul Frères, 1919, p. 146, Manet repainted the hat in this portrait at least 20 times. See also *Manet 1832–1883*, cat. no. 187, pp. 447–450
7. Paul Jamot and Georges Wildenstein, *Manet*, Paris, Les Beaux-Arts, 1932, I, 47.
8. Denis Rouart, ed., *The Correspondence of Berthe Morisot*, trans. Betty W. Hubbard, London, Lund Humphries, 2nd ed., 1959, p. 39.
9. Ibid., p. 29; and Bernice Davidson, "*Le Repos*, A Portrait of Berthe Morisot by Manet," *Bulletin of The Rhode Island School of Design*, vol. 4, no. 2 (Dec. 1959), p. 7. Davidson discusses Manet's slight alteration of the format of this painting.
10. See Theodor Siegl, "The Treatment of Edouard Manet's *Le Bon Bock*," Philadelphia Museum of Art Bulletin, vol. LXII (1966), pp. 133–141. Originally, Manet considered incorporating details into this neutral background.
11. See respectively Etienne Moreau-Nélaton, *Manet reconté par lui même*, Paris, Henri Laurens, 1926, II, 23; Proust (Feb. 15, 1897), p. 177; *Manet 1832–1883*, cat. nos. 185–186, pp. 443–47; and Anne Coffin Hanson, "Manet's Pictorial Language" pp. 20–28.
12. Emile Zola, *The Masterpiece*, trans. Thomas Walton, Ann Arbor, The University of Michigan Press, 1968, pp. 49 and 58. See also Robert J. Niess, *Zola, Cézanne and Manet—A Study of L'Oeuvre*, Ann Arbor, The University of Michigan Press, 1968.
13. For Monet's comment see Daniel Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne and Paris, La Bibliothèque des arts, 1974, I, 424 (lettre 33); for Gautier's comment see George Heard Hamilton, *Manet and his Critics*, New Haven, Yale University Press, 1954, pp. 114 f.
14. *Manet 1832–1883*, cat. no 74, pp. 199–203.
15. For a discussion of Manet's attitude toward "mistakes" in pictures, see this author's "What's Wrong with this Picture?", *Art in America*, LXIX (Sept. 1981), pp. 97–107.
16. Theodore Reff, *Manet and Modern Paris*, The National Gallery of Art, 1982, p. 215; and *Manet 1832–1883*, pp. 195–198.
17. The fullest discussion is Anne Coffin Hanson, "Edouard Manet, 'Les Gitanos,' and the Cut Canvas," *The Burlington Magazine*, vol. 112 (March 1970), pp. 158–167; for Courbet's use of similar methods see Bruce K. MacDonald, "The Quarry by Gustave Courbet," *Bulletin, Museum of Fine Arts, Boston*, vol. LXVII (1969), pp. 52–71.
18. See Jean C. Harris, "Manet's Race-Track Paintings," *The Art Bulletin*, vol. XLVIII (March 1966), pp. 78–82; Reff, p. 134 (cat. no. 43); and *Manet 1832–1883*, cat. no. 99, pp. 262–264.
19. Charles Perussaux, "Curiosités de l'histoire de l'art—Manet, Coupeur de toiles," *Lettres français*, Sept. 18, 1955; and Hanson, 1970.
20. Paul de Saint Victor in *La Presse*, April 27, 1863; reprinted in Jean Adhémar, "Manet et l'Estampe," *Nouvelles de l'estampe*, no. 7 (July 1965), p. 231.



Monet in his Studio, *1874?, oil on canvas, 41¾ by 51¾ inches. Staatsgalerie Stuttgart.*

21. Already in 1865, when asked to contribute a reproduction of works for an illustrated guide called *Autograph au Salon*, Manet had contemplated this change. His contribution was a sheet containing three small sketches. One of these, showing the isolated half-length drinking figure from *The Gypsies*, taken together with an etching in which this same figure appears as a full-length, suggests that Manet evaluated several different possibilities before quarrying *The Water Drinker* from *The Gypsies*. See Juliet Wilson, *Manet: Dessins, aquarelles . . .*, Paris, Hugette Beres, 1978, cat. no. 10. Wilson dates Manet's etching of the half-length format around 1870–74; the date of 1861 for the etching of the full-length format (Marcel Guérin, *L'Oeuvre gravé de Manet*, Paris, Floury, 1944, no. 22) is open to question.
22. Proust (Feb. 1, 1897), pp. 134–35.
23. Moreau-Nélaton archives (Copie pour Moreau-Nélaton de documents sur Manet) on deposit at Bibliothèque Nationale (Cabinet des estampes), Paris.
24. The only scholar to mention this change was Jens Thiis, "Manet et Baudelaire," Etudes d'Art (Algiers), vol. 1 (1945), p. 16.
25. *Manet 1832–1883*, cat. nos. 19–20, pp. 83–87.
26. Wilson, cat. no. 4; and *Manet 1832–1883*, cat. nos. 24–25, pp. 91–93.
27. Unpublished letter, Cabinet des Dessins, Musée du Louvre, Paris.
28. Charles Baudelaire, *Salon de 1846*, Paris, Michel Lévy frères, section XVIII.
29. Moreau-Nélaton, 1927, I, 71.
30. *Manet 1832–1883*, cat. no. 5, pp. 53–54.
31. First noticed by Léon Rosenthal, *Manet aquafortiste et lithographe*, Paris, Le Goupy, 1925, pp. 56–57.
32. *Manet 1832–1883*, cat. no. 50, pp. 146–150. Moreau-Nélaton, II, fig. 343 records the framing of *Lola de Valence* in 1884.
33. Reff, pp. 186 and 190.
34. Clement Greenberg, "Manet in Philadelphia," *Artforum*, Vol. 5 (Jan. 1967), p. 26.
35. Theodore Duret, *Histoire d'Eduoard Manet et de son oeuvre*, Paris, H. Floury, 1902, pp. 71–73; *Manet 1832–1883*, cat no. 108, pp. 287–290.
36. Emile Zola, "Eduoard Manet" in *Exposition des oeuvres de Edouard Manet*, Paris, A. Quantin, 1884, p. 16.
37. Zola, "Une nouvelle manière en peinture—Edouard Manet," *Revue du XIX^e siècle*, Jan. 1, 1867, pp. 58–9; and *Manet 1832–1883*, cat. 64, pp. 174–182.
38. Jacques-Emile Blanche, *Essais et Portraits*, Paris, Dorton Ainé, 1912, p. 154; *Manet 1832–1883*, cat. no. 146, pp. 370–73.
39. See Antonin Proust, "L'Art d'Edouard Manet," *Le Studio*, Jan. 15, 1901, p. 71.
40. *Manet 1832–1883*, cat. nos. 65–67, pp. 183–186.
41. Ibid., cat. nos. 3–4, pp. 48–52.
42. Only one painting, begun in 1869, was developed extensively from drawings; see Alain de Leiris, "Manet: *Sur la plage de Boulogne*," *Gazette des Beaux-Arts*, vol. 57 (1961), pp. 53–62. In addition, Manet evidently relied on a notebook sketch for *The Ragpicker*, 1869, Norton Simon Foundation, Los Angeles. Except for *A Bar at the Folies Bergère* (see *Manet 1832–1883*, cat. nos. 211–212, pp. 478–484), Manet likewise did not work out ideas in small oil sketches, as did most artists. The reduced scale version of *Le déjeuner sur l'herbe*, Courtauld Institute Galleries, London, is a "replica" of the large version, and its authenticity has been the subject of debate since it first appeared on the market around 1924.
43. Duret, p. 37.
44. See *Manet 1832–1883*, cat. no. 38, pp. 122–126; and Michael Wilson, *Manet at Work*, National Gallery, London, 1983, pp. 16–19.
45. For the first oil version, see Denis Rouart and Daniel Wildenstein, *Eduoard Manet, Catalogue raisonné*, Paris and Lausanne, La Bibliothèque des arts, 1975, I, 124 (cat. no. 133); and *Manet at Work*, pp. 46-47. For the drawing see *Manet 1832–1883*, cat. no. 116, p. 308.
46. Stéphane Mallarmé, "The Impressionists and Eduoard Manet," *The Art Monthly Review*, Sept. 1876; reprinted in *Documents Stéphane Mallarmé*, ed. Carl Paul Barbier, Paris, Librarie Nizet, 1968, p. 69.
47. Proust (Feb. 15, 1897), p. 177.
48. Moreau-Nélaton, II, 87 and 99.
49. Baudelaire, section VII.
50. Blanche, 1919, p. 138.
51. Edmond Bazire, *Manet*, Paris, A. Quantin, 1884, p. 100.
52. *Manet 1832–1883*, cat. no. 97, pp. 258–260.
53. See M.L. d'Otrange-Mastai, "*Au Jardin*—Two Manet Versions in America," *Apollo*, vol. LXIV (Dec. 1956), p. 173.
54. For example, Proust, 1901, p. 76.
55. Antonin Proust, *Edouard Manet—Souvenirs*, Paris, Librarie Renouard, 1913, pp. 102–103.
56. Bertall, "L'Exposition de M. Manet," *Paris-Journal*, Apr. 30, 1876. In Zola's *The Masterpiece*, p. 256, Claude Lantier's *Open Air* undergoes a similar change.
57. Blanche, 1912, pp. 156–157.
58. Ambroise Vollard, *Renoir*, Paris, G. Crès & Co., 1920, p. 123. See also Henry Dauberville, *La bataille d'Impressionisme*, Paris Bernheim-Jeune, 1967, p. 215.
59. Moreau-Nélaton archives, Bibliothèque Nationale (Cabinet des estampes), Paris. This register, donated to the library in 1929, has still not been catalogued and thus remains unknown to most specialists. It is a bound notebook with pages numbered 1–327 (missing 307–308, evidently by mistake). Each page bears Léon Leenhoff's annotations for a single work. His original pencil notes generally indicate title, dimensions and whether or not the work was signed, framed or photographed; his subsequent anno-

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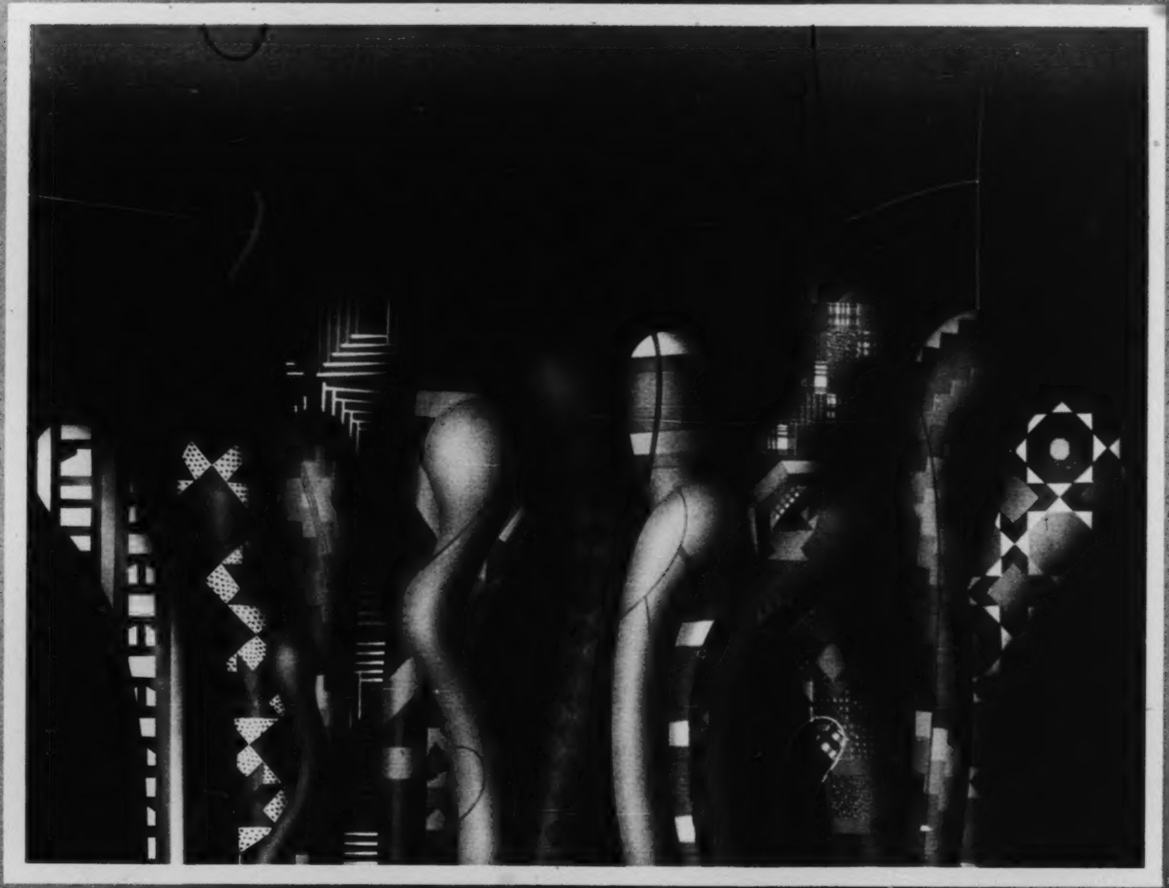

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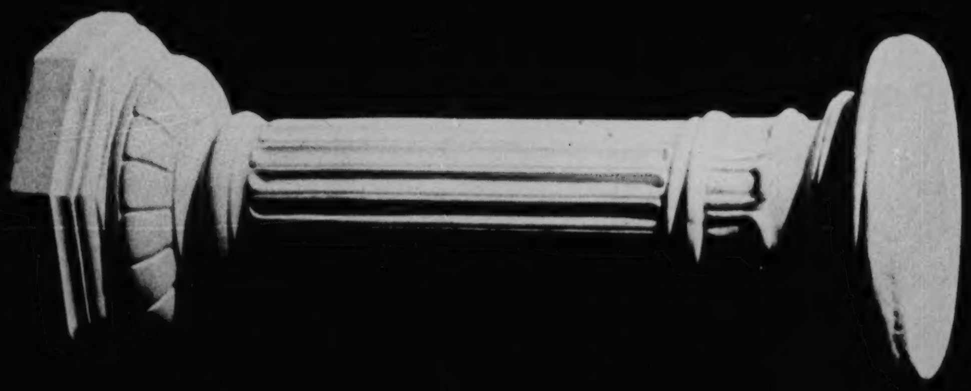

tations in ink regard dates, models, exhibitions and sales.

60. The will and inventory are published in Jamot and Wildenstein, I, 105–108; and Rouart and Wildenstein, I, 25–28.

61. Moreau-Nélaton archives.

62. Adolphe Tabarant, *Manet et ses oeuvres*, Paris, Gallimard, 1947, pp. 518–519.

63. Moreau-Nélaton, II, 23.

64. *Manet 1832–1883*, pp. 277 and 446–447.

65. Beatrice Farwell, "Manet's *Nymphe surprise*," *The Burlington Magazine*, CXVII (April 1975) pp. 225–29.

66. Tabarant, p. 275; he discusses another example, *La Liseuse*, on pp. 342–3.

67. Daniel Wildenstein, interviewed by Souren Melikian, "That's not a Manet—I painted it myself," *Réalités*, no. 196 (March 1967) p. 56. The Montpellier painting, already "finished," was included in *Ausstellung Edouard Manet 1832–1883*, Berlin, Galerie Matthiessen, Feb. 6–Mar. 18, 1928, cat. no. 44 (pl. 42).

68. Register (see note 59) nos. 103, 296, 297, 298. Tabarant, 1947, pp. 302–312, discusses this group.

69. Register (see note 59) nos. 101, 102, 106. For an account of the sittings for these portraits see Theodore Duret, *Histoire de Edouard Manet et de son oeuvre*, Paris, Bernheim-Jeune, 1926, pp. 122–3.

70. Jacques-Emile Blanche, *Manet*, Paris, Les Editions Rieder, 1928, p. 58.

71. Jacques-Emile Blanche, *More Portraits of a Lifetime, 1919–1938*, trans. Walter Clement, London, J.M. Dent & Sons, 1939, p. 147.

72. Julie Manet, *Journal (1893–1899)*, Paris, C. Klincksieck, 1979, p. 213.

73. Ibid., p. 214.

74. Ibid., p. 215.

75. Unpublished letter, Tabarant archives, The Pierpont Morgan Library, New York.

76. Manet, p. 216.

77. Blanche, 1939, p. 148.

78. Manet, p. 227.

79. Ibid., p. 230.

80. Unpublished letter, Tabarant archives, The Pierpont Morgan Library, New York.

81. Of these 12 volumes, each with annotations by Léon Leenhoff similar to those in his register (see note 59), three are now in the Tabarant archives, The Pierpont Morgan Library, New York; eight are at the Galerie Bernheim-Jeune, Paris; and one is in the Moreau-Nélaton archives, Bibliothèque nationale (Cabinet des estampes), Paris. The Moreau-Nélaton archives contain eight additional albums (apparently made up for the scholar at a later date), lacking annotations by Leenhoff, as well as more than 100 loose "Lochard" prints. There are additional loose photographs in the Tabarant archives. Perhaps some of the loose ones belonged to three albums once in the possession of the dealer Camentron and eventually dispersed, according to Tabarant, 1947, p. 518.

82. Blanche, 1939, p. 148.

83. Tabarant, 1947, no. 606; Alain de Leiris, *The Drawings of Edouard Manet*, Berkeley and Los Angeles, University of California Press, 1969, cat. no. 430; and Rouart and Wildenstein, II, 146, cat. no. 392.

84. Moreau-Nélaton, II, 24.

85. Tabarant, pp. 35–36; and see also p. 524.

86. Ibid.

87. Ibid., pp. 35–6.

88. Unpublished letter, Tabarant archives, The Pierpont Mogan Library, New York.

89. "Documents Léon Leenhoff," Tabarant archives, Morgan Library, New York.

90. Adolphe Tabarant, *Manet Histoire catalographique*, Paris, Editions Montaigne, 1931, p. 69. J.G. Walker, *Self-Portrait with Donors*, Boston and Toronto, Little Brown, 1974, pp. 197–198, discusses this copy's subsequent history.

91. Tabarant, 1947, p. 518.

92. Tabarant archives, The Pierpont Morgan Library, New York.

93. *Manet 1832–1883*, cat. nos. 172, 175, pp. 418–423. As has been discussed, the version today in the National Gallery of London was originally part of a large café scene that Manet cut in half before 1880. For the most recent discussion of this important change see Sarah Jane Checkland and Danny Halperin, "A Manet Mystery is Solved," *The Telegraph Sunday Magazine*, July 31, 1983, pp. 16–19; see also Wilson, *Manet at Work*, pp. 45–47.

94. *Manet, 1832–1883*, cat no. 173, pp. 421–423.

95. Tabarant, 1947, p. 519.

96. Marthe de Fels, *La Vie de Claude Monet*, Paris, Gallimard, 1929, pp. 198–99. The fate of unfinished paintings in Monet's estate has never been systematically investigated; see Charles F. Stuckey, "Blossoms and Blunders: Monet and the State, II," *Art in America*, vol. 67, no. 5 (Sept. 1979), p. 116.

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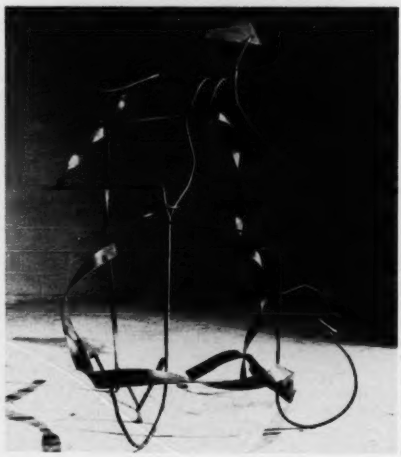

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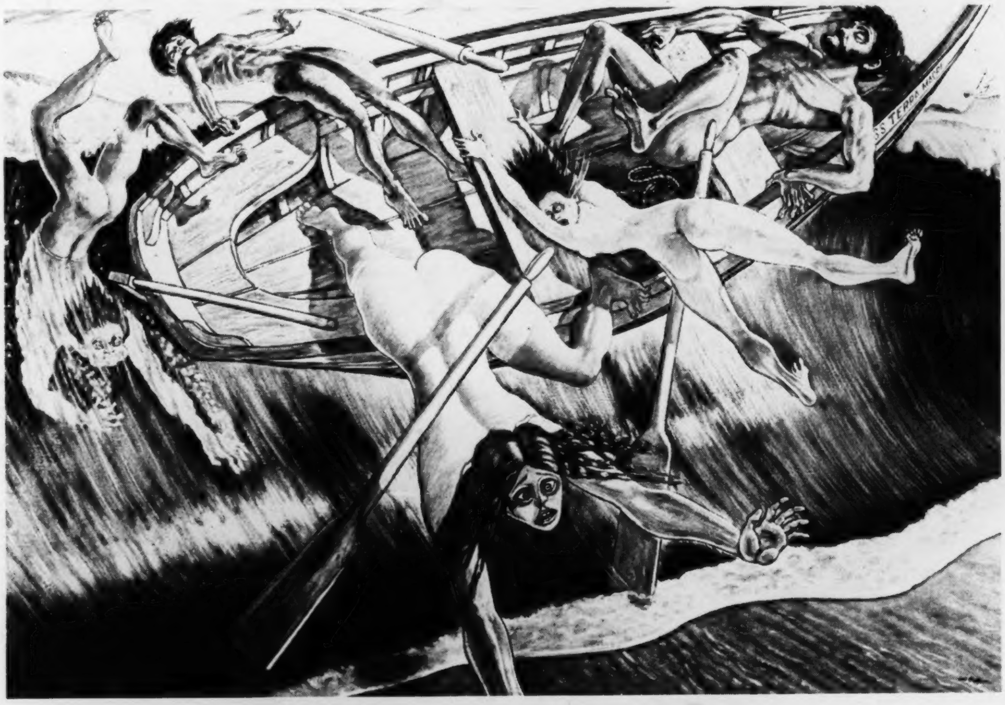

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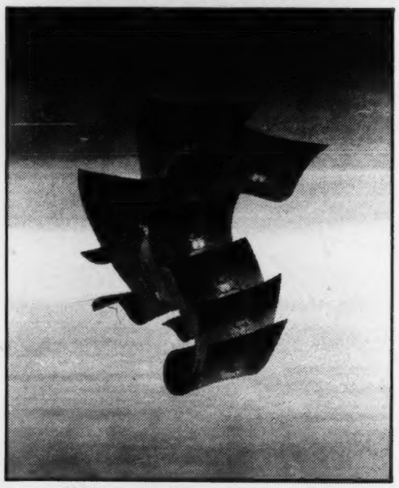

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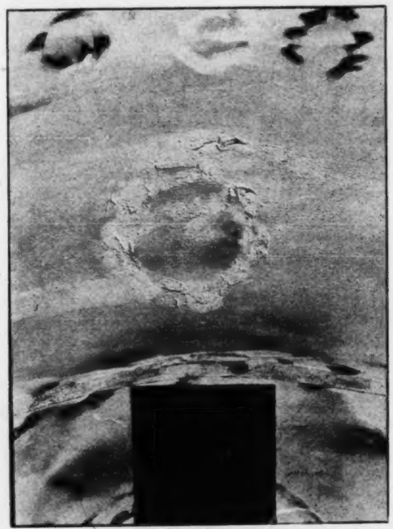

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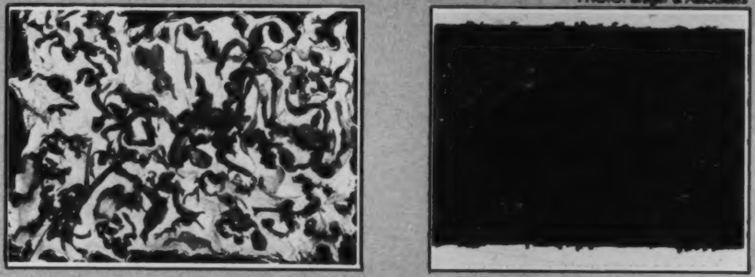

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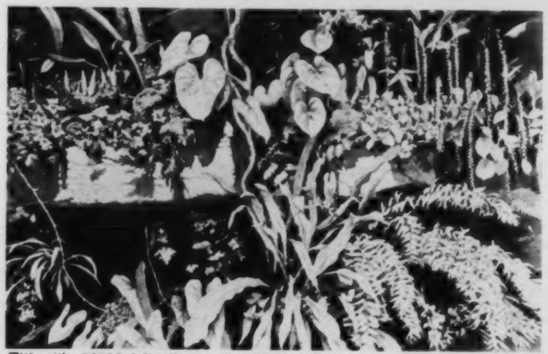
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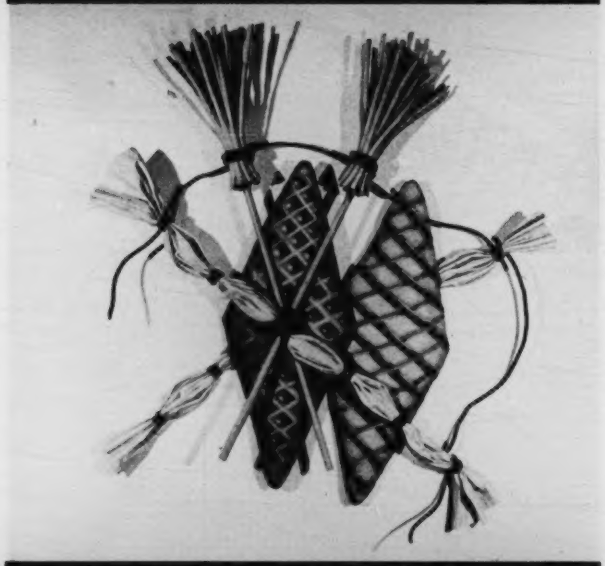

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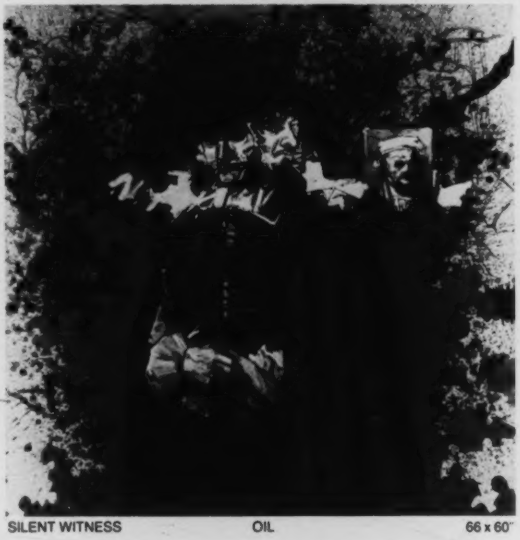

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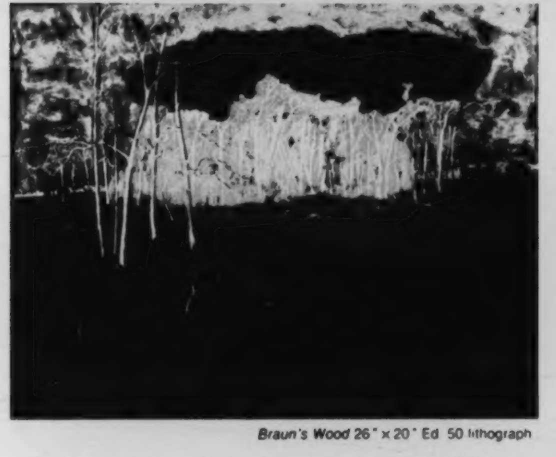

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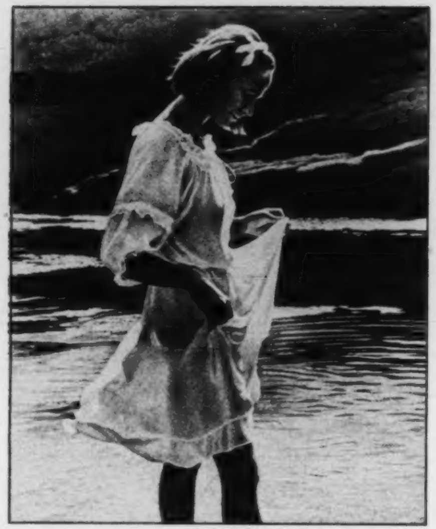

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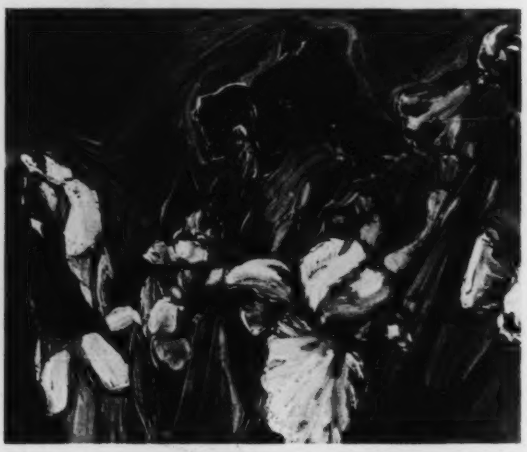

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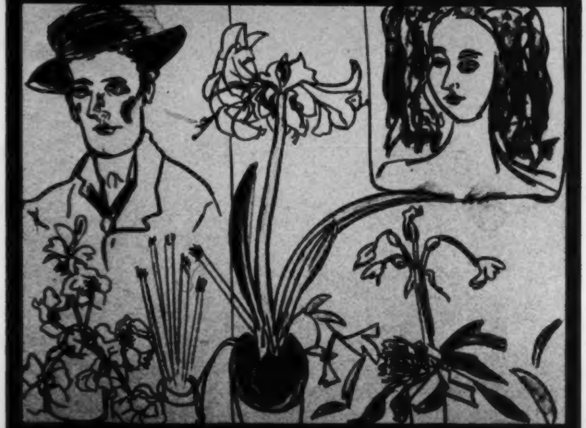

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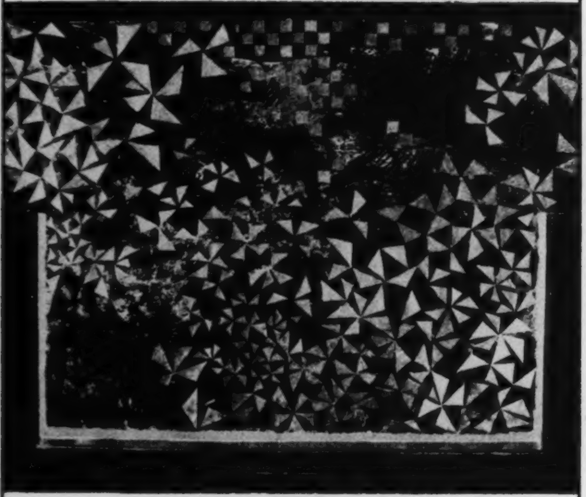

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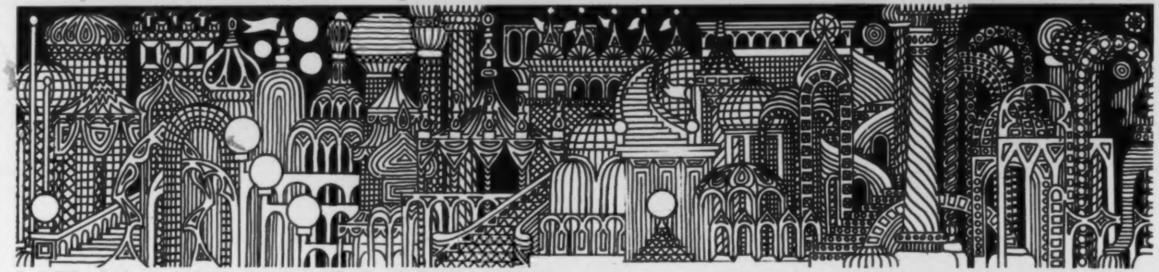

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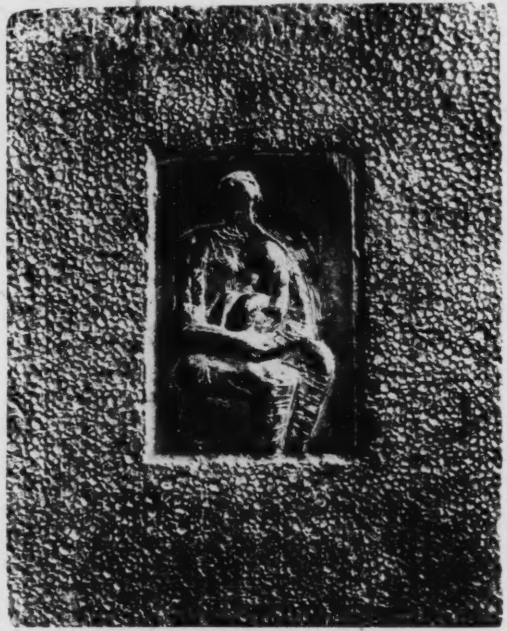

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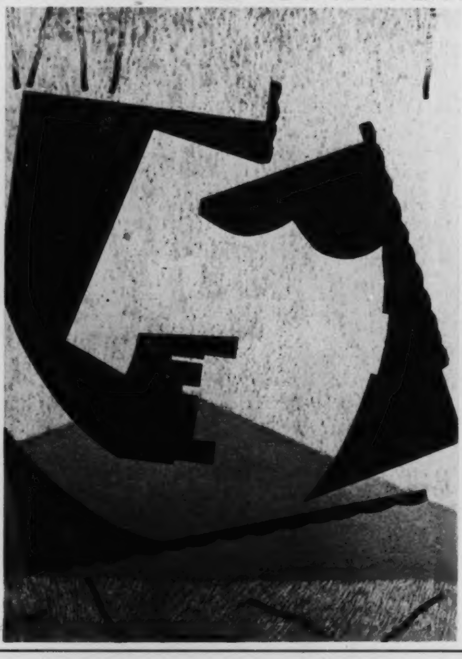

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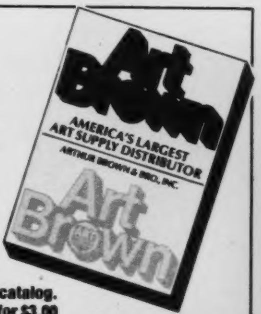
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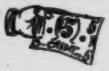

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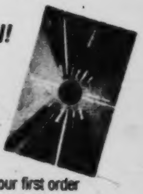

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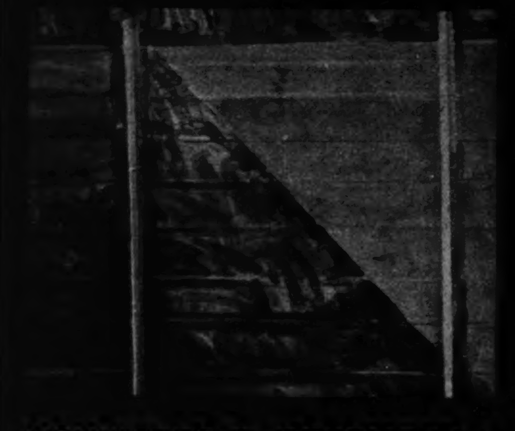

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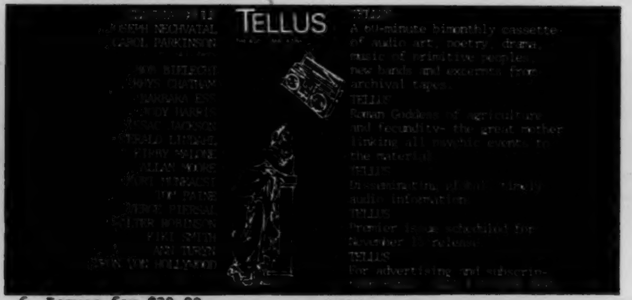

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	DEL RETIRO Florida 943 • 1005 • Tel. 32.5850	Gallery artists: **Pablo Bobbi, Marcello Bonevardi, Sergio Camporalle, Dalla Cujat, Lea Lublin, Aldo Parella, Daniel Selage.**
AUSTRIA	INNSBRUCK	☎ 43 (5222)
	KRINZINGER Adolf Pichlerplatz 8 • 6020 • Tel. 32,131	Through November, "8 French Artists": **Blais, Blanchard, Boisrond, Brindel, Combas, Di Rosa, Laget, Rousse**
	KLAGENFURT	☎ 43 (4222)
	CARINTHIA KLAGENFURT Volermarkter Ring 25 • 9020 • Tel. 57.377	Until November 5, **Samuel Shapiro**, original works and lithographs As of Nov. 8, *Accrochage*: new acquisitions of the gallery
	VIENNA	☎ 43 (222)
	ARIADNE Bäckerstrasse 6 • 1010 • Tel. 52.94.79	
	GRITA INSAM Kölnerhofg. 6 • 1010 • Tel. 52.53.30	November 3–25, **Shirazeh Houshiary**, sculptures As of Nov. 26, **Sebastien Prantz**, dance performance
	HEIKE CURTZE Grünangergasse 12 • A1010 • Tel. 52 93 75	November, **Rudolf Goessl**, drawings
	PAKESCH Ballgasse 6 • 1010 • Tel. 52.48.14	Until November 27, **Otto Zitko** As of December 4, **Volker Tannert** and **Herbert Brandl**
	NÄCHST ST. STEPHAN Grunangergasse 1/11 II • 1010 • Tel. 52.12.66	Until November 26, **Mario Merz**. As of Nov. 29, **Oswald Oberhuber**, drawings, paintings and tapestries (catalogue available)
	ULYSSES Opernring 21 • 1010 • Tel. 57.12.26.	**Franz von Zülow** (1883–1963)
	GALERIE HUBERT WINTER Sonnenfelsgasse 8 • 1010 • Tel. 52.92.85	As of November 7, **Richard Tuttle**: "A Drawing Book," illustrated catalogue available, Room II, **Klaus Merkel**, paintings and sculptures (cat. available)
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	ISY BRACHOT 62a, Avenue Louise • 1050 • Tel. 511.05.25	Through November 11, Collection "A" As of Nov. 16, **Nollet**
	MINETA MOVE 43, Rue Ernest Allard • 1000 • tel. 513 03 60	Until November 19, **Barend Blankert** As of Nov. 23, **John Mewling,** sculptures; **Michael Porter,** paintings
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	GALLERY TRIADE Res. St. James, Kustlaan 130 • 8300 • Tel. 610.087	**Alechinsky, Appel, Atlan, Bissidre, Esteve, Fautrier, Herbin, Jorn, Soulegès, Bram & Geer van Velde, Vieira de Silva**
	KRUISHOUTEM	☎ 32 (91)
	FONDATION VERANNEMAN Vandevoordewegg 2 • 9770 • Tel. 83 52 87	**Martin Baeyens, Agnes Naes, Carlos Revilla, Kim Tschang Yeul, P. Wunderlich**
	ZWEVEGEM-OTEGEM	☎ 32 (56)
	DEWEER ART GALLERY 2 • Tiegemstraat 9 • 856 • Tel. 644.113	As of November 8, **Alfred Hofkunst** (catalogue available)
COLOMBIA	**BARRANQUILLA**	
	GALERIA QUINTERO 1, CRA 51 B N° 80-65 • Tel. 359.210	**Liliana Porter**
	BOGOTA	☎ 57
	GARCES Y VELASQUEZ CRA 5 N° 26-92 - AA 28936 • 1 • Tel. 284.5593	**Luis Caballero, Santiago Cardenas, Beatris Gonzalez, Becky Mayer, Saturnino Ramirez, Carlos Rojas, Bernardo Salcedo, Camilo Velasquez**
	QUINTANA Carrera 11 N° 85-62 • Tel. 236.8226	**Henry Moore**
DENMARK	**COPENHAGEN**	☎ 45 (1)
	ASBAEK Ny Adelgade 8 • 1104 • Tel. 15 40 04	November, **Arne Haugen Sørenson,** one-man show
ENGLAND	**CAMBRIDGE**	☎ 44 (223)
	KETTLE'S YARD GALLERY Northampton Street, C.B.3 OA.Q. • Tel. 352.124	Until November 20, **Henri Gaudier-Brzeska.** As of Nov. 26, recent paintings and sculptures by **J. Froud, P. Noble, R. Soden, R. Wiltshire**
	LONDON	☎ 44 (1)
	ANNE BERTHOUD GALLERY 1 Langley Court, W.C.2 • Tel. 836.73.57	Through November 12, **Glenn Sujo,** "Impossible Meetings": paintings and drawings. As of Nov. 15, "Interiors": contemporary British artists
	ART HOUSE 213 South Lambeth Road • Tel. 735.2192	As of mid-November, show of *Faces:* Paintings, drawings, sculptures, reliefs and masks by 25 contempory artists

LONDON (CONT'D)	☎ 44 (1)
ANTHONY d'OFFAY 23 Dering Street, W.1 • Tel. 499.4695	Paintings and sculpture.
BARBICAN ART GALLERY Barbican Centre for Arts & Conferences • EC2Y 8DS • Tel. 638 41 41	As of November 23, "Young Blood": an exhibition showcasing Britain's young designers
BROWSE & DARBY 19 Cork Street, W.1 • Tel. 734.7984	**Paul Maze**, paintings, watercolors and pastels
12 DUKE STREET GALLERY Duke Street, St. James, S.W.1 • Tel. 930.52.47	The gallery is closed
FISCHER FINE ART 30 King Street, S.W.1 • Tel. 839.3942	Until November 28, **Arthur Boyd**, recent work As of Nov. 23, A selection of architectural drawings—18th–20th centuries
GIMPEL FILS 30 Davies Street, W.1Y.1L.G. • Tel. 493.2488	Until November 22, **Peter Lanyon** As of Nov. 22, "New French Painting"
ROBERT FRASER GALLERY 21 Cork Street, W.1 • Tel. 434 1911	Through November 24, **Keith Haring.** As of Nov. 28, **Salvador Dali**, drawings from the Edward James Collection—1937–1938
NIGEL GREENWOOD, INC. 41 Sloane Gardens, S.W.1W.8E.B. • Tel. 730.8824	As of November 22, **Glen Baxter**, color drawings (until Christmas '83)
I.C.A. The Mall, SW1. • Tel. 930.0493	As of November 4, **Robert Mapplethorpe**, photographs As of Nov. 4, **Barbara Kruger**, "Your Comfort is My Silence"
NICOLA JACOBS 9 Cork Street, W.1 • Tel. 437.3868	Through November 12, **Judy Rifka**, paintings and drawings As of Nov. 16, **Ken Kiff**, new work
ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews, W.1 • Tel. 637.5517/8	"First Russian Show": **El Lissitzky, Exter, Gabo, Kliun, Malevich, Pevsner, Rodchenko, Suetin, Tatlin**, etc. From Nov. 10, **Richard Kidd**, new N.Y. work
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street, W.1 • Tel. 439.1096	Group show: **Ayres, Buckley, Caro, Frankenthaler, Hockney, Hodgkin, Matisse, Motherwell, Noland, Stella**
LEINSTER FINE ART 9 Hereford Road, W.2 • Tel. 229.99.85	Until Nov. 17, gallery artists and works by German Expressionists. As of Nov. 21, Christmas Show '83: *"Toujours L'Elégance,"* objets d'art.
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street, N.W.1 6S.P. • Tel. 262.1539	Through November 19, **Anish Kapoor**, sculpture As of Nov. 22, **Bertrand Lavier**, sculpture
MARLBOROUGH FINE ART LTD 6, Albemarle Street • W1X 3HF • tel. 629 51 61	Until November 19, **Bill Jacklin**, recent work As of Nov. 25, **John Piper**, romantic paintings
MAYOR GALLERY 22A Cork Street, W.1 • Tel. 734.3558	Until November 25, **Alfred Wolmark.** As of the end of Nov., **Salvador Dali**, drawings from the Edward James Collection
PICCADILLY GALLERY 16 Cork Street, W.1 • Tel. 499.4632	November 8–December 3, **Eric Holt**, recent paintings
REDFERN GALLERY 20 Cork Street, W.1X. 2H.L. • Tel. 734.17.32 734.05.78	20th-century painting, drawing, sculpture and graphics
GALERIE 39 96 George Street, W.1H. 5R.I. • Tel. 487 5038	November 15–December 9, **Waichi Tsutaka**, paintings
EDWARD TOTAH GALLERY 39 Floral Street • W.C.2 • Tel. 379.6241	Through November 26, **Elvira Bach**, paintings and works on paper
WADDINGTON GALLERIES 2, 4 & 34 Cork St., W.1 • Tel. 439.1866	November 9–December 3, **Georg Baselitz** (new address 10–12 Cork Street), **Michael Moon** (34 Cork Street)
SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	As of November 14, **Rebecca Horn**, installations

FRANCE

BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • 33000 • Tel. 44.16.35	Galleries will be closed during construction of the new museum
CANNES	☎ 33 (9)
GALERIE HERBAGE 17, Rue des Etats-Unis • 06400 • Tel. 39.19.15	**Lynn Chadwick**, sculpture retrospective (1971-1983)

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LYONS	☎ 33 (7)
E.L.A.C. Centre de'Echanges Lyon Perrach • 69002 • Tel. 842.27.39	Through November 28, *"L'Art Nous Presse."* Baratelli, Bellorgey, Bouys, Braconnier, Brunner, Corbin, Paul, Serre, Tardy, Tissier and Wanner
GALERIE J.L.J. BERTIN 10, Rue Auguste Comte • 69002 • Tel. 842 62 87	November, Jean Janoir, recent work
GALERIE GASTON/NELSON 99 Cours Emile Zola • 69100 Villeurbanne • Tel. 894 00 69	November, group show: Edward Allington, Gloria Friedman, Shirazeh Houshiary, Pierre Keller
NICE	☎ 33 (93)
GALERIE LE CHANJOUR 55, Rue de France • 06000 • Tel. 37 30 11	Until November 15, Jean-Luc Poivret As of Nov. 15, *accrochage:* Combas, Di Rosa, Dole
GALERIE PAUL HERVIEU 26, Rue Pastorelli • 06000 • Tel. 80.02.10	Paintings and gouaches by Atlan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart and Key Sato
PARIS	☎ 33 (1)
ABCD-CHRISTIAN CHENEAU 30, Rue de Lisbonne • 75008 • Tel. 563 25 42	November, Yann Dugain; Catherine Viollet
ANTIOPE-FRANCE 10, Rue Budé • 76004 • Tel. 354.61.02	Carla Accardi, work from 1981
ARTCURIAL 9, Av. Matignon • 75008 • Tel. 299.16.16	As of November 1, *Les Affiches de Bandes Dessinées* (comic-strip posters)
BEAUBOURG 23, Rue du Renard • 75004 • Tel. 271.20.50	Arman, "Wall Pieces"
GALERIE ALAIN BLONDEL 4, Rue Aubry-le-Boucher • 75004 • Tel. 278.66.67	Bruno Schmeltz
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • 75006 • Tel. 326.9707	Until November 26, Yuri Kuper
ISY BRACHOT 35, Rue Guénégaud • 75006 • Tel. 354.22.40	Until December 3, Bernard Stern
GALERIE CLAUDINE BREGUET 19, Rue Guénégaud • 75006 • Tel. 633 40 06	November, Jacques Minassian, photographs: India 1981
GALERIE JEANNE BUCHER 53, Rue de Seine • 75006 • Tel: 326.22.32. 326.75.23	November 15–December 5, Jean Amado, recent sculpture
LOUIS CARRE ET CIE. 10, Avenue de Messine • 75008 • Tel. 562.57.07	*Accrochage*
GALERIE CAROLINE CORRE 14, Rue Guenegaud • 75006 • Tel. 354-5767	As of November 2, Bedarrides, one man show
CHANTAL CROUSEL 80, Rue Quincampoix • 75003 • Tel. 887.6081	Until November 24, François Boué, paintings
JACQUES DAMASE 61 Rue de Varenne • 75007 • Tel. 705.55.04	Until November 15, Valentine Hugo, drawings, engravings, oils, pastels As of Nov. 15, Sonia Delaunay
LE DESSIN 27, Rue Guenegaud • 75006 • Tel. 633.04.66	Through November 12, Marguerite Paszko, recent work As of Nov. 24, Annemarie Pecheur, recent paintings
ERIC FABRE 6, Rue du Pont de Lodi • 75006 • Tel. 325.42.63	Until November 19, Christian d'Alwes, Jean-Luc Vilmouth As of Nov. 24, Lee-U-Fan
PAUL FACCHETTI 20, Avenue de Friedland • 75008 • Tel. 563.80.26	By Appointment
KARL FLINKER 25, Rue de Tournon • 75006 • Tel. 325.18.73	Ségard, *Les Histoires d'Aljosha*
GALERIE FARIS 50, Rue de l'Université • 75007 • Tel. 544.29.48	Artists of the gallery
JEAN FOURNIER 44, Rue Quincampoix • 75004 • Tel. 277.3231	Sam Francis, *Peintures pour Paris*
GALERIE DE FRANCE 50-52, Rue de la Verrerie • 75004 • Tel. 274.38.00	November 8–December 10, Pierre Antoniucci, François Bouillon, Gerôme Fonchain

PARIS (CONT'D)	☎ 33 (1)
LILIANE FRANCOIS 15, Rue de Seine • 75006 • Tel. 326.94.32	Until November 8, **Santarelli,** paintings Nov. 9–30, **Cuensante,** drawings
MAURICE GARNIER 6, Avenue Matignon • 75008 • Tel. 225.61.65.	**Bernard Buffet,** permanently.
DANIEL GERVIS GALLERY 14, Rue de Grenelle • 75007 • Tel. 544.41.90	**Benrath, Constant, Dubuffet, Eterovic, Gerzo, Ghertman, Malaval, Montyn, Mutal, Nevelson, Olson, Pan, Pasotti, Sonderborg, Toledo,** others
GALERIE MARWAN HOSS 12, Rue D'Alger • 75001 • Tel. 296.39.45	"Important Works: Masters of the 19th and 20th Centuries," paintings, drawings and sculpture
SAMY KINGE 54, Rue de Verneuil • 75007 • Tel. 261.1907	Until November 12, **Gudrun Von Leitner,** collages 1982–83: "Nuremberg-Cologne-Berlin." **Bradley, Victor Brauner, Matta, Niki de St. Phalle**
LAHUMIERE 88, Bd de Courcelles • 75017 • Tel. 763.03.95	November: **Dahmen, Dewasne, Dorny, Magnelli, Picasso** Cologne Art Fair 1983
LA HUNE GALERIE EDITIONS 14, Rue de l'Abbaye • 75006 • Tel. 325.54.06	**Dado,** original works on paper; **Delaunay, Dorny, Ernst, Fassianos, Folon, Friedlaender, Hayter, Kozo, Matta, Piza**
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • 75006 • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion
YVON LAMBERT 5, Rue de Grenier St. Lazare • 75003 • Tel. 271.09.33	November, **Blais, Combas, Middendorf,** work on paper
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • 75004 • Tel. 633.5602	Until November 12, **John Kacere,** paintings As of Nov. 15, **Jean-Claude Meynard,** *Corps et Graphiques,* acrylic paintings
ADRIEN MAEGHT 46, Rue du Bac • 75007 • Tel. 222.12.59	Until November 20, **François Fiedler** As of Nov. 16, **Jan Voss**
GALERIE MAEGHT LELONG S.A. 13 & 14, Rue de Téhéran • 75008 • Tel. 563.13.19	Until November 18, **Alan Green; Nigel Hall; Jiři Kolář** As of Nov. 24, **Jean-Paul Riopelle**
1900-2000 GALLERY 8, Rue Bonaparte • 75006 • Tel. 325.84.20	"Made in U.S.A. 1930–1950," period furniture and objects Surrealist paintings
DENISE RENE 196, Blvd. St. Germain • 75006 • Tel. 222.77.57	November–December, **Tsai**
GALERIE NATALIE SEROUSSI 34, Rue de Seine • 75006 • Tel. 634.05.84	**Sandro Chia** **"Giacomo Balla—1911–1918"**
DARTHEA SPEYER 6, Rue Jacques Callot • 75006 • Tel. 354.78.41	As of November 8, **Peter Saul,** *Regards sur l'Amérique,* works from 1969–72
STADLER 51, Rue de Seine • 75006 • Tel. 326.91.10	Until November 26, **Oswaldo Romberg** As of December 1, **Alexandre Delay**
NANE STERN 25, Ave. de Tourville • 75007 • Tel. 705.08.46	November 8–December 3, **Alexandre Hollan,** drawings
DANIEL TEMPLON 30, Rue Beaubourg • 75003 • Tel. 272.14.10	**Julian Schnabel**
TEXBRAUN 12, Rue Mazarine • 75006 • Tel. 633.47.84/633.14.57	November 10–December 9, **Pierre et Gilles**
TRANS/FORM 22, Ave de la Bourdonnais • 75007 • Tel. 550.40.32	Until November 26, "The Historic and New Avant-Garde": **Beuys, Buren, De Dominicis, Dicrola, Kounellis, LeWitt, Lista, Montesano, Salvo, Twombly**
PATRICE TRIGANO 4 bis Rue des Beaux-Arts • 75006 • Tel. 634.15.01	November, **Bryen**
GALERIE VALLOIS 41, Rue de Seine • 75006 • Tel. 329.50.84/85	Sculpture by **Archipenko, Biegas, Chauvin, Csaky, Dalou, Daumier, Miklos, Rodin**
ZABRISKIE 37, Rue Quincampoix • 75004 • Tel. 272.35.47	Until December 3, **Joan Fontcuberta,** photographs
LES SABLES D'OLONNE 33(51)	
MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • 85100 • Tel. 32.01.16	*Donation* **Sorlier**: "Lithography at the turn of the century" *Salle* **Jean Launois** (1898–1942); **Victor Brauner,** *Les Mythologies*

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ST. PAUL DE VENCE	☎ 33 (93)
FONDATION MAEGHT Saint Paul de Vence • 06570 • Tel. 32.81.63	Permanent collection of the *Fondation*
GALERIE CATHERINE ISSERT Saint Paul de Vence • 06570 • Tel. 32.96.92	"*. . . pourvu que cela dure.*"—**Ben**

TOULON	☎ 33 (94)
MUSEE DE TOULON 20, Boulevard Leclerc • 83000 • Tel. 93.15.54	Until December 4, **François Amal**; *Aujourd'hui le moyen age*, medieval archaeology; *Japon: Dialectique du dedans-dehors*

TOULOUSE	☎ 33 (61)
AXE-SUD 11, Place de la Daurade • 31000 • Tel. 25.37.17	**Ben**

GERMANY

BERLIN	☎ 49 (30)
GALERIE AKMAK Hohenzollerndamm 7 • 1000/31 • Tel. 883.53.12	Through November 11, **Barry Harem.** As of Nov. 24, **Jaune Quick-to-see Smith,** oil paintings and drawings: modern native American art.
GALERIE LIETZOW Knesebeckstrasse 32 • 1000/12 • Tel. 881.28.95	Until November 26, **Hella Santarossa**: Black/red/gold, canvas and glass-paintings about the colors of the German flag.
SILVIA MENZEL Niebuhrstrasse 69 • 1000/12 • Tel. 324 19 20	November, **Helmut Middendorf**
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • 1000/12 • Tel. 882.77.18	Through December 3, **Attersee**, *Der Wettergatte:* paintings from 1980–83
GALERIE POLL Lützowplatz 7 • 1000/30 • Tel. 261.70.91	Until November 15, **Jean Hélion**, paintings and drawings Nov. 12–17, *Kunstmarkt Köln*
RAAB GALERIE Postdamer Strasse 58 • 1000/30 • Tel. 261 60 98	Until November 15, **Rainer Fetting** As of Nov. 19, **Peter Chevalier**
HANS REDMANN Fasanenstrasse 30 • 1000/15 • Tel. 881.11.35	Until November 19, **Jannis Psychopedis,** drawings As of Nov. 23, **Heinrich Kley** (1863–1945)—Illustrator of *Simplicissimus*
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • 1000/12 • Tel. 881.8280	Until November 20, **K.H. Hödicke,** new work
ZELLERMAYER-LORENZEN Thielallee 3A • 1000/33 • tel. 831 17 97	**P. Hacker, A. Höckelmann, G. Jovanovich, A. Kiefer, J. Kolář, H. Krauth, T. Lange, K. Meldner, F. Roda, H. Spörel**

BONN	☎ 49 (228)
GALERIE LINSSEN Prinz-Albert-Strasse 47 • 5300 • Tel. 21.89.09	German Expressionists. Russian Avant Garde. International classics. **Osvaldo Romberg** and **Jan Voss.**

COLOGNE	☎ 49 (221)
GALERIE BAECKER St. Apernstrasse 21 • 5000/1 • Tel. 240 16 26	Until November 10, **Geoffrey Hendricks,** "Berlin Sky—Cloud Paintings and Environments." As of Nov. 12, **Louisa Chase,** *Neue Malerei aus New York*
GALERIE GMURZYNSKA Obenmarspforten 21 • 5000/1 • Tel. 23.66.21/2	Through November 19, **Picasso** Nov. 12–17, *Kunstmarkt Köln*
GALERIE MAX HETZLER Kamekestrasse 21 • 5000/1 • Tel. 52.78.53	Through November 19, **Reinhard Mucha,** sculpture. As of Nov. 25, **Markus Oehlen,** new paintings. Nov. 12–17, *Kunstmarkt Köln*
GALERIE HOLTMANN Richartzstr. 10 • 5000/1 • Tel. 21.51.50	Through November 5, **Rolf Winnewisser**; **Andy Warhol,** early drawings As of Nov. 12, **Gerhard Naschberger.** Nov. 12–17, *Kunstmarkt Köln*
GALERIE JOLLENBECK Maastrichter Strasse 53 • Tel. 51.58.52	Through December, "Sculpture Now" November 12–17, *Kunstmarkt Köln*
RUDOLF KICKEN Albertusstrasse 47/49 • 5000/1 • Tel. 21.02.34	**Drtikol,** *Form und Frau*
KÖLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • 5000/1 • Tel. 21.70.21/221.3740	Until November 13, *Einst Kunst-Geschichte in Turin* As of Nov. 24, **John Hilliard**
PAUL MAENZ Bismarckstr. 50 • 5000/1 • Tel. 51.50.88	Through November 19, "Master Works of Conceptual Art" As of Nov. 25, **Anselm Kiefer.** Nov. 12–17, *Kunstmarkt Köln*
GALERIE ORANGERIE REINZ Helenstrasse 2 • 5000/1 • Tel. 23.46.84	Until November 20, **José Ortega,** *Arbeiten aus 25 Jahren* Nov. 12–17, *Kunstmarkt Köln*
GALERIE RECKERMANN Albertusstr. 16 • 5000/1 • Tel. 21.20.64	**Gianfranco Baruchello,** paintings Nov. 12–17, *Kunstmarkt Köln*
GALERIE WENTZEL St. Apernstrasse 26 • 5000/1 • Tel. 24.24.00	As of November 3, **Dominique Gauthier,** *Neue Bilder* (New Paintings) Nov. 12–17, *Kunstmarkt Köln*
MICHAEL WERNER Gertrudenstrasse. 24/28 • 5000/1 • Tel. 21.06.61	**Markus Lüpertz,** sculpture

COLOGNE (CONT'D)	☎ 49 (221)
GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • 5000/1 • Tel. 23.58.37/8	November, **Jedd Garet** Nov. 12–17, *Kunstmarkt Köln*

DUSSELDORF	☎ 49 (211)
HEIKE CURTZE Citadellstrasse 11 • 4000/1 • tel. 32 68 00	November, **Günter Brus**, new paintings and drawings
KONRAD FISCHER Platanenstrasse 7 • Tel. 665.908	**Bruce Nauman**
GALERIE GMYREK Mutter-Ey-Strasse 5. • 4000/1 • Tel. 32.77.70	Through November 19, *Kontext-Kontest*: **Chevalier, Hödicke, Koberling, Middendorf, Zimmer.** Nov. 12–17, *Kunstmarkt Köln*. From Nov. 23, **Bernd Zimmer**
GALERIE MAIER-HAHN Eiskellerberg 1-3 • 4000 • Tel. 32 36 44	**Rainer Fetting,** paintings and drawings
DENISE RENE HANS MAYER Grabbeplatz 2 • 4000 • Tel. 13.21.35	Accrochage
KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • 4000 • Tel. 327.023	Until November 13, **Georg Klusemann,** paintings, drawings, prints and collages As of Nov. 25, **Friedrich Becker**: *Schmuck, Gerät, kinetishe Objekte*

ESSEN	☎ 49 (201)
GALERIE NEHER Rüttenscheiderstr. 75 • 4300 • Tel. 78.20.71	Works by **Dix, I. & J. Generalic, Grieshaber, Heckel, Kirchner, Kokoschka, Modersohn, Müller, Nay, Nolde, Pechstein, Rohlfs, Schmidt-Rottluff**

HAMBURG	☎ 49 (40)
ASCAN CRONE Isestrasse 121 • 2000/13 • Tel. 040/47.42.94	Until Nov. 5, **David Salle.** Cat. available. Nov. 8-26, gallery artists. Nov. 12-17, Cologne Art Fair
THOMAS LEVY GALERIE Bohmersweg 24 • 2000/13 • Tel. 45.91.88.	**Yannick Vu,** paintings (please note our new address)
GALERIE MUNRO Barmbeker Str. 138 • 2000/60 • Tel. 48.45.52.	Works on paper by **Sandra Chia, Enzo Cucchi, Nicola de Maria, Jannis Kounellis**
MUNRO Barmbeker Str. 138 • D-2000/60 • Tel. 47 47 46/48 45 52	**Sandra Chia, Enzo Cucchi, Nicola de Maria, Jannis Kounellis,** works on paper

MUNICH	☎ 49 (89)
GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.84.45	**Sieckmeyer-Michaelis,** photography; **James Collins,** pastels
GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • 8000 • Tel. 29.50.21 & 29.61.10	As of November 10, **Siegfried Anzinger**
TANIT Maximilianstr. 36 • 8000 • 8000/22 • Tel. 29.22.33	**Marianne Eigenheer,** paintings, drawings and sculptures
CHARLOTTE GALERIE Falkenturmstrasse 8 • 8000/2 • Tel. 22 71 66	Naive art, sculptures, drawings. "70th Birthday Exhibition—**Jan Balet.**" Until Nov. 29, **Dragutin Jurak,** *Traumstädte*
GALERIE PFEFFERLE Maximilianstrasse 16 • 8000/22 • Tel. 29 79 69	**Stefan Szczesny**
GALERIE THOMAS Maximilianstrasse 25 • 8000/22 • Tel. 22.27.41	**Victor Mira**: *Variationen zur "Zwitschermaschine"* (variations on the *Twittering Machine* by **Paul Klee**), paintings and gouaches

NUREMBERG	☎ 49 (911)
GALERIE JOHANNA RICARD Königstrasse 33/37 • 8500 • Tel. 22.50.20	Russian Avant-Garde

GREECE

ATHENS	☎ 30 (1)
JEAN BERNIER Marasli 51 • 140 • Tel. 723.5657	**Stephen Antonakos,** new works

HOLLAND

AMSTERDAM	☎ 31 (20)
AMERICAN GRAFFITI Berenstraat 20 • 1016 G.H. • Tel. 27 63 43	Until mid-November, **Kenny Scharf**
GALERIE JURKA Singel 28 • 1015AA • Tel. 26 67 33	November, **Troels Wörsel,** paintings
GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	Accrochage: **Appel, Picasso, Remé, Sonderlenque,** etc.
STEDELIJK MUSEUM Paulus Potterstraat 13 • 1007 A.B. • Tel. 73 21 66	Until Nov. 20, **Toon Verhoef.** As of Nov. 4, **Jean Tinguely; Margot Rolf; Walter Giers,** installation. As of Nov. 11, **Enzo Cucchi, Günther Tuzina**

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EINDHOVEN	☎ 31 (40)
STEDELIJK VAN ABBEMUSEUM 5611 N.H. • Bilderdijklaan 10 • Tel. 38.97.30	Until November 13, Young artists; **Boyd Webb** As of Nov. 19, Collection of the Bonn Kunstmuseum
ITALY	
BARI	☎ 39 (80)
MARILENA BONOMO Via Nicolò dell' Arca 19 • 70121 • Tel. 21.01.45	
BOLOGNA	☎ 39 (51)
DE FOSCHERARI Via Goidanich 1 • 40124 • Tel. 27.52.26.	
GALLERIA FORNI Via Farini 26 • 40124 • Tel. 27.07.60	**Giorgio Scalco**
STUDIO G7, G. GRIGOLO Via Val d'Aposa 7C • 40123 • Tel. 26.64.97.	
BRESCIA	☎ 39 (30)
PIERO CAVELLINI F.lli Bandiera 18A • 25100 • Tel. 57.401	
FLORENCE	☎ 39 (55)
GALLERIA SCHEMA Via della vigna nuova 17. • 50123 • Tel. 28.40.90.	By Appt , American Contemporary Art, **Acconci, Baldessari, Bochner, Burden, Fox, Graham, Huebler, Kaprow, Kosuth, Levine, Oppenheim, Ripps, Rockburne**
MILAN	☎ 39 (2)
SALVATORE ALA Via Mameli 3 • 20129 • Tel. 716-500	
ARIETE GRAFICA Via S. Andrea, 5 • 20121 • Tel. 79.55.73	
ARTRA/STUDIO Via Fiori Chiari 8 • 20121 • Tel. 861.190	**Alberto Abate**
STUDIO CANNAVIELLO Piazza Beccaria 10 • 20122 • Tel. 805.2148	**Urs Lüthi**
DIAGRAMMA (Luciano Inga Pin) Via Pontaccio 12a • 20121 • Tel. 874.237	*Padiglione Italia*
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GALLERIA EMILIO MAZZOLI Via Nazario Sauro 58a • 41100 • Tel. 357.605/243.455	**Agnetti, Boetti, Calzolari, Chia, Clemente, Cucchi, de Maria, Germanà, Paladino, Schifano, Turcato.**
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STUDIO TRISORIO Riviera de Chiaia 215 • 80121 • Tel. 41 43 06	**Luciano Bartolini**, until mid-November As of mid-November, **Tomaso Durante**
ROME	☎ 39 (6)
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L'ISOLA Via Gregoriana 5 • 00187 • Tel. 679.00.29./678.54.77	**Ettore Cilla**, reliefs and sculpture
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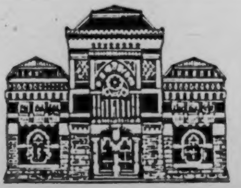

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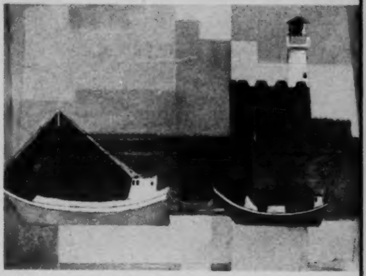

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Artworld

U.S. Entry Axed at São Paulo Bienal

The 17th International São Paulo Bienal, which opened Oct. 14, **has rejected the special group exhibition of U.S. artists** selected by Linda Cathcart, curator at the Houston Contemporary Arts Museum. The U.S. entry, titled "The Heroic Figure," featured 37 works by 13 artists—John Ahearn, Ellen Carey, William Crozier, Nancy Dwyer, Jedd Garet, Thomas Lawson, Robert Longo, Robert Mapplethorpe, Richard Prince, David Salle, Julian Schnabel, Cindy Sherman, Michael Zwack—and was budgeted at $134,000 by the U.S. Information Agency.

The cause of the cancellation appears to have been a **conflict of curatorial vision, as well as a failure of communication**, between Cathcart and Bienal general curator Walter Zanini. Zanini sought to limit individual national sections to retrospectives of deceased artists and planned to exhibit contemporary works from all countries together in a vast international show titled "Nucleus I." Cathcart and the USIA arts staff, having planned the U.S. entry as a cohesive unit—which was apparently allowed by the Bienal guidelines—refused to surrender curatorial prerogatives and allow dispersal of the show. When faced with the choice of breaking up "The Heroic Figure" or withdrawing the show, the U.S. team chose the latter. Bienal organizers independently invited James Brown, Keith Haring and Kenny Scharf to appear in "Nucleus I."

The subsequent tour of "The Heroic Figure" to Rio, Caracas and Santiago will probably take place, dependent upon reapproval of the original loan agreements, as will an appearance at the Houston CAM in Oct. '84.

U.S. artists in other sections of the Bienal include Nam June Paik and Dick Higgins.

NEA Budget Update

As we go to press it appears that **Congress has overruled President Reagan and allocated $98 million more for the arts and humanities** in 1984 than the Administration had requested. A House-Senate panel has agreed on the higher figure, virtually assuring its passage; Reagan could still veto the measure, but it is considered unlikely. **NEA's '84 budget will be $162 million,** the amount first suggested by the traditionally more generous House, as opposed to the President's $125-million figure and the Senate's $143-million compromise [see "Artworld," Oct. '83]. The **National Endowment for the Humanities** will get $140 million, the **Institute of Museum Services** $20.1 million, and the **Historic Preservation Fund,** which the Administration had planned to cut off, will get $26.5 million.

Go, Getty!

The **J. Paul Getty Museum** in Malibu, Calif. has announced further details of its planned major expansion [see "Artworld, Apr. '83]: the museum will **begin to select architects for a new $100-million arts complex**, including an art museum, an art and humanities study center and a conservation institute, on a 162-acre site in West Los Angeles, north of Sunset Boulevard and immediately west of the San Diego Freeway. The new buildings will occupy 24 acres; the site's open space will include landscaped vistas, pedestrian pathways and sculpture gardens.

The Getty also announced that art and architectural historian **Kurt Forster,** currently at MIT, will be director of its art history center.

Museum Merger

New York City's **Museum of the American Indian** and **American Museum of Natural History** have agreed in principle to merge, a move that would combine the country's two largest collections of Native American artifacts into one vast archive. The Indian museum has long sought to move to larger quarters—only four percent of its collection can be displayed at one time—and blames its uptown location at 155th Street and Broadway for its poor attendance figures (40,000 visitors in 1982). Actual union of the two museums is several years away, however; details of joint funding, administration and space—the possibility of constructing a new facility at the History museum's Central Park site has been raised—remain to be worked out.

NEA Artists Fellowships, 1983

The **National Endowment for the Arts** has announced **grants totaling $2.32 million to 218 visual artists** for 1983. NEA's cutback in its artists fellowship program, effected for the first time this year by awarding grants in only half the usual categories, is evident: a decrease of 118 fellowships (or a total of $1,085,000) from last year. Grants of $25,000, $15,000, and $5,000 were awarded in painting, video, conceptual/performance/new genre, and printmaking/drawing/artists' books. The $15,000 category is new this year.

Painting, $25,000: Jake Berthot, Tony DeLap, Louis Finkelstein, Richard Loving, Alice Neel. **$15,000:** Julio Alpuy, Ellsworth Ausby, Gary Bandy, Jack Barth, Karl Benjamin, Mel Bochner, James Bohary, Phyllis Bramson, Farrell Brickhouse, Eugene Brodsky, Paul Brown, Richard Chiriani, Robert Colescott, Papo Colo, Martha Diamond, Susanne Doremus, Rafael Ferrer, Louise Fishman, Frances Gillespie, Shalom Gorewitz, Scott Grieger, Leo Grucza, Philip Hanson, Peter Heinemann, Victor Henderson, Fay Jones, Mark Karnes, Brian Kazlov, Johannes Lacher, Terence La-Noue, Brian Longe, Margo Machida, S. Craig McPherson, David Miller, Judith Murray, Peter Passuntino, Howardena Pindell, Lucio Pozzi, Harvey Quaytman, Christina Ramberg, Jonathan Santlofer, Anita Steckel, May Stevens, Altoon Sultan, Joan Thorne, Kay WalkingStick, A. Michael Walling, Helen-Miranda Wilson, Karl Wirsum. **$5,000:** Bob Alderette, Carlos Alfonzo, Michael Almaguer, Scott Bell, Scott Belville, Harry Brock, Diana Cabouli, Danny Connally, Alan Crockett, Michael David, Mark Dean, David DiSalvo, Grant Drumheller, Jeanne Duval, Jean Feinberg, Laurie Fendrich, Stephanie Frank, Cynthia Gallagher, Robert Ganong, Dana Garrett, Judy Geichman, Jeff Gompertz, Jennie Gorton, John Hull, Shelly Hull, Susana Jacobson, Susan Julien, Charles Kessler, Melanie Kozol, Susan Laufer, Kenneth Leslie, David Lowe, William Lombardo, Melissa Meyer, Richard Milani, Kenneth Morgan, Anthony Naponic, Will Northerner, Judith Ornstein, Michele Owings, Cliffton Peacock, Lincoln Perry, John Phillips, Langdon Quin, Dan Rice, Mark Saltz, Juan Sanchez, Sean Scully, Raul Serrano, Elena Sisto, David Vereano, Patrick Webb, Tony Wong, Robert Yarber.

Conceptual/Performance/New Genres, $25,000: Ping Chong, David Ireland, Carolee Schneemann, John White. **$15,000:** Vito Acconci, Leif Brush, Chris Burden, Sarah Charlesworth, Paul DeMarinis, William Farley, Cheri Gaulke, Vanalyne Green, Douglas Huebler, Joan Jonas, Jill Kroesen, Barbara Kruger, Matt Mullican, Glugio Nicandro, James Pomeroy, Rachel Rosenthal, Alfons Schilling, Theodora Skipitares, Michael Smith, Alan Sonfist, Mierle Ukeles, Martha Wilson. **$5,000:** Jo Harvey Allen, Eric Bogosian, Kenneth Butler, Dorit Cypis, Karen Finley, Larry Goodell, Candace Hill-Montgomery, Hudson, Ronald Jones, Richard Kamler, William Maxwell, Daphne Nichols, Lorraine O'Grady, Robert Peters, Liz Phillips, James Pridgeon, Earl Ripling, Peter Rose, Fiona Templeton, Al Wong.

Printmaking/Drawing/Artists' Books, $25,000: Dotty Attie, Warrington Colescott, Phoebe Helman. **$15,000:** Jane Abrams, Emma Amos, Gene Beery, Peter Berg, Troy Brauntuch, William Childress, Max Cole, Robert Cumming, William DeLottie, Kent Floeter, Ira Haber, Harmony Hammond, Gordon Newton, Raymond Saunders, Robert Stackhouse, Peter Waite. **$5,000:** Lisa Allen, Lynne Avadenka, Katherine Bard, Robert Baribeau, Richard Beckett, Vivian Bower, Carol Burch-Brown, Grace Burney, Alfredo Bustinza, Kenneth Capps, James Clark, Gerald Crimmins, Richard Finch, Gail Gash, Charles Heasley, Sue Hettmansperger, Margo Humphrey, Nene Humphrey, Jim Koss, Annette Lemieux, Norman Lundin, Kevin Osborn, Lois Polansky, Scott Reeds, Lyle Rosbotham, Bruce Schnabel.

Video, $15,000: Liza Bear, Nancy Buchanan, Maxi Cohen, Jaime Davidovich, Howard Fried, Mitchell Kriegman, Laurie McDonald, Tony Oursler, Martha Rosler, Ilene Segalove, Bill Viola, Bruce Yonemoto. **$5,000:** Benjamin Chase, Raymond Ghirardo and Megan Roberts, David Hayes, Kim Ingraham, Deans Keppel, Tony Labat, Mark Magill.

Application deadlines for 1984 fellowships are: critical writing, Jan. 4, '84; photography, Jan. 26; sculpture, Feb. 15; crafts, Mar. 15.

Obituaries

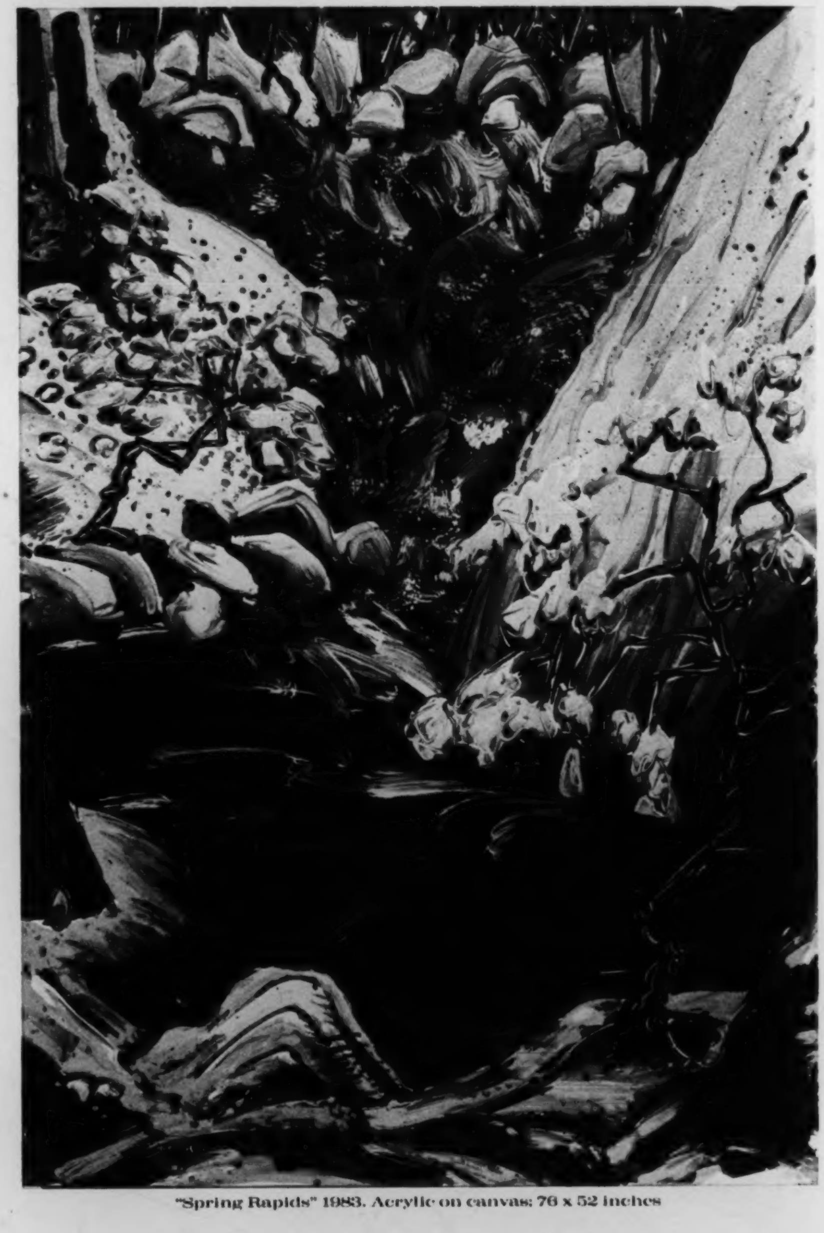
J. Patrick Lannan, 78, business executive and art collector known for his avid patronage of contemporary art. Lannan started as a small-business entrepreneur, becoming chairman of the Susquehanna Corp., a Chicago investment-banking concern; he was a director of ITT for 36 years and a director of Macmillan. He was board chairman of *Poetry* magazine and a founding board member of the New Museum.

As a contemporary art collector, Lannan was one of the first to buy Louis, Noland and other Color Field painters, as well as large-scale sculpture by Bladen, Forrest Myers, di Suvero and others; he was also an early patron of Voulkos, Gilhooley and other artist-craftsmen; he was particularly active in seeking out new art of the last 10 years. Lannan established the Lannan Foundation to give financial help to needy artists and writers; in 1981, he opened the Museum of the Lannan Foundation in a renovated Art Deco theater in Lake Worth, Fla.; at his death he was working on plans for additional museum facilities in the area.

Guy de Cointet, 43, French-born performance artist who lived in Los Angeles and New York. He was known for elegantly staged pieces which examined paradoxes in language and life and were often openended. He didn't appear in his own works but collaborated with numerous artists, critics and actors. Trained as a painter in Paris, de Cointet also produced books, paintings, drawings and graphics. His U.S. debut was at L.A.'s Cirrus Gallery in 1973; his last show, in 1982, was at the Los Angeles Municipal Art Gallery. In 1981 *A New Life* was performed at the Guggenheim Museum [see *A.i.A.*, May '81].

Art Sinsabaugh, 58, Chicago-based photographer known for panoramic landscapes of the midwest. From 1959 on he taught at the University of Illinois, and before that at Chicago's Institute of Design. The Art Sinsabaugh Archive was established in 1978 at the University of Indiana. Sinsabaugh's last solo show was in 1980 at the Daniel Wolf Gallery, New York.

BRAD DAVIS


"Spring Rapids" 1983. Acrylic on canvas: 76 x 52 inches

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DONALD JUDD
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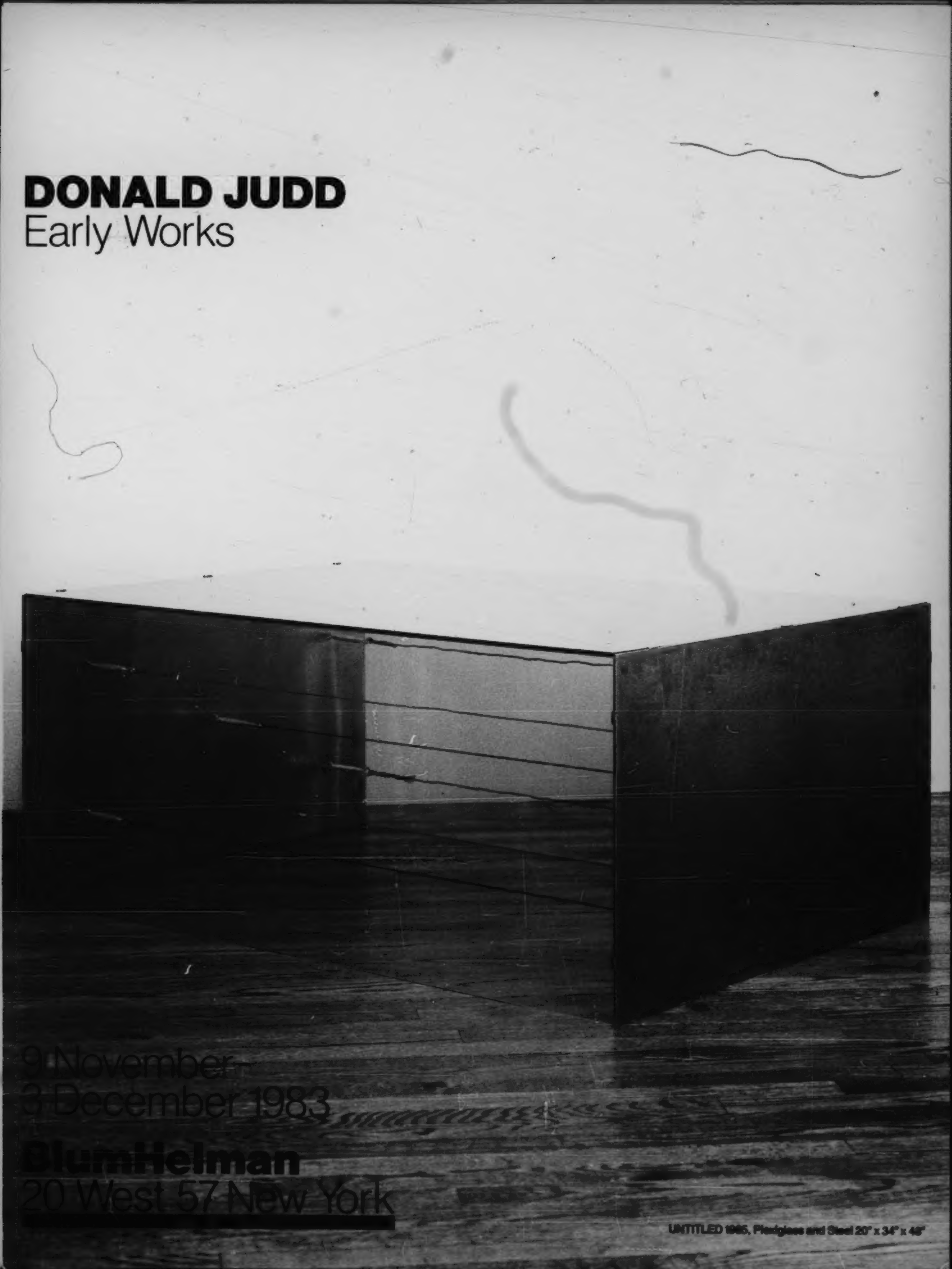

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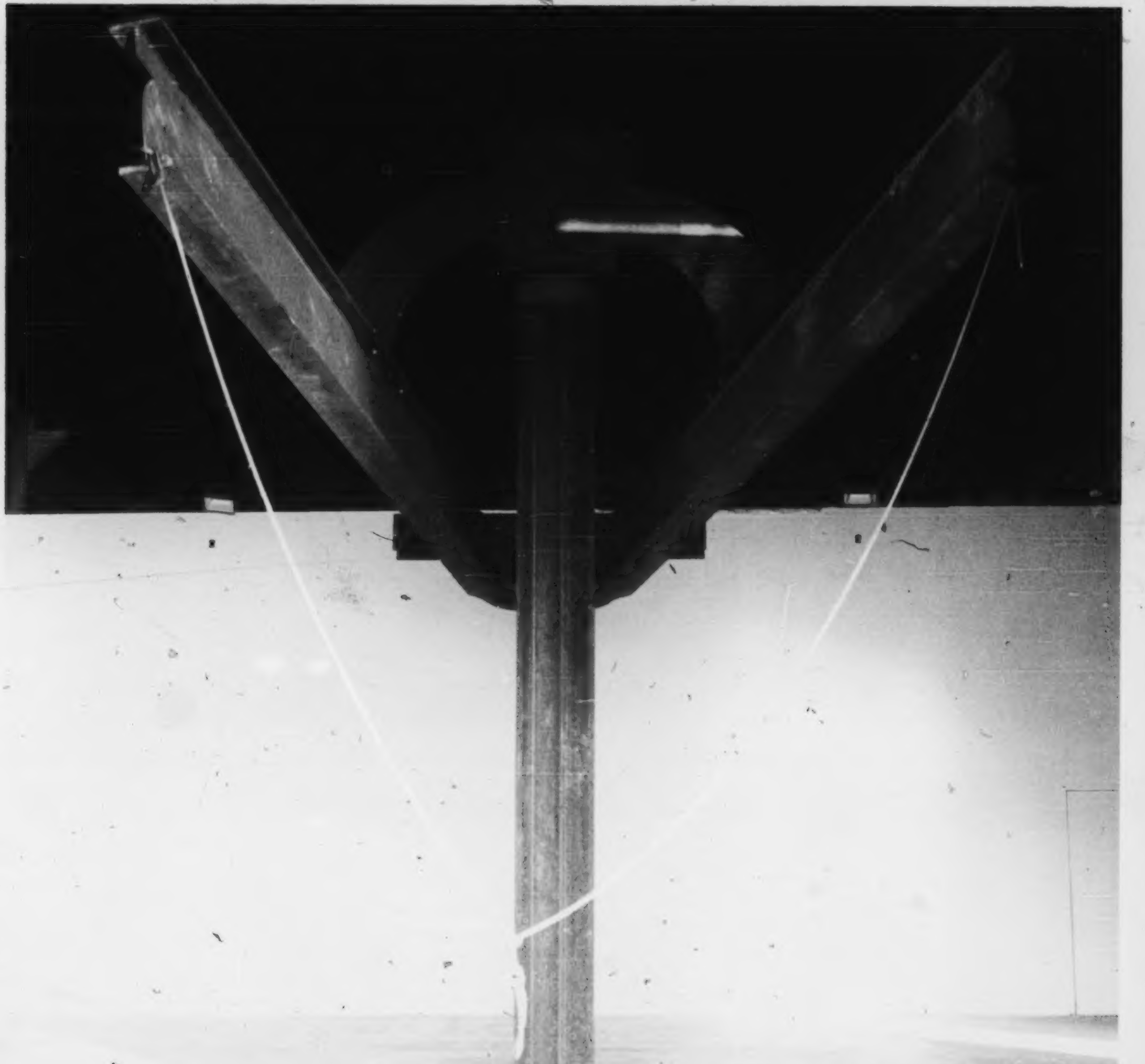
Sontag on "Available Light"/Larry Rivers/Fantin-Latour Retrospective
Di Suvero/Social Realism of the '30s/Arman/Cuban Artists Interviewed
"L'Informale" in Bologna/Books/Review of Exhibitions



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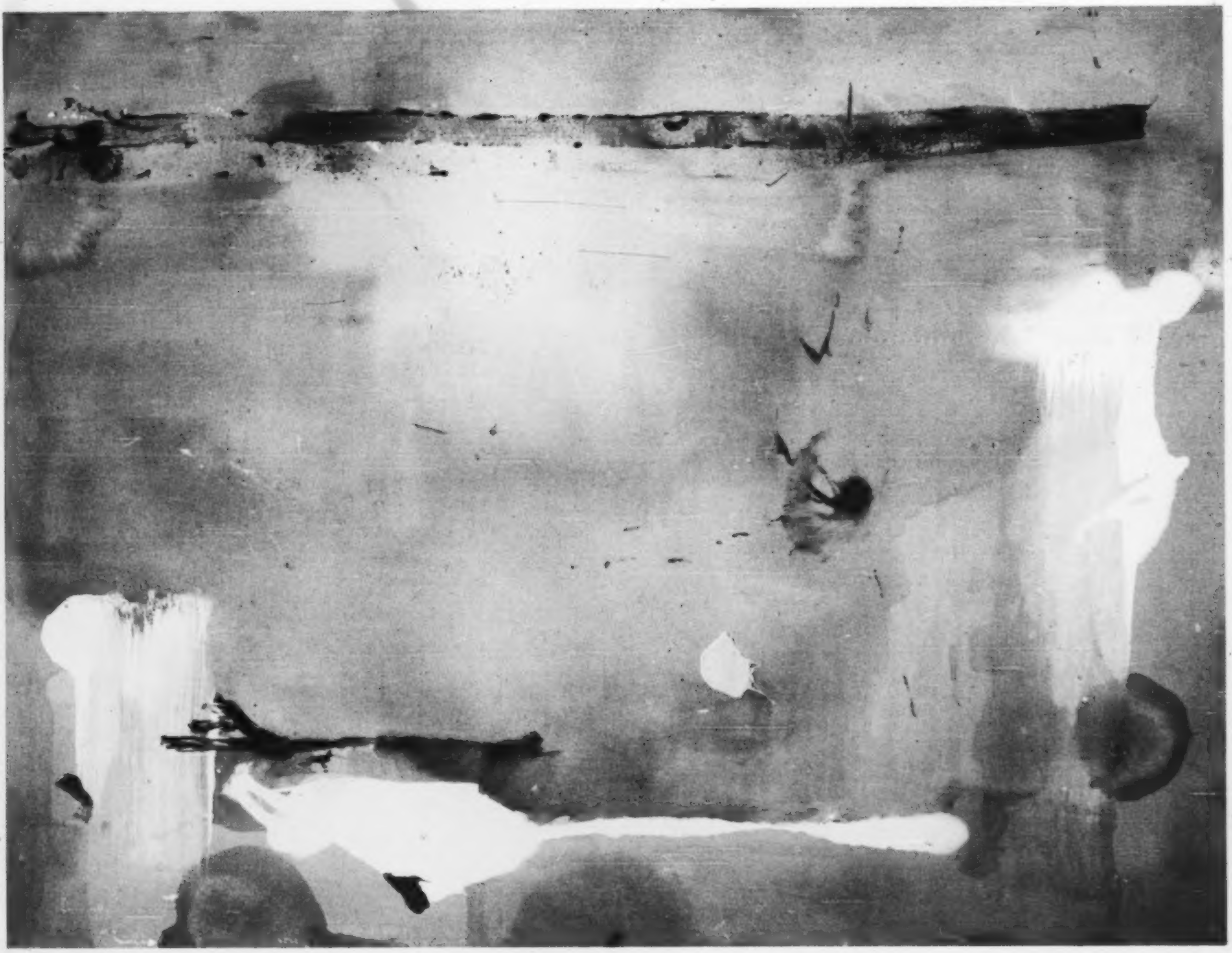

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THE LATE WORKS

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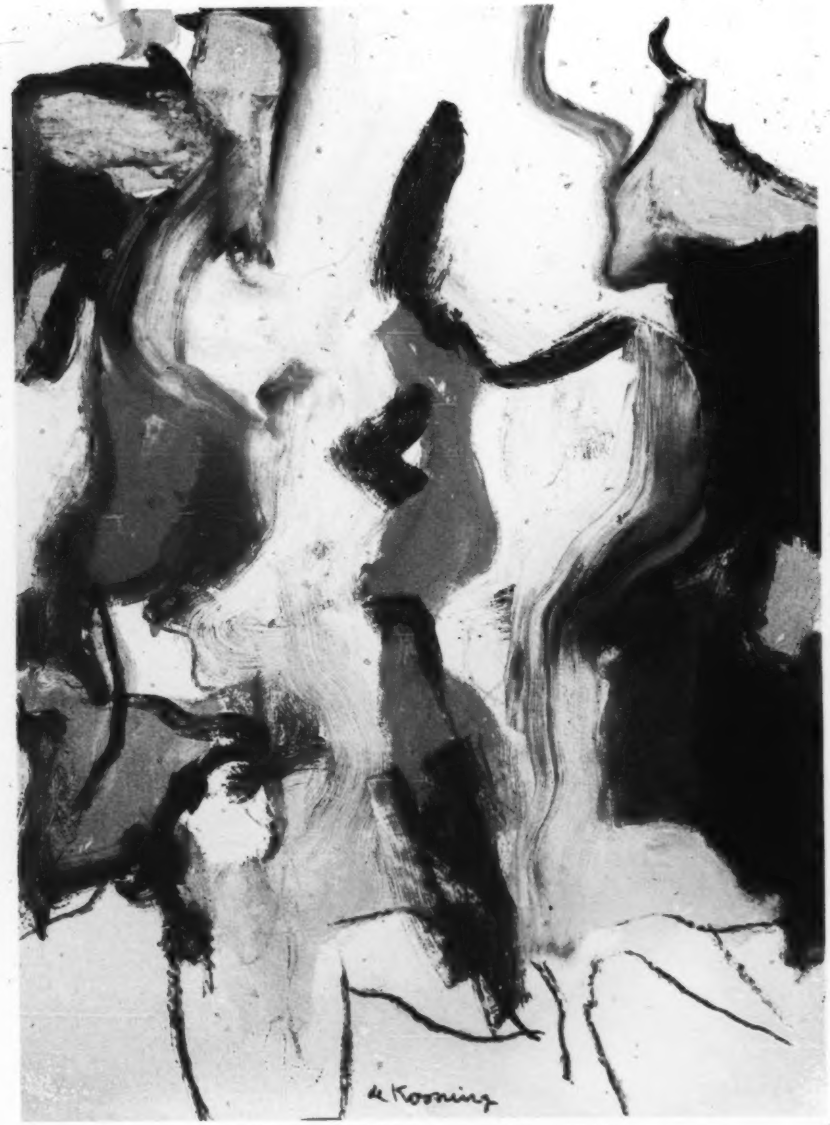
Willem de Kooning

Selected Works



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DECEMBER 1983

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A traveling show examines American social painting of the '30s.

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Lucinda Childs's new dance production is annotated and set in the context of her earlier work.

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Larry Rivers, Painter Familias — *Gary Indiana* 118
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Cover: Mark di Suvero's *Mahatma*, 1978–79, steel and rope, 20 feet high by 30 feet in diameter; photo Steven Sloman, courtesy Oil & Steel Gallery, New York. (Above, *Mahatma* situated outdoors.) See article beginning on p. 128.

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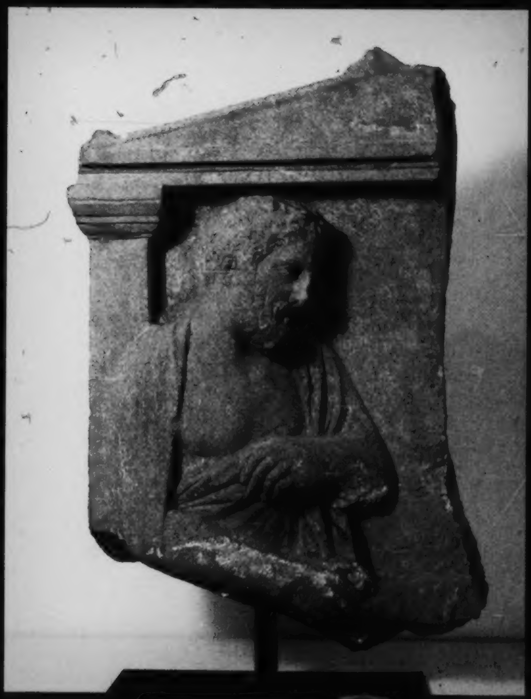

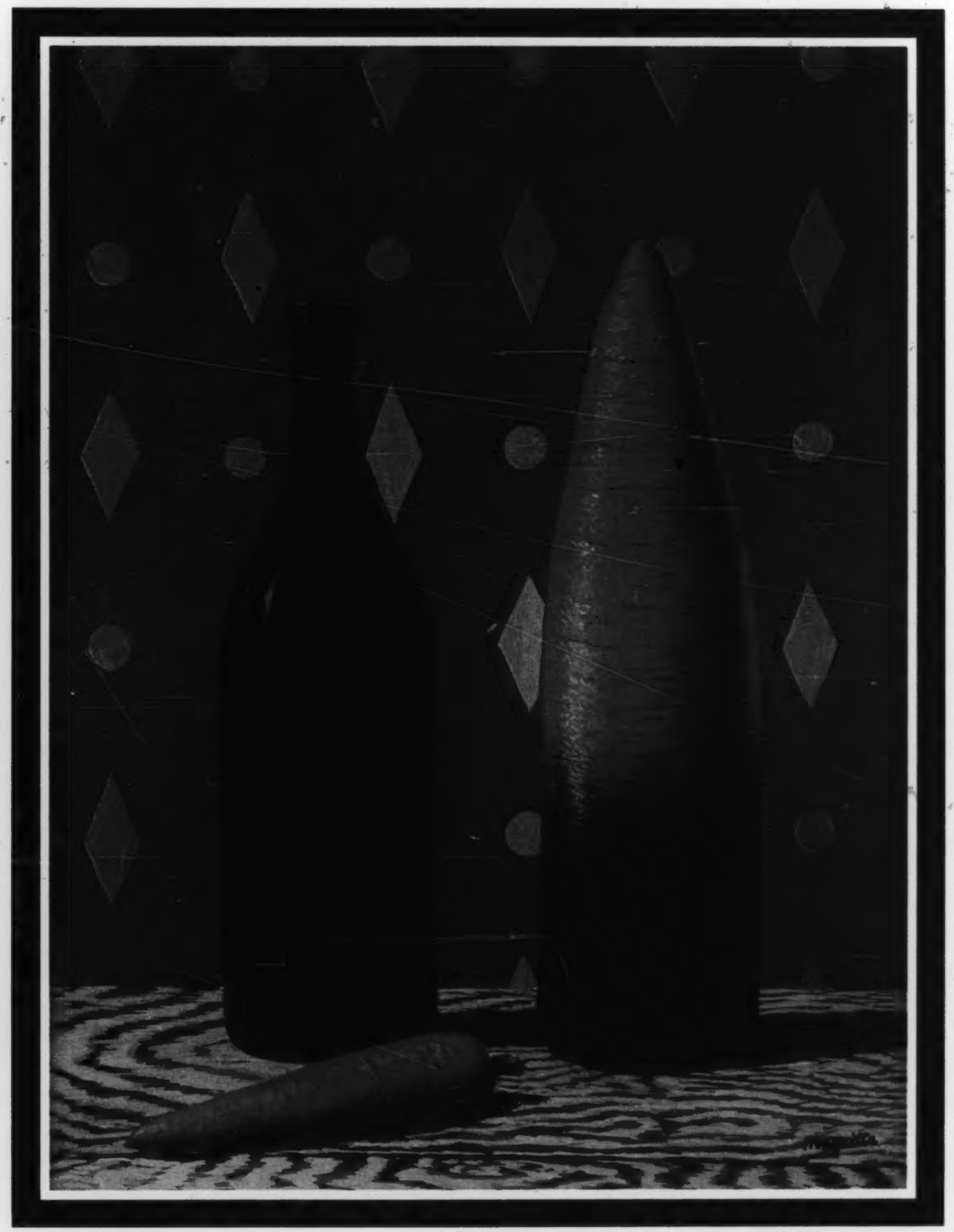

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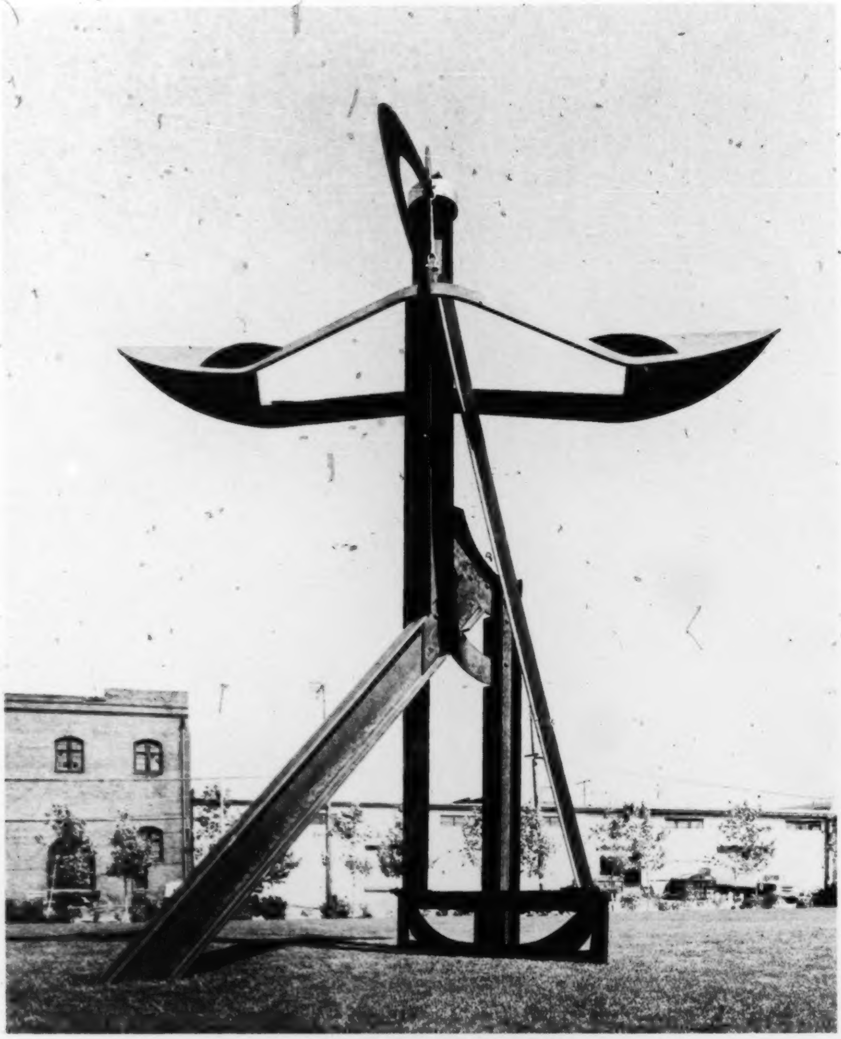

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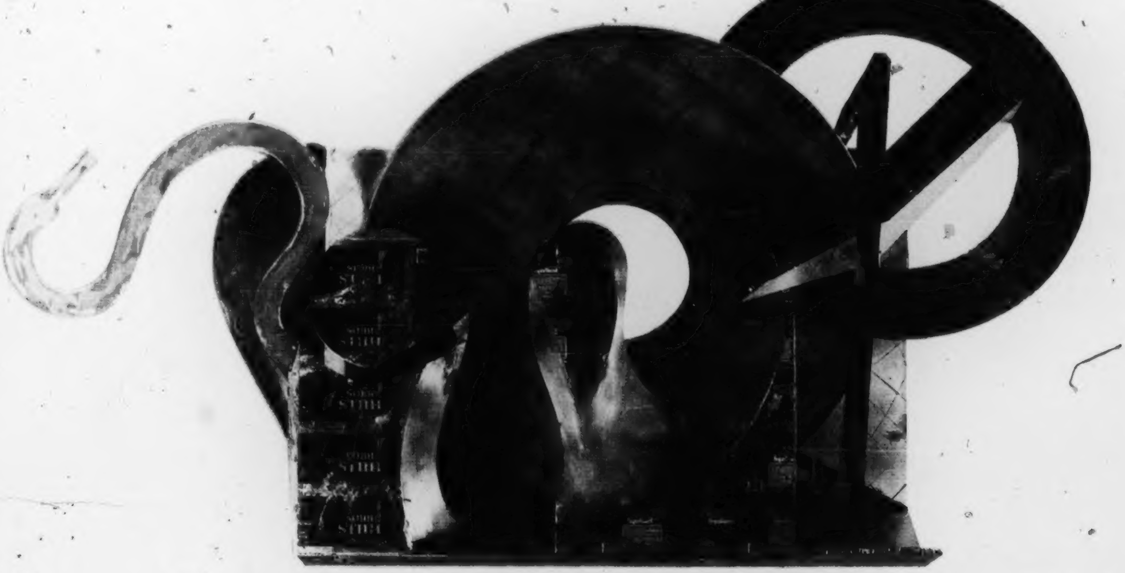

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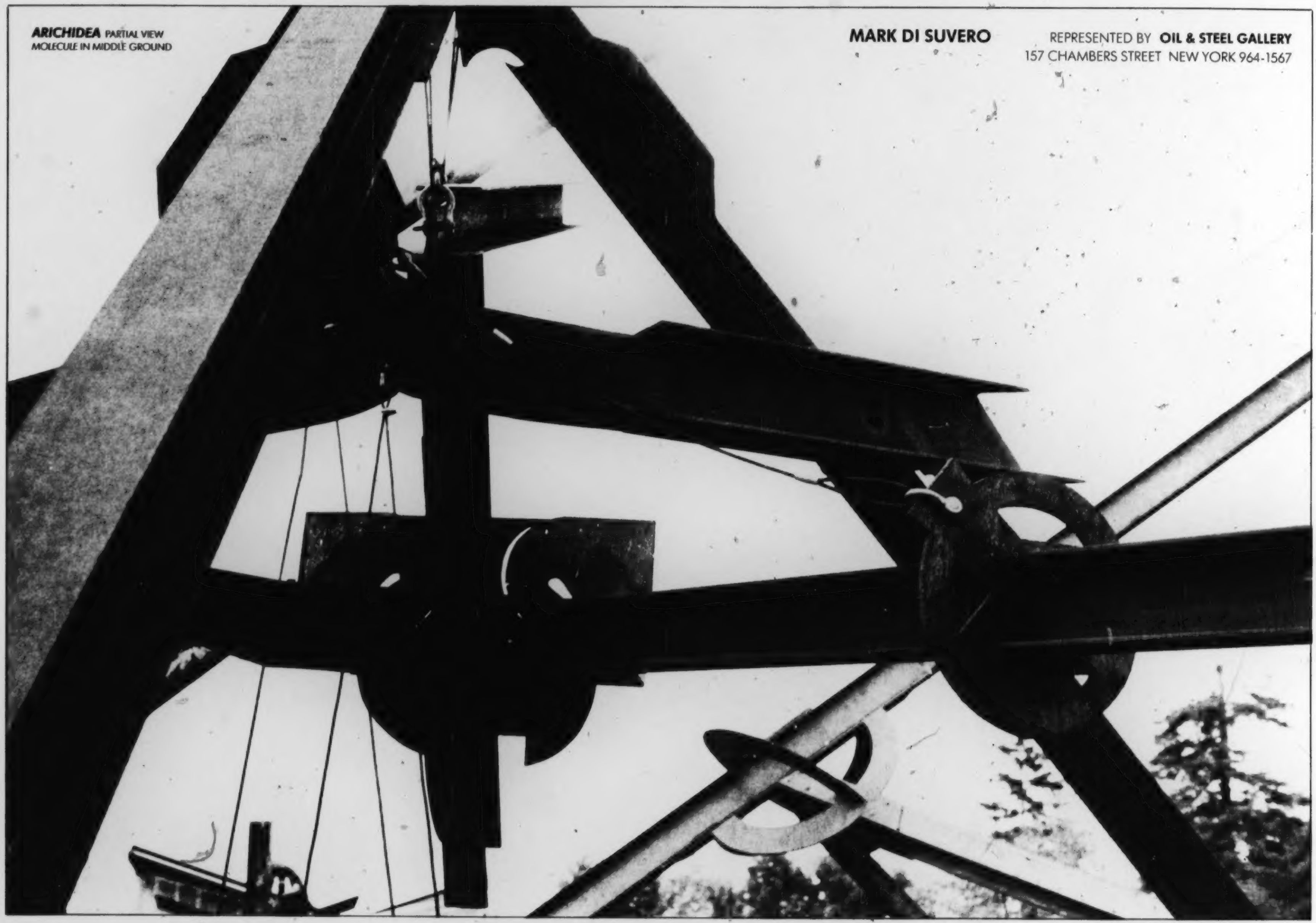

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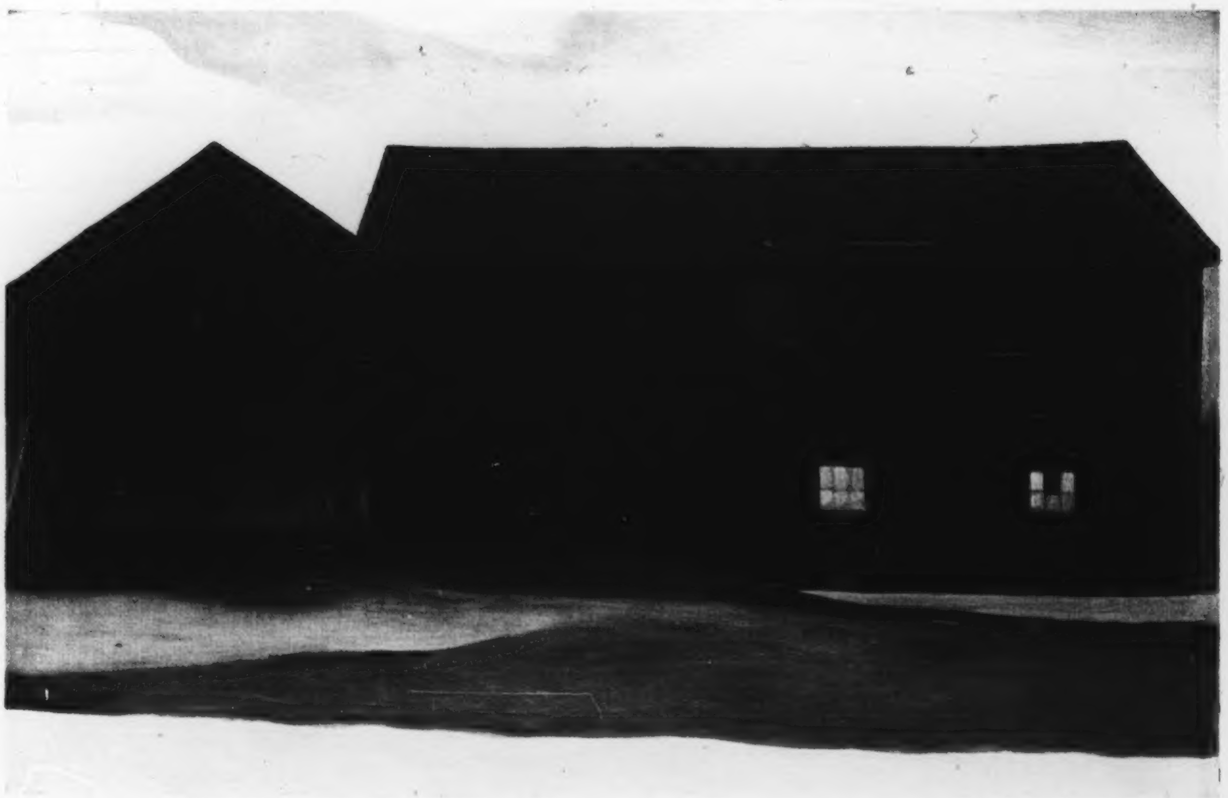

Georgia O'Keeffe
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Review of Books

Revolution Out of Bounds

Interweaving sexuality and politics, a new study of revolutionary imagery extends the term "revolution" beyond all reasonable bounds.

BY LINDA NOCHLIN

Representations of Revolution (1789–1820), *by Ronald Paulson, New Haven, Yale University Press, 1983; 398 pp., $29.95.*

Ronald Paulson begins his extraordinarily ambitious, intermittently brilliant study *Representations of Revolution* with citations from Marx and Trotsky. The Marx passage is the well-known one from the *18th Brumaire* about the tradition of dead generations weighing "like a nightmare" on the brain of living revolutionaries in 18th- and 19th-century France. The citation from Trotsky's *History of the Russian Revolution* begins, "If a symbol is a concentrated image, then a revolution is the master-builder of symbols," but continues, "The trouble is that the symbolism of a revolution is too grandiose; it fits in badly with the creative work of individuals."

Both citations are apposite to Paulson's undertaking, which is to explore how a writer or artist can represent something believed to be totally unprecedented—in this case, the French Revolution. Yet one could scarcely define Paulson's approach as Marxist in any strict sense of the term. If any theoretical presence dominates *Representations . . .*, it is Freud. Revolutionary sexuality—treated in terms of repression and regression, of projection and introjection—plays as large, if not a larger role in Paulson's scheme than revolutionary politics. But Paulson is concerned not so much with the actual history of the French Revolution, or even with its direct impact on art, but rather with the *representation* of revolution in the broadest sense of the term.

One of Paulson's theses is that distance lends enchantment: it was in England and, finally, in Spain with Goya that the French Revolution assaulted the creative imagination most forcefully, with the most shattering impact. With Goya, we confront not merely a transformation of the known, but the invention of a new pictorial language to body forth new realms, hitherto unexplored, of imagination and feeling.

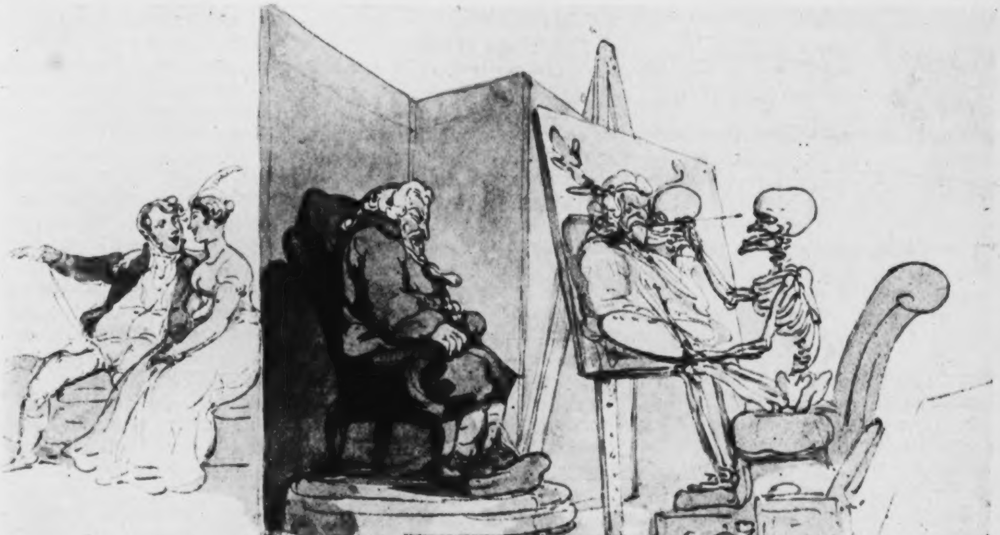
Paulson makes his position clear at the outset. "My subject," artistic representation," he writes, "is not the same as the reaction or response of individuals to the French Revolution. . . . Rather I am exploring the problem of representing the phenomenon in words and images (the 'figuration' of revolution could as well have been my title)." In France, David—an actual revolutionary—was too close to the Revolution itself, too "immersed in day-to-day problems of selling it," to represent it with either the admiring or the horrified detachment of a Burke or a Blake, both safely distanced in England from the actual occurrence.

Indeed, Paulson's chapter on David, "The French Revolution and the Neoclassical Style," while not without originality and insight, is his weakest. Here, he depends heavily on other people's research and writing: the chapter is as rich in citations as a Christmas cake with fruit and nuts. In a sense, this chapter is a transformation (and expansion) of Robert Rosenblum's *Transformations in Late Eighteenth-Century Art*, supplemented by more recent scholarship and energized by a far more up-to-date emphasis on sexual symbolism. (Paulson pursues at great length that ultimate sexy personification of revolution, Liberty, from the prototypical Virgin Mary to the headier formulations of the Marquis de Sade and Mary Wollstonecraft.)

Inevitably, though, the specific, sometimes oppositional stance of the authorities Paulson cites gets lost in the shuffle or, perhaps, blended into the revolutionary fruitcake. For example, Thomas Crow's provocative and polemical article on David's *Oath of the Horatii*, which argues for a strictly contextual interpretation of the painting and inveighs against any kind of source-mongering or conventional art-historical reading of the work, is blandly assimilated by Paulson to a variety of "viewpoints" or "interpretations" of David's political beliefs on the eve of the Revolution. But the point of Crow's piece is that his is *not* simply another approach; he makes a strong case for Marxist social history as the *only* way to deal with art and artists. Paulson simply squeezes the information out of Crow's article and ignores its essential message: that it is only within the concrete discourse of pre-Revolutionary radicalism that sense can be made of David's famous painting.

Paulson's chapters on England are, I think, his best. He seems most at home and most freewheeling in his analyses when leading us through the imaginative responses of Burke and Paine, Wollstonecraft and Blake. His reading of literary texts is especially enlightening. For example, he treats Burke's description of the poor, besieged, "almost naked" Marie Antoinette fleeing the revolutionary crowd as a metaphor: the stripping of society has become the literal stripping of the queen.

Paulson is an adept of this sort of easy movement between subconscious sexual imagery and larger political representations, and he treats this kind of grand image-making under the aspect of



Thomas Rowlandson: *Death and the Portrait*, 1814, watercolor drawing. Henry E. Huntington Library and Art Gallery.

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the sublime and the beautiful. He leads us to see the metaphorics of Burke and his political opposite, Mary Wollstonecraft, as manifest expressions of more extensive ideological outlooks, vast pools of latent content which include attitudes towards the father, God, the Sublime and the Beautiful, as well as towards sex, dirt, darkness and excrement. Paulson is particularly convincing on these, the more regressive aspects of revolutionary imagery. His chapters titled "Rowlandson, Wilkes, Fox, Sheridan, & Co.: The Comic/Picturesque" and "The Grotesque, Gillray, and Political Caricature" are the best in the book.

Paulson takes the comic seriously, and rightly so. As he points out, although the representation of revolution by pornography may seem inadequate to the events taking place in France, it was nevertheless central to the uprooting of all sorts of traditional values which lay at the heart of the great event. Sex, often grotesquely exaggerated in its representation, was an important aspect of the so-called "nature" that replaced church and state as the ultimate authority. In Rowlandson's work, the sexual-anarchic is constantly at war with the forces of repression and order. In some of his marvelously irreverent watercolors, the comic and the serious, the contemplation of death itself, are inextricably mingled in a language of passionate grotesquerie: *Death and the Portrait*, done the very year of Napoleon's defeat, shows a skeleton at an easel tracing the image of a wrinkled old man whose classical wreath suggests the horns of a cuckold. Behind him, on the couch, a young man makes love to his wife.

The book's final chapter—titled "Goya and the Spanish Revolution"—is also its most problematic, in part because the Spanish "Revolution" was ultimately a reactionary revolution which ended with the restoration of the Spanish monarchy. Paulson relates Goya's graphic work to political developments in revolutionary Spain, which are divided into three phases. The first phase is the Spanish reaction to the French Revolution and corresponds to Goya's "Caprichos" of the 1790s. The second begins in 1808 when, following the enthronement of Napoleon's brother, the Spanish people rose up against the foreign invaders who were also the source of liberalism and Enlightenment; this phase is represented in Goya's work by the "Disasters of War." The third phase, the counter-revolutionary restoration of the Spanish king, is heralded by the final prints of the "Disasters" series and responded to in the "Bullfight" prints, the great works of Goya's final years in exile. Then, Paulson launches into his grand finale—a no-holds-barred discussion of the most aggressive-regressive representation of revolution of all: the black paintings of the Quinta del Sordo.

Obviously, images like *Satan Devouring his Children* and *Judith Beheading Holofernes* offer a field day to a critic so deeply attuned to the interaction of the sexual and the political dimensions of revolution as Paulson, and he takes full advantage of the interpretive possibilities offered by Goya's hallucinatory imagery in the Quinta. He concludes that Goya's art of revolution is, in some sense, a defense mechanism, "a dual response of projection and introjection. What in the *Desastres* he projects onto the irrational situation of the Spanish War, in the *Deaf Man's House* he dramatizes as an awareness of how the artist's own process of projection/introjection operates."

This is certainly an interesting hypothesis, but it seems to me to extend the implications of revolutionary imagery beyond all reasonable bounds. Paulson anticipates this sort of objection: "I have been using the word *revolution*," he writes, "because we are speaking of the period of the French Revolution. But in the Spain of Goya all we see is a series of revolts and failed revolutions of the people and of Goya himself. Only the artist was revolutionary in the sense of proceeding with a plan for reconstruction—not of society, which he is only mirroring, but of his art. That is where the true Spanish revolution lay."

This argument seems to dissolve the term "revolution" rather than extend it. What we are ultimately left with is a new style in art—which is not a revolution at all, but something quite different. Paulson in some way recognizes this fact and admits as much. But he really believes that artists like Blake and Goya were luckier than David: "They were fortunate enough to be free of the constricting situation of the successful revolution, which requires apologists only." This is certainly a provocative—and highly debatable—proposition. ☐

Vision and Revision

A new attempt to dislodge entrenched art-historical models applies recent developments in critical theory to the analysis of painting.

BY DAVID CARRIER

Vision and Painting: The Logic of the Gaze, *by Norman Bryson, New Haven and London, Yale University Press, 1983; 189 pp., $17.95.*

Every month a shelfload of new books on critical theory is published; a critic can make a name today just by telling the history of recent criticism. Until relatively recently only specialists had heard of Lacan, Barthes or Foucault; still newer figures have already started to displace these, our modern "masters." By contrast, most art history published now could have been written decades ago. For a discipline which remains obsessively centered on an Italian Renaissance model, the great book on theory remains Ernst Gombrich's *Art and Illusion*, which is critically examined by almost no one.

Art historians' lack of concern with theory is surprising, both because theories of literary interpretation would seem to be relevant to the visual arts, and because much recent art itself critiques more traditional approaches to art. Expressive brushwork, popular imagery, the place of art in the marketplace, teleological models of art history: today's painters are much concerned with these issues. But art historians take little professional interest in new art and remain relatively indifferent to questions of historiography and critical method; thus, there is a pretty firm dividing-line between contemporary art and speculative criticism on the one hand, and serious art history on the other. Nobody publishes in both the *Art Bulletin* and *Artforum*.

Of course, novelty is not in itself a good thing, and assimilating both contemporary art and theory will take time. But in our culture it is hard to imagine an intellectually demanding discipline that fails to innovate. What was exciting about the creation of art history—as Michael Podro's *The Critical Historians of Art* (1982) well indicates—was how Panofsky, Warburg and others synthesized a living tradition dating back to Hegel. The debate among these now legendary figures was intellectually rich in a way that recent orthodox art history is not. (It is revealing that Podro's book is the first substantial study in English of that tradition.) The stasis in current art history seems both a contingent fact about intellectual history—the German refugees of the 1930s imported into the English-speaking world a methodology, but not the theoretical argumentation behind that methodology—and an unhappy acknowledgment of the close relation between art history and an art market which it serves.

Certainly we have eminent art writers: Leo Steinberg, T. J. Clark, Ronald Paulson (*Emblem and Expression*, 1975, and *Literary Landscape*, 1982), Michael Fried (*Absorption and Theatricality*, 1980), Svetlana Alpers (*The Art of Describing*, 1983), Oleg Grabar (*The Formation of Islamic Art*, 1973), Joseph Masheck. These writers differ in approach, but what they share—what justifies grouping them together as "revisionist" art historians—is their rejection of two Albertian ideas developed by Gombrich: that a painting is a window opening onto a illusionistic space, and that interpretation requires identifying the scene we see through the window.

Though seemingly dated, this is a surprisingly versatile model. Gombrich extended it to 19th-century landscape, showing how Ruskin's *Modern Painters* continues Alberti's *On Painting*; even Clement Greenberg's flattened modernist space is *both* a development out of *and* a break with the Albertian model. Renaissance religious narrative, Constable's landscapes, Abstract-Expressionism: these are viewed as three stages in one continous development.

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Now we may, with Steinberg, speak of a flatbed picture plane, a hard surface "on which objects are scattered"; or, with Fried, say that painting seeks to deny the presence of an observer before the window; or, with Alpers, treat the image as like a retinal image, a mirror of the external world; or, with Masheck, link abstract art to crosses and icons. In any case, we deny that paintings are windows, and thereby decenter the traditional art-historical privileging of Italian Renaissance art. No longer does it provide *the* model which all paintings of other times and places should approximate.

The publication of Norman Bryson's *Vision and Painting: The Logic of the Gaze* is therefore timely, for it offers both a critique of traditional art history and presents an alternative position suggestively related to all these revisionist accounts. Critically, Bryson argues that Gombrich treats the image as an "essential copy," a replica aiming transparently to present what it represents. In Gombrich's account, Bryson argues, the artist's physical working of materials is concealed: "The oil-medium does not exist," he writes, "except to erase its own production."

According to Bryson, we can explain our intuition that Giotto's *Christ and Judas* is more naturalistic than the earlier work, perhaps by Duccio, at Assisi without reference to Gombrich's theory of art as illusion. Here, Bryson relies on Roland Barthes's account of literary realism: just as a naturalistic novel—whether a James Bond fantasy or *Madame Bovary*—seems "true to life" because it describes so many things in such detail, so Giotto has provided us with surplus information, with more narrative details than are needed to tell the bare story Judas-kisses-Christ. The function of such excess information is to make us believe that the picture describes a reality external to itself.

Bryson's semiotic theory attempts to show how this illusion is both produced and maintained: Suppose we deny that pictures are more or less naturalistic images of what they depict. Rather, elements in paintings, as in texts, refer by being parts of a code, and art history must analyze the changing systems of these codes. Today we must learn to read the expressive gestures in Baroque art; soon people analyzing our fashion advertisements will need to understand our codes. For what once seemed so obvious that it hardly needed putting into words eventually becomes the object of the historian's research.

Gombrich, however, seems to take our codes for granted; he thinks that the viewer can see directly the scene depicted in a picture, whose hidden or symbolic meanings iconology then reveals. But for a consistent semiotic theorist, all images—from a "straightforward" Impressionist landscape to an esoteric Renaissance allegory—are codified, and therefore require decoding. And since codes have meaning only because artists once used and viewers once understood them, a semiotic history of art necessarily is a social history. To see the picture we must know an intersubjective system of meanings; we cannot simply look at the picture.

My description, presenting what seems a developed theory, is too optimistic—or at least premature. What Bryson offers is a sketch of such a theory, whose full development is no trivial task. His arguments about the "essential copy" are suggestive, but are not really developed far enough to be convincing. Nor are they entirely fair to Gombrich. Sometimes, it is true, Gombrich does treat pictures as if they were transparent, as if the viewer were just looking through the medium to see what is depicted. But he does not always do this. In fact, Gombrich says much about the conventions of pictorial art; his repeated insistence that we can see the representation only when we know the relevant codes seems consistent with a semiotic theory.

Moreover, Bryson's claim that European art treats its medium as if it were transparent is odd—especially after Gombrich has described at such length that tradition's fascination with the "beholder's share," with seeing pigment turn into what it represents. Only looking too much at photographs of paintings could cause anyone to hold this view. No one who has stood close to Titian's *Bacchus and Ariadne* would agree that here "the oil-medium does not exist, except to erase its own production."

More generally, what Bryson's theory omits is a distinction between the ways that different naturalistic works may match reality. Constable's *Wivenhoe Park* depicts an actual scene viewed by the artist, but a holy family does not; and though this distinction is obvious, talking of naturalism naturally but misleadingly causes us to think of Titian, like Constable, as copying some particular reality. The Renaissance artist studied his models, but their relation to what he depicted was complex; a naturalistic-looking Trinity, like the one by Masaccio analyzed by Bryson, copies no scene, though admittedly some 19th-century religious art treats holy scenes as if they had been photographed. Ironically, Bryson does not discuss more recent art, in which the re-presentation of images from earlier painting or from popular culture does explicitly invoke awareness of a code.

Actually, to speak confidently, as I have, of Bryson's "semiotic" theory does not locate his account in the happiest way. In fact, he criticizes Saussure's theory of signs, and the account on which he does draw, Jacques Lacan's analysis of perception, comes from a piece of that elusive analyst's work not directly concerned with language. In a series of lectures titled "Of the Gaze as *Objet Petit a*," published in *The Four Fundamental Concepts of Psychoanalysis*, Lacan suggests that in visual perception the subject's essential lack of integration—manifested in castration anxiety—is shown by our perception of ourselves as seen by the gaze of "the other" directed at us. In this anti-Cartesian account the perceiver does not look out at the world—as indeed Alberti's model also requires—but views and is viewed by that world in a way that implicates his bodily presence.

Bryson claims that European art treats its medium as transparent. But no one standing close to Titian's "Bacchus and Ariadne" could agree that "the oil-medium does not exist, except to erase its own production."

Lacan's presentation is highly elliptical; even those who find him readable may think that, because he says so little about painting, this is an odd starting point for an alternative to *Art and Illusion*. Since Gombrich too draws inspiration from psychoanalysis—his redoing of the Albertian model draws on the different psychoanalytic theorizing of his friend Ernst Kris—we might even schematize the debate between Gombrich and Bryson as an argument about how to interpret Freud.

What revisionist art history needs, I think, is *some* alternative to the Albertian account, whether this be Steinberg's flatbed press, Fried's worries about theater or Masheck's icons. For Bryson the history of European art is *not* a progress towards naturalism, but a story of the spectator's changing role. The Christ in a Byzantine Pantocrator looks directly at me; viewing a Quattrocento altar, I place my body at some viewing point chosen by the painter; finally, before a Vermeer, I as viewer have "no existence in tangible space." For Bryson, this gradual displacement or repression of the observer's body signals the gradual denial of the artist's physical work. Bodies in this tradition appear only as depicted—this disavowal of the body accounts for our obsession with the nude—and not as the source of that physical object in which or through which we see the image.

Vision and Painting is a virtuoso performance, an incredibly skillful weaving together of esoteric texts into a seemingly coherent design. If the result seems more impressive as intellectual synthesis than as the product of close observation of individual artworks, that perhaps is inevitable in any book so concerned with theory. Bryson's earlier *Word and Image: French painting of the Ancien Régime* (1981) gave a detailed account of that period, and the new book provides, presumably, the justification for that history. Though this separation of theory and practice affords a certain clarity of presentation, one difficulty with it is that the relation of Bryson's novel theory to his analysis of 18th-century painting is not always clear. Nor is *Word and Image* always as radically novel as Bryson's rejection of orthodox art history might suggest; sometimes one has the impression that much orthodox art history could be restated without too much difficulty in this exotic vocabulary.

Unlike the other revisionist art historians, Bryson—dean of English Studies at Cambridge—aims to present a novel systematic account. We may be grateful for that, for much can be learned even from the failure of such an ambitious project. Perhaps it is premature to look for a synthesis which, when it comes, may not be a semiotic or Lacanian account. Maybe as art history ceases to be centered on the Italian Renaissance the felt need for a single,

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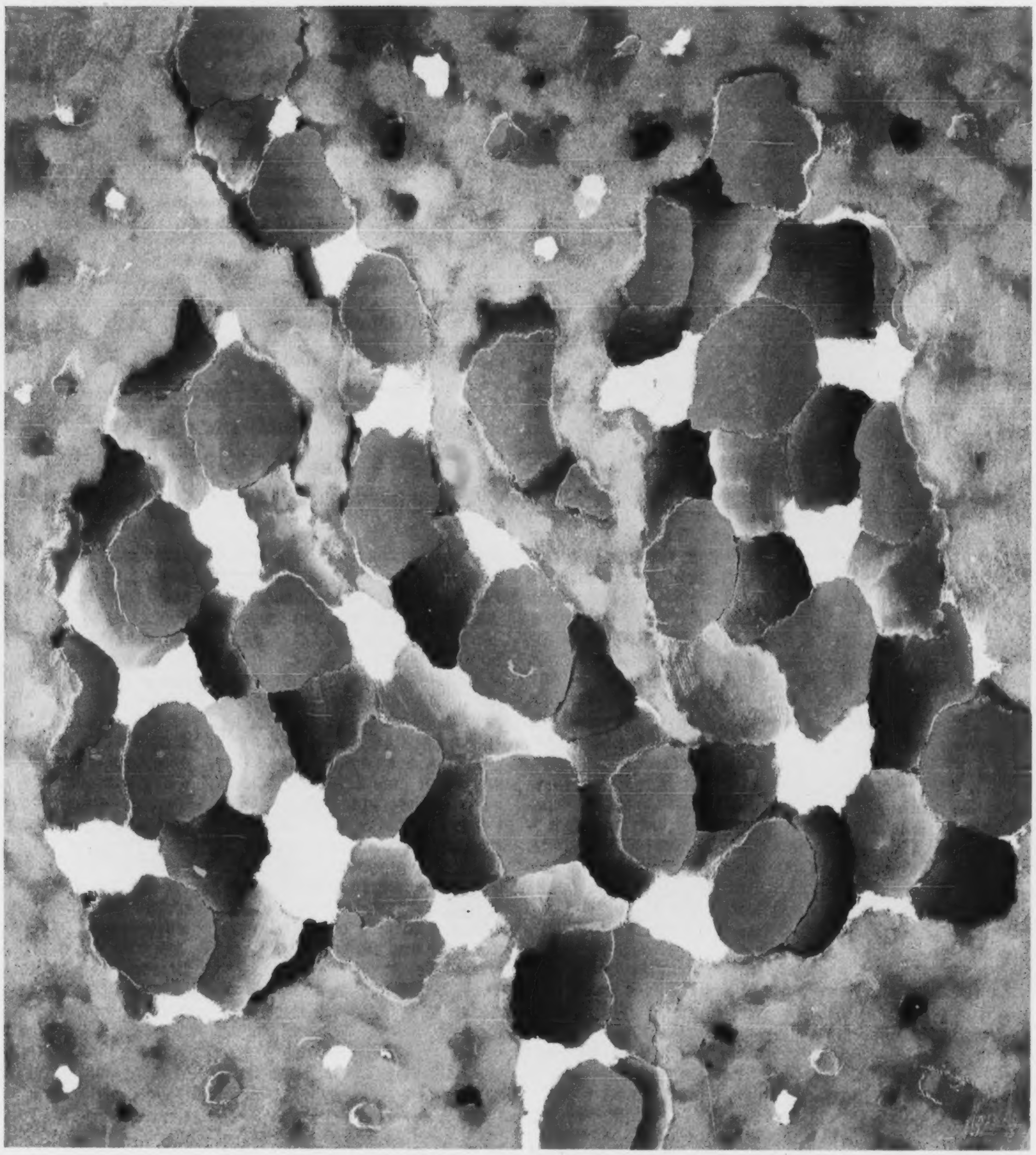
Gershon Iskowitz

New Paintings 1981-83

December 1–31



Painting B, 1982. Oil on canvas, 45 x 39 inches (114.3 x 99.1 cm.)
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generally applicable model of art will disappear. Icons, Dutch genre scenes, Persian carpets and postmodernist paintings may all coexist in the same museum without a search for common qualities which make them all works of art. Possibly, also, the art history establishment will seek such a paradigm change only when motivated by detailed argumentation about particular works. A synthesis like Panofsky's or Wölfflin's, we can learn from Podro, came only after a long debate within the intellectual community. What an ambitious book like Bryson's might provoke is much-needed dialogue among revisionist art historians; an attempt by them and also by more orthodox figures to spell out the theory of art history would be most welcome. *Vision and Painting* is likely to produce debate, and it comes at a time when argumentation is much needed. The concerns of people in literature, the contemporary art world and art history all converge here. Art history, it seems, threatens to become interesting to more than just art historians.

Mystifying the Mysterious

Vague in its theses, a new Rothko monograph evokes the context of his art—but fails to convey its principles or its pertinence.

BY PETER SCHJELDAHL

About Rothko, *by Dore Ashton, New York, Oxford, 1983; 244 pp., $25.*

Depending on the extent of one's empathy, Mark Rothko's life was tragic or merely sad. In any case, it was and remains an interesting life. Its vicissitudes were a seismograph of big changes in art and the world (and the art world) which still reverberate. It was crowned for a number of years—the early to mid-'50s if you're picky, longer if you're not—with the production of some extraordinary paintings, classics of modernism. And Rothko's life exerts the poignant tug—mythic or melodramatic, according to taste—of an injured but ambitious personality which found, then lost, a grip on reality through art. So there are plenty of angles in the Rothko story, lots of questions to be addressed and a wide range of plausible opinions to be advanced or refuted. It could make for a very good book.

Given Dore Ashton's temperament, *About Rothko* didn't figure to be that book, and it isn't. As a veteran chronicler of the New York School, Ashton has many strengths, all of them apparent here: intimate personal acquaintance, a passionate response to the art and the artists, and an encyclopedic command of relevant art history, literature and philosophy. She writes from inside a deep, nearly symbiotic absorption, radiant with earnestness and sympathy. But Ashton's strengths entail corresponding handicaps, notably an elusive point of view and a style of argument that is all elaboration of theses curiously unstated. Her intelligence, in her writing, is ambient, like a warm fog. Without narrative or discursive momentum, her prose, though clear, is punishingly hard to read.

Ashton writes that when she and Rothko socialized, "We talked about 'life' the way we imagined the old Russian literati used to talk—long, meandering conversations that often concluded with a sigh. . . ." Her half of the conversation has been kept up. Heady and a bit breathless, it is the keynote of this book, which features an astonishing lack of hard information. A fact is not a fact for Ashton unless shellacked with "meaning," no matter how speculative or superfluous. Thus, "selling newspapers and working regularly after school did not undermine [the young] Rothko. It seemed to enhance his underlying seriousness." The disembodied "seemed" in that passage is symptomatic, by the way, of Ashton's deficiencies as a biographer. What little (very little) biography there is in *About Rothko* is bespattered with "apparently," "no doubt," "it seems that," "almost certainly" and other qualifiers, each introducing an unbuttressed supposition.

The bulk of *About Rothko*, good and bad, is a piling up of literary and philosophical references, all cited as influences on Rothko's art and inner life. (I leave out an umpteenth retelling of the Abstract Expressionist generation's saga—background surely familiar, from Ashton's *The New York School: A Cultural Reckoning*, among other sources, to anyone likely to read this book.) At worst, the practice seems like name-dropping, so that, for instance, the artist can't have a moment of nervousness without Kafka flying in the window. And can it really be that all relationships among the Abstract Expressionists were mediated by literature? "[Clyfford] Still became Archilochus to Rothko's Homer," Ashton writes. Two pages farther on she quotes Robert Motherwell: "I was Stephen Dedalus to [Rothko's] Bloom." All one big psychic costume party, evidently.

At best, Ashton's constant striving in the realm of Great Books breaks through to some substantial illuminations. Within the amorphous body of *About Rothko* an important essay on the artist's involvement with Nietzsche is struggling to get out. The passages on music that Ashton quotes from *The Birth of Tragedy* thoroughly prophesy the intentions and effects of Rothko's mature style. For example:

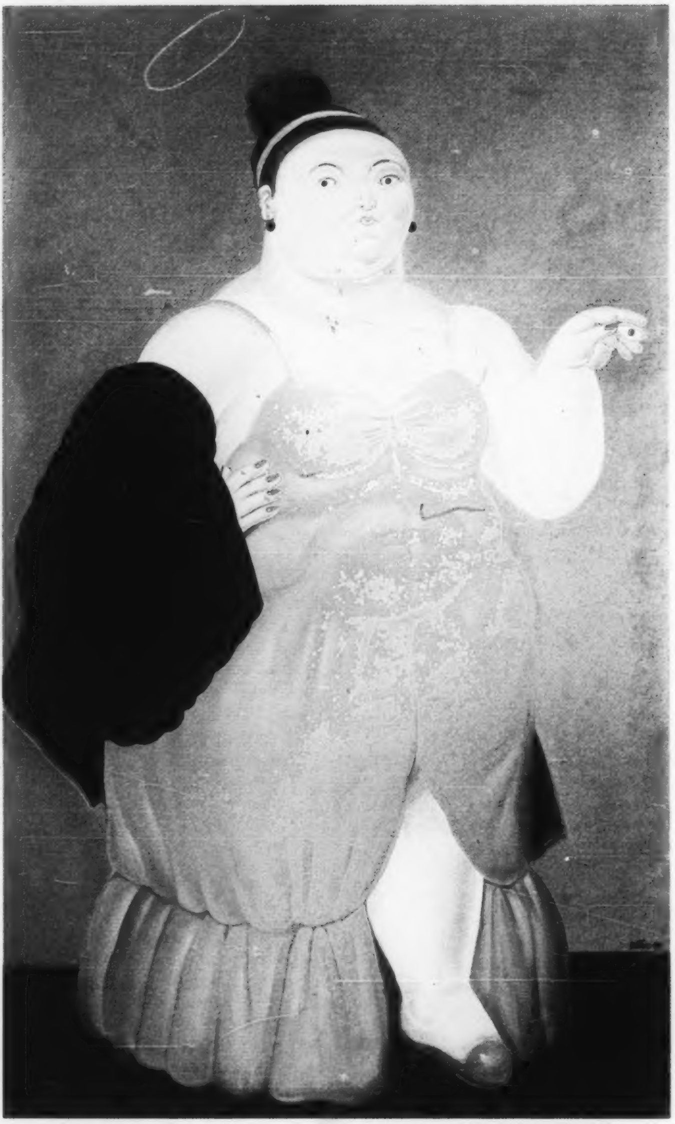
> All possible efforts, excitements, and manifestations of will, all that goes on in the heart of man and that reason includes in the wide, negative concept of feeling, may be expressed by the infinite number of possible melodies, but always in the universal, in the mere form, without the material, always according to the thing-in-itself, not the phenomenon, the inmost soul, as it were, of the phenomenon without the body.

That, confirmed by the tendency of Rothko's own words and, at least in my experience, by his work itself, is the very essence of his wager with art—a desperate bet on the communicative capacities of abstract painting. This wager and its results amount to an extreme, permanently fascinating case in the problematics of modern art. Nietzsche should not be permitted to roll by as another car in a freight train of "influences," as he does—slotted between Aeschylus and Corot—in *About Rothko*. He should be brought to bear directly on the form and dynamic of the work, as perceived by the author: Did Rothko succeed? If so, how? If not, why not? Without such specification of theory, and its testing against practice, we are left with an inexcusable impression of equivalence between idea and performance.

Two major tasks confront ambitious criticism of any artist of the past. The first is to restore our inevitably eroded sense of the artist's original context, including the context of his or her own perceptions and self-perceptions. The second is to place the artist in an entirely fresh perspective, answerable to present uses for art. To do the second task without having done the first is to be superficial. To do the first without proceeding to the second—Ashton's failing—is to be lifeless. (It ought to matter, somehow, that her "failing" is the function of a loyal and sincere commitment, but it really doesn't.) Thus Rothko is left hostage to the murky rhetoric of his era and still defenseless against the draconian positivism that subsequently either assimilated him to Color-Field esthetics or dismissed him as pretentious and sentimental. Today's wholesale revaluation of painting and its potential meanings (including the long-despised "literary") would seem to offer an opportunity for more aggressive tactics.

The first order of business must be to put daylight between Rothko the actual man and artist and Rothko the oversold (and consequently undervalued) myth. A certain amount of psychological inquiry would serve this end, showing the role of Rothko's attitudes and beliefs in the economy of his emotional needs. Rothko was spectacularly neurotic—a fact that is neither here nor there in evaluative terms (artistic worth has nothing to do with mental health) but without which the peculiar circuitry, so to speak, of his life and achievement becomes unintelligible. Ashton has repeatedly declared her opposition to psychological analysis of artists, citing Gaston Bachelard's contempt for efforts "to explain the flower by the fertilizer," so she cannot be accused of evasiveness on this score. But the unfortunate effect of her discretion is unnecessarily to mystify an already mysterious artist. "Explanation" of Rothko is not the point. The point is to free his name of encrusted confusions and pieties, making his art immediate to experience and his significance accessible to thought. That job remains to be done. □

FERNANDO BOTERO



Santa Lucia, 1983. Oil on canvas, 65¾ x 39½ in. (167 x 100 cm.)

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Looking at Fashion

Three recent volumes, very different in scope and ambition, examine the social imperatives of style in clothing.

BY JEFF WEINSTEIN

The Fashion System, *by Roland Barthes, Hill and Wang, 1983; 303 pp., $20.50.*
Skin to Skin, *by Prudence Glynn, Oxford University Press, 1982; 157 pp., $19.95.*
Fashion and Fetishism, *by David Kunzle, Rowman and Littlefield, 1982; 359 pp., $27.50.*

Since fashion criticism is still young enough to include virtually anything written about clothing, one can "compare and contrast" without compunction books as diverse as these—one a bargain basement picturebook, another a full-fledged academic treatise, and the third a bit of philosophy in the salon. The tenets of pluralism dictate that we regard each example as at least potentially successful on its own terms, but unfortunately *Skin to Skin*, a large-format, narrative-caption discussion of eroticism in Western dress by London *Times* columnist Prudence Glynn, must be quickly discounted. Not only are its scattered insights untouched by the modeling hand of thought, but there is also throughout a persistent tone of unexplained nastiness.

Eroticism needs no definition, according to Glynn, who believes not only in the ahistorical nature of heterosexual attraction, but also in the existence of a "perfect" male physique (that of tennis player Bjorn Borg). The author presupposes the validity of the late Victorian biological-drive or "essentialist" model of sexuality; kinkiness, sadomachochism, and the consequential appearance of fetish style are the results of sexual boredom, "usually the product of leisure, although it may be now within the grasp of unoccupied but State-financed persons of low intelligence. . . . " This is one of the few acknowledgments of class distinctions in the book. Glynn's racial generalizations followsuit, interspersed with enough pictures of past and present royalty to give *Skin to Skin* the appearance of a newsreel on the rise and fall of the British Empire. Happily, Glynn is a better archivist than writer; the book's illustrations, taken on their own terms, are excellent.

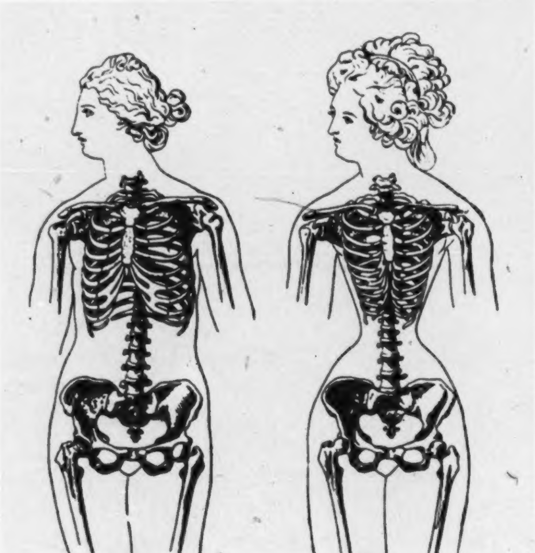
One of the most surprising of these depicts a French soldier of the 1830s corseted by his servant à la Scarlett O'Hara. Men in corsets? Art historian David Kunzle has written about the early comic strip as well as Cuban and Chilean revolutionary art, but in *Fashion and Fetishism* he turns to social history, giving us a chronological, no-fact-is-unworthy compendium devoted to the corset and what he calls "body sculpture." Kunzle's thesis, presented earlier in preliminary papers, is controversial: he contends that the Victorian fashion of tight-lacing, instead of being a mode of male-directed physical subjugation of women, is instead a cross-class assertion by women of their own sexuality and attractiveness—as well as "potentially and often actually a painful form of social resistance against the unwanted pregnancy. . . against the maternal role."

Kunzle's argument is weaker than his athletic massing of fascinating data. He seems to be saying that because conservative anti-feminists attacked the corset, we may infer that corset-wearing is in fact a feminist, individuating response. Whatever the merits of such a conclusion, the logic here is clearly faulty, and the proof Kunzle does offer remains less than convincing. He is adept at flushing out medical-expert anti-corset propaganda—cautionary tales of livers cut in two—but less careful to question the numerical and sensual exaggerations of the corset fetishists, whose obsession with waist size so much resembles the metric interests of genital pornography, but in reverse.

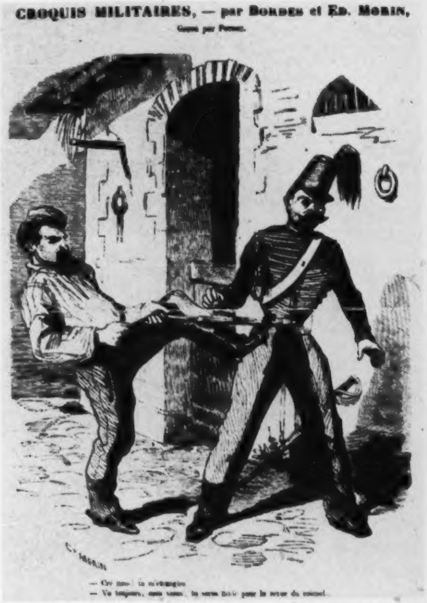
The book itself wants shaping. The range of Kunzle's primary material and his tendency toward quick hypotheses make it exciting to read, but also divert the author from following anything through. This indiscriminate love of fact may be called the Scholar's Problem or Fetish. The relationship between the corset and the outer clothing of the period is referred to but never analyzed. How many styles of the time required corsets and how many did not? Certainly enough of them did presuppose a corseted figure to make one wonder how free the women of the period actually were to make up their own minds on the matter. Sometimes the author assumes that women (and men) of any class could choose what they wished to wear; other times he implies they could not. The difference between fashion conformity and fashion rebellion in an exquisitely innovative fashion world goes unexplained here, though it has clear bearing on Kunzle's argument that tight-lacers "chose" to wear the corset for their own reasons.

Kunzle does bravely propose a progression from fashion (what you wear) to sexual fetish (what you do); most writers, including Glynn, assume without evidence that sexual fetish is diluted into fashion and not the other way around. Kunzle also finds sufficient evidence that sensual pleasure as well as pain could be had from the use of corsets and some other limiting devices. In the book's breathless cataloging of busks, cinchers, winchers, hoists, heels, high collars, finger-stocks and lacings, Kunzle attempts a poetry of physical restraint. He leaves out, however, the next step, a fashion meditation on the ethics of apparent but limited choice.

While Kunzle fails to consider what it means to be able to choose what one wears, Roland



"Skeletal deformation": illustration from Samuel Soemmerring's *On the Effects of the Corset*, 1793.


CROQUIS MILITAIRES, — par BORDES et ED. MORIN,

Bordes and Morin: "Damn! You're strangling me . . ." "Never mind, old chap, you'll be rigged up for the colonel's review." *Journal pour Rire*, Dec. 22, 1849.

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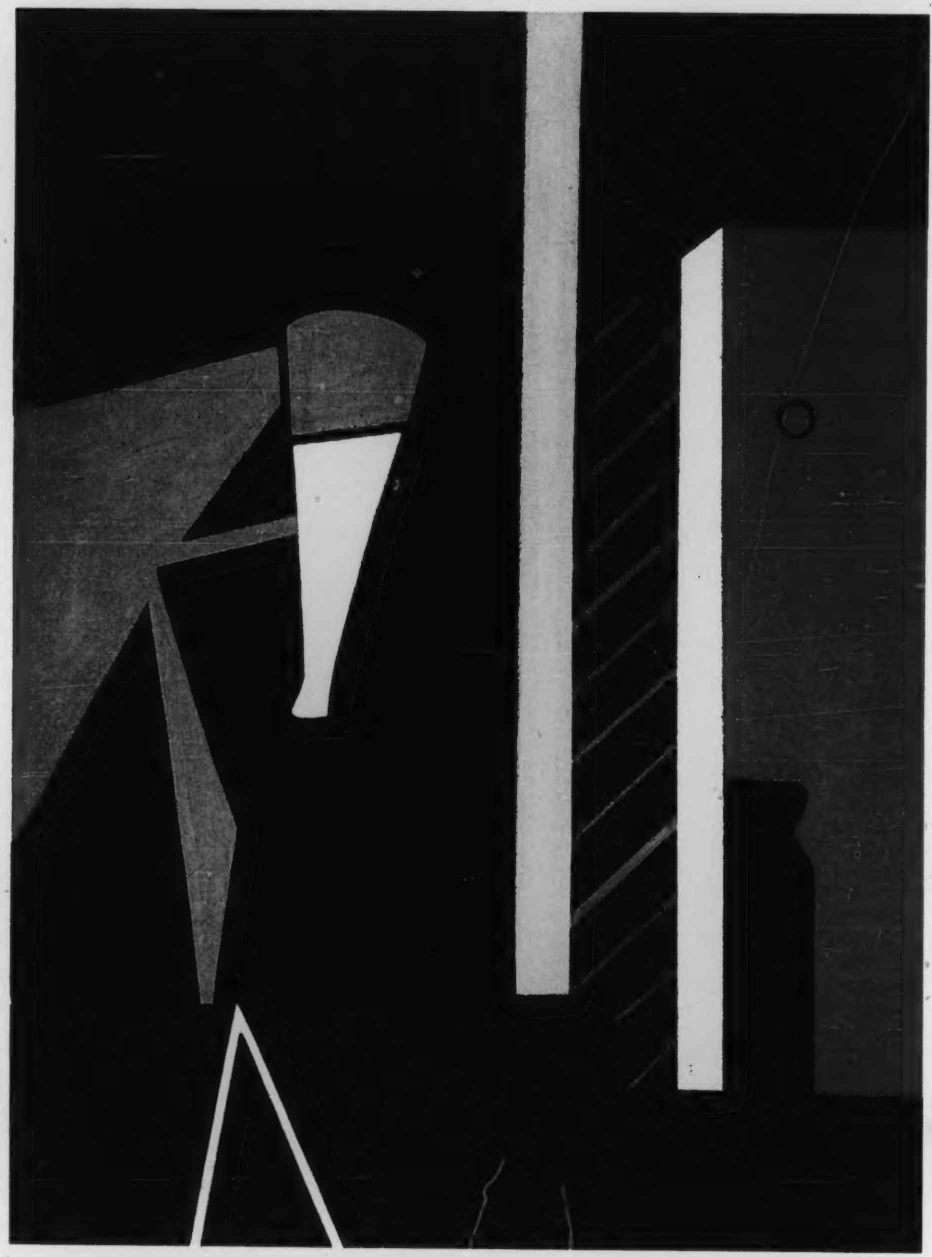

New Orleans #8, oil on canvas, 28¾"x21¼," 1957-58

Ralston Crawford

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Barthes is concerned with a fashion system of language which precludes choice. If you remember your now-unfashionable Saussurean semiology, then you may be able to give Barthes's *The Fashion System* a quick read; otherwise it is difficult going. In this book, begun in 1957, finished in 1963, and just now available in English, Barthes limits his analysis to language found in photograph captions in French fashion magazines, mostly *Elle* and *Le Jardin des Modes*, from 1958 to 1959. Fashion read this way, he thinks, is an element of mass culture: "Half of all Frenchwomen read magazines at least partially devoted to Fashion on a regular basis." However, his semiotic analysis is directed not at real clothing but "toward a set of collective representations."

Barthes admits at the outset that concentrating on the written system may disappoint (because we like the clothes themselves), but it is precisely the inevitability of that emphasis that constitutes his point: "Man is doomed to articulated language, and no semiological undertaking can ignore this fact. . . . This work's essential function is to suggest that in a society like ours where myths and rite have assumed a form of *reason*, . . human language is not only the model of meaning but its very foundation."

So the prose makes the clothes—or, instead, the Fashion. But Barthes's exegesis is almost always dialectical: he surprises with an apparent opposite and then resolves. "Why does Fashion utter clothing so abundantly?" In other words, why so many words? Because an industrial society, he says, must create needs, desires, in order to sell. Yet the commercial impetus of the Fashion system will always conform, if Barthes is correct, to the structure of the linguistic system, and his argument consequently results in a kind of apotheosis of semiology: "Linguistics will become the science of every imagined universe." So clothes, with all their particularities, lead to a very French embrace of the universal.

> ***What Kunzle seems to be saying is that because conservative anti-feminists attacked the corset, we may infer that corset-wearing is in fact a feminist, individuating response.***

Barthes then elaborates his system—though you may have already closed his book—by using as his point of departure captions like "a little braid gives elegance," "a cardigan sporty or dressy, if the collar is open or closed," and my favorite, "I am a secretary, and I like to be impeccable." His rigor is tempered only by his imagination, which is given most freedom when describing the "coming together" of clothing with its descriptive language. Barthes believes that clothing is rarely described by the Fashion system as colorfully or originally as when it is itself used to describe something else (in novels, for example). To explain Fashion's resistance to what is normally thought of as imaginative writing, Barthes suggests models of "clichéd" Fashion rhetoric which under the Cultural include the natural ("hats in bloom"), the geographic or exotic ("Samurai belt"), the historical ("a 1916 flavor"), and the artistic ("Picasso colors"). These are codes, and they connote more than they denote: "the models Fashion proposes pell-mell are borrowed from the intellectual baggage of a young girl who is 'on the go and in the know' (as Fashion would say), who takes courses at the Ecole du Louvre, visits a few exhibitions and museums when she travels, and would have read a few well-known novels."

Barthes has other models of Fashion connotation, and his description of "the detail" approaches the poetic (I use the term less exactly than he does). I will quote part (!) of one of Barthes's famously lengthy sentences to show how beautifully, if unexpectedly, his imagination leads him from the abstract to the real:

> . . . The rhetoric of the detail seems to take on an increasing extension, and the stake it has in doing so is an economic one: by becoming a mass value (through its magazines, if not through its boutiques), Fashion must elaborate meanings whose fabrication does not appear costly; this is the case of the "detail": one detail is enough to transform what is outside meaning into meaning, what is unfashionable into Fashion, and yet a "detail" is not expensive; by this particular semantic technique, Fashion departs from the luxurious and seems to enter into a clothing practice accessible to modest budgets; but at the same time, sublimated under the name *find*, this same low-priced detail participates in the dignity of the idea: likewise free, likewise glorious, the detail consecrates a democracy of budgets while respecting an aristocracy of tastes.

The objections one can raise to *The Fashion System*, a knotting together of categories and poetic leaps, are those that have already been thrown at structuralists in general: complacence about history, pervasive either/or-ness, and difficulty with the concepts of struggle, accident, innovation and pleasure. Barthes ultimately fought the idea of the "neutral" sign, but even sympathetic readers of this early work will wonder at the apparent lack of engagement with the nonlinguistic, wearable objects of his study.

PHOTOGRAPHY

Mining Photographs and Other Pictures 1948-1968, *photographs by Leslie Shedden, essays by Don Macgillivray and Allan Sekula, Halifax and Cape Breton, The Press of Nova Scotia College of Art and Design and The University College of Cape Breton Press, 1983; 280 pp., $25.*

Within the spectrum of photography book publishing, *Mining Photographs and Other Pictures* represents an audacious departure from the norm. Over 330 photographs taken from the archive of Shedden Studio—a commercial photographer in Cape Breton, Nova Scotia—are reprinted in this book; the subjects range from men and machinery in the mines (photographs mostly commissioned by the Dominion Steel and Coal Company for public relations purposes) to wedding pictures, shop fronts and group portraits of local gymnastic teams. These are the kinds of images that can be found by the thousand in the archives of any number of commercial photographers, in the files of government agencies, of corporate house organs, of historical societies and even in the morgues of local newspapers. Their specific interest resides not in the manner of their making (no esthetic claims are advanced for these pictures whatsoever), but rather in the context from which they come—the particular matrix of history, culture, economic and social relations that collectively defines the community of Glace Bay, Cape Breton, and its environs.

Since the production of photography books is in general either predicated on *auteurist* notions of the exemplary, the singular and the original or (when the intention is historical rather than esthetic) informed by the belief that photography represents the spectacle of history itself, the publication of such a selection of photographs—that is, photographs which are at the same time utterly specific and utterly banal—raises questions of meaning. Local and regional interest aside, what are we to make of this 20-year slice of a photographic archive depicting the industrial and public faces of an economically depressed mining community?

And, indeed, one of the fundamental intentions of this book is precisely to foreground the issue of the meaning of a body of archival photographs. Given what Allan Sekula calls the "semantic availability" of archival pictures—the fact that when these (or any) pictures are removed from their initial context their meanings are up for grabs—the way in which an archival selection is edited, repositioned and re-presented obviously determines how specific pictures will be read and the kinds of meanings they will yield. By refusing to privilege either an authorial or an editorial sensibility and by seeming, moreover, to be as inclusive in its subject matter as the total archive itself, *Mining Photographs and Other Pictures* succeeds in focusing attention on the social function of photography and the discursive nature of photographic meaning.

Mining Photographs opens with an introductory essay by Robert Wilkie which traces the history and fortunes of the Shedden Studio from its initial establishment by David Shedden in 1916 through the retirement of his son Leslie (who took most of the pictures in the book) in 1977. The second part of the essay is concerned with the position of Dominion Steel and Coal Company (Dosco) within the economic life of Cape Breton and with the company's use of photography to augment and confirm its corporate self-image of benign patriarchy. Following the plates is the first of the book's two major essays, "Glace Bay: Images and Impressions" by Don Macgillivray, which traces the labor history of Glace

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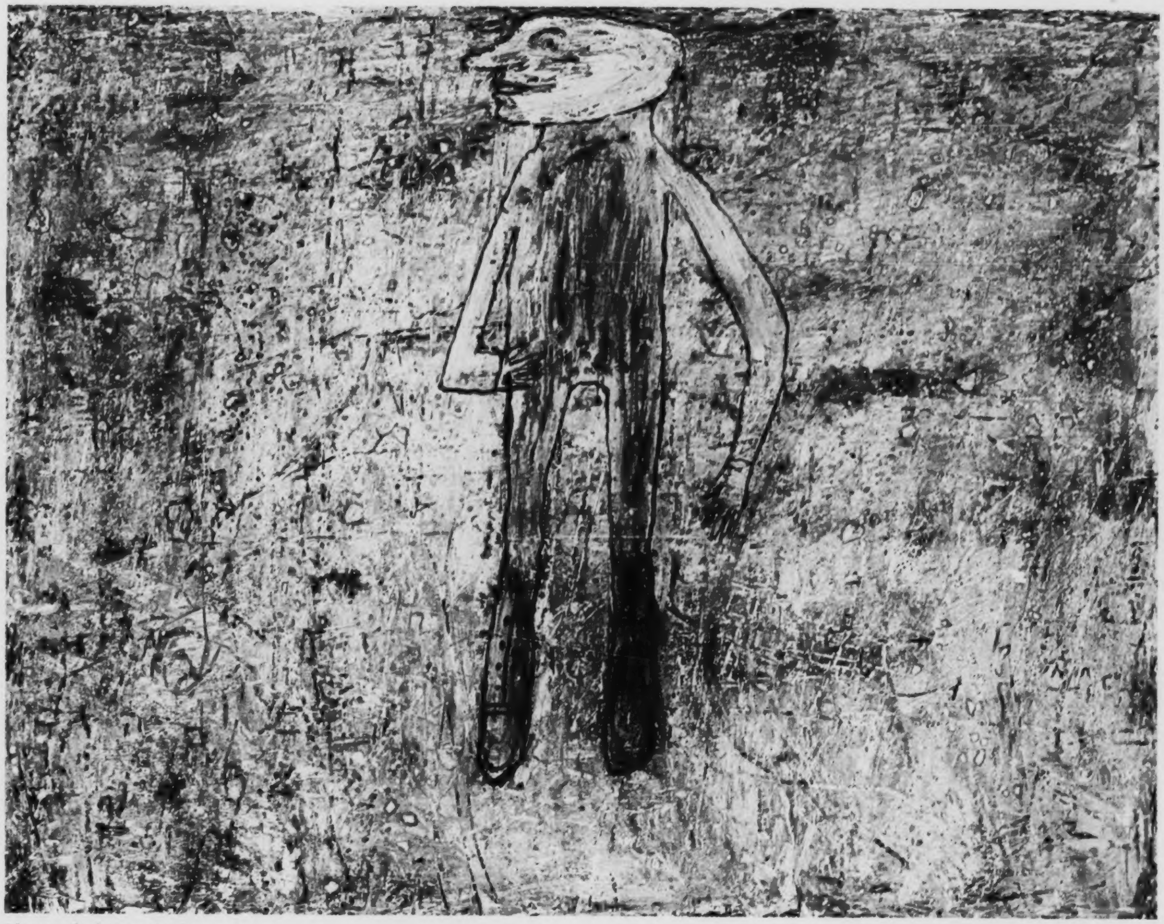

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Dosco (Dominion of Canada Steel and Coal Corporation)
Miner crew next to their machine, mid-1950s.

Bay and Cape Breton with special emphasis on the waxing and waning of working class militancy between the 1920s and the present. Although it was clearly necessary for the book to provide a historical background against which to consider the Shedden archive, Macgillivray's text is somewhat disappointing. Despite the fact that his subject consists of confrontations between labor and management, strikes, exploitation and struggle, his piece is lifeless, occasionally tendentious, and prone to fluctuate between excessive detail and broad generalizations.

The heart of the book, however, is Allan Sekula's intelligent, provocative and challenging monograph-length essay entitled "Photography Between Labour and Capital," which must be reckoned as a major contribution to the field of photographic theory and criticism. While the Shedden Studio archive provides the point of departure for Sekula's ambitious inquiry into the instrumental functioning of photography, the breadth and substance of his discussion goes well beyond the initial question of how to read a particular corpus of images. Sekula takes as the *a priori* of his critical enterprise the assumption that photography—in all its uses—serves to legitimize, naturalize and sustain existing power relations. What Roland Barthes characterized as the mythological aspect of photography (the way in which it functions to naturalize the cultural), Sekula treats as photography's ideological working. Drawing on Althusser's proposition that ideology represents an imaginary and constructed reality that masks the real relations of individuals to the apparatuses of power, Sekula argues that photography, too, must be apprehended as an imaginary economy. Sekula sees a photographic archive as a "clearing house of meaning"; far from being neutral repositories, archives "embody the power inherent in accumulation, collection, and hoarding as well as that power inherent in the command of the lexicon and rules of a language." Sekula is not, however, concerned to track down an immutable, originary meaning or use in individual photographs or bodies of photographs. Rather, he is concerned with the site of representation, where meaning and ideology are encoded, expressed and reproduced. Mining imagery is thus a particularly suggestive field of inquiry since on a symbolic level it signifies a prototypical form of industry. "More than any other practice," Sekula points out, "mining exemplifies the direct domination of nature, the extraction of value from nature by alien means."

Tracing the representations of mining from Agricola's *De Re Metallica*, a 16th-century treatise on mining (translated from the Latin by, of all people, Herbert Hoover and his wife) through Diderot and D'Alembert's *Encyclopedia* to TimothyO'Sullivan's photographs of the Comstock lode, Sekula examines the ways in which the conventions of representation and the discourses in which they functioned have served to rationalize and manage the labor they depicted. The "universal language" of photographs, which Sekula factors into the development of a picture language of capitalism, is examined in terms of a metaphoric connection between representation, quantification and commodity exchange. Continuing an argument first proposed in his essay "The Traffic in Photographs," Sekula compares the functioning of photography to that of goods in the marketplace; he argues that photography's uniform logic of representation mirrors the global market economy's uniform logic of exchange. Branching out from this discussion, Sekula addresses a broad range of related issues, such as photography's relationship to 19th-century historicism and positivism, the exploitation of photography in scientific management and industrial psychology (in the work of Frederick Winslow Taylor and the Gilbreths), and the history of underground photography.

Mining Photographs and Other Pictures is important primarily because of Sekula's essay, but it should be said that such a book has a value even apart from Sekula's contribution. By choosing to publish selections from a photographic archive (and thus to represent one aspect of photography's normative, ubiquitous functioning), the editors and authors demand a reading of photographic imagery that requires far more attention—and far more thought—than does a presentation which merely focuses on the esthetic.

—Abigail Solomon-Godeau

The Prints of Louis Lozowick: A Catalogue Raisonné, *by Janet Flint, foreword by Alfred P. Maurice, New York, Hudson Hills Press, 1982; 233 pp., $50.*
William Gropper, *by Louis Lozowick, foreword by Milton W. Brown, East Brunswick, Associated University Presses/Art Alliance Press, 1983; 192 pp., $40.*
Rockwell Kent: An Anthology of His Works, *edited, with an introduction, by Fridolf Johnson, foreword by Jamie Wyeth, New York, Knopf, 1982; 359 pp., $60.*

Louis Lozowick is one of those artists who is constantly being "discovered." Despite his importance to the Precisionist movement of the 1920s and '30s, his work has remained in relative obscurity; perhaps because he worked almost exclusively in lithography. Janet Flint's comprehensive *The Prints of Louis Lozowick* should help to permanently fix his reputation, making it possible to grasp the qualities which distinguish Lozowick's work from that of Sheeler, Demuth and the other Precisionists.

Flint's introduction provides useful biographical details on Lozowick's artistic education in Russia, France, Germany and the U.S., and a good description of Lozowick's working method. Many of the entries in her catalogue raisonné of the prints include illuminating background information on Lozowick's subjects as well as the usual facts about edition sizes, monograms, printers and dates. The story the reproductions themselves tell is that it was only in 1927, at the age of 35, that Lozowick arrived at a truly personal synthesis of the Cubist and Constructivist influences he had absorbed from Léger in Paris and from El Lissitzky in Berlin.

Lozowick's most distinctive work may have been done in lithography, but the creative impulse impelled him further, not only to paint but also to write. Over the years, he published several translations from French and Russian and a plethora of articles on modern European painting, Jewish art, art and politics, and modern theater. He also designed stage sets, display windows, and a dress for Gilda Grey, "the shimmy girl of the Ziegfeld Follies." Although Lozowick died in 1973, his text for a volume on the Social Realist William Gropper has just now appeared in print. Lozowick reviewed Gropper in the *Nation* in 1932, and wrote the catalogue introduction for his second one-man show of paintings, in 1937, at the ACA Galleries in New York—where Gropper was shown recently in 1981 and 1983. Lozowick's discussion of Gropper makes plain his own forceful leftist convictions, as well as his breadth of cultural reference and his ability to analyze pictorial form.

In the 1930s, Lozowick added scenes of men at work or strikers confronting police to his architectural subjects, but his images are odder than their typical period subjects might suggest. The ripe, curving figures of his workers are strangely feminine. The foreshortened figure of a fallen striker in one print strikingly resembles the foreshortened female nudes he drew in the same period. And in a 1934 *Strike Scene* of a black worker raising an arm to halt the blow of a club-wielding policeman, the composition appears to derive from two of the central figures of Jacques-Louis David's *Sabine Women*: the cop corresponds to the bearded Sabine king on the left, while the worker matches the woman in the center who halts the battle. It is tempting to suggest that Lozowick's visualization of class struggle drew on his feelings about relations between the sexes. But this is a matter for future Lozowick scholars. They will not, unfortunately, want to spend much time on

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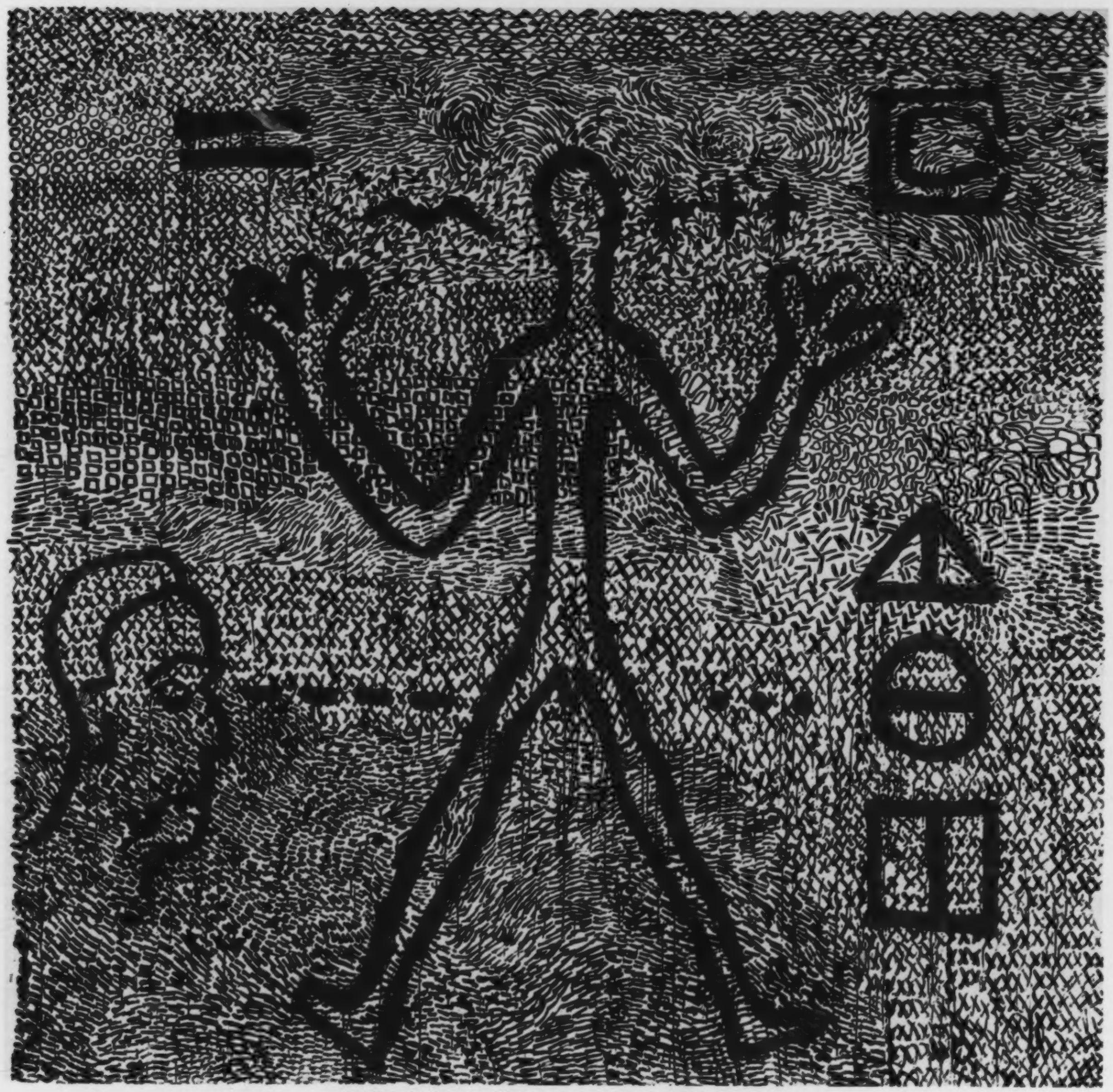

A.R. Penck, "Standard," oil on canvas, 1983 285 x 285 cm

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ARP BALLA BRAUNER DUBUFFET ERNST FONTANA FAUTRIER YVES KLEIN
LEGER MAGRITTE PICABIA PICASSO SCHWITTERS STELLA TWOMBLY

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most of Lozowick's later work—images of the New York countryside; of Soviet Tajikistan, where he traveled in 1931; or of Israel, Italy, Greece, India and Mexico, where he traveled in the 1950s. Dealing with nonurban subjects, Lozowick sinks quickly to illustration pure and simple.

Like Lozowick, Rockwell Kent was a better printmaker than painter. Kent too became deeply involved with left-wing politics in the 1930s. As Lozowick did in 1931, Kent in 1959 visited the USSR as a guest of the Soviet government. And, like Lozowick, Kent was called before Joseph McCarthy's witch-hunting Senate committee. On an artistic plane, both men were urged towards printmaking by dealer and curator Carl Zigrosser; both used the same printer, George C. Miller; and both were commissioned by the Treasury Department to execute post office murals during the 1930s. But there the resemblances end.

Kent's prints and illustrations, beloved by bibliophiles, have received an appropriately handsome presentation in this new volume from Knopf, designed by Robert Scudellari. It would have been nice if the suites of reproductions from his illustrated editions of *Moby Dick*, *Candide*, *The Canterbury Tales* and *The Decameron* had been given more prominence, for they give a good idea of why Kent was the most popular American illustrator of his time. Illustrating such classics, Kent could make past or foreign worlds seem vivid and familiar. Melville or Boccaccio could provide the depth of feeling curiously absent from Kent's self-inspired images. Kent on his own was monotonously heroic.

Perhaps for this reason, Kent's paintings were never as popular as his prints and illustrations, and the rather dull color reproductions of them here seem merely to confirm the judgment of the *Art News* reviewer who wrote in 1910 that Kent appeared, "in a way, a younger Winslow Homer in his somewhat hard and crude color but dramatic intensity." Kent regarded modern art, particularly abstraction, as an immense hoax. Late in his career—after the Soviet Union had given him the full-scale retrospective no American museum would—Kent expressed his approbation of Socialist Realism: "If the 'Revolution' means anything, it means increased social responsibility for everyone and an end to such silly, ivory-tower self-expressionism as Picasso boasts."

Fridolf Johnson's biographical introduction to this volume reveals a life that was a mass of contradictions. Kent's notorious radicalism did not deter him from earning several fortunes by creating illustrations and advertisements for the capitalists he despised. "His illustrations, treated as works of art by well-known corporations, conferred on their advertisements a cachet which set them far above the usual run of publicity," Johnson writes, seemingly without realizing how morally dubious this sounds. Nor did Kent's radicalism keep him from enjoying high life in New York or on his country estate.

In his private life, Kent seems to have been obsessed by sex, pursuing three wives and innumerable mistresses. But the elongated, mannerist figures in his art remained oddly sexless and unsensual. What took the place of sensuality or tenderness in his work was a hunger for the sublime. He wrote with enthusiasm of Nietzsche's Zarathustra and threw himself into a series of expeditions into the wilderness of Maine, Alaska, Greenland and South America, building houses with his bare hands, driving dog sleds, shipwrecking boats, testing his mettle against the elemental forces of cold and wind and sea. These experiences provided the material for Kent's books and pictures. The artistic search, for Kent, always remained a search for dramatic subject matter.

But Kent's mannered handling tended to drain the drama from his images. He reworked William Blake's visionary figures and landscapes in a hard graphic style, with a sinuous, Art-Nouveau line perhaps derived from Aubrey Beardsley. The result was pastiche. Kent's prints are frequently "drawn" with white lines on a black ground, which gives them an appearance of "color"—but, unlike Lozowick's work, they remain essentially linear in conception. As an artistic education, Greenland and Alaska are, alas, no substitute for Paris and Berlin. *—Pepe Karmel*

Contributors

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DAVID HOCKNEY *Jacques,* 1974. Colored pencil on paper, 25½ x 19¾ inches

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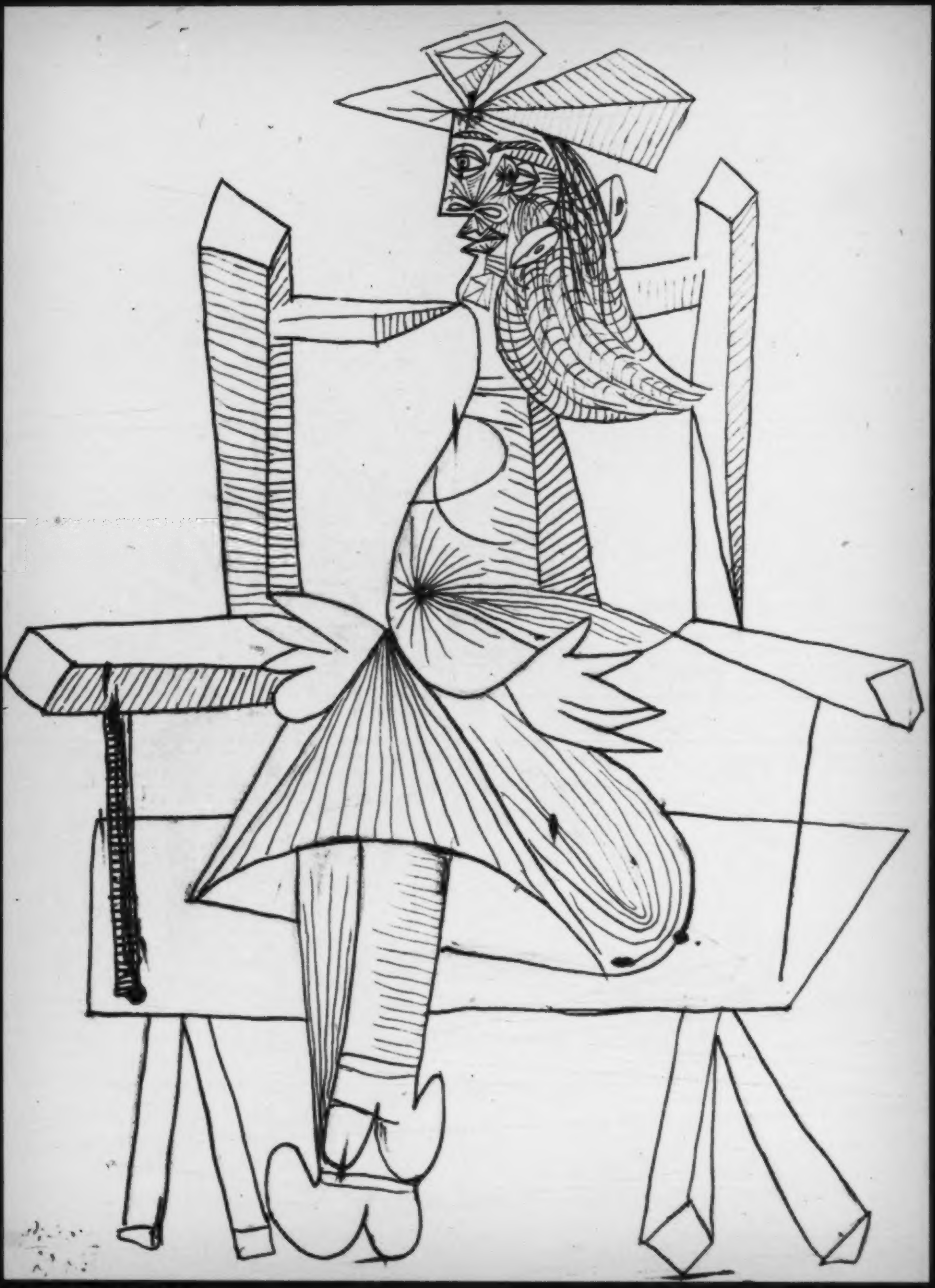

PABLO PICASSO (1881-1973)
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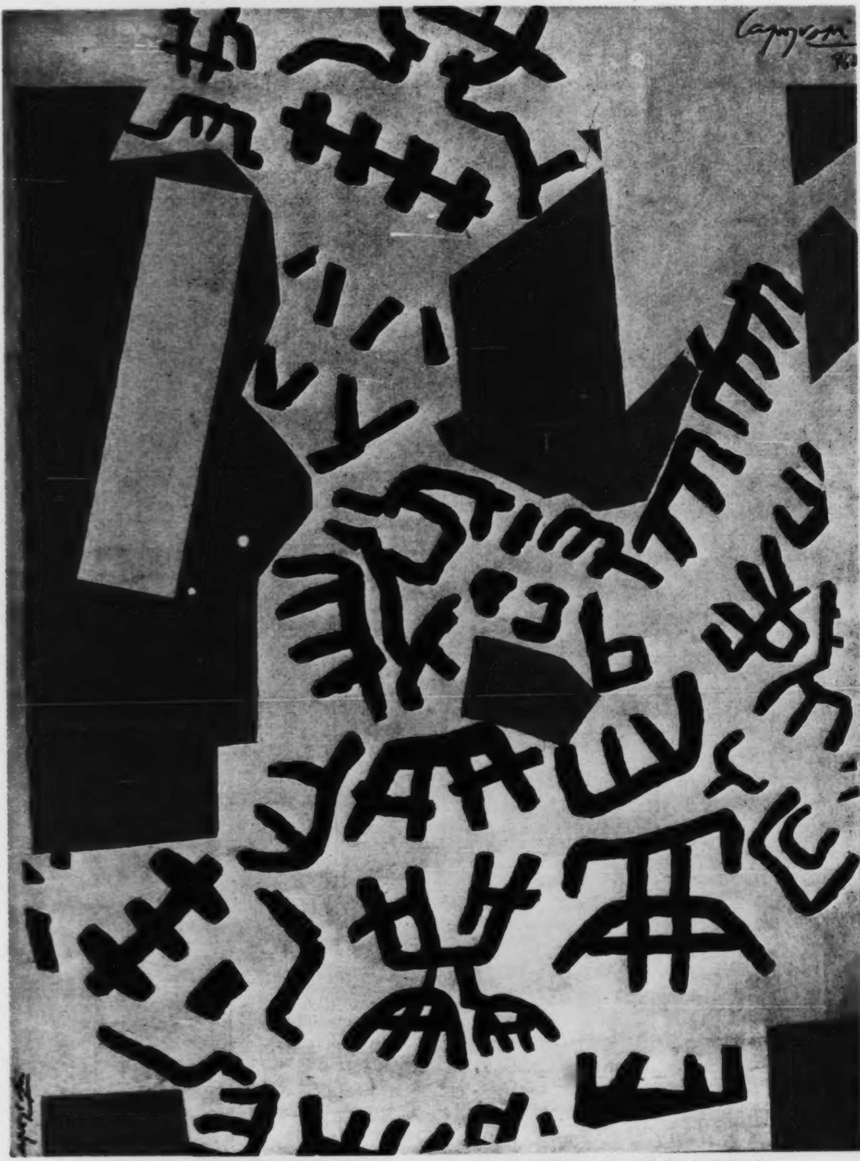
Report from Italy
'50s Informalities

BY MARCIA E. VETROCQ

An exhibition devoted to the emergence of abstraction in postwar Italy corrected the impression that Italian art between Carrà and Chia had been as still and dusty as Morandi's bottles.



***Giuseppe Capogrossi:* Surface 369, *1960, oil on canvas, 50¾ by 37¾ inches.* Galleria L'Isola.**

As if to endorse the seemingly unanimous conviction that painting is making a comeback in the 1980s, there have been a number of recent exhibitions devoted to reacquainting the public with the medium's last heroic age, the 1950s.[1] Since much of the current heat and light is being generated abroad, the American audience has had to confront its near total ignorance of European art after Surrealism, and perhaps even question its habit of regarding foreign artistic developments after 1945 as ripples in the wake of the New York School. Enlightenment awaited those few American travelers who ventured to Bologna between June and September, for the Galleria Comunale d'Arte Moderna di Bologna housed this summer's *maximostra*, the mammoth exhibition "L'Informale in Italia." The show served as a sharp corrective to the impression that Italian art between Carrà and Chia had been as still and dusty as Morandi's bottles. Documenting the emergence of a new abstraction in Italy not long after the Second World War, "L'Informale in Italia" presented over 300 examples of ceramics, sculpture, photography and, above all, painting. With a large team of collaborators, Renato Barilli and Franco Solmi curated the exhibition and introduced its appropriately hefty catalogue.[2]

Plans for an *Informale* exhibition first germinated after the 1974 death of Francesco Arcangeli, director of the Galleria Comunale d'Arte Moderna and a professor at the city's university. Arcangeli's essays had been fundamental to the early critical identification of *l'Informale*.[3] The delay in realizing the show freed its organizers from a strict adherence to Arcangelian orthodoxy, permitting a more inclusive consideration of the style and its practitioners. The postponement also meant that the exhibition acquired a then-unforeseeable and now-inevitable postscript: the emergence in the late 1970s of a strong gestural and metaphoric current in Italian painting, limply called Neo-Expressionism on this side of the Atlantic but more polemically labeled *transavanguardia* by Italian criticism.

The Bologna exhibition presented *l'Informale* as a style which eludes conventional definition, more a climate or a spirit than a common look. The heterogeneous tendencies within *l'Informale* were united in their rejection of Cubism and the geometric, rationalistic and utopian models of the prewar avant-garde, personified for them by Picasso, Mondrian, Gropius and Kandinsky. Acquiring its name from the French critic Michel Tapié, *l'Informale* arose in the aftermath of the Second World War as a repudiation of any formal organization, figurative *or* nonobjective, which embodied a belief in shared symbols and the universality of form, or which postulated the very processes of

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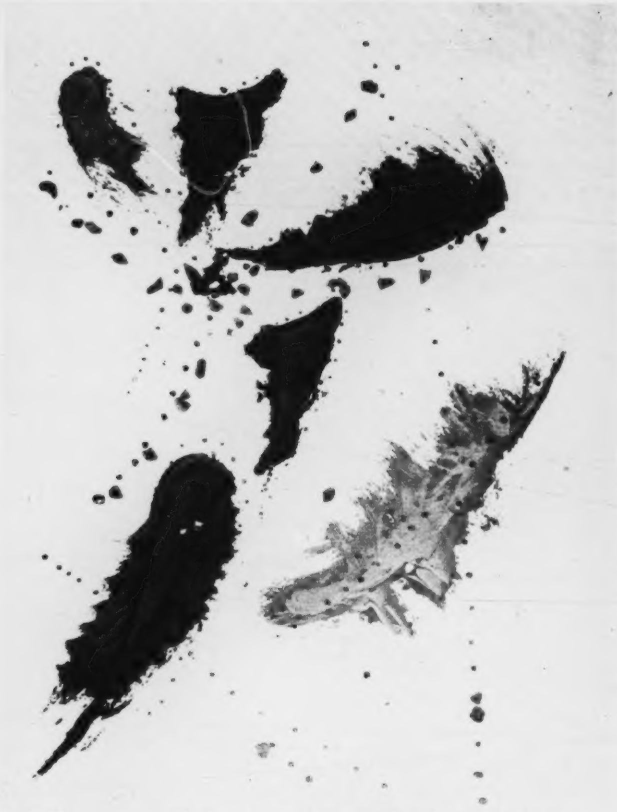
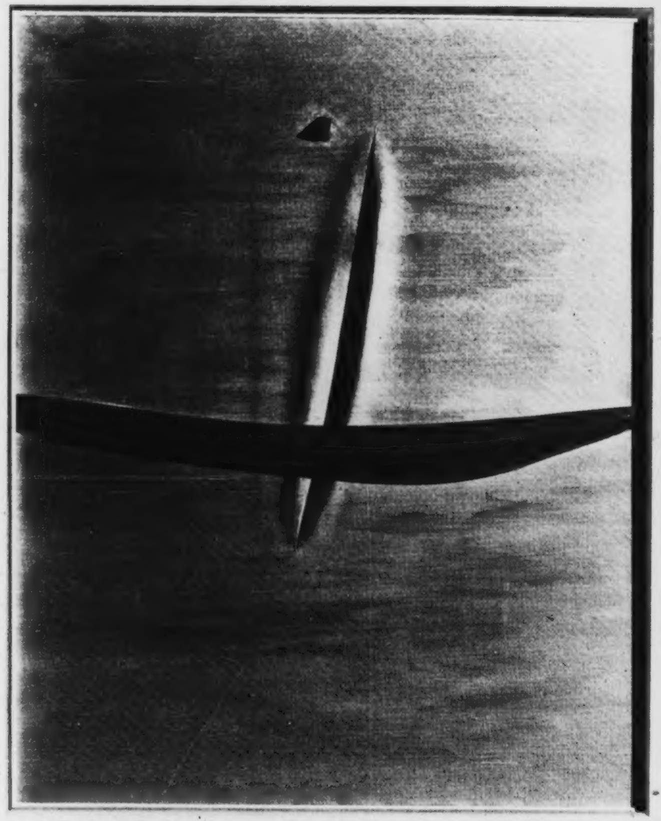


Lucio Fontana: **Spatial Conceit—Paradise,** ***1956, mixed mediums on canvas, 45¾ by 35½ inches. Collection Laurini, Milan.***



Lucio Fontana: **Spatial Conceit—Expectation,** ***1957, mixed mediums on canvas, 39 by 31¼ inches. Collection Amanda R. Dangelo, Milan.***

representation and abstraction to be the mental acts of a disembodied consciousness. The determinism and (yes) idealism of Surrealism were no less bankrupt than the authoritarian mysticism of Neo-Plasticism. Drawing upon the heroic fatalism of phenomenology and the feisty desperation of existentialism, *l'Informale* embraced flux, uncertainty, corporeality and immersion in the world as the essence of the human condition.

With the ideals of the old avant-garde discredited, the authenticity of the new art, not surprisingly, did not hinge on criteria of abstract purity; hence the unembarrassed references to the figure and to nature, and the emphatic materiality of *Informale* ceramics and mixed-medium works. The most ardent of *Informale* proponents never argued for the transcendent autonomy of art or the self-sufficiency of the creative act. The *Informale* artist seems to have been less concerned with surveying the nonillusionistic field of the canvas than with acting out his bitter freedom from the "illusions" (delusions) of geometric abstraction as an instrument and mirror of social order.

Based in existentialism and phenomenology, "l'Informale" embraced flux, uncertainty, corporeality and immersion in the world as the essence of the human condition.

By its very title—"L'Informale in Italia"—the exhibition declared its subject to be part of an international movement, and generous reference is made in the catalogue essays to the catalytic effect of contact with the art of Wols, Fautrier, Dubuffet, Pollock, Tobey and others. This acknowledgment is more than an act of critical retrospection, for such contact was triggered by a number of European exhibitions throughout the 1950s which had brought together the various international exponents of the new art.

The Bologna exhibition was comprehensive, perhaps to a fault, in subsuming just about every species of non-Neo-Cubist art in postwar Italy under the rubric *l'Informale,* a strategy which taxed the explicative categories by which the installation and the catalogue were organized. While individual catalogue essays accorded recognition to the particular flavor of the regional variants of *l'Informale,* the show's principal divisions were three: 1) *Lo spazialismo e il nuclearismo* ("Spatialism and Nuclearism"), which referred to two related groups of abstractionists who officially announced their programs with manifestos issued in the early 1950s; 2) *L'ultimo naturalismo* ("The Last Naturalism"), named after Arcangeli's seminal essay of 1954 in which the critic discussed the revitalization of landscape painting as the visual metaphor for a phenomenological understanding of existence; and 3) *Le poetiche del segno e della materia* ("The Poetics of Sign and Material"), a catchall confederation of works, ranging from the pyrotechnic to the austere, which were concerned with ciphers, surfaces, gestures and materials as vehicles of an often-tormented expression of the encounter between the individual and the world.

Chronologically the first to emerge, *Spazialismo* and *Nuclearismo* were the twin-headed offspring of a neo-Futurist urge, born of an infatuation with new technology and the "other realities" revealed by the telescope, the microscope, the atom and the promise of space travel. It is this initial manifestation which most stretches the premise that *l'Informale* was a spiritual climate and not a "style," for while the spatialists and nuclearists shared in the general rejection of the fastidious geometry and Platonic pretensions of prewar abstraction, their technophilic inspiration and apparent immunity to the underlying pessimism of *l'Informale* distinguished them from the mainstream sensibility.

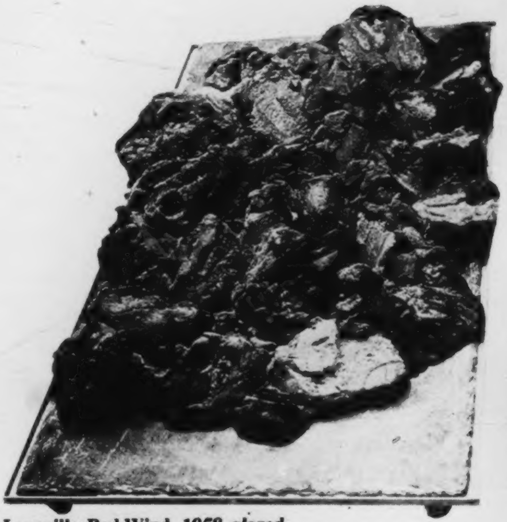
The first prophet of *Spazialismo* was Lucio Fontana, who returned to Italy from Buenos Aires in 1947 calling for an end to static, rationalist models of art and consciousness.[4] Fontana was represented in Bologna by works on canvas whose punctures, razor slashes and relief attachments were attempts to open painting to the "fourth dimension" of modern experience. His most prescient works, however, defy museum presentation, for they consisted of "environmental" pieces, installations incorporating fluorescence, phosphorescence and black light, and the broadcast of moving, luminous images over Milan's RAI-TV in 1952. Joining Fontana in *Spazialismo* were the artists Bergolli, Deluigi, Peverelli and Crippa, whose horizonless, spiraling, orbital images had been inspired by his experiences as a pilot.

The younger *nucleari*—Baj, Dova, Dangelo, Bertini—probed the hitherto undepicted world of protoplasmic, subatomic and subaqueous processes in paintings as scaleless as a magnetic storm or the nucleus of a cell. The expressions ranged from Dova's coldly glowing marinelike spaces, rendered with transparent enamels, to Dangelo's evocations of a teeming bacteriological realm, at once limitless and claustrophobic, and comparable to the work of Tobey.

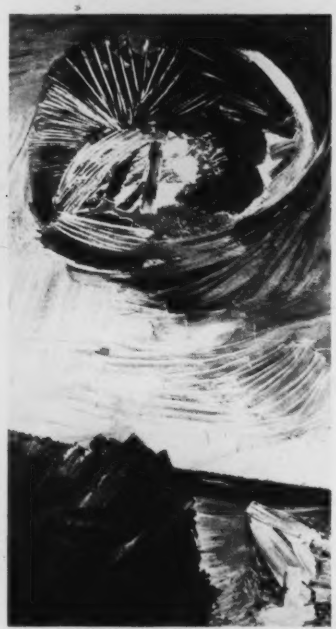
Spiritually distinct from this technologically mediated nature are the works of the *ultimi naturalisti.* In Arcangeli's view, these artists portrayed nature not as the object of privileged or detached observation but as the given sensuous substance of which all experience is formed, the inescapable "milieu" of self-actualization. As a student of Robert Longhi, who had illuminated the melancholy, elegiac qualities of the northern Italian landscape tradition, Arcangeli—looking at the works of artists largely from Lombardy and Emilia—recognized the instinctive perpetuation of a regional poetry in the portrayal of nature as a tragic alter ego, the necessary Other by which the Self is both realized and limited. Moreni's thunderbolts and howling sun, Morlotti's bathers and "organic forms," which are barely perceptible in the meaty painted surface, Vacchi's lost and burning figures, and the ceramics of Leoncillo, in which the artist seems to have served as midwife to the spontaneous generative or degenerative process of the clay itself—all attest to the materiality of existence and the consequent mortality of the flesh.

The last division—"The Poetics of Sign and Material"—united widely disparate expressions as indicators of a situation of alienation and assertion.

Ennio Morlotti: **Vegetation, *1956, oil on canvas, 40½ by 36¾ inches. Private collection, Monza.***



Leoncillo: **Red Wind, *1958, glazed terracotta, 9¾ by 41¼ by 76½ inches. Collection Bruno Sargentini, Rome.***



Mattia Moreni: **Howling Sun, *1954, oil on canvas, 89¾ by 46¾ inches. Collection Franco Corrado, Bologna.***

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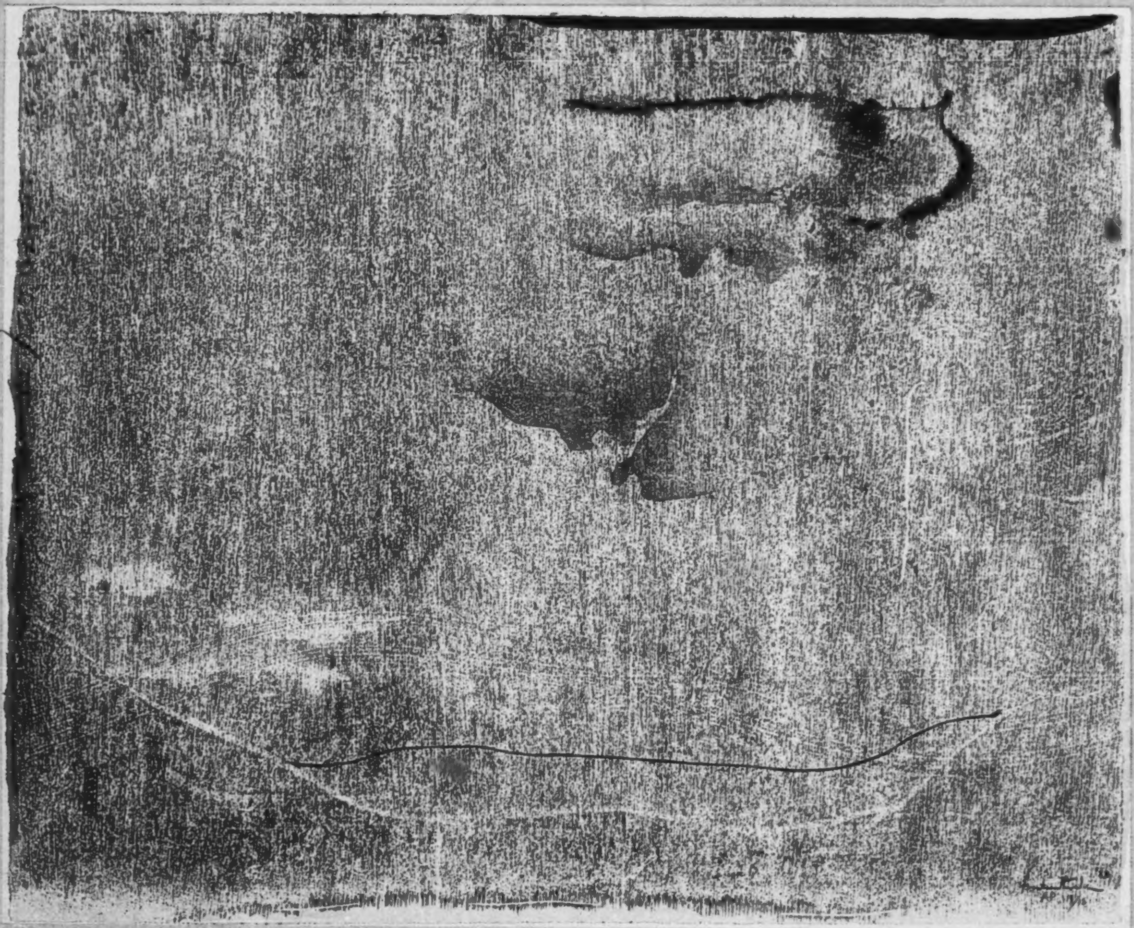
Helen Frankenthaler



Cedar Hill, 1983, color woodblock print, 20⅛ x 24¾ inches

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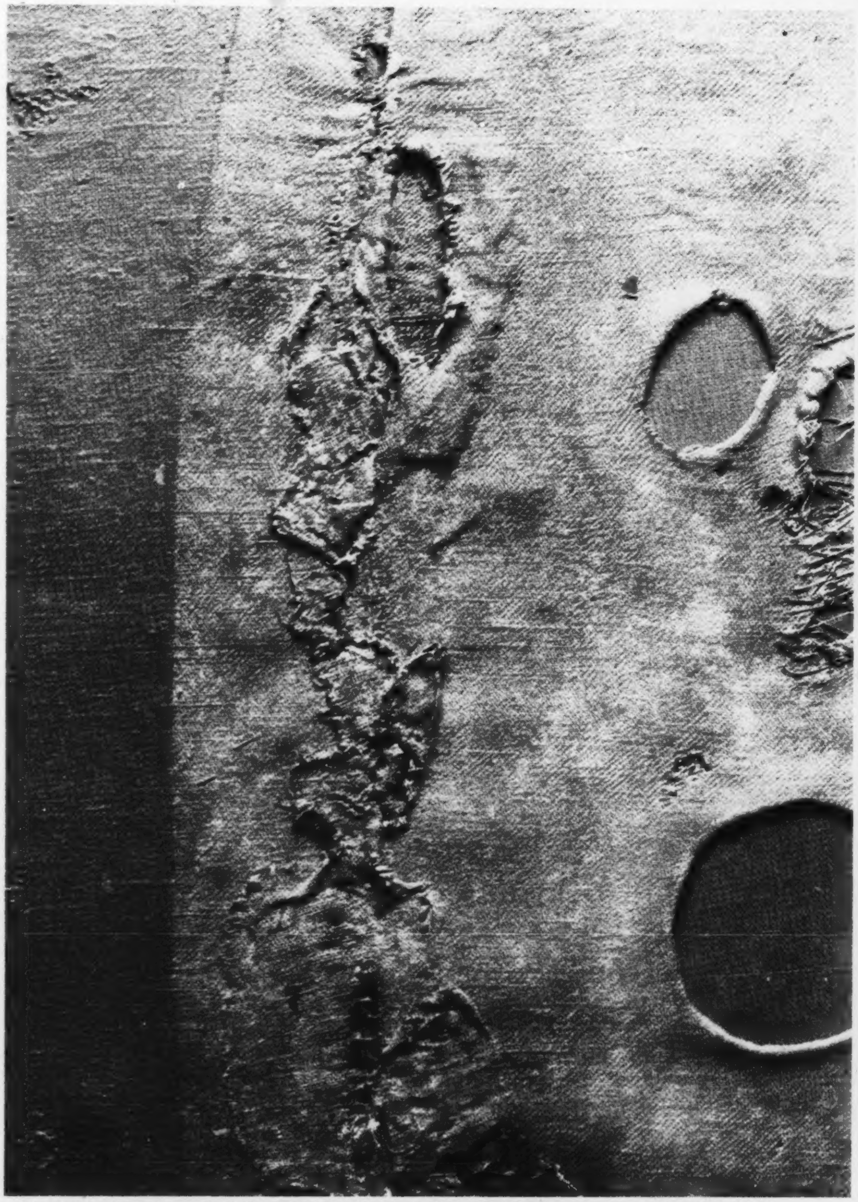
Now the artist was free of a priori models, and thus had no means by which to assay his effectiveness. Having realized that no human gesture is without significance, the artist found himself lacking a common language, a guarantor of shared meaning. The ambiguity of the work revealed it to be not a positive structure, but an act of relation or communication. Ambiguity also condemned that communication to incompleteness or misinterpretation. The painterly energy and strong two-dimensionality of this branch of *l'Informale* have strong affinities with American Abstract Expressionism, affinities which reflect the increasing exposure of the art of Pollock, de Kooning and others in Italy, and the coincidence of formal concerns in both countries in the mid-1950s.

By positing "l'Informale" as a recurrent cultural motif, the exhibition tends to treat all art subsequent to the historical "Informale" of the 1950s as a series of permutations on a revolution effected 30 years ago.

The task of reinventing a language of signs is most directly addressed by the cursive networks of Accardi's paintings, by Vedova's calligraphic anarchy, and by Capogrossi's *superficie* (surfaces) covered with private hieroglyphs that are indecipherable yet urgent. More painfully present are Burri's surfaces of torn sacks, weathered metal and black paint, which preserve their intransigent materiality in the very grip of the artist's structuring activities. The ugliness and brutality which contend with the almost magisterial muteness of the works seem less a provocation than an act of self-mortification. Rather familiar and less powerful are the gestural paintings of Afro and Birolli, which share the New York School's debt to Gorky and Hofmann.



Alberto Burri:* Sack SP 1, *1956, mixed mediums, 39¾ by 29¼ inches. Private collection, Milan.

To appreciate the wrench in consciousness which this art represents, it is necessary to distinguish the heady experience of artistic independence in a victorious postwar America from the traumatic experience of rejecting one's own cultural parents in the rubble of postwar Europe. A sense of weariness and foreboding not to be known in the United States for another quarter century suffused much of the Italian intellectual and artistic community. In 1954 Arcangeli would cite the grim imminence of nuclear destruction as one key to the desperation of the new—and last—naturalism.[5] With escalating Cold War tensions and the exclusion of the Communist Party from the government in 1947, the Italian left had stiffened its opposition to nonfigurative art.[6] Realism was declared the style of antifascism, a demonstration of the intellectual's solidarity with the people. Renato Guttuso, Ernesto Treccani and others responded to the call for an art depicting the contemporary struggle of the worker and the peasant. Abstraction was branded the antiprogressive tool of decadence and Americanization, and the nascent style of *l'Informale*, although practiced by certain Party members, was hectored from the pages of the influential left-wing press. In 1961 Giulio Carlo Argan would offer a compassionate, but nonetheless damning assessment of *l'Informale:*

> *L'Informale* reveals a condition of anguish: that of he who, having been denied the separation of contemplation and representation, is tied hopelessly to the necessity of doing, without having knowledge of past motives or future goals. Surely action that does not presuppose choice or moral will, action that wants only to fill the time of being and not leave pauses in which the terrifying question of nothingness can insert itself, a question which instead reappears in every act and instant of existence—surely that action realizes, far more than reveals, a condition of anguish.[7]

In the United States, we must turn to the criticism of Harold Rosenberg to find a parallel understanding of Action Paint-

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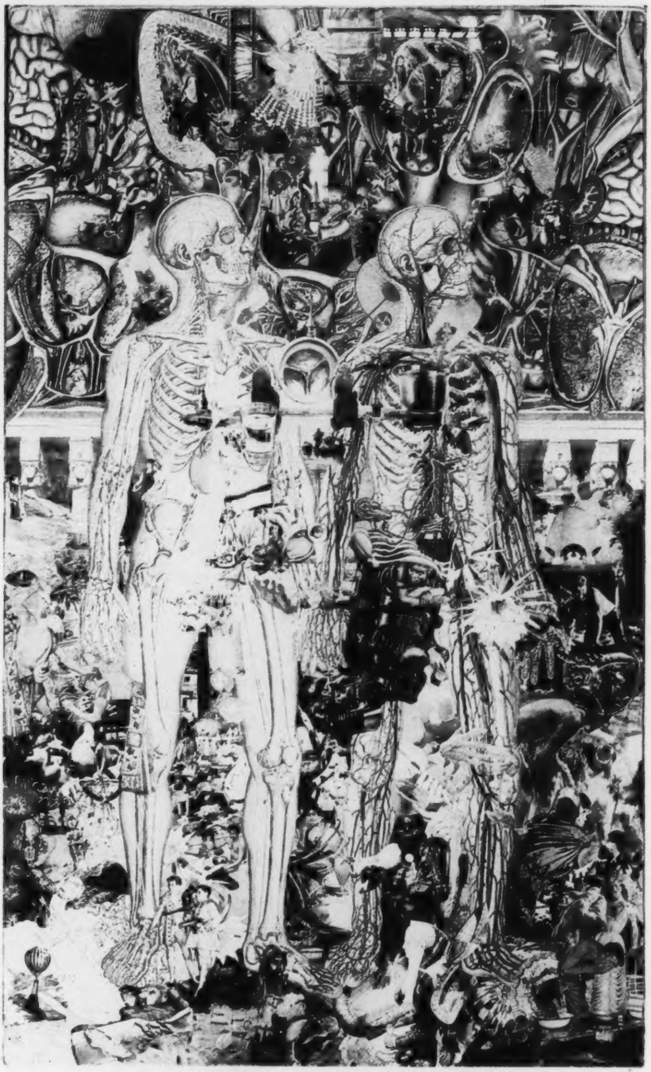

Jess, *The Sun: Tarot XIX,* 1960, collage, 80″ x 50″

Jess: Paste-Ups 1951-1983

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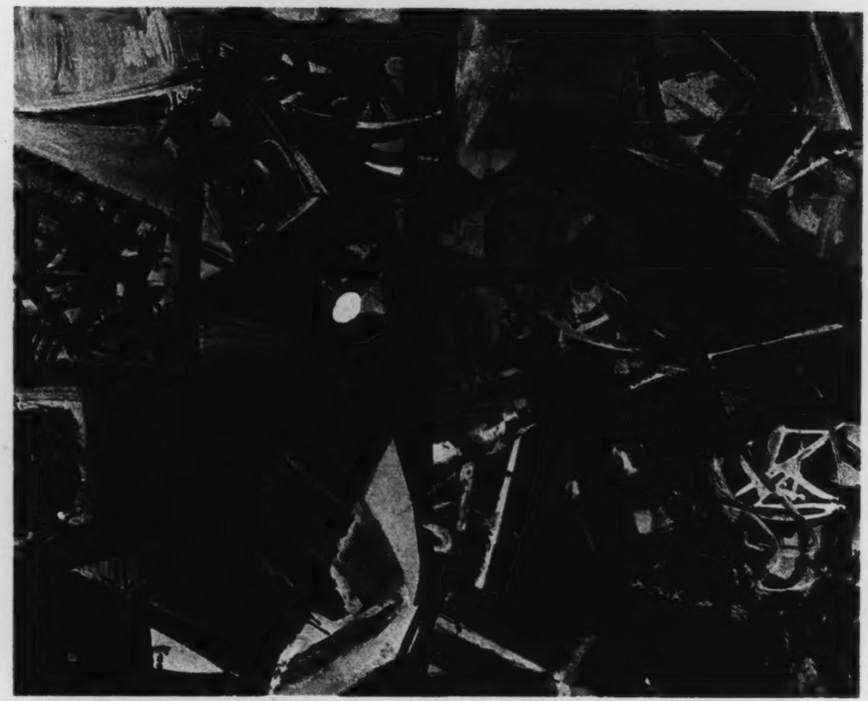
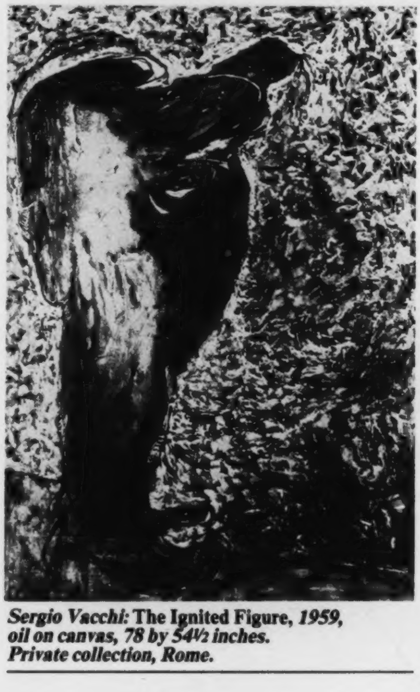
ing as the operation of artists who, bereft of the "integratedness" promised in the 1930s and despairing of social efficacy, were reduced to the canvas as the sole arena for "risk-taking." By the early 1960s Rosenberg was already decrying the "normalization" of Action Painting, the obscuring of its "crisis-content" in an upbeat saga of the progress of pure form as narrated by Clement Greenberg.[8] By contrast, Italian criticism appears to have deepened in its understanding that philosophical rather than formal insights would be the crucial contribution of *l'Informale.* Writing in 1961—the same year that Argan and Barilli published formidable summations of *l'Informale*—Enrico Crispolti suggested that, insofar as *l'Informale* had replaced rationalist myths with an art whose truth was immediately verifiable in existential terms, it should be seen as an "act of realism." The new art of the 1960s, while rejecting *l'Informale*'s confessional abandon, would emerge as an art seeking "relatedness" in terms of material reality.[9]



Emilio Vedova: **Situations in Collision,** ***1951, collage and tempera on canvas, 50¾ by 66¼ inches. Collection Emilio and Annabianca Vedova, Venice.***

In this spirit of historical continuity, and perhaps in an excess of enthusiasm and trendiness as well, the organizers of the Bologna exhibition extended the net to include art from the 1960s to the present. Appearing in a sort of critical addendum were works by Calzolari, Merz, Mattiacci and Kounellis (the neon lights, charred debris and plastic tubes of Germano Celant's *Arte Povera*), here identified as *l'Informale freddo* (cold *Informale*) in recognition of the fact that the motives of these artists had remained antimythic and anti-idealist even as their means had grown cooly ironic and factual. Omitting what Barilli refers to in passing as the technologically oriented art of *l'Informale troppo freddo* (too cold), and showing some paintings by Verno, Vago and others of *l'Informale raffreddato* (chilled) of the 1970s, the exhibition arrived at *Neoinformale.* Such current figures as Mimmo Paladino and Nicola de Maria have revived aspects of *l'Informale* as they forage about amid historical styles. In the conclusion to his catalogue essay, Barilli posits *l'Informale* as a constant or at least recurrent motif of our culture.

The problem with this approach is not simply that it made the exhibition numbingly large, which it did. Rather the issue is one of threatening to reduce all art subsequent to the historical *Informale* of the 1950s to a series of permutations of a revolution effected 30 years ago. Having celebrated the specific worth of a style and a time, the exhibition all but squandered its point in a bloated demonstration that *l'Informale* lives on—and on and on. In an effort to keep the revisionist tail from wagging the historical dog, let it be said that *l'Informale* was a movement of great quality, compelling uncertainty and occasional superficiality, and that it was accompanied by a body of criticism distinguished for its eloquence and insight.



Sergio Vacchi: **The Ignited Figure,** ***1959, oil on canvas, 78 by 54½ inches. Private collection, Rome.***

The work itself remains strong and direct, almost disconcerting in its surface beauty, and sympathetic in its general retention of the human scale that was often sacrificed in the American pursuit of the big canvas. If today we are too intimate with anxiety to respond to *l'Informale* solely for its content of alienation and dread, we are not insensitive to the genuine dignity and freedom from cynicism which distinguished its pursuit of lasting values in art. □

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1. See L. Cooke, "Report from Paris: Cobraphilia," *Art in America*, Summer 1983, pp. 29–33.
2. *L'Informale in Italia*, Milan, Mazzotta, 1983, 357 pp., illustrated.
3. F. Arcangeli, "Gli ultimi naturalisti" and "Una situazione non improbabile," first published in *Paragone*, n. 59, Nov. 1954, and n. 85, Jan. 1957, reprinted in *Dal Romanticismo all' Informale*, Turin, Einaudi, 1977, vol. II, pp. 313–326 and 338–376.
4. Fontana was the subject of a major exhibition at the Guggenheim Museum, New York, in 1977.
5. Arcangeli, "Gli ultimi naturalisti," p. 317.
6. For a discussion of the political debate surrounding abstraction see N. Misler, *La Via Italiana al Realismo*, Milan, Mazzotta, 1973.
7. G. C. Argan, "Salvezza e caduta nell'arte moderna," first published in 1961, reprinted in *Salvezza e Caduta nell'Arte Moderna*, Milan, Il Saggiatore, 1964, p. 45 (trans. author).
8. H. Rosenberg, "Action Painting: Crisis and Distortion," *The Anxious Object*, New York, New American Library, 1964, pp. 37–44.
9. Argan, "Salvezza"; R. Barilli, "Considerazioni sull'Informale," first published 1961, reprinted in *Informale Oggetto Comportamento*, Milan, Feltrinelli, vol. I, pp. 38–54; and E. Crispolti, "Un panorama delle ipotesi attuali all'esordio degli anni sessanta," first published 1961, reprinted in *Ricerche dopo l'Informale*, Rome, Officina, 1968, pp. 19–52.

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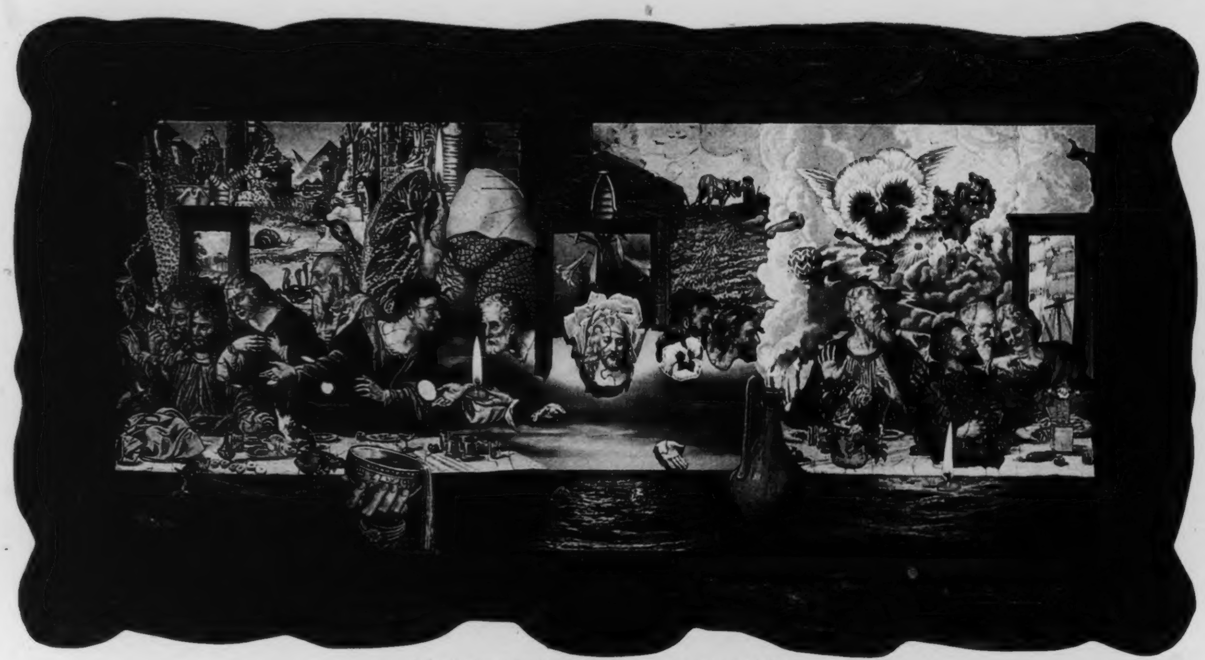

JESS: *A Gap in the Meal*, 1983. Paste-up, 17 ¾ x 33 ⅝ in.

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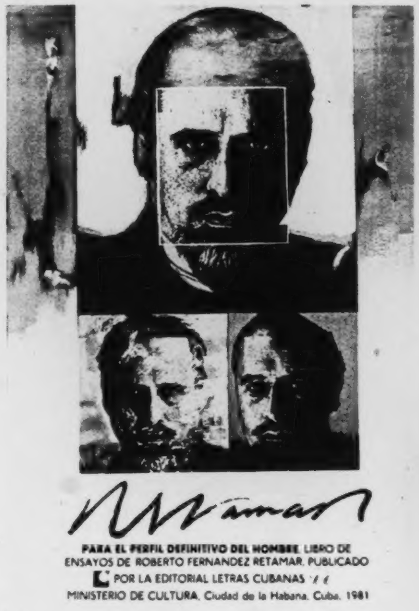
Art & Politics
Cuba After the Revolution

AN INTERVIEW WITH RAUL MARTINEZ AND MARUCHA BY EVA COCKCROFT

Having abandoned abstraction for a revolutionary realism, Cuban artists are returning to individual concerns—less the history of the people, more the story of each one.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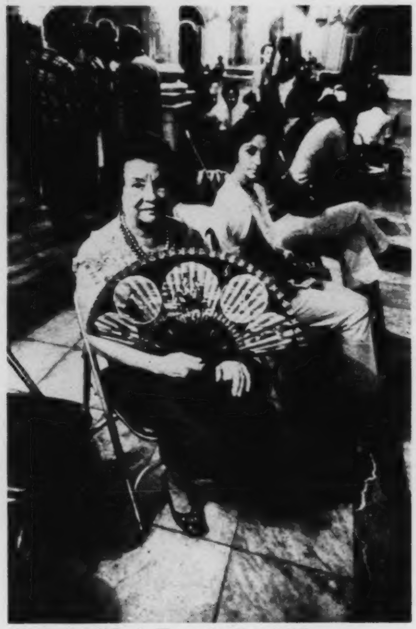
Raul Martínez: **Toward a Definitive Profile of Man, *1981, poster, 23 by 15 inches.***



Marucha (Maria Eugenia Haya): **Woman with Fan *("En el Liceo"), 1981, 20 by 16 inches.***

A year after the military coup of 1952, in which Batista became dictator of Cuba, a group of young Cuban painters working in the Abstract-Expressionist style began to exhibit together as "Los Once" (the eleven). Modernism in Cuban painting had been linked with anti-establishment politics since its initiation in the 1920s by painters like Victor Manuel, Carlos Enriquez, Abela, Wifredo Lam, Portocarrero and Amelia Pelaez, among others. In this tradition, "Los Once" issued antigovernment statements and manifestos, and even sponsored an anti-Biennial. In the early years after the revolution, abstraction continued to be important. Raul Martínez, one of Cuba's leading contemporary artists who has worked in a figurative mode for many years, began his career as an Abstract Expressionist, as did a number of the artists whose subsequent representational work brought the Cuban poster movement to international prominence. In photography, a similar change from abstraction to realism occurred in the case of Mayito (Mario Garcia Joya), a prominent revolutionary photographer and head of the photography section of the artists' union. In the following interview, Raul Martínez and Marucha (Maria Eugenia Haya), an important photographer and historian of Cuban photography, discuss developments in contemporary Cuban art in the context of their country's revolution. Drawing on personal experience, they trace some of the changes that have occurred since the early Abstract-Expressionist years. The interview was conducted in Spanish in New York on Jan. 27, 1983. Raul Martínez and Maria Eugenia Haya were in the United States in conjunction with the opening of the exhibition, "Cuba: Poster Art and Photography of the Revolution, 1959–1982," sponsored by the Center for Cuban Studies and held at New York's Westbeth Gallery. The interview was translated by Geoffrey Fox. E.C.

Eva Cockcroft: Marucha, I just recently realized that a number of Cuban painters as well as photographers—for example, Raul Martínez in painting and Mayito in photography—began their careers as abstractionists and only later on became realists. In the U.S., most artists have seemed to develop in the opposite direction—from realism to abstraction. Can you explain why the progression is different in Cuba?

Maria Eugenia Haya: Actually we started off in the "reverse" direction because of the artistic movements of the period when we began working. This was when the influence of Action Painting was important in Cuba. The painters were very involved in exploring the world of abstraction and finding new expressive modalities. Mayito had planned to be a painter, but got interested in photography and decided that he could do abstract work as a photographer also—through starting out from reality. The painters were investigating a whole series of formal and expressive possibilities in their painting, while Mayito was trying to demonstrate how a very concrete, specific reality can also, formally, be abstract.

This relationship between the work of Mayito and the painters continued for some time. In 1966, they did an exhibition together called "*Foto Mentira*" ("Photo Falsehood") that brought together a painter, Raul Martínez, with two photographers, Mayito and Luc Chessex (who is Swiss). Among themselves, they sought three different paths of experimentation, playing with the elements of reality and fiction in photography. Raul's paintings were based on a series of photographs of a single subject to suggest movement and to achieve a kind of expression based on that movement. Mayito, in a work on the Vietnam War, used photos that were not his and transformed those images so that they expressed what he wanted to say. Chessex did a very straightforward essay on the Cuban woman—how he saw the Cuban woman. I was the only one who didn't agree with his essay, since I didn't like the image that Chessex presented. To me, it seemed a little bit superficial, not delving deeply into the problems of women, as might be expected. In any case, the photos were excellent and they had great appeal.

Then, in the '70s, there was the whole current of Photo Realism which also influenced us to move from abstraction to realism. In that period, painters continued to join with photographers because they based their work on photographic images. Some used photos of their own, as in the

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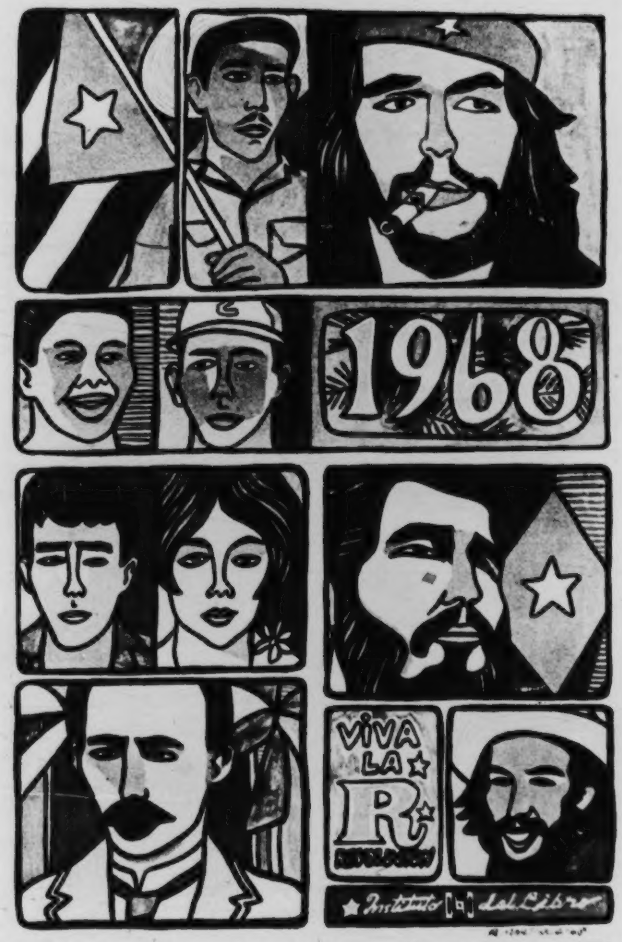


Raul Martínez:* Viva la revolucion, *1968, poster, 20 by 14 inches. All photographs courtesy Center for Cuban Studies, New York.

Raul Martínez:* Untitled *(Committee for the Defense of the Revolution "Bulletin Board Series"), hand-colored photograph, 20 by 16 inches.

case of Gory (Rogelio Lopez Marin), a painter who is also a photographer. Others, like Aldo Menendez (who has made many paintings based on Mayito's photos), used other photographer's images.

EC: Raul, how do you see the relationship between photography, painting and graphics in Cuba?

Raul Martínez: Well, the photo is used in all three: in photography as such, of course. Then, in painting, it is used—or at least I use the photo—to establish a parallel between photography as a supposed "take" of reality and painting as an independent and very personal way of seeing reality. Sometimes I use the photo as a document from which to work, and sometimes I use it as itself, but manipulated and transformed into a pictorial object.

There are also many young photographers in Cuba who employ the manipulated photo. Not satisfied with the photo as document, they feel the necessity to add to the photo or to paint it. Other young artists take the photo as a document and then add to, alter or subtract from it. They use one or a sequence of photographs and transform the image according to their needs. Then there is the type of painter who starts from a photograph and uses that image as the basis for his own creation of pictorial reality. In graphic design, I believe that the use of photography has not been so important.

MEH: Except in the case of Umberto Peña and Azcuy, who have used photography a great deal.

RM: That's true. Azcuy bases his entire production of posters on photos. He simply adds a screen, dots and intensifies the contrast in order to transform the photo into a graphic. Azcuy uses the photo as his medium of expression and respects the black and white of the photo itself.

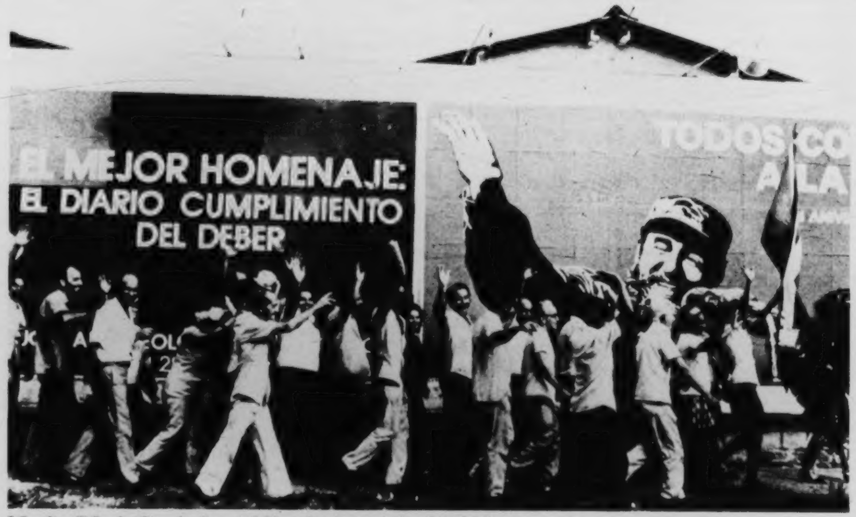
Umberto Peña also uses photography a great deal in the magazine *Casa de las Americas* which he designs. Photos are used expressively in almost every issue. Also, the photo as a graphic element has been used in posters. There is the famous photo of Fidel standing, for example.

MEH: You mean the one which is titled, "Commander-in-Chief, give your orders"?

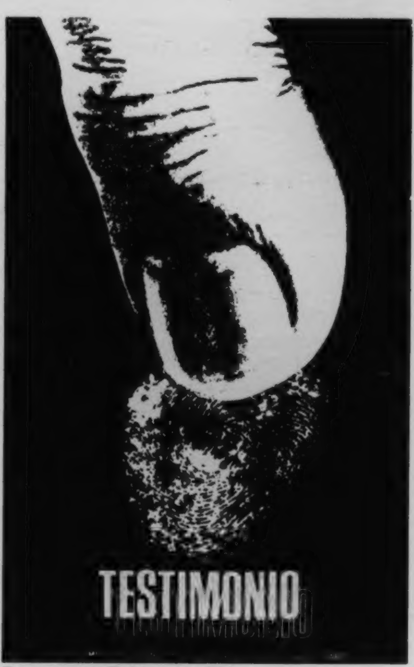
RM: Yes, and the photos of Che and many others. These have been used in the past and continue to be used today. What I meant was that, in comparison with the quantity of posters employing color and imagination, those that use photography as a principal element are relatively few. One reason is the means of printing that used to be available. Now that offset is more common, several young poster-makers who exhibit, like Modesto Braulio, for example, use black-and-white or color photos and print them in four colors.

EC: In your own work, Raul, since you are a photographer and a graphic designer as well as a painter, how do you decide when to use one or another of these mediums?

RM: I have used photography for a long time as a document, as an instrument for my painting. The first works of this kind were drawings based on photos, but intentionally awkward and clumsy because I wanted them to look like popular art drawings by the people. Then, in another phase, I made drawings based on the image of the photograph but I converted it into a line drawing which I would color.



Mayito (Mario Garcia Joya): Mi mejor homenaje *(My highest tribute), black-and-white photograph, 20 by 16 inches.*



Rene Azcuy: Evidence, *1979, poster, 30 by 20 inches.*

And so, in successive stages, my images have become more photographic, until the point when I decided to incorporate the photo directly into my work without making a drawing—that is, I include interpretative drawings or paintings around the photo, but I respect the integrity of the photograph.

I give greater weight to the photographic image now because I consider it a more contemporary language. Now, in my photographs of the bulletin boards made by local Committees for the Defense of the Revolution, I try to do photography as a kind of sideline, while continuing to use the manipulated image in my painting.

EC: Let's broaden the discussion a little and add another factor: the society. How do you relate the Cuban abstract movement of the 1960s to what was happening at the same time in Cuban society? In the U.S., there is often a great problem of distance between the artist and the public. The public does not understand the artist's work and is not interested in it. This is thought to be particularly true in the case of artists who use abstraction, which is considered to be very far from the life of the masses. But in Cuba, the abstract movement coincided with the first years of the revolution. What was the connection between abstract art and the Cuban masses in that period?

MEH: You have to understand that although abstract art was important during the first years of the revolution, it was something that was carried over from before. That is, the abstract movement was more of a response to an earlier historical moment and not a specific reaction to the triumph of the revolution. If it is true that today there is more concern for the individual, for human and everyday problems, for everything that has to do with the transformation to a new society, then perhaps it is for this reason that art has become more realistic. No, not realistic—realistic is a word I don't like to use—I would prefer to say more objective.

RM: Abstraction was initiated by a group of us young artists in Cuba at the beginning of the decade of the 1950s. In 1952 the first big group exhibition of abstract painting took place in Havana. It was a time of searching, an epoch in which our society was dominated by a terrible political scene, a terrible dictatorship. It was a time of total isolation, egoism, barbarity in general, a time of struggles for power and wealth at all political levels. There were no values, no ethics, no examples for young people trying to establish themselves to follow. This was the time when Batista seized dictatorial power. Nobody knew at the beginning of this stage what the future held.

Obviously a society with these features must be reflected in the world of individual expression, even when the artists themselves are not conscious of that intention. The group I belonged to, which was important in Cuba and continued doing abstraction, was composed of 11 artists and was thus called "Los Once." We began doing abstraction because of esthetic concerns. As we worked, and saw the developments in our country—that chaos I spoke about—we began to develop a social consciousness, a realization that the country had to be transformed. In addition to our esthetic, formal investigation of abstraction, we began to develop an interest in the idea of using our art as a weapon for change.

Yet, we could not use abstract art for combat because, although abstraction represents a world that is real, it is another order of reality that is not measurable by specific references. But, at that moment abstraction seemed to us the only spontaneous and possible art, and I believe that in that historical moment it *was.* For me, abstract art was always a means of personal discovery and perhaps a kind of escape from reality as well. We therefore did not try to change our painting then, but to change the use we made of it—by means of titles that related to the struggle, by the places where we exhibited it, and our purpose in exhibiting it.

After the triumph of the revolution we continued doing abstraction. Reality was transformed, but for the human being it is transformed initially only on the outside, the facade. For that reality to transform an individual takes time. Otherwise it wouldn't be a transformation. We accepted the revolution and worked with the revolution—the process that was totally changing our society into a radically opposite form in which human beings begin to consider and be considered by others. Obviously this causes a change in the landscape. The environment is transformed.

At the end of several years, I saw that I had become a different person. Now, when I set out to do a painting, I would start but I wouldn't know where to go. People used to ask, "How do you know when the picture is done?" and I would laugh because one knows when the picture is done only when one knows what one's objective is. I discovered that my objective had been lost. I had been fundamentally transformed by that society, and now I had a need to have my message understood. I wanted my painting to reflect the life that surrounded me, to reflect the

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people as well as political and social facts.

EC: Then can we say that there have been three or four phases of change, both in the revolution and in the directions taken by painting and photography during this period? The first phase was abstraction, which continued from before. Then there was another, more realist tendency. . . .

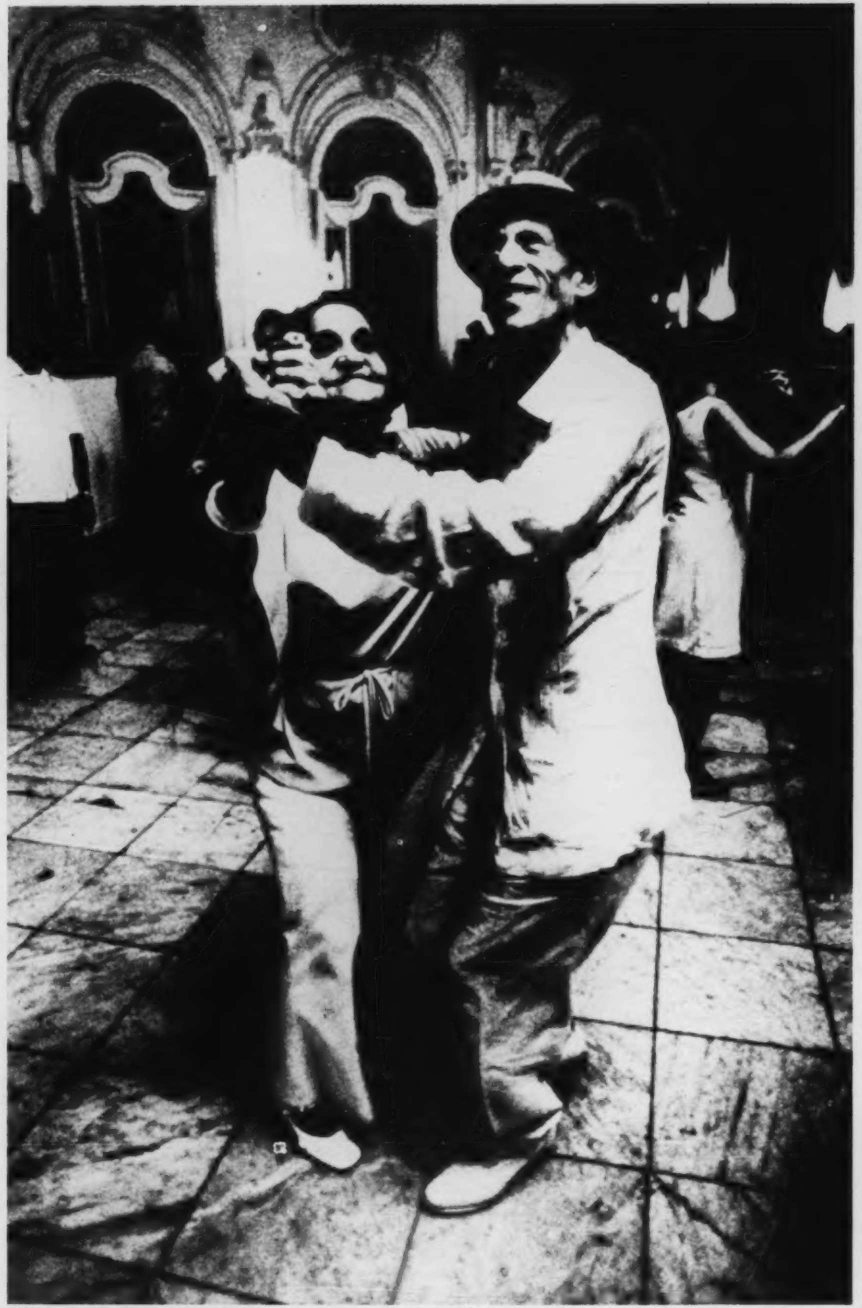
RM: By 1964 many people were already giving up abstraction or questioning how to represent society through their painting. At that time I began adding other materials to the abstract language: pictures from magazines, the initials "M-26" of the 26th of July movement—I put in pictures of the heroes, wrote things on the paintings—a visual language something like that of Rauschenberg, but made according to Cuba's possibilities. Some time later I began figurative work without abstraction.

Later, when Photo Realism arose as an international tendency, young art school graduates began working in this style. Today there is a strong interest among young people in exploring Conceptual art forms. Young people are working in abstraction, Conceptual art, Minimal art, happenings—nearly everything that you see in New York or London is also being done in Cuba.

I think that today the search is turning once again toward abstraction and experimentation. It seems to me that because the revolution as a political and social structure has made such great advances, it is now possible for artists to concentrate more on esthetic and experimental needs. It is not just the more favorable economic situation, but rather that the historic fact of the revolution—with a constitution and the establishment of a whole political and social structure in favor of everyone—has given direction to and created a sense of order in the whole country. This sense of order, it seems to me, makes the individual feel secure and also feel that —just as the revolution is advancing—it is possible for the artist to advance by other paths.

EC: Marucha, it seems to me that there have also been phases in photography. At one time the need was to educate the people in a new politics. In those days, there were the images of the martyrs, of the mass meetings in the plaza, the photography of Korda . . .

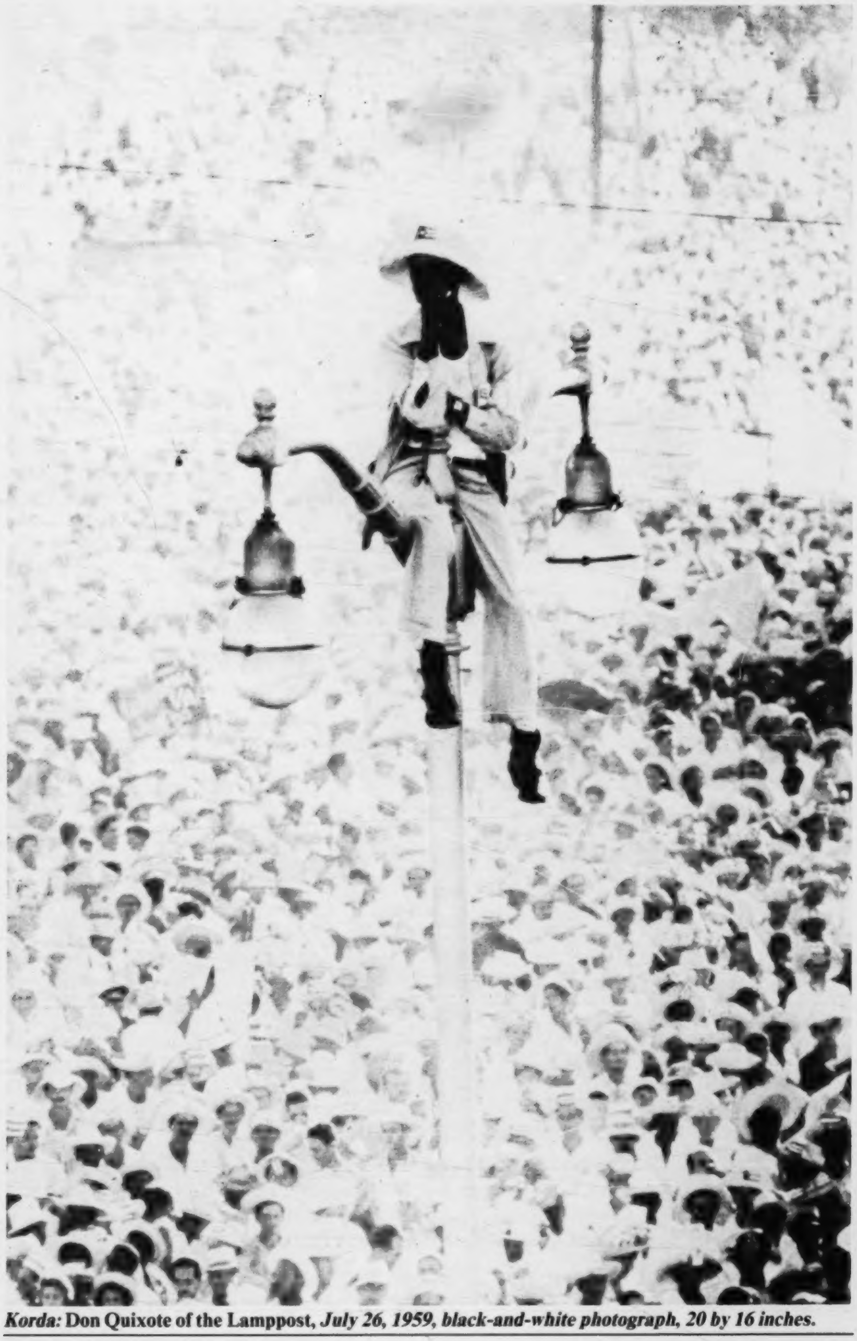
MEH: As in painting, there was also a transformation in photography closely related to the problems that developed within the revolution. Photographers in the first stage published their photos in the press and lived their experience as revolutionaries. Instead of just taking the assigned pictures, the photographer sent to the rural areas got in touch with the life of the *campesino* and enriched himself as a person through learning about their lives. As the photographers lived within the revolution, they began to feel that this was their poetry, their form of expression. So we find in these early photos not only an image of what was happening, but also a feeling of extraordinary love.



Marucha:* Esperanza and Chenaro *("En el Liceo"), 1981, photograph, 20 by 16 inches.

The second stage, the period of the big exhibitions, resulted from shortages caused by the trade embargo. There was no longer enough paper to publish a lot of photographs in newspapers and magazines. So, in order to display their work, photographers got together to do group shows on the revolution. In 1968, for the Cuban Pavilion at Expo 68 in Montreal called "From the Third World," a group of creative artists, architects, musicians, painters and photographers gathered to explore thoroughly a number of issues concerning Third World culture. They clarified their ideas through intensive discussions before carrying out their work. In this way they established a relationship between architecture, photography, painting and music.

Then came the exhibitions commemorating national holidays or celebrations such as the exhibition "Hundred Years of Struggle." This was held in Oriente Province at the site of the original proclamation for the first Ten Years War (1867–77)—what was literally the beginning of 100 years of struggle. For the exhibition there were five gigantic screens on which



Korda:* Don Quixote of the Lamppost, *July 26, 1959, black-and-white photograph, 20 by 16 inches.

photographic images were projected. At a given moment, on the center screen, a movie was shown of the revolution in motion, pictures taken in the Sierra Maestra Mountains. Raul did a large mural.

RM: One hundred meters (328 feet). I did the sketch and the people painted it.

MEH: At the same time as the images were being projected above the mural, there was live theater going on—a pageant reconstructing everything that had occurred, the Mambises on horseback, the students protesting during the civil war against the Machado government in the 1930s—the actors actually turned over a squad car and set it on fire. At the end of this live spectacle, the marchers hung their placards on a sculpture of a tree symbolizing the nation. Then Fidel began to speak about the history of the nation.

EC: In this kind of exhibition, who was the public?

MEH: The public took part in the same way as when they go to the plaza to a mass meeting to hear a speech. It was that same public. There were hundreds of people from the local region, and they came from other provinces too.

EC: And they understood the art?

MEH: But, of course.

EC: Well, that was very realistic art. But now that the concerns of the artists in the contemporary epoch are more individual and less social, less the history of the whole people and more the story of what is within each one, does this massive public still come?

RM: No. Now, for the artistic programs, the public is not so massive. But it is a more educated public. These programs find support because now, in Cuba, there isn't any illiteracy. We have lost the massiveness, but I think we have gained in selectivity. The revolution is still interested in obtaining that mass response, but the process is slower.

> ***"Because of the work done by the Ministry of Culture, there is now a richness in Cuba's cultural world that did not exist in the early years of the revolution."***

MEH: Also the galleries have a large public participation.

RM: Yes, but it's not the same mass audience as before.

MEH: It's not the same as it was for those spectacles that were trying to create an art linked to the public. Now, because of all the work done by the Ministry of Culture, and especially by Armando Hart, the Minister of Culture, who has worked for the in-depth development of all art forms, there is a richness in Cuba's cultural world that did not exist during those years.

RM: Now, for example, every municipality has its House of Culture. They have shows there that the people of that town or municipality attend, and where they also present their own productions.

EC: Do you see the current system as having several levels? Let us say, a lower culture, and another, more specialized one?

RM: No, I would say it is a single culture that includes expressions at different levels. In Cuba, artistic work is highly varied. There are those who do academic landscapes, others who are impressionists or who work in a semiabstract style, and still others whose work is much more complex, both in its analysis and its expression. Yet, it is all seen by the same public—the landscape art as well as the work with more complex themes. This situation is good because the art is part of the visual and cultural education of that public.

EC: Marucha, how much do women participate in art and photography? Are there many women artists? It seems to me that there are not.

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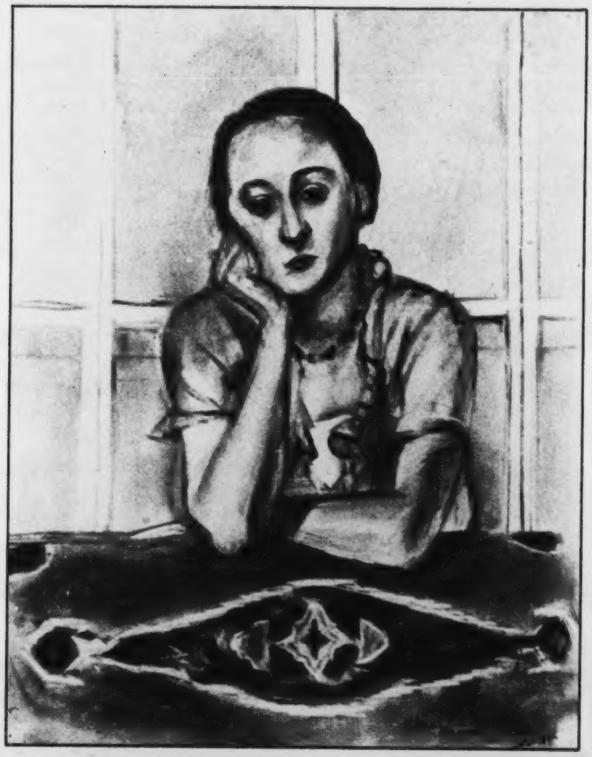

HENRI MATISSE
Figure au Tapis de Scutari, 1922
Charcoal on paper,
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MEH: There aren't many, Eva. The problem is that we've had only 24 years of revolution and a 24-year-old artist is still not a fully developed artist. Among young people just out of school, you'll find many girls interested in photography and other artistic expression. Regrettably, there is a much smaller number of us coming from the period of the Republic because we brought with us all the limitations of the previous epoch. But there are some. Just as Raul Martínez is important in painting, so is the expressionist painter, Luz Antonia Eiriz, a woman of extraordinary creative force, as was Amelia Pelaez, a synthetic Cubist who was one of the early leaders of Cuba's modernist movement.

In photography, there were a few women working but there was no tradition—which happens to us a lot, not only in the arts, but in general. Now, especially among the students, you find women participating in everything.

EC: In your career, have you had problems because you are a woman?

MEH: No, not in the revolutionary period. It's curious that this always comes up. In Cuba, we have never been concerned to arrange for the presence of either blacks or women in a calculated way. A little while back a delegation of us went to Veracruz, Mexico. The artists were chosen by their work. It so happened that there was only one black and one woman. Everywhere we went, people asked us, "How can it be that a revolutionary country sends us only one black and one woman?" Everyone thinks there's got to be some kind of quota.

RM: A similar thing happened to me. I have a famous poster, done for an exhibition of Cuban art in Grenoble. It's a typical poster of mine, with photos of the people and the heroes in the center. I did the poster, naturally, with the consciousness that comes from being in a country where we don't manipulate imagery—and in Cuba no one ever pointed out anything about it. Now this poster became very well known, in great demand, and all the foreigners who came to Cuba always asked me, "How come you haven't put in a black?" Of course, if I had thought rationally about the fact that this poster was intended to go abroad, I probably should have presented the idea that in Cuba everything is mixed. But since we don't worry about that idea, I just made the image. I was concerned to have children, peasants, older people, all kinds of people, but not racial types.

MEH: For example, as far as women are concerned, look at our Vice Minister of Culture. She is an extremely brilliant woman, Marcia Leiseca; the Director of the National Archive Museum is a woman; the Director of Cultural Assets is a woman; the director of the Museum of Fine Arts; the director of Casa de las Americas. Women are in extremely important posts. So much so that men sometimes say, "You've taken over the revolution. You've taken over everything."

Raul Martínez.

Maria Eugenia Haya (Marucha).

EC: What do artists in Cuba talk about now? What do they debate? What things are they concerned about?

MEH: They discuss social problems in general, the problem of analyzing reality and especially what is happening right now. The great concern is to be up-to-date. We have an eagerness to know what's happening in the world of art in general, although when it comes to creating our own painting or photography, that is totally related to our own reality.

EC: There are some artists and writers who have left Cuba in recent years and are now living elsewhere. Why?

RM: They are few.

MEH: And they are not the most important ones either.

RM: There were one or two important ones.

EC: There was the poster artist, Reboiro, for example, who left last summer. We heard about that here in New York, and it raises the question of whether there are problems of censorship.

RM: There is no problem with censorship in Cuba. Expression is completely free. Reboiro left as a result of a personal decision he made and not as a result of having had special problems. On the contrary, now young artists travel, go to Paris, write—they are known everywhere in the world. In Cuba today, culture is widely diffused and totally supported. So these options that some have taken are the result of private or personal reasons. I don't believe that any of them were for political reasons.

EC: In recent years many Cuban artists have traveled and spent considerable time out of the country. For example, Raul, weren't you in Mexico for a year?

RM: Yes, a year ago. We've had much greater and more frequent opportunities to travel recently. In earlier years it was much harder to establish exchanges and, moreover, the country had many other concerns of higher priority than ours.

MEH: I would say from what I've seen of the artists here in New York, that they are much more anxious than we are because of the difficulty they have in getting their works exhibited and so on. You don't find this happening at all in Cuba. People always have the possibility of a gallery, the possibility of gaining recognition. They live in an environment less fraught with struggle than the young artists here.

RM: In Cuba, talent is the basis for success, not age. When I receive an honor for my work, there's likely to be a young person—maybe 23 years old—also receiving it. We know each other, we're in the same places, joined by the same interests, and we don't have the kind of competition you have in the U.S. I happen to be in New York now, but Flavio and some other young people were in Paris a few months ago.

EC: I have heard that in Cuba, even landscape and still-life paintings are political, that everything that one does is political. Can you explain this point of view?

RM: What we say is that when you are living responsibly in a socialist country, and when you are consistent with the politics of your country, then everything you do has political connotations. Maybe the word "politics" is not correct. There may be a better word, but anyway, that's what we mean. When you are in harmony with your country, then you are expressing your country's politics even if you are not conscious of it. Therefore your work is a political fact. Culture is a political fact. Even if you paint a still life, it is a political act, and that still life is not the same when it's painted there as it is when it's painted here. ☐

"Cuba: Poster Art and Photography of the Revolution, 1959–1982" consisted of more than 100 photographs and 200 posters. The poster section was exhibited at the New York City Technical College Gallery, Brooklyn, New York [Oct. 19–Nov. 8] and the Mason Gross School of the Arts Gallery, Rutgers University [Nov. 14–Dec. 2]. Subsequent itinerary available from the Center for Cuban Studies, New York.

Author: ***Eva Cockcroft is a painter and photographer who often writes on Latin American art.***

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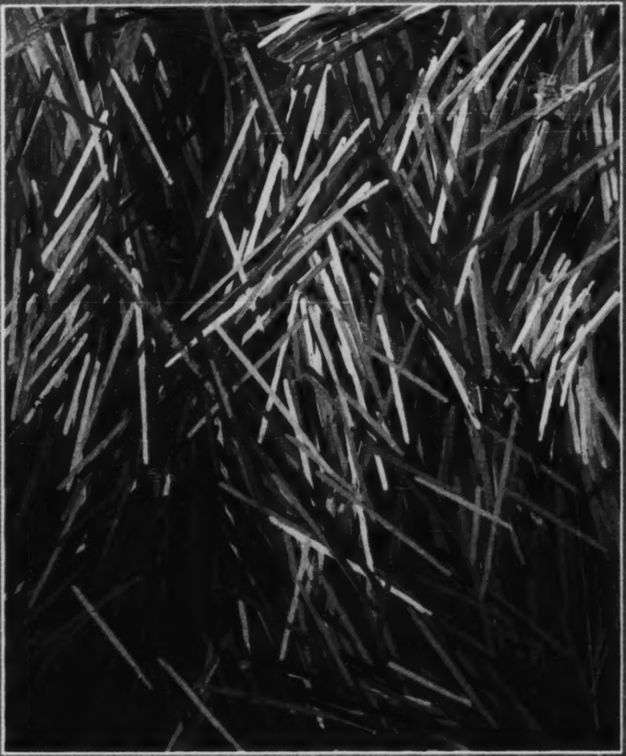
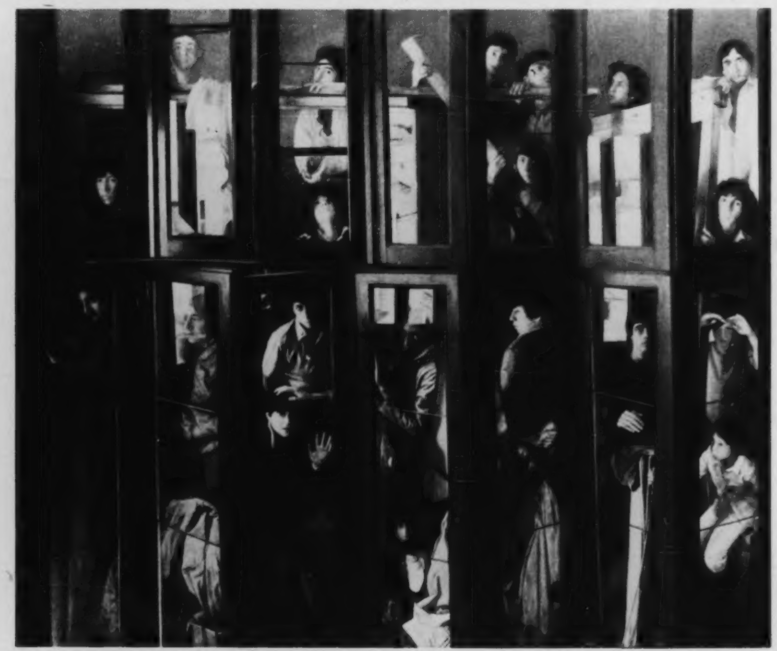


Charles Arnoldi
"VI," 1979. Oil on canvas, 60x50 in.



Windows, 1982-83. Oil on canvas, 98½ x 118 inches

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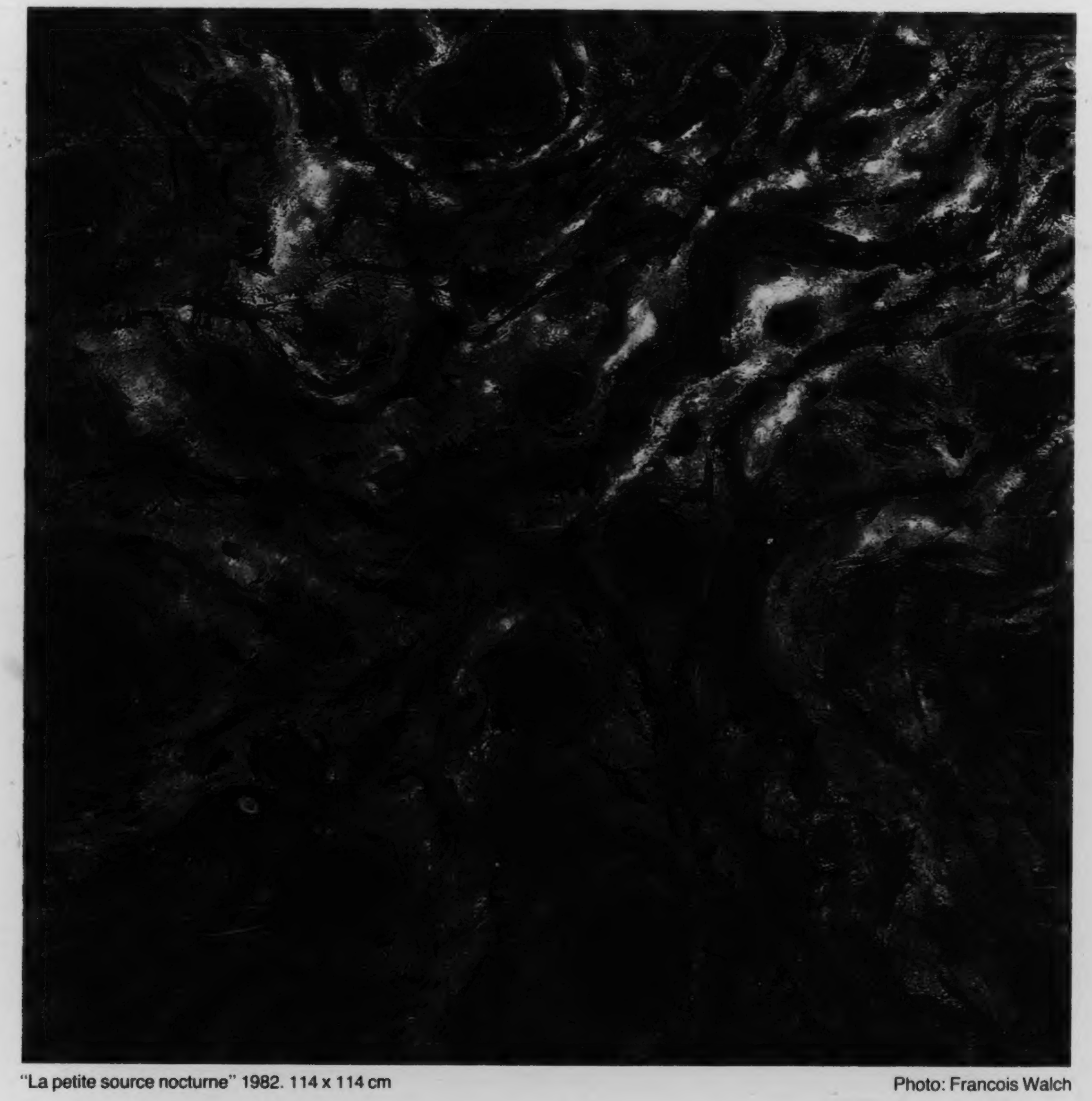

"La petite source nocturne" 1982. 114 x 114 cm

Photo: Francois Walch

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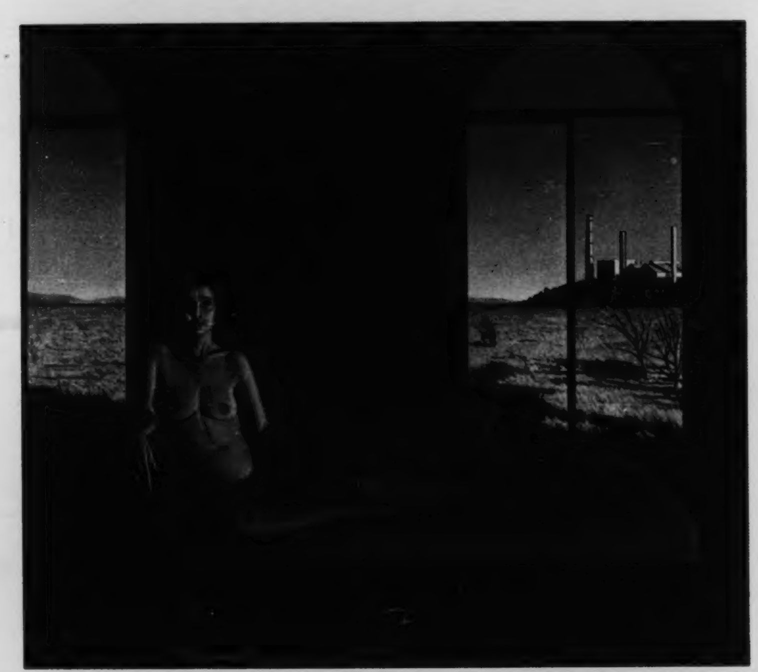

Woman on Chaise Lounge, 1983. Oil on canvas 62"h x 70"w

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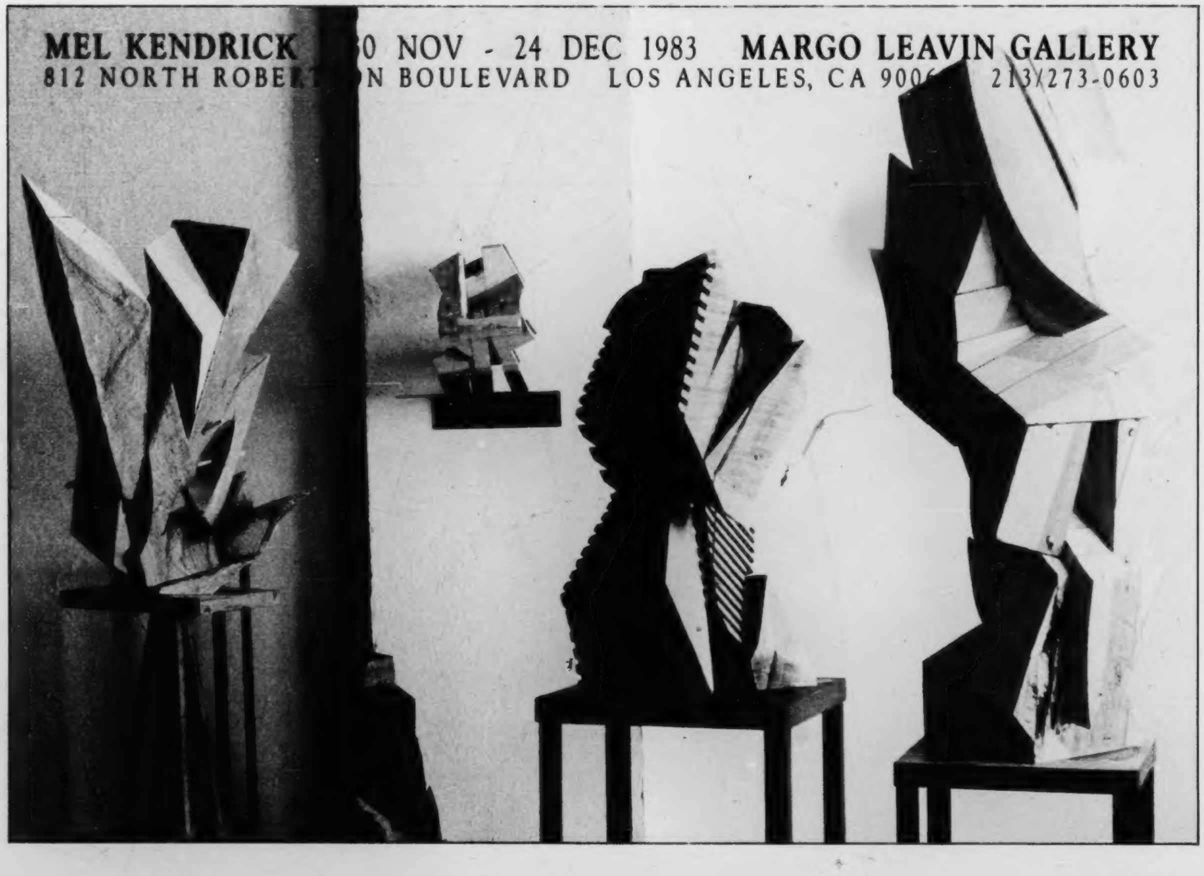

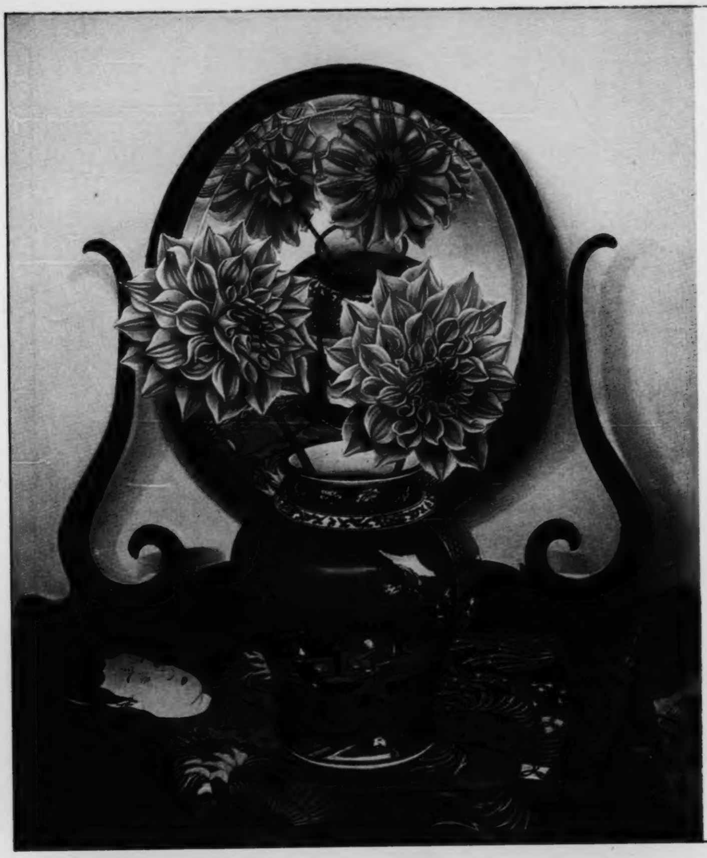

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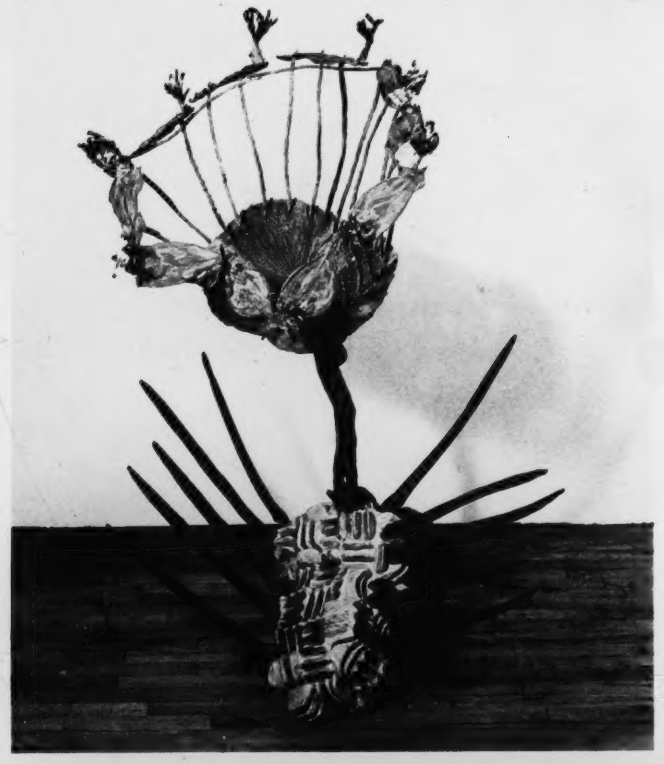

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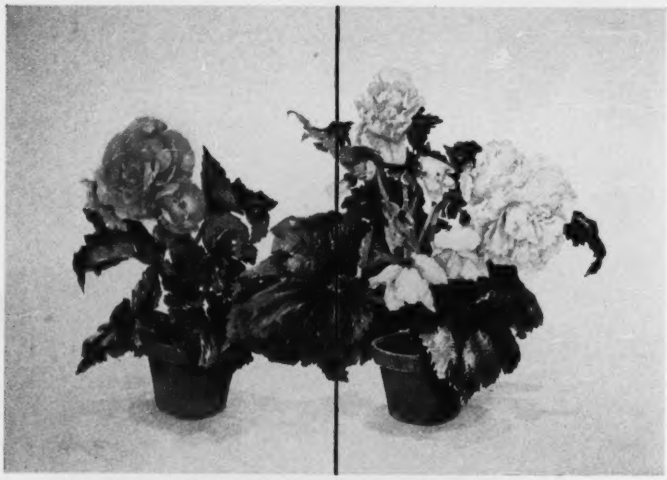

Begonia Diptych, 1983, watercolor, 41 1/2 x 59"

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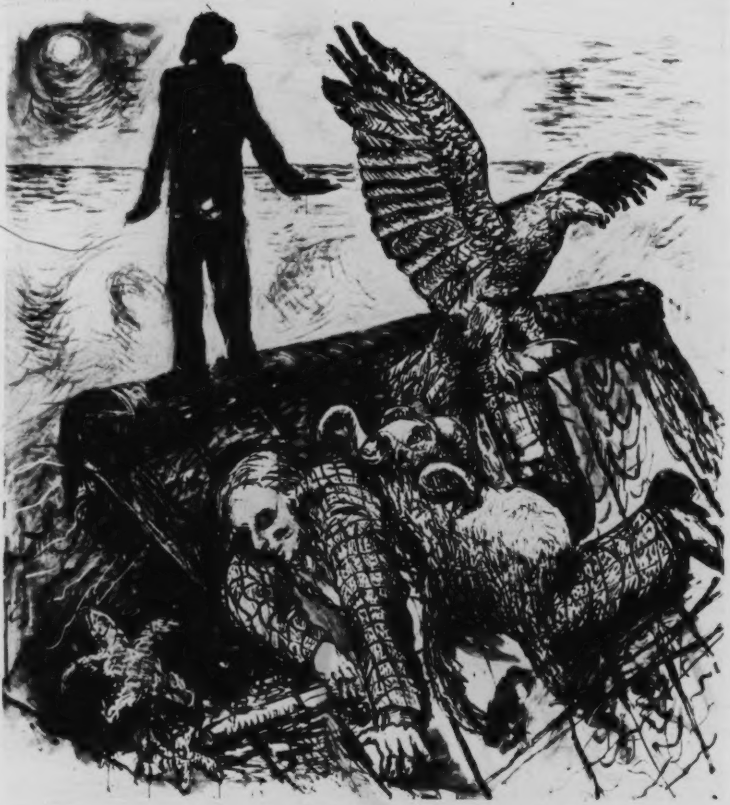

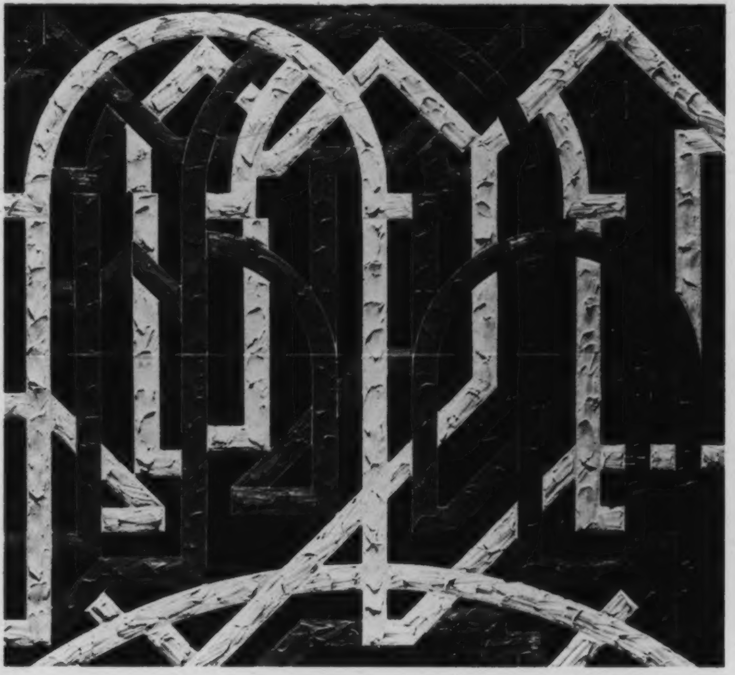

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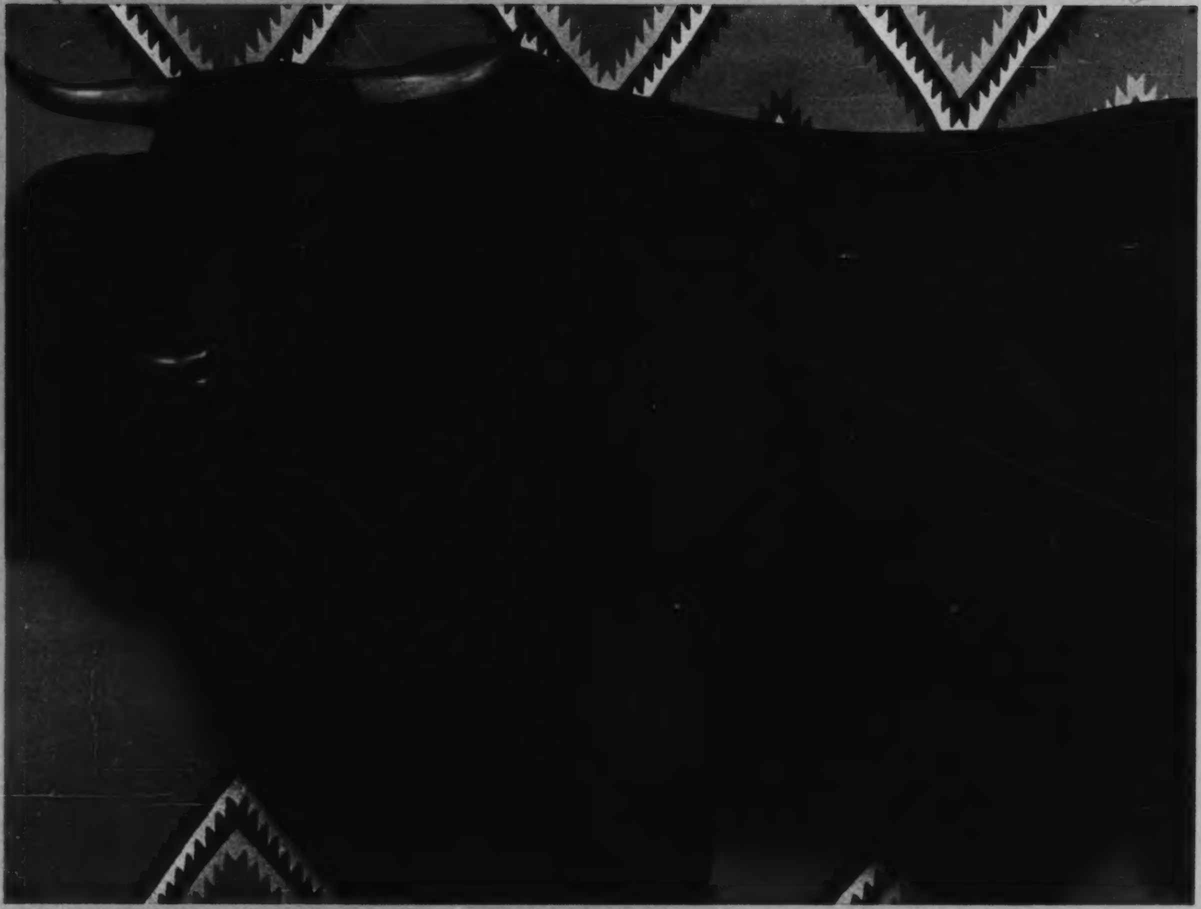

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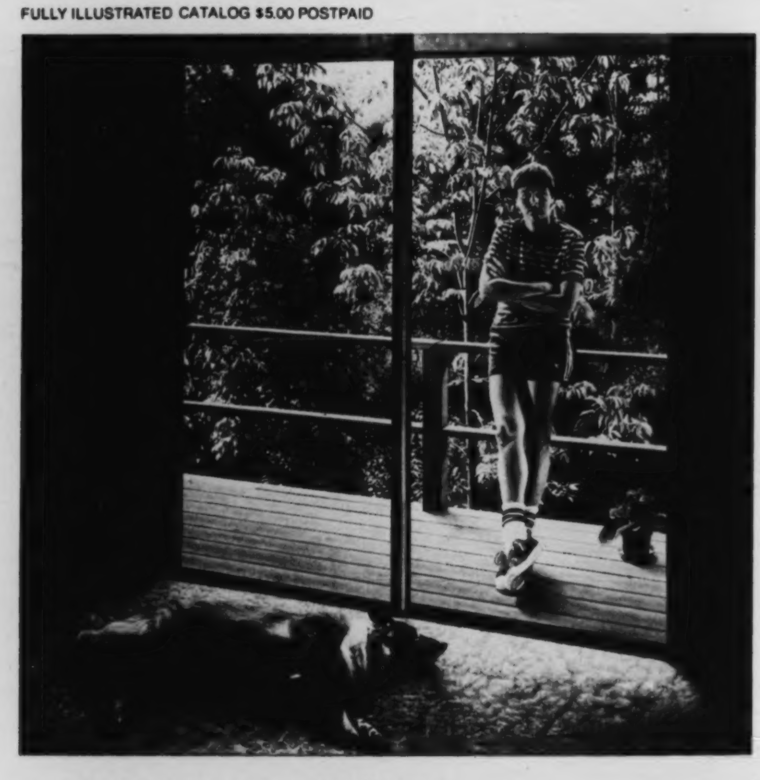

"Paul and Lucky," 1983, oil on canvas, 92½ x 95½ inches.

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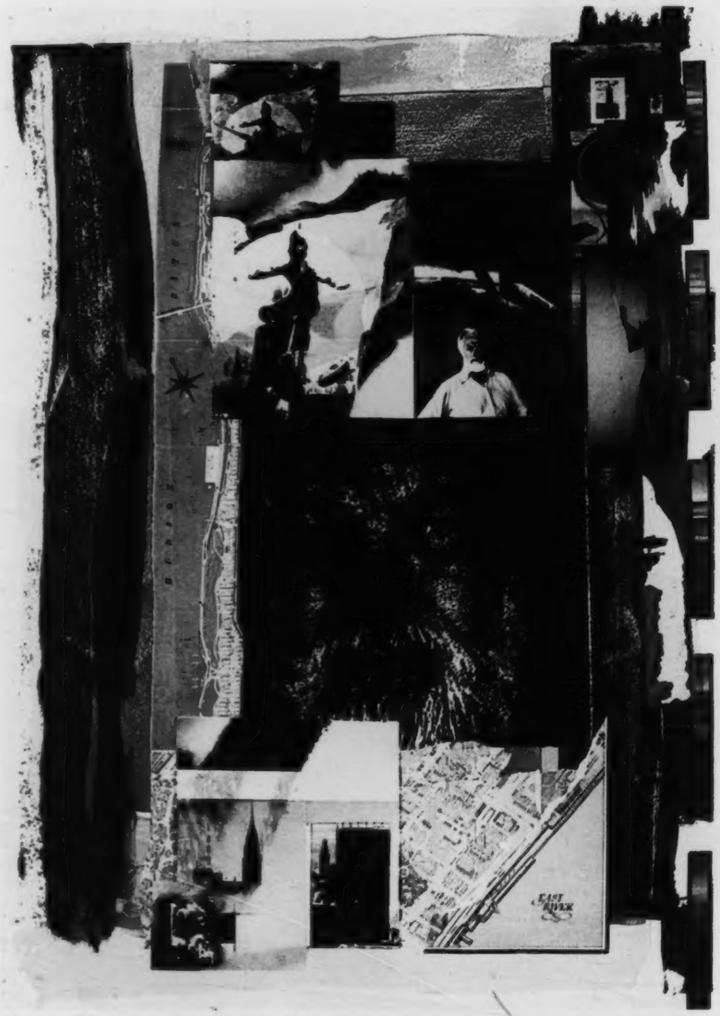

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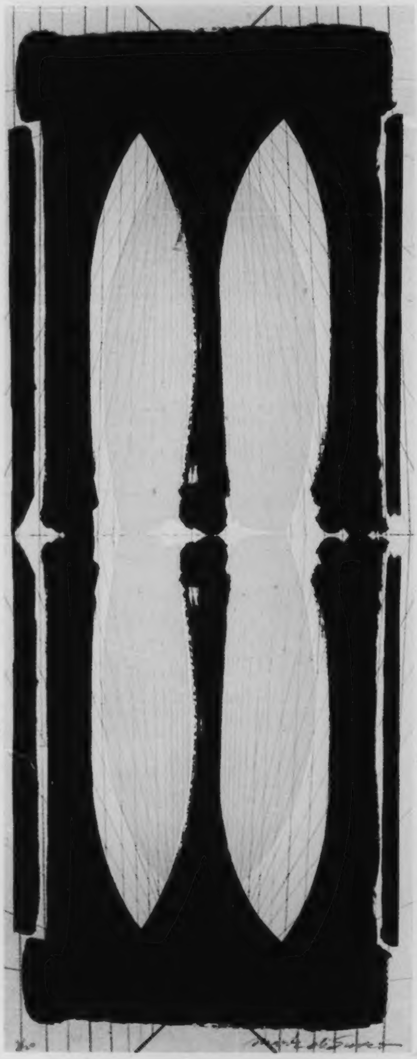

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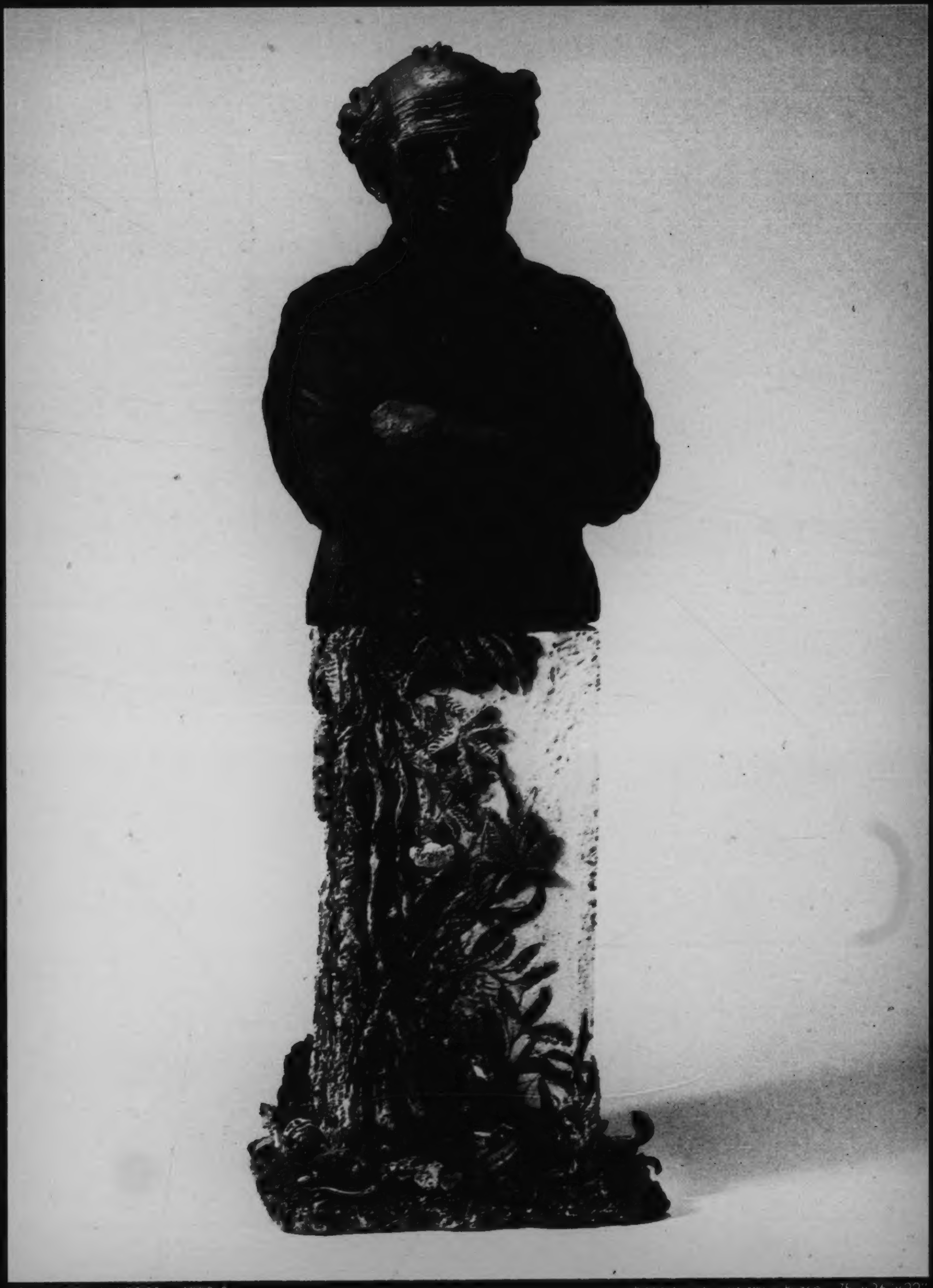

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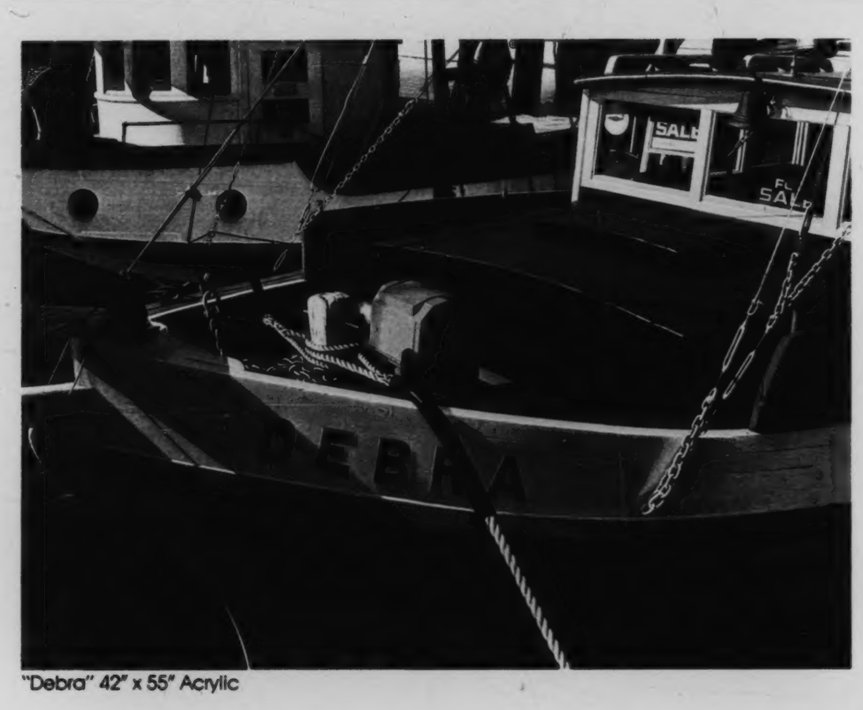

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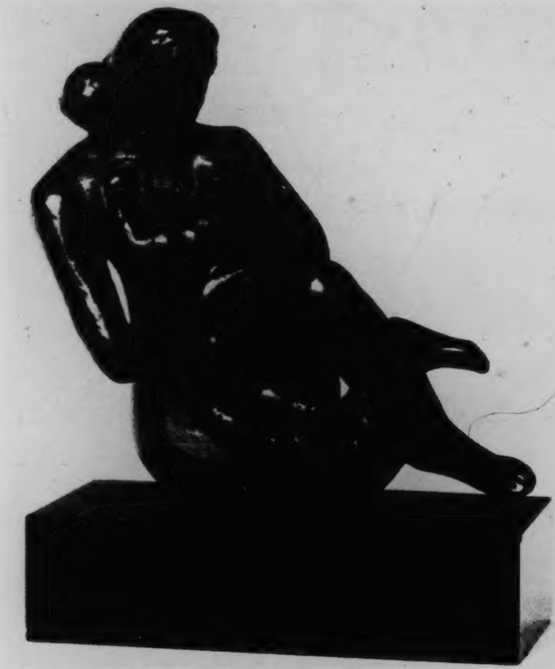

November 30 - December 31

Archipenko
Gross
Lachaise
Nadelman
Storrs
Zorach

William Zorach, Mother and Child, Bronze
1952 (7¾" x 8½" x 3½") 5/6

Martha White Gallery
330 West Main Street • Louisville, Kentucky 40202 • (502) 589-3347

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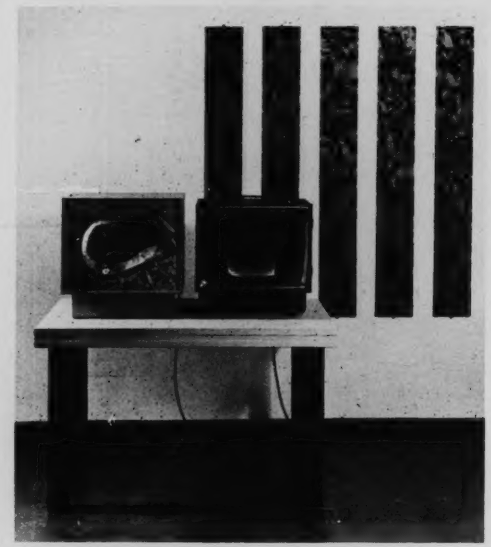
ROBIN COLLYER
CURATED BY PHILIP FRY FOR THE AGNES ETHERINGTON ARTS CENTRE,
KINGSTON, ONTARIO



BUY ME, 1981. FOUR UNITS, 81 x 81½ x 49 INCHES OVERALL.
PHOTO COURTESY OF CARMEN LAMANNA GALLERY

VIDEOTAPES
CURATED BY KATE CRAIG, WESTERN FRONT

TOM DEAN
MARSHALORE
ELIZABETH VANDER ZAAG
PAUL WONG & CO.

NOVEMBER 26–DECEMBER 22

49TH PARALLEL
CENTRE FOR CONTEMPORARY CANADIAN ART
49E PARALLELE
CENTRE D'ART CONTEMPORAIN CANADIEN
420 WEST BROADWAY NEW YORK NY 10012
212 925-8349

December 3-January 7

ERNEST TROVA

Iglesias/Troubadour Series

THE GREENBERG GALLERY
44 MARYLAND PLAZA ST. LOUIS, MO. 63108 (314) 361-7600

Davis • McClain **Galleries**

"Pond, Madbush, Vermont" Gelatin Silver Print 1982

Gary Faye

December 1-December 31

2818 Kirby Drive Houston Texas 713 520 9200

December
ADRIAN DECKBAR
JIMMY De SANA
Arthur Roger Gallery
3005 Magazine St.
New Orleans

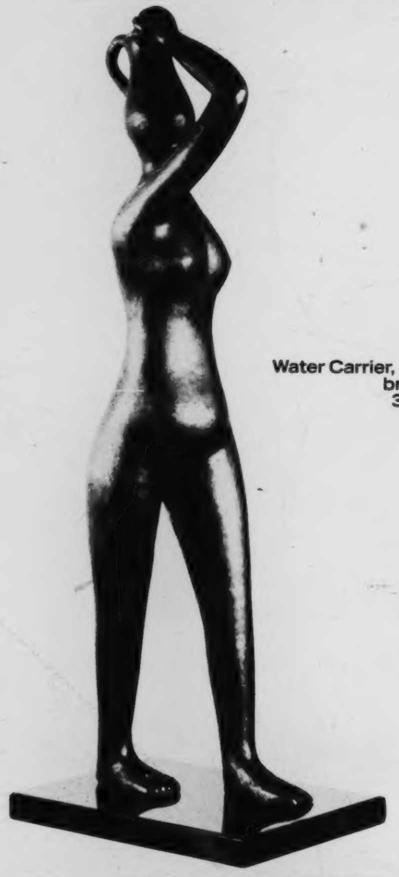
PIETRO FORTUNA

24 NOVEMBER – 23 DECEMBER 1983

SERRA · DI · FELICE
THE PUCK BUILDING, 295 LAFAYETTE ST NEW YORK
TELEPHONE: 212 334.8192

HUGO ROBUS

EXTENDED TO DECEMBER 24TH



Water Carrier, 1956
bronze
36″ h.

IN PENTHOUSE

ARCHIPENKO
DE CREEFT
GROSS
LAURENT
LUCCHESI
NADELMAN
OFFNER
STORRS
ZIEGLER
ZORACH
and others

FORUM GALLERY
1018 MADISON AVENUE · NEW YORK 10021
(212) 772-7666

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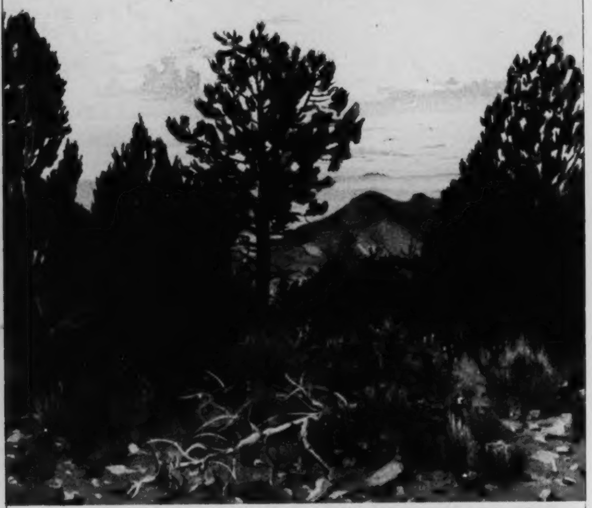
FRANK LOBDELL

RECENT PAINTINGS
AND MONOTYPES
DEC. 7 - JAN. 7

OSCARSSON HOOD
GALLERY 41 W 57 NYC
10019 (212) 750 8640



Adele Alsop "On the Edge of the Great Basin," oil, 66 x 72 inches

REPRESENTING

Adele Alsop
Michael Filmus
Charles Moser
Philip Mullen
Richard Pitts
Bill Sullivan
Marguerite Walsh
John Wilde

DAVID FINDLAY JR CONTEMPORARY

41 East 57 St New York 10022 212-486-7660

MOVING TO
103-105 PRINCE STREET
SECOND FLOOR

EDWARD
THORP
GALLERY

419 WEST BROADWAY, NEW YORK, NY 10012
TELEPHONE 212/431-6880

ANSELMO

DECEMBER 13 — JANUARY 7

MARIAN GOODMAN GALLERY
24 WEST 57TH STREET NEW YORK NY 10019 (212) 977 7160

MOTHERWELL

13 DECEMBER 1983—21 JANUARY 1984

GETLER/PALL/SAPER
50 WEST 57 NEW YORK 10019 212/581.2724

EVE ARNOLD
In America

Castelli Graphics
4 EAST 77TH STREET NEW YORK, NEW YORK 10021 TELEPHONE 212/288-3202

BILLY AL BENGSTON

December 1, 1983–January 14, 1984

ACQUAVELLA CONTEMPORARY ART, INC.
18 East 79th Street, New York, N.Y. 10021 (212) 734-6300

DONALD**YOUNG**GALLERY
212 WEST SUPERIOR STREET CHICAGO ILLINOIS 60610 312-664-2151

Master Works on Paper

ALBERTO GIACOMETTI ROGER DE LA FRESNAYE
ARSHILE GORKY LE CORBUSIER
PAUL KLEE HENRI MATISSE

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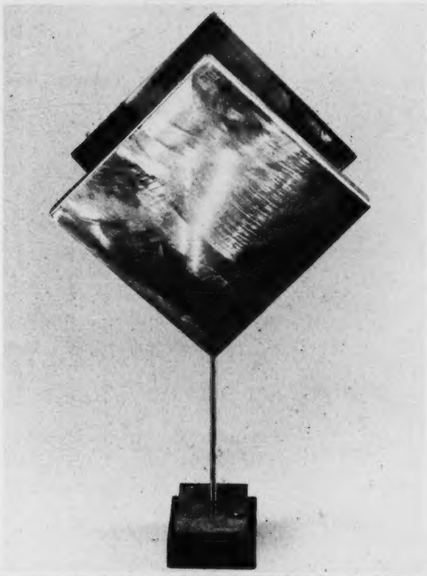
George Rickey
Thirty Years of His Art
through December 24



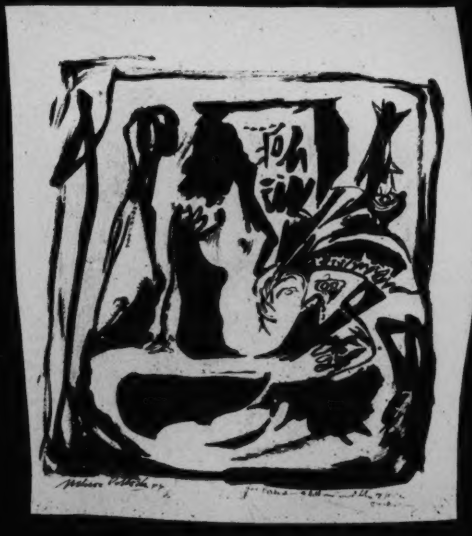
Two Planes Vertical Diagonal Vis à Vis, 1974. *Stainless steel, 15" h.*

Maxwell Davidson Gallery
43 East 78 Street, New York
212 734-6702

richard
AMBROSE
-
deborah
BROWN
-
theodore
HALKIN
-
george
LIEBERT
-
arthur
LERNER
-
linda
LOWRY
-
contemporary
REALISM
-
december

JAN
CICERO
GALLERY
437 N CLARK CHICAGO, IL 60610 312 644 5374

JACKSON POLLOCK



Untitled, 1944. Ink and colored pencils on paper, $12^{1}/_{2}$ x $11^{5}/_{16}$ inches.

RICHEBOURG / McCOY
By appointment 212/570.2131

KRAUSHAAR
GALLERIES
FOUNDED 1885

RUSSELL COWLES
(1887–1979)
MEMORIAL EXHIBITION OF PAINTINGS
November 23 – December 17

GROUP SHOW
December 21, 1983 – January 7, 1984

MARGUERITE ZORACH
PAINTINGS
January 11, 1984 – February 4, 1984

724 FIFTH AVENUE NEW YORK 10019
PHONE: (212) 307-5730

RICHARD
STANKIEWICZ

SCULPTURE 1952-1982

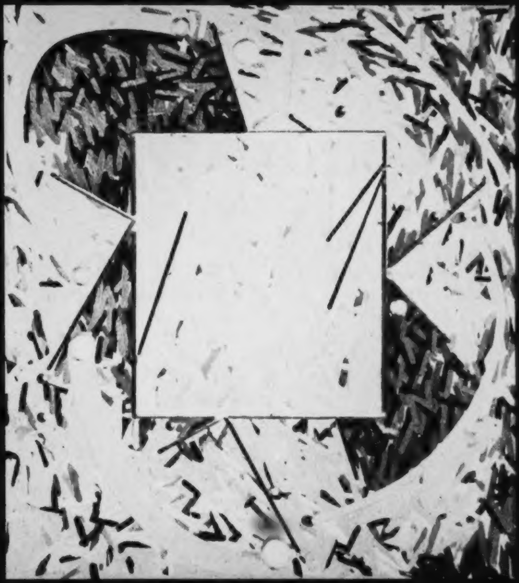
THROUGH JANUARY 21, 1984

ZABRISKIE

724 FIFTH AVENUE, NEW YORK
37 RUE QUINCAMPOIX, PARIS

THE ESTATE OF RICHARD STANKIEWICZ
IS REPRESENTED BY ZABRISKIE

HOWARD BUCHWALD



Portrait of an Absent Loved One, 1983. Oil on linen: 32 x 28 inches.

NANCY HOFFMAN GALLERY
429 West Broadway New York/966-6676

DAISY
YOUNGBLOOD

DAVID NELSON

DECEMBER 3 - JANUARY 5

BARBARA
GLADSTONE GALLERY
152 WOOSTER ST. N.Y. N.Y. 10012 212-505-8690

KIKUO
SAITO

New Paintings
December 3 to 31

Salander-O'Reilly
Galleries, Inc.
22 East 80 Street New York, NY 10021
Telephone: (212) 879-6606
Gallery hours: Monday-Saturday, 10 to 5:30

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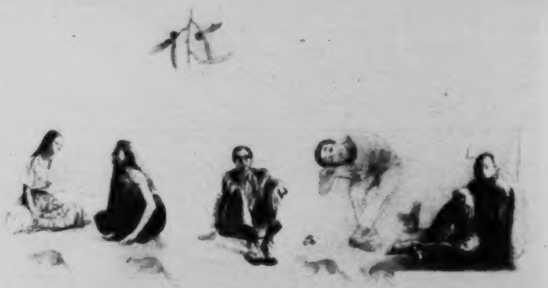
Roy Lichtenstein

Greene Street Mural 142 Greene Street **Paintings** 420 West Broadway

Opening 3 December **Leo Castelli** New York



PATRICIA MOSS-VREELAND

paintings and drawings
December 1-31, 1983

ML
Marian Locks Gallery
1524 Walnut Street
Philadelphia, Pennsylvania 19102
215 546-0322

(title) pencil on paper, 20 x 28", 1983

HADLER · RODRIGUEZ · GALLERIES

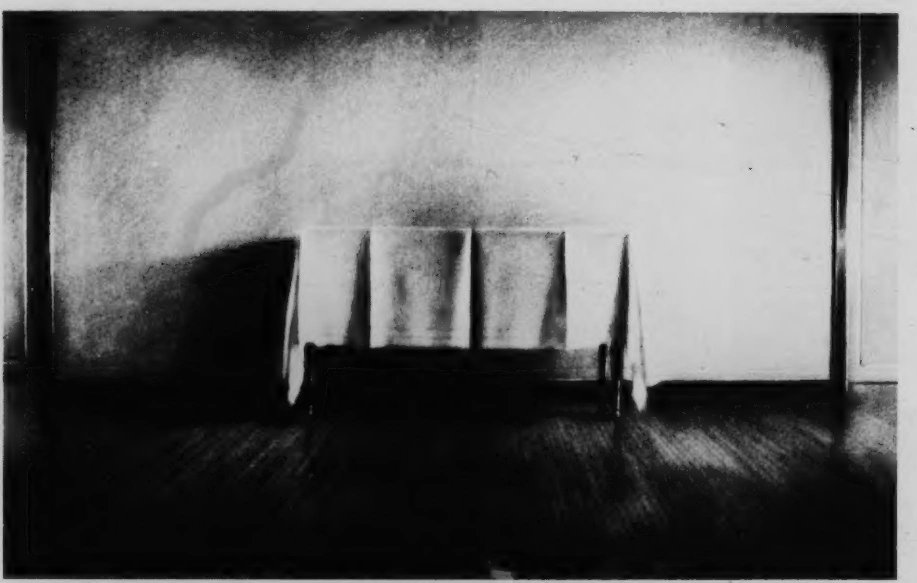
38 EAST 57th STREET · NEW YORK, NEW YORK 10022 · 212-752-7734
20 PINEDALE · HOUSTON, TEXAS 77006 · 713-520-6329

KEN LITTLE • NANCY BOWEN

DECEMBER 3-23

SUSAN CALDWELL INC.
383 WEST BROADWAY, NEW YORK
TELEPHONE: 212/966.6500

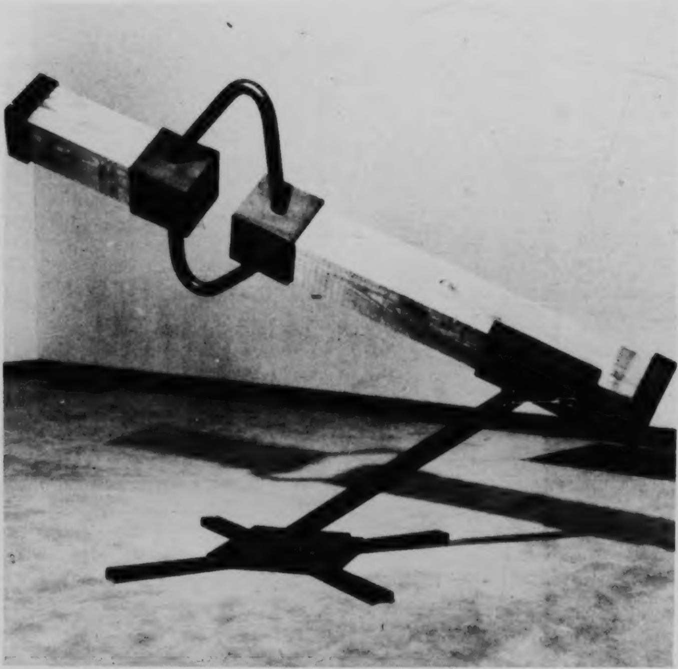
NORMAN LUNDIN



"Table", charcoal, dry pigment (poster and catalogue available)

JANUARY 10 – FEBRUARY 10, 1984

ALLPORT ASSOCIATES GALLERY 126 POST STREET SAN FRANCISCO, CA 94108 (415) 398-2787



wood & steel Sunrise With Sunset

An
Exhibition
of
Sculpture
by

JOHN CUNNINGHAM

October 28th-December 17th
1983

R.H. LOVE
20th CENTURY GALLERY
100 E. OHIO STREET CHICAGO IL 60611 312/664-9620

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DAVID CRAVEN

PAINTINGS, 1983

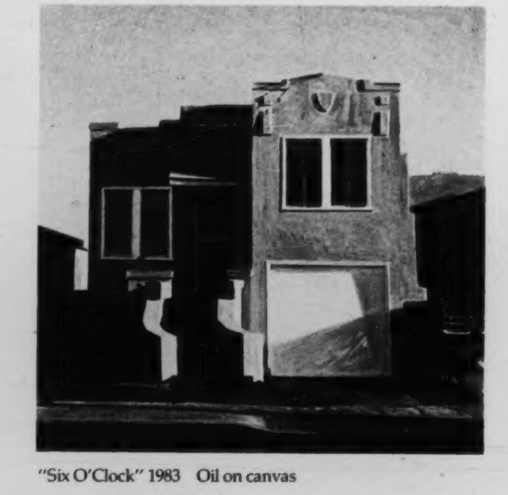
JUDITH HUDSON

PAINTINGS ON CANVAS AND ON PAPER, 1983

22 NOVEMBER–17 DECEMBER 1983

SIEGEL
CONTEMPORARY ART
24 WEST 57 STREET, NYC 10019 (212) 586-0605

DREW BEATTIE



"Six O'Clock" 1983 Oil on canvas

Recent Paintings
and Drawings
7 December - 31 December 1983

Gallery Paule Anglim
14 Geary St. San Francisco California 94108 (415) 433-2710

Bruno Civitico

Recent Paintings
November 29–December 21

Robert Schoelkopf Gallery
825 Madison Avenue, New York 10021

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10 Artists from the Galería de Arte Mexicano, Mexico City

Frederic Amat
Alfredo Castañeda
José Luis Cuevas
Elizabeth Garrity
Gunther Gerzso
Luis García Guerrero
Joy Laville
Luis Lopez Loza
Eduardo Tamariz
Francisco Toledo

November 29 through December 23
Illustrated catalogue $5 postpaid

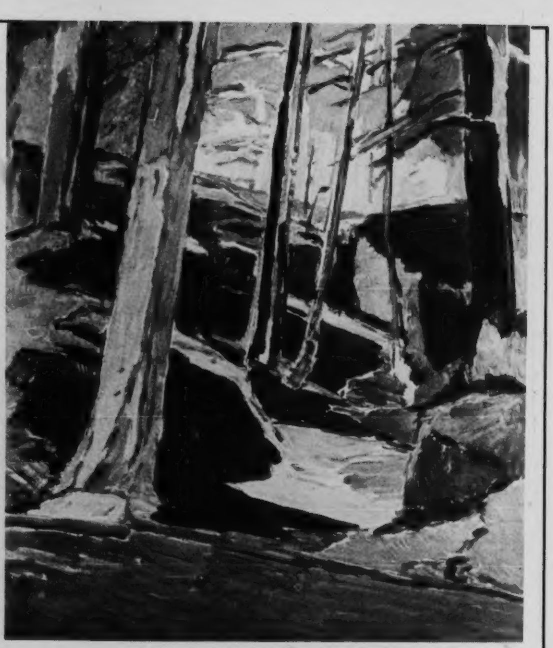
Mary-Anne Martin/Fine Art
213 E 49 St, NY 10017 Tel 212 980-8104

AUSTRIAN ART BRUT

17 DECEMBER
THROUGH JANUARY

PHYLLIS KIND GALLERY
136 GREENE STREET NEW YORK

In cooperation with DR. LEO NAVRATIL and GALERIE HEIKE CURTZE, Düsseldorf & Vienna



Deep Wood, oil, 1981, 52" x 44"

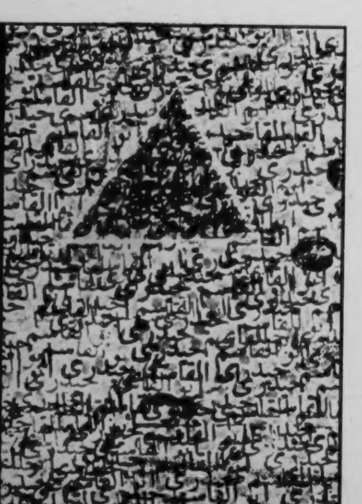
DAVID LUND
December 3–22
Grace Borgenicht Gallery
724 Fifth Avenue, New York 10019 212/247-2111

ROBERT KUSHNER
NEW WORKS

KEVIN BOYLE
PHOTOGRAPHS

DECEMBER 2-24

HOLLY SOLOMON
GALLERY
724 FIFTH AVENUE
NEW YORK 10019
757-7777



HOSSEIN
ZENDEROUDI
CALLIGRAPHIC
PAINTINGS
NOV 30–DEC 31

LEILA TAGHINIA-MILANI
1080 MADISON, NYC 10028 (212) 570-6173
HOURS: TUES–SAT, 11–6 PM

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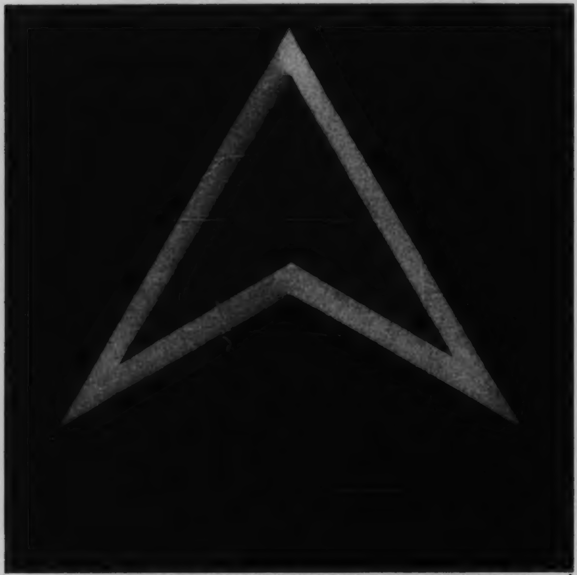

SOL LEWITT "STAR DARK CENTER" 1983 B/W AQUATINT (EDITION OF 10) 21 x 21"

GROUP EXHIBITION
DECEMBER 1983 THROUGH JANUARY 1984

PAULA COOPER GALLERY
155 WOOSTER STREET NEW YORK 212 674.0766

JUDITH A. ORNSTEIN
PAINTINGS

ZEKE BERMAN
PHOTOGRAPHS

December 7 — January 21

VIBEKE LEVY FINE ART
40 GREAT JONES ST, NYC 10012
(212) 473-7151 · BY APPT.

D'ARCANGELO
DINE
FRANCIS
JOHNS
ROSENQUIST
December 5-January 16

Dolly Fiterman Gallery
Suite 238, Plymouth Bldg., Mpls., MN
(612) 370-8722

WILLIAM McKENZIE
OTIS TAMASAUSKAS

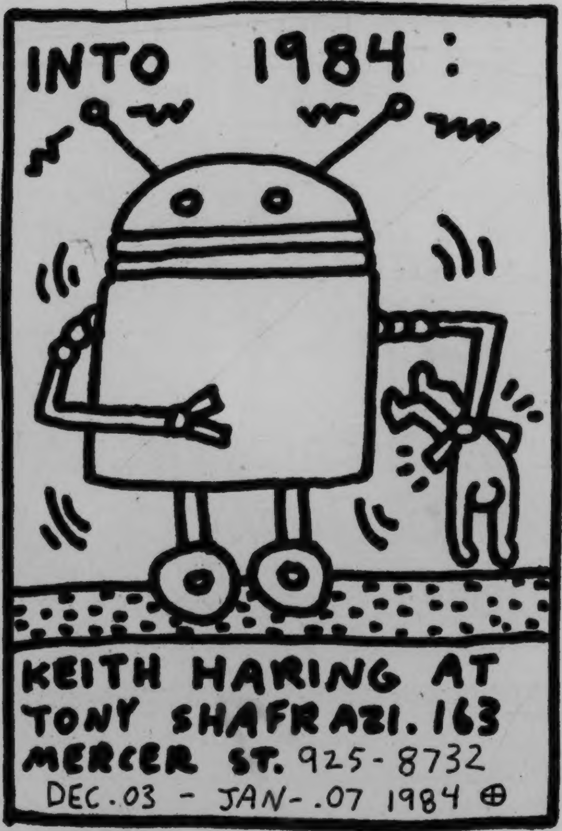
LITHOGRAPHY

MIRIAM PERLMAN
Lake Point Tower 505 N. Lake Shore Drive Chicago

JEAN BERNIER
51 MARASLI ATHENS 140 GREECE TEL. 723 5657

LUCAS
SAMARAS
RECENT WORKS

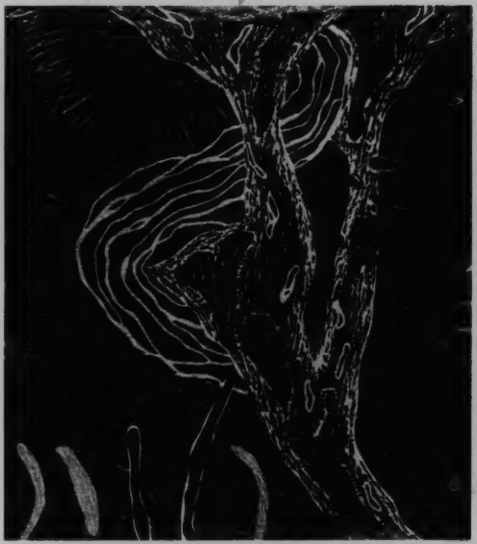
DEC. 5, 1983 - JAN. 7, 1984



INTO 1984:

KEITH HARING AT
TONY SHAFRAZI. 163
MERCER ST. 925-8732
DEC. 03 - JAN-. 07 1984 ⊕

Gregory Amenoff
"In the Fifth Season," 1983
Color Woodcut
41 x 36½ inches
Edition size: 25



Diane Villani *EDITIONS*
271 Mulberry Street, New York 10012
telephone: (212) 925-1075

FETTING
DAHN
MIDDENDORF
CHIA
SCHLIESSER

GALLERY SILVIA MENZEL
NIEBUHRSTRASSE 69 1000 BERLIN 12
030.324 1920

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SUETIN MALEVICH CHASHNIK

Exhibition of Drawings and Watercolors

Left: Nicolai Suetin 1897-1954
Center: Kazimir Malevich 1878-1935
Right: Ilya Chashnik 1902-1929
Fully documented catalog with 26 illustrations
$10 plus $3 postage.

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33 East 74th St. (Townhouse)
New York, N.Y. 10021
212-249-9700
Gallery Hours: Mon. thru Sat., 10 to 5

CONSTANCE MALLINSON

NEW PAINTINGS AND PASTELS

NOVEMBER 19 - DECEMBER 31

NEIL G. OVSEY GALLERY
705 East Third Street, 3rd Floor
Los Angeles, California 90013
Telephone (213) 617-1351

December 3 - December 31

Lee Sherry

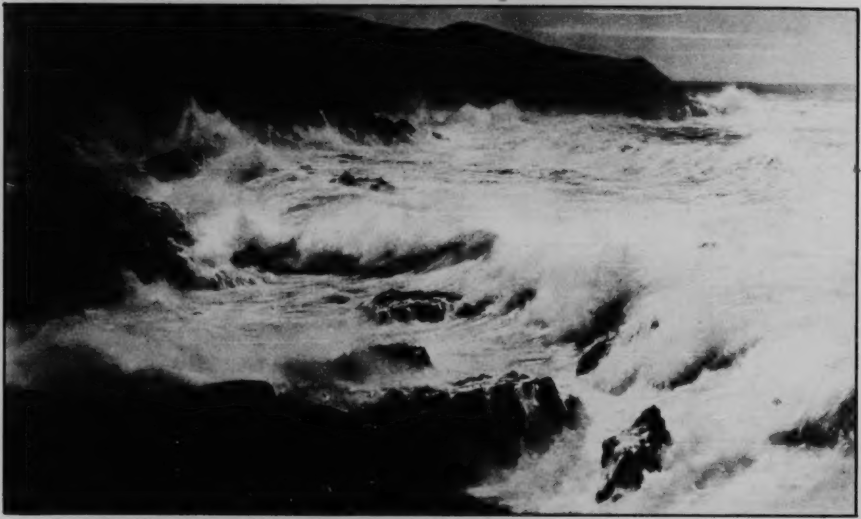
PAINTINGS

NIELSEN GALLERY
179 NEWBURY ST., BOSTON, MA
02116 (617) 266-4835

Lee Newton

WORKS ON PAPER

Peter Ellenshaw



"Saint Finans Bay, Kerry, Ireland" 1983 Oil on Canvas 7 x 12 feet

SELECTED WORKS 1929–1983
EXHIBITION: DECEMBER 6 – JANUARY 7

Hammer Galleries 33 West 57th Street · New York, N.Y. 10019 · (212) 644-4400

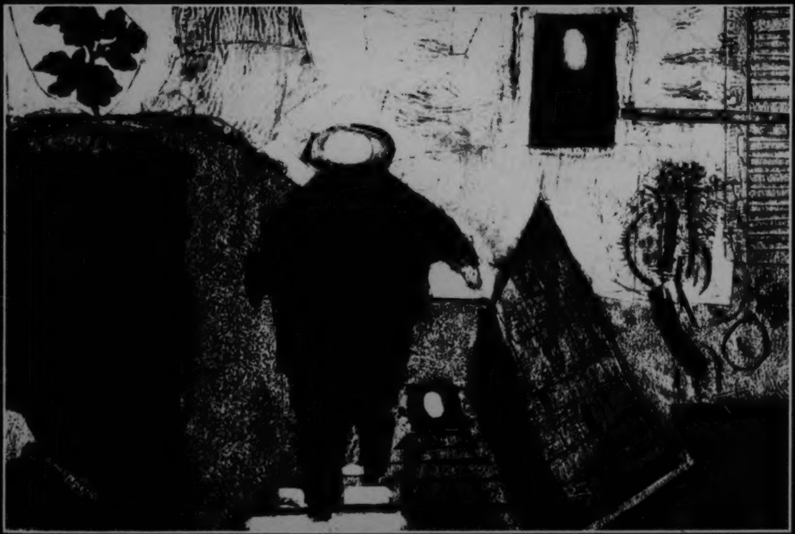
JAMES G. DAVIS

RETROSPECTIVE
OF PRINTS
A BRIDGE TO PAINTING

DECEMBER 4, 1983
—JANUARY 9, 1984

UNIVERSITY OF ARIZONA
MUSEUM OF ART
TUCSON, ARIZONA

CATALOGUE AVAILABLE



"MAN/CELLAR II," COLLAGRAPH, 21 × 28

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VARIETIES OF
SCULPTURAL IDEAS
DRAWINGS AND MAQUETTES

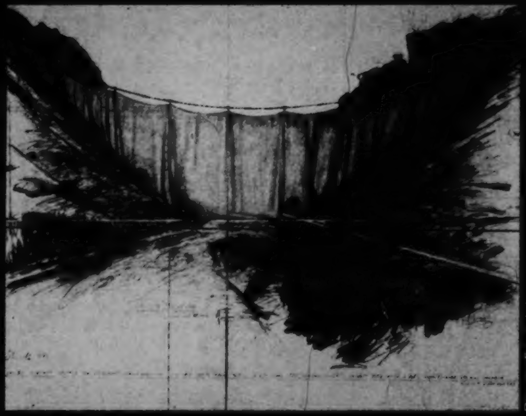

Photo: Eeva Inkeri

CHRISTO *Valley Curtain Project for Rifle, Colorado*, 1971
Fabric, pastel, charcoal, pencil and crayon, 22 x 28 inches

DECEMBER 22 TO JANUARY 31
MAX HUTCHINSON GALLERY
138 GREENE STREET NEW YORK, NY 10012 212-966-3066

**JOEL
SHAPIRO**
NEW WORK
NOVEMBER 19-DECEMBER 24, 1983
ASHER/FAURE
612 NORTH ALMONT DRIVE
LOS ANGELES, CA 90069
(213) 271-3665

Landscape into Sculpture

Donna Dennis
Mary Frank
Don Johnson
Harry Roseman
Livio Saganic

December 10–January 12

BARBARA KRAKOW GALLERY
10 Newbury Street
5th Floor
Boston,
Massachusetts 02116
Telephone
617 262-4490

**JULIAN
SCHNABEL**
DRAWINGS/NAGOYA
**JEAN MICHEL
BASQUIAT**
NEW PAINTINGS/TOKYO

NOVEMBER 14 -
DECEMBER 10

AKIRA IKEDA GALLERY
17-30, NISHIKI 2-CHOME, NAKA-KU, NAGOYA
8-18, KYOBASHI 2-CHOME, CHUO-KU, TOKYO

ARTISTS' TOYS

TO BENEFIT THE CHILDREN'S AID SOCIETY

Abeles • Amenoff • Arnold • Biederman • Bourgeois • Cotton • De Muro • Elozua • Faccinto • Fasnacht • Fitzgerald • Flood • Francisco • Freeman • Friedberg • Gilmour • Grooms • Gross • Hill • Humphrey • K. Jenkins • T. Jenkins • Kiewiech • King • Koscianski • Kyle • Lanyon • Lasch • Leeds • Neill • Porter • Rabkin • Ramos • Rickey • Rifka • Ripps • Samelson • Saunders • Scanga • Scharf • Shea • Siegel • Silva • Sisto • Skagg • Stack • Sugarman • Tada • Talbot • Trova • Vallila • Wallach • Wesselmann • Wiley • Willenbecher • Wirsum

DECEMBER 13–JANUARY 7

VANDERWOUDE TANANBAUM

24 E 81 STREET/NEW YORK/212.879.8200

RHONA
HOFFMAN
GALLERY

CINDY
SHERMAN

NEW
WORK

215 WEST SUPERIOR
CHICAGO, ILLINOIS 60610
TEL 312.951.8828

PAUL JENKINS

RECENT PAINTINGS

CONTEMPORARY GALLERY

5100 BELT LINE RD. SUITE 544 DALLAS, TEXAS 75240 214 934-2323

Thomas Nozkowski

Recent Paintings

December 1983

Matthews Hamilton Gallery

262 South 16 Street
Philadelphia PA 19102 Telephone 215 545-5308

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Arman

represented by

Marisa del Re Gallery

41 East 57 Street New York, NY 10022
Tel: (212) 688-1843

Barbara Schwartz

December 3-30

HIRSCHL & ADLER Modern

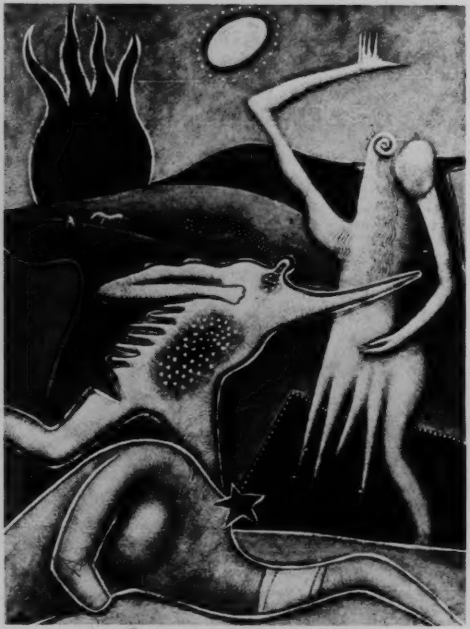
851 Madison Avenue New York 212 744-6700

Recent Painting

CHIA
CLEMENTE
CUCCHI
GAROUSTE
LE BRUN
PALADINO

SPERONE WESTWATER
142 Greene Street New York 212/431.3685

CLAUDE CARONE



Carone Gallery
Ft. Lauderdale, Florida 33301
600 Southeast Second Court
305-463-8833

Picassien,
1982,
Bronze

ARMAN'S ORCHESTRA

An Exhibition of Recent Works in Bronze
November 17, 1983 – January 28, 1984

HERBERT
PALMER
GALLERY

802 North La Cienega Blvd. Los Angeles, California 90069 213-854-0096

H. F. MANES GALLERY

177 PRINCE STREET NEW YORK, NEW YORK 10012
212 505-5722

JANUARY 5–FEBRUARY 4
Len Jenshel: *Pictures at an Arboretum*
Archie Rand: *Recent Paintings*

FEBRUARY 9–MARCH 10
Jo Ann Callis: *Still Lives*
Organic Abstractions: *Paintings and Sculptures*

MARCH 15–APRIL 21
Garth Evans: *Drawings*
Marilyn Giersbach: *Recent Paintings*

ALTERNATIVE GALLERIES

AMOS ENO 101 WOOSTER ST
Lori Lawrence November 19 - December 8
Benefit Group Show December 10 - January 5

ATLANTIC 458 W BROADWAY
Phyllis Janto/Sculptor's Drawings
November 29 - December 18
Membership Group Show December 20 - January 8

BOWERY 121 WOOSTER
Group Show: The Figure December 2 - December 28
Group Show: Original Members December 30 - January 18

CENTRAL HALL 386 W BROADWAY
Membership Group Show November 15 - December 11
Selected Members Group Show December 13 - January 15

FIRST STREET 386 W BROADWAY
Group Show: The 4 Elements: Air, Earth, Fire, Water
December 2 - December 28

GALLERY 84 30 W 57 ST
Mary McCormick November 29 - December 10
All Gallery Show December 13 - December 23

NOHO 168 MERCER ST
Pat Ralph November 29 - December 18
Stephanie Rauschenbusch December 20 - January 8

PHOENIX 30 W 57 ST
Joan Hierholzer November 29 - December 17
25th Anniversary Celebration December 20 - January 14

PINDAR 127 GREENE ST
Vera Schupack Rosa Silverman
November 29 - December 18

PLEIADES 164 MERCER ST
Bernice Leibowitz November 29 - December 18
Gallery Artists: Fire and Ice
December 20 - January 8

SOHO 20 469 BROOME ST
Joan Watts and Sandra DeSando
December 3 - January 4

22 WOOSTER 22 WOOSTER
Anna Bresnick November 29 - December 24

VIRIDIAN 51 W 57TH ST
Andrea Hahn November 29 - December 17
Invitational: Toys, Games, Fancies
December 20 - January 7

WARD-NASSE 178 PRINCE ST
Arnold Altshuler Tatiana Klimov
Jeff Robinson Francesco Santinelli
November 26 - December 15
Robert Penn Cherie Reichgut
December 17 - January 5

ASSOCIATION OF ARTIST-RUN GALLERIES

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ROBERT FICHTER
ROD SLATER

DECEMBER 8-JANUARY 10

FAY GOLD GALLERY 3221 CAINS HILL PLACE ATLANTA GA 404 233 3843

GALLERY GROUP SHOW

Judithe Hernández

Pastels

December 1983

Cayman Gallery

381 West Broadway
New York, NY

Shari McCoul

Stephen T. Moore

Karen Moss

November 30 – December 24

Addison/Ripley Gallery Ltd.
9 Hillyer Court Washington D.C. 202 328 2332

JAMES TURRELL

MUSEE D'ART MODERNE DE LA VILLE DE PARIS
DECEMBER 21, 1983 – JANUARY 22, 1984

Represented by

KARIN DEMOREST/CREATIVE DIRECTIONS
P.O. Box 12098 Tucson, Arizona 85732 (602) 748-0162

JAMES COLLINS

November 29 - December 24, 1983

Gallery Yves Arman
817 Madison Avenue, New York, NY 10021
(212) 570-2700

SMALL
PAINTINGS

December 1983

Mary Anderson Armstrong
Anna Bialabroda
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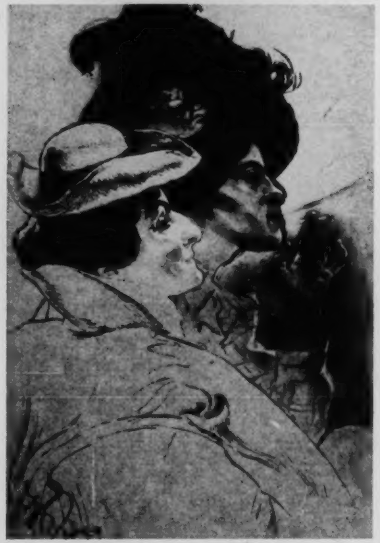

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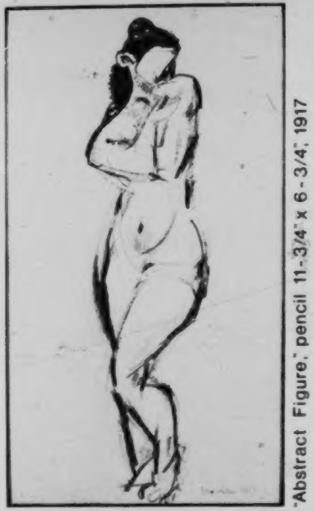

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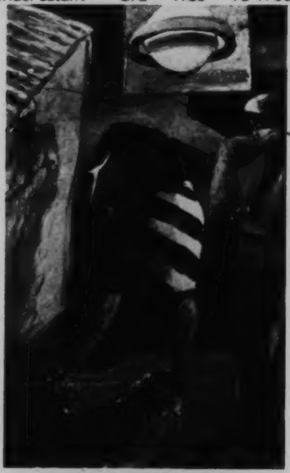

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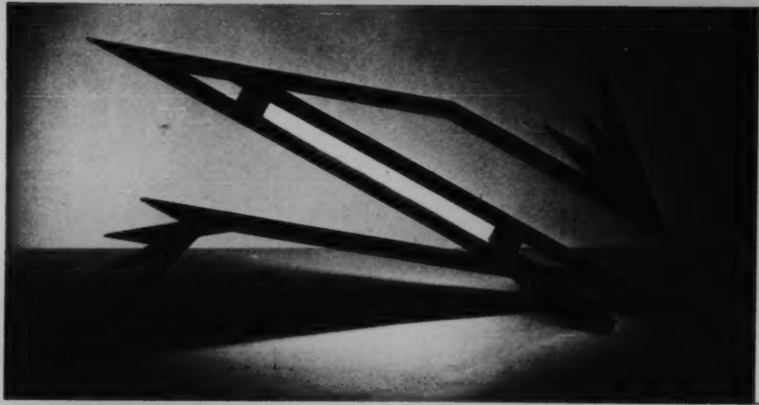

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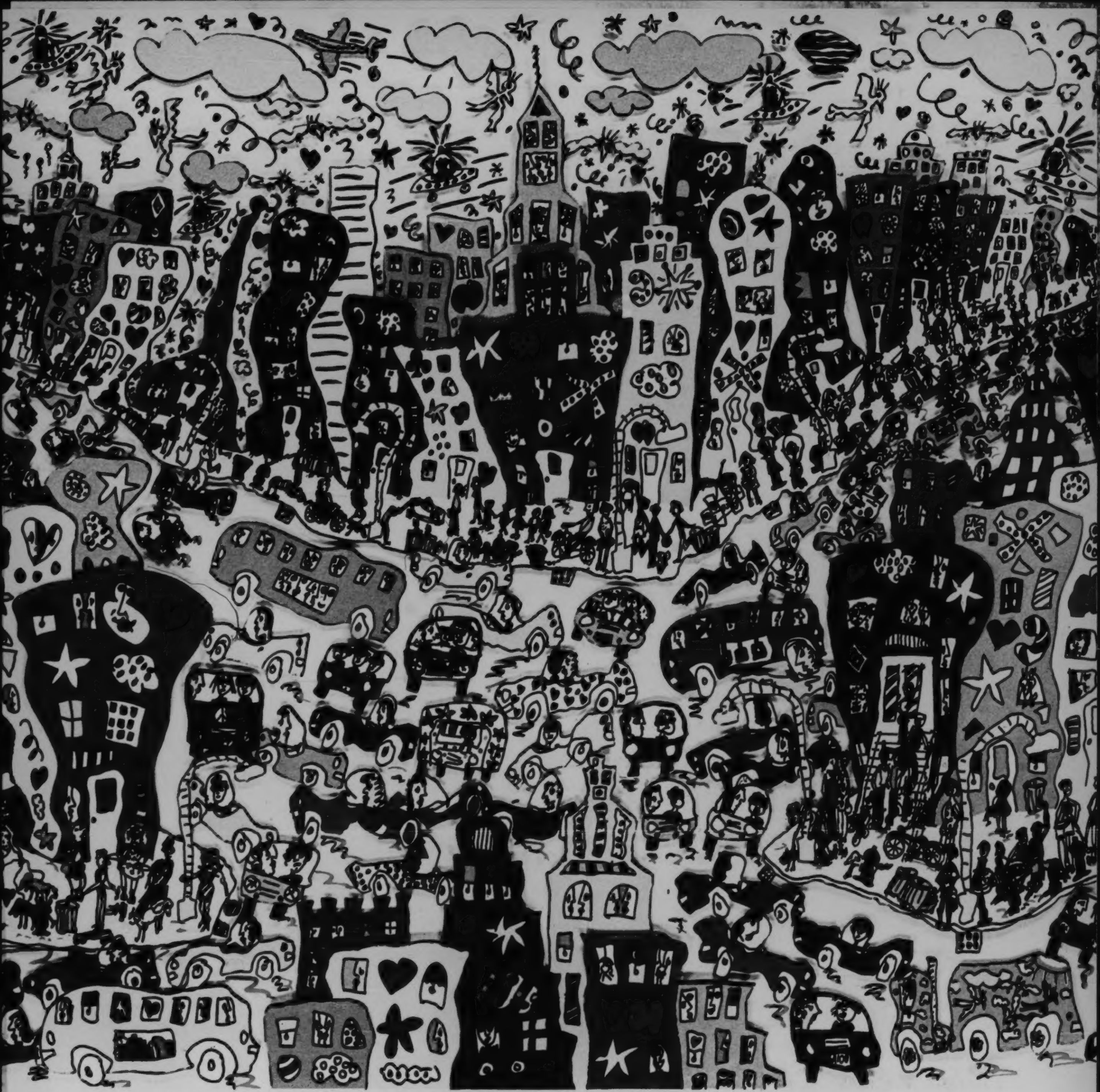

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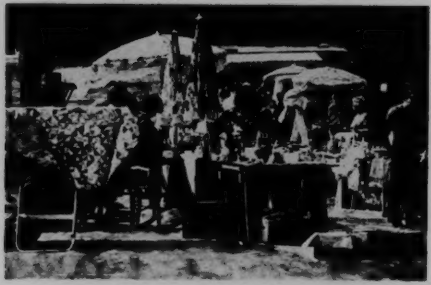

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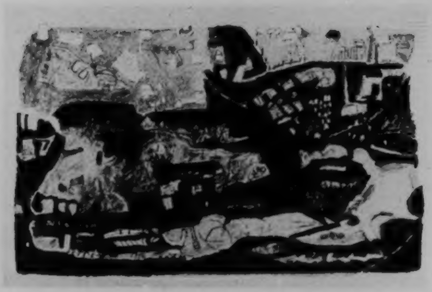

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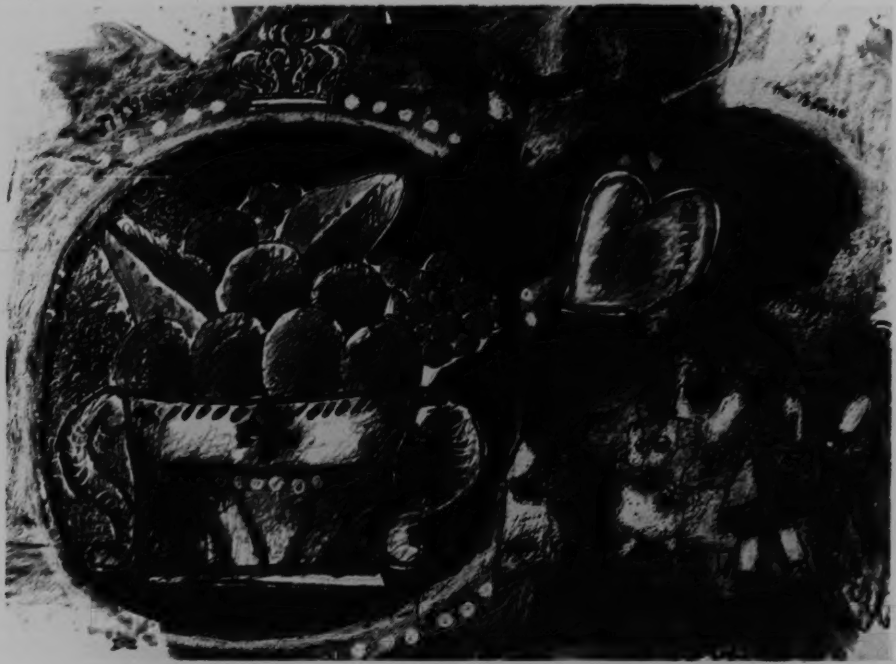

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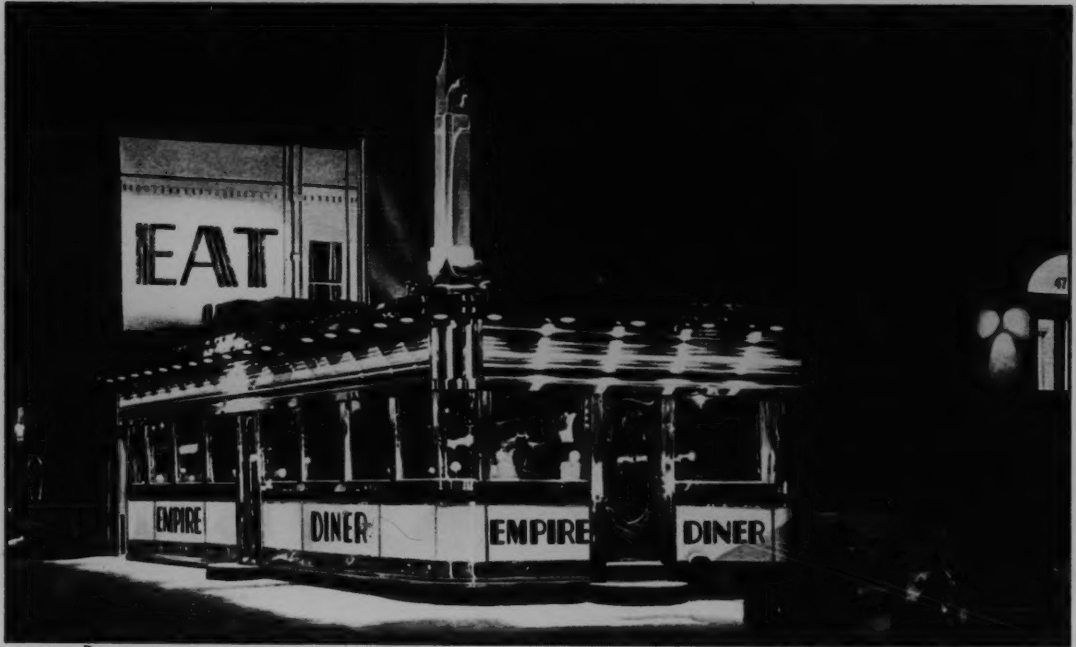

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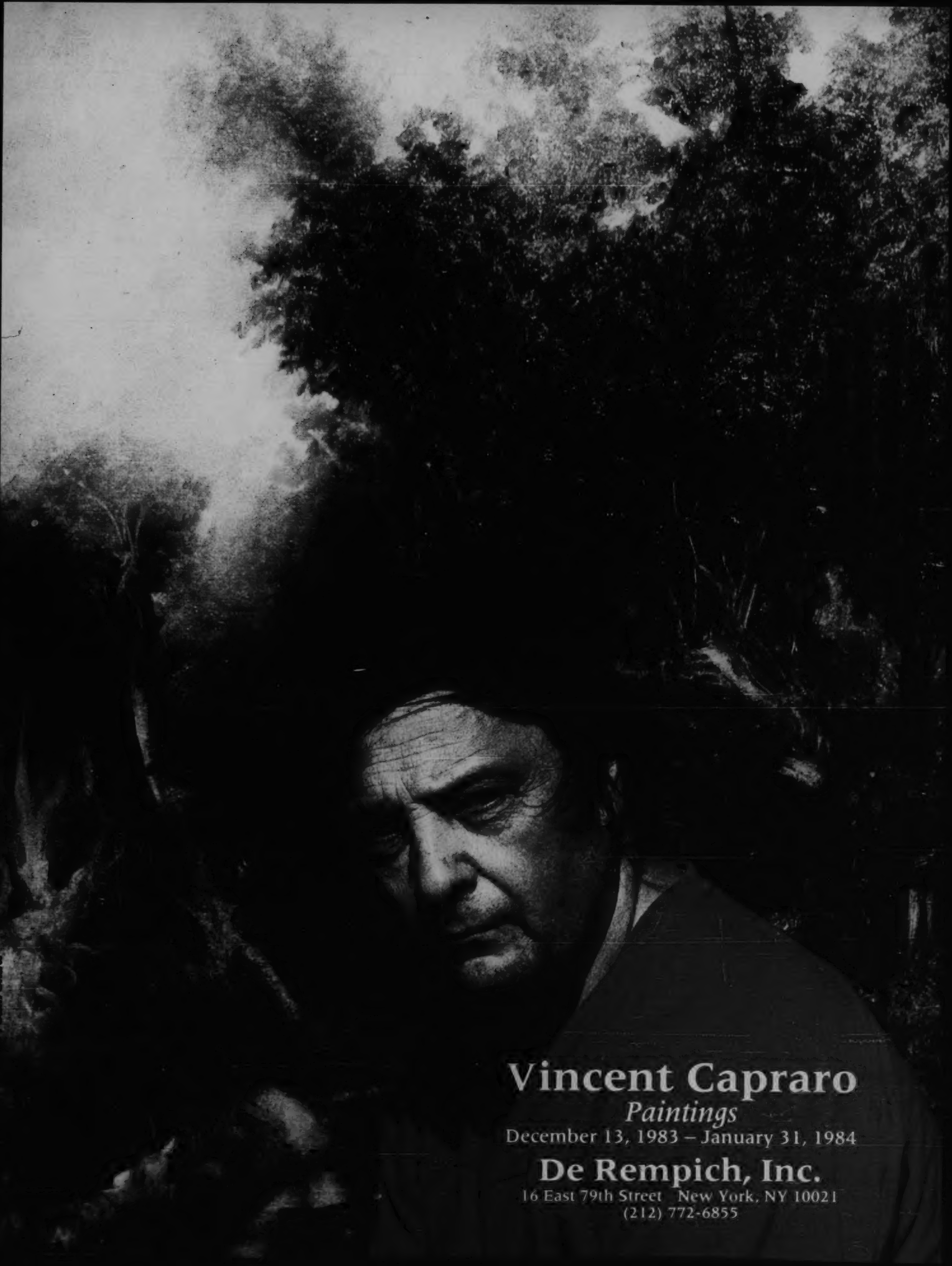

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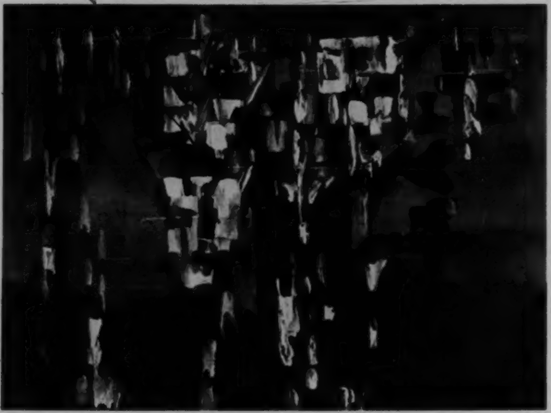

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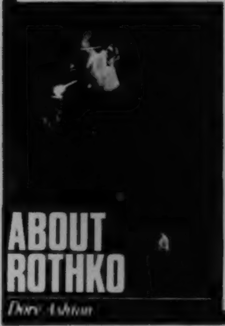

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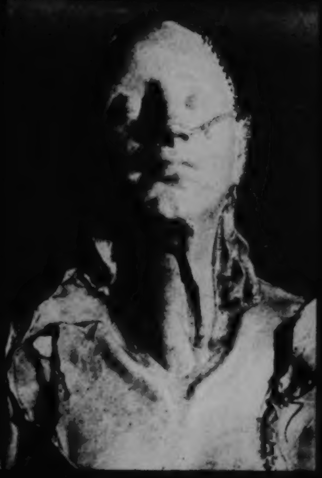

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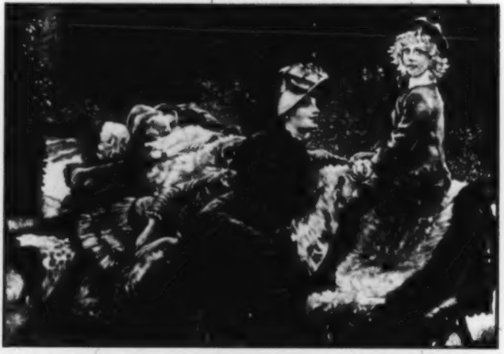

Tissot, "Le Banc de Jardin," original mezzotint, 1883

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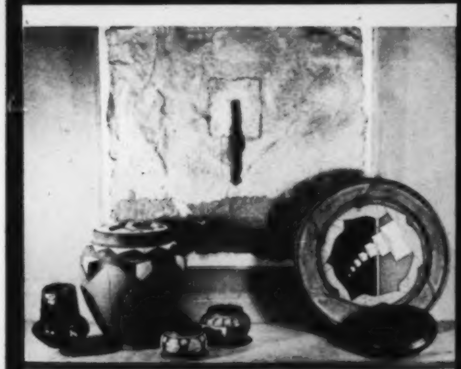

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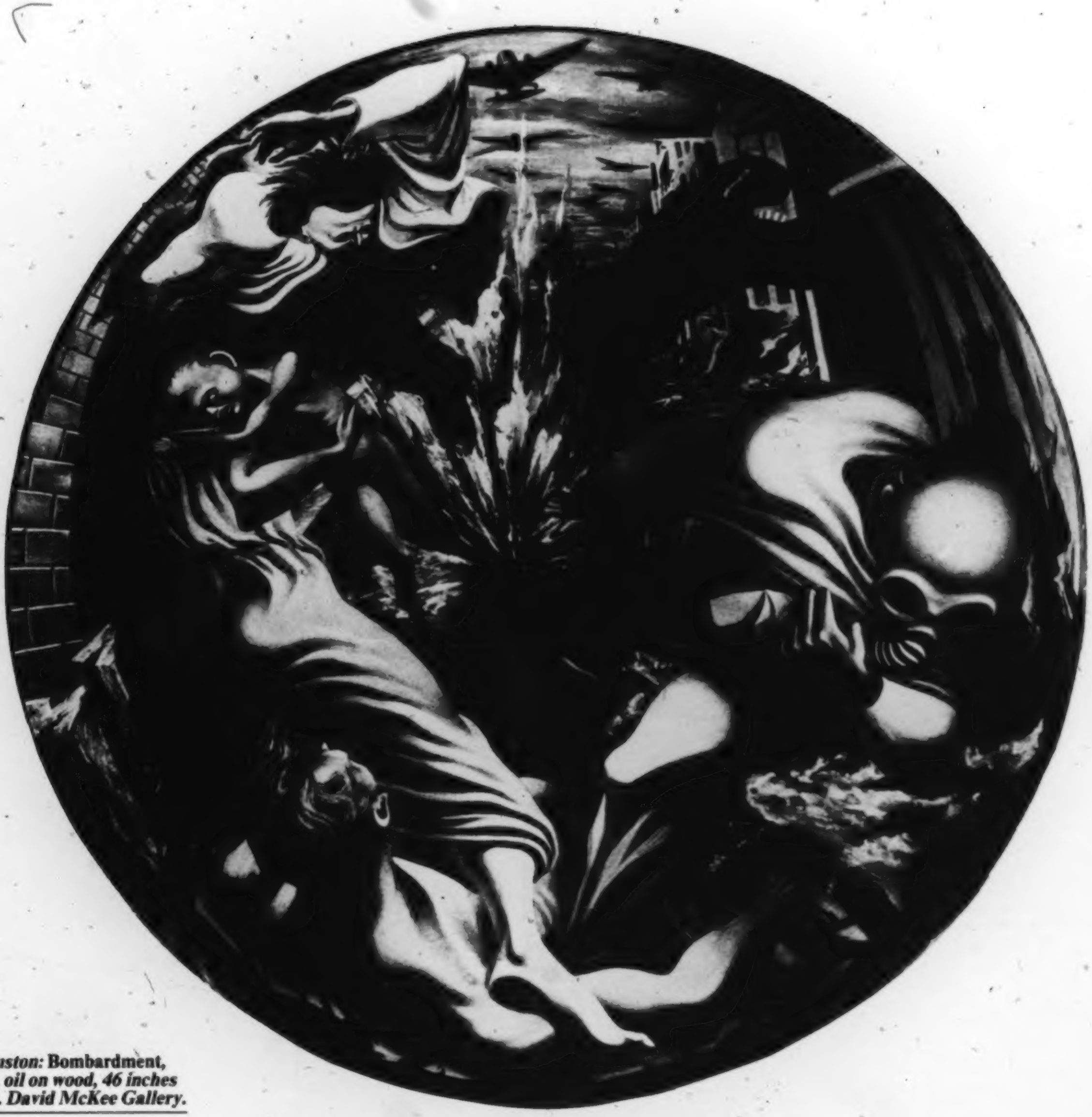


Philip Guston:* Bombardment, *1937–38, oil on wood, 46 inches diameter. David McKee Gallery.

An Art of Protest and Despair

A show of American social painting in the '30s revealed that its unity lay less in its style than in its themes of exploitation and its desires for a people's art—desires that remain a challenge to the art of the '80s.

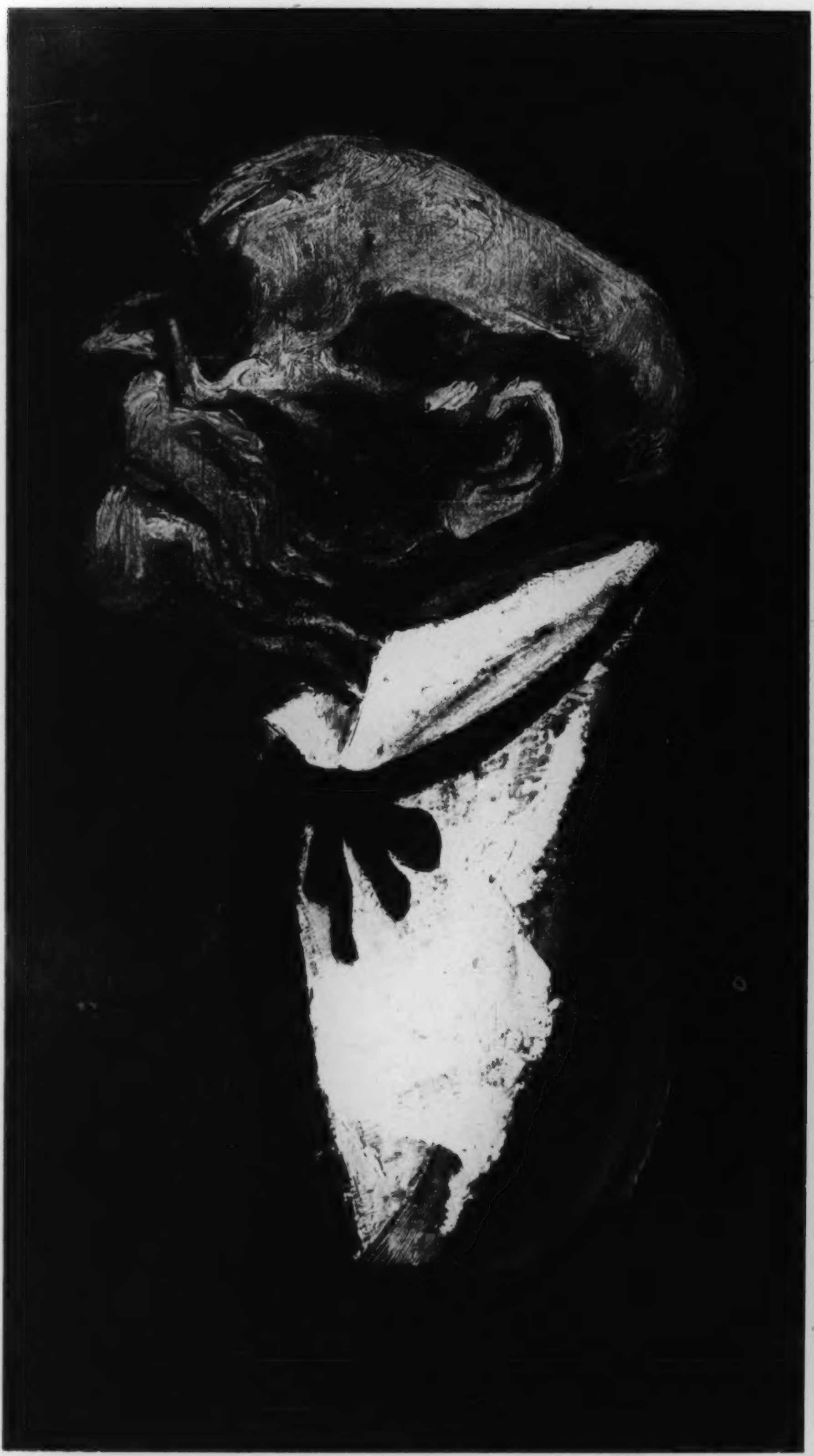
BY JAMEY GAMBRELL

The 1930s saw the Depression in full force—millions of Americans out of work and without the means to feed and house themselves. Workers battled their bosses and the police for the right to form trade unions and to strike, and America witnessed the spread of a radical political consciousness and activism that it has not seen since. Many American artists were active participants in the development of that consciousness. At a time when art might have seemed the most unnecessary of luxuries, artists were given unprecedented cultural visibility thanks to the experiment of direct government employment of artists through various agencies as a part of the Roosevelt administration's work relief programs.

The most substantial and influential of these programs was the Federal Art Project of the Works Progress Administration, which was established in 1935. The purpose of the WPA art project was to provide work for unemployed artists, thereby maintaining their skills. Most of the artists employed qualified for relief under the WPA guidelines. In 1936 the FAP had approximately 5,300 artists on the payroll, about half of whom worked in the fine arts (murals, easel painting and sculpture). The others were involved in activities such as teaching art, designing posters or display models for museums, and working on the Index of American Design, which catalogued over 22,000 examples of American decorative art.

Fine artists received a modest salary, and though there were some strictures on the type of work they could submit in fulfillment of their contract, there were virtually no dictates from on high—most cases of censorship involved murals to be placed in public locations. Employment by the government was not perceived to present the problems of cooptation that it would inevitably suggest today. Indeed, many artists would have agreed with painter O. Louis Guglielmi when he wrote in the late '30s:

> The private gallery is an obsolete and withered institution. It not only encouraged private ownership of public property, but it destroyed a potential popular audience and forced the artist into a sterile



William Gropper: **Reactionary,** *n.d., oil on canvas, 18 by 10 ½ inches. Hirshhorn Museum.*

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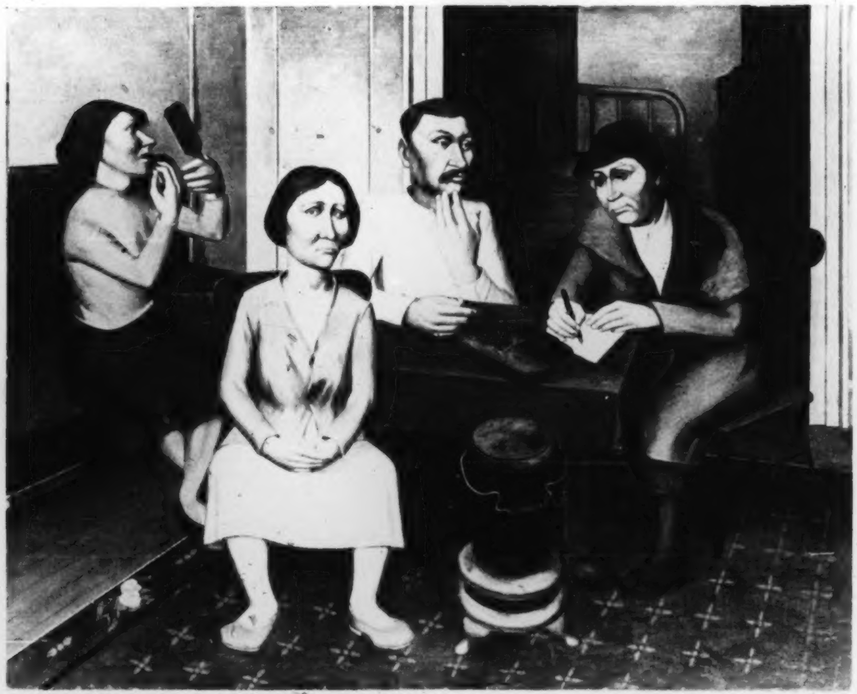
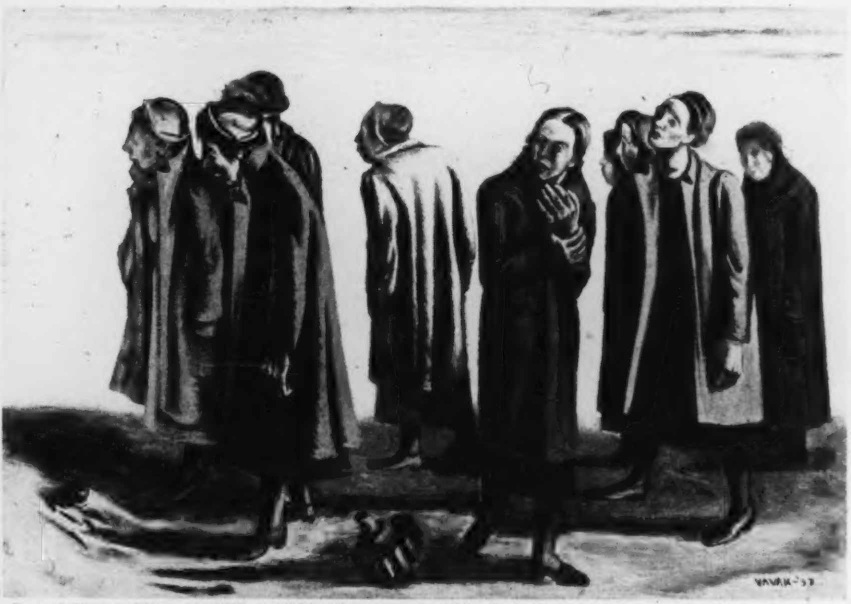


O. Louis Guglielmi: Relief Blues, *ca. 1937, tempera on fiberboard, 24 by 29 ¼ inches. Smithsonian Institution.*



Joseph Vavak: Women of Flint, *1937, oil on canvas, 25 by 36 inches. Smithsonian Institution.*

> tower of isolation divorced from society. The Project has cleared the path toward a sounder and brighter future.[1]

The WPA did much to increase the American audience for art, founding museums, bringing exhibitions and art classes to remote rural areas, and encouraging the development of local artists. Despite an uneasy existence (Congress was always trying to cut funds for the projects) and criticism of the program from both left and right, the artists involved were in the unique position of being able to think of themselves as workers, and a strong sense of solidarity with the working class developed among many of the Project artists. Anton Refregier, in a description of his experience of the WPA, conveys the nature of this communal spirit:

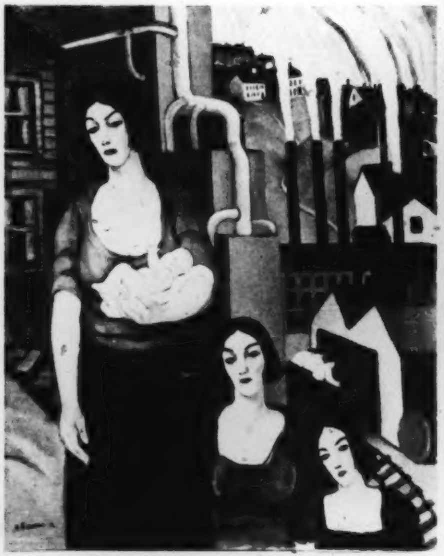
> There was a sense of purpose, a closeness to the people with whom we shared our economic plight, a feeling of being needed by them. . . . There was a close comradeship among the artists, a respect for each other regardless of the direction each of us chose . . . we participated in all major social and economic struggles of the day. We were not degraded by personal opportunism, we were not manipulated by art entrepreneurs. . . . Together, with writers, musicians, actors, dancers and poets, we were creating a people's art.

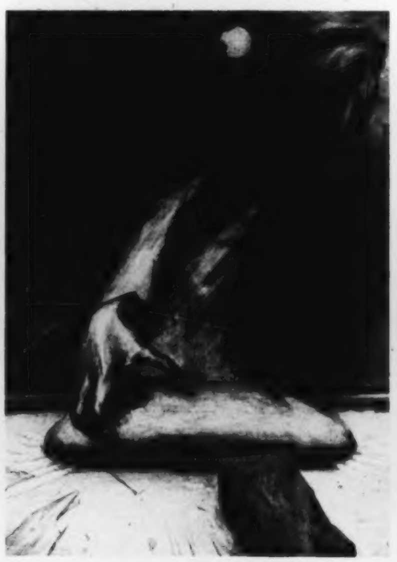
Identification with those whose lives had been devastated by the Depression was by no means confined to WPA artists alone. American cultural debate in general in the '30s was steeped in Marxist ideology, even if it was often vague, unsophisticated and, as one critic has put it, "uncomplicated by knowledge of Marxist theory." Art's alliance with ideologies of radical political change was reinforced by the activities (exhibitions, conferences, work actions, etc.) of politically left, pro-Soviet artists' organizations such as the John Reed Club, the Artists' Union, and the American Artists' Congress, and by publications such as the Artists' Union's *Art Front*. Stuart Davis, a member of the editorial board of *Art Front* and a president of the Artists' Congress, described the reasons for increased social commitment among artists in terms more analytical than Refregier's:

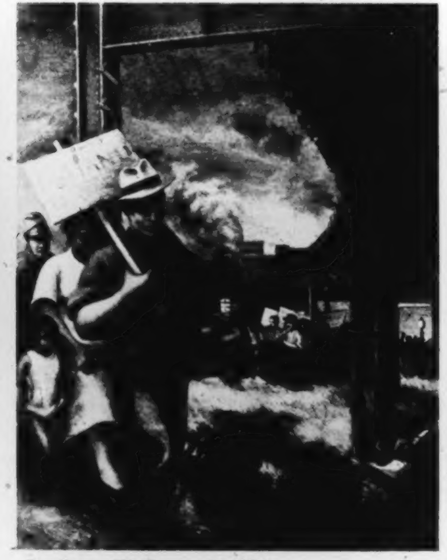
> The artist finds himself without the meagre support of his immediate past and he realizes . . . that art is not a practice disassociated from other human activities. He has had the experience of being completely thrown overboard and sold out by art dealer and patron, and his illusions as to their cultural interests are destroyed. . . . Looking about him, he sees sharp class distinctions, those who have, and those (the great majority) who have not. He recognizes his alignment with those who have not—the workers.[2]

This "alignment with those who have not," though perhaps not always as clearly derived from Marxist class analysis as was the case with Davis, resulted in a marked rise in art's social content and often explicit criticism of the system that had produced the Depression.

A recent exhibition titled "Social Concern and Urban Realism: American Painting of the 1930s," while modest in scope and size, offered an overview of


Arthur Durston:* Industry, *1934,
oil on canvas, 50 by 40 inches.
Smithsonian Institution.


Mervin Jules:* Bread, *n.d.,
tempera on board, 20 ½ by 15 ½ inches.
Jessie Keosian Collection.


Joe Jones:* We Demand, *1934,
oil on board, 48 by 36 inches.
Butler Institute of American Art.

the social painting spawned by the Depression crisis. Most of the 41 easel painters in this show (some of whom also worked on murals) were affiliated with the federal art projects at one time or another. The works range in style from a meticulous, almost academic realism (in Katherine Schmidt's portrait *Mr. Broe Waits His Turn*) to expressionistic political caricature (William Gropper's *Reactionary*) to a sort of social surrealism combining social content and surrealist esthetics (in Anton Refregier's *Guernica* and Philip Guston's *Bombardment*). While the artists do not adhere to any single stylistic school of representational painting, their work addresses the major social themes and implicit political subtexts that have come to be identified with the art of the '30s, usually given the label of social realism.

The theme of unemployment is widespread: in *Job Hunters* Maurice Kish shows groups of discouraged men in search of work making their way through snow toward an ominous factory whose smokestacks spew forth clouds that merge into the oppressive winter sky. In George Grosz's watercolor sketch *Waiting for a Job*, the pale, insubstantial contours of four men alternating with intervals of the low stone wall next to which they wait create a series of spatial voids that evoke the men's resigned isolation. Other subjects include the exploitation of sweat-shop workers (Lew E. Davis's *Eight Figures*) and destitute transients (in works by Joseph Delaney, Harry Gottlieb and Edward Millman). The dreary reality of the factory is presented in Philip Evergood's view of human beings as cogs in the industrial process in *Through the Mill*. And in Arthur Durston's *Industry* three identical women seem to have issued from the factory behind them, the woman in the foreground holding a baby as if to suggest the "mass" production of humanity.

> ***However immediate '30s art may once have been, it now appears ridden with political clichés that together constitute a Depression-era picturesque replete with its own repertoire of gestures.***

While some of the work portrays society's victims, implicitly condemning the forces that have victimized them, others are more explicit. Thomas Hart Benton and William Gropper portray strikebreakers and strikers, and Edward Laning and Joseph Hirsch depict scenes of confrontation with the police in, respectively, *Unlawful Assembly, Union Square* and *Landscape with Tear Gas*. The list goes on, a litany of social ills that are nearly all of renewed topicality given the economic conditions of Reagan's America.

Though to its original audience this work may have had the emotional impact of immediacy, it now seems ridden with pictorial and narrative clichés that together constitute something like a Depression-era picturesque with its own physiognomical repertoire. A closed language of facial expressions and anatomical distortions comprises a formulaic social melodrama in which every gesture becomes a sign of ideological value. There are good guys and bad guys, and it's immediately apparent who's who.

In Mervin Jules's *Bread*, a starving worker, or poor Everyman, has hurled a brick through a bakery window in order to steal a loaf of bread. He is turned away from the viewer, who witnesses the scene from inside the bakery, with the unusual vantage point, not of a disinterested observer, but of the shopkeeper or victim of the "crime." Nonetheless, we are clearly meant to sympathize with the man's plight. His face recedes into a colorless expressionist nocturne, where a full moon rises over a grim industrial landscape; his desperation is underscored by the jagged shards of the shop window which echo the elongated, threatening gesture of his hand as he grabs the loaf.

In Joe Jones's *We Demand*, anatomical distortion serves to illustrate

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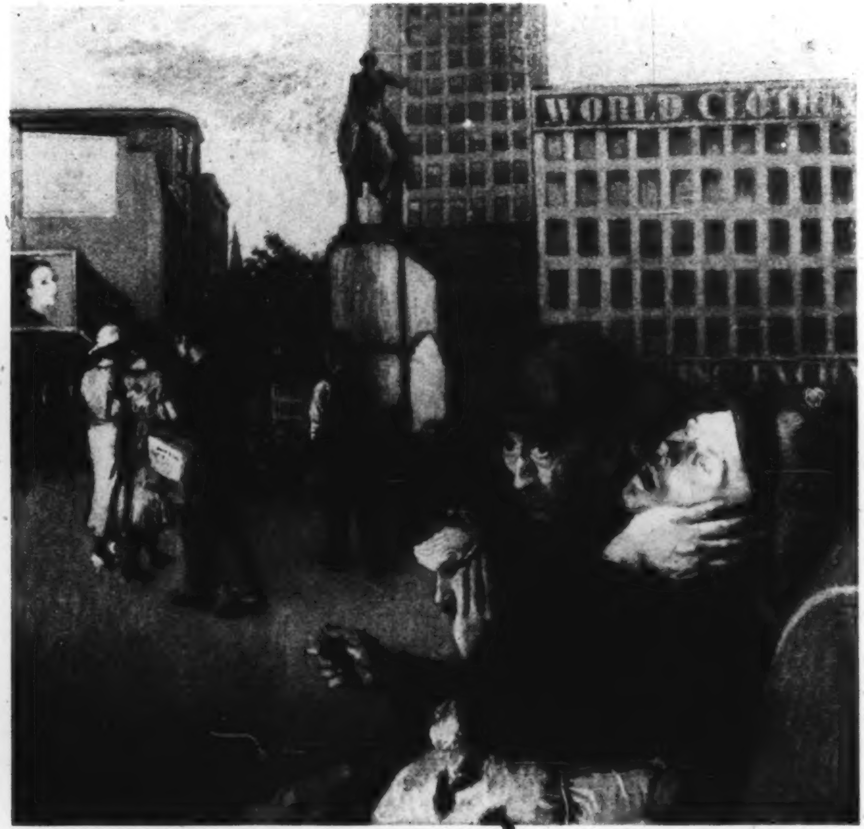


Raphael Soyer:* In the City Park, *n.d., oil on canvas, 38 by 40 inches.

determination rather than desperation. A racially mixed procession of workers snakes through an urban-industrial wasteland in compositional counterpoint to an elevated train. The stalwart black worker who leads them carrying a sign inscribed "We Demand" is allied stylistically and politically with the revolutionary fervor of the Mexican muralists: his mammoth left fist, which virtually zooms out of the foreground, communicates both political power and revolutionary resolve in iconographically loaded terms.

These idealized, muscle-bound workers, who populate Soviet art of the period as well, are also to be found in Fletcher Martin's *Mine Rescue.* Martin studied and worked with the Mexican muralist Siqueiros, whose influence can be seen in *Mine Rescue*, a study for a mural that was never realized due to the objections of mine-company officials in Kellogg, Idaho, where it was to be installed in the post office. In it, two miners carry the body of an injured fellow worker out of the mine on a stretcher. It is a sort of industrial Deposition from the Cross in which faceless, romanticized workers serve as the grimly determined disciples of an anonymous worker-Christ.

Joseph Vavak's *Women of Flint* (inspired by the strike against General Motors in that city in 1936–37) exemplifies the liabilities of this socio-political physiognomy. A group of downtrodden women wanders aimlessly in a barren landscape, a lone machine cog in the foreground symbolizing their relationship to industrial society. The women are all hunchbacked, identically clothed in the shapeless, worn garments of poverty, their faces interchangeable masks of oppression and despair. The painting has that sort of facile pathos which can turn even the most sympathetic characterization into caricature.

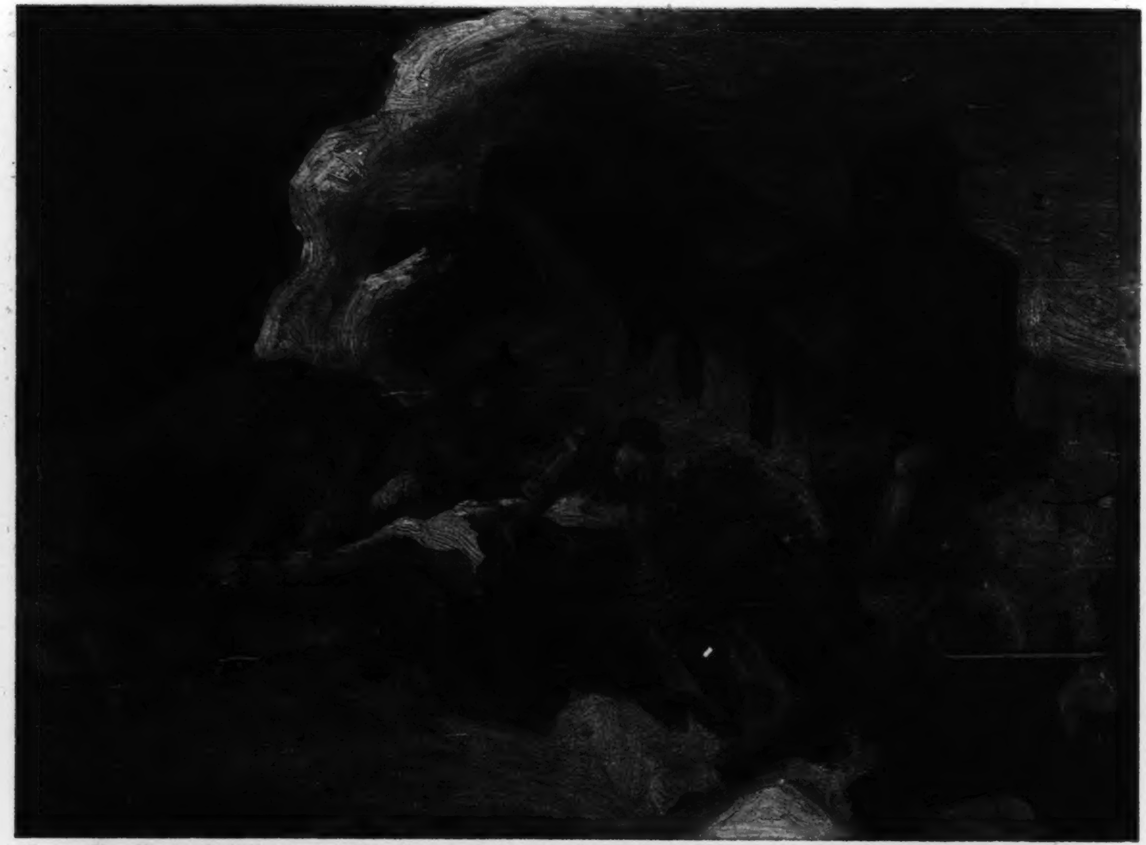
Another side of the uneasy relationship between art and caricature is evident in William Gropper's *Reactionary* and Jack Levine's *Feast of Pure Reason.* Gropper, one of the members of the John Reed Club who traveled to the USSR in 1930, was primarily known as a political cartoonist and satirist whose work appeared in such publications as *Vanity Fair* and *The New Masses.* In *Reactionary* (as in many of his paintings) he has simply transposed a political cartoon into oil and canvas, the result being a predictably skull-like, hawk-nosed, empty-headed old man in a tuxedo, toward whom the viewer duly experiences the intended degree of distaste.

The success of Gropper's portrayal is ultimately its failure, for it relegates the painting to a myopic world in which individuals and events are reduced to schematic conduits of ideological values. The audience is spoon-fed an ideological pabulum—little credence is given to its critical or imaginative faculties. A similar determinism affects Jack Levine's *Feast of Pure Reason*, a painterly rendition of the shopworn (even in 1937) caricature of fat, corrupt, cigar-smoking capitalists. The painting is, as Harold Rosenberg once wrote about Levine's work, "to such an extent an absorption of big-city unexperienced newspaper Reality [i.e., good guy vs. bad guy sensationalism] into art history that it could serve as a model of Formalism."[3]

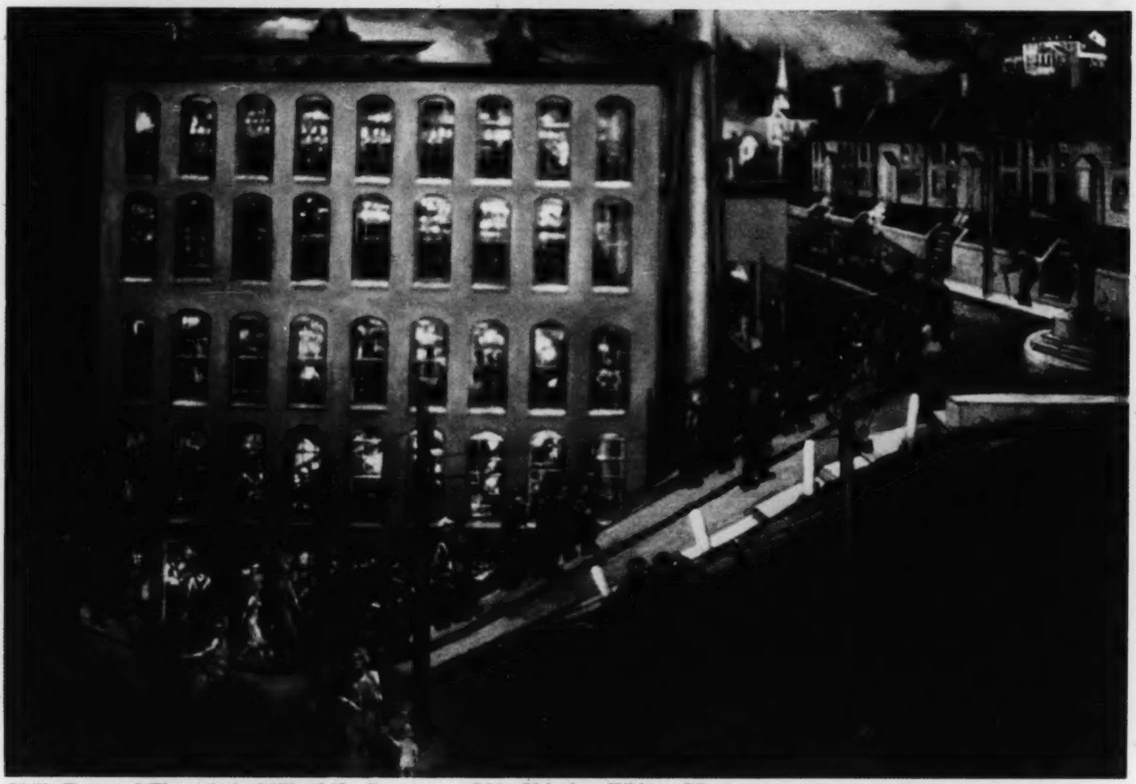
Political art of the '30s ranges in style from a meticulous realism (Raphael Soyer) to political caricature (William Gropper) to a sort of social surrealism (Philip Guston).

Removed from its original context, work such as this strikes the contemporary eye as visually and politically naive—an illustrated politics that attempts rhetorical persuasion in a way that is at times too flirtatious with propaganda, and remains inadequate, uncompelling 50 years later. Despite such failings—or perhaps *due* to this very naiveté, this lack of detachment and irony—the paintings of this period revive nostalgic daydreams of a time when art had a function in strategies of social change. In an essay written for the catalogue of "Social Concern and Urban Realism" Raphael Soyer describes some of the elements of this nostalgia:

> The art world is now different from what it was in the 1930s. It was less confusing then; there was not the restless succession of "isms"; it was easier for young artists



Thomas Hart Benton: Strikebreakers, *1931, oil on panel, 10 ½ by 14 ½ inches. Charles Benton Collection.*



Philip Evergood: Through the Mill, *1940, oil on canvas, 36 by 52 inches. Whitney Museum.*

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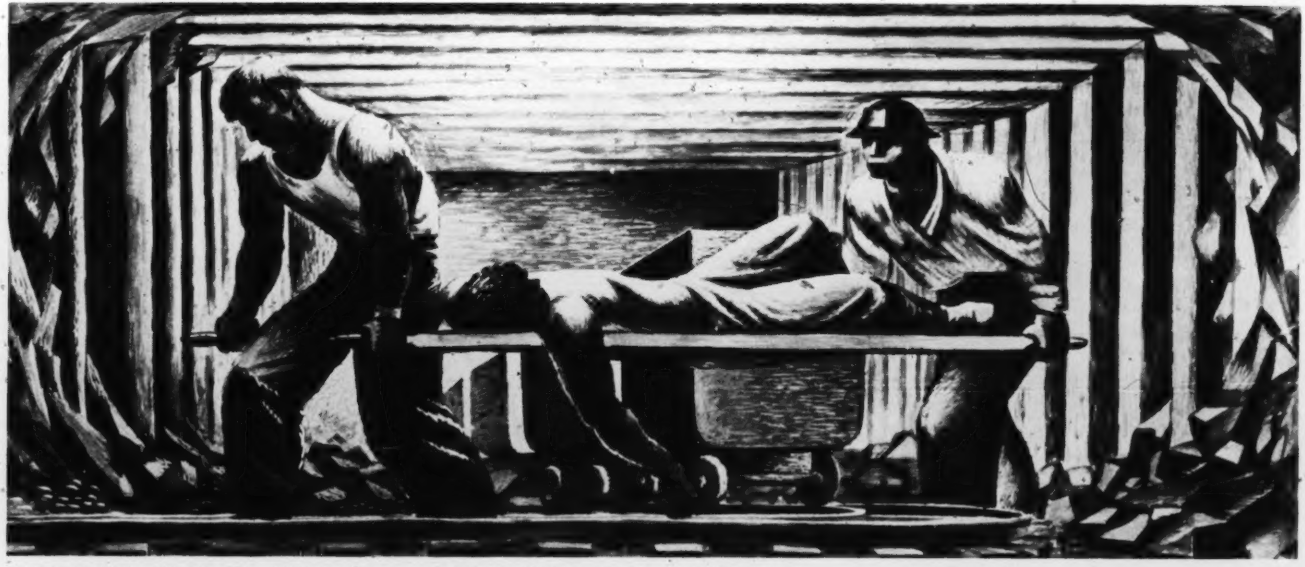
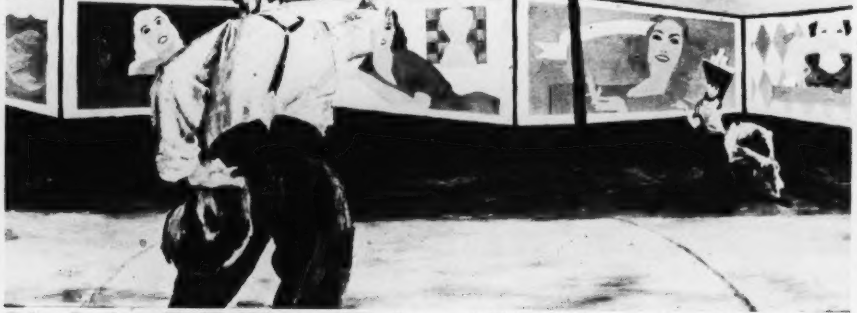


Fletcher Martin: Mine Rescue, *1939, tempera on panel, 15 by 36 inches. University of Maryland.*



Robert Gwathmey:* The Hitchhiker, *ca. 1936, oil on panel, 30 by 36 inches. Brooklyn Museum.

> ***Though its conviction may now seem naive to us, '30s art does revive dreams of a time when art had a function in strategies of political change.***

to find themselves. . . . Art was not the big business it has become. There was no such thing as "blue chips" in art. Well-known artists worked daily in modest studios; they were not the "celebrities" and "personalities" they are today.

I feel nostalgic about the 1930s. Those were economically difficult times, but spiritually exhilarating. We looked forward to a bright future. We had hopes that when Fascism and Nazism would be overcome we would have a good world.

Since that time the size of the art world and the American public's experience of art has increased many fold, but the "people's art" that seemed to be in the making in the '30s has not materialized. The very concept, so undefined and hackneyed now as to be a mystification, appears consigned to the utopias of the past. But a renewed interest in the art of the '30s indicates that though spiritual exhilaration may not attend the art of the nuclear age, such desires have not been extinguished. The art of the '30s offers the '80s the unresolved challenge of those desires. ☐

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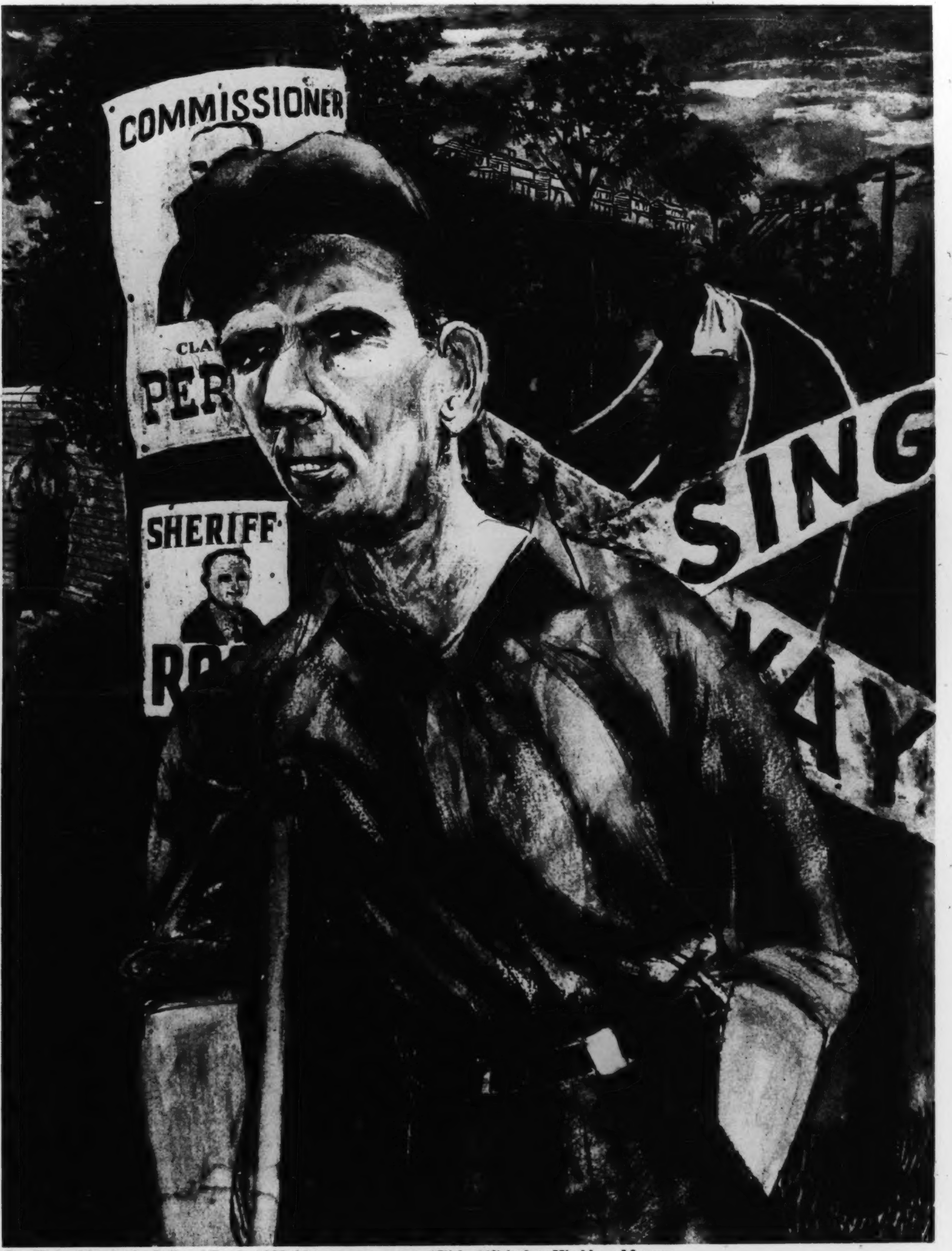
1. Quoted in Patricia Hills, *Social Concern and Urban Realism: American Painting of the 1930s*, Boston University Art Gallery, 1983. Unless otherwise noted, all quotations are from this catalogue.
2. Stuart Davis in *Theories of Modern Art: A Source Book by Artists and Critics*, ed. Herschel B. Chipp, Berkeley, University of California Press, 1968, p. 466.
3. Harold Rosenberg, *The Tradition of the New*, Chicago, University of Chicago Press, 1982, p. 49.

"Social Concern and Urban Realism: American Painting of the 1930s" was curated by Patricia Hills and co-organized by Bread and Roses, the cultural project of the National Union of Hospital and Health Care Employees, and the American Federation of the Arts. Originally shown at Gallery 1199 in New York City, it travelled to Boston University Art Gallery, and will be seen at the Anchorage Historical and Fine Arts Museum (Dec. 19–Jan. 21, '84); Lauren Rogers Museum, Laurel, Miss. (Feb. 18–Mar. 31); Butler Institute of American Art, Youngstown, Ohio (Apr. 28–June 9); Norton Gallery, West Palm Beach (July 7–Aug. 18); and the Fine Arts Museum of the South, Mobile, Ala. (Sept. 15–Oct. 27).

Author: *Jamey Gambrell is a free-lance critic living in New York.*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Ben Shahn: Man by the Railroad Track, *1935–36, tempera on paper, 15½ by 11¾ inches. Hirshhorn Museum.*

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For "Available Light": A Brief Lexicon

The premiere of Lucinda Childs's most recent dance production here occasions an extended consideration, itself lexically choreographed, of her work and its context.

BY SUSAN SONTAG

"AVAILABLE LIGHT." 1983. Fifty-five minute work for 11 dancers (five women and six men) commissioned by the Museum of Contemporary Art, Los Angeles: the third of Lucinda Childs's large-scale productions. Music by John Adams, set by Frank Gehry, costumes by Ronaldus Shamask, lighting by Beverly Emmons.

BEAUTY. The visionary authority of Childs's work resides, in part, in its lack of rhetoric. Her strict avoidance of cliché, and of anything that would make the work disjunctive, fragmented. The refusal of humor, self-mockery, flirtation with the audience, cult of personality. The distaste for the exhibitionistic: of movement calling attention to itself, of isolatable "effects." Beauty as, first of all, an art of refusal.

CAREER. As a choreographer Childs has had an exceptionally logical career. The first phase, from 1963 to 1966, consists of 13 performance pieces, mostly solos. The non-dance movements, the use of banal objects and, sometimes, witty monologues, gave these works a Dadaist insouciance; but though movements were often presented as if they had been "found," nothing in fact was ever random or improvised. All requiring feats (some of them stunts) of precise synchronization, these were playful, elaborately structured conceptual works: not dances but the performing of ideas about dance. Such preparatory strategies having run their course, Childs's *Untitled Trio* (1968)—three ten-minute dances, each for three dancers; without props, words, or music—signals a dramatic change of tone and means from the deadpan comedy of objects and the ironic verbosity licensed by the Duchampian esthetic, the better to pursue what had always been essentially formal concerns.... This second phase, inaugurated by *Untitled Trio,* was cut short by illness and begins properly (after a period of convalescence, further training, and teaching) five years later. Starting with a revised version of *Untitled Trio,* Childs created 16 pieces—solos and works for small ensembles—between 1973 and 1978. All between ten and 13 minutes, they explore highly disciplined, complex, gamelike relations in space, using phrases built out of simple movements such as walks, skips, jumps, falls, runs, turns. (Childs's first appearance at the Brooklyn Academy of Music, for some years now her principal performance base in the United States, was in 1977, with a program of six of these "silent" pieces.)... In the third phase, which began in 1979, Childs moved from giving dance concerts to creating dance productions: long works that are wrapped around music, much larger in scale and more ambitious formally—in which, with the co-presence of music, the addition of sets and costumes (the first time the dancers were costumed was at the Brooklyn Academy in 1977), the dance vocabulary is being built back up to rejoin, on its own terms, the mainstream of dance vocabulary.... Since 1981 Childs has also been choreographing for other dance companies.

CHOREOGRAPHY. Childs started by defining herself as a "modern" choreographer; therefore, alienated from "tradition." (Two decades ago, it could still seem plausible to regard modern dance as the antithesis and subversion of classical dance.) When she did start choreographing dances, in 1968, it was with the predilection for keeping the movement vocabulary relatively simple, seeking complexity elsewhere—in the intricate design of spatial forms and of timing. But in the music-based works choreographed since 1979, which propose a much more complex movement vocabulary, Childs has broken radically with the anti-ballet esthetic of the other ex- or neo-Duchampian choreographers with whom she is often (mistakenly) grouped. Of all the adepts of the rigorously modern among contemporary choreographers, she has the subtlest and most fastidious relation to classical dance. If her use of portions of the ballet idiom is less easily recognizable than that made by Merce Cunningham and Twyla Tharp, it is because Childs does not feed balletic movements and positions into an eclectic mix but wholly transforms and reinterprets them. In this, as in other matters, she is adamantly anti-collage. Thus the choreography of *Available Light* was not conceived first and then illustrated by the music, the set, and the costumes but solicited, presupposed, and was worked out in strict relation to these—to the two-level stage devised by Gehry, the multi-layered music of Adams, the three-color constructivist scheme (black, red, white) of Shamask's costumes.

COMPANY, THE. Founded in 1973 (and first performed publicly in December 1973 at the Whitney Museum). Of the 16 "silent" pieces Childs choreographed between 1973 and 1978, none uses more than five dancers. In 1978 the company was enlarged to nine (five women and four men): the cast of the first two large-scale productions, *Dance* and *Relative Calm.* Childs is in the process of expanding the company to 12—*Available Light* uses 11 dancers—and would like to work with 16 or, ideally, 20 dancers. Childs is of course a member of the company and dances in almost all the works she has choreographed, either in an ensemble role or as the company's only soloist.... Most members of the company are Cunningham-trained and all study ballet as well—for the musicality and the discipline of her dancers has a double model. Her choreography requires dancers who are bilingual: who speak both the language of modern dance (she considers Cunningham's by far the most appropriate modern technique) and the classical language of ballet.

COMPLEXITY. Cunningham in 1952: "For me, it seems enough that dancing is a spiritual exercise in physical form, and that what is seen is what it is. And I do not believe it is possible to be 'too simple.'" The delicate rhythms and intricate configurations and tempi of Cunningham's work, the way attention is com-

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Available Light *(1983) as seen in its premiere at the Museum of Contemporary Art, Los Angeles. Photo Tom Vinetz.*

Relative Calm, *1981. Seen here is a passage from "Rise," the work's first section. Photo Nathaniel Tileston.*

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manded through a simple, unadorned, unexplained, often decentered presence, offered a new standard of the complex.

CUNNINGHAM, MERCE. Childs, who studied with Cunningham between 1959 and 1963, assumes Cunningham's notion that dance should not express something else (an emotion, a story, an interior landscape) but not Cunningham's method, which is to make the elements of dance self-contained, autonomous, even aleatoric in their mix (and sometimes in their look). "I didn't like it," Cunningham once said, "that a movement *meant* something." This liberating stance has been associated with a large element of parody in Cunningham's idiom: post-Graham movements (the Cunningham curved back is an ironic comment on the Graham contraction) and laterally tilted ballet positions. Out of this eclectic esthetic, much irony. (Cunningham's choreography is an art of disjunction and, therefore, ultimately comic.) Childs by temperament unifies; her esthetic refuses the eclectic, the disjunctive—it never quotes. Though playfulness is one of her chief standards of grace, her work is virtually free of irony. Its tone is austere but never cool. Embracing the Cunningham position (the refusal of plot, of "meaning"), Childs has drawn other consequences from it; she has dropped the jokes, the kidding around, the wistful lyricism, and reached for the sublime.

DANCE. Childs's work is about the love of dance. (So much of contemporary dance shows contempt for dance.) "I don't want the dancer to be the star," she said in an interview in 1977. "Dance is the thing that is being presented."

"DANCE." 1979. The first of the large-scale productions, a 100-minute work, for the company of nine [see *A.i.A.*, May '80]. Music by Philip Glass, lighting by Beverly Emmons, and a film by Sol LeWitt of portions of three of the five sections ("Dance #1," "Dance #3," and "Dance #4"). Choreographers as different as Cunningham and Pina Bausch have made works with an accompanying, simultaneous image-record, displayed on a TV monitor placed on the stage; in contrast to this additive, fragmenting use, the projection of LeWitt's film, on a transparent scrim at the front of the stage, is a true setting and literal transfiguration of the dance. The synchronized ongoing of film and dance creates a double space: flat (the scrim/screen) and three-dimensional (the stage); provides a double reality, both dance and its shadow (documentation, projection), both intimacy and distance. Recording the dancers from different angles, in long shot and in close-up, LeWitt's film tracks the dancers, sometimes on the same level, sometimes above—using split screen and multiple images. Or it immobilizes them, in a freeze-frame (or series of still shots) which the live dancer passes through. Or it waits with the dancer, as in the beginning of "Dance #4," Childs's second solo, when Childs appears both in large mask-like close-up on the scrim and as a small immobile figure in white on the stage. The film both documents and dematerializes (spiritualizes) the reality of dancing. It is a friendly, intermittent ghost that makes the dancers, seen behind the scrim, seem disembodied, too: each seems the ghost of the other. The spectacle becomes authentically polyvalent, though the film is finally subordinate to the dance. "Dance #2," Childs's first solo, and the concluding "Dance #5" proceed without the film ghost.

DIAGONAL. A signature element in Childs's choreography: a principle of avidity, about space. Dancers often go into low plié arabesque, with the arm continuing the diagonal—the longest line that the body can make. And they often move on the diagonal—the longest distance one can traverse on a stage without changing direction. Childs's adventures with the diagonal have their apotheosis in *Relative Calm*, two of its four sections being choreographed entirely on the diagonal. In the first section, the whole company dances back and forth on parallel paths from upstage right to downstage left for 23 increasingly blissful minutes; in the third, solo section, Childs dances for 17 minutes in phrases of different lengths, punctuated by turns, on the opposite diagonal. . . .And moving to the diagonal often means an intensification, as in the finale of "Dance #1" of *Dance*, when suddenly four pairs of dancers dash again and again from upstage left to downstage right. Or in *Available Light:* Childs's arrival upstage right and slow progress downstage left through a corridor formed by eight dancers, four on each side.

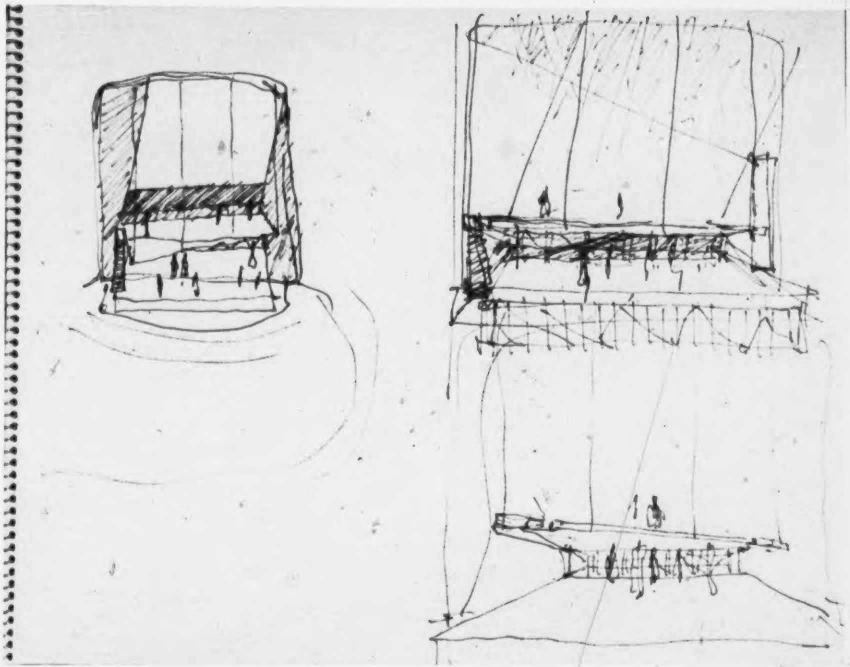
DOUBLING. A recurrent structure in Childs's work: splitting the performer into two versions, the action into two levels, which proceed simultaneously. For example, in an early piece, *Street Dance* (1964), Childs's voice, taped, was with the audience assembled in a sixth floor loft, while she was down on the street, being seen performing the actions that she was heard describing. Doubling in the sense of several dancers performing the same movements on different paths became, starting with *Untitled Trio*, the extended subject of the works she created for small ensembles in the 1970s. *Transverse Exchanges* and *Radial Courses* (both 1976) elaborate, delicately and strenuously, on the counterpoint of dancers, using the same steps or families of movements, going in and out of sync with each other, through changes of gait, direction, and relation to the floor. Having several people doing the same rhythmic thing—side by side, or one in front of another, or one above the other—has always been part of choreographing ensembles, military, ceremonial and balletic. Indeed, doubling is the most basic principle of artifice—of form itself. What Childs has done is to concentrate on and draw out the implications of doubling, as a formal principle, and as the basis of choreographic syntax: the geometrical, or diagrammatic, idealization of movement. Her recent large works, created since 1979, allow for a more complex orchestration of the theme of doubling. The adding of decor is never merely decorative but functions to create richer possibilities of doubling. Thus the film that LeWitt made as the decor for *Dance*, a film of portions of *Dance* projected on a transparent scrim, creates a perfectly synchronized double set of dancers. For example, the split screen allows the audience to see the dancers in the film, never less than life-size, on top; the live dancers (behind the scrim) on the bottom. What LeWitt supplied for *Dance* with a film Frank Gehry supplies for *Available Light* with an architecture. In *Available Light*, the stage itself has become two-level, allowing other variations on the theme of doubling. Instead of traveling ghosts, there are live trackers: one to three dancers are upstairs echoing, playing off, providing counterpoint to what the dancers are unfolding below.

"EINSTEIN ON THE BEACH." 1976. The "opera," conceived and directed by Robert Wilson, with music by Philip Glass; Childs was a principal performer and collaborated on the text. The year she spent preparing and touring in *Einstein on the Beach* (Avignon, Venice, Belgrade, Brussels, Paris, Hamburg, Rotterdam, Amsterdam, New York) was a turning point. Her 35-minute solo, constructed on three diagonals, that opens Act I, Scene I was a culmination of the second phase of her work and a bridge to the third. Her longest work so far (both as performer and choreographer), it was the first time she choreographed to music—and the experience encouraged her to undertake the long work, for which Glass agreed to furnish the score, eventually called *Dance*.

EMOTION. The leading notion of the great modern dance pioneers, from Duncan to Graham and Horton, was to return dance to ritual. Though dance-as-ritual looked more abstract than ballet, actually such dances were heavy with descriptive intentions based, above all, on ideas about the primitive, the authentic, both in movement and feeling. Thus Mary Wigman created her "absolute" dances, performed in silence and with a minimum of theatrical support, the better to render extremely emotional "inner states." Childs's turn (in 1968) to dance without props or music or words was truly an absolute conception of dance, for it did not claim to express anything interior. For Childs, as for Cunningham, all notions of dance as ritual are alien; she was drawn to using gamelike forms of ensemble movement, in which the idea of inwardness is irrelevant. The view that dance should not express emotion does not, of course, mean to be against emotion. Childs's point of view is Valéry's, who defined the poem as a machine made of words, whose function is to create a distinctively poetic feeling. It does not "express" emotion, it is a method of creating it.

EUPHORIA. Dance for Childs is an art of euphoria. While the dances of the second phase of her work are playful, extroverted, the new work of the last four years reaches for a poignant "elevation" of mood, a more euphoric kind of buoyancy, a deeper joyousness and a romantic solemnity, distilled through Childs's spare unifying esthetic. "Striving to make it float" she calls the effort. The beauty and distinction of her work incite an objective bliss, one purged of the heaviness of individual psychology.

"FORMAL ABANDON." Work in progress since 1981. Music by Michael Riesman. Two sections have been frequently performed: a 16-minute solo for Childs and a quartet of 22 minutes for the chamber company, two women and two men. A third section, for the full company, just had its premiere in November in Paris.



Frank Gehry: Preliminary sketches for the set design of Available Light, *1983.*

FORMATIONS. Childs tends to organize choreographic patterns symmetrically, movement contrapuntally. The dancers move in formations—in twos, and their multiples, more than in trios and quintets. Through Childs most often deploys dancers in pairs, this is the smallest formation, and has nothing to do with partnering in the traditional sense: neither dancer is the consort of the other, one does not assist or accompany or accommodate another. They are duplicates, and therefore equal. The two dancers are doing the same movements: the existence of a pair doubles the movement image. There are "delicate invasions" (Childs's phrase) of one group by another, still keeping their group contour, as in the traveling diamond formations of the fourth section of *Relative Calm.* Men and women perform the same movements (thus shaving off the gender-specific extremes of movement vocabulary, such as very high jumps), wear the same or virtually identical costumes. All plugged into the same sound, the dancers move on paths, inexorably, to a steady underlying pulse. They rarely take up perilous off-balance positions, such as Cunningham favors. (He also favors asymmetrical formations.) The rule that each element in a Cunningham dance has its own autonomy and can be apprehended in isolation from the other elements of the spectacle also applies to the dancers. In Cunningham's company every dancer is, can be a star. In Childs's work, as each element of the spectacle is strictly coordinated with every other, so is each dancer: she choreographs for the glorified corps de ballet—*they* become the star. Childs's dances are not exercises in polyattentiveness (more generally, they are not examples of art conceived as a tool for perception). Her choreography demands a concentrated all-over attention; it is cumulative; it aims at transporting, not educating, the audience.

GEOMETRICAL. *Available Light* is the second act of *Giselle* as revised and corrected by Mondrian.

HEAD. The positioning of the dancer's head in ballet always implies a look—to a partner, or a central (noble) figure; or to the audience. In Childs's choreography, the head is not posed in this sense; there is no such looking elsewhere. One of the basic conventions of Cunningham's technique is a simple, unmannered use of the head and detached, cool expression. Even while taking part in cooperative tasks—a lift, a pull, a support—his dancers usually seem unaware of each other. (Much humor is milked from this incongruity.) In Childs's choreography dancers never engage in cooperative tasks, indeed never touch each other. Hence their intensely blank performance masks signify another, non-atomized detachment. The effect is never incongruous, or comic; rather it underscores the feeling of purity, "the striving for an elevated state of things" which is the register of Childs's work.

IDEAL. *Where* are these dancers dancing? Not in the vernacular space, here and now, of Duchampian performance pieces; nor in the anti-dramatic, democratized space of Cunningham's dances—dance as pure, non-cumulative activity with detachable parts and movable borders. (Hence one of Cunningham's characteristic notions: dance as a sequence of open-ended "events.") Instead, Childs's choreography suggests some ideal space, where ideal transactions and transformations take place. (In this, she is close to the ethos of traditional ballet.) Dance as the art of ideal precision; ideal spatial relationships; ideal, undiluted intensity.

ILLUSTRATING. A procedure typical of Childs's early, conceptual (or didactic) work, in which she sometimes used words, in the form of instructions or descriptions, as a device to create a piece—as in *Street Dance.* This linguistic decor could be live monologues or words on tape that were illustrated by her movements. Some of the early pieces treat movement in the manner of the Surrealist objet trouvé: citing already existing positions, "found" through words. In *Model* (1964), Childs gives a mock lecture on modern dance and illustrates some awkward positions. In *Geranium* (1965) she provides a taped sportscast: as the announcer describes a football player falling, tumbling, Childs illustrates the actions in slow motion. *Museum Piece* (1965) has mock objects: 19 dots in three colors cut out of heavy paper, each about ten inches in diameter, which are an enlargement of a tiny portion of Seurat's *Le Cirque.* While delivering a mock lecture on pointillism, Childs sets out the dots like plates in a complex pattern on the floor. Then, gazing into a hand mirror, she walks backward, making a slow, circuitous journey through the

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From Dance, 1979. A film by Sol LeWitt of portions of three of the work's five sections was projected on a transparent scrim in front of the stage, thus doubling the movement. Photo Nathaniel Tileston.

dots, without stepping on them, speaking of why she wants "to enter this body of material."

"Dance #1," the opening section of Dance *(1979) as performed at the Brooklyn Academy of Music. Photo Nathaniel Tileston.*

JUDSON DANCE THEATRE. Co-founded in 1962 by Yvonne Rainer (then, like Childs, a student of Cunningham) and Steve Paxton; disbanded in 1966. Childs was invited to join in 1963, and did a ten-minute piece called *Pastime*—her first work presented publicly—at the Judson Memorial Church, where she went on to present most of the work she did in the next three years, as well as to perform in pieces by Rainer, Paxton, James Waring and Robert Morris.

KLEIST'S ESSAY ON THE PUPPET THEATRE. Its subject is an ideal state of the spirit; written in 1810, it is also the first great essay on the dance. Kleist exalts as the summit of grace and profundity in art a way of being without inwardness or psychology. Writing when the characteristic modern oppositions of the heart versus the head, the organic versus the mechanical, were invented, Kleist ignores the obloquy already attached to the metaphor of the mechanical, and identifies the mechanical movements of puppets with the sublimity of the impersonal. The Romantic ideal of the absence of affectation is equated not with the free expression of personality but with its transcendence. These romantic oppositions (and evaluations) continued to dominate sensibility for another century, mutating into what we know as modernism, into "romantic" modernism, which was challenged by "neo-classical" modernism—various ideals of the impersonal as different as those of Duchamp and of Balanchine (who thought ballet should be unconcerned with inner experience). The ideals of the personally expressive and the impersonal or impassive constitute a central contrast in the evolution of contemporary dance. Cunningham is the most important champion of the anti-expressive and anti-subjective, and most of the choreographers who studied with him have extended his emphasis on objectivity and impersonality. Yvonne Rainer's work in the period of the Judson Dance Theatre aimed at "submerging the personality" in impersonal, tasklike movements: "So, ideally, one is not even oneself, one is a neutral doer." In Childs's choreography, one is not a neutral but a transpersonal doer. Her emphasis on impersonality is closer to the virtues extolled by Balanchine than by Rainer, for she assumes that dancing is a noble art. The dancers move on paths, imperturbable—their comings and goings seem implacable. Their impassivity is not the air of detachment, the cool ironic tone of Cunningham dancers. It is a positive impassivity, that recalls the argument made by Kleist—as if grace and inwardness were opposed.

LIGHTNESS, ART OF. Childs's conception of dance is Apollonian: dance should be lively, playful, joyous. Beauty equals power, delicacy, decorum, unaffected intensity. What is ugly is timidity, anxiety, demagoguery, heaviness. (Other exemplars of the Apollonian style: Seurat, Mallarmé, Morandi, Ozu, Wallace Stevens.)

"MAD RUSH." 1981. Eighteen-minute work for 11 dancers (five women and six men), in seven sections; music by Philip Glass. Commissioned and first performed by the Groupe de Recherche Choréographique of the Paris Opera Ballet. Working with ballet dancers, Childs for the first time choreographed some gender-specific passages, such as a quartet section for four men featuring strenuous traveling jumps (tours jetées and tours en l'air). It has since entered the repertory of Childs's company.

MEASURABLE. Seurat calculated exactly the place and the disposition of some 40 tiny figures in *Le Cirque*—cited by Childs in her early *Museum Piece*. Childs prepares placing of dancers and timing in the same spirit. Seurat believed that the beautiful had an objective, measurable basis; Childs needs to specify the structure of her work in numbers. The early pieces were timed to the second, but not counted. The method of working out choreography by counts started in 1968, with *Untitled Trio*, which is when Childs began choreographing in the normative sense: to choreograph *means* to give movement a rhythmic, countable time structure. It is through counting that space is connected with time, whether or not time is further articulated by music. All the "silent" works of the 1970s are precisely counted. (An example: a dance from 1976, *Transverse Exchanges*, has 1449 counts.) In works created since 1979, counts are coordinated to—supplied by—music. For instance, in *Relative Calm*, Childs requested a specific pattern, and numerical phrase base, from the composer Jon Gibson—that the first section be constructed out of 15-count phrases and have 11 sub-sections; that the second section be composed of 17-count phrases and have nine sections, each two to two-and-a-half minutes long; etc. The intricate patterning (designed to activate all the stage space) and subtle variations in timing may seem simple to dance audiences habituated to recognize only the complexities apparent in movement itself.

MINIMALIST. Unlike some other dumb labels that emerged in visual arts marketing campaigns (Pop Art, Op Art) in the last two decades, this piece of linguistic chewing gum, first applied to some painters and sculptors (Sol LeWitt, Robert Morris, Carl Andre), has spread to architects, choreographers, composers, even to couturiers—imposing, as such label-mongering invariably does, a specious unity among widely different artists. (One of those labels, like **AVANT-GARDE**, numbingly favored by reviewers and im-

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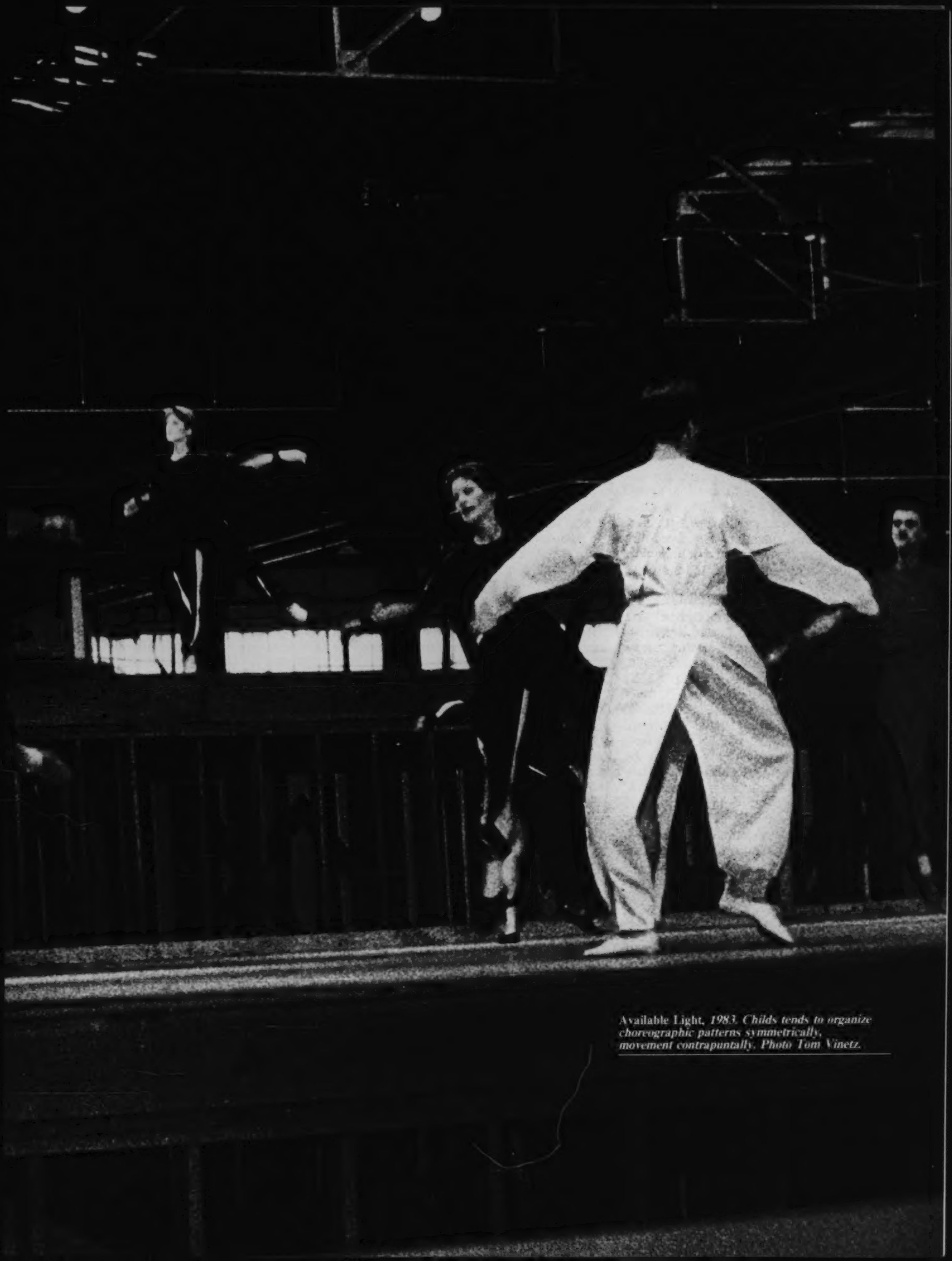

Available Light, *1983. Childs tends to organize choreographic patterns symmetrically, movement contrapuntally. Photo Tom Vinetz.*

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presarios, that no serious artist would use as self-description, **MINIMALIST** is perhaps not as punitive and philistine as **AVANT-GARDE** has become—but it is rarely a compliment.) Muybridge, Mondrian, Stein and Ozu had the good fortune to pursue careers as virtuosi of obsessive repetition and strong patterning without incurring this label, but not Philip Glass or Lucinda Childs. . . . Inevitably succeeded by **POST-MINIMALIST**.

MOVEMENTS. Childs's movement ideal: clear, clean, deliberate, intense. And directional. The dancers are either moving or are absolutely still. When they are moving, they move continuously, with relatively muted accents and a softer dynamic than in classical choreography, recalling Rainer's prescriptive idea of dance as "movement series"—with "no pauses between phrases and no observable accent . . . the limbs are never in a fixed, still relationship . . . creating the impression that the body is constantly engaged in transitions." Childs has brought the esthetic of the Judson performers, designed (in Rainer's words) to impart to dance a "factual quality," a deliberately matter-of-fact, more "banal quality of physical being in performance," into confrontation with the high energies and lyrical solemnity of the classical dance ideal. Many of the movements that she recasts are ballet movements. In ballet, positions are reached, then held, allowed to shine. In Childs's choreography, the classical position—arabesque, attitude, tendu plié, etc.—is taken, cleanly, but only for a split second. Childs doesn't use in-place movements (like penché, passé developpé, grands battements) that "show" positions, that display technique. Reacting against the modern-dance ideal, exemplified by Graham, of dance as a succession of climaxes, Cunningham and, in more radical form, the Judson choreographers proposed a style of movement that has no climaxes, in which nothing is dramatically framed. From that esthetic Childs has retained the prohibition against making positions that can be framed; but the taboo on climactic passages is starting to weaken. *Available Light* has several clearly identifiable climaxes. It also has a looser weave—perhaps because, unlike *Dance* and *Relative Calm*, the work is not divided into separate sections. Adams's score is a departure from the music Childs has previously used: instead of the sharp boundaries of earlier scores, it evolves with soft-edge transitions; it has a more obvious emotional texture and consists, most starkly in the last 15 minutes, of a succession of climaxes.

MUSIC. Before *Available Light* Childs had worked only with Philip Glass (three times) or with composers allied to him—Jon Gibson and Michael Riesman are both members of the Philip Glass Ensemble. The composer she chose for *Available Light*, John Adams, though very different from Glass, has also been labeled a minimalist—and for the work she is currently preparing, a commission from the Pacific Northwest Ballet (in Seattle), Childs is using a score by Steve Reich, another senior figure known for repetitive modular structures, a strong driving pulse. But Childs's choreography is probably not as wedded to this musical school (if such it is) as would seem. The attraction to her of these composers is that they seem to come closest in tonicity and contrapuntal vigor to what is to be found in Bach and the pre-Bachs (Telemann, Buxtehude, Corelli), and it seems plausible that in the future she will be using not only contemporaries but music from the past to which she feels an affinity.

NEO-CLASSICAL. Childs is in the course of founding, almost single-handedly, a new classicism in dance, and this includes rethinking the relation of modern dance to ballet. She is the great classical (or is it neo-classical?) choreographer in the modern (or is it post-modern?) dance tradition. It is, of course, the hallmark of a neo-classical style, whether in dance or in architecture, to be accused of being "merely" mathematical. (Thus John Martin in *The New York Times* in 1944, on Balanchine's *Danses Concertantes*: "Mr. Balanchine has done a clever, somewhat mathematical job of choreography, almost totally devoid of dancing." Childs continues to receive similar reviews.) If mathematical means quantifiably precise, insistently formal, majestic, stripped down—as in some Platonic or Palladian kingdom of forms—there is truth in the accusation.

OPENINGS. In *Dance:* an empty stage, and the propulsive joyousness of the music . . . and then the dancers springing in pairs from the wings, spinning, prancing, skimming across the stage. In *Relative Calm:* the drone . . . and the dancers already in place, sitting (in diagonal formation) on their carpets of light. In *Available Light:* the blast of sound that fades into a dronelike hum . . . and the dancers coming on slowly to take their positions.

ORDER. Beauty is identified with order, liveliness, serenity, inevitability.

"PATIO." 1978. *I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating.* Two-act play by Robert Wilson, décor by Wilson, co-directed and performed by Wilson and Childs. The text of the play is a monologue, spoken first by Wilson (Act I), then by Childs (Act II). Repetition as reinterpretation. Act I is five minutes longer than Act II, and audiences always laughed at different moments in each act, for the way Wilson and Childs said the lines was designed to be contrasting in tone, emphasis, speed. The way the actors moved was similarly opposed. Wilson's movements were angular; he held himself mostly in profile. Childs's movements were constructed in curves, as a spiral. See **DOUBLING**.

POLITENESS. The classical tradition of dance is related to courtesy. Ballet gestures are based on a system of deference, of hierarchy, and descend from the gestures of real courts. Childs's dancers comport themselves as members of an imaginary, cosmic court, behaving with egalitarian courtliness. There are no angry or erotic emotions. The dancers are grave, imperturbable. They always leave each other enough space.

POST-MODERN. The aging of modernism was remarked by astute observers when modernism was still in its prime. "The word 'modern' has changed meaning," Cocteau observed in 1932, already situating himself safely, ruefully beyond the modern (everyone's favorite vantage point) and predicting that "the modern age will be a period between 1912 and 1930." One of modernism's perennial roles, its demise, has most recently been celebrated with the most successful of new labels—the word "post-modern," first applied to architects, now as well to visual artists and to choreographers after Cunningham. Frequently a synonym for eclectic. But sometimes conflated with **MINIMALIST.** As in: "History, or maybe just the upcoming season, will show that Childs is not only the apex, but also the culmination of the minimalist postmodern movement" (Allen Robertson, *The Village Voice*).

PRESENCE/ABSENCE. Dance, most present, incarnate of arts, is used by Childs in the service of an esthetic of absence. This principle was first acknowledged in a Dadaist way, in the notion of the blank, the gap—as in the unpainted painting that is conjured up by discussing its absence, or the drawing that is illustrated by its erasure. Thus the third section of *Geranium* (1965), a monologue in which Childs announces: "This is supposed to be the third section, but there really is no third section, so it might be best to refer to the third section as a gap"—and goes on to discuss ideas for the third section, such as a glass enclosure that would contain a performer. (It was constructed, and could skim about the stage, in the last piece of Childs's first period, *Vehicle*—presented in 1966 in the series "Nine Evenings: Theatre and Engineering"—which has a dancer inside a mobile plexiglas box.) Many of the early solos are exercises in absence. *Street Dance* begins with Childs disappearing into the elevator, after pushing the button of the tape recorder. (She reappears below on the street.) In *Carnation*, Childs does a disappearing act under a white sheet. In her very first piece, *Pastime*, Childs assumes various poses inside a stretchable blue jersey bag. What starts as a Dadaist performance is eventually raised to a positive principle: a mysticism of space. The dancers are disembodied, dematerialized. The Duchampian whimsicality of non- or anti-appearance is replaced by the Mallarméan idea of beauty as a tribute to the ineffable, to absence.

QUARTETS. Favorite formation in Childs's choreography, the first multiple of two. Among the short works choreographed for four dancers are *Calico Mingling* (1973), for four women, and *Radial Courses* (1976), for two women and two men. In *Relative Calm*, the second section is for a quartet formation restocked several times from among eight dancers. Its sequel is the fourth section, which consists of two quartets, one of women and one of men.

"RELATIVE CALM." 1981. The second of Childs's evening-length productions. Music by Jon Gibson, decor and lighting by Robert Wilson. Ninety-five minutes, a prologue and four sections, for nine dancers. Though not so labeled, the sections make up one of the traditional four-part sequences: The Times of Day. This is the Symbolic-Romantic version of the subject: Runge rather than Hogarth. Prologue: a star backdrop and the moon swinging pendulum-like in front of the dancers sitting in diagonal formation in carpets of light. The first section, "Rise," is early dawn—the dancers are in identical white jumpsuits; at the end, the stage brightens and the stars blanch out. "Race" is day; the dancers are in beige; it contains an homage to the quotidian, in the form of some inane sentences projected on the cyclorama and the brief appearance of a live dog. "Reach," the solo, is twilight—the stars start to come out—and both stage and cyclorama are cut diagonally, with half of the stage and half of the cyc in shadow, and Childs, in black, dancing in a diagonal wedge of light. "Return," with the dancers in royal blue, is starry, electric night. The conceit of the times of day evolved in conversations between Childs and Wilson; Childs invented the titles of the four sections, whose function was both to convey and to obscure a little the literalness of the scenic underpinning supplied by Wilson's set and lighting.

REPETITION. Childs's early notion of repetition, in the sprightly "silent" dances of the 1970s: dancers using the same steps or families of movements, going in and out of sync with each other. The notion becomes more complex in Childs's solo in *Einstein on the Beach:* repetition as an accumulation of effects, as layering. (Versus the repetition-as-reinterpretation of *Patio.*) Strictly speaking, there is of course no repetition in Childs's work, but rather a certain strict use of thematic materials, which are first stated and then gradually modified at a different rate of change (more evenly, not expressionistically) than audiences are accustomed to. In contrast to Wilson's Judson-derived dynamics of slow movement, thin difference, low-contrast change, Childs's work since the late 1970s has a greater density of movement, fast rhythms, and shies away from tableaux. (Whereas Wilson's work tends naturally to take long forms, Childs's work is only gradually assuming them.) Though usually presented as cool choice, repetition always suggests perfectionist zeal. Rainer in 1966 defended repetition because it makes movement appear "more objectlike"—more matter-of-fact, neutral, unemphatic. But repetition is also a method for inducing bliss. Repetition is a technique that seems to suggest simplicity, that in principle enhances legibility or intelligibility. (Rainer: "literally making the material easier to see.") A way of ordering material associated with the idea of the minimal, it could more accurately be called the modern maximalism: repetition as exhaustive patterning; the exhausting of possibilities. Far from making material neutral, the effect is vertiginous, as in much of Childs's recent work—duplications, mirrorings, that are the kinetic equivalent of the static *mise-en-abîme*. See **DOUBLING**.

Childs's dancers are anything but automata. To substitute rules or patterns for subjectivity in demeanor is the prerequisite for grace.

REVIEWERS. Among the responses to the work of the mid-1970s: it's weights and measures, it's children's games, it's "people jogging in unison" (Clive Barnes, *The New York Times*, on *Radial Courses*). Monotonous, simple-minded . . . this-is-not-dance. And these-are-not-dancers. If not assimilated to the athletic (Childs's dancers are often praised as marathoners), then the work is described as cerebral. See **NEO-CLASSICAL**. After being accused of being cerebral or merely mathematical, neo-classical work—following a decent lapse of time, and some lavishly favorable reviews—will eventually be found very beautiful. Thus Deborah Jowitt, *The Village Voice*, in 1981: "In 1977 Lucinda Childs showed her *Melody Excerpt* and *Interior Drama*, and I didn't think much of them. Now they strike me as very beautiful, even thrilling." The trouble is that, once acknowledged as not boringly cerebral but in fact extremely beautiful, neo-classical art soon attracts a new type of disparagement. It is thought "merely" beautiful or elegant. Childs's work has also been called primitive or innocent—"prehistoric ballet" was Arlene Croce's phrase—as if Childs didn't know what she was doing, and was unaware of the balletic sources of much of her dance vocabulary. For other and related reactions, see **POST-MODERN, MINIMALIST, WATCHMAKER**.

ROMANTIC. The "classical" tradition in dance is romantic, so that a neo-classical idiom in dance will inevitably be, in a restrained key, neo-romantic. (But even this restraint is appropriate. Romantic art is, above all, self-conscious and critical.) The play of ghost, shadow, *doppelgänger* in *Dance*. The Pythagorean beauty of *Relative Calm*, with its allegorical underpinning of The Four Times of Day. (The contact with Wilson's allegorizing sensibility and its innate affinities to a certain German romanticism, helped Childs move away from a dead-end puritanism in her own sensibility.) There are Romantic echoes in all the work since 1979. In *Dance*, having two solo sections, one in black ("Dance #2") and one in white ("Dance #4"), like *Swan Lake*'s Odile/Odette. In *Available Light*, the arrival of Childs in the corridor, like the Queen of the Wilis in *Giselle*. When *Available Light* was first presented—in July 1983, at the Chateauvallon Dance Festival in an open-air version, with no set and with the dancers in the company's all-purpose touring costumes, the white jumpsuits of the first section of *Relative Calm*—one saw the choreography in its naked state: without white tutus but very much a *ballet blanc*.

SCORES. Childs's tightly organized choreographic structures have a graphically remarkable equivalent in the elaborate scores, really spatial maps, she makes for each of her dances—devising a different notation for each new work. Intervals of time as visualized in spatial patterns.

SOLOS. Childs choreographs for herself differently than for the rest of the company. As a soloist she gives herself a wider range of dynamic changes, more evolution in the material (rather than in space). There are two lengthy solos in *Dance*, one in *Relative Calm*. In *Available Light*, which is not divided into separate sections, Childs functions more as a member of the ensemble, less as a soloist. Still, she is separate—in white, when most of the dancers are in red or black. Although she has no solo section as such where she appears alone on stage, she is the only dancer who comes and goes. The rest of the company remains on stage for the entire 55 minutes (except for one brief pause when the music downshifts, and all ten go off, and then return). From her early solos, with their theme of the absent or disappearing performer, to her privileged comings and goings in *Available Light*, Childs's work has always been structured around an absence. Her solo presence

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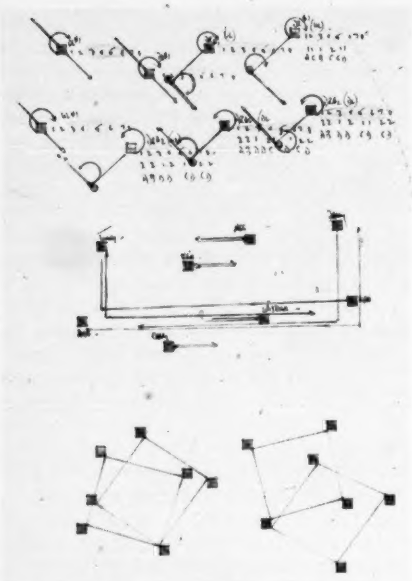
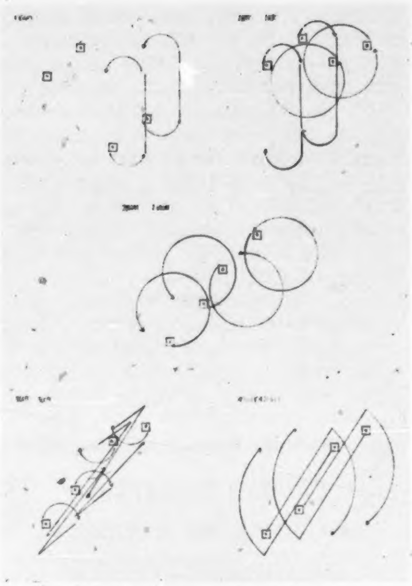
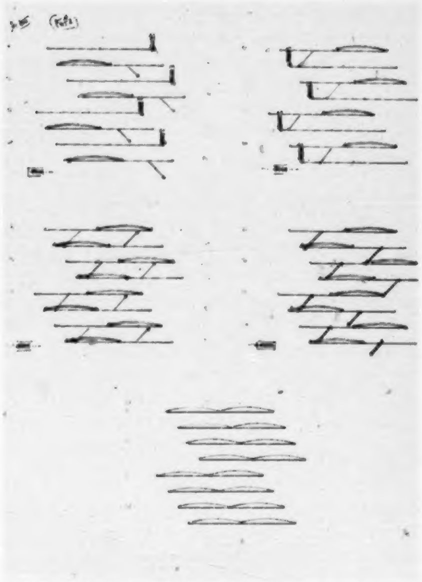


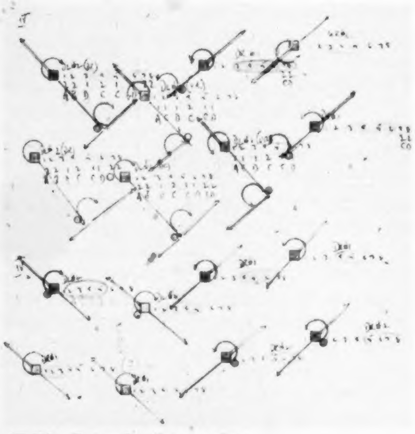
Lucinda Childs: Choreographic score for end of opening passage of **Available Light.**



Childs: Score for a passage from "Race," the second section of **Relative Calm.**



Childs: Score for a passage from "Return," the fourth section of **Relative Calm.**



Childs: Score for the opening movements of **Available Light.**

itself—grave, hieratic, not wholly expressive—is poised on the brink between presence and absence. Childs's authority, special magic as a solo performer, lies in the embodying of a kind of negative presence.

SPACE. Dancers are travelers, "space eaters" (Childs's words), using up a given space in a patterned, comprehensive way. (An early didactic solo, *Particular Reel*, 1973, in which Childs covers the stage in ten rows from right to left and then in ten rows from left to right, ending at the point where she started, is a model demonstration of the project of using up space.) The more space the better. Dancers are pulled along a line; and their relations are conceived as parallel, perpendicular, etc. Dancers are always, indefatigably, going somewhere. In a state of non-imploring urgency, they never stop; though they may go into movement-absence, they do so in order to repopulate the space. When dancers "drop out," others come in.

TITLES. After the capers of the mid-1960s, titles have been sober: usually two words, adjective and noun; often a structure or pattern word with a movement word: as in *Checkered Drift, Calico Mingling, Reclining Rondo, Transverse Exchanges, Radial Courses.* A favorite title form is a contradiction, an oxymoron—one that, in recent works, suggests the paradoxes of self-control: *Relative Calm, Formal Abandon.* Or a stylish appreciation of the possible: *Available Light.*

UNAVAILABLE. Dance is about the absent or unavailable object of desire.

VOLITION. The more formal dance is shown to be, the weaker the possible attributions of volition. Dancers in formations—all this mirroring, duplicating and inverting of movement removes the impression of subjectivity. So does the neutral performance mask—the fact that the dancers don't look at each other, or at the audience. (The effect is comparable to the anti-acting style favored by Bresson.) Dancers stop because they are being rearranged or repatterned, not because of any emotion or volition. To substitute rules or patterns—Kleist imagined them as mechanisms—for subjectivity in demeanor and movement is the prerequisite of grace. But the dancers are anything but automata.

WATCHMAKER. Favorite reviewers' metaphor. Childs as watchmaker, her work as choreographic clockwork. If the watch is specified it is not Japanese—as in, "her dances are as delicately constructed as the finest Swiss watches" (Jack Anderson, *The New York Times*).

WORLD. Dance, since the Romantics, has been about a phantom world. Childs's counts, like the tiny dots of color in the paintings of Seurat, are the building blocks of an art of phantom presences. Things which both are and are not: The moment of plenitude is an evocation of absence; pleasure—as in *La Grande Jatte*—is shown as rigidity, restraint.

YEARNING. The body in diagonal is a pose of outreach, hailing; of longing—for space itself. However large, the stage is never large enough. Her choreography projects on the finite stage an infinitely large space or territory. Childs's love of space produces movements and structures—among them, the modalities of repetition—that seem choreographic equivalents of Zeno's arguments (called paradoxes) on the subject of motion, according to which, since any line is infinitely divisible, and will be made up of an infinite number of units, each of which has some magnitude, every finite line or space is in fact infinitely great; and, despite appearances, no moving object ever traverses any distance at all.

ZENO'S TERRITORY. Childs's early, provisional title for the work now known as *Available Light.* ☐

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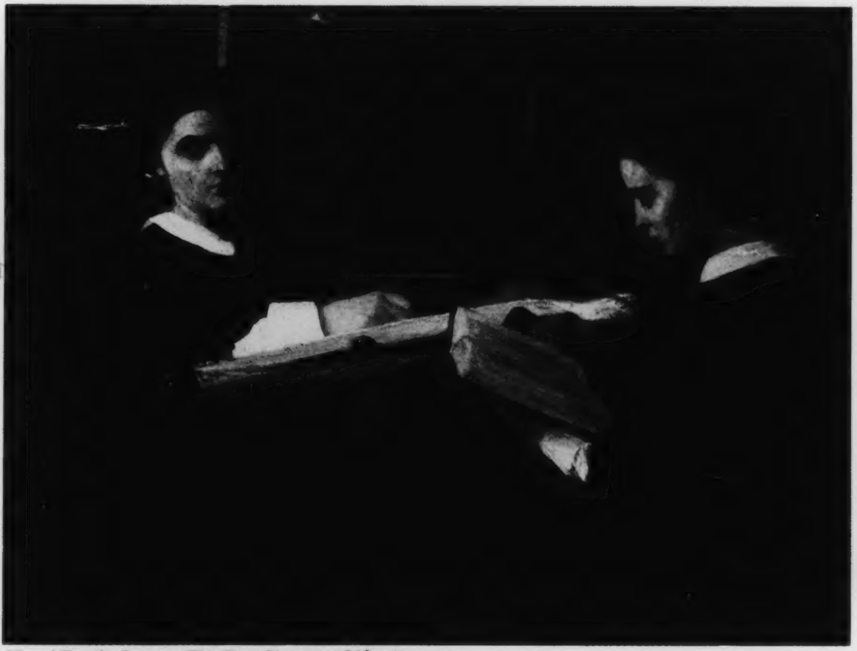
Author: ***Susan Sontag's most recent books are* I, etcetera *(stories) and* Under the Sign of Saturn *(essays). She is writing her third novel.***

Fantin-Latour: The Reticent Image

Wielding a double-edged brush, Henri Fantin-Latour oscillated between docu-portraits of his more illustrious 19th-century peers and works of sheer fantasy. A recent retrospective revealed an artist caught between the power of Realism and the pull of Symbolism.

BY JOHN JACOBUS



Henri Fantin-Latour: **The Two Sisters,** *1859, oil on canvas, 38 by 50 inches. City Art Museum, Saint Louis.*

It is an index of the unresolved complexity of his work that Henri Fantin-Latour (1836–1904), who played a key supporting role in the prehistory of Impressionism, has, in our own day, been included in major exhibitions of Realism (Cleveland, 1980) and Symbolism (Hayward Gallery, London, 1972). Given the diversity of his interests and accomplishments, it is all the more baffling that his work seemed stretched a trifle thin when presented in extenso in the recent retrospective that traveled from Paris to Ottawa and San Francisco. Yet the unique personal character and intrinsic quality, if somewhat restricted historical stature, of his oeuvre was confirmed by this generally inclusive exhibition, as well as by the show's painstaking, informative catalogue. Organized by Douglas Druick and Michel Hoog, the exhibition was an excellent opportunity to review the scope and importance of Fantin's work.

Fantin, with his customary dry, laconic style, remains an artist ready-made to confound the critic, an intriguing enigma. At first he appeared as an artist of his own time, extensively if not exclusively concerned with celebrating and documenting the art world around him. Yet after 1870 he gradually withdrew from the company of many of those with whom he had once made common cause. At the outset of his career he was artistically as well as personally allied with both Manet and Whistler, two painters whose careers were destined to soar while his remained earthbound. By the 1870s he had become incapable of appreciating the newer aspects of Whistler's painting, and although he

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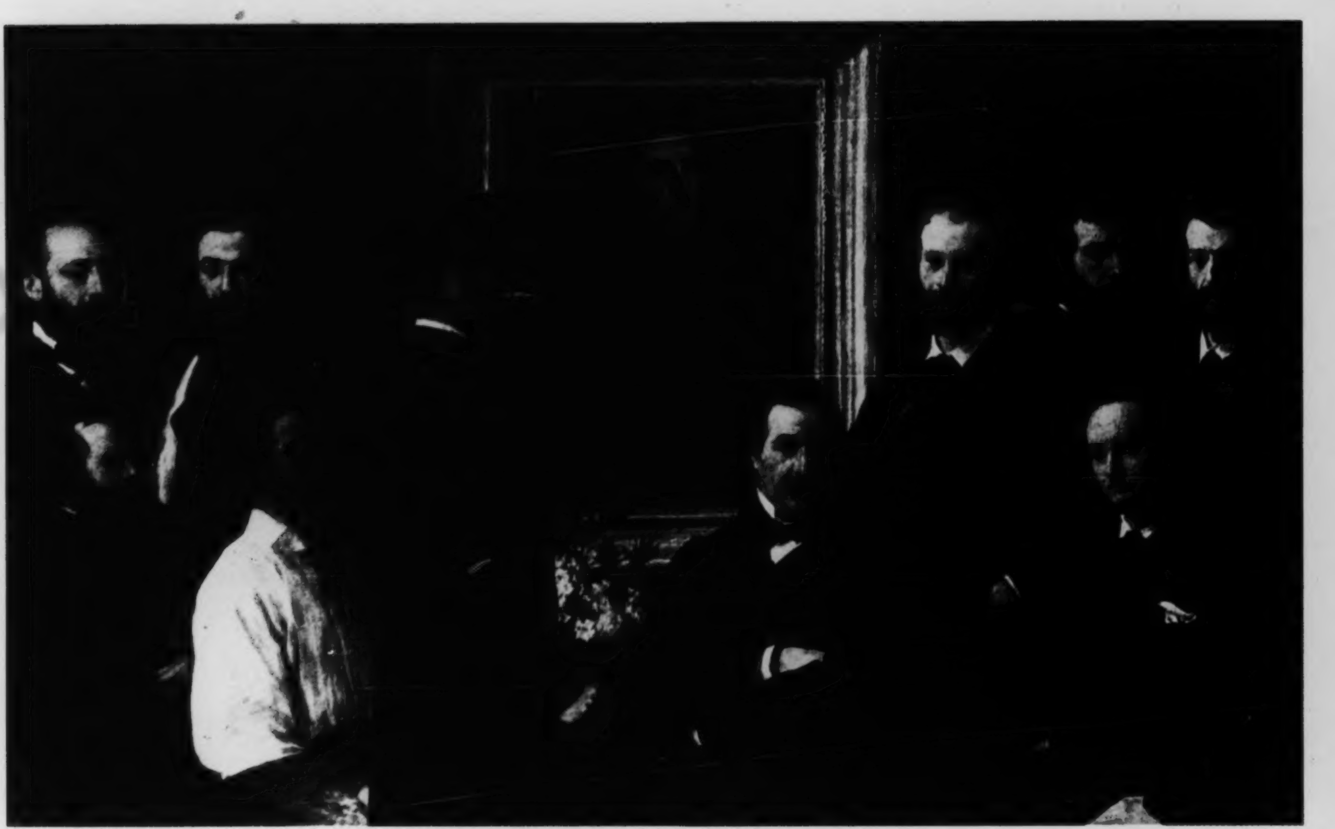


Homage to Eugène Delacroix, *1864, oil on canvas, 62 by 97 inches. Musée d'Orsay, Galerie du Jeu de Paume, Paris.*

always remained friendly with Manet, he disapproved of the latter's gravitation towards the Impressionists.

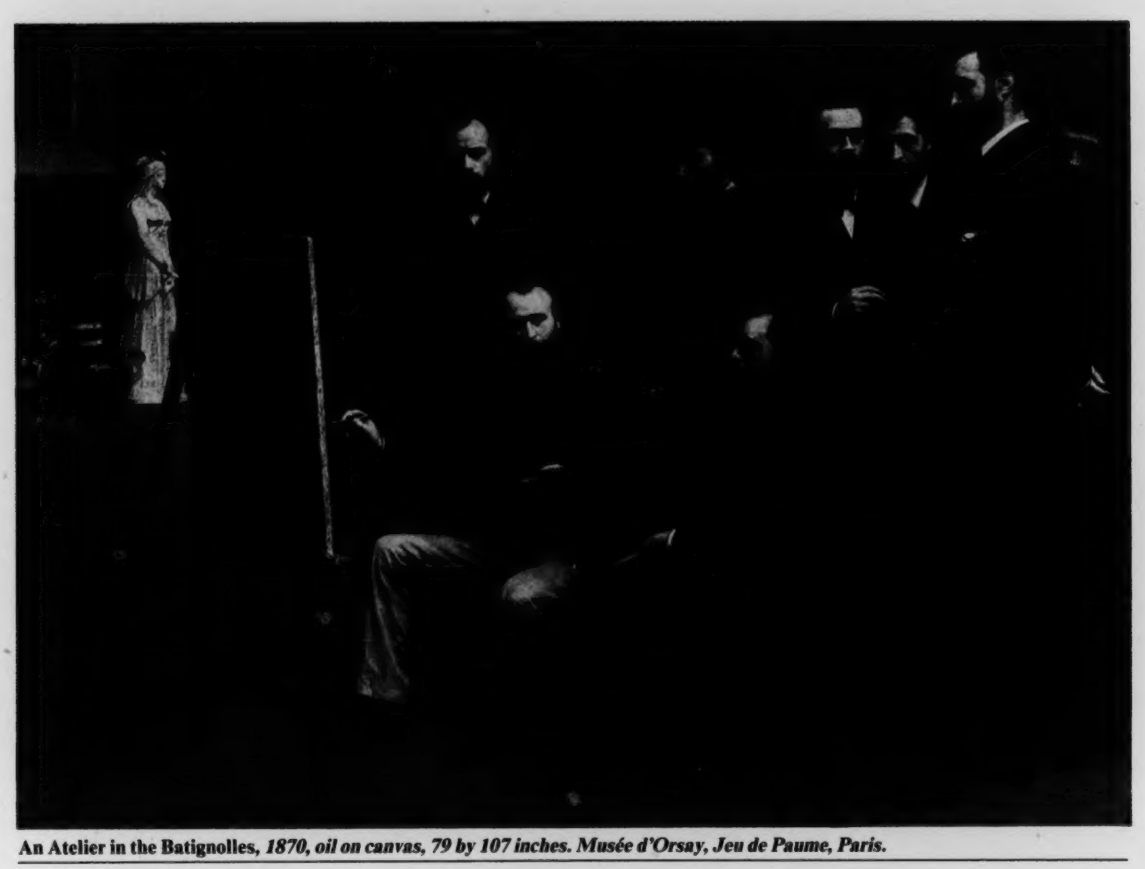
It helps to consider Fantin's work in the company of the paintings of his more famous friends: the totality of his career takes on its full meaning only in the light (or shadow) of their more sweeping accomplishments. Collectively and individually his work, like his personality, is withdrawn, retiring, sometimes excessively modest and self-effacing in style, especially when compared with the more extroverted, adventurous paintings of Manet and Whistler, or of Degas. Fantin's rigid compositional format, caught between the values of Realism on the one hand and Academic Classicism on the other, remains remarkably constant throughout his long career.

There is a certain stubbornness not only in the shallow frontality of his compositions, whether in portraiture, still life or his more fantastic imaginary compositions, but also in the extremely limited nature of his evolution (more precisely the lack of it) over a 40-year period. More than most major artists of his day, he seems to have ended about where he began. Once formed, he did not allow outside influences to modify or deflect the practice of his craft. In the end Fantin proved to be a surprisingly isolated artist, solitary if not exactly alienated, as were so many of his younger contemporaries. Indeed, the bourgeois nature of his subjects seems to reinforce the closed, stiff character of his composition.

At the commencement of their professional careers, Fantin, Whistler and Manet had major works rejected at the Salon of 1859. In retrospect, Fantin's *Two Sisters*, Whistler's *At the Piano* and Manet's *Absinthe Drinker* owe, in varying degrees, much to the achievement of the Realist movement. Fantin's double portrait was but the first of a series of group portraits, sometimes conceived as genre compositions, for which he would be noted throughout his career. The shallow space against which the compact, flattened design of the figures is placed is not only the hallmark of Fantin's compositional practice for his entire career, but is characteristic of the works of innumerable artists of the late '50s and into the '60s. The seeds of his major group portraits of the next decade are planted here, notably the *Homage to Delacroix* (Salon of 1864) and *An Atelier in the Batignolles* (Salon of 1870), not to mention such later works as *The Dubourg Family* (Salon of 1878) and *The Drawing Lesson* (Salon of 1879).

Indeed, if he had painted nothing else of value save the two monumental group portraits of contemporary artists, the *Homage to Delacroix* and *An Atelier in the Batignolles*, Fantin would merit a distinctive niche in the history of 19th-century French painting. Both pictures, in their final versions, offer a constrained, slightly awkward collection of self-contained individuals whose blunt demeanor is not susceptible of easy unification as a group. Both canvases seem, superficially, to belong to the Realist tradition, and to have a documentary air analogous to that of 17th-century Dutch corporate portraits. However, the Realist, documentary aspect is easily exaggerated, since both groupings of contemporary celebrities or near-celebrities are arbitrary in numerous ways, as much the creation of Fantin's imagination as of his formidable powers of observation.

In the *Homage*, a painted portrait



An Atelier in the Batignolles, ***1870, oil on canvas, 79 by 107 inches. Musée d'Orsay, Jeu de Paume, Paris.***

of Delacroix, curiously derived from a photograph of the recently deceased Romantic painter, is the central focal point. It was substituted for a sculpted bust which figures conspicuously in the numerous preparatory studies. In contrast to the rigidity of the final canvas, the format of the studies is more conventionally fluent, and the general effect a curious blend of the real and the fanciful. This progression from a looser, more spontaneous composition to a final one that is rigid and frontal is typical of the development of other complex designs by Fantin, and indicates the difficulties that he encountered in reconciling the realist and imaginative sides of his temperament.

Centrally situated, Delacroix's portrait is flanked by the erect figures of Whistler on the left and Manet on the right. Their presence in what amounts to positions of honor is the consequence of their importance, in Fantin's judgment, as leaders of the new movement in painting rather than the result of any special devotion on their part to Delacroix's paintings. In fact it is clear that the older painter was much more a symbolic hero to the new generation than a specific stylistic influence. Nor is it a coincidence that Whistler, with his *White Girl*, and Manet, with his *Déjeuner sur l'herbe*, had been the most notorious artists in the previous season's *Salon des Refusés*.

In the front row of *Homage*, Baudelaire is seated to the far right, while Champfleury, the Realist champion, is granted an apparently more important position, just below and to the right of the central icon of Delacroix. This is cause for comment since Baudelaire had long been the most ardent supporter of Delacroix (going back to his *Salon of 1845*) and was publishing a series of articles devoted to his hero just as Fantin was beginning his composition. In sum, the *Homage to Delacroix* is not as literal a testimony as the title might suggest, and as would be the case with a later picture, *The Commemoration*, 1876, dedicated to the memory of Berlioz. Instead, it is an invocation in which the person of Delacroix is conjured up to lend support to new tendencies in painting that, in life, he would very likely have rejected.

If he had painted nothing else save the "Homage to Delacroix" and "An Atelier in the Batignolles," Fantin would merit a distinctive niche in the history of 19th-century French painting.

It was in part to correct these inconsistencies and ambiguities that Fantin set forth on the morrow of the 1864 Salon upon two new group compositions that were intended to further clarify his artistic ideals for the critics and the public. These two projects, one to be called *Truth*, the other *The Dinner*, finally coalesced into a single large canvas, *The Toast! Homage to Truth*, that was dispatched to the Salon of 1865. Even before its completion Fantin had his doubts about this new work, in which a group of artists and their friends (once more conspicuously including Whistler and Manet) cluster about a standing nude allegorical figure of

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Fantasy, ***1863, oil on canvas, 38 by 51 inches. Montreal Museum of Fine Arts.***

Truth, clasping a mirror in her upraised hand. To a considerable extent the picture's problem concerned the reconciliation of real and imaginary figures in a single composition. When confronted with his own work at the Salon, Fantin was so disenchanted that he subsequently destroyed the canvas, preserving only three portrait fragments, one of which was of Whistler.

The failure of this picture, of which we can gain a rough idea from a number of studies, illustrates the central dilemma of Fantin's entire career. It remained impossible for him to reconcile his penetrating observation of reality manifested in his portraits and still lifes, notably in his popular flower pieces, with his lifelong penchant for imaginative and fantastic compositions, of which the 1863 *Fantasy*, exhibited at the *Salon des Refusés*, is a typical example. Here the subject, though indecipherable, is vaguely suggestive of a Venetian-like pageant; the work is testimony to his great admiration for Veronese, whose *Wedding Feast at Cana* he copied on at least five occasions, one as late as 1865–67. Yet *Fantasy* curiously offers vaguely Sino-Japanese details such as the architectural feature at the upper right. It is also worth noting that Fantin's passion for the music of Richard Wagner (which he shared with, among others, Baudelaire) was manifest in his work as early as 1862, with his first lithograph of the *Tannhäuser Venusberg*. This composition, which the artist would take up again more than a decade later, is noteworthy for its imaginative character; it was not visually based upon the notorious Paris Opera production of the previous year, which Fantin had in fact failed to see because of the suspension of later performances by the irate composer. Rather, the Venusberg composition seems to have been distantly influenced by the Giorgione/Titian *Pastoral Concert*, a painting that figures more conspicuously in the genealogy of Manet's *Déjeuner sur l'herbe*.

> ***It helps to consider Fantin's work in the company of the paintings of his more famous friends: his career takes on its full meaning only in the light (or shadow) of their more sweeping achievements.***

All the more remarkable, then, that this intuitively visionary artist could paint one of the most convincingly realistic portraits of the period, that of Manet, exhibited at the Salon of 1867, contemporaneously with the latter's own retrospective exhibition of his work housed in a temporary pavilion near the Place d'Alma. Understandably, this portrait has been one of the most widely admired of Fantin's works. Posed against a neutral background, in a top hat, firmly clenching his walking stick in both hands and confronting the spectator with a direct, unavoidable gaze, Fantin's model is more the dandy and *flâneur* than the artist.

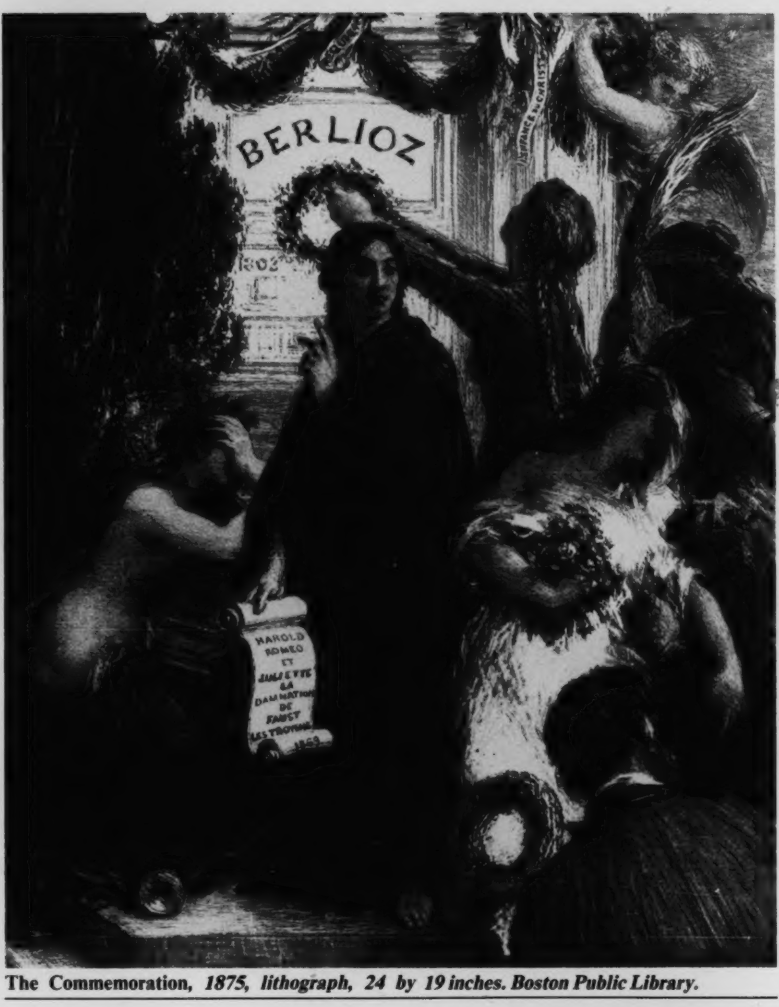
It was not until 1870 that Fantin would again attack the problems entailed in a large group portrait, a painting in which, once again, his friend Manet would play an important role, this time as an artist at work. *An Atelier in the Batignolles*, sent to the Salon of 1870, is more specifically an homage to a particular artist than the picture dedicated to Delacroix six years earlier. Now, a living artist, Manet, engaged in painting a portrait of the critic Zacharie Astruc (whose likeness Manet had actually committed to canvas in 1866), is the object of a serious if somewhat ill-focused gathering. Whistler, conspicuously absent, had by this time ceased to frequent Paris, and his once-ardent friendship with Fantin had cooled. Baudelaire had died in 1867, and in a sense his place as the defender of modernist painting was now taken by Emile Zola, whose articles in defense of Manet had been gathered together in 1866. Fantin himself, who had appeared as the working painter (in his shirtsleeves) in 1864, is now no longer present, and the three major painters included are Bazille (the tall figure second from the right), Renoir (to Zola's left, his head curiously framed by the empty picture frame on the wall—was it originally to have had some other function?) and Monet (seemingly added as an afterthought at the far right, overwhelmed by the towering figure of Bazille).

The frontal symmetry of the 1864 *Homage* here gives way to a right-to-left movement accomplished through the attentive glances of some of the figures in the right half of the picture. If the 1870 composition is more adventurous, it is less resolved than before, and this is in part caused by the ambiguity of Manet's gaze: is he looking at us, or is he looking at his model, Astruc? The awkward formality of these as well as other multiple portraits by Fantin contrasts with the spontaneously modern and informal gathering of some of the same personalities in Bazille's own studio composition, also of 1870. In any case, on the basis of Fantin's *Homage*, the intervening portrait of Manet and the *Atelier*, Fantin can seem to be merely a documentary artist—one whose chief function was to celebrate an illustrious contemporary whose paintings had been so consistently savaged by the critics throughout the 1860s.

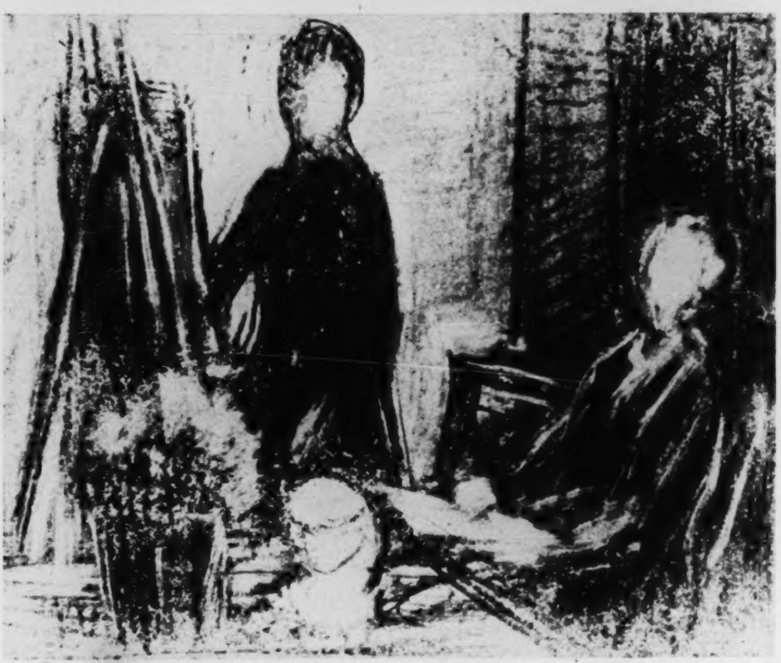
That Fantin's role in history was considerably grander than that of a pictorial biographer is demonstrated by the paintings, drawings and lithographs that he continued to produce from the 1870s until his death in 1904. These fall into isolated categories: portraits, still lifes (especially the flower pieces) and the imaginative works (including Wagnerian and related themes), these last increasingly offering analogies with the various strains of Symbolism starting to appear in painting after 1870. Fantin found himself in opposition to the Impressionists and was relieved that Manet declined to exhibit with them in 1874 and subsequently. Even though Monet and Renoir had found a place in *An Atelier* in 1870, for Fantin these were the painters of *Camille* (Monet, 1866) and of *At The Inn of Mother Anthony, Marlotte* (Renoir, 1866), not the painters of the pioneering Impressionist views of *La Grenouillère* as rendered by both artists during the summer of 1869.

Of his works subsequent to 1870, *The Commemoration*, sent to the 1876 Salon, is perhaps the most distinctive, indeed unusual. The painting was preceded by several studies and a lithograph carried out the previous year that were themselves provoked by a recent performance of Berlioz's *Romeo and Juliet*. Berlioz was of course but one more Romantic avatar for Fantin, along with Delacroix and Wagner (Schumann was another). *The Commemoration* is in effect a translation into paint of a type of public or funereal monument in stone, and in this largely imaginative genre the painter did not have to face the sort of irreconcilable problem that plagued such projects as *The Toast! Homage to Truth*. In *The Commemoration* there was no question of including a portrait of Berlioz, and, with the exception of the fragmentary view from behind of Fantin himself in the lower right corner, all the mourners are conventional, recognizable allegorical figures.

A work such as *The Drawing Lesson*, exhibited at the 1879 Salon, illustrates the other side of the artist's persistent tendency to render homage to



The Commemoration, ***1875, lithograph, 24 by 19 inches. Boston Public Library.***



Initial idea for **The Drawing Lesson,** ***1879, black chalk on laid paper, 11 by 13 inches. Musée du Louvre, Cabinet des dessins, Paris.***

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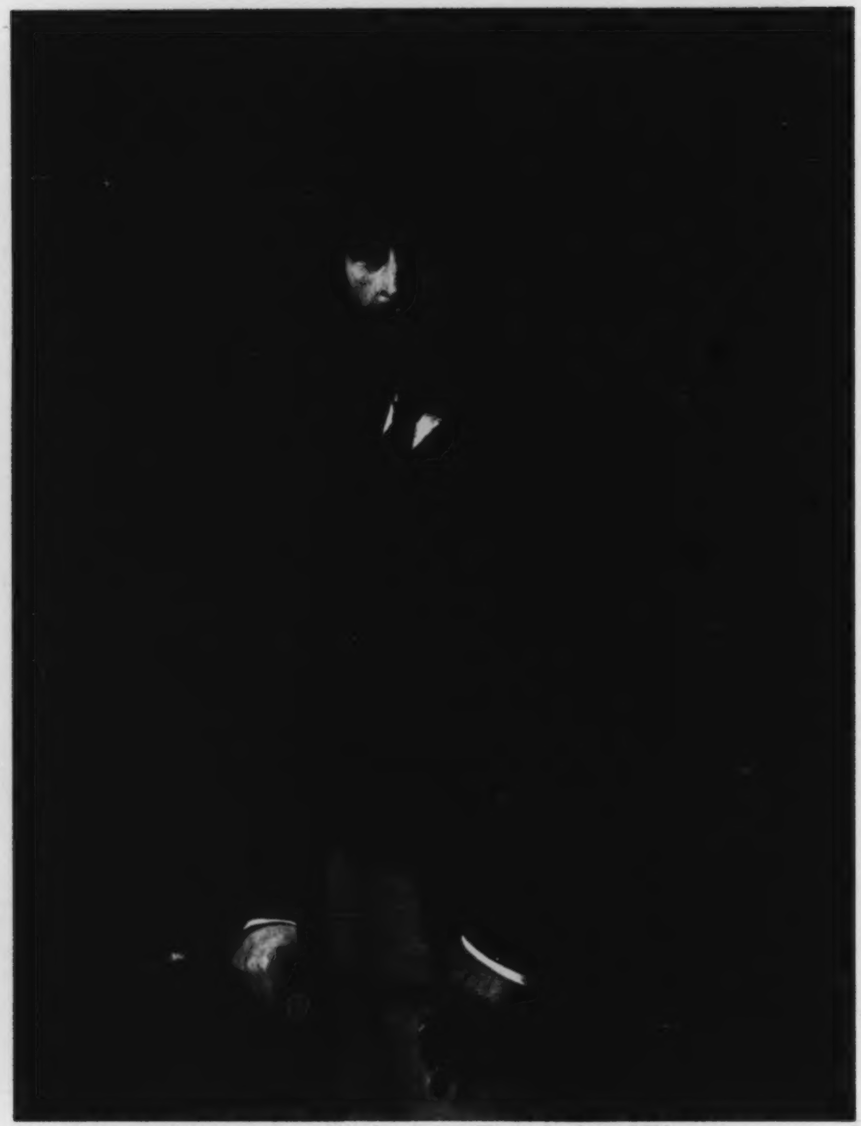


Edouard Manet, *1867, oil on canvas, 46 by 31½ inches. The Art Institute of Chicago.*

artistic creation in his choice of subjects. It is a dual portrait of two young women at work in the artist's studio, the typical triangular composition anchored on the left by an appropriate still life of flowers and studio objects. No fanciful, imaginary or allegorical elements intrude; the concept is gracefully natural and the execution appropriately realistic. It would seem that Fantin has, at this stage in his career, even more deliberately segregated his contrasting realist and imaginative tendencies, further heightening the inherent, unresolved contradictions in his artistic personality.

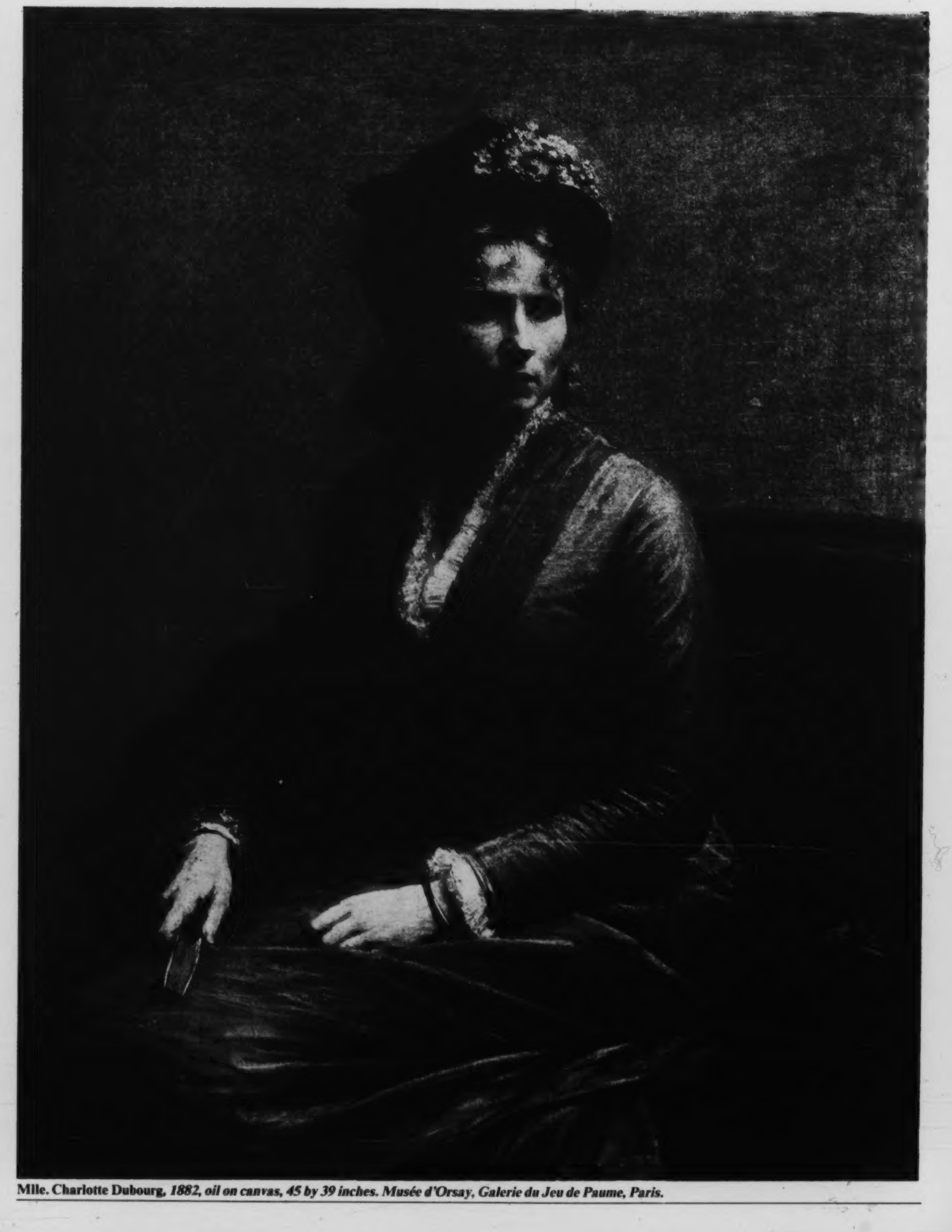
However provocative his imaginative and musically inspired compositions continued to be, it is in several of the portraits of the 1870s and '80s that Fantin best demonstrated his unique skills of observation and composition. The 1875 painting, *Mr. and Mrs. Edwin Edwards* (the sitters were his English sponsors and dealers), reveals the restrained formal and psychological intensity already apparent in the 1867 *Manet*. Even more ambitious is *The Dubourg Family*, 1878, a foursome including the figure of Fantin's wife, Victoria, standing at the right. The bourgeois rectitude of this admirably controlled, self-contained composition demands comparison with similar family portraits by Whistler, Degas or Manet of nearly 20 years before, and even calls to mind certain of Ingres's early family portrait drawings. This tense, *retardataire* quality is part and parcel of Fantin's working esthetic, the key factor that establishes not only his uniqueness but also his relative isolation as an artist.

Probably the finest of his later portraits is that of his sister-in-law (standing at the left in *The Dubourg Family*), *Charlotte Dubourg*, 1882, which did not appear at the Salon until 1887. It is difficult from our vantage point to determine to what degree the intense, penetrating qualities of this likeness are dependent on the painter, to what degree on the sitter. Clearly she exercised a fascination upon the artist; her features come off more vividly than those of her sister, Fantin's wife, Victoria, who is to be seen individually and in groups in other of the artist's portraits. It would seem that throughout his life Fantin was subject to a number of enthusiasms that profoundly affected the course of his art. They ranged from Veronese and Delacroix to Wagner, from Manet and Whistler to Berlioz. From the visual evidence, it would seem that Mlle Charlotte Dubourg, with her unforgettable features and arresting stare, was another of these affecting inspirations. She, like the others, was curiously capable of leading the artist beyond his shy, reticent manner, which otherwise kept his work from consistently reaching the heights attained by his illustrious contemporaries. □

Posed with top hat and walking stick, Fantin's Manet confronts the spectator with a direct, unavoidable gaze. He is more the dandy and the flaneur than the artist.

The exhibition "Fantin-Latour" was jointly organized by the Réunion des Musées nationaux, the National Gallery of Canada, and the Fine Arts Museums of San Francisco; its curators were Douglas Druick, Curator of Prints at the National Gallery of Canada, and Michel Hoog, Conservateur du Musée de l'Orangerie. The show originated at the Grand Palais, Paris, in Nov. 1982, traveled to the National Gallery of Canada, Ottawa, and closed at the California Palace of the Legion of Honor, San Francisco, in Sept. 1983.

Author: *John Jacobus is Leon E. Williams Professor of Art at Dartmouth College.*



Mlle. Charlotte Dubourg, *1882, oil on canvas, 45 by 39 inches. Musée d'Orsay, Galerie du Jeu de Paume, Paris.*

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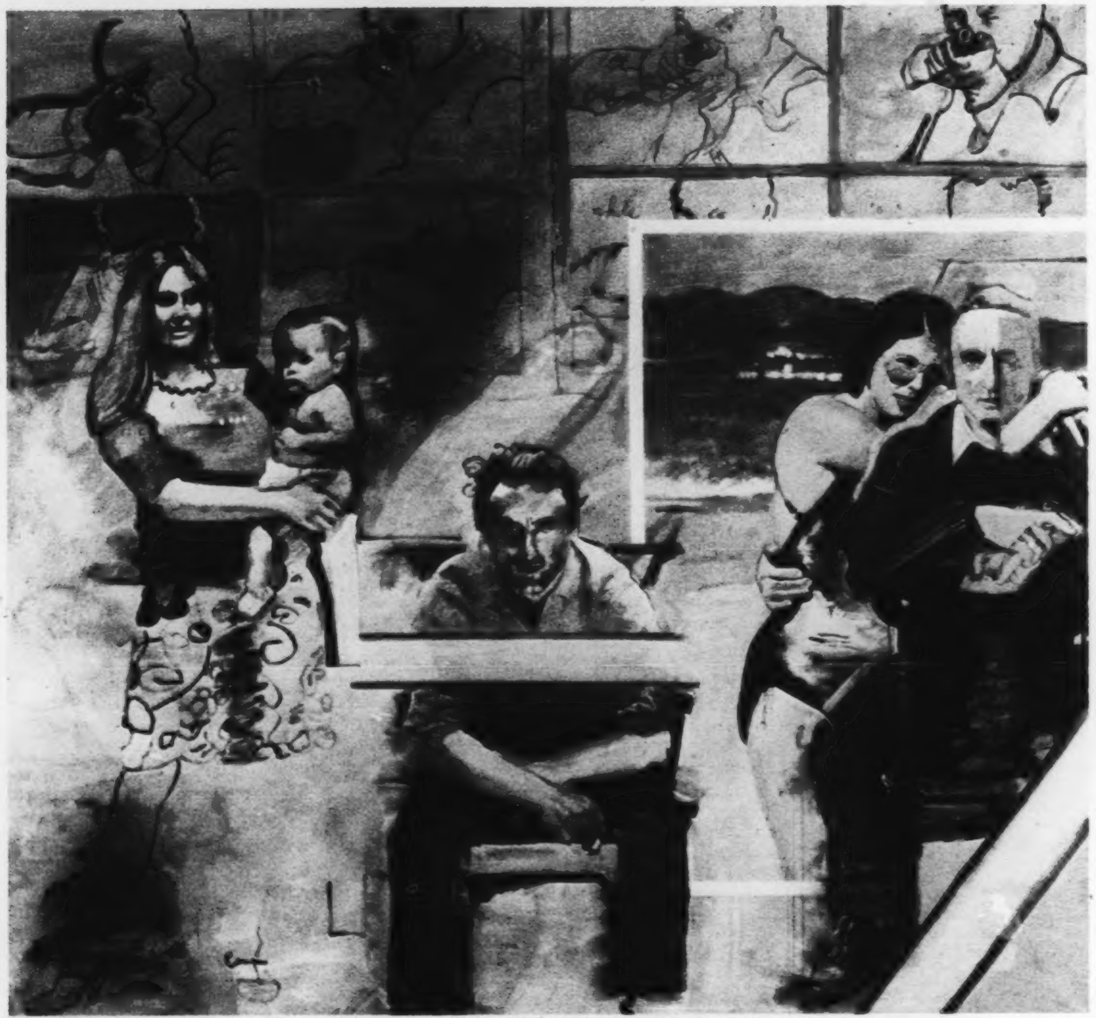
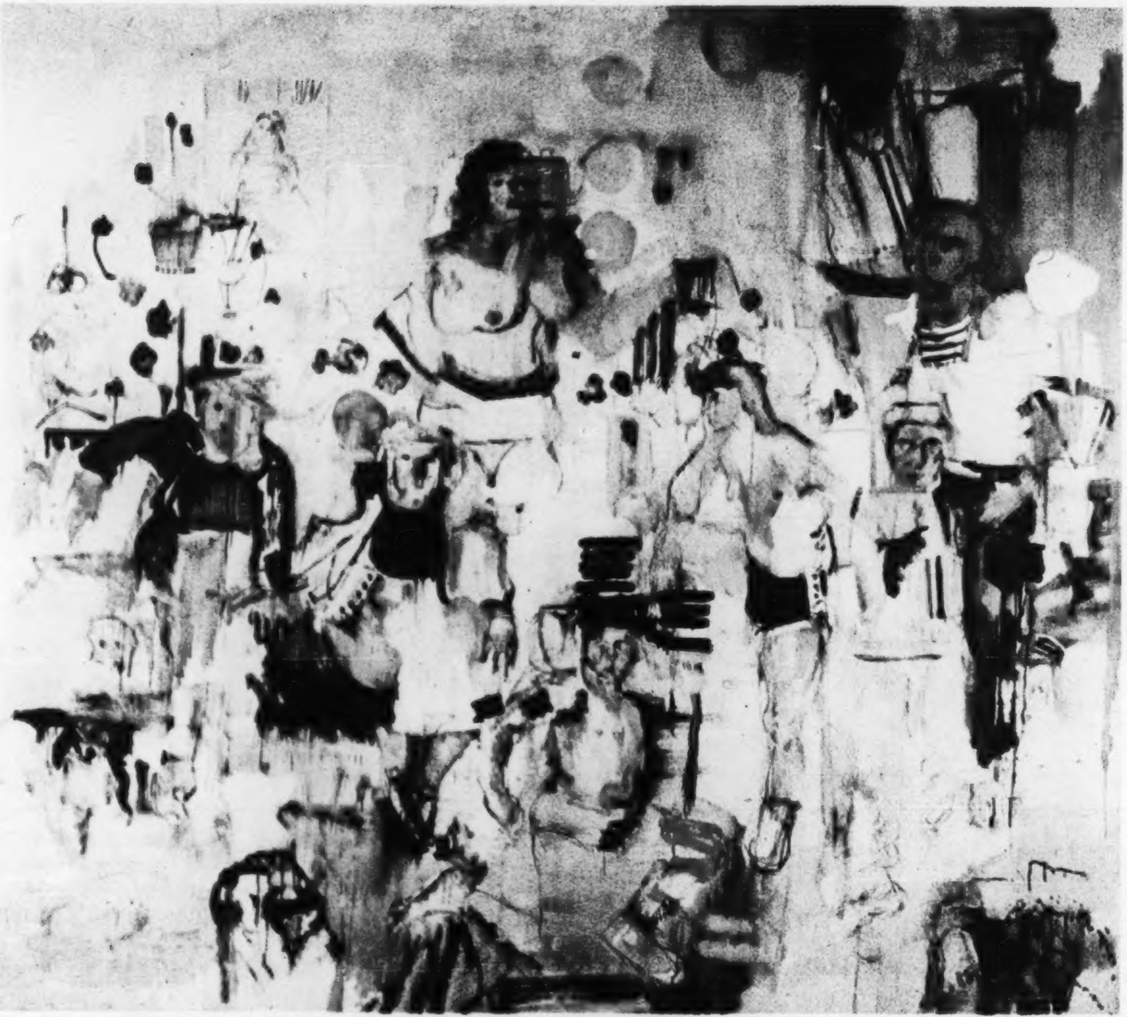


Larry Rivers: Now and Then, *1981, acrylic on canvas, 76⅛ by 80½ inches. Marlborough Gallery.*

Larry Rivers Painter Familias

A recent mini-retrospective offered many glimpses of Rivers's "extended family," but expunged the absurd, dirty-minded revelations of obsessions and failures that are the truly interesting aspects of any autobiography.

BY GARY INDIANA



The Journey, *1956, oil and charcoal on canvas, 104 by 115 inches. Collection the artist.*

Performing for the Family" was the summery title of Larry Rivers's mini-retrospective at the Guild Hall Museum in East Hampton this summer, and its contents reinforced the didactic personal conceit. Along with portraits of intimate friends, offspring, colleagues, the artist's wife and the artist's mother-in-law, numerous family snapshots were on view (graduation portraits, baby pictures, etc.), as well as a hilarious videotape of the artist's mother, garrulously dispensing a mother's wisdom nonstop for 46 minutes. A program of films in which the artist appears ran concurrently with the show: Rudolph Burckhardt's *Mounting Tension* (1950) and *A Day in the Life of a Cleaning Women* (1953), Robert Frank's *Pull My Daisy* (1959), and *Lovesick* (1982), a Dudley Moore epic directed by Marshall Brickman—which I must confess I skipped. The artist himself appears frequently in his own work—by himself, *en famille* or cuddled by a somewhat chunky young thing in a one-piece bathing suit.

The show offered a consistent, even plodding survey of stylistic mutations from the 1950s onward, as well as a broad sampling of the different materials Rivers has worked with. There were numerous oils, acrylics, pencil drawings; a doughy-looking plaster sculpture next to a bronze cast of the same piece; a handsome bronze head, *Portrait of John Bernard Myers* (Rivers's first dealer); color pencil works; one of the Cedar Bar menu paintings; one of the large acrylic paintings of John Ashbery, in which an Ashbery poem fills the top half of the canvas; the wood-and-plexiglas *Elimination of Nostalgia*, a cleverly blocked family grouping redolent of backyard barbecues and summer leisure; and, among the latest works, four particularly ambitious large canvases: *Golden Oldies* (1977–78), *Now and Then* (1981), *From Photos of Gwynne and Emma Rivers* (1981) and *On The Phone* (1981).

While the show tried hard for a retrospective feeling, many of Rivers's most appealing works were either unavailable or unassimilable within the

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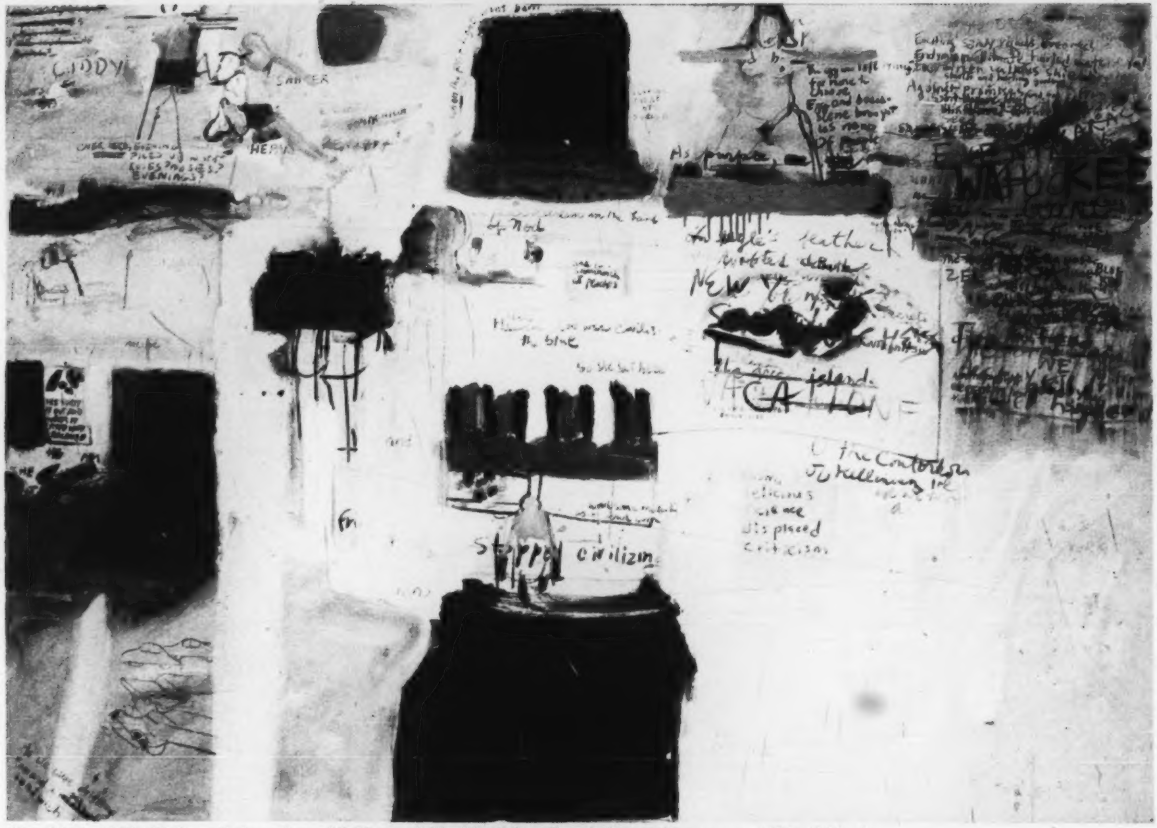


New York 1950–60 ***(in collaboration with Kenneth Koch), 1961, oil and charcoal on canvas, 69 by 84 inches.***

“family” context. The gorgeous pictures Rivers extrapolated from Japanese coloring books in the early ’70s, or a work incorporating metal foil from the same period, might have ameliorated the slightly clammy atmosphere generated by the prevailing theme of the artist and his extended family. What one felt about the show depended partly on how chummy one cared to get with this particular assortment of depicted individuals.

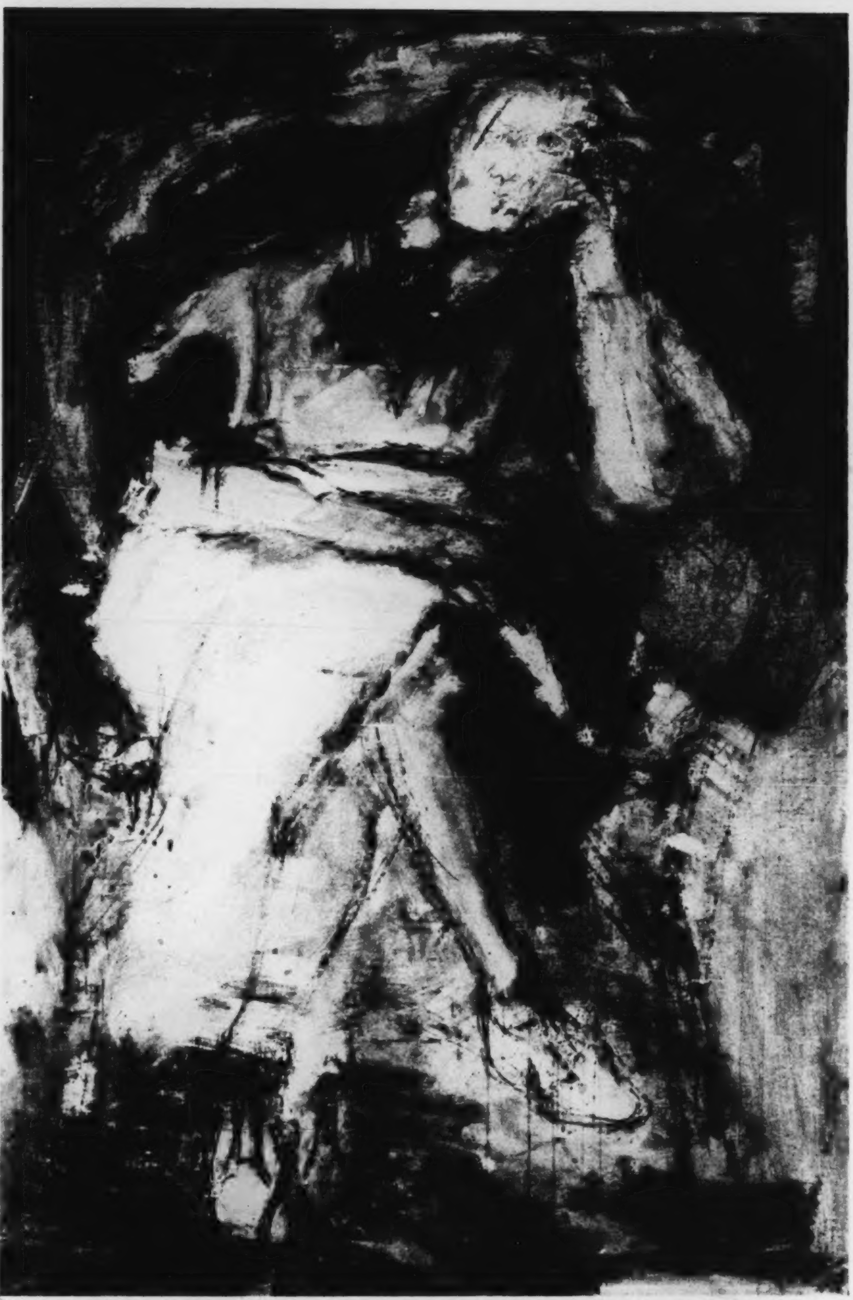
The emphasis here was on mastery: the assured, sharp draftsmanship that seemed to be there from the beginning, in early pencil drawings on paper, their surfaces audaciously smudged here and there as if to rub away any frozen, purely photographic notion of resemblance. The subjects are often missing an eye, an absence that strengthens those features that are precisely delineated and bolsters the impression that something timeless and unique within the subject has half-emerged upon the surface of the paper. In a drawing from the early ’60s, *De Kooning in My Texas Hat*, the Rivers line has already taken on the kind of glamour emitted by Japanese calligraphy. The de Kooning drawing (which materializes again in *Golden Oldies*) is a telegram of the man himself, perhaps the definitive icon of Abstract Expressionism’s Greta Garbo. An earlier drawing in the show, *Berdie’s Hands and Feet*, has the quickly jotted demeanor of a study sketch, busy with tense lines and appealingly splattered with pastel color. What both drawings share is a compositional felicity that appears almost incidentally in the early drawing, calculatedly in the later one.

Of Rivers’s Abstract-Expressionist period in painting, the show offered *The Journey* (1956), a monumental canvas with figures sunk into, or floating across, thinly applied color areas slapped on in dribbling swatches; the figures themselves are rendered in a variety of styles from the classical to the crude, in varying states of completion. Other paintings from the same time reiterated the blending of “pure paint” and representation: *Double Portrait of Berdie* (1953) and *O’Hara* (1954), both suggesting Raphel Soyer on a mild dose of mescaline; *Portrait of Berdie* (1953), its inscription of features on a nearly obliterated, violently carved form looking like a de Kooning impersonating a Picasso; *Joseph* (1954), a standing male nude leaning on a bookcase, the figure surrounded by art books, a canvas depicting a female nude, a flower drawing. Even when the tonal scheme of these ’50s paintings is rather dark, the light resembles Impressionist light, softening contours, thrusting key details forward while pushing others into a background where formal solutions to problems posed in nonfigurative art operate as a duplicate text. Forms are inferred from cues offered by a few strident lines, smeared calligraphy and scattered areas of naturalistic rendering.

Many seldom-seen small works livened the “retro” aspect of the show: the maquette for the cover of Frank O’Hara’s selected poems, a giddy cutout illustration for a Kenneth Koch book. There was also the vast *New York 1950–1960*, with Koch’s writing squiggling across lubricious squares and stripes of hard color and jumping fields of beige, white and gray. Here, *New York 1950–1960* serves as the concluding argument in Rivers's dialogue with Abstract Expressionism.

A description of the later works would be misleading without some enumeration of what Rivers has been depicting since the '50s. His singularity as an artist emerged in that nebulous interzone between American painting's Prometheus syndrome and the flashbulb profundities of Pop Art. In the middle and late '50s, America was not quite ready for the exact reflection of commodity fetishism that crystallized in Andy Warhol. But America was tired of the fatuous spirituality and exacerbated mythos of pure color, pure painting, art as saintly hermeticism. It wanted images of itself that looked modern enough to be taken seriously, which meant accepting a certain ironic detachment from subject matter. In that loosening moment between the sublime and the ridiculous, America discovered Larry Rivers—along with Jasper Johns and Robert Rauschenberg. These were artists of obvious high skill, risk-takers able to promote a sense of outrage for a public that demanded outrage as foreplay to the crushing embrace of its mass media.

The big, late canvases at Guild Hall gave a strong sense of Rivers's inexhaustible vitality, his brilliant color sense, and his innovative skill at composition, but only a fractional idea of his wit.



Portrait of Berdie, ***1953, 80¾ by 54¼ inches. Museum of Art, Rhode Island School of Design.***

But Rivers never really became installed in the pantheon of blue-chip geniuses, even though his work has sold briskly and expensively for several decades. For one thing, the work was never confusing (or confused) enough in its intentions to appear any deeper than itself, as Abstract Expressionism had; its personalism, its appropriation of found images that were visually appealing in their original state (as contrasted with the inflations of banal advertising design and "topical" garish objects that initially characterized Pop), were taken as signs of a rather naive predilection for the merely beautiful which verged on illustration—illustration tarted up with arty-looking brushstrokes. The work, moreover, seemed only superficially involved with art-historical schemes of "progress." Worse, the ego purveyed by the work was too genial, too jokey. Instead of the simmering, inarticulate volcano the artist was supposed to be in the 1950s (a noxious concept we've regressed to in the '80s), or the gelid, impassive tourist of mass culture s/he was expected to seem in the 1960s, Rivers came across as a nice Jewish guy who liked to paint and draw like the old masters, who changed to new techniques to make sure the stuff got attention.

In short, Rivers's output was often considered too explicit, too focused on the tangible, too funny. By the '60s, of course, it was perfectly permissible to make jokes in a work of art, and to make works of art that *were* jokes. But they had to be fairly academic jokes *about* art that pointed directly back to Duchamp's urinal,

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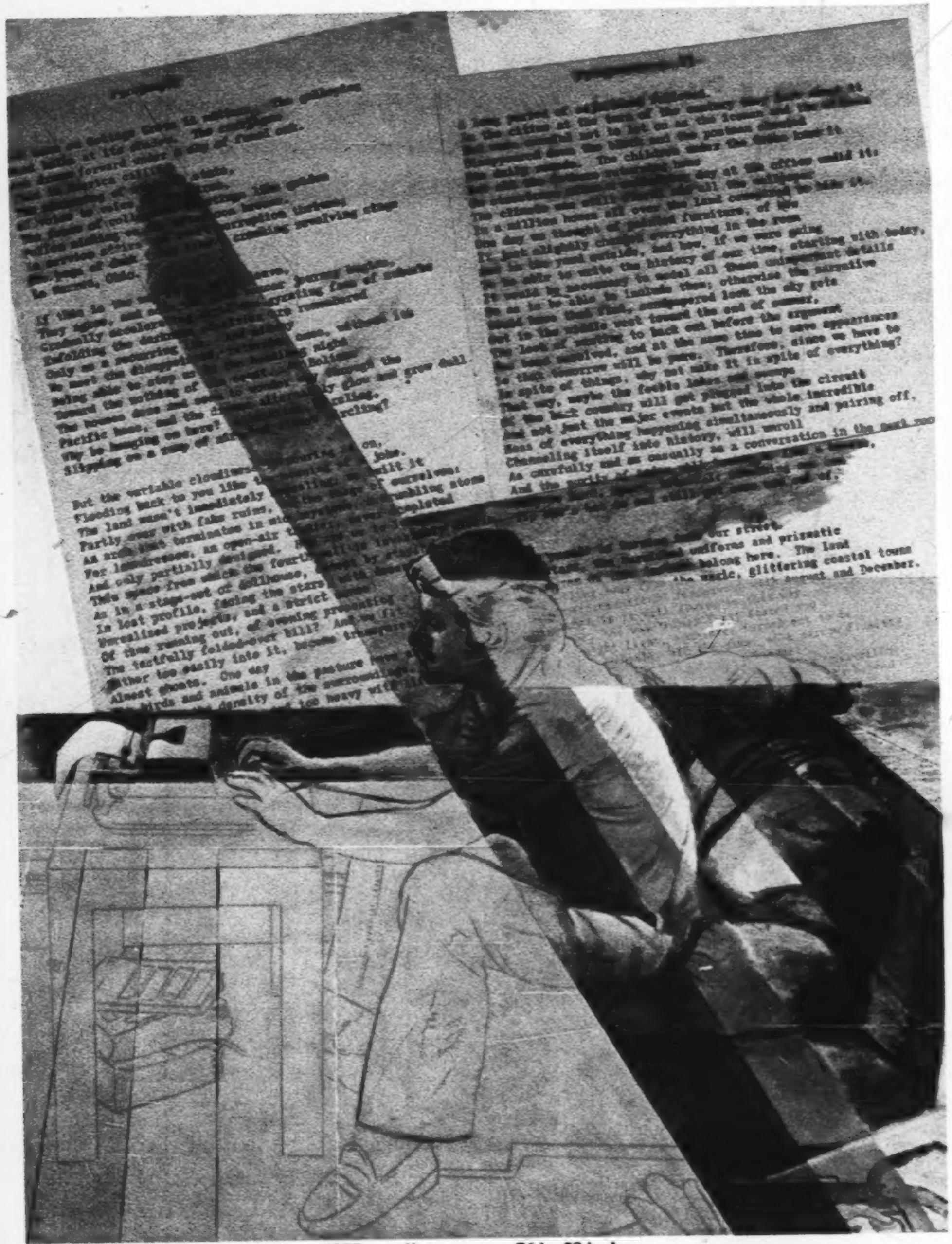
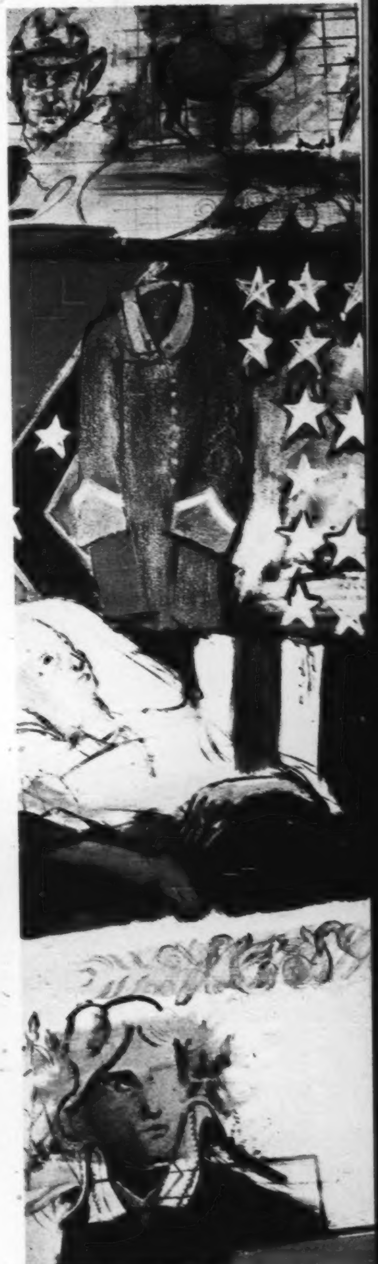


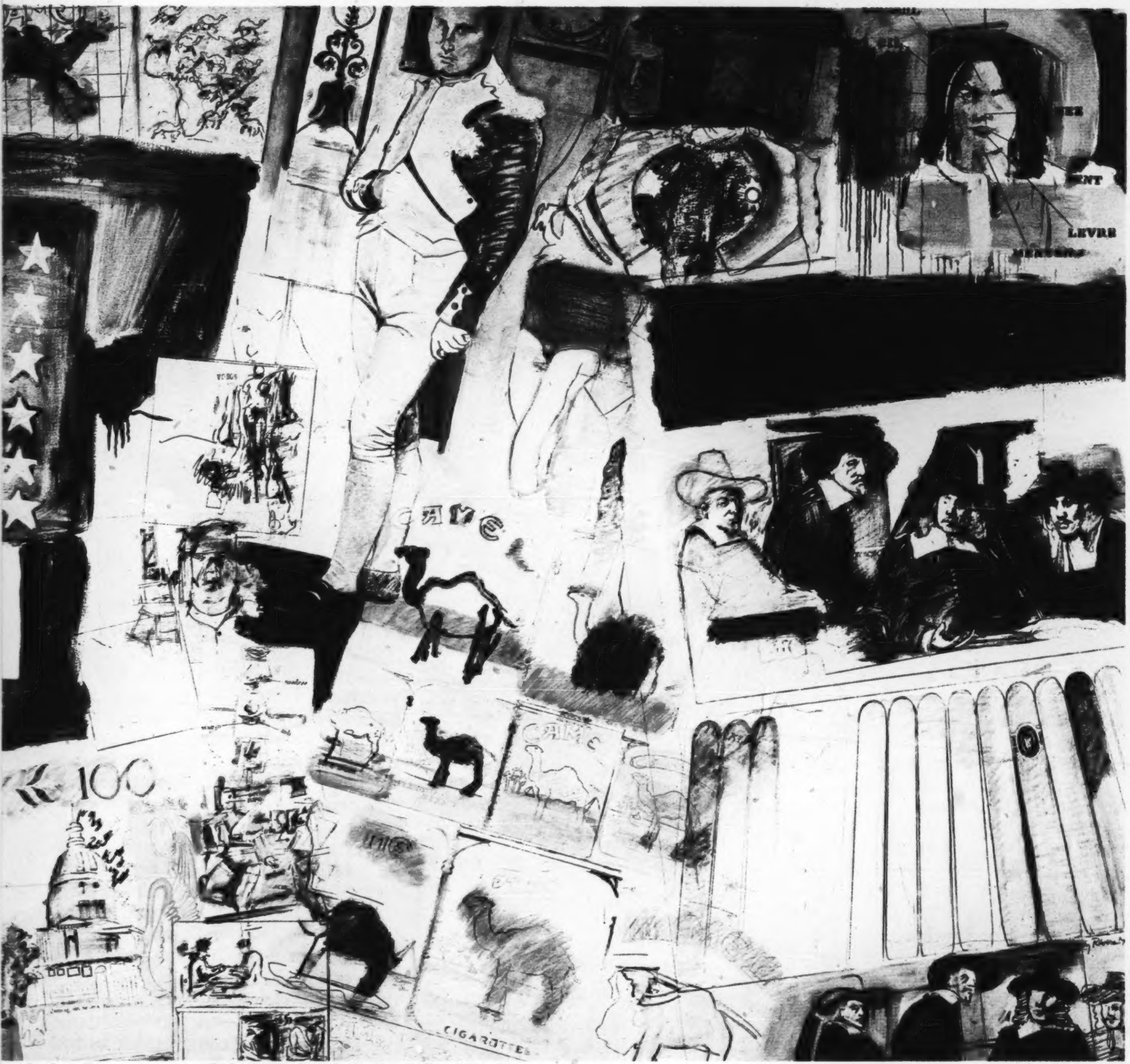
Poem and Portrait of John Ashbery, ***1977, acrylic on canvas, 76 by 58 inches.***



Golden Oldies '60s, ***1977–78, acrylic and***

which is why they often lacked a punch line. Rivers's *Lampman Loves It,* the first major American work to celebrate anal intercourse, was clearly beyond the pale of art-world humor, even in 1966. And the historical paintings, the Dutch Masters and Civil War Vets, *Washington Crossing the Delaware*, Napoleon as *The Second Greatest Homosexual*, et al., regurgitated images of an historical continuum the '60s was determined to banish from consciousness, the better to rub our noses in *now*. Everyone liked Larry Rivers's paintings, just as everyone liked expensive, silly Hollywood movies—visually spectacular, but not to be taken very seriously.

This long-standing perception of Rivers (by no means shared by everyone) may have been what the Guild Hall show was intended to rebut. Autobiography is the American version of seriousness—a stark glimpse into the primal depths of the artist's being. The mother-in-law, the ex-wife, the girlfriends, the major poet friends, Bill de Kooning—all this is very pretty, and often very moving. The selection of later work, however, suffers because the truly interesting aspects of any autobiography are the absurd, dirty-minded revelations of the artist's obsessions and failures. No *Bad Witch* syringes, no nine-inch protrusions of *America's No. 1 Problem*, no plundering Japanese penises here. The big



mixed mediums on canvas, 106 by 144 inches. Collection Jeffrey H. Loria.

late canvases at Guild Hall gave a strong sense of Rivers's inexhaustible vitality, his brilliant color sense, and his innovative skill at composition, but only a fractional idea of his wit.

One can sympathize with the desire to foreground painterly qualities instead of Rivers's spectacular forays into depravity and slapstick. Canvases like *Now and Then* (1981), with its bravura monochrome and serial imagery, or *Poem and Portrait of John Ashbery* (1977) with its rainbow overlays and disarmingly smart graphics, convey an autumnal grace by means of an almost mechanical style—a difficult trick, to say the least. *Golden Oldies '60s* (1977–78), a collage reprise of Rivers's favorite images (Napoleon, French money, Camel packages, the Dutch masters, etc.), is ample evidence that Rivers can always find a fresh way to do things; its effect is similar to the surprise of Warhol's "Reversals" series. These pictures all demonstrate the advances Rivers has made in delivering memorable images and the appropriateness of his adoption of mechanical aids like color stencil and projections. Having long ago established his mastery of draftsmanship, the shortcuts offered by these devices have freed him to explore fresh ideas about color and arrangement, and particularly winning ideas about juxtaposing unrelated images in a consistent style. (The earlier work juxtaposed unrelated styles with related images.) The problem be-

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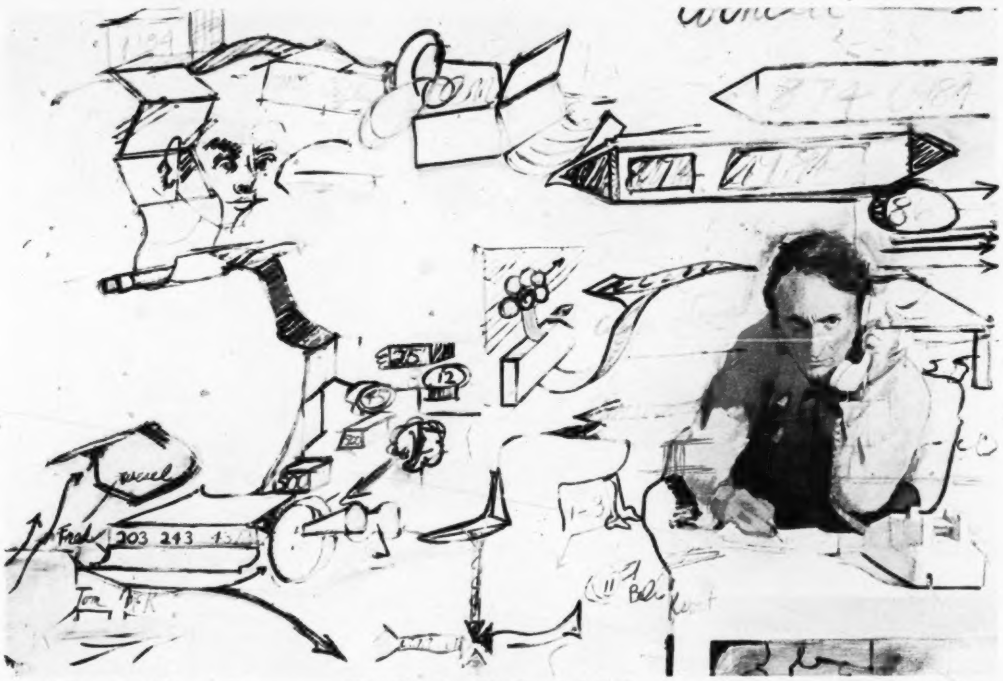


On the Phone I, *1981, acrylic on canvas, 52 by 77 inches. Marlborough Gallery.*

ing circumvented by exhibiting these works rather than certain others is one of sensibility.

A sense of humor has always been anathema to American notions of artistic value. Humor is the wrench in the wheels of discourse, the reverse lever of dialectic. Pop Art was allowed to be funny because it seemed to be camping on American consumerism and delusions of empire, from which could be gleaned myriad poker-faced Marxist aperçus. Rivers engendered Pop as much as anyone else did, but the humor in his work was less oracular; it often used American culture as its subject, but instead of exalting banality and ugliness, it appropriated objects and images that had a nostalgic, homemade cachet. One can hardly experience nostalgia in front of a Campbell's soup can, but the fading world of America's naive past—Daniel Webster or the last Civil War veteran—can still provoke melancholy feelings and wistfulness about a simpler time. Rivers's irony is tinged with sentiment, which was to Pop Art what garlic is to a vampire.

Similarly, American art's squeamishness about eroticism is so profound and intractable it amounts to a form of cultural hysteria. It accounts for our fondness for the transcendental, the coy, the conceptual. The pleasures we allow our art to reflect are the very ones reflective people are eager to disown: mindlessness, asceticism, psychic and physical violence, alienation, death, obscurantism. Rivers's art evokes the pleasures of the good lay, the campy jest and being natural.

Jasper Johns has often perpetrated the same visual antics as Rivers, but the exegetical moss that's accumulated around Johns has a tidy, formulaic structure: the work isn't about subject, the subject is an arbitrary field for voluptuous brushstrokes and ingenious patterning. The work is precise, pure, and most carefully calculated when it looks sloppiest. It fulfills the condition of epilogue that all art after Duchamp was presumed to aspire to throughout the 1960s and most of the 1970s. Rivers, on the other hand, has seldom resisted a sight gag, or the opportunity to draw in "impure" embellishments. So much for the antiretinal.

Rivers's irony is tinged with sentiment, which was to Pop Art what garlic is to a vampire: one can hardly feel nostalgic in front of a Campbell's soup can, but America's fading past can still provoke melancholy.

Rivers's vocabulary-lesson pieces, his maps of Africa, his cigar-box covers and his unmocking renditions of Ingres and Rembrandt "golden oldies" are every bit as masterful, and certainly as modern, as Johns's Ballantine Ales, flags and targets. What they lack is the phallocratic fantasy that art has more to do with ideas than with visual pleasure, and that the artist secretes his work in a state of psychic disjunction from his daily life, serenely condensing the life of his times into universal truths. Instead, Rivers sticks himself in the picture, trying to draw while chatting on the phone, inserting phone numbers into the skimpy spots that need to be jazzed up, and shows us what being an artist in his time is really about: doing business, making deals, trying to love, trying to feel, trying to think amid a bombardment of interruptions, and trying to turn an honest dollar. And, between and during all these interruptions, trying to make art. And succeeding. ☐

Author: ***Gary Indiana's pamphlet*** **Shanghai** ***has just been published by Wedge Press.***

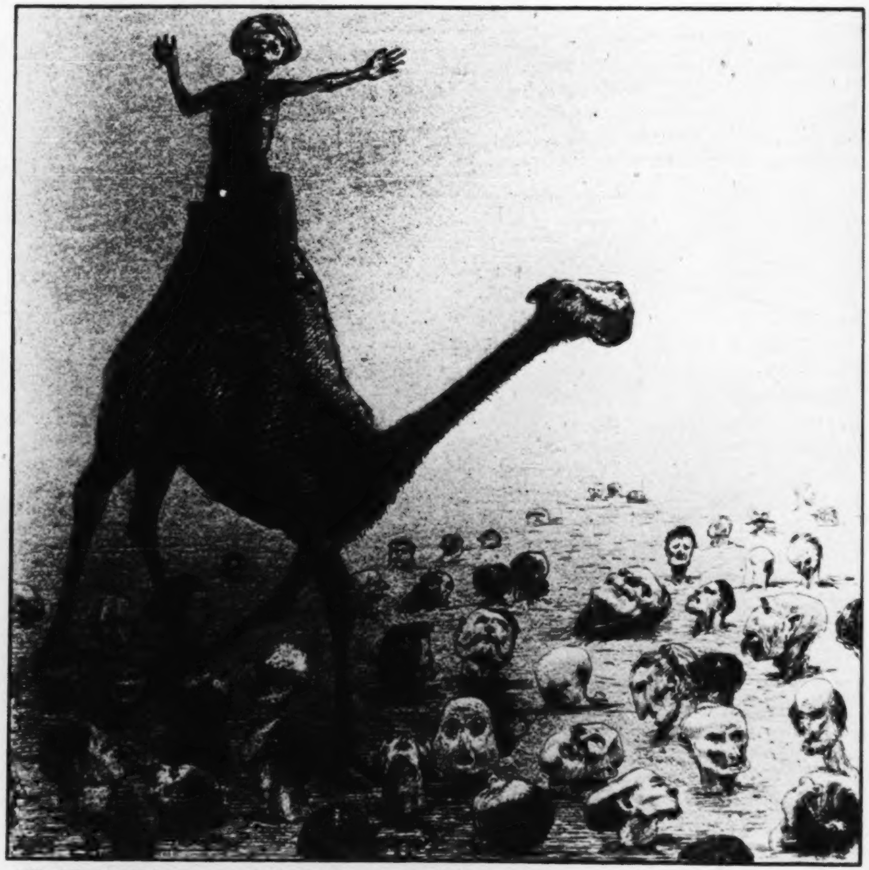
Alfred Kubin: Decadence and Beyond

A brief survey charted the transmutation of Alfred Kubin's work from morbid fin-de-siècle fantasies to the enigmatic rustic scenes of the '20s and '30s—subtle observations of an Austria recovering from one war and then collapsing into another.

BY BROOKS ADAMS

Like an Austrian baby food not terribly well known in the States, the fantasy illustrations of Alfred Kubin (1877–1959) have nourished generations of European and American artists nevertheless. Look at the dates on the label for starters: Kubin's life encompasses a span from Art Nouveau through Abstract Expressionism to the dawn of Pop, including pit stops as various as membership in the Blaue Reiter, admiration from the Surrealists and long stints of social realism. Looking at the brief survey of his graphic art, mounted by New York's Galerie St. Etienne and drawn in large part from the Städtische Galerie im Lenbachhaus, Munich (the largest collection of Kubins outside Austria), one felt as if one were glimpsing the underbelly of 20th-century modernism, the basic source of our renewed interest in illustration and another seed that accounts for the slow rebirth of art in Eastern Europe after World War II.

Kubin is perhaps best known in this country for his outrageous early drawings done in Munich around the turn of the century. These more than fully exploit the Jugendstil zeitgeists of orientalism-as-evasion, narcissism-as-impotence and woman-as-destroyer. *Fear, Sickness, Bloodsuckers* and *Exorcism* are only a random sample of the early titles. The virtue of the Galerie St. Etienne show (as well as the cause of its slight tedium) was that it did not play up the sensationalistic, self-indulgent aspects of the early work but presented a more balanced picture of Kubin's career.



Alfred Kubin: **Sickness*****, ca. 1902–03, ink and spray paint on paper, 13⅝ by 12⅝ inches. Städtische Galerie im Lenbachhaus, Munich.***

The last New York show of Kubin in 1970–71 at Serge Sabarsky's included work up to 1924. The Galerie St. Etienne, in its fourth Kubin show since the first in 1941, delved substantially into the '30s, when Kubin was branded a "decadent" by the Nazis; it also included one work apiece from the '40s and '50s, when Kubin was hailed as a national example of Austrian survival at the Venice Bien-

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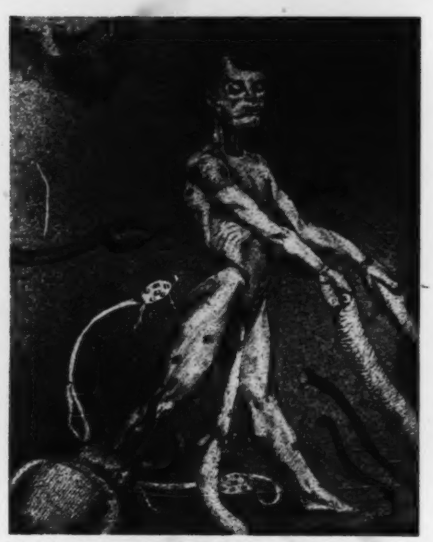
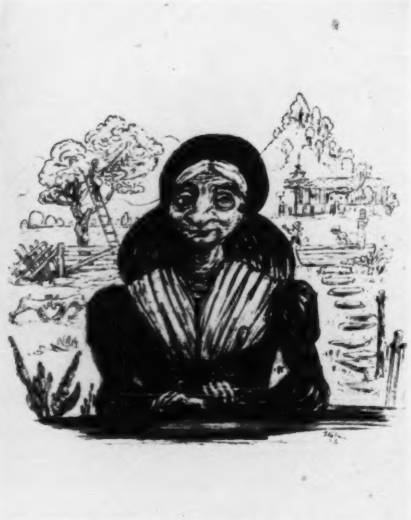
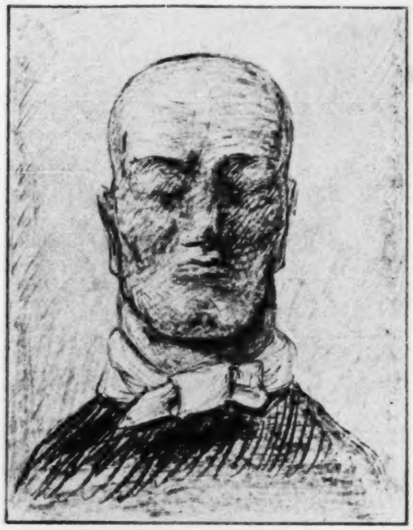


Bloodsuckers, ***1905, ink and spray paint on paper, 10½ by 7⅞ inches. Städtische Galerie im Lenbachhaus, Munich.***



The Great-Grandmother, ***1926, ink and watercolor on paper, 14½ by 12⅜ inches. Museum of Modern Art, New York.***



Portrait of a Sick Man, ***1921, ink on paper, 14 by 10⅝ inches. Städtische Galerie im Lenbachhaus, Munich.***

nale (1952) and the São Paulo Bienal (1955). Like the controversial late work of de Chirico, Picabia and Picasso, the quality of later Kubin depends on whom you read.

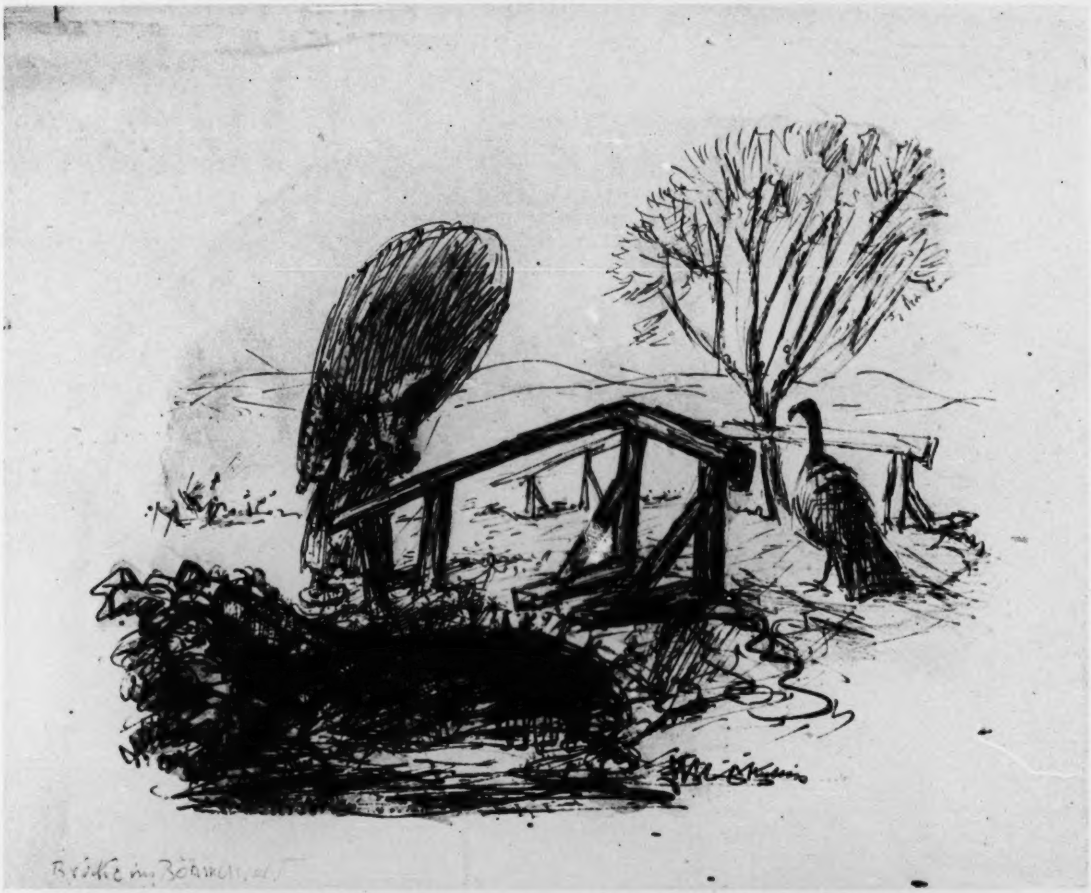
I for one sped right past the early work, which did not seem nearly as psychotic as Kubin is supposed to have been, and stopped instead at the '20s and '30s drawings. These at first looked like rather bland book illustrations (which Kubin produced in great number)—almost Biedermeier-revival pictures that seemed to exude mental health. Gradually, however, these enigmatic rustic scenes revealed their subtle, even delicate messages from an Austria recovering from one war and then collapsing into another. Kubin's *Portrait of a Sick Man* (1921) is genuinely alarming. The man's tightly shut lips and eyes, large bald head and huge dimpled chin held manically rigid above a primly tied neckerchief offer an unforgettable image of psychologically damaged goods. This is someone withstanding tremendous pain or turmoil, perhaps a self-portrait at one remove in the tradition of 18th-century Austrian sculptor Franz Xavier Messerschmidt's physiognomic extremes. On the other hand, the head may be an Austrian tribute to Odilon Redon's painting *Closed Eyes*, which Kubin could have seen when he visited Redon in Paris. And lastly, the *Portrait of a Sick Man* anticipates, in its unbearable, almost laughable intensity, Arnulf Rainer's contemporary Austrian self-portraits.

> ***Looking at this survey of Kubin's graphic art one felt as if one were glimpsing the underbelly of 20th-century modernism, one of the sources for our renewed interest in illustration.***

Less directly, I found myself seeing all kinds of connections between Kubin of the '20s and '30s and artists with whom he may have no justifiable links. Doesn't the *Great-Grandmother* (1926) remind you, in her cozy, gnarled way, of Grant Wood, who incidentally worked in Munich in 1928, and whose *Woman with Plants* (1929) may have a common source with Kubin's in Memling's portraits? Or *Voice Practice* (1937): don't its inverted Victorianisms (he's singing, she's playing) depend, at least indirectly, on Holman Hunt's *Awakened Conscience*? Perhaps most tangentially to Kubin, though most tangibly for New Yorkers in the early '80s who are just beginning to discover the joys of Georg Baselitz's 1960s drawings of crosses, entrails and faintly mangled, masturbatory "new heroes," doesn't the bawdy congregation of animals, a baby, an old crone, and Bavarian yokels in *Arson: The Red Rooster* (ca. 1935) ring a familiar, almost premonitory, note?

Kubin bridges the 19th and 20th centuries in ways that are too various to catalogue exhaustively but are most definitely literary and, in contrast to any false-modernist stance of illiteracy, defiantly learned. But you didn't have to be a bookworm to enjoy Kubin's drawings, which have an immediate popular appeal: *Herding Cattle* (ca. 1925), a roadside romp that includes a minor incident of bovine humping; or *Bridge in the Bohemian Forest* (ca. 1926) in which a turkey confronts a peasant woman whose pile of faggots on her back unconsciously imitates the turkey's not-yet-spread plumage. *Tumult* (ca. 1935) shows a crowded little room with two men and a woman brandishing a whip over an animal in what seems to be an act of ritual sacrifice or harrassment. And perhaps most typical of later Kubin, *November Snow* (ca. 1933) is as simple and heartrendingly significant as its subject—one yokel on land waving to another passing in his boat. Unlike Grant Wood, there is no intimation of false feeling or condescension here, nor any of the rapid sentimentality or cloying sensationalism that one senses in Kubin's early work. Rather, we see a quiet transmutation of the young Kubin's seemingly inconquerable phobias and fixations (for instance, the bloodsuckers in a 1905 drawing that devour the young man's hands and cock) into the ostensibly contained yet ineffably pungent observations of a country recluse. ☐

Author: ***Brooks Adams is a free-lance critic living in Manhattan.***



Bridge in the Bohemian Forest, *ca. 1926, ink and watercolor on paper, 12¼ by 15½ inches. Estate of Otto Kallir.*

The Plague, *ca. 1901, crayon and wash on paper, 12¼ by 15⅝ inches. Städtische Galerie im Lenbachhaus, Munich.*

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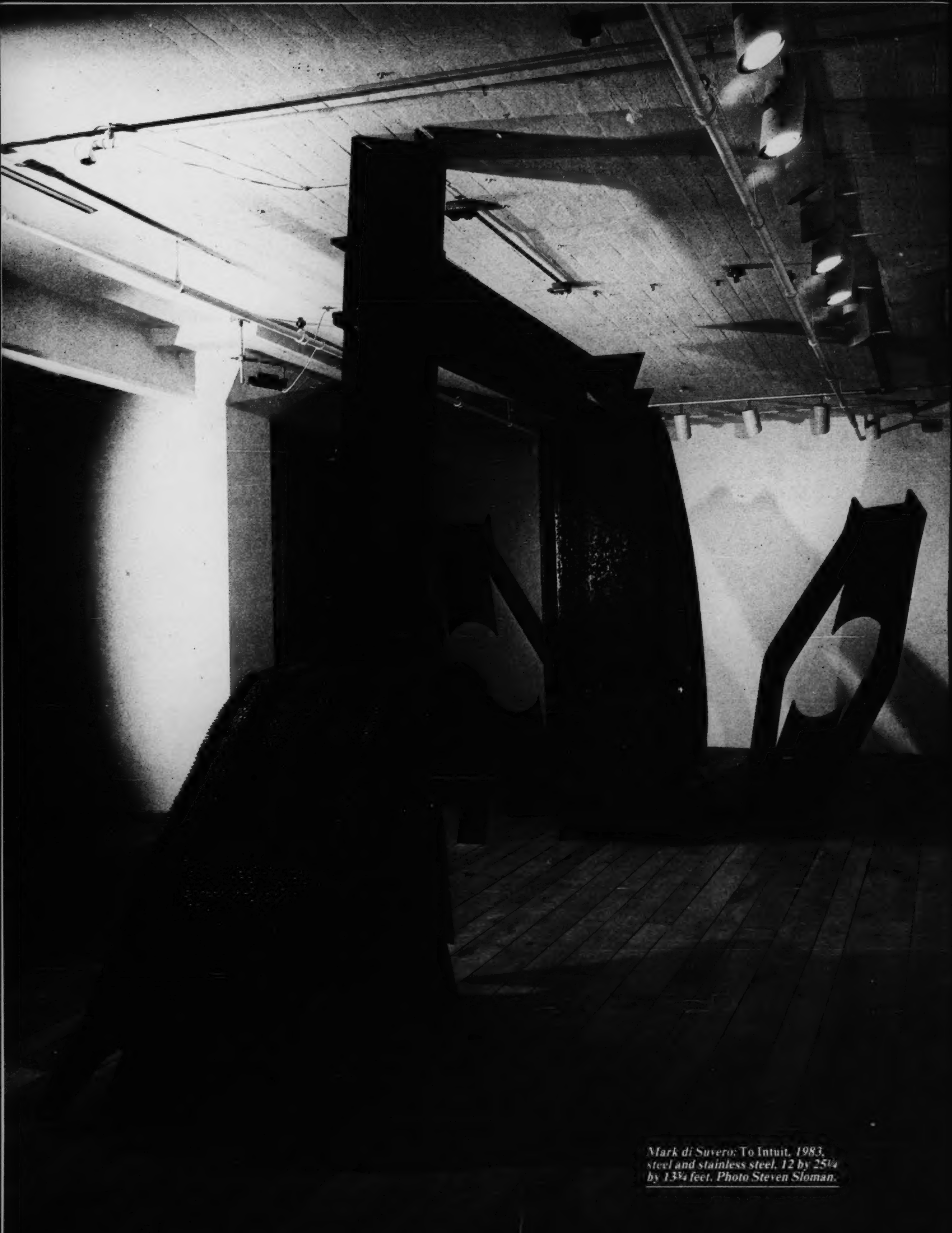

Mark di Suvero: To Intuit, *1983, steel and stainless steel, 12 by 25¼ by 13¾ feet. Photo Steven Sloman.*

Risk & Balance: Mark di Suvero

Sensitive to sculptural as opposed to architectural scale, di Suvero's best new steel pieces combine visual sweep and detail, massive size and viewer participation.

BY WADE SAUNDERS

This spring a sizable group of Mark di Suvero's sculptures were seen in New York City for the first time since his Whitney Museum retrospective of 1975–76. Richard Bellamy had 16 small and two medium scale (by di Suvero's standards) sculptures at his Oil & Steel Gallery; three large works were set up at di Suvero's riverfront studio in Long Island City and one at SUNY Purchase. The shows again evidenced the disparity in importance and invention between di Suvero's large and small works, a disparity apparent at the Whitney in 1976. His best pieces are as good as ever. They set a tone for public sculpture, but they aren't influential or decisive, in the way his earlier works were, because their parameters are known and have been absorbed. His weaker sculptures, mainly among the smaller pieces, often lack urgency.

Di Suvero is at his best at his biggest. His work was physically and psychically outsize from the start. It heralded the end of the fussy '50s, a decade in which most sculptors failed to match the ambition and scale, the sweep and immediacy of Abstract-Expressionist painting. Di Suvero, with John Chamberlain and George Sugarman, helped free up sculpture and get it back on a par with painting. His scale increased when he switched from wood to steel in the '60s, and increased again in the '70s when he became comfortable with the steel, and had greater access to cranes, tonnage, and exhibition sites.

His sculptures, with those of Claes Oldenburg and Richard Serra, are among the best massively scaled objects being made. Di Suvero's large pieces are public in a true sense—accessible to body and mind. They invite our touch, often offering a seat or platform that we can board and ride. The motion deflates the immense scale; stationary, the works might seem overblown. Di Suvero's sculptures are not off-putting—cold, grandiose, corporate—as so much large work is.

A profound understanding of sculptural scale, as distinct from domestic, architectural or environmental scale, has been crucial to di Suvero's accomplishment. As Sidney Geist in his ever pertinent review of di Suvero's debut show in 1960, noted, "these pieces always remain in the indigestible condition known as sculpture, and are never assimilated by the idea of architecture or of place . . . . But while Di Suvero's sculpture is so large as to escape thingness, it never overwhelms us physically; one can feel the making man. And the great energy he has put into it comes out; it is not merely energetic, it is energizing."

The largest piece Geist was reviewing was nine feet high by 16 across. Di Suvero's singular genius lies in his preserving that particular immediacy between object and monument in pieces 30 or more feet tall. As the gap between individual and environment has widened, the scale of his sculpture, as the mediating term, has had to increase. A big sculpture in front of a bigger building doesn't necessarily help connect the building with its site. It can be alienating rather than integrating. Di Suvero always gives us a way in, into the sculpture and thus into the place.

The success of the large pieces rests in part on the happy congruence of di Suvero's visual style and personal temperament—both are expansive, direct, democratic. He is a sculptor of straight lines, grading up from the spatial zip of steel cable to the open thrust of wide-flange steel I beams. He uses the beams as they were intended, extending them across space with little trace of sagging. (Pipes rarely figure in the large pieces, possibly because they are so visually slick: our eyes seem to bounce off their convex surface.) Planes are more implied than actual, created by the intersections of lines, not by the inclusion of steel plate. When di Suvero wants mass, he'll often include some object found in a scrap heap. However large these things are in life—a backhoe shovel, a ship's propeller, a tank car—they become small in the context of his sculpture, especially since he opens them up to expose their hollowness. His works retain a consistent quality of transparency and lightness, no matter how much they tower over us nor how heavy they in fact are. A fine balance of sweep and incident keeps them from being oppressive.

Of necessity di Suvero has learned to work outdoors and in an independent and technologically simple manner. He is able to function anywhere he has material and a crane, be it a

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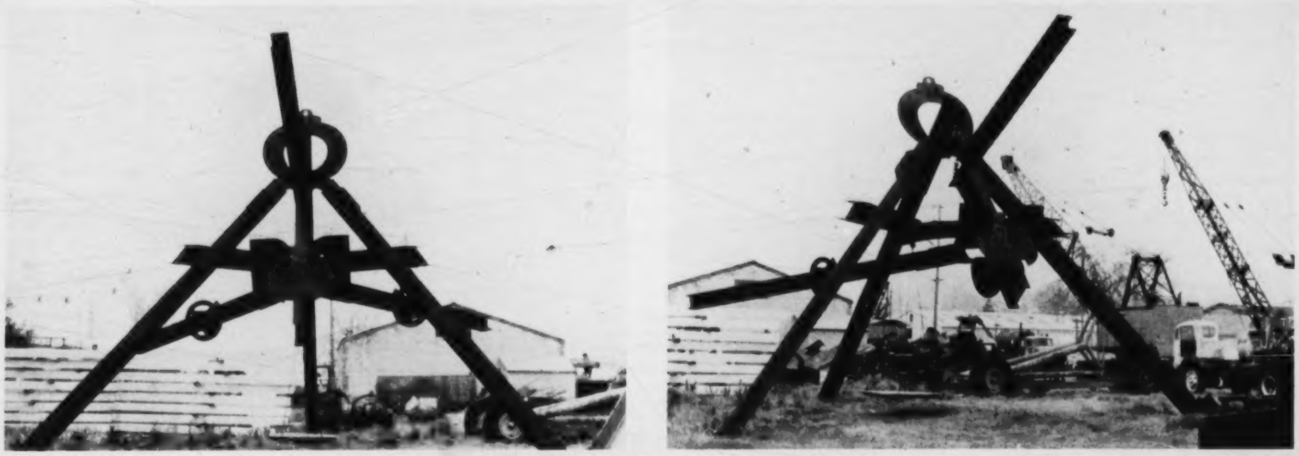


Two views of Arichidea, *1981–82, steel, 22 by 35 feet. All photos courtesy Oil & Steel Gallery, New York.*

scrap yard in Greenpoint or a small city in France. For instance, any bends in the steel are done on site by cutting, rigging and pulling, rather than in a shop with hydraulic presses or motorized rollers. This making-do (nothing is subcontracted) permits him to improvise on a massive scale. No other sculptor of note works this large in such a direct and visually risky manner. Even his commissioned pieces change radically from proposed to completed form. His sculptures are seldom site specific; only when they are finished is a place found for them.

By 1962 di Suvero had incorporated moving and participatory elements in certain sculptures. But motion was also obvious material for di Suvero's omnivorous sensibility and ambitious reach. *Homage to Brancusi* (1962), *Laurie's Love Seat* (1964), and *Ride* (1967) are all pieces one can sit in and cause to move. Participation, be it riding, pushing or climbing, has become ever more crucial to di Suvero's work: it helps diminish what might otherwise become an alienating size. By putting us in a one-to-one relation with a part of the work, di Suvero reduces the scale of the whole. He draws us close to his pieces and leads us to regard them from different angles: people who won't lie on the ground to look up at a piece will lie on a suspended platform to do so. You become a part of, the equal of, the sculpture when you make it move.

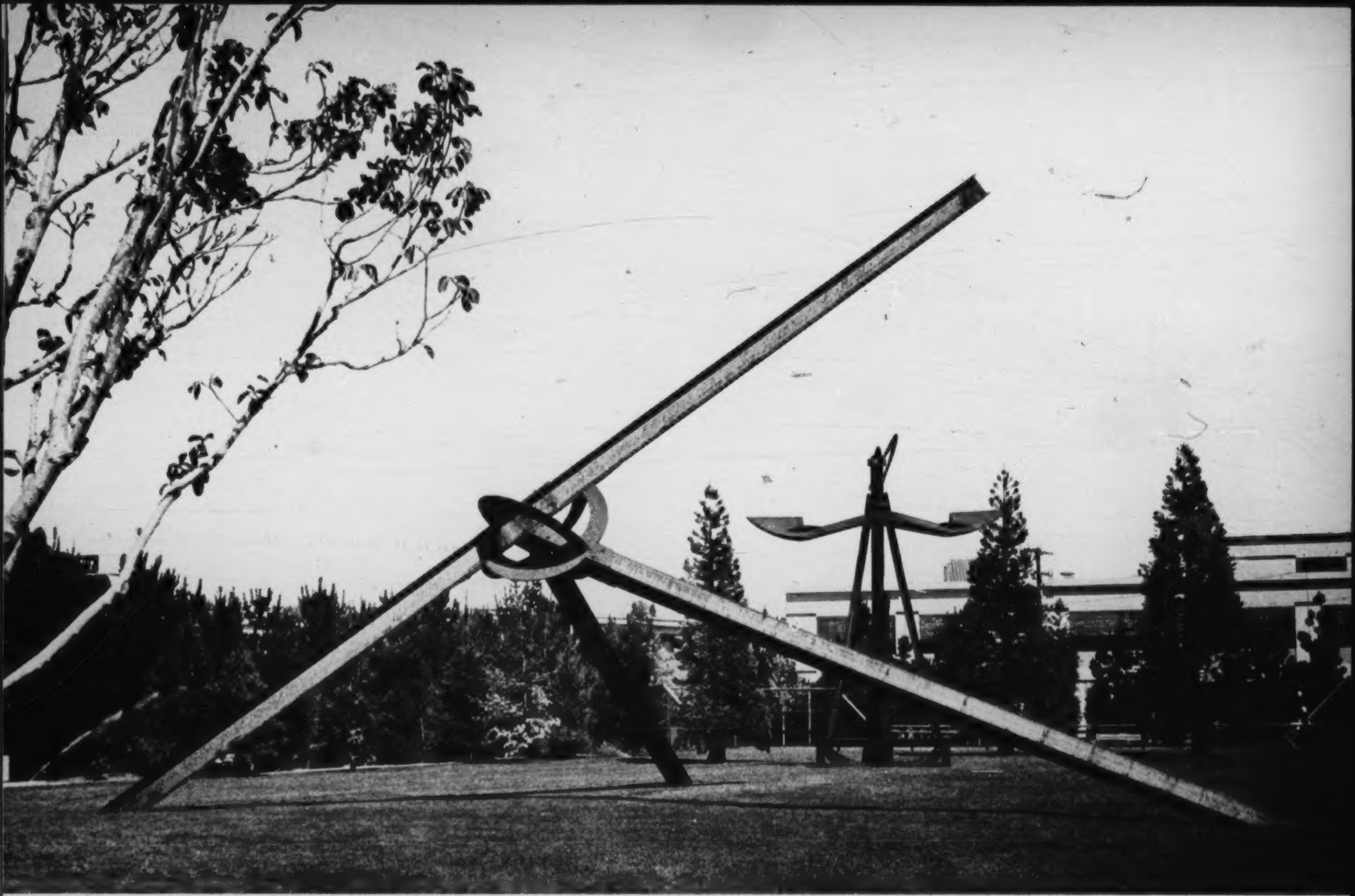
But if we can climb on and move one sculpture, our presumption may be that we can climb on and test other pieces as well: most of the large pieces have one diagonal element that is more horizontal than vertical, probably to permit di Suvero to climb up the piece while he is putting it together. But we can follow his lead. This access and consequent risk obviously began to pose a dilemma, granted his extreme regard for safety. His solution has been twofold: he has pitched his slanting beams at an angle not easily ascendable, and he has reemphasized the rides—hanging elements which safely invite our participation.

Di Suvero's big pieces are roughly divisible into three types: those with large, horizontally suspended elements; those which come up three-legged to a hub—like a switchyard—through or from which beams continue or take off in varying manner; and those that sprawl. The lineaments of the groups extend back ten years or more. Works within each group are often structurally and visually similar. Sculptures with suspended elements—*One Oklock* (1969), *Ik Ook* (1972), *Mon Père, Mon Père* (1975), *Arichidea* (1981–82)—often have an axis of symmetry which simplifies their construction. Because one side mirrors the other, beam lengths are equal, loads are evenly distributed, and connecting systems need only be thought out once. The axis makes it easier to design and control the movement.

Works that come up to a hub or juncture—*K Piece* (1972), *Etoile Polaire* (1973), *Molecule* (1982)—are the most physically extensive or expansive of di Suvero's pieces, and in a way the most formally challenging since his means are the most restricted. Their gesture has to be perfect. The sprawling pieces—*Ladderpiece* (1962), *She* (1978), *Sunflowers for Vincent* (reworked 1978–'83)—almost always have one or more beams running along the ground, and include more obviously found material. They have a slightly episodic or picaresque quality, with a number of things occurring independently of one another.

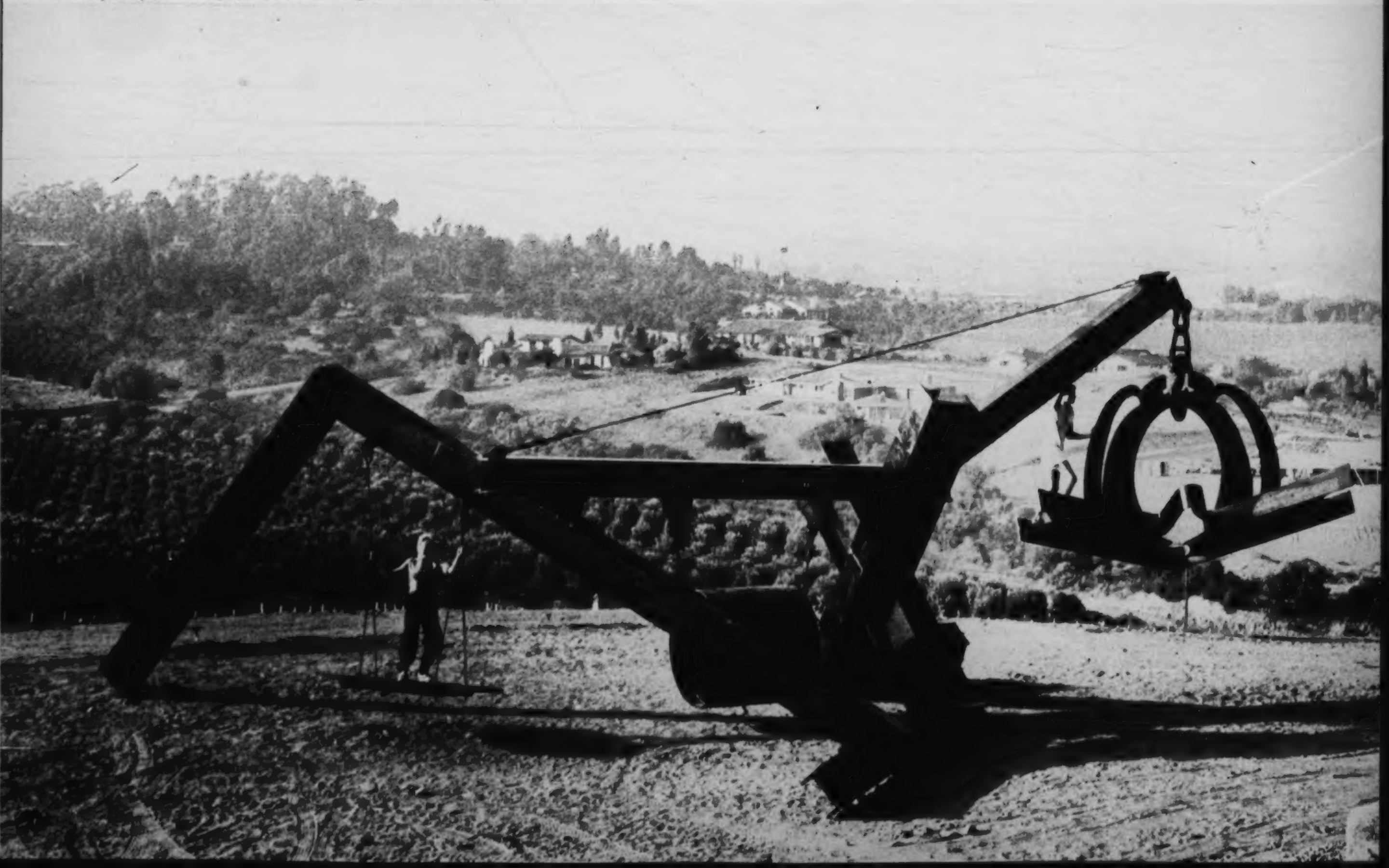
Mahatma (1979), as spare a piece as di Suvero has made, was set up in his huge waterfront studio in Long Island City. Di Suvero has introduced motion and participation into it without cluttering the form: an I beam bent like a wishbone can be moved. An arch shape, cut from steel plate, bridges the legs of the wishbone near their midpoint. The center of the arch, profiled like a keystone, balances in a steel trough resting atop a thrust bearing placed at the end of a vertical I beam. Supporting an arch from underneath its keystone demonstrates a weird structural humor. By cutting two eyelike holes in the keystone, di Suvero gives the arch shape a comic, living quality.

A rope loops down from the ends of the wishbone to within easy reach from the ground. By pulling it diagonally and hanging from it, we can both rotate the 12,000-pound wishbone and make its ends bob up and down, so we swing around with a wavelike motion. Since the sculpture lacks a distinct axis, our sense of it remains constant as we turn. But our image of the environment and the sculpture's placement changes radically as we are carried about. Though we supply the muscle to make the piece work, the feeling is that of a strange amusement park ride. The sensations of di Suvero's rides are surprisingly diverse; we can distinguish the pieces kinesthetically. As Max Kozloff noted 16 years



Above, Molecule, *1977, steel, 38 feet high, 58½ feet in diameter.*

Below, She, *1976–79, steel, 55 feet long. Collection Eugene M. Klein.*



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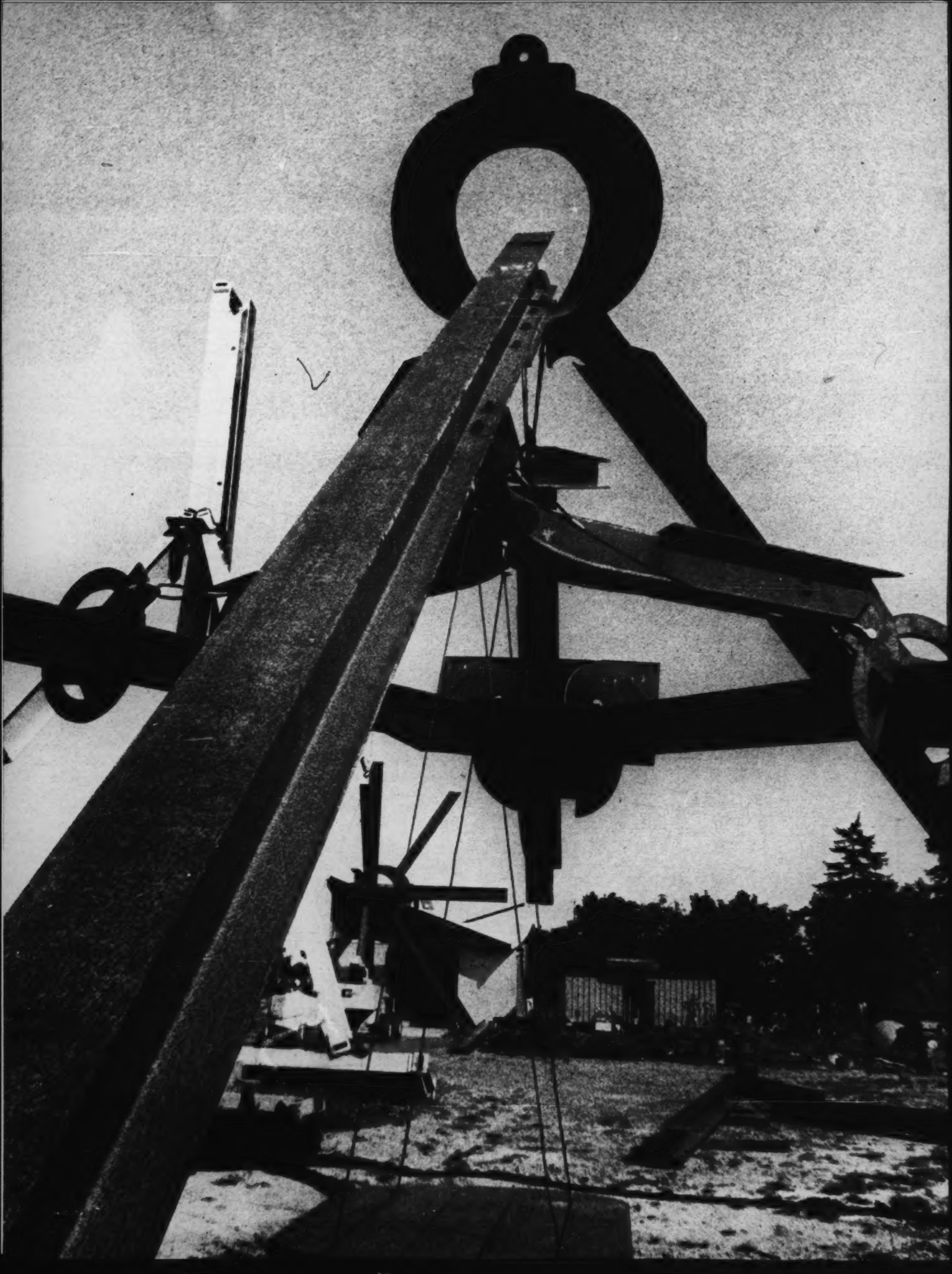

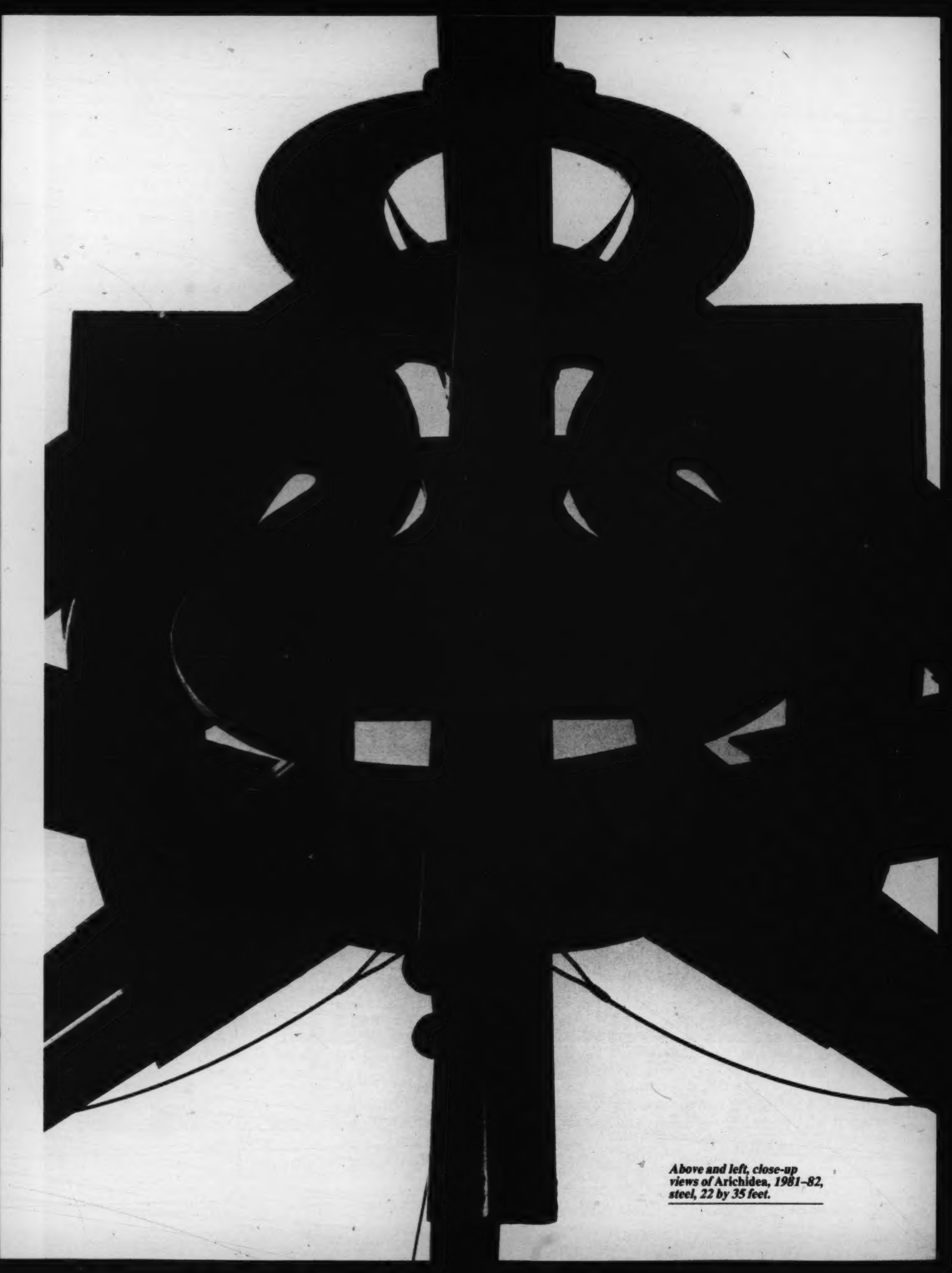

Above and left, close-up views of Arichidea, 1981–82, steel, 22 by 35 feet.

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ago, "No one has yet had the casual seeming nerve and wit, not even Calder, to include people in a mobile sculpture of such magnitude, nor to make mobility and structure such easy concomitants of each other."

Mahatma, Arichidea and *Spokenfur*—all large pieces with horizontal, suspended wishbones which move—are among di Suvero's best pieces since the early '70s. Some of their power comes from his ever-expanding technical skill, gained by 20 years of direct work with steel. He is without peer among sculptors both in forming shapes by bending and in taking steel towards its physical limits. Early on he figured out how to assemble his beams with the minimum of fuss. He often cut their flanges so they touched web to web and then bolted them together. Later, instead of connecting two shorter beams at an angle, he found ways to bend beams and so maintain or redirect their motion through the vertex. Now he has started joining his beams with wonderfully complex, almost knotted plates so motion can continue in a three-dimensional rather than planar fashion. The plates seem to store and then radiate the energy expended in their making.

For a sculptor so often described as a constructivist, di Suvero's work is becoming increasingly baroque. The works are still predominantly composed of straight beams, but curvilinear connecting elements have assumed new importance. Some early steel pieces look like line drawings folded into three dimensions. As sculpture they sometimes lack visual density and compositional flow. Our eyes move point to point, rather than sweeping through them. They appear to have been made with whatever steel was to hand. Di Suvero is now better able to pick and choose his stock, so the steel is exactly suited to its use. The new sculptures have an ever greater visual density, spatial complexity, and control of detail.

The sculptures strongly hold their space and our attention. Part of that holding is due to di Suvero's edging toward erotic content. His hanging wishbones, which resemble bodies from the waist down, often straddle and ride back and forth over thrusting beams. When we move the piece we are so close in that we cannot see it as a whole. The experience intimates the perceptual disjunctures of sex—the abrupt shifts in scale, the unpredictable linkages of motion and sensation, the simultaneous blur and absolute particularity of experience.

Compared with the other large pieces, *Sunflowers for Vincent, To Intuit* (1983), and a number of the small works exhibited at Oil & Steel were weak. Though apparently convinced that he can make art out of anything, di Suvero lacks Picasso's, David Smith's, or Stankiewicz's ability with found objects. He is attracted by things whose identity can't be subverted—a giant propeller, for example. When he inserts it along with a couple of railroad wheels in *Sunflowers,* it isn't absorbed, and the sculpture ends up inchoate. I'd rather talk to the designer or the maker of the propeller than to the sculptor. When di Suvero misses, he misses by a lot. That's refreshing. But in a number of the smaller pieces he keeps missing in the same way. That isn't.

To Intuit, a large new work, was the centerpiece of the Oil & Steel show. Shoehorned into the gallery, it had as much presence as some of the "made to the space" sculpture (Judd, Grosvenor, Bladen) of the '60s and '70s. The canted beams pressed outward against the walls; their massiveness, which we would take for granted outdoors, was unsettling inside. The piece suggested a giant hunk of digging machinery. The shovel constituting a major segment of the work is sensationally real, down to the intricate pattern of hardfacing weld that di Suvero found and left on its surface. It is never quite absorbed into the piece. From the other end (not visible in the photograph) we are confronted by a shiny vertical of stainless steel and by those I beams that are cut and pulled open.

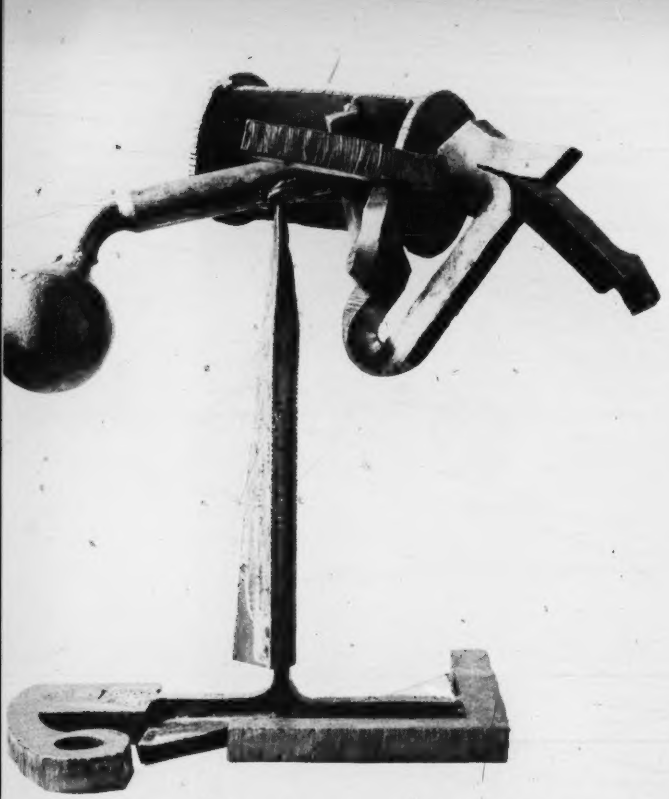
This aspect of the work is simultaneously formal and eccentric. The familiarity of the composition is subverted by the strangeness of the elements. From the side we see a post-and-lintel gate; the shovel at one end balances in intensity the sprung I beams at the other. What's interesting about the piece is that nothing comes together—the four views don't coalesce, can't be connected.

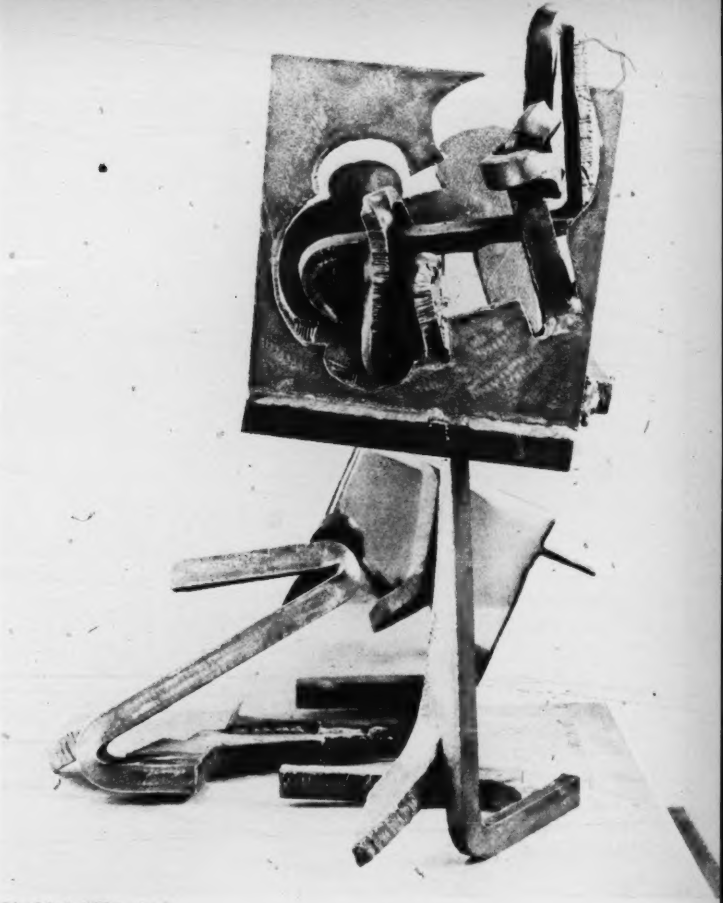
There are nice touches in some of the small pieces that were seen at Oil & Steel. When the main mass in *Zar* (1983) is set in motion, a coil of stainless tubing on the stationary part sways in sympathy. In *Timber Tongs* (1977) and *Ambivalence* (1983) the massive pincers—originally used for lifting and moving—are locked in a half-open position, but then given motion of a different sort within the sculpture. In many of the pieces a plate is cut open and the positive shape and the negative space remaining are both incorporated into the work. We can see how they once fit together, but their original unity is never restored. Di Suvero sometimes bends his plates so much that they lose their identity as steel; an almost living form is wrought from the flat material, a feat too rare in contemporary welded sculpture.

The central problem with di Suvero's small pieces is that they lack specificity, and sometimes seem mannered. One is much like the next in structure, attack, marking, motion and surface. Many of the small pieces are organized in the same fashion—horizontal plate on the ground, a vertical stalk ending in a point, a complex, spreading form of bent and welded steel balanced on the point. Di Suvero's large pieces are partially propelled by his on-the-spot solutions to technical problems; the absence of structural challenges induces a slackness in the small sculptures. They look stuck together casually, without a clear form in mind or sight. The irregular edges of torch-cut steel (no one is better with a cutting torch than di Suvero) don't function meaningfully as marking, as modeling, brushwork or handwriting can. These effects can't carry a sculpture as di Suvero apparently hopes they will in many of his small works.

Parts of the small sculptures do move, but the fact of motion is not sufficiently compelling to make them good. Instead of suggesting that all positions are interesting, the motion says that no position works. At this scale—ranging from 18 inches to four or five feet in height—the motion does not affect us kinesthetically. The matte surface of the rusted steel makes it harder, not easier, to read the form. Adding stainless steel in *Untitled* (1981) or *Zar,* or a magnifying glass in *Cum Glass* (1983), doesn't so much solve the problem as point it up. Perhaps my dissatisfaction with the small pieces is finally traceable to the standards di Suvero has established with his earlier pieces and with his large sculptures. ☐

Author: *Wade Saunders is a sculptor and critic. He will show new work in February at the Lawrence Oliver Gallery, Philadelphia.*



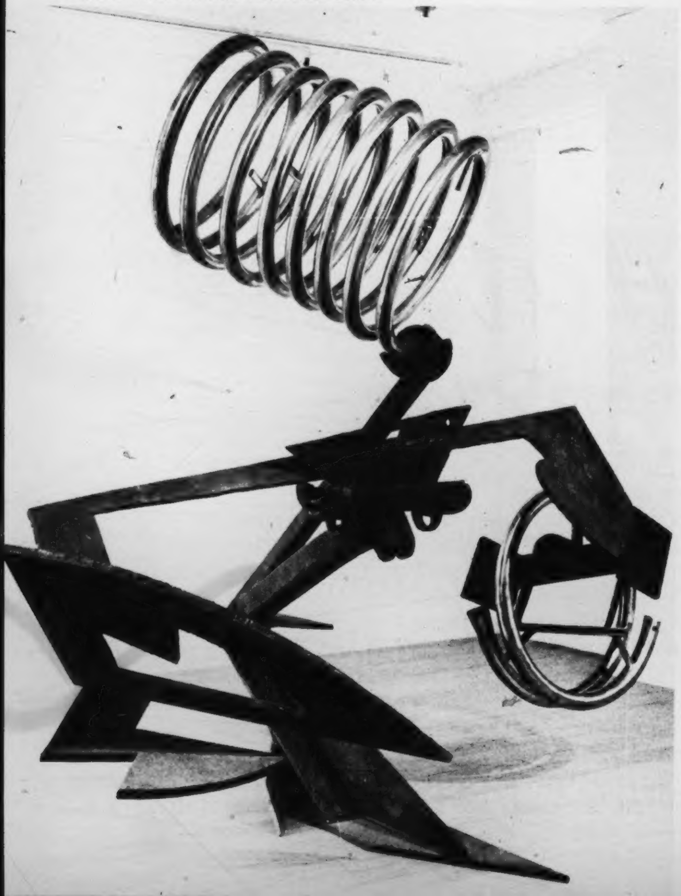


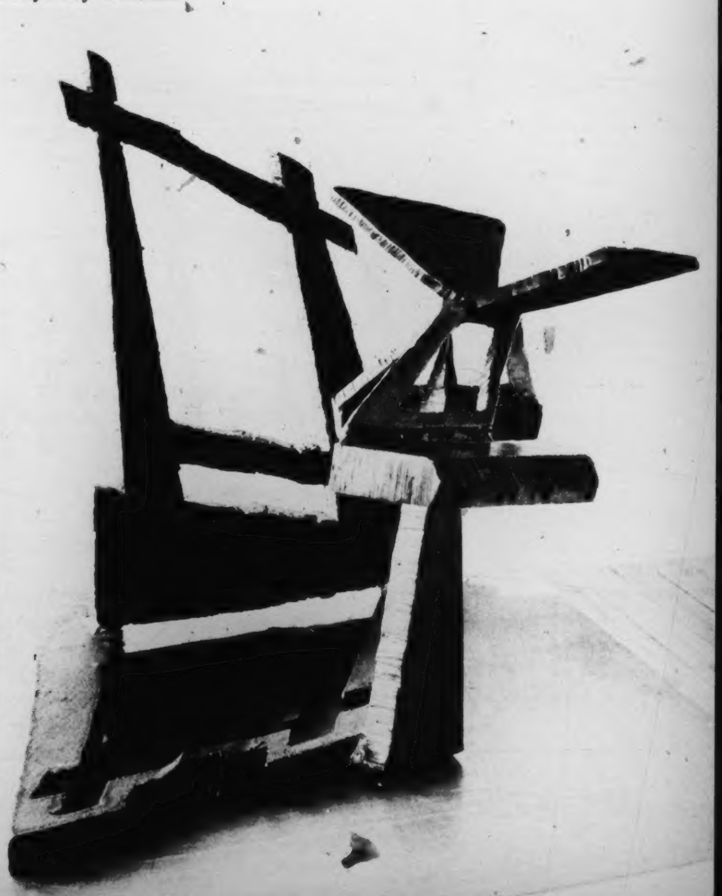
Oneball, *1981, 22 by 21 by 21 inches.*
All photos this page, Steven Sloman.

Untitled, *1981, steel,*
30 by 25¼ by 25 inches.

Zar, *1983, steel, 110 by 103 by 89½ inches.*
Collection The Edward R. Broida Trust.

Landscape, *1981–82, steel,*
24 by 24 by 20 inches.





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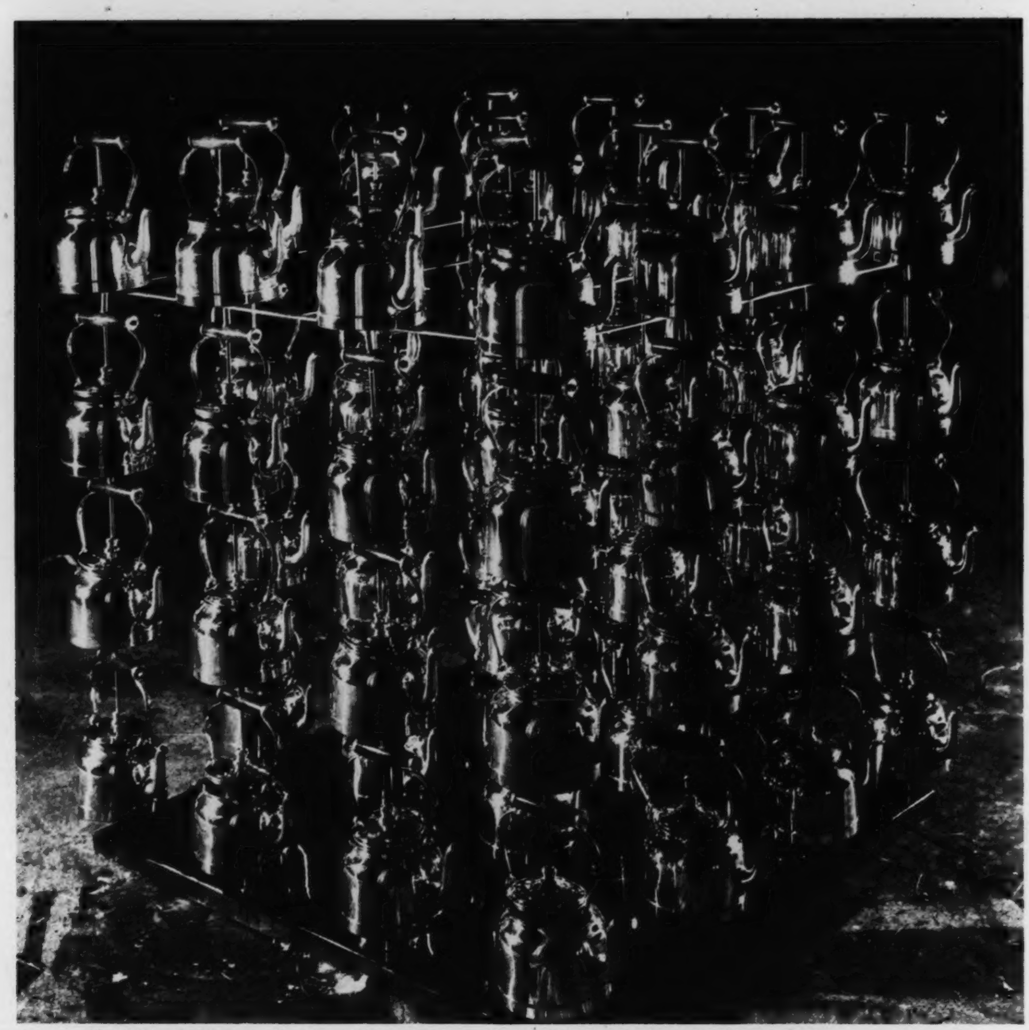
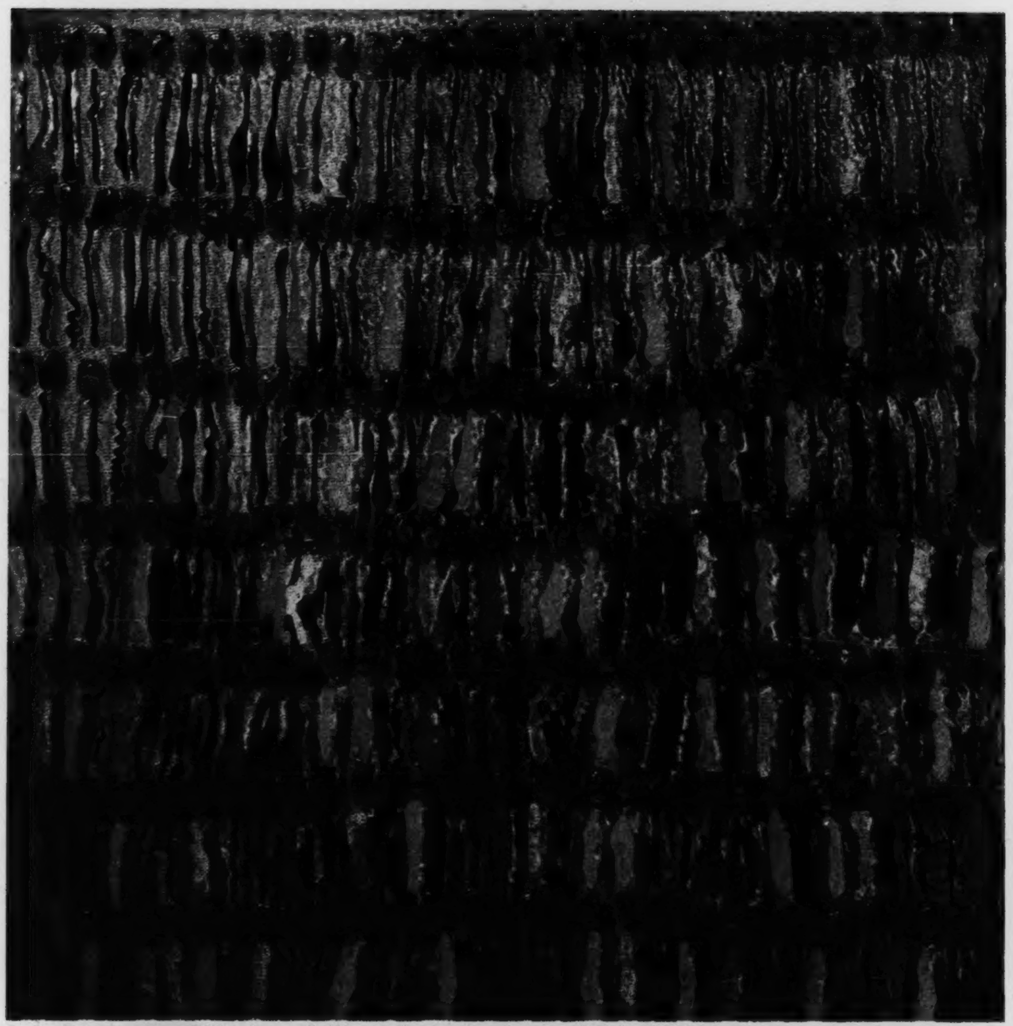


Arman: 4^3, 1966, aluminum teakettles with steel rods and base, 48 inches high. Collection the artist.

Accumulations by Arman

Massing, destroying or otherwise treating found objects, the French-born Arman has made monuments out of everything from teakettles to cars; below, the author reads these literal-minded sculptures as commentaries on our thing-filled lives.

BY TED CASTLE



Petite Polychromie, *1967, tubes and ribbons of paint in polyester, 42 ¼ by 41⅞ inches.*

Thus the science of nations is to be accumulative from father to son, each learning a little more and a little more; each receiving all that was known and adding its own gain: the history and poetry of nations are to be accumulative; each generation treasuring the history and songs of its ancestors, adding its own history and its own songs: and the art of nations is to be accumulative, just as science and history are; the work of living men not superceding, but building itself upon the work of the past.

—John Ruskin, *Political Economy*

The amount of things in the world is astounding. We are surrounded by things in every situation. Things accumulate around us like sawdust by the sawmill until we are driven to redistribute or destroy them. The accumulation of things is a species-specific custom like murder, laughter and language. Before we know it, each of us accumulates more things than we remember. Hey! Look at this! Remember that? The closets of our minds disclose an order that we can rarely achieve in the houses of our objects where we treasure stuff that has no meaning to anybody else. Anyone who has experienced the death of a beloved person will, in reviewing the "personal effects of the deceased," find thousands of meaningless shards of materials of all kinds, from broken cameras to divorce decrees, testifying to a life activity full of purpose now reduced to a pile of junk. Some of it, of course, can be scavenged into other lives as great museums vie for important collections of teacups and tapestries and as bums spy good clothes cast off on streetcorners, and the way my friends and I often furnish our houses with the detritus of other people. But most of the junk of dead people amounts to a strange paperwork of interests and concerns that we cannot revive, collate or compute—a collection of books in an unknown language full of vowels.

The art object is somewhat of another matter. Here an intention has focused some materials in a certain way to get a picture of a bunch of flowers in a certain color, for example, or to create something like nothing one has seen before, a sort of useless tool—something which can have meaning to more than one and to strangers as well as to lovers and the self, but which has no definite and agreed utility. Such controversial objects—everyone has the right to dislike any kind of art at will—enjoy a special status, whether as points of communication in the arcane value system known as the art world or as possible decorations for your son's bedroom-study.

The art object, because of the work

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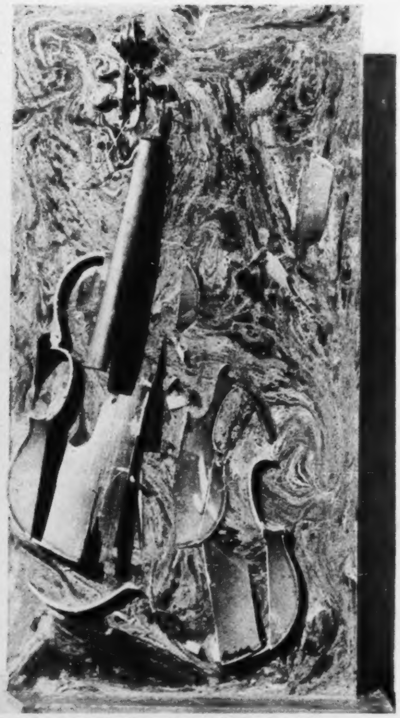
An orchestra platform with chairs embedded in concrete, 20 feet high, 40 feet wide, constructed by Arman in 1971 in the Giardini Triennale, Milan.

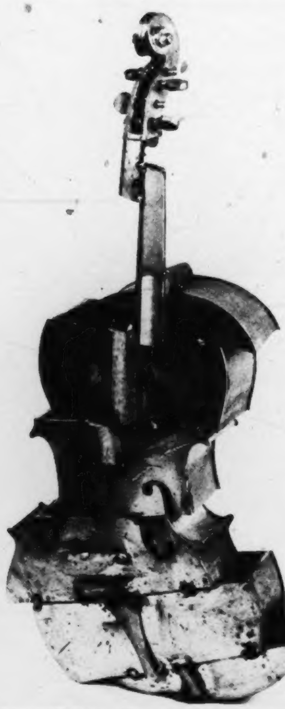
The platform in the Giardini Triennale being used by the municipal orchestra of Milan.

of the artist, accumulates within itself an intrinsic value which only dematerialization can disperse. We don't have to agree about art in order to agree that it has a general worthiness that might prevent us from shredding the portraits of forgotten ancestors and little pictures of violets painted in oil-based pigments or printed on photographic paper. Enormous boxes of snapshots repine in attics and warehouses all over the world waiting hopelessly for somebody with the love of things to redeem them. They fade, get leaked upon by roofs and dusted by the air; then, abandoned by their relatives, rusted, and torn up by desperate mice who hope that Kodak is something to eat, they become indistinguishable parts of the universe again in an absurd or deliberate conflagration of nature and desire.

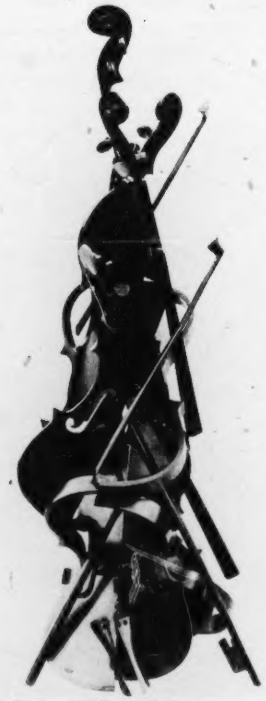
I can still recall being little and crying myself to sleep at the thought of the waste that goes on in this world. I wanted everyone to have what they wanted, but all this stuff was going to rot and ruin in front of my eyes. I would try to rescue little plants, bring things like snow sleds in out of the rain. To this day, I still rescue nearly abandoned household appliances and repair things that other people feel should be replaced. But I don't collect things very much; I accumulate the minimum amount of things such as books and telephone directory cards and clothes. In my life I depend on experience (which I call friendship) for almost all my needs. Nevertheless, when I moved house less than two years ago, I was appalled by the amount of objects I was unwilling to abandon and had to cart from one place to the next. Our objects define us, not only in quantity and quality, but just by their existence about us. They define us to ourselves as well as to other people, and defining ourselves is our dearest, most important work in life. You don't have to be an art collector to revere an assortment



Stradivarius fossilus, *1966, broken violin on synthetic marble, 29½ by 15⅛ inches.*



Odalisque, *1980, cello cast in bronze, 43¾ by 23¼ inches. Marisa del Re Gallery.*



Subir al Cielo, *1982, welded bronze violins, 34¼ by 11¾ inches.*

of otherwise meaningless *tchotchkes*, treasured household objects which we think of fondly as we dust and handle them. Our objects make us who we are, I repeat, even to ourselves.

Arman accumulates things we don't notice, the things that make the world go round, collects them and lets them hang together artistically in front of our faces so we should notice them, and notice something special about them—the thing that's on the tip of our tongues but not yet out of our mouths, the almost unspeakable but great reality of things themselves. Arman's work remarks the obvious, as all good philosophy and in fact as things themselves do. Here is a shovel. It is a common object. Almost everyone has used one and everyone knows what it's for. Most people seldom think about a shovel. I imagine even workers who use a shovel frequently scarcely spend a thought on it unless it breaks—as hardly ever happens. A shovel rarely attracts our attention unless we need it now for something like snow or earth moving. When we locate it, it becomes an extension of our bodies and enables us to perform things that would be much more difficult without it. Even the silver-plated shovel with which President Eisenhower overturned the first sod for the construction of Lincoln Center in 1958 was not so much an object of admiration in itself as just a special tool furbished for renowned and gentle use. Arman has never accumulated shovels of any kind, but he has amassed other tools (saws and violins, for instance) in such a way as to question their status as tools and as things.

The meaning of my work is fragmentary. The meaning depends on the things I use, how I use them and then on the whole significance of modern art. I believe very strongly that the human of the last 30,000 years, whom scientists call homo sapiens, *is actually the* homo artisticus. *The big difference between the tool maker,* homo faber, *and the one who starts to think about his relation to the environment, makes him the artistic man, not the one who knows. One gets some of these thoughts from reading things in anthropology. But I'm sure of this: artistic operations are first of all verbal and secondly visual . . . .*

The meaning of every artistic thing from singing and poetry to painting and sculpture is its purpose, which you could say is like a computerized system to advance thinking. A group which is well equipped with art has a better chance to survive than a group which is not. That's why we, as artists, don't have to have a complex about the bourgeois system, because we have already given them reality—they have nothing real without us.[1]

The question of meaning in the work of Arman is generally taken for granted, particularly in the United States. What is the meaning of an accumulation of coffee pots called *Colombian Accumulation* (1962)? It looks like a pile of junk. What is the meaning of an accumulation of teakettles called 4^3 (1966)? It looks like a display of goods in a fancy store. There is a literal-mindedness often displayed by Americans which seems to suit this work completely, and it is not incorrect to see Arman's work in a literal way. When we do so, though, the intelligence of his art escapes like steam. We are convinced that steam exists (since it is possible to turn it into money), but we are not so sure about intelligence. The intelligence of Arman's work has various aspects, one of which might be called its boxing intelligence.

The sport of boxing pits two possibly equal organisms against each other to see which can manage to cripple the other through well-padded hits. It is a cultivated form of basic human aggression. As such, boxing is irresistible, as well as being primitive, cruel

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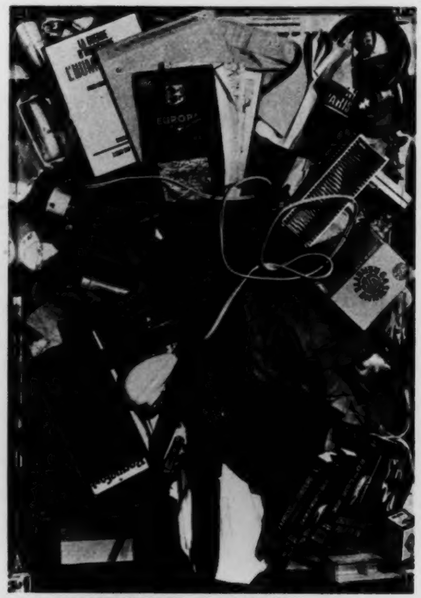
and stupefying. Arman's work hits at the same places again and again, darting back and forth, avoiding one situation and staggering into another. The amount of "stunning" works in Arman's prolific output is "staggering." It is possible to categorize them in different ways, but they are all basically either accumulations—victories for the objects—or destructions—defeats. Some of them are accumulations of already defeated objects, like the recent *Homage to Picasso* at the Picasso Museum in Antibes, where Arman welded together a large pile of bronze castings of a dismembered guitar. These "tie matches," which form a large part of his recent work—the castings of broken, sliced and disfigured musical instruments that make up his "Orchestra"—are master statements of a philosophical position that is as difficult to pin down as a champion boxer.

There is a clear sense in which the genius of a culture resides in its tools rather than in its artifacts. The case of musical instruments is a curious one because they are tools and artifacts at the same moment. While Arman has concentrated on industrial tools in hundreds of his works, some of his most eloquent pieces are inspired by the shapes of musical instruments. In 1979, he responded to a commission from a women's hospital in a Paris suburb by embedding in concrete a large number of French horns sliced in half, calling it *Fallopian Accumulation* because of the resemblance of the instruments to reproductive organs. The five different sliced violincellos of 1981–82, shown at the Marisa del Re Gallery in New York in May, together with a collapsed piano and a destroyed harp (each cast in bronze at a small foundry in Le Havre), constitute Arman's "Orchestra"—all actual size and finished in beautiful, colored patinas.



Portrait of Philippe Durand-Ruel, *1965, personal objects placed in a plexiglas box, 34 by 24 inches.*

> ***With Arman's work you're knocked over the head by antiques, given a bloody nose by automobile parts and battered into submission by garbage.***

The musical instrument is a tool meant to be beautiful and made to enable us to create and recreate beauty in the form that is least like an object, the form that decorates the medium of life—time. What then does it mean for Arman to smash and dismember such delicate tools? It is not that he has anything against music—in fact, many of his friends are musicians. Rather, this activity calls attention to a whole realm of things about our culture which this essay cannot adequately investigate. First of all, it is brutal, approaching the vicious (as do so many customs we know so well—industrial layoffs, for example). Yet this brutality—the savaging of the delicate and esoteric—is conducted in the name of a system called plastic art which is meant to infuse life with meanings that are as ineluctable as those of music. And then when you look at the objects themselves, you see that brute force, aided by saws, hammers, knives, axes and so forth, has succeeded in creating an icon that is still very much a violincello or whatever the instrument is. It is not in smithereens—it exists in art as a painstakingly analyzed tool of which we can see details never before understood. The precious object has been destroyed in the process of creating another precious object.

An Arman cello dancing in rarefied bronze in a museum, shop, palazzo or factory shows us something about ourselves, about our favorite tools, and about our arts which convene in the cello icon. Such an art work is an object made of another object—a transformation which all of Arman's work resolutely addresses. Paradoxically, this activity, which Pierre Restany calls "the baptism of the object," has an effect that is dematerializing and intellectual.

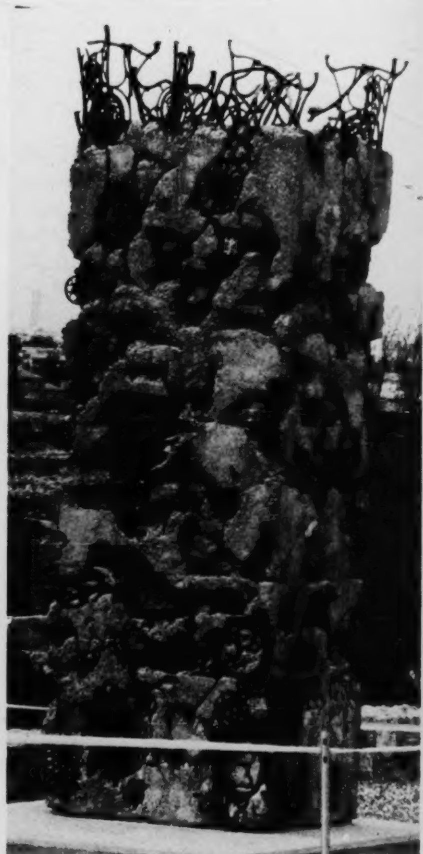
The piling up of objects found, bought or constructed has been Arman's work all his life, just as it is, in an obvious sense, the work of all of us, as we furnish and polish our palaces. In looking at his work, as I did a great deal in the summer of 1982 when a major retrospective was launched by the Kunstmuseum in Hannover, you begin to think about your own house and all the junk you yourself have embedded in the plastic concrete of daily habits. With Arman's work you're knocked over the head by antiques, given a bloody nose by automobile parts and battered into reverent submission by portraits made of intimate garbage. But as in animated film cartoons, that paradigm of accumulation in which millions of drawings realize battles from which all of the antagonists always recover, the savagery of Arman is playful and disarming rather than heavy and bludgeoning.

I am a witness of my time. As an historical statement you are the fruit of your environment, but as an artist I am a witness of my time. Before it became an explosion, I sensed the invasion of objects. Probably more objects have been produced in the last ten years than in all the history of humanity before this time. This is the center of my thinking about things. It criticizes this situation but it also emphasizes this situation . . . .

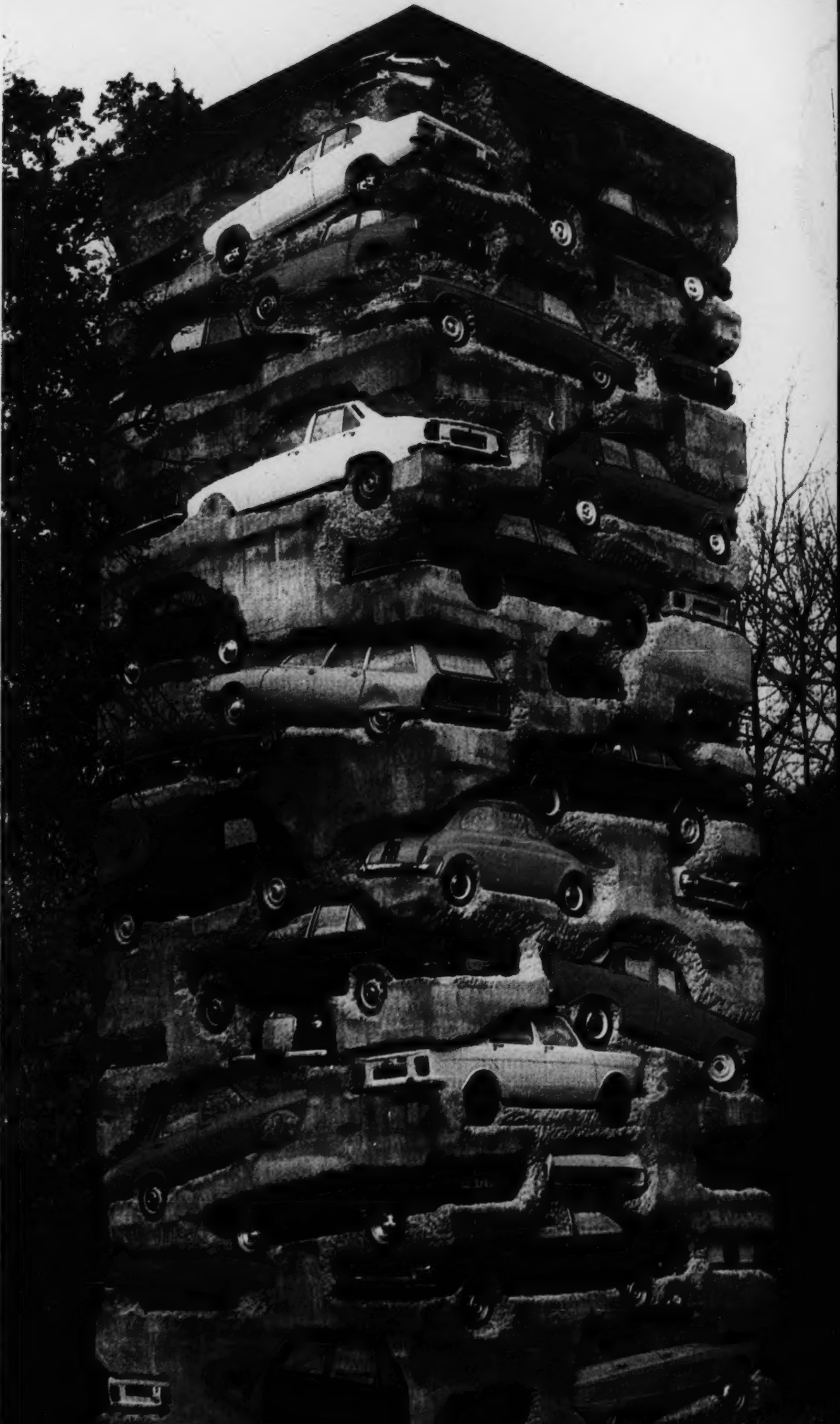
I have a theory in which I believe very strongly. I believe that we are all the same; I don't believe in basic differences, but there is one thing. A majority of us can't take any risks. They're afraid. They have been burned very young. The only difference is some people can stand stress better than others. It doesn't matter about creativity or anything else.

Stylistically, Arman sees himself as working between the Cubist explosion of painted forms and the filling up of painted forms as practiced by Pollock. Like the Conceptual artists beginning with his longtime friend Yves Klein and continuing through Joseph Kosuth and many others, Arman sees his work as arising out of painting and relating back to painting at many points—unlike many other "sculptors." But in his more recent work, there is pure

Mechanical Fossil of Dijon, ***1974, machine gears in concrete, 16 feet high.***



Homage to the Garment District, ***1972, sewing machines in concrete. Israel Museum.***



Long Term Parking, *1982, 60 cars in concrete, 65 feet high. Paris.*

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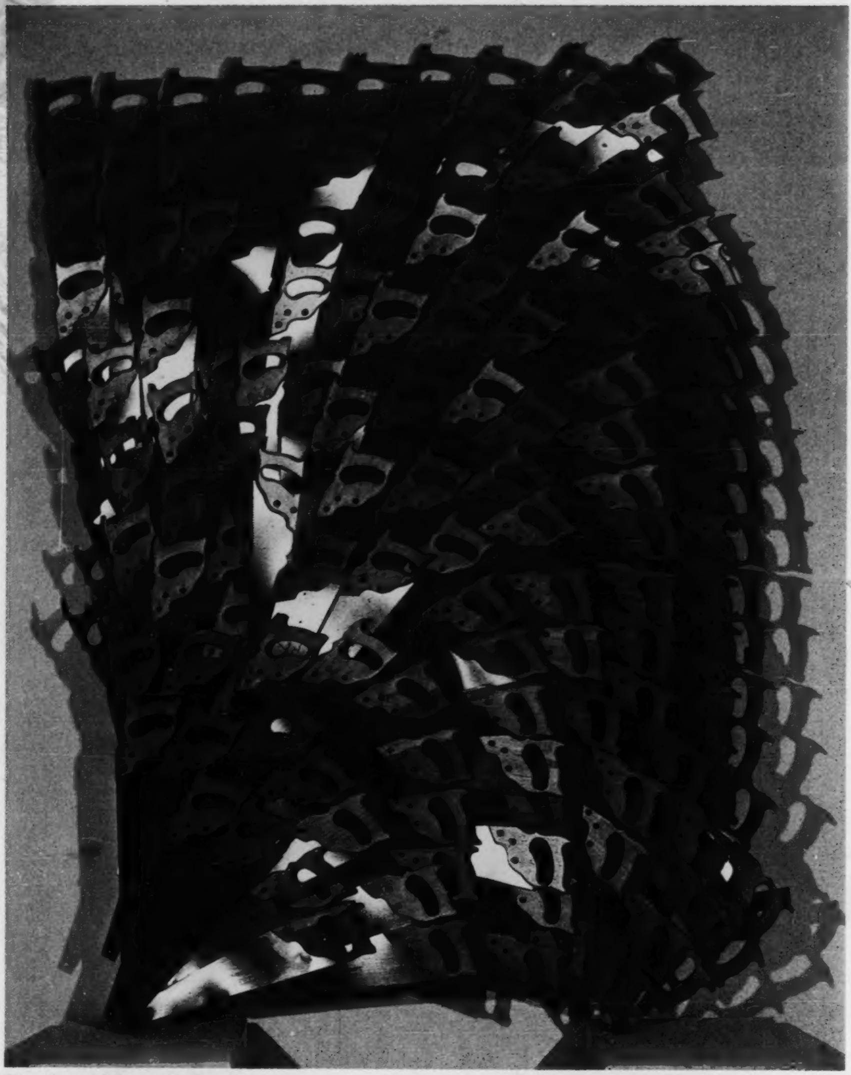

Piranhas, ***1981, welded steel-and-wood saws, 74 by 76 inches. Photo Marisa del Re Gallery.***

delicacy of line and form that connects with the classics of modern sculpture without imitating them. There has also been another development in his work which has come into greater focus in the last few years. Arman has found a way to vitiate the domesticity of much of his earlier work by using the knock-out punch of enormous scale.

About 12 years ago, Arman began embedding objects into concrete forms in such a way that the objects are still somewhat visible. In some ways the most interesting of these was one of the first: a semicircular orchestra stand made of cast concrete reinforced by chairs, music stands and a few instruments in the conductor's cube (probably to indicate what the thing is for). Placed in a public garden in Milan, this Arman is unique in that it has a useful aspect—people can sit on it and play music, and it is frequently so used. It has a modesty and rawness that Arman's work sometimes lacks. But it is not very monumental.

Other Arman accumulations of found objects set in concrete include two works of a large number of sewing machines stacked with their tables and all, one in the Billy Rose Garden of the Israel Museum called *Homage to the Garment District* (1972), and a huge accumulation of industrial gears at the technical college in Dijon called *Mechanical Fossil of Dijon* (1974). In 1982, Arman constructed the largest work he has ever completed, although he has projects for bigger ones. Called *Long Term Parking,* it is a tower composed of concrete with 60 automobiles embedded in it that rises to a height of 65 feet at the head of a small parking lot on the grounds of a country club outside of Paris.

Long Term Parking is the grandest of Arman's statements and it concerns the grandest of all modern artifacts which are really tools—the car. We are so familiar with the phenomenon of parking that we scarcely notice it, unless it interferes with daily life. Originally conceived as an even larger pile of cars for Philadelphia, *Long Term Parking* has the advantage of being located in an ancient rural *domaine* or park which has been used for many purposes over the four centuries since it was built by the abbot of St. Germain des Prés as a country house. Recently converted into a club for sports and contemporary art (not such an anomaly in France as it might seem in America), the place will be preserved because of its historic value no matter what uses may be found for it. (During their occupation of Paris the Germans built a blockhouse there which recently has become a windowless art gallery.) Arman's monument, located near the 15th-century chateau and accompanied by ancient trees, will probably remain for a long time, testifying to one of the main vices and virtues of our century, the car.

Arman has lived in New York for 22 years, and he has been an American citizen for ten years. At the age of 54 he is producing his largest as well as some of his most beautiful parodies of objecthood. His current project on the monumental scale is an accumulation of permanently immobilized tanks as a symbol of peace and, on the drawing-room scale, the addition to his band of a sliced harp. Having accumulated almost all kinds of things, Arman stands today in high middle age, when as at every other age, there is a crossroads—you can do what you know you can do because you've done it before, or you can go the other way to a village you've never seen and do what you haven't done. Arman seems to be of the experienced opinion that you can travel both roads at once and eventually reach the same place. □

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1. Quotations are from a conversation between Arman and the author at Vence, France, June 22, 1982.

Author: ***Ted Castle is a free-lance art critic and fiction writer.***

STRAIGHT TALK

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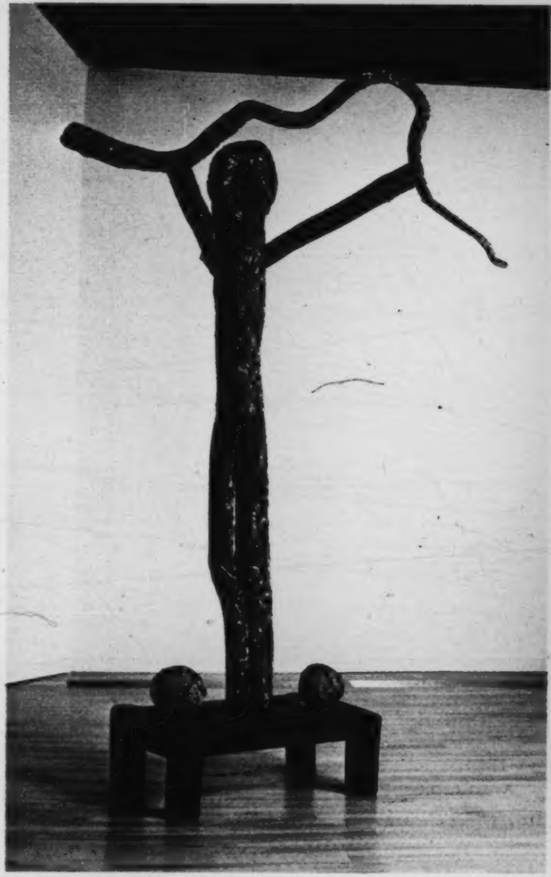
Review of Exhibitions

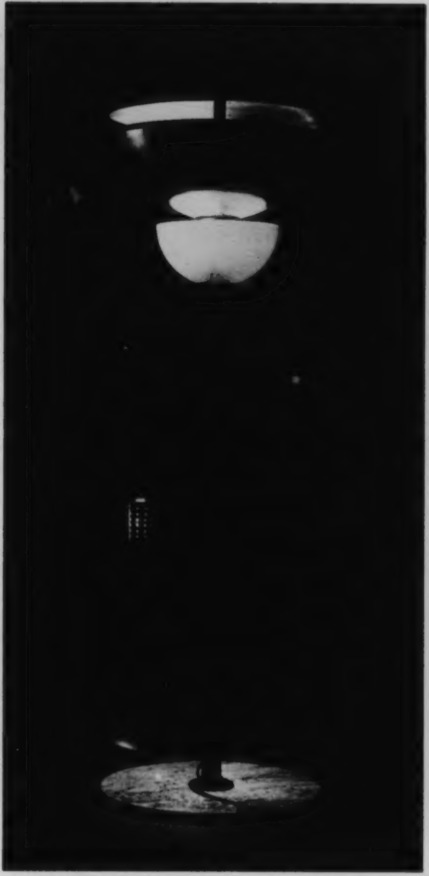
NEW YORK

Italo Scanga at Delahunty

Italo Scanga finds the human spirit in the very grain of wood. The large figures in his recent exhibition, over nine feet tall including their low-slung coffee table pedestals, are carved and smoothed from what look to be single tree limbs. They possess some of the psychic animation of Dogon sculptures, those partly divine ancestral figures, carved into wraithlike simplicity from a single block of wood, whose arms are raised in a beseeching attitude toward heaven. You don't need a degree in anthropology to be moved by the Dogon figures' exile. A single Dogon sculpture can stun a room of more riotous art into silence. But for the Dogon, a tribe that's been eking it out for thousands of years in the West African deserts, there are fewer veils obscuring the world of the spirit. Scanga's figures, on the other hand, are reconciled to struggling with what's in front of them. After all, this art is partly about heroism.



Italo Scanga: *Woman Throwing a Snake*, 1983, painted wood, 118 by 84 by 47 inches; at Delahunty.



R.M. Fischer: *Century City*, 1983, mixed mediums, 7 feet 9 inches high; at Baskerville & Watson (review on p. 150).

In the past, Scanga's smaller figures have held the object or symbol of their fears in front of them in a gesture of private confrontation and public acknowledgment. Two of his more recent subjects have been Archimedes and St. Stephen. The former in his inadvertent fashion was as much a martyr to faith as the latter, who was by more stringent reckonings the first martyr. The identity of Scanga's latest figures is less specific, but like so many characters of mythic stature, their purpose is defined by the burdens they bear, by the manner of ther undoing. One woman struggles with a red snake, another runs, holding a child out in front of her, and a towering man lugs a massive ball in a posture of resignation. They clearly evoke Eve, Atlas and Sisyphus, but are more general; they celebrate the very nature of struggle, our inevitable confrontation with privately tailored obstacles. Scanga isn't returning to territory he's already mapped in the earlier series titled "Fears." This new work is more complex, psychologically and formally. The latest figures have passed that frozen moment of confrontation and are moved to action—either flight, acceptance, or active resistance to circumstance.

For all the immediate psychological impact of the sculptures, Scanga never lets us forget their origin in art and pan-cultural myth. The pedestals are covered with a flow of rhythmic abstract painting and drawing reminiscent of the loose, landscape-derived shorthand of Kandinsky's early abstractions. The forms of the figures themselves are composites of votive tribal figures from New Guinea to Africa, Mexican *santos* and the isolated, universalized protagonists of Giacometti's work. Both Giacometti's and Scanga's figures serve in their respective manners as witnesses for all of us. But whereas Giacometti's man is carved away, deprived of his mythic resonance Scanga's subjects are steeped in it, encrusted with its traces.

In a witty, digressive little catalogue essay for Scanga's exhibition last summer at the La Jolla Museum of Contemporary Art, William Zimmer suggests that "Archimedes' emblem, the crude circle, could stand for Scanga and his will to encompass." This could apply not only to Scanga—art is always reaching to encompass something—but right now Scanga's embrace is a little wider ahd his grip a little tighter than most.

—*Stephen Westfall*

Lynn Hershman at Lincoln Center

Lynn Hershman's recent, elaborately staged multi-media outdoor performance, "Chain Reaction," was billed as "an environmental 'light' opera for fog, film and recombinant news." The announcement for the event was a two-page "newspaper"—a collage of real articles on the illegal dumping of hazardous chemical waste, the Pentagon's animal gunshot experiments and other such reassuring items from the press, all headed by an article describing the "events" of Hershman's performance. The inside spread provided a libretto for the operatic sections of the work, and a précis clarified aspects of the rather thin plot.

At about ten o'clock on a drizzly, early October evening an audience of perhaps 50 people gathered across the street from Alice Tully Hall. An anonymous announcer set the scene—an accidental spill of PCB had contaminated the area. The somewhat fuzzy sequence of events was "reenacted" with a complexly choreographed combination of real actors, music and film clips that were rear-projected onto the windows of Tully Hall: a young boy on a skateboard bumps into a couple buying a "suspicious substance" that turns out to be canisters of fresh air—now an addictive luxury. A set of keys falls from the woman's purse into a grate, hitting a worker who drops a wrench that consequently dislodges a valve, releasing the toxic substance. An explosion occurs.

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Lynn Hershman: On-site view of "Chain Reaction," performed at Lincoln Center, showing action sequence incorporating fog and 16mm projections.

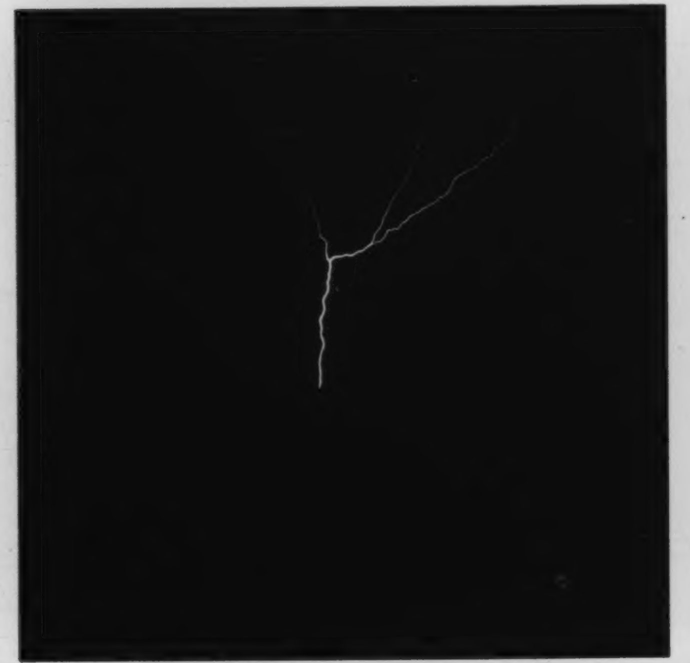
Clean-up crews in white suits arrive (both in the film and on the ground) and a corporate representative assures everyone that there's nothing to worry about. Well, we've heard this story before, and so the victims go right on worrying, entreating the doctor to cure them in filmed "arias" somehow reminiscent of soap operas. "Why is she sick—Doctor/Your bag of tricks—can't heal her/We think we're doomed too/We know the truth—there is no cure/How long we got—Doc-tor.'" The black child whose skateboard apparently set off the "chain reaction," and who has also been contaminated, asks what is wrong—"all I did was breathe," he says. The film projections black out and, rather inexplicably, a man on roller skates, one of the "passersby," places a tape deck in the middle of the street and begins dancing, quite beautifully, to the music.

Hershman's use of film, opera and live actors was lively and inventive. It clearly necessitated precision timing, and except for the occasional odd (no doubt technically induced) gap, was smoothly executed. Unfortunately, as narrative the piece didn't hold together; it was difficult to distinguish the characters and, despite the possibilities offered by the mixture of mediums, the clarity of the story line depended on the spoken/sung text—which was not dramatically cohesive, nor entirely audible.

The main problem, however, lay elsewhere: this was a propaganda piece—for a good cause, certainly—that never seemed to set its sights clearly, dallying a bit too long with formal effects (which were indeed more intriguing than the story line). As a simpler form of street theater it might have been much more effective, but that would have demanded a less elite context than Lincoln Center during the height of the New York Film Festival. There aren't too many random passersby at ten o'clock on a weekend night at Lincoln Center—you're playing to an audience that already knows everything you're trying to tell them.

Increasingly, we are seeing artists attempting to use their work as an ideological weapon against the greater political-military-industrial-economic forces that are endangering our existence. But often one gets the feeling there is a bit too much back-patting going on. If artists are really interested in using their skills to awaken consciousness around specific contemporary issues, then they must closely consider their context and their goals. Presenting us with archetypal villains and victims can be rather like treating a serious illness with a lollipop—it may comfort us with the illusion that something is being done, but won't do much for the infection.

—Jamey Gambrell



Jack Goldstein: *Untitled*, 1983, acrylic on canvas, 8 feet square; at Metro Pictures.

Jack Goldstein at Metro Pictures

The adjectives "stunning," "striking" and "breathtaking" are easily applied to Jack Goldstein's paintings, for these modifiers' mix of violence and beauty, of the destructive and decorative, describes his earlier canvases as well as those in his recent show. Prior to this exhibition, Goldstein's pictures were mostly war fantasies—black-and-white airbrushed images, delicate as Whistler nocturnes, that presented air raids in progress and buildings burning in a blitzkrieg's afterglow. Whether seen from above (a squadron of planes in formation, bomb blasts shattering the geometries of patterned fields and city streets) or from below (architecture lit indirectly by searchlight or silhouetted against an explosion-studded sky), these battles were depicted as elegantly staged displays. Here, war was seen through an impartial, amoral eye that did not distinguish between firebombs and fireworks. No specific meaning was proposed; no true sentiment was disclosed.

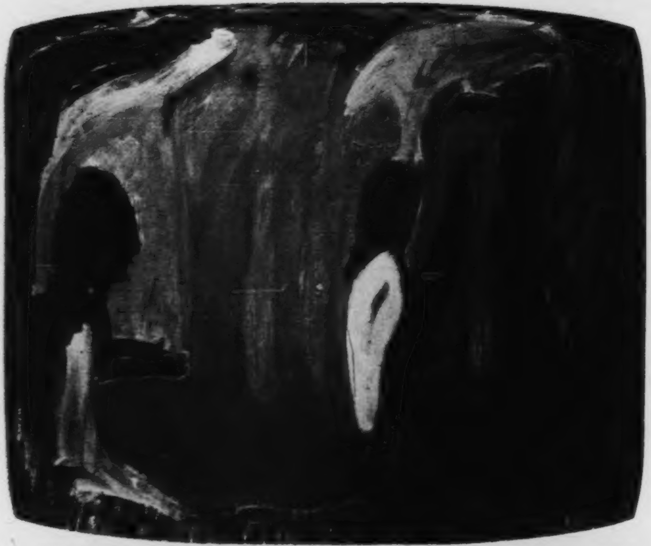
Each of these paintings was a paradoxical knot of antithetical conceits. Goldstein's rendering of a building dissolving into smoke and haze, for example, could be understood as disinterested documentation of disaster and as a Symbolist's reverie on the classic theme of ruins (*sic gloria transit mundi*) and as. . . . Voices blended. Fact was (con)fused with faintly remembered dream, leaving us to marvel at an airbrush's ability to mist-ify the difference between matter and mirage, fiction and objectivity.

In the new paintings, natural rather than man-made cataclysms have been placed at center stage. But even though Goldstein now pictures lightning storms, erupting volcanoes, meteor showers and a total eclipse of the sun, his basic concerns are apparently unchanged. Again, in over-sized scale he depicts exotic spectacles involving light phenomena against black backgrounds. Again, he finds grandeur in the fleeting and monumentality in ephemeral effects. His images remain mixtures of supposedly incompatible points of view (e.g., the minimal and melodramatic), but now a pronounced Romantic sensibility dominates the blend. If the war pictures succeeded in demonstrating that an idealized record (a painting based on a documentary photograph) was essentially the same as a falsified report (a picture of an imaginary event painted in a photo-realistic style), it was due, in great part, to the feigned impartiality of the artist's voice. But Goldstein's pictures are no longer seamless, uncolored critiques: where they once coupled science and fiction, they now embrace psychedelia and sci-fi.

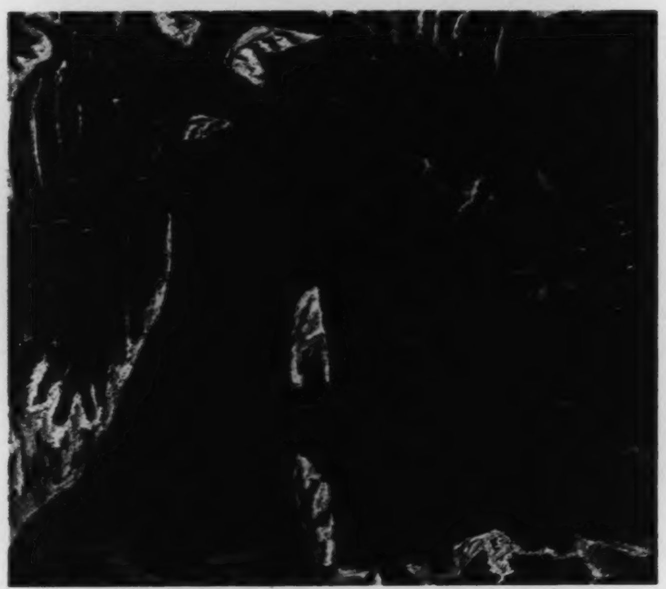
Perhaps it is the addition of overtly histrionic color that has caused the delicate balance to go askew. Or perhaps Goldstein's celestial subject matter has disrupted his equilibrium, his sense of gravity. Whatever the case may be, the effect is clear: Goldstein's paintings now indulge in the very conceits they once called into question. This does not detract from the beauty of the paintings nor does it keep us from savoring the artist's sense of the spectacular—but it does change the work's status from neutral commentary to cosmic poetry.
—Douglas Blau

Ron Gorchov at Marlborough

Ron Gorchov has created a significant body of work from a singular union of image and format. His saddle-shaped canvases, covered by glowing, vigorously brushed sheets of paint that never quite reach to the canvas edge and a floating pair of eyelet shapes, centered, were a grand alloy of a psychic emblem with overtones of Abstract Expressionism, and the actual shape of the canvas. The saddle plane produced an enveloping effect, akin to that of Cinerama or diorama. But the effect was never so all-encompassing that you lost sight of the eccentric boundaries and curves of the format, or stopped experiencing the painting as an object in space peculiar enough to resist being taken for granted, as might happen with a conventional rectangular canvas. Gorchov's warm color sense and the assured matter-of-factness of his attack combined with the distinctive shape to make most of these paintings powerful enough for a small one to use up an entire wall.



Ron Gorchov: *Procession*, 1983, oil on linen, 63 ¾ by 81 ¼ inches; at Marlborough.



Gregory Amenoff: *Hinterland*, 1982, oil on canvas, 80 by 100 inches; at Robert Miller.

I suspect that what has moved Gorchov, in his new paintings, to shake up his imagery a bit has been the sense that his twin eyelet shapes had lost their primal directness. No matter how he varied the color and attack, widened or narrowed the stretcher bars, mirrored the twin shapes or made them parallel, he was still left with an image that was repeating itself, when repetition was not necessarily the point. Such repetition seems to empty work of content instead of reinforcing meaning, particularly when the work suggests a suppressed pictorial sensibility as lush as that of Gorchov's paintings.

In this exhibition Gorchov stretches out in a freer, more improvisational manner. Where the artist had been trying to generate an "actual" experience as opposed to a purely pictorial one, he now seems happy to let pictorialism have the upper hand. An increased number of shapes collide and interlock across the curved plane. The more complicated shapes and color schemes open up the imagery to association. One is variously reminded of body parts—ears and bones—or of sea grasses and Arthur Dove's landscape imagery. Gorchov is painting with washes of oil that streak and pool across the bottom swell of the canvas. In many cases the wash is thin and loose enough for the under-colors to bleed through freely. Some of the color combinations are achingly beautiful, like that light de Kooning gets—intense and washed out at the same time.

Still, this was a transitional show—the alliance between pictorial elements and shape is now an uneasy one. The curved and rounded picture plane had achieved a certain iconic resolution with Gorchov's symmetrical imagery; given the task of presenting more information it winds up reminding one a little uncomfortably of a TV screen. Nonetheless, the horizontal paintings generally work better than the verticals, which tend to squeeze themselves into totems. No matter how much Gorchov pushes pictoriality, his expanded imagery winds up looking grafted on. *Choir*, the best painting in the show, and a good-sized one, makes it clear that Gorchov is going to need some room to move with his new-found energy. *—Stephen Westfall*

Gregory Amenoff at Robert Miller

If feelings were the great bugaboo of American art of the '60s and '70s—of Pop, Minimalism and Conceptualism—they are certainly making a comeback now. We call it Neo-Expressionism. By now we know the figurative artists—from the Italians to the Germans to the graffiti artists to the all-purpose New Wavers—but the abstract Neo-Expressionists are only beginning to emerge. One of the leading lights of the new "abstract expressionism" (what else can we call it?) is Gregory Amenoff, who, with his most recent show, turned in a batch of canvases so full of feeling that the viewer had to catch his breath after taking each one in.

Amenoff does not get at feelings, though, the way an earlier generation of Abstract Expressionists did—with wild gesture and all-over everything. He seems to have hooked into the depressive phase of the manic-depressive psychosis that sweeps through American painting from the '50s on. Certainly a work like *Lament*, with its great, rushing rivers of impastoed red flowing over the giant amorphous forms of sickly greens, bluse and browns, is expressive of a passionate melancholia, of a painter truly working under the sign of Saturn.

The feeling of Amenoff's paint-

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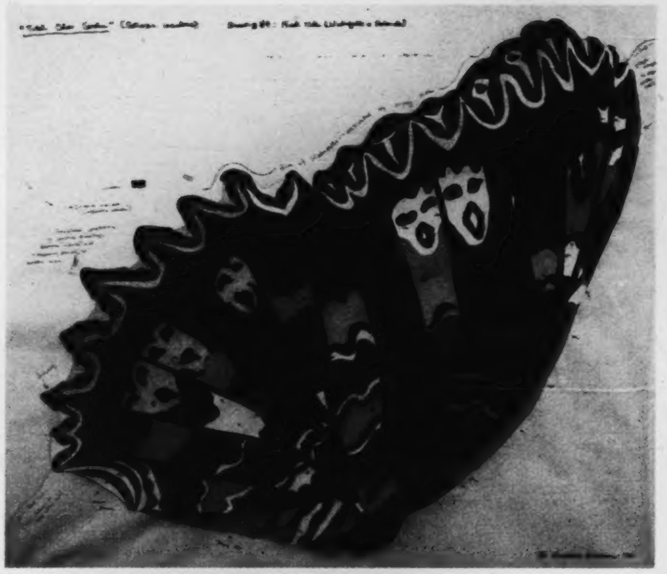
ings, then, is primarily negative. But the artist has what Keats called "negative capability." He lays out the topography of a certain pathological, post-modern state of mind. In *The Space Between*, that state is conveyed in tormented reds and sickly pinks, dirty yellows and whites, black blues and blue blacks.

These paintings are topographies; but let's not get them confused with landscapes. Or, if we must use the word, amend it to read "landscapes of the mind." Amenoff's pictures portray a netherland of human emotion, captured in titles like *After the Gauntlet*, or *In The Fifth Season*, an outsized, loose network of forms in green and olive and thickly encrusted pinks and blues. These are landscapes of the unimaginable—post-nuclear, post-survival—a brand new primal chaos.

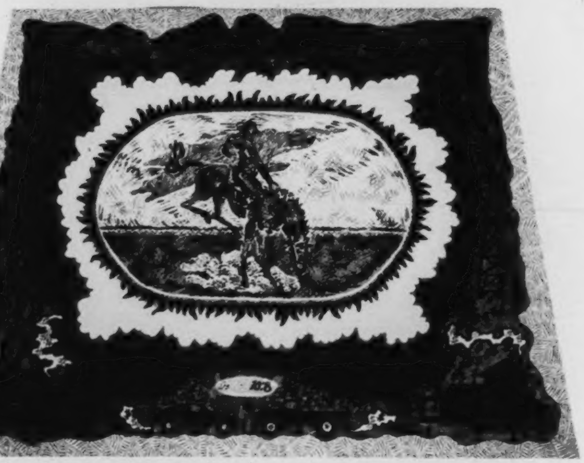
It's strong stuff Amenoff is serving up—de Kooning beyond beauty, Guston beyond comedy. Today's art isn't easy—no modern art has come easily to the artist or the viewer. But Amenoff's murky, garish extremes of feeling make it crystal clear how much more difficult things have become. *—Gerrit Henry*

Patricia Johanson at Rosa Esman

For more than 15 years this unclassifiable artist has been designing outdoor projects for public use and enjoyment—free-spirited, adventurous comminglings of sculpture, horticulture, landscaping and architecture whose elements all respect an overall ecological balance. In these works, Johanson is able to maintain a degree of anonymity which reminds me of Asher B. Durand's *Kindred Spirits*, a painting in which the artist leaves himself outside the picture but shows Thomas Cole and William Cullen Bryant in contemplation of a chattering stream in the Catskills. Each century has its image, and upon that of the 19th century (for which she feels a romantic attachment) Johanson superimposes the image of the 20th century, with its modernist abstract art, as well as those of many other times, including remote prehistoric periods. Her writings abound with references to Stonehenge and Carnac, and certainly she knows of the huge animal figures traced in the Peruvian desert by the Nazca.



Patricia Johanson: *Tidal Color Garden (certosia insularis)*, 1982, acrylic, ink and pastel, 36 ½ by 42 inches; at Rosa Esman.



John Tweddle: *Vision from Oklahoma*, 1981, oil on canvas, 66 ¼ by 96 ¾ inches; at Blum/Helman.

Johanson's latest exhibition consisted, in the main, of two sets of drawings for two outdoor projects: *Fair Park Lagoon*, commissioned by the Dallas Museum of Fine Arts in association with an organization called "For the People Incorporated"; and *Tidal Color Gardens*, a project proposal with no specified site. *Fair Park Lagoon* will be located on the State Fairgrounds near the old site of the museum (renamed the Dallas Museum of Art, its new building will open in downtown Dallas in late January). Johanson was commissioned to develop a project that would involve both the visitors to Fair Park (where a museum of natural history is also located) and the flora and fauna of the lagoon and its island. The north end of the lagoon will be the location of a site sculpture in terra cotta and concrete measuring 235 by 175 by 4 feet. If the visitor could see it from the air he might recognize the form of *Saggitaria Platyphylla*, an aquatic plant known in Texas and other parts of the South as "Delta Duckweed" because its pulpy roots are a favorite food for ducks and other marsh animals. Johanson chose this plant because it is so familiar that nobody ever looks at it. The fat "leaves" and "stalks" of the sculpture will provide walkways for visitors to explore the piece. Johanson's recent fascination with Celtic and Viking art has entered the design, which incorporates elaborate interlacing. As these lines are written, phase one, *Saggitaria Platyphylla*, is going out for bids, and construction should start soon. The second phase of the project will be another giant sculpture, in the form of *Pteris Multifida*, a fern which grows in the vicinity of the lagoon.

Another of Johanson's projects, the *Tidal Color Gardens*, is a garden complex intended to be built just below the high tide mark so that it would be visible in its entirety for a brief period only, at low tide. (Seen from the air it will be in the form of the butterfly *Lethosia Insularis*.) As the tide begins to come in, water would flow into the garden and activate a line of waterfalls, move around obstructions into various pools, and fill a pattern of causeways and islands. At high tide the garden would virtually disappear and there would be a brief stasis before the tide began to ebb and the process was reversed. The drawings on exhibition represented four stages of this continuously altering landscape. To my mind *Tidal Color Gardens* illustrates even better than *Saggitaria Platyphylla* something Johanson wrote in the catalogue of her 1981 exhibition: "The only way one could really 'see' the garden would be in piecing it together in one's mind. The sensitivity of the viewer would now assume even greater importance than the sensitivity of the garden designer."

Johanson was originally an abstract painter, and she writes that her approach to her work is still basically that of a painter, the big difference being that instead of placing people in front of and outside the picture, she now places them within it. But color, light, shadow, perspective and composition still remain her major concerns. *—Lawrence Campbell*

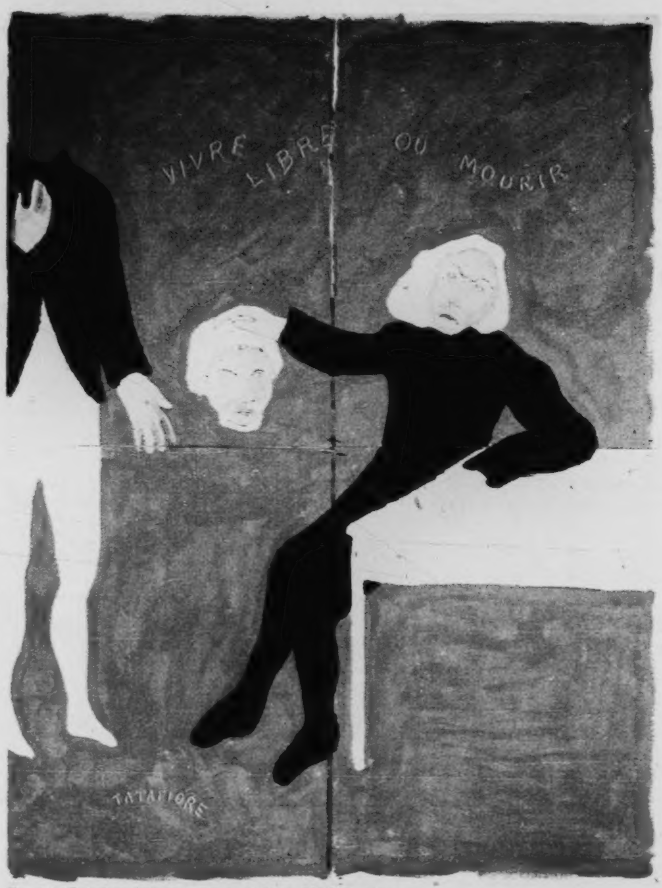
John Tweddle at Blum Helman

Any critic reviewing John Tweddle's work finds himself forced to confront the issue of what might be termed real verus false naive art. Certainly Tweddle's work evinces many of the characteristics of naive or folk art produced in this country: it is quasi-narrative and often hinges on biblical allusions. The iconography is drawn from both popular culture and apocalyptic religious symbolism. Tweddle constructs his paintings layer on layer like a storyteller who embroiders a simple tale with ever-increasing detail. His draftsmanship is crude and often caricatural in the manner of graffiti or doodles. He indulges in homespun bad puns—as in *Good Pussy*, a painting of a beautific feline. The composition of the paintings is generally symmetrical, and the details at the edges serve as "frames" for the principal images. Certain motifs, such as dollar signs, trucks, missiles, tank cars, flames and lightning are repeated obsessively.

For all this, Tweddle is not just another self-taught folk artist. The paintings are much too well done. The draftsmanship, despite its simplicity, is sure and accomplished—one feels that the artist could easily adopt a more polished style. The trapezoid shapes of the paintings appear to allude to modernist concerns with the shaped support. Tweddle may be a truck driver's son from Salem, Ky., but he attended art school in Atlanta and paid his dues on the New York scene in the late 1960s.

Is it valid to question the use of a naive style by a sophisticated artist in an age when artists can freely borrow motifs and styles from all periods of art history? Painting such as Tweddle's must compel us to accept the artist's belief in a social or religious program; otherwise, it suggests a satiric reading of style as yet another popular icon. As regards the real and the false naive, Tweddle seems to have a foot in both camps. I am told that he experienced a religious conversion a while back (he now heads a construction company in Oklahoma in addition to making his paintings). The energy and obsessive nature of his imagery constantly prod one to suspect that Tweddle might just mean it.

—Reagan Upshaw



Ernesto Tatafiore: *Vivre Libre ou Mourir*, 1982, acrylic and pencil on paper, 60 by 45 inches; at Andre Emmerich.

Ernesto Tatafiore at Emmerich

In an interview with Danny Berger in *The Print Collector's Newsletter*, the Italian artist Ernesto Tatafiore commented that he most admired the man of the Enlightenment—one made by himself, for himself, in the light of reason and science. For Tatafiore, a great symbol of enlightment is the French Revolution, which he extols—in primitive, childlike images, painted roughly but charmingly—with portraits of Robespierre and Marat and various revolutionary tableaux.

But is Tatafiore really a man of the Enlightenment? Some might argue that the French Revolution turned into a reactionary bloodbath. Maybe it was the beginning of the end of Western civilization, an end that seems ever more imminent as the century crawls on. Is Tatafiore serious? Is that why his figures are so caricatural? Has his work as a psychoanalyst—a profession rooted in the worship of reason and a scientific ethos—so affected his thinking that he's blind to what's been going on in the world?

Tatafiore lives far outside Naples, and he may indeed have constructed some sort of artificial life for himself, half psychoanalysis, half art. Not only French revolutionists, but composers like Mozart and Bach appear in his paintings. The artist has an eye for great spirits. But things are not as rational as they seem: Mozart appears at his pianoforte beside a smoking Mount Vesuvius; all is not well with the 18th century—everything could come to an end if that smoking volcano goes off.

Paul Resika: *Jacaranda Bull, End of the Day*, 1983, oil on canvas, 51 ½ by 64 inches; at Graham.

If Tatafiore isn't quite sure about the classical past, he's ambivalent about his personal past as well, as is clear in *Self-Portrait as Adolescent*. His bland, blank face is gray, his hair is white, and his head emits billows of white smoke, much like Vesuvius. "Nothing without pain, nothing without love" is inscribed in Latin on the canvas. Some teenage heartbreak, or a wisdom beyond his years? In another self-portrait, a carved, eaglelike profile shoots out of white smoke from the ubiquitous volcano; there is a falling man in brown to the left and another falling man in green to the right. Now we're getting somewhere. Is this Tatafiore the volcano god, dark alter ego of the reasonable psychoanalyst who loves Mozart?

"Vivre libre ou mourir" reads the inscription on another of the French Revolution paintings—in which a man leaning against a harpsichord holds the head of the headless man standing next to him—but here it's only a motto. So we can reasonably doubt that Tatafiore is extolling the Enlightenment when he paints Robespierre, who symbolizes the blackest side of the Revolution: this is the head man of the Reign of Terror, and there's got to be more here than superficial idealization. There's too much mythos, too much celebration of the irrational and even the numinous—witness Vesuvius—for Tatafiore to be credited as a true creature of the Enlightenment. Instead, his paintings would seem to be an investigation, in words and pictures, of how the modern period began, and the origins of our delusions that we are a rational, peaceful people. Tatafiore's paintings are parodies of enlightenment that show up the ideal in relief while throwing a spooky gray light into the dark corners of history and the human unconscious.

—Gerrit Henry

Paul Resika at Graham

For many years Paul Resika's paintings have paid homage to a nature which he often seems to embrace pantheistically. It is as though the nymph that the Greeks thought was the spirit of the tree had taken refuge in the paint on his canvas, along with the naiads who once lived in the water and the dryads who dwelt in the woods. Since the 18th century nature has ceased to be a reflection of divine purpose, and most painters of nature fall into Ruskin's pathetic fallacy by thinking of nature either in humanist or scientific terms. Resika seems to

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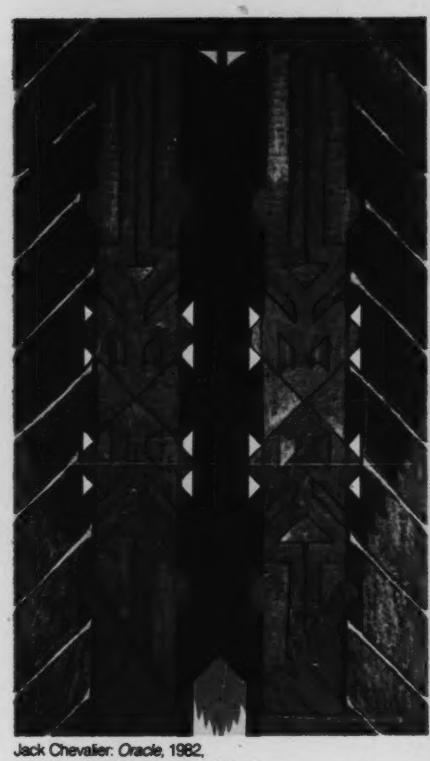
be an exception. He stands apart, for he projects himself into the paint as it goes on his canvas, rather than into "nature."

Resika is an immensely cultivated painter. In his conversation he always seems to have just left the company of Courbet, Manet, Rousseau, Corot, Delacroix and other great masters. In his own art he is a master of two approaches. In some paintings he wraps up his subject with sweeps of the brush, almost as though his hand held that broom which Abbot H. Thayer recommended to Rockwell Kent as the most suitable instrument for the painting of landscapes. In other works the long thin strokes of the brush curdle the paint into the milkiness of the sea as it reflects the impassivity of the sky. Always more expressionistic than impressionistic, Resika's colors are never "synthetic." They evoke particular moods, places and times.

Everything in this latest show was painted in Mexico directly from the outdoors. The series of beach paintings with groups of figures made me think of fire drying up water and sand alike. There was a mini-series of really superb small paintings on paper, all of water or of the sea. In one of them the texture of very shiny paint depicting water was contrasted with paint that appeared as dry as bones bleaching in the sun. *Ochlayo, Noon* was a subtle tintinnabulation of spots and dabs of green, blue and pink tinged with iron gray. One painting, *White Moon, Rising*, reminded me of the gray painting to which Turner added a scarlet disk of paint at the last minute on Varnishing Day at the Royal Academy, thus eclipsing the work hanging next to it, which happened to be by his rival Constable. Resika started his painting late in the afternoon, and as he continued to paint into the dusk, the moon rose in nature's sky and thus into the sky of his painting.

I mention these works first, but in this show the strongest impression was left by a series of six large paintings depicting a bull as black as a bible, grazing knee-deep in a field burnt orange by the sun. A mountainlike cliff shoots skyward, echoing a stone building and a tree. In their naturalism, Resika's bulls are absolutely bull-like, his tree, treelike, his mountain, mountainlike. What do these haunting pictures say? To my mind they are a symbol, as national as any flag, of the mysterious brooding calm before the storm that is Mexico, with its ancient civilization and its obsession with death which it shares with its Spanish conquerors. In this exhibition Paul Resika has reached a higher level of achievement than ever before.

—Lawrence Campbell



Jack Chevalier: *Oracle*, 1982, acrylic on wood panels, 72 by 40 inches; at Hodges Banks (review on p. 153).

Alan Cote: *Cupid and Psyche*, 1983, acrylic on canvas, 72 by 60 inches; at Washburn.

R. M. Fischer at Baskerville + Watson

At all of 36, R. M. Fischer has made a significant contribution to American art, although it's a contribution far less portentous than it sounds. Fischer, as quite a few know by now, not only from his gallery exhibitions but from his window displays at Fiorucci and Bloomingdale's—makes lamps. The lamps do indeed give off light but their primary purposes seem to be humor and invention—in short, art.

The lamps might seem a bit too funny and funky to some to be considered high art, but it is as easily argued that these very qualities constitute Fischer's contribution. He is no stranger to the lessons of Pop: that a truly American art resides in gigantism and gigantic irony, that wit can be vitality and humor beautiful. In these decidedly post-Pop days, Fischer's outsized lamps stand virtually alone in the flux of Expressionist and decorative trends. They are aglow with aborted technology and luminescent sign language.

This latest exhibition, however, marked a subtle shift in Fischer's work. Where until now the lamps have depended to a great extent on found objects, on fountains and on a general outlandishness, these new objects aspire to what might be called a certain classicism. A good illustration of this was the show's main piece, *Century City*, a 7-foot 9-inch monster of an extraordinarily good nature. The base is a smooth disc of Carrara marble; a steel pipe runs up from there, securing woks and steel mixing bowls which act as hemispherical containers of light; there is also a hemisphere of white glass, and a dangling light cord with a light in the pull. Gone were a lot of the laughs; present was a futurism more dependent on Buck Rogers than *Star Wars* for inspiration.

Indeed, Fischer may be said to have invented a new category of design—low tech. This is especially true of *Futura*, a mélange of plastic and glass lampshades with brass supports set on a limestone base, the whole affair simultaneously baroque and awkward. *Home Base* is more complicated but similarly humble in materials and tone: three legs made of plumber's piping rise from a circular marble base; they support a big chunk of lava out of which grew flexi-necked desk lamps; a brass cage with brass ornaments and brass-mounted lamps top the whole thing off.

Fischer's new work is, in short, extremely satisfying: a shining relief from glitter, an expressive relief from Expressionism. Fischer's lamps are dumb and dynamic, futuristic but of a touching domesticity. In keeping with the American sensibility, the jokester isn't fooling around. He's creating in a vacuum, from scratch, without a tradition to look back to or a canon to attain to. Fischer's bright ideas are a perfect foil to the high seriousness presently flooding the art scene. And *that*'s a contribution.

—Gerrit Henry

Alan Cote at Washburn

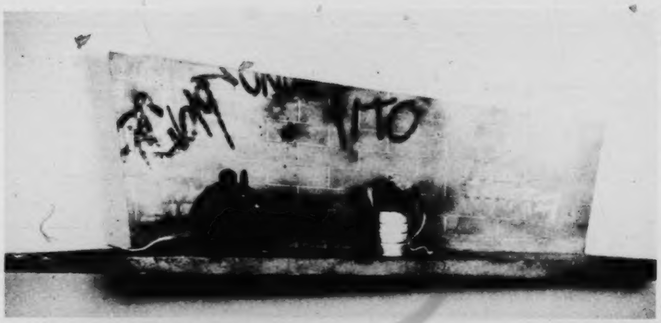
Alan Cote first gained attention for his paintings in the late '60s. His early work depicted brightly colored, bevel-edged bars in a monochromatic field. As paintings, they were aggressive and self-referential. One of the impressive things about them was how the bright bars never disrupted the surface plane—all optical play was denied by Cote's formal control.

Then, about five years ago, Cote's paintings began to change significantly. Rather than continuing to mine the formal possibilities of his earlier work, he started working more freely and spontaneously; each painting resulted more from intuition than from any predetermined formal strategy. The edges of the bars became ragged and some were even submerged into the fields. Cote enlarged his vocabulary to include abraded strokes and curving, feather-shaped outlines. Now it is possible to understand the reasoning behind these changes. Philosophically, Cote's approach bears comparison to Hans Hofmann's: for both, formal means and intuition work together, and the origin of their abstract paintings is often the observable world. The blackish winglike shape in Cote's *Falling Bird Rising Shadow Reflection*, 1982, for example, not only divides the reddish pink area from the pinkish gray area, but evokes one of Cote's natural sources—the landscape of upstate New York, where he now lives.

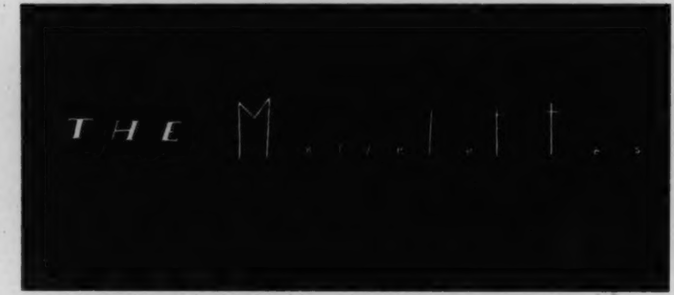
Cote's most recent show filled both the uptown and downtown Washburn galleries and contained 19 paintings completed between 1980 and 1983. In the uptown space were 13 paintings ranging in size from 9 by 12 inches to 42 by 38¼ inches; downtown were six larger works, ranging in size up to nine feet wide. Both groups of paintings were distinguished by Cote's precise yet evocative use of color.

In *Apollo Rising From the Sea*, 1982, for example, vertical strokes of yellow on the left activate a narrow, vertical black ground surrounded by a blue border. To the immediate right of this area horizontal green strokes have been placed over a yellowish tan ground. An abstract stick figure is suggested by black lines on this same ground. The internal rhyming of yellow over black to black over yellow is both subtle and poignant. The ensemble suggests sunlight, blue ocean surface and black ocean depths, with a figure dominating a landscape.

Cote's paintings pose a challenge to those who believe one must abandon abstraction in order to convey heroic subject matter. If the Abstract Expressionists can be divided into those who structured their paintings through color (Newman and Rothko) and those who relied on more graphic means (Pollock and Kline), then Cote's method of drawing with color pulls these two divergent paths together. Cote has moved into a realm where he can embrace the past on his own terms. That he has done so in a little more than a decade is a remarkable achievement. —*John Yau*



Kiely Jenkins: *Rats on Ledge*, 1983, mixed mediums, 30 by 80 by 16 inches; at Fun.



Archie Rand: *The Marvelettes #20a*, 1970, enamel and acrylic on canvas, 46 by 110 ½ inches; at Carnegie Institute (review on p. 152).

Kiely Jenkins at Fun Gallery

A shellacked, wooden, rusticated sign, "Metropolitan Wildlife Museum. No Smoking," hung in the entrance to an enclave of the Fun Gallery. Inside, sparsely distributed specimens held a cadaverous, albeit aggressive, vigil. Wood and shinily painted plaster, glutinous upon gauze and chicken wire, are flesh of *Moose Trophy*, *Dog Trophy*, *Rat Trophy*, and a chihuahua named *Canisiminuto*.

A large rat head, severed neck pressed to a wooden plaque, projects its rodent snout. Spirals painted on its popping eyeballs give it a Duchampian mien, a rodent's contemplation of the perpetual dissolution of brick to dust. A shelf formed by two joined parallelograms represents a brick wall and sidewalk; it holds two rats foraging for tender comestibles. A pert but shabby behind with a dangly curling tail emerges from a tin can, diffusing a lunar glow. A comrade on hind legs awaits nearby. Graffiti markings on the sooty wall have the peculiar proportions of being the work of the rats themselves. "TITO," sprayed in capital letters above the rat in the penumbral can, vacillates in meaning. Is it a nostalgic tribute to a Yugoslavian potentate, or the affectionate nickname for a street boy?

A river-bottom light box encases two flat, pan-shaped *Scud-fish of the Lower Hudson*. These brothers of the same species, however, display distinct individual proportions and facial expressions. One petite scud-fish has the drooping eyelids of an intemperate stentor, and the vapid, osculating mouth of a carp. The other manifests humanoid mandibles, and the bulging eyes of an apoplectic.

In a light box without a glass barrier is a cheerless, atmospheric cityscape, *Bird on Ledge*; here a gaunt sepulchral fowl perches hunched and ominous. A three-dimensional row of desolate, reddish buildings of the early '20s, made of cardboard, appears to be the cynosure of contemplation for this amalgam of carrion bird and mummified chicken.

Drawings with colored pencil of simplified modern buildings show Kiely Jenkins capable of long attendance to a piece of paper. With a palette of yellow, mauve, turquoise, red and green, he has given these buildings the appearance of a salmagundi of separate colored threads meshing to porridge consistency. A restful bleakness emanates from constructs of metropolitan planes and parallelograms, cut from materials resembling foreign notebook papers. These abstracted cityscapes are assembled in containers of shoebox dimension. A faint electrical light suffuses these papers with a crepuscular lambency of televisual depth.

But Jenkins's most ambitious creations are the "Metropolitan Wildlife Museum" specimens; each provides clues to what it desires to become. The moose, the rat, the dogs, the fish, all appear to be straining for movable parts. The eyes, especially, bulge with such a rotundity that it would be cruel not to provide them with the freedom to twirl in their sockets.

The cartoonish nature of the creatures Jenkins has wrought for his third show at Fun Gallery has obvious affiliations to television caricature. The artist admits to the perduring influence of television. New York graffiti art and the ramifications of atomic warfare are two particular concerns of 24-year-old Kiely Jenkins. —*Auste*

PURCHASE, N.Y.

Jan Groover at the Neuberger Museum

As an abstract painter in the '60s, Jan Groover came to maturity under the sway of Minimalism and Conceptual art, and when she turned to 35-mm photography in the late '60s her work relied on Conceptualist notions derived in part from artists like Bernd and Hilla Becher, Jan Dibbets and William Wegman. In this early work, Groover often deployed her photographs in quasi-cinematic sequences, revealing different aspects of her subject in time and space, capturing what Bergson called the state of becoming.

In the mid-'70s, after three years in New York City, Groover began a series of black-and-white photographs whose grandeur reflects the monumentality of their subject—the walls of lower Manhattan. In the triptych *355.1 361.10 363.8* (1976), Groover photographed three walls at different angles to the picture plane. These seemingly unrelated building fragments are composed so as to form a continuous, pleated screen which, veiled in shadow, poses a deliberate ambiguity as to the time of day captured in the photographs (looming skyscrapers produce perpetual twilight in those downtown urban canyons).

Groover's most outstanding achievement to date came later—in her large color still lifes begun in 1978. These intimate portraits of household utensils and natural objects, shot with a 4-by-5-inch view camera and blown up to 16 by 20 inches, are obviously indebted to Edward Weston's black-and-white photographs of peppers and shells, but Groover deviates from Weston's coolly elegant style through her use of satu-

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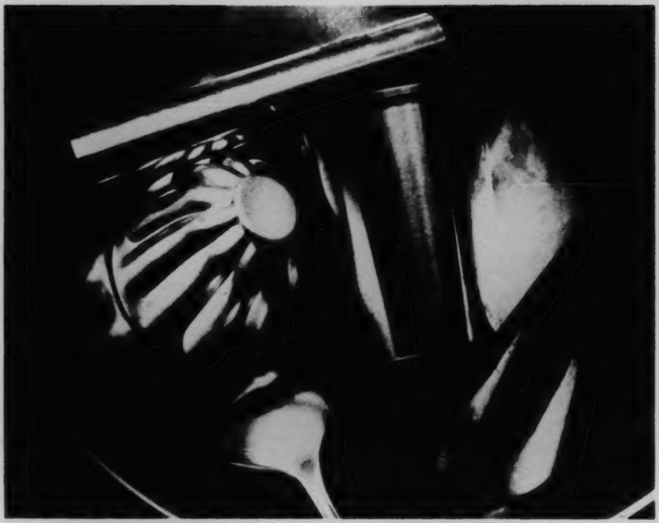
rated color and the complexity of her formal arrangements. Not limited, as Weston often was, to a solitary motif, Groover combines and recombines her objects in different clusters, like fugues in some ongoing pantry symphony. In her photographs the objects often seem free of gravity, floating in richly colored chains above her light-filled surfaces.

More recently, Groover has turned to still lifes, figure studies, portraits and landscapes in an 11-by-14-inch format. Abandoning color for black-and-white platinum-palladium printing, she has chosen this medium for its richer, more saturated blacks and generally higher print quality. Her use of it also appears to be a deliberate homage to such past masters as Stieglitz and Paul Strand, who also employed platinum-palladium printing.

After the large scale and luxuriance of her color still lifes, these black-and-white photographs have a decided reticence and an old-fashioned mien. Even her portraits—close-ups of intimate gestures like touching, paeans to male beauty—have an almost icy remoteness. Groover is still at her best in the still lifes, where she uses the paper's capacity for dense blacks to build large abstract shapes that play off against small, normally unnoticed but beautiful domestic objects—in one case a handful of withered mushrooms.

In this retrospective one thing stood out: Groover's superb hand with color—the denial of which, in her recent photographs, is troubling. More troubling, perhaps, is Groover's current position as an artist. A forerunner of photographic styles in her early work, she now seems to have adopted, with her use of traditional genres, an almost archival approach to photography, suggesting a new conservatism on her part.

—Ann-Sargent Wooster



Jan Groover: *Untitled*, 1980, black-and-white photograph; at Neuberger Museum.

PITTSBURGH

Archie Rand at the Carnegie Institute

Archie Rand's stained paintings were first seen in a 1968 group show. He was 19 and a student of Larry Poons at the Art Students League, but, even at this early stage of his career, Rand was too restless to remain satisfied with being just another precocious student or follower of formalist dicta. By 1970 he had not only reexamined his commitment to Color Field but was moving decisively in his own direction. The result was a series of more than 50 "Letter Paintings," all produced between 1968 and 1971 but till now unexhibited. This show brought together eight of them.

The paintings, which range in size from 3 to 4 feet high and from 5 to 20 feet long, consist of colored grounds across which lists of words are floated—mostly the names of obscure bebop and R & B groups, jazz musicians, hit songs, painters and writers. Some of the grounds are stained while others bear acrylic gel scraped with a comb to form a ridged surface. The letters are painted by hand, spray painted, or done in acrylic gel that has been applied with a pastry gun. As with calligraphy, the emphasis here is not only on the word but on the making of it.

In *Clyfford Still (#42)*, 1971, one of the painting's two sets of musicians' and artists' names is done in the same modulated color as the stained ground. What makes these names legible is that they were "written" with a pastry gun. Over the resulting uneven ground, Rand then applied another list of names, again with a pastry gun. This attempt to integrate the surface with graphic means brings Pollock to mind.

Rand's lists are notable for their obsessive thoroughness. No musical group, however fleeting its success, seems to have escaped Rand's attention. Indeed, Rand's attempt to retrieve from obsurity such now forgotten groups as Nolan Strong and the Diablos or Cleve Duncan and the Penguins takes on something of a heroic cast; certainly, there is nothing nostalgic about it. By using the list format to link the names of these obscure musicians with those of such well-known artists as Clyfford Still, Rand implies an equivalence between the life of the performer on the road and that of the painter in the studio. What is common to both professions, Rand seems to suggest, is the anxiety of isolation and possible failure.

Since Ruscha's early word paintings preceded Rand's by several years, they may well have provided the younger artist with his initial inspiration. Nevertheless, Rand's emphasis on drawing and his obsessive list-making plainly distinguish his work from Ruscha's, with its semi-anonymous graphic style and deadpan humor. The difference in intent is made still clearer by Rand's somewhat melancholic thematic concerns.

These paintings may have been done when Rand was a young man barely out of his teens, but there is nothing naive about them. If the "Letter Paintings" are just the tip of the iceberg (as I think they are), it seems reasonable to suppose that Rand, who is now in his early 30s and still painting, may already have assembled the substance of a considerable career.

—John Yau

WASHINGTON, D.C.

Billy Copley at Middendorf

Fragmentary images of animals—monkeys, sharp-beaked birds, coyotes—merge and fade into one another improbably in Billy Copley's new paintings, much as they do in circus posters. He creates a claustrophobic intensity by loading his pictures with outsized animal figures while nearly eliminating spatial depth. The surfaces of his canvases are rich and busy with palette-knife work and the evidence of his pleasure in painting.

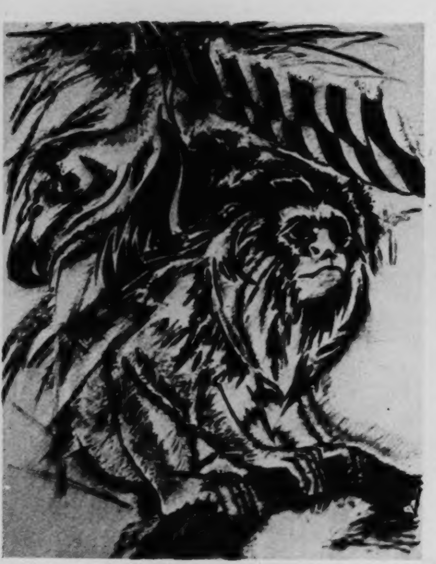
Looking at Copley's works, however, is not entirely pleasurable. They are charged with the threat of animal violence. Like a recurring nightmare, an intent chimpanzee surfaces again and again in the paintings, brandishing an object that looks as much like a knife as a banana. The unpredictability of wild animals is a source of psychological tension in Copley's recent work. The animals all seem wary and alert, poised as though ready to spring into action or to attack. The crisp deliberateness of Copley's painthandling underscores a physical tension as well. Copley occasionally focuses on the special attributes and abilities of his creatures as, for example, in *Insouciant*, where a disembodied monkey's tail curled around a branch is isolated in one corner.

Individually, Copley's pictures are powerful and convincing, but in quantity their effect dissipates because the mood and tone never really change. One canvas may be brighter than another (in the works at Middendorf he favors a rosy pink, cool blues and earthy browns), or more crowded with detail, but look at a dozen of them and you feel the artist is repeating himself, that the "animal kingdom" he portrays merely provides a convenient pretext for other concerns. Repetition has its uses, but Copley has not yet found a way of incorporating it into the work's content. The relationship between his agitated animals and the energy of his paint handling is obvious, but the parallel of subject matter and technique is an expressionist cliche, and Copley has done nothing to reinvent it here. His painterly dexterity has already far surpassed his subject matter in interest. Copley seems to be on the verge of letting the process of painting transform the convention of the subject, and there is every reason to suspect he will be able to accomplish this transformation. *—Kenneth Baker*

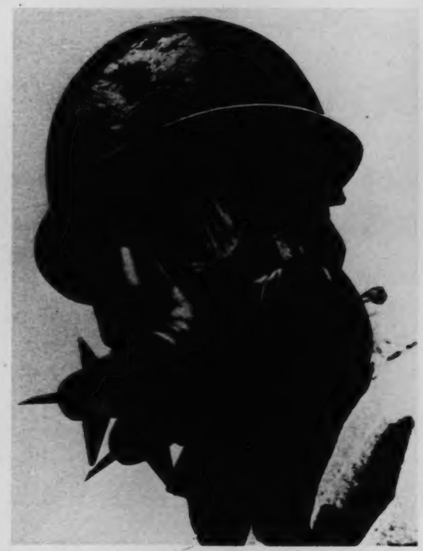
SAN FRANCISCO

Val Telberg at the San Francisco Museum of Modern Art

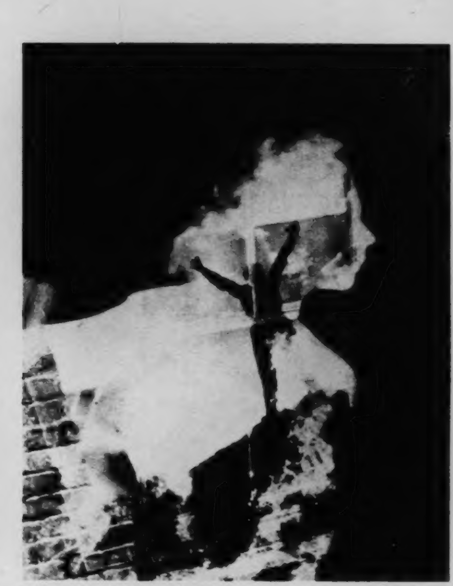
To a reviewer who lived through the 1940s, Val Telberg's composite photographs have a strong period flavor. They were inspired by the experimental films of Maya



Bill Copley: *Untitled*, 1983, charcoal on paper, 45 by 35 inches; at Middendorf.



Peter Kennard: *Warhead*, 1980, photomontage; at Museum of Modern Art, Oxford (review on p. 155).



Val Telberg: *Harbinger of Rebellion*, ca. 1950, silver gelatin print; at San Francisco Museum of Modern Art.

Deren, the paintings of Pavel Tchelitchew and the complex of attitudes imported into the American art community along with psychoanalysis and Surrealism. It comes as no surprise that the photomontage illustrations of Anais Nin's *House of Incest* (1951) were by Val Telberg.

All that might be sufficient reason for the recent Telberg retrospective organized by Van Deren Coke for the San Francisco Museum of Modern Art; but there is a contemporary reason as well. Young people to whom Deren and Tchelitchew mean little find in Telberg a sensibility for which they have been prepared by record jackets, New Wave graphics, and the dream-oriented art popularized by spiritual-growth movements. Val Telberg is a 1940s photographer who is well positioned for the 1980s—and still producing.

Working with models in the studio and almost at random in the street, Telberg accumulates images without any preconceived idea of how he will use them. The final work of creation takes place in the darkroom, where Telberg makes sandwiches of negatives and prints the results. In some cases he works over the print with ink; more recently he has dripped developer onto the paper.

Although nine-tenths of his photographs never find their way into a finished work, Telberg uses some images over and over again as if they were actors in a repertory company of the imagination. Stairways and balustrades, a silhouetted hand, the upper half of nude women, a half-seen face that is probably Telberg's own, a man standing in a doorway with arms raised in a dance position: individual elements clamor for attention in the most theatrical way, but are submerged in the twilight ambiguity of a dream. Telberg's approach is that of a director presiding over a theater of dreams. Unlike photomontages that juxtapose discrete images, however incongruous, Telberg's are enriched (or at least complicated) by superimposition, in a deliberate effort to discourage quick readings—the artist has said he intends his photographs to be experienced over a period of time.

On a museum wall the results can seem arbitrary and uneven. Where Rauschenberg's combine paintings offer the kind of instant recognition that is built into advertisements and news photographs, Telberg's composite pictures refer to mental events outside of public consciousness. His locus is not the six o'clock news or the picture files of *Life* magazine, but something more like a wet weekend spent indoors in reverie and remembered sexuality.

After an initial period of productivity and widespread exhibition during the '40s and early '50s, Telberg explored other mediums (not in this show)—among them abstract sculpture, film and performance. He came back to photomontage in the late '60s, often working in very large scale. Although the size of these pieces reflects the assertiveness of American art at the time, Telberg's imagery continues to elicit generally downbeat emotional responses.

These are exposures of the self that have not been assimilated into an ingratiating style, and they retain an air of the homemade and the uncertified. In recent years Robert Heinecken and other Los Angeles photographers have revived interest in experimental uses of photography. This retrospective pays tribute to a pioneer in the use of composite photographic printing placed at the service of a surreal vision.

—Jerome Tarshis

SEATTLE

Jack Chevalier at Hodges Banks

The inaugural exhibition at this gallery featured Jack Chevalier's constructions and paintings on carved wood panels. His work's salient characteristic is a bold geometric patterning suggesting African or Oceanic motifs and incorporating pictographs and stylized representational elements; previous work often took the form of geometric shields or masks. His constructions abound in decorative detail—lines of paint daubs squeezed from the tube, strips of commercially available wood marquetry, raised surfaces of stretched vellum, deeply incised tesselations.

The recent work tends towards a more planar format. Now, foot-wide planks of mahogany are fitted together with large dovetail notches into rectangular panels. Crudely beveled abutting edges exaggerate the rough-hewn "primitive" quality of the objects, as do the gouged and chiseled relief surfaces and machine-routed grooves that create a variety of geometric forms. And finally, surfaces are painted or stained with saturated color.

Chevalier is now edging towards a lexicon of "modern" pictographs: some are mechanical—airplanes, carnival rides; others are natural—symbols for water, fire, forest, contoured plowed fields. The artist's progress can be charted from totemic constructions like *Standing Man with Headdress*, to symmetrically patterned panels with human or animal pictographs such as *Oracle*, to stylized representational scenes such as *Infatuation*, in which a carnival-ride contraption is set against a deeply carved night-scape whose turbulent sky is an unmistakable reference to van Gogh's *Starry Night*. Chevalier's lines have become more flowing, less abrupt and jagged, reaching a baroque high in the arabesques of *Arc-Light Under Moon-Light*.

Inventing a new lexicon of "primitive" symbols is a risky business; the artist's meanings and intentions can be diluted or lost in a cross-cultural dialectic. Chevalier's recent works subsume his symbols into a decorative pattern scheme. They occupy a tense middle ground between symbolic "primitivism" and modernist detachment, and between portentous meaning and decorative jubilation. *—Ron Glowen*

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SANTA FE

Jesus Bautista Moroles at Janus

Exhibiting in tandem with Southwest landscape painter John Hogan, Texas sculptor Jesus Bautista Moroles introduced a series of intimately scaled, abstract works in granite that, like his fountains and monumental sculptures of the last few years, continue to explore the properties of his chosen material. The new pieces, standing 3 to 4 feet in height, bring an increased refinement to the juxtaposing of surface and edge treatments that has become Moroles's artistic trademark. Working with a power diamond saw and drill, as well as with traditional hand tools, he slices, splits, bores, grinds and polishes a variety of granites to produce carved and constructed forms that are at once dense and clear.

Vanishing Edge II is an upright stone wedge polished to a glossy black on two sides. The third vertical surface, unpolished and gray in color, is sawn into a row of teeth, or keys. Those keys, some of them chipped or chiseled along the edges, sound a musical scale when strummed, and the way in which they are alternately individuated and run together by the eye as the piece is approached from the thin edge imbues it with a distinctly rhythmic quality. Two works of pink granite, *Musical Stele I* and *Musical Stele II*, also have sawn combs with teeth whose slightly irregular edges stand in contrast to the uniformity of the saw cuts themselves. As on a pocket comb, the cuts at the base of the teeth wrap around an extruded spine that is neither flush with the surface nor cut completely through; thus, there are three major elements in the material vocabulary of these sculptures: solid stone, surface cuts, and full cuts through which light passes. The resulting visual effects vary depending on the angle of viewing. Broad surfaces are again polished, while their irregular termini appear hand-chiseled.

All the stelae are slightly bowed in contour from top to bottom. *Granite Stele* is distinct from the others in that it bears horizontal saw marks on one surface and groupings of partial and full horizontal incisions on the other. Once again the partial cuts read as dark lines, while full cuts allow the passage of light.

The more diminutive *Interlocking Round I* and *Wall Walk I* completed this installation. Like the larger pieces, and indeed all of Moroles's work, they gracefully carry birthmarks, whether quarry cuts, traces of backsawing or molecular cleavages that have been allowed to take their own course. Moroles has said that he wishes to bring the quarry into the gallery. Equally, in his sculpture he returns the stone to itself, its nature enhanced. *—David L. Bell*

WALLINGFORD, CT.

Reggie Bradford at Mellon Arts Center

Smooth transitions between dissimilar forms are the key to the sensual beauty of Reggie Bradford's sculptures. The pieces are small, usually less than 12 inches high, and carved from wood or stone—marble, alabaster, black walnut, African wonder stone. Nonspecific organic shapes derived from fruits or parts of the human body are blended with aspects of the rock or wood itself, and with more recognizable figurative forms—faces, limbs, sexual organs. These varied masses bulge out from the core like outer extensions of inner rhythms.

Bradford, a black artist, is heir to that aspect of African art that values multiplicity, both visual and thematic—and an unexpected harmonizing of otherwise unrelated forms. (In much of African dance, for example, the most revered dancer is the one who can maintain several distinct rhythms simultaneously at different levels of the body, all with effortless grace and elegance.) For Bradford, this rhythmic multiplicity has become a compositional device. Although there is an overall stillness or composure to the work, his shapes tend to burst through each other, forming the outer "visage" of each piece.

In *Crossroads*, the elongated face of a woman carved deep into the side of a long, narrow piece of soapstone seems to proceed out of the abstracted organic shapes below her chin. Above the face, a flattish rectangular solid twists on its edge; Bradford left the surface of this form rough, in strong contrast with the dark, highly polished face of the woman and the abstracted forms. Although surprising, these shifts are never jarring. Bradford's transitions are smooth and masterful, maximally heightening contrasts but never breaking the work's coherence.

Bradford's thematic associations are also unusual. Although his surface treatment and carefully curved forms seem almost classical, his titles introduce popular jargon with disarming humor. One three-form piece that hovers between the geometric and the sensual is called *Bacon, Ham and Baloney*. A group of faces piled around each other in a limestone block bears the name *Cowboys and Indians*. And *Peanut* is a subtle merging of several profiles of a foot and heel with a cut melon, all polished to a soft, dark sheen.

Bradford obeys no formal taboos either, using sexually suggestive or explicit forms of a size and tactile quality that ask to be touched. *Point Blank* is dominated by a delicate breast; *Forward Thrust* is essentially a phallus; *Form Fusion* can be seen as the lower torso of a man. However, nothing here is impersonal or grotesque, and maleness and femaleness are neither elevated nor degraded. Instead, we see sensual warmth and a frankness that is at times unnerving—perhaps for its very lack of polemics.

Bradford's sculpture is multileveled, visceral, sometimes brash, reflecting the diverse artistic influences and personal history that stand behind it. Its rhythmic synthesis of Harlem, humor, sensuality and the concerns of "high art" demonstrates the strength of Bradford's hand and vision.

—Ellen Priest

LOS ANGELES

Manny Farber at Larry Gagosian

Manny Farber's new oil paintings bring together features of both his abstract color-field paintings of the early 1970s and his more recent realist still lifes. With several works over 11 feet long, Farber has abandoned his previous table-top intimacy for a more sprawling, centrifugal field. In a work like *Have a Chew on Me* or in the arabesque profusion of *Nix*, he treads a middle path between the dense abundance of Pollock and the emblematic redundancy of Pop. We read these new paintings for their snaking constellations of trompe l'oeil Polaroids, cancelled checks, paint boxes, tools, glimpses of cruelty and eroticism and notebook pages covered with writing—especially lists; we are also aware of the large zones of pure flat color against which these chains of images are arrayed.

With Farber, the critic-painter, there is a refusal of the modernist insistence that texts and paintings are discrete realms, each with autonomous rules and functions. It is essential to see his images as an *écriture*, with all the layering and complexity of a textual object, where painting and writing can employ overlapping strategies, mechanisms, effects and ambiguities. His work thus positions itself within a lineage—always unsettling to anyone who believes in "pure painting"—that includes Duchamp's *Tum'* and Johns's *According To What*.

Farber's link to these two artists is not simply in his preoccupation with language or in the centrality of irony in his work, but more in his simultaneous deployment of multiple codes and sign systems. All three artists engage the viewer in a shifting, mobile relation with the work, which, never totalizable, slips in and out of a variety of semantic levels—from the literal to the figurative, the discursive to the gestural, presence to absence.

All of Farber's images, through their patient accumulation of intimate details, establish a fragmented, plural field—a social terrain woven out of high and low culture, of daily life and physical work, of private existence. In this rich chaos, what is important for Farber are the points at which objects graze and touch each other, the limits where they overlap or intersect. Coherence lies always just beyond the last of an unfinished series of delicate adjustments, alignments, positionings of signs and figures.

Farber thus works alongside the anomie generated by a cultural surplus of codes and the commodification of signs. For him it is a question of processing the content of his paintings according to a syntactic order other than mere exchangeability or purely formal manipulation. Ever hostile to the static, he is always experimenting with the links between forms and with long chains of metaphoric condensations. No longer viable is the syntax of the briskly framed '20s comic strips which appear in broken pieces around his paintings or of the seamless extension of railroad tracks which hug his surfaces in meandering disjunct segments. But there is no nostalgia for this lost narrative linearity or indeed for any truths outside the shallow plane of his paintings. Farber's deadpan, often acerbic wit is the cover for an outlook that is anti-utopian, suspicious of the unconscious, and that grounds thinking in the proliferating materiality of social life.

—Jonathan Crary

OXFORD, ENGLAND

Peter Kennard at the Museum of Modern Art

Peter Kennard is one of the very few artists—the only one, it might be said—who has had a direct effect in recent British politics. His photomontages are everywhere: on Greater London Council poster hoardings, Committee for Nuclear

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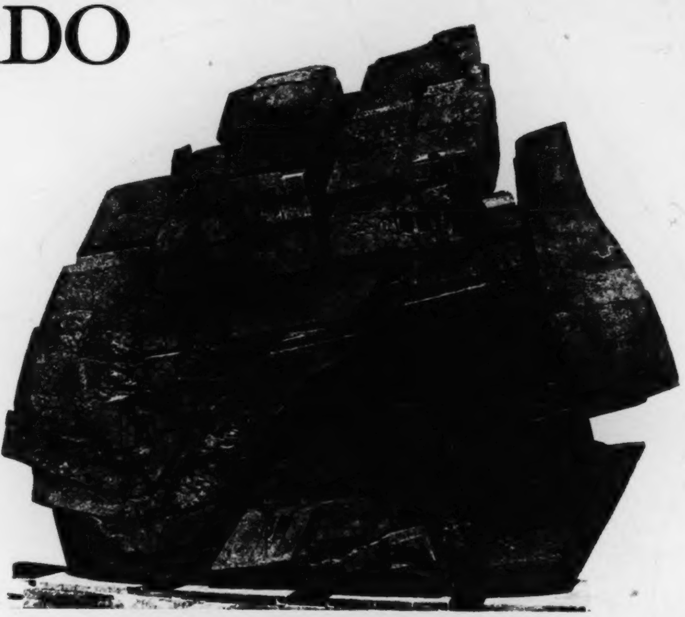
JEAN AMADO
Sculptures



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Contemporary Works on Paper
December 9
January 11

Frumkin & Struve Gallery
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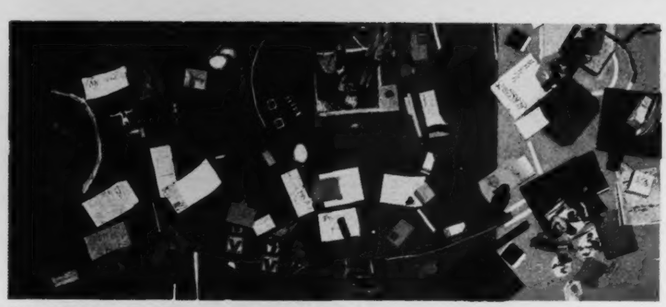
Disarmament (CND) posters, the covers of books from left publishing houses, as well as in dozens of magazines and journals from the *New Statesman* to the *New Scientist*. He is the one political artist everyone in England can name. Last spring he showed a selection of three years' work at the Museum of Modern Art in Oxford.

Kennard's methods are strikingly simple and direct: he montages two or more found images, mostly reproductions from newspapers and magazines. As these reproductions may derive from different fields (e.g., politics and art history), their combinations can be provocative. With these minimal means he thus achieves a maximum of emotional effect. As he said in an interview a couple of years ago: "I've tried to make the work relate to simple memories in people's minds, iconic in a sense." It is this iconicity which has made his work easily reproducible and instantly recognizable.

Like most political photomontagists working inside or outside the art world, Kennard is producing what might be termed alternative or "anti" advertisements. Well-crafted, with few rhetorical flourishes, his juxtapositions of photos are kept very tight; their drama is the result of a highly efficient elision of images of hardness and softness, power and vulnerability. A globe doubles as a head on the shoulders of a malnourished African child. Three Trident missiles hitch a ride on the back of Constable's *Haywain*. A hospital "closed" sign hovers over an old woman crumpled in bed.


Manny Farber: *Nix*, 1983, oil on board, 58 by 133 ½ inches; at Larry Gagosian (review on p. 155).

One of Kennard's most successful works—which unlike the majority of his Heartfield-inspired production is directorial or staged—is *Values*. An old man, identified only by his hands, is photographed from above, eating from a plate on which are scattered a few pennies and half-pennies. The economy of the image belies its store of associations.

In a way, because these images are so powerful in the world, their presence in a gallery seems almost laconic. On the walls of the Oxford museum their lack of scale and finish looked dilatory and timid, like graphic exercises. And yet however "pleased" Kennard might be about showing on the art circuit, this discrepancy of effect should not worry him. It is not a case of wanting to work on both sides of the fence.

In this regard, the title of this exhibition was revealing: "Despatches from an Unofficial War Artist." Most of Kennard's work has been campaign-based, dealing with nuclear weapons, the erosion of the welfare state, monetarism. These issues have demanded of him a concerted, strategic approach. That he has risen to prominence during the Thatcher administration has made his mandate seem all the more urgent.

As a political artist Kennard has shown that images can be dangerous in our culture (the influence he has had on rejuvenating the identity of CND has been considerable). This effectiveness is a persuasive testament not only to his talents but to the power of the desires and aspirations his images symbolize. In the end, what is most important about his work is that it is there, doing a job in the world, where it is needed.

—John Roberts

Review Contributors

Austé, Lawrence Campbell, Stephen Westfall and **Ann-Sargent Wooster** are artists who write on art . . . **Kenneth Baker** is a critic living in Providence, Rhode Island . . . **Douglas Blau** is a travel writer . . . **Jonathan Crary** was recently a visiting lecturer in the Visual Arts Department, University of California, San Diego . . . **Jamey Gambrell** and **Gerrit Henry** are free-lance critics living in Manhattan . . . **Jerome Tarshis** writes on art from San Francisco . . . **John Roberts** is an English critic who writes for *Art Monthly* . . . **Reagan Upshaw** and **John Yau** are poets who write on art.

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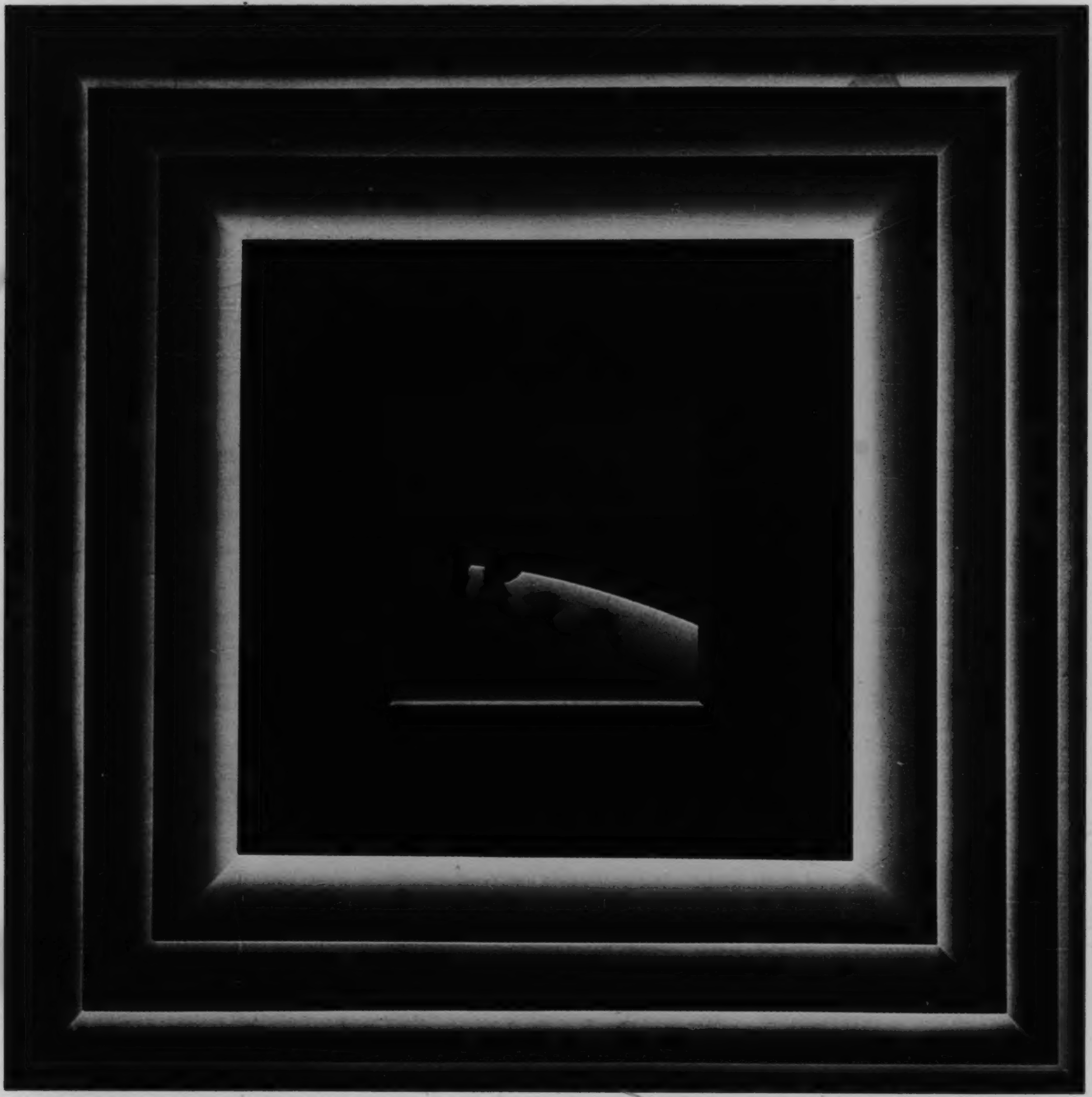

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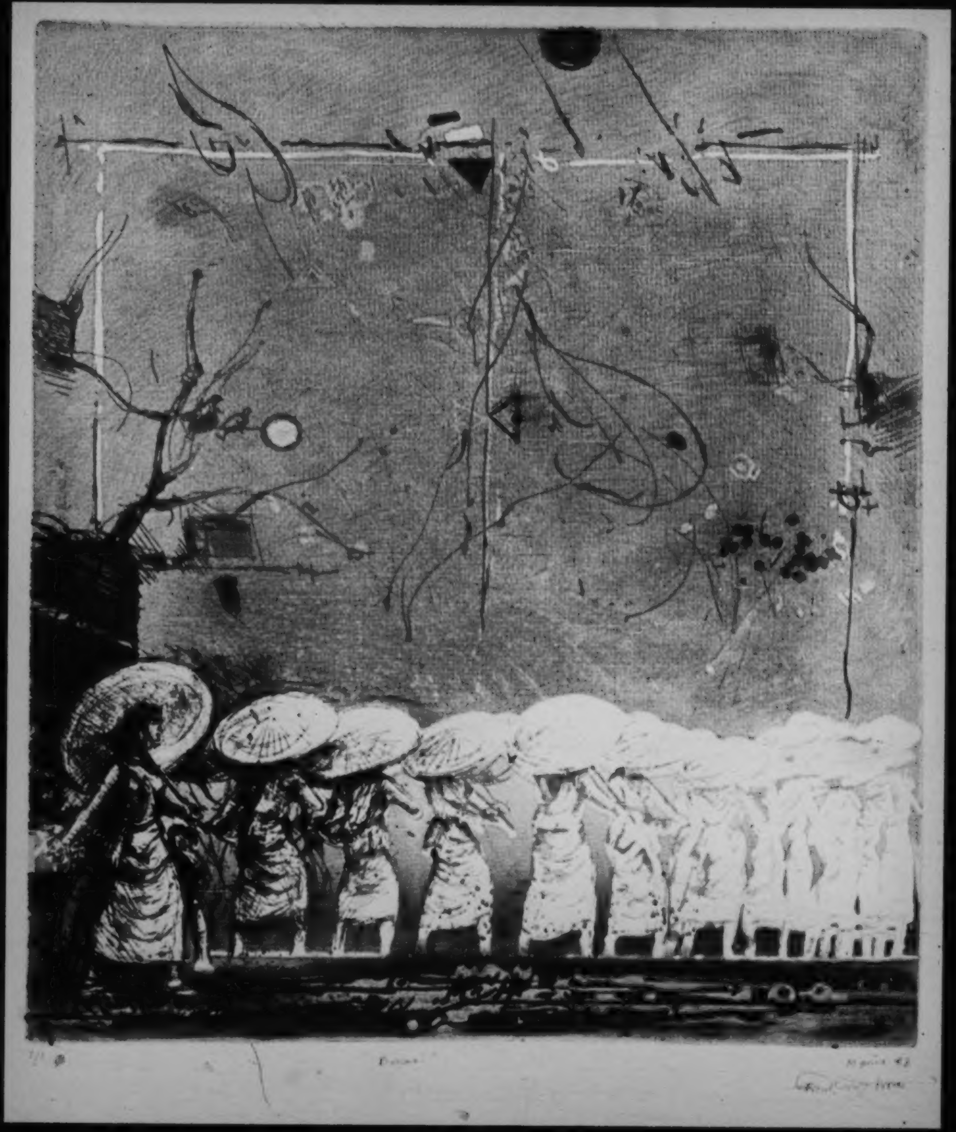

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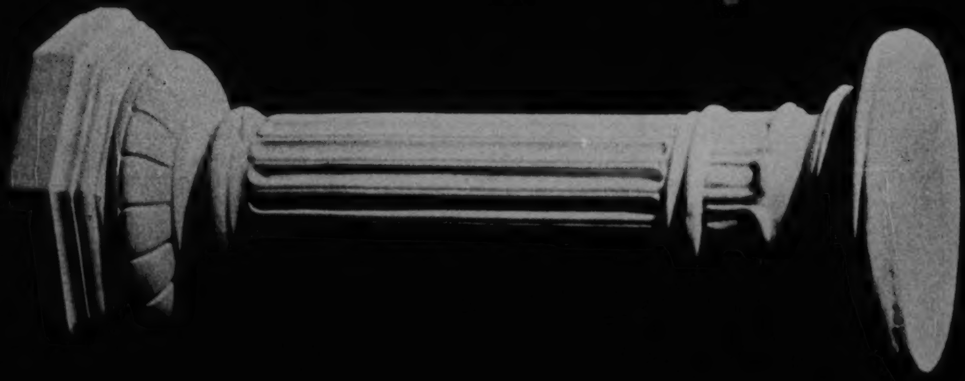

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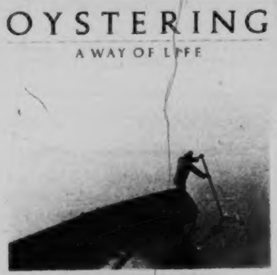

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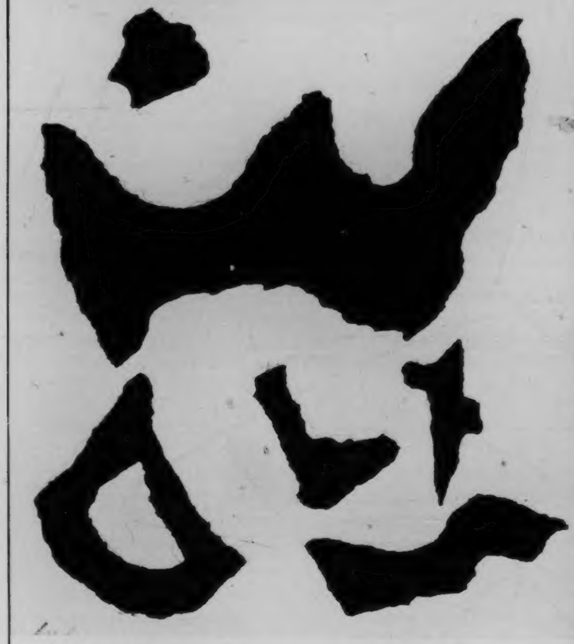

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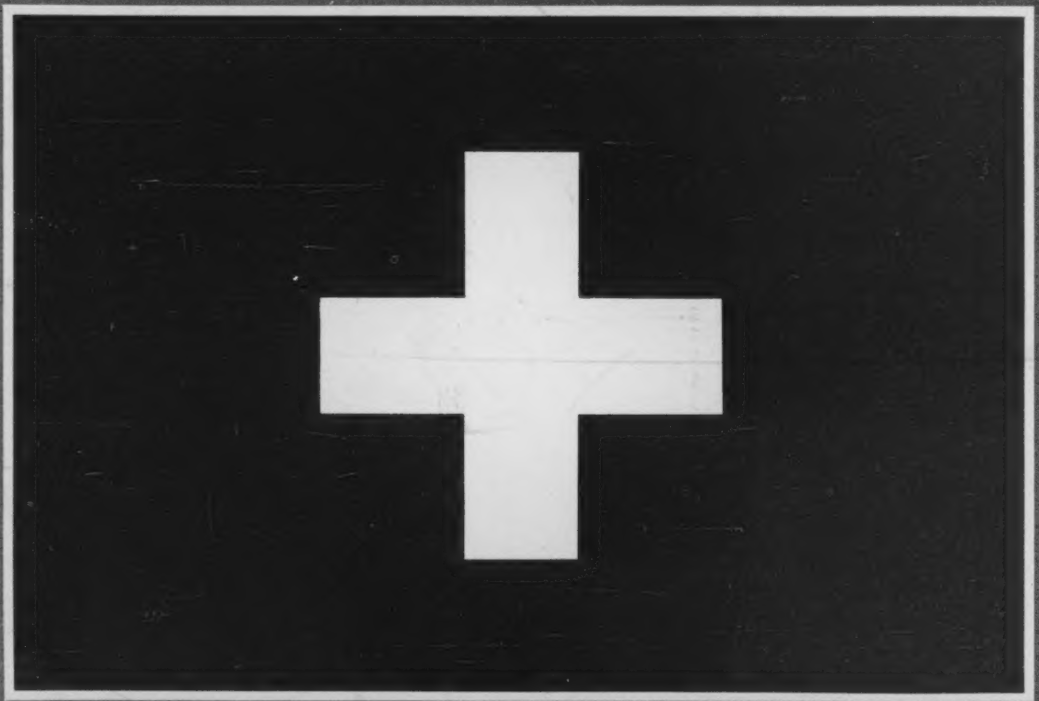

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A Special Advertising Supplement: December '83

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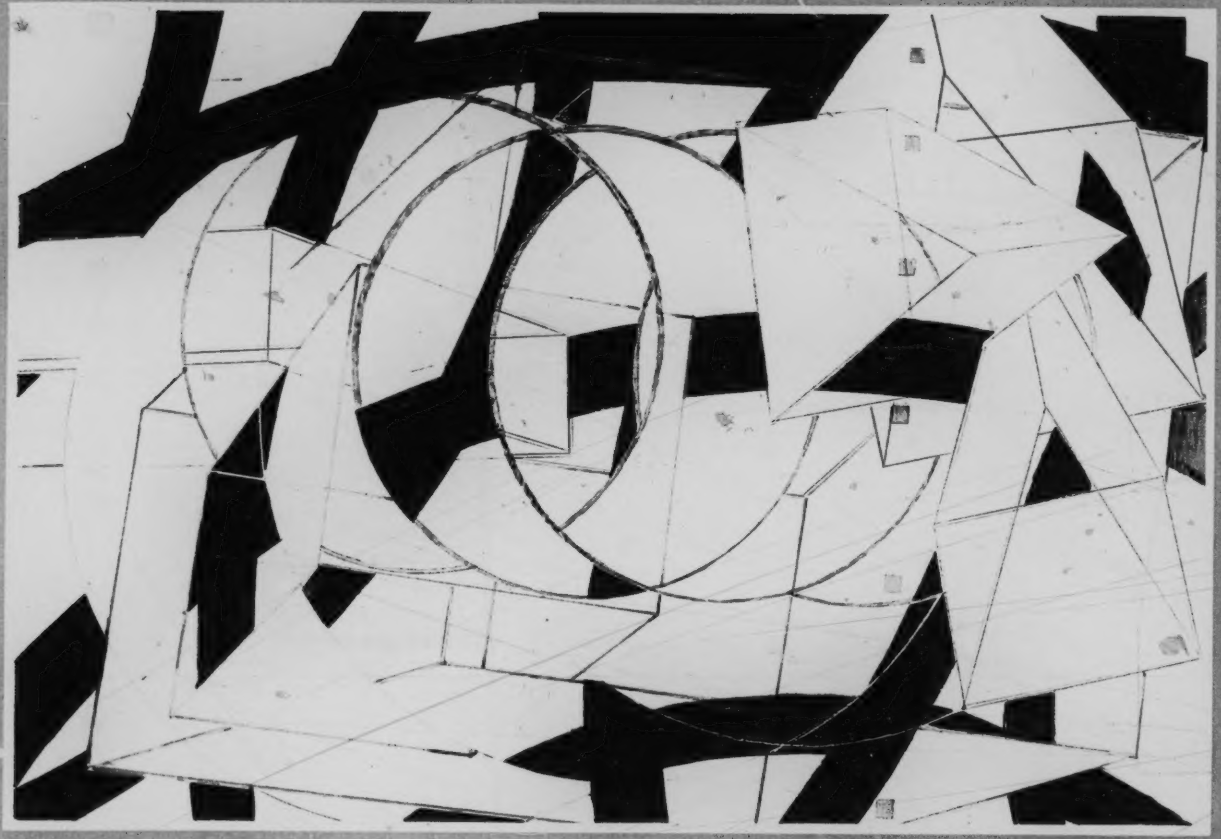

AL HELD

"76-C-10" 1976. *Colored pencil on paper. 27" x 40" (69 x 102 cm.)*

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PICASSO

"Femme Mains Jointes" 1938. *Oil and charcoal on canvas. 31⅞" x 23⅝" 81 x 60 cm.*
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MIRÓ

"Personnage et oiseau." 1961/1982. *Bronze. 330 cm.*

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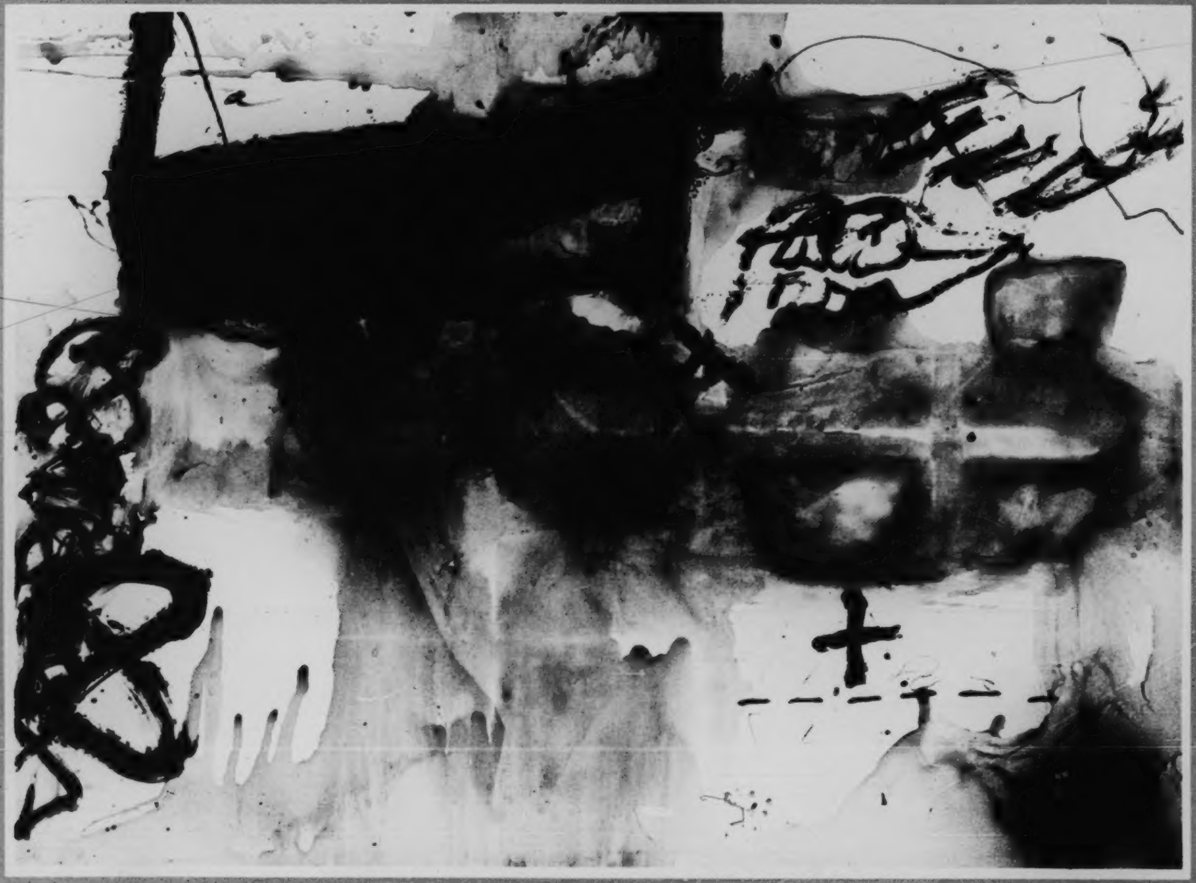

photo: Michel Nguyen, Galerie Maeght Lelong

ANTONI TAPIES

Varnish with black shapes. 1982. *65 x 45¼ in.*

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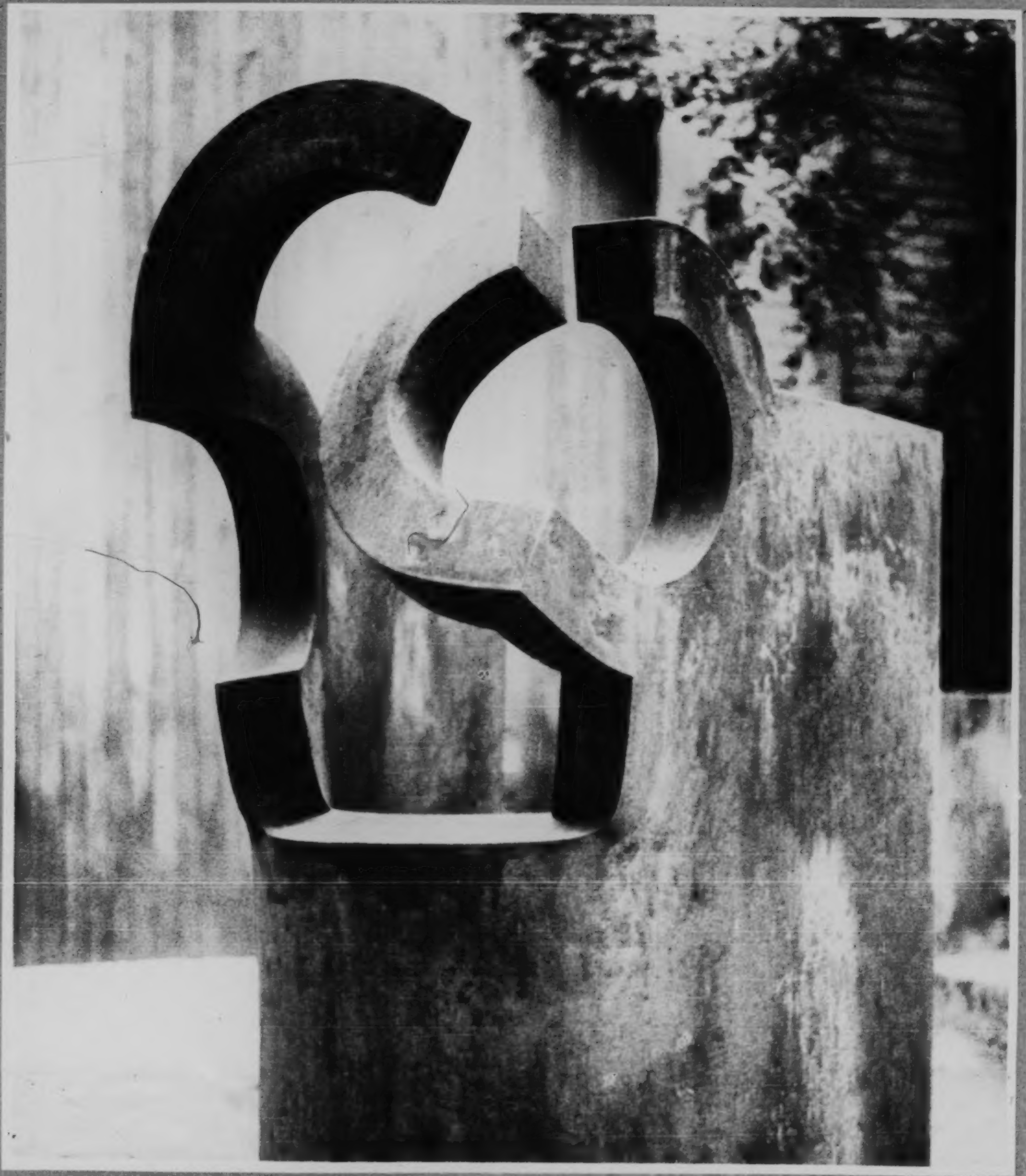

CHILLIDA

"Stèle de Goethe" (Detail). 1982. *Steel. 168 x 92 x 115 cm.*

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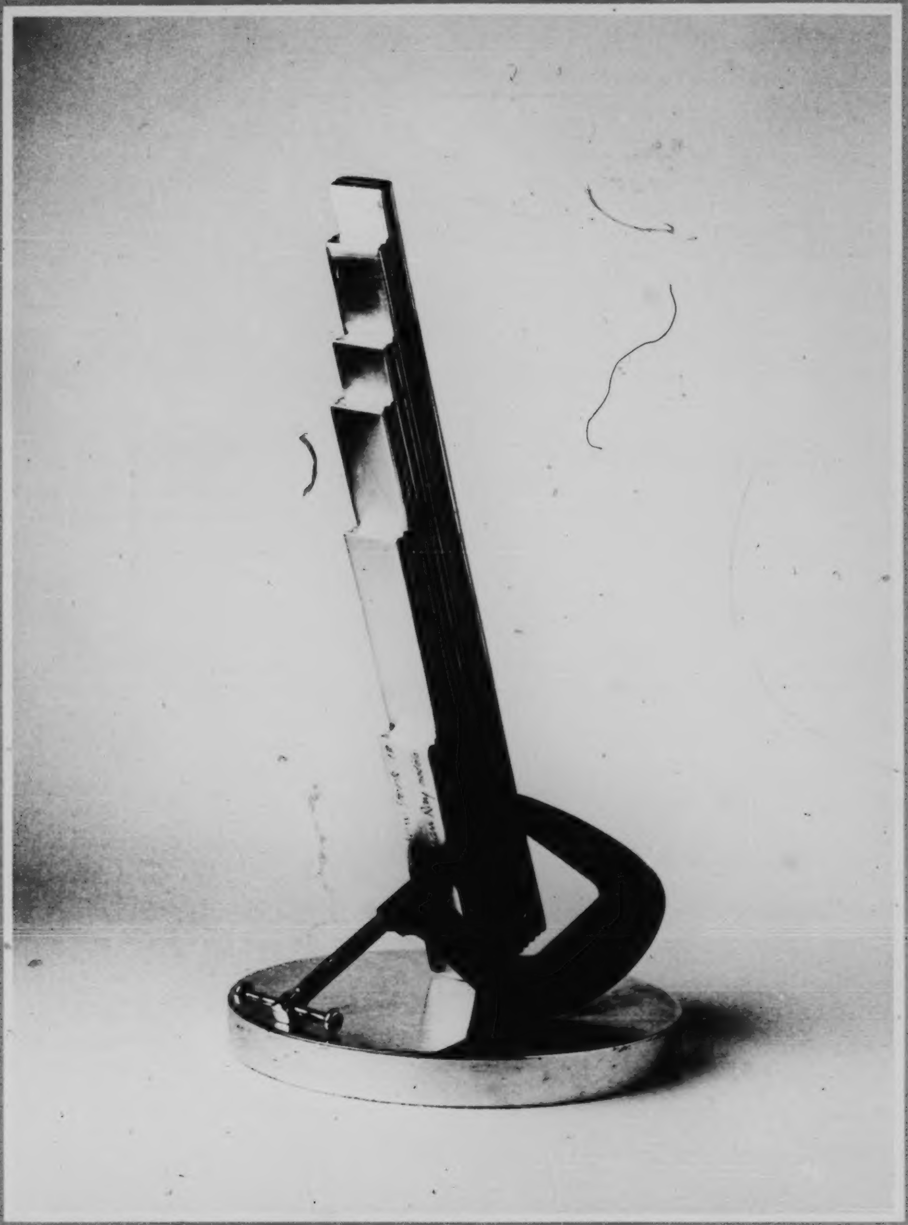

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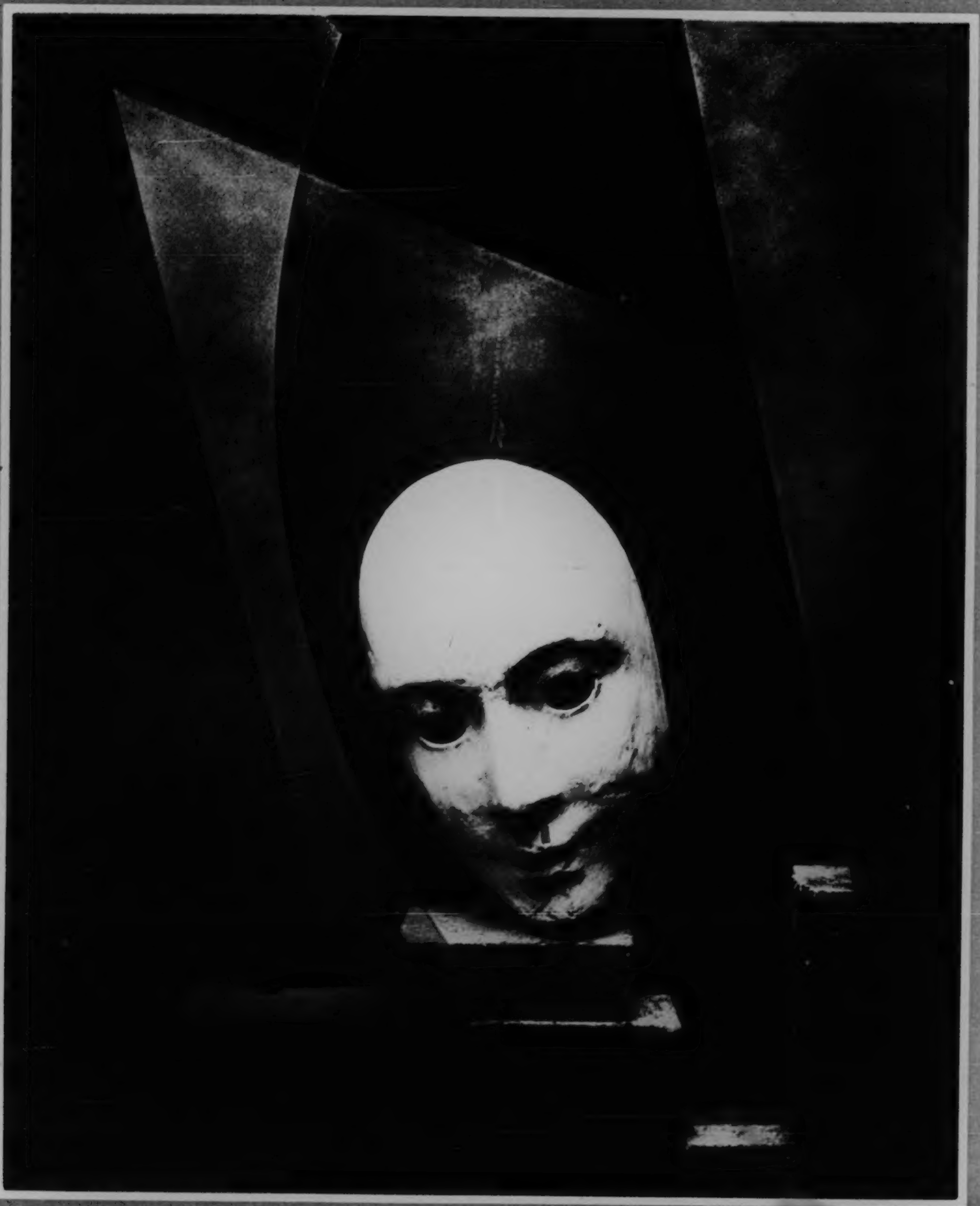

BEATRICE HELG

"Ballade aux masques II" 1983. *Polaroid 24 x 20 inches (60 x 50 cm.)*
Exhibition: December 1983–January 1984
Beatrice Helg is represented permanently by the Galerie Sonia Zannettacci

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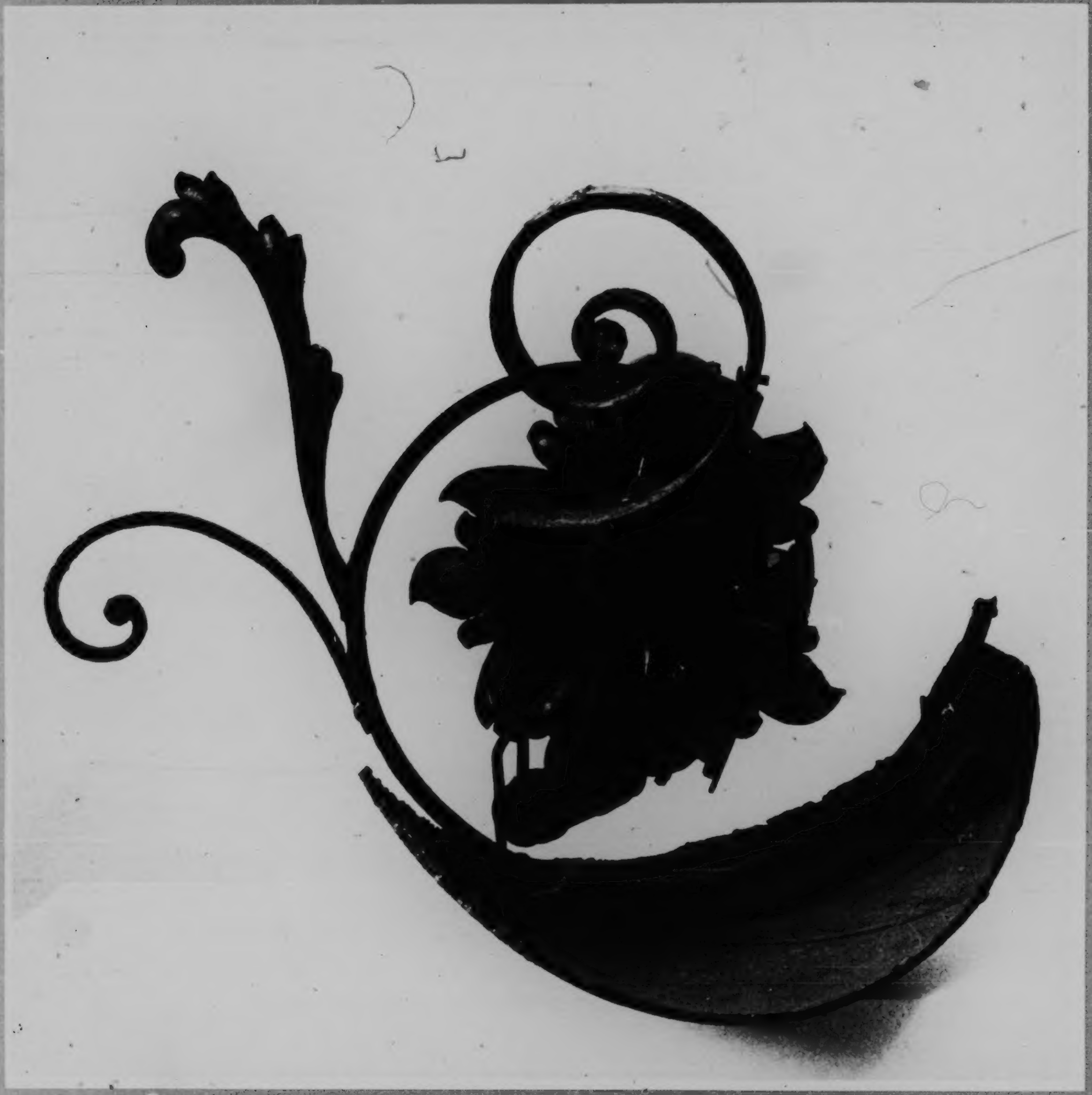

JEAN TINGUELY

Chien baroque 1981. *Oxidized iron with electric motor 220 volts. 50 x 65 x 45 cm.*

RENÉE ZIEGLER

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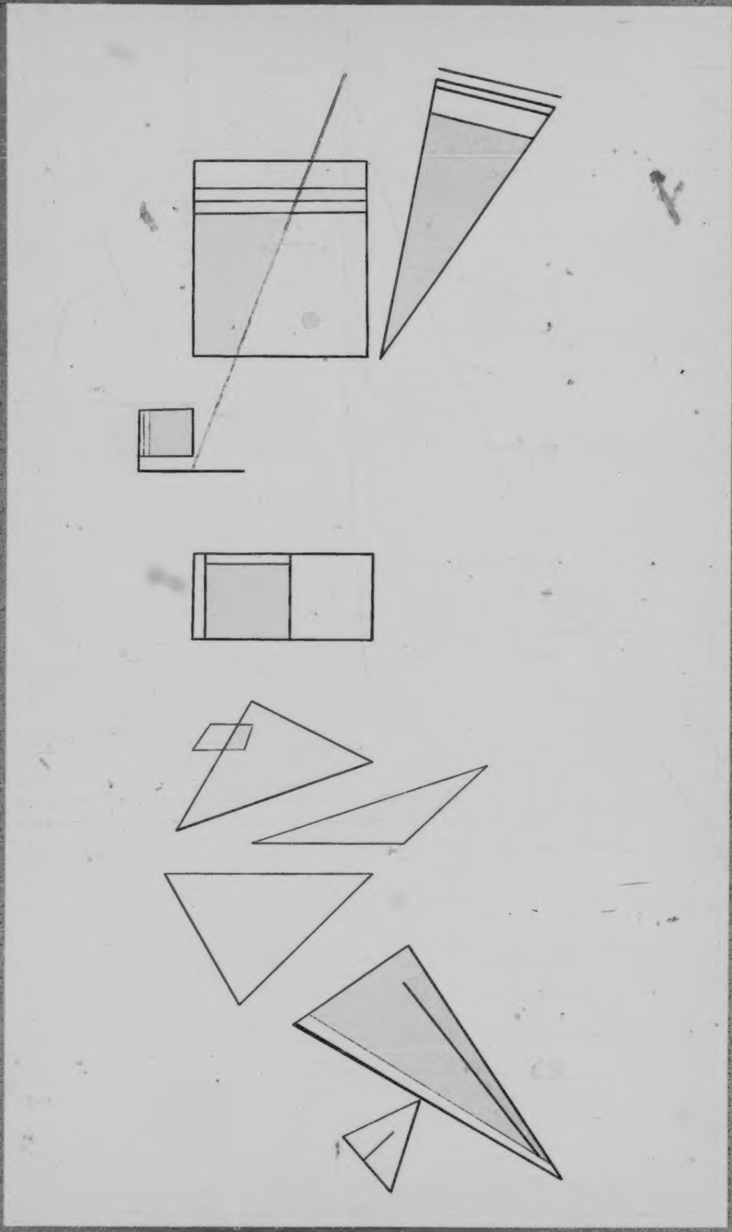

MARCELLE CAHN (1895-1981)

"Construction lyrique 1." 1966. *Oil on canvas. 83 x 50 cm.*
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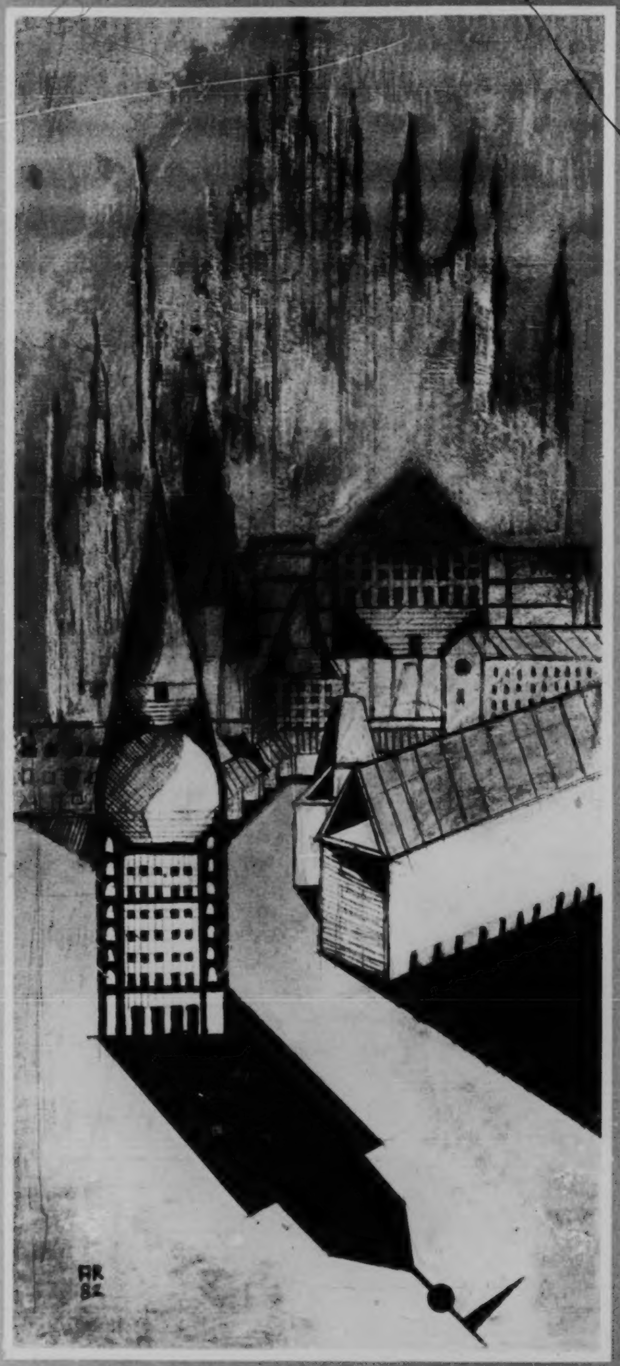

ALDO ROSSI

"Edifici con la Fabbrica del Duomo"
Aldo Rossi is represented exclusively by Jamileh Weber Gallery

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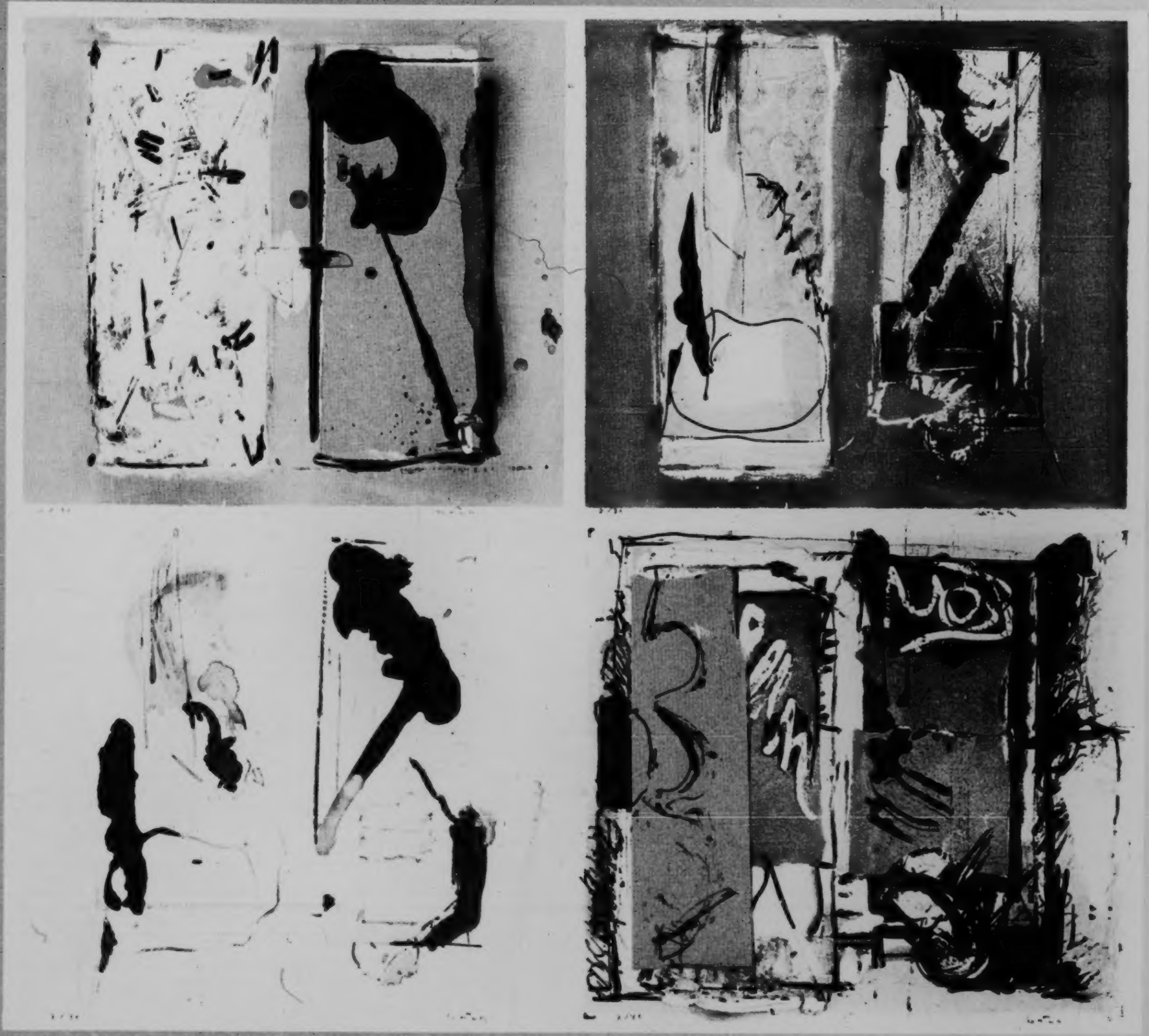

HANS FALK

4 of the 6 lithographs to the theme "Container". *The edition is limited to 38.*
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BALTHUS
"Jeune fille assise" Drawing 1976. *100 x 70 cm.*
Paintings & drawings: BALTHUS, BISSIER, BOTERO, DUBUFFET, ESTEVE, GIACOMETTI, SCHUMACHER, SZAFRAN, TAPIES, VIEIRA DA SILVA, TOBEY
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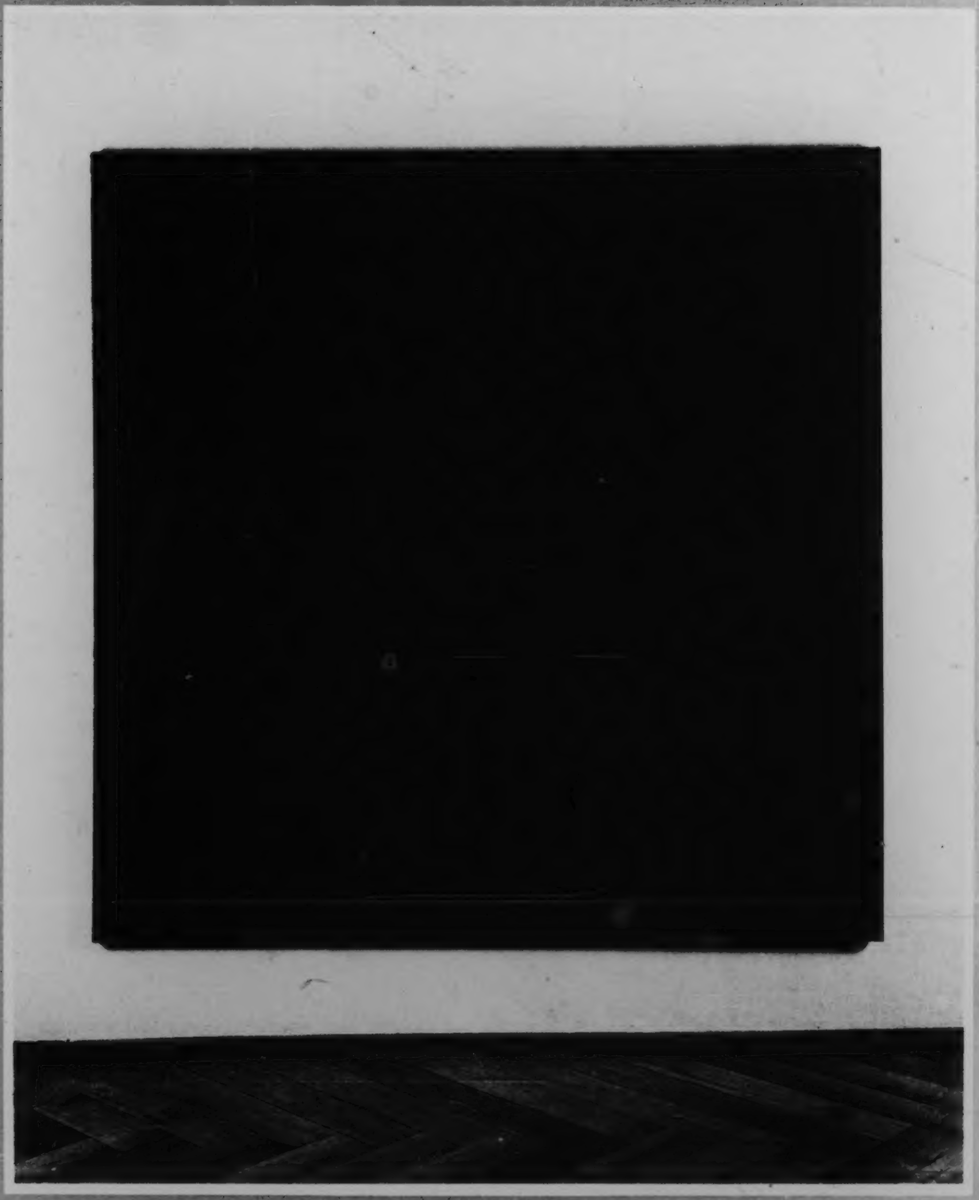

JAMES BISHOP

Untitled, 1974. *Oil on canvas. 195 x 195 cm.*

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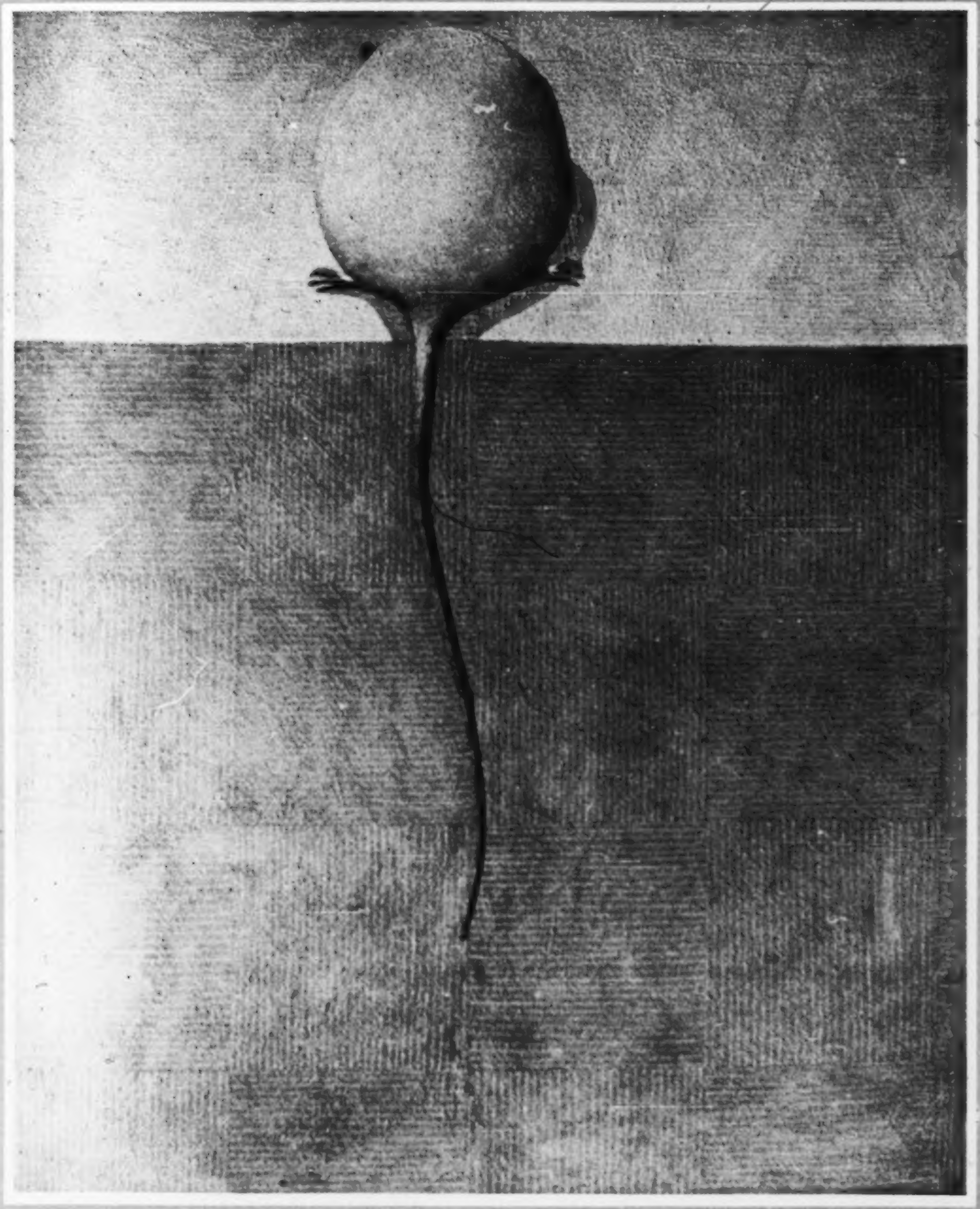

DOMENICO GNOLI

"La souris blanche sur la nappe" 1967. *Mixed media: oil and sand on canvas. 130 x 150 cm*

MARIE LOUISE JEANNERET—ART MODERNE
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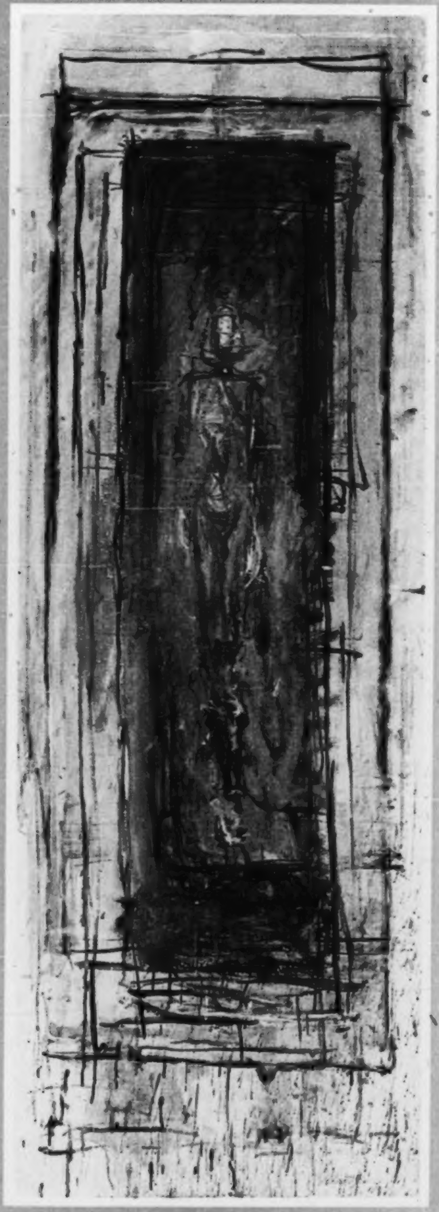

ALBERTO GIACOMETTI

"Nu debout" 1953. *Oil on canvas. 159.5 x 56 cm.*

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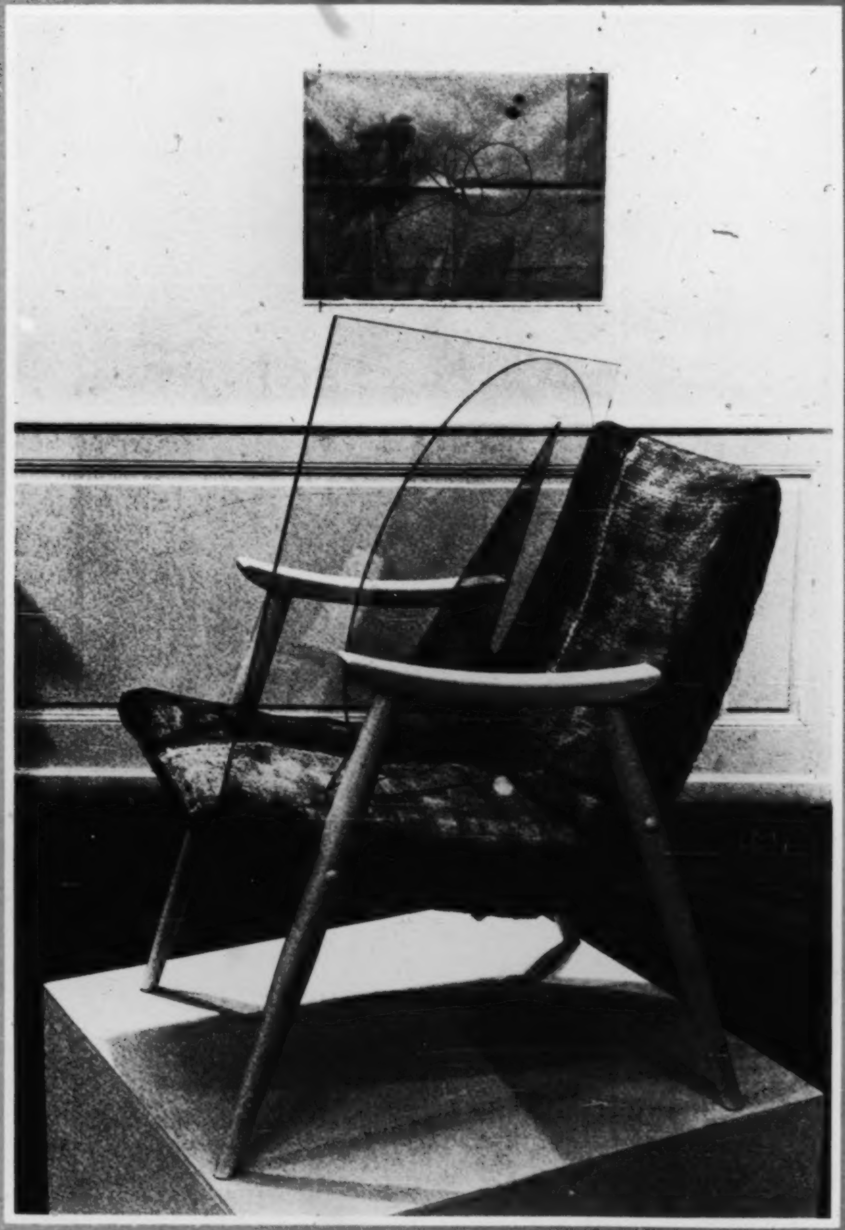

Photo: Georg Rehsteiner

JOHN ARMLEDER

Untitled. 1982. *Assemblage: dispersion sur chaise et verres. 92 x 60 x 70 cm.*

GALERIE MARIKA MALACORDA

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ERNST HAAS

"Rose Study" 1976. *Dye transfer print. 16" x 20"*

ZUR STOCKEREGG

STOCKERSTRASSE 33, 8022 ZURICH. TEL. (1) 202 69 25

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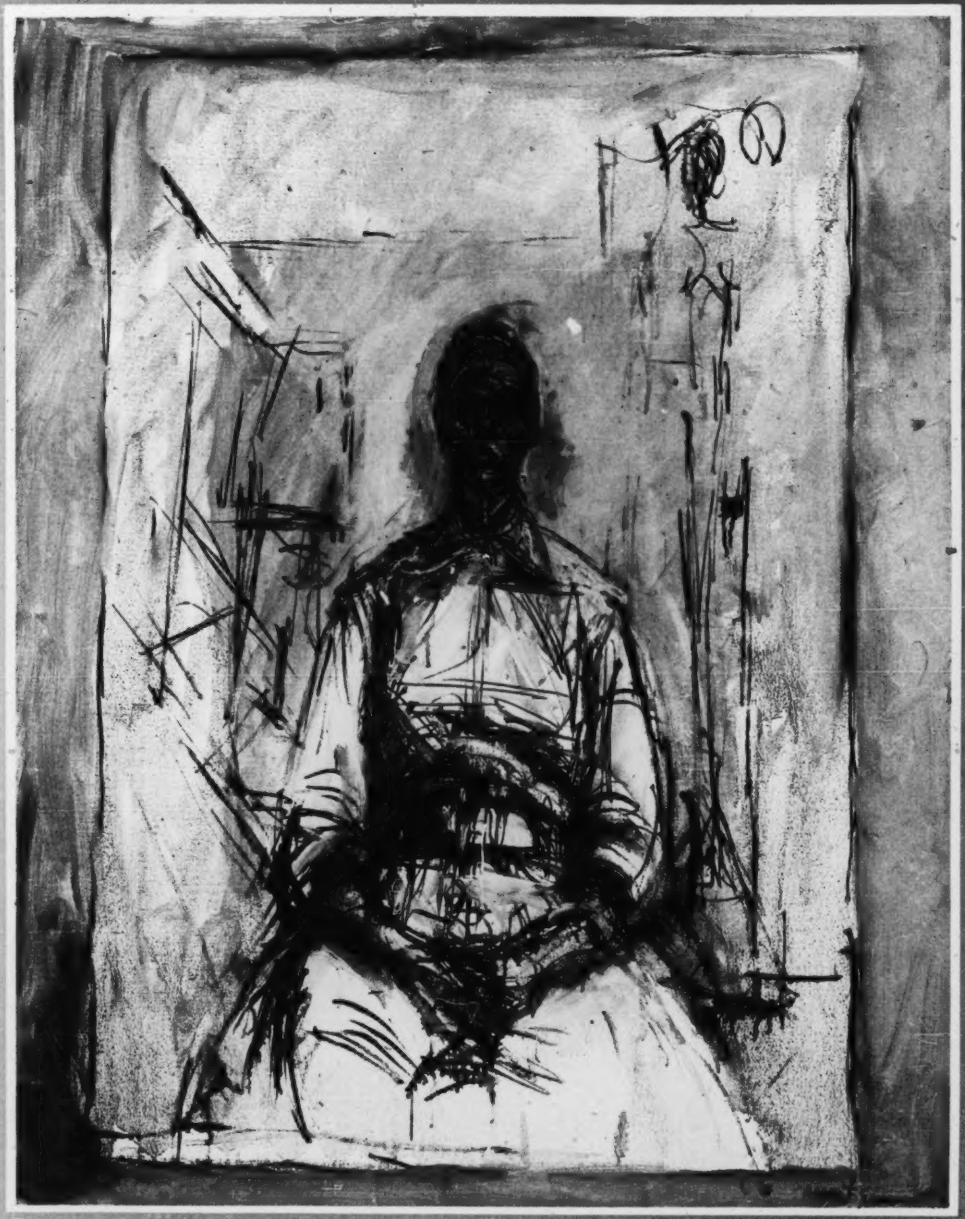

ALBERTO GIACOMETTI

"Aicha" 1959. *Oil on canvas. 36¼" x 28¾" (92 x 73 cm.)*

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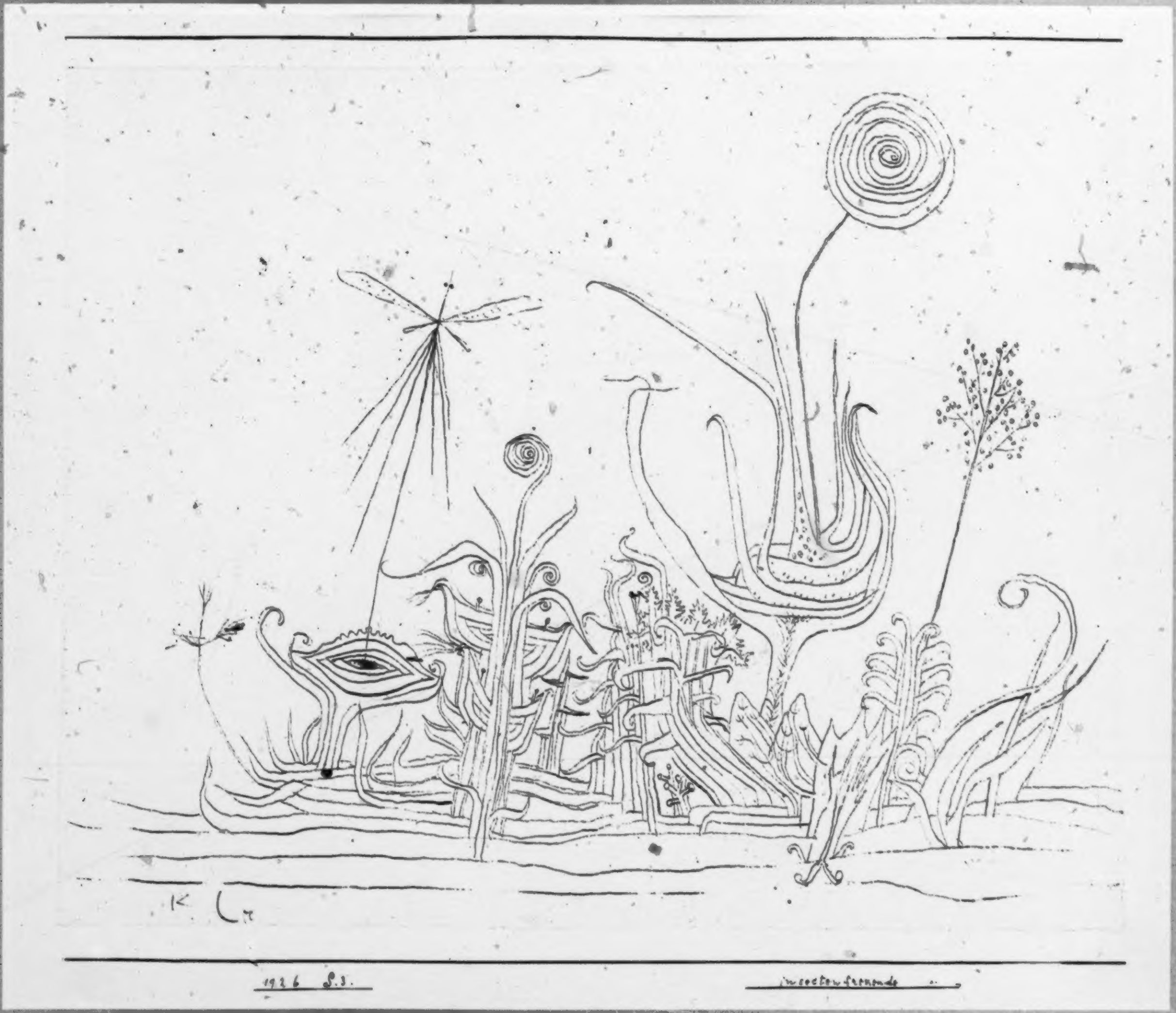
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PAUL KLEE

"Insecton-fressende" 1926. *Ink on paper. 24.5 x 30.5 cm.*

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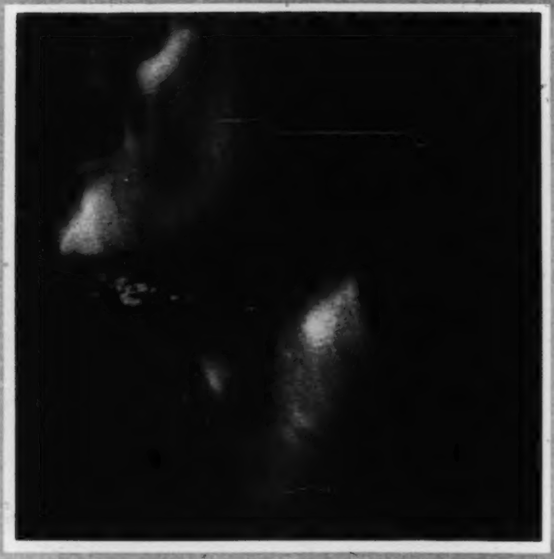

PIERRE KELLER

"Blue Male" 1983. *Polaroid SX 70. 100 x 100 cm.*

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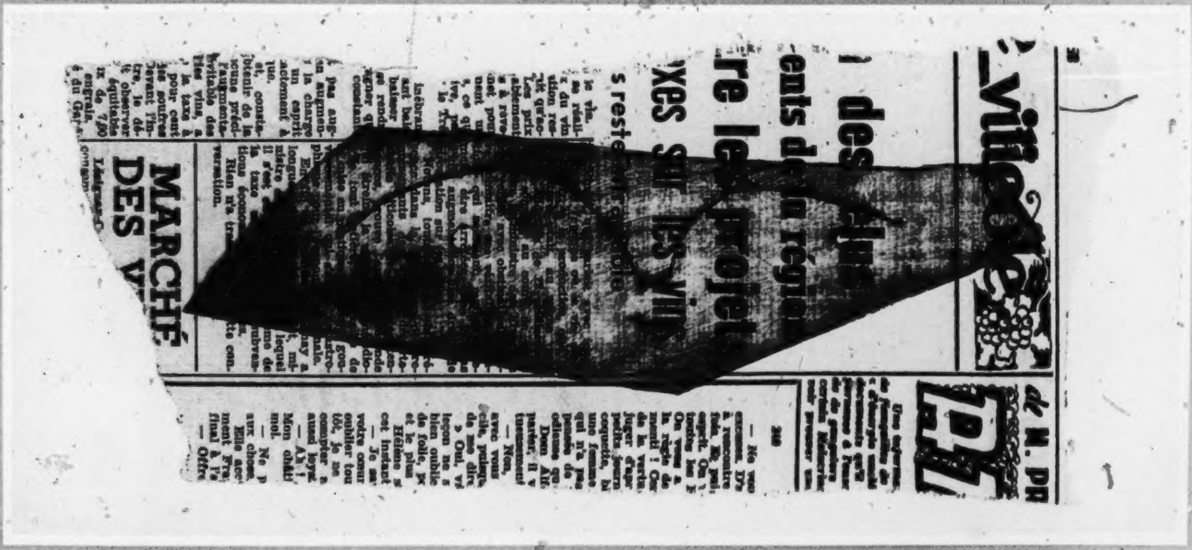

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ROLF ISELI

The Large Eavesdropper from Bern (Der grosse Horcher von Bern), 1982.
Soil, wire and acrylic on paper, 64 x 48½ in (163 x 123 cm)

M. KNOEDLER & CO. INC. NEW YORK
Rolf Iseli, Recent Works, November 5 to December 2, 1983

MUSEUM OF MODERN ART, NEW YORK
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ARGENTINA	BUENOS AIRES	☎ 54 (1)
	RUTH BENZACAR Talcahuano 1216-1° • 1014 • Tel. 41-8549, 42-5614/5568	**Audivert, Bedel, Benedit, Benguria, Cáceres, Castilla, De Monte, Iommi, Kemble, Marotta, Michel, Minujin, Robirosa, Smoje, Vegezzi**
	DEL RETIRO Florida 943 • 1005 • Tel. 312.58.50	**P. Bobbio, M. Bonevardi, S. Camporeale, D. Cugat, J. Diciervo, A. Hilto, L. Lublin, A. Nigro, A. Paparella, G. Priotti, L. Wells, D. Zelaya.**
AUSTRIA	INNSBRUCK	☎ 43 (5222)
	KRINZINGER Adolf Pichlerplatz 8 • 6020 • Tel. 32,131	*Symbol Tier*, drawings, paintings, performance, photography: 17 artists
	KLAGENFURT	☎ 43 (4222)
	CARINTHIA KLAGENFURT Volermarkter Ring 25 • 9020 • Tel. 57.377	Until January 6, Accrochage, new acquisitions of the gallery Until Jan. 6, **Caroline**
	VIENNA	☎ 43 (222)
	ARIADNE Bäckerstrasse 6 • 1010 • Tel. 52.94.79	**Robert Kabas**, new works
	GRITA INSAM Kölnerhofg. 6 • 1010 • Tel. 52.53.30	**Shirazeh Houshiary**, sculpture; **Philippe Favier**, "New pictures from France" As of Dec. 7, **Helmut H. Mark, Evelyn Egerer** and other young Austrian artists
	HEIKE CURTZE Grünangergasse 12 • A1010 • Tel. 52 93 75	Until December 23, **Philipp Schöpke**
	PAKESCH Ballgasse 6 • 1010 • Tel. 52.48.14	December 4–25, **Volker Tannert** and **Herbert Brandl**
	NÄCHST ST. STEPHAN Grunangergasse 1/11 II • 1010 • Tel. 52.12.66	**Oswald Oberhuber**, drawings, paintings and tapestries (catalogue available)
	ULYSSES Opernring 21 • 1010 • Tel. 57.12.26.	Until December 23, **Ivan Chermayeff**, "Cats, Masks, Tables," collages
	GALERIE HUBERT WINTER Sonnenfelsgasse 8 • 1010 • Tel. 52.92.85	*Kunstnachrichten* from **Picabia** to **Lüpertz**
BELGIUM	ANTWERP	☎ 32 (2)
	AVANTGRADE Volkstraat 60 • Tel. 216.04.81	

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ANTWERP (CONT'D) ☎ 32 (2)

MICHELE LACHOWSKY 27 Waalse Kaai • 2000 • Tel. 237.23.93	**Bertrand Lavier**
LENS FINE ART Mechelsesteenweg 148 • 2018 • Tel. 237.68.57	**Lucebert** **Tadini**
"121" Mechelsesteenweg 121 • 218.86.73	Until December 15, **Edward Allington, Anish Kapoor, Julian Opie,** recent sculpture. As of Dec. 15, **Narcisse Tordoir,** new paintings by the Belgian artist
MICHELINE SZWAJCER 17 Venusstraat • 2000 • Tel. 32.71.85	**Lawrence Weiner**

BRUSSELS ☎ 32 (2)

ALBERT BARONIAN 89, Avenue Emile de Beco • 1050 • Tel. 647.3414	**Siegfried Anzinger**
ISY BRACHOT 62a, Avenue Louise • 1050 • Tel. 511.05.25	**Nollet** *Hommage à* **Saverijs**
MINETA MOVE 43, Rue Ernest Allard • 1000 • tel. 513 03 80	**John Mewling,** sculptures **Michael Porter,** paintings
POST-SCRIPTUM 37, Rue des Eperonniers • 1000 • Tel. 511.96.43	Books and catalogues on contemporary art and photography, records

GHENT ☎ 32 (91)

BARONIAN/LAMBERT Oudburg 22 • 9000 • Tel. 254.057	**Blais, Castelli, Combas, Futura 2000**
GEWAD 23 Gewad • 9000 • Tel. 25.56.16	

KNOKKE ☎ 32 (50)

ELISABETH FRANCK 124 Kustlaan • 8300 • Tel. 606.881	The gallery will reopen in April.
GALLERY TRIADE Res. St. James, Kustlaan 130 • 8300 • Tel. 610.087	**Alechinsky, Appel, Atlan, Bissière, Esteve, Fautrier, Herbin, Jorn, Soulages, Bram & Geer van Velde, Vieira da Silva**

KRUISHOUTEM ☎ 32 (91)

FONDATION VERANNEMAN Vandevoordewegg 2 • 9770 • Tel. 83 52 87	**Martin Baeyens, Agnes Nees, Carlos Revilla, Kim Tschang Yeul, P. Wunderlich**

ZWEVEGEM-OTEGEM ☎ 32 (56)

DEWEER ART GALLERY 2 • Tiegemstraat 9 • 856 • Tel. 644.113	**Alfred Hofkunst** (catalogue available)

COLOMBIA

BARRANQUILLA

GALERIA QUINTERO 1, CRA 51 B Nº 80-65 • Tel. 359.210	**Liliana Porter**

BOGOTA ☎ 57

GARCES Y VELASQUEZ CRA 5 Nº 26-92 - AA 25936 • 1 • Tel. 284.5593	**Luis Caballero, Santiago Cardenas, Beatris Gonzalez, Becky Mayer, Saturnino Ramirez, Carlos Rojas, Bernardo Salcedo, Camilo Velasquez**
QUINTANA Carrera 11 Nº 85-62 • Tel. 236.8226	**Henry Moore**

DENMARK

COPENHAGEN ☎ 45 (1)

ASBAEK Ny Adelgade 8 • 1104 • Tel. 15 40 04	**Joergen Haugen Sørenson** **Freddie A. Lerche**

ENGLAND

CAMBRIDGE ☎ 44 (223)

KETTLE'S YARD GALLERY Northampton Street, C.B.3 OA.Q. • Tel. 352.124	Through December 23, recent paintings and sculptures: **Jonathon Froud, Peter Noble, Robert Soden, Richard Wiltshire**

LONDON ☎ 44 (1)

ANNE BERTHOUD GALLERY 1 Langley Court, W.C.2 • Tel. 352.124	Through December 22, "Interiors"—painting and drawing by contemporary British artists
ART HOUSE 213 South Lambeth Road • Tel. 735.2192	"The Face": 25 known and unknown artists make faces also Selection from the Outsider Archive
ANTHONY d'OFFAY 23 Dering Street, W.1 • Tel. 499.4695	Paintings and sculpture: **Baselitz, Chia, Clemente, Gilbert & George, Kiefer, Long, McLean, Webb,** etc

LONDON (CONT'D)	☎ 44 (1)
BARBICAN ART GALLERY Centre for Arts & Conferences • EC2 • Tel. 638 41 41	"Young Blood": an exhibition showcasing Britain's young designers
BROWSE & DARBY 19 Cork Street, W.1 • Tel. 734.7984	Through December 22, **James Reeve**
12 DUKE STREET GALLERY Duke Street, St. James, S.W.1 • Tel. 937.36.63	David Grob Ltd. (by appointment only) 6 St. Albans Grove, London W8. Telephone (1) 937 3863
FISCHER FINE ART 30 King Street, S.W.1 • Tel. 839.3942	Through December 22, an anthology of European architectural drawing from the 18th–20th centuries
GIMPEL FILS 30 Davies Street, W.1Y.1L.G. • Tel. 493.2488	Through December 22, "New French Painting"; Through January 14, Christmas Show: Eskimo/Inuit prints from the Canadian Arctic
ROBERT FRASER GALLERY 21 Cork Street, W.1 • Tel. 434 1911	**Salvador Dali:** a selection of drawings from the Edward James Collection (1937–1938)
NIGEL GREENWOOD, INC. 41 Sloane Gardens, S.W.1W.8E.B. • Tel. 730.8824	Through Christmas, **Glen Baxter**, color drawings
I.C.A. The Mall, SW1. • Tel. 930.0493	Until December 18, **Robert Mapplethorpe**, photographs Until Dec. 11, **Barbara Kruger**, "Your Comfort is My Silence"
NICOLA JACOBS 9 Cork Street, W.1 • Tel. 437.3868	Through December 24, **Ken Kiff**, new work
ANNELY JUDA/JUDA ROWAN 11 Tottenham Mews, W.1 • Tel. 637.5517/8	Until Dec. 17, "First Russian Show": **Chagal, Exter, Gabo, Kandinsky, El Lissitzky, Malevich, Popova, Rodchenko, Suetin, Tatlin**, etc.; **Richard Kidd**
KNOEDLER GALLERY (Kasmin, Director) 22 Cork Street, W.1 • Tel. 439.1096	Through December, **Gillian Ayres**, "Smaller Works"
LEINSTER FINE ART 9 Hereford Road, W.2 • Tel. 229.99.85	Through December, *"Toujours L'Elégance,"*: hats, jewelry, Art Nouveau period painting
LISSON GALLERY (Nicholas Logsdail) 66/68 Bell Street, N.W.1 6S.P. • Tel. 262.1539	**Bertrand Lavier**, sculpture
MARLBOROUGH FINE ART LTD 6, Albemarle Street • W1X 3HF • tel. 629 51 61	Through January 7, **John Piper**, romantic paintings
MAYOR GALLERY 22A Cork Street, W.1 • Tel. 734.3558	Through December, **Salvador Dali**, drawings
PICCADILLY GALLERY 16 Cork Street, W.1 • Tel. 499.4632	Through December 22, Christmas Exhibition: recent acquisitions of British & Continental works
REDFERN GALLERY 20 Cork Street, W.1X. 2H.L. • Tel. 734.17.32 734.05.78	Through December 31, "Prints and Literature": an exhibition of prints on literary themes
GALERIE 39 98 George Street, W.1H. 5R.I. • Tel. 487 5038	Through December 9, **Waichi Tsutaka** Through Dec. 23, mixed show by contemporary Japanese artists
EDWARD TOTAH GALLERY 39 Floral Street • W.C.2 • Tel. 379.6241	December 2–24, **Gregor Hiltner**, paintings and watercolors
WADDINGTON GALLERIES 2, 4 & 34 Cork St., W.1 • Tel. 439.1866	Until Dec. 23, **Michael Moon** (2 Cork Street); **Julian Schnabel** (34 & 11 Cork St.) Through Dec., **Calder, Flanagan, Matisse, Miró, Nicholson** (2 & 11 Cork St.)

SOUTHAMPTON	☎ 44 (703)
JOHN HANSARD GALLERY The University, Southampton • Tel. 559.122	Until December 24, **Rebecca Horn**, installations

FRANCE

BORDEAUX	☎ 33 (56)
C.A.P.C. ENTREPOT LAINE Rue Ferrère • 33000 • Tel. 44.16.35	Galleries will be closed during construction of the new museum

CANNES	☎ 33 (9)
GALERIE HERBAGE 17, Rue des Etats-Unis • 06400 • Tel. 39.19.15	The gallery will be closed during the month of December

LYONS	☎ 33 (7)
E.L.A.C. Centre de'Echanges Lyon Perrach • 69002 • Tel. 842.27.39	As of December 16, three French painters: **Vincent Bioulés, Louis Cane, François Martin** (catalogue available)
GALERIE J.L.J. BERTIN 10, Rue Auguste Comte • 69002 • Tel. 842 62 87	December 6–January 5, African art

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LYONS	☎ 33 (7)
GALERIE GASTON/NELSON 99 Cours Emile Zola • 69100 Villeurbanne • Tel. 894 00 69	Until December 23, group exhibition: **Edward Allington, Gloria Friedmann, Shirazeh Houshiary, Pierre Keller**
NICE 33 (93)	
GALERIE LE CHANJOUR 55, Rue de France • 06000 • Tel. 37 30 11	Accrochage: **Combas, Di Rosa, Dole, Poivret**
GALERIE PAUL HERVIEU 26, Rue Pastorelli • 06000 • Tel. 80.02.10	Paintings and gouaches by **Atlan, Clavé, Coignard, Goetz, Hélénon, Marchand des Raux, Papart** and **Key Sato**
PARIS	☎ 33 (1)
ABCD-CHRISTIAN CHENEAU 30, Rue de Lisbonne • 75008 • Tel. 563 25 42	*"Tel Peintre—Quels Maitres?"* Group exhibition of 25 artists: **Arroyo, Chambas, Erro, Jaccard, Klasen, Monory, Thalmann,** etc.
ANTIOPE-FRANCE 10, Rue Budé • 75004 • Tel. 354.61.02	Accrochage: gallery artists
ARTCURIAL 9, Av. Matignon • 75008 • Tel. 299.16.16	Still-life paintings by 20th-century masters: **Matisse, Picasso,** etc.
BEAUBOURG 23, Rue du Renard • 75004 • Tel. 271.20.50	Accrochage
GALERIE ALAIN BLONDEL 4, Rue Aubry-le-Boucher • 75004 • Tel. 278.66.67	**Bruno Schmeltz**
CLAUDE BERNARD 5-7-9, Rue des Beaux-Arts • 75006 • Tel. 326.9707	**Zoran Music**
ISY BRACHOT 35, Rue Guénégaud • 75006 • Tel. 354.22.40	December 7–January 7, **Gina Pane**
GALERIE CLAUDINE BREGUET 19, Rue Guénégaud • 75006 • Tel. 633 40 06	The gallery will close in December
GALERIE JEANNE BUCHER 53, Rue de Seine • 75006 • Tel: 326.22.32. 326.75.23	**Jean Amado,** recent sculpture
LOUIS CARRE ET CIE. 10, Avenue de Messine • 75008 • Tel. 562.57.07	*Accrochage*
GALERIE CAROLINE CORRE 14, Rue Guenegaud • 75006 • Tel. 354-5767	**Bedarride** Group show of gallery artists and original artists' books
GALERIE CROUSEL HUSSENOT 80, Rue Quincampoix • 75003 • Tel. 887.6081	**Dokoupil**
JACQUES DAMASE 61 Rue de Varenne • 75007 • Tel. 705.55.04	**Sonia Delaunay,** gouaches, watercolors; *cadeaux d'artistes:* **Calder, Cocteau, Jim Dine, Erté, Fernand Leger, Patrick Raynaud**
LE DESSIN 27, Rue Guenegaud • 75006 • Tel. 633.04.66	Through December, **Anne Marie Pécheur,** recent paintings
ERIC FABRE 6, Rue du Pont de Lodi • 75006 • Tel. 325.42.63	**Christian d'Alwee, Jean-Luc Vilmouth** As of December 20, **Nam June Paik**
PAUL FACCHETTI 20, Avenue de Friedland • 75008 • Tel. 563.60.26	By Appointment
KARL FLINKER 25, Rue de Tournon • 75006 • Tel. 325.18.73	Drawings by **Hélion, Hubbuch, Kandinsky, Klee, Kupka, Magnelli,** etc.
GALERIE FARIS 50, Rue de l'Université • 75007 • Tel. 544.29.48	**Altardi,** drawings, paintings, sculpture
JEAN FOURNIER 44, Rue Quincampoix • 75004 • Tel. 277.3231	**James Bishop, Pierre Buraglio, Alain Clément, Sam Francis, Simon Hantai, Shirley Jaffe, Joan Mitchell, Claude Viallat**
GALERIE DE FRANCE 50-52, Rue de la Verrerie • 75004 • Tel. 274.38.00	Until Dec. 10, **Antonucci, Bouillon, Fonchain;** Dec. 13–17, to commemorate her new book, photographs by **Alice Springs;** As of Dec. 20, **Alfred Manessier**
LILIANE FRANCOIS 15, Rue de Seine • 75006 • Tel. 326.94.32	December 1–21, **Georges Rinaudo,** drawings
MAURICE GARNIER 6, Avenue Matignon • 75008 • Tel. 225.61.65.	**Bernard Buffet,** permanently.
DANIEL GERVIS GALLERY 14, Rue de Grenelle • 75007 • Tel. 544.41.90	**Benrath, Constant, Dubuffet, Eterovic, Gerzo, Ghertman, Malaval, Montyn, Mutal, Nevelson, Olsen, Pan, Pasotti, Sonderborg, Toledo,** others

PARIS (CONT'D)	☎ 33 (1)
GALERIE MARWAN HOSS 12, Rue D'Alger • 75001 • Tel. 296.39.45	"Important Works: Masters of the 19th and 20th Centuries," paintings, drawings and sculpture
LAHUMIERE 88, Bd de Courcelles • 75017 • Tel. 763.03.95	**Dahmen, Dewasne, Dorny, Magnelli, Picasso**
LA HUNE GALERIE EDITIONS 14, Rue de l'Abbaye • 75006 • Tel. 325.54.06	*Correspondances*–**Folon, Milton Glaser**
LA HUNE-LIBRAIRIE 170, Boulevard St. Germain • 75006 • Tel. 548.35.85	Books, catalogues and magazines: Fine arts, literature, architecture, graphics, photography and fashion
YVON LAMBERT 5, Rue de Grenier St. Lazare • 75003 • Tel. 271.09.33	Until December 23, **Loïc Le Groumellec**
GALERIE JEAN-PIERRE LAVIGNES 15, Rue St. Louis en l'Isle Paris • 75004 • Tel. 633.5602	Through January 10, **Jean-Charles Meynard**, *Corps et Graphiques*, acrylic paintings
GEORGES LAVROV 40 Rue Mazarine • 75006 • Tel. 326.84.35	Gallery artists: **Lepeut, Mabille, Mangou, Plessier, Raginsky, Sosnowski** Dec. 6–Jan. 15 **Roberto Mangou**, exhibition
ADRIEN MAEGHT 46, Rue du Bac • 75007 • Tel. 222.12.59	**Raoul Ubac** **Jan Voss**
GALERIE MAEGHT LELONG S.A. 13 & 14, Rue de Téhéran • 75008 • Tel. 563.13.19	**Jean-Paul Riopelle** **Ben Nicholson**
1900-2000 GALLERY 8, Rue Bonaparte • 75006 • Tel. 325.84.20	"Made in U.S.A. 1930–1950," period furniture and objects Surrealist paintings
DENISE RENE 196, Blvd. St. Germain • 75006 • Tel. 222.77.57	Through December, **Tsai**, cybernetic works
GALERIE NATALIE SEROUSSI 34, Rue de Seine • 75006 • Tel. 634.05.84	Until December 10, **Giacomo Balla**; As of Dec. 19, "Works of the 20th Century": **Balla, Gris, Kandinsky, Kupka, Picabia, Valmier**
DARTHEA SPEYER 6, Rue Jacques Callot • 75006 • Tel. 354.78.41	Gallery artists
STADLER 51, Rue de Seine • 75006 • Tel. 326.91.10	**Alexandre Delay**
NANE STERN 25, Ave. de Tourville • 75007 • Tel. 705.06.46	Through January 7, paintings by **Zenzo Sakamoto** and **Anthony O'Carroll**
DANIEL TEMPLON 30, Rue Beaubourg • 75003 • Tel. 272.14.10	Through December, **Karel Appel**
TRANS/FORM 22, Ave de la Bourdonnais • 75007 • Tel. 550.40.32	"Paddock Part I": **Hisako Endo, Nobukatsu Endo, Yasuhiko Hata, Seiki Matsui, Katsuto Matsushita, Saburo Minami, Koji Oeshi, Koichi Yamazaki**
PATRICE TRIGANO 4 bis Rue des Beaux-Arts • 75006 • Tel. 634.15.01	Through December 17, **Bryen**
GALERIE VALLOIS 41, Rue de Seine • 75006 • Tel. 329.50.84/85	**Chana Orloff**, sculpture from 1915–30
ZABRISKIE 37, Rue Quincampoix • 75004 • Tel. 272.35.47	As of December 7, **Thierry Delaroyere**, recent paintings

LES SABLES D'OLONNE	☎ 33 (51)
MUSEE DE L'ABBAYE STE. CROIX Rue de Verdun • 85100 • Tel. 32 01.16	*Donation* **Sorlier**: "Lithography at the turn of the century" *Salle* **Jean Launois** (1898–1942); **Victor Brauner**, *Les Mythologies*

ST. PAUL DE VENCE	☎ 33 (93)
FONDATION MAEGHT Saint Paul de Vence • 06570 • Tel. 32.81.63	Permanent collection of the *Fondation* As of December 22, an exhibition of posters
GALERIE CATHERINE ISSERT Saint Paul de Vence • 06570 • Tel. 32.96.92	

TOULON	☎ 33 (94)
MUSEE DE TOULON 20, Boulevard Leclerc • 83000 • Tel. 93.15.54	Through December 15, **François Arnal**: *Aujourd'hui le moyen age*, medieval archaeology; *Japon: Dialectique du dedans-dehors* (architecture in Japan)

TOULOUSE	☎ 33 (61)
AXE-SUD 11, Place de la Daurade • 31000 • Tel. 25.37.17	Until December 5, **Ben** Dec. 8–Jan. 7, *FR-IT-ES*, 12 artists of French, Italian or Spanish origin

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BERLIN ☎ 49 (30)

GALERIE AKMAK Hohenzollerndamm 7 • 1000/31 • Tel. 883.53.12	**Jaune Quick-to-see Smith**, oil paintings and drawings: Modern native American art.
GALERIE LIETZOW Knesebeckstrasse 32 • 1000/12 • Tel. 881.28.96	**Ben Wood**, objects, panels and pictures in glass
SILVIA MENZEL Niebuhrstrasse 69 • 1000/12 • Tel. 324 19 20	**Sandro Chia**, paintings, drawings, pastels, graphics
R. ONNASCH AUSTELLUNGEN Niebuhrstr. 5 • 1000/12 • Tel. 882.77.18	As of December 10, **George Segal**, "People in Environments"
GALERIE POLL Lützowplatz 7 • 1000/30 • Tel. 261.70.91	Until December 31, **Peter Klasen**
RAAB GALERIE Potsdamer Strasse 58 • 1000/30 • Tel. 261 60 96	**Peter Chevalier**
HANS REDMANN Fasanenstrasse 30 • 1000/15 • Tel. 881.11.35	Until December 23, **Heinrich Kley** (1863–1945), oil paintings, watercolors and drawings
GALERIE FOLKER SKULIMA Niebuhrstrasse 2 • 1000/12 • Tel. 881.8280	**Helmut Middendorf**, new paintings
ZELLERMAYER-LORENZEN Thielallee 3A • 1000/33 • tel. 831 17 97	**Herman Krauth**—young art from Berlin

BONN ☎ 49 (228)

GALERIE LINSSEN Prinz-Albert-Strasse 47 • 5300 • Tel. 21.89.09	German Expressionists, Russian Avant Garde, International classics, **Oswaldo Romberg** and **Jan Voss**.

COLOGNE ☎ 49 (221)

GALERIE BAECKER St. Apernstrasse 21 • 5000/1 • Tel. 240 15 26	**Louisa Chase**, *Neue Malerei aus New York* (new New York work)
GALERIE GMURZYNSKA Obenmarspforten 21 • 5000/1 • Tel. 23.66.21/2	*Kleine Formate West und Osteuropäischer Künstler* 1910–1930—(Small Works of West and East European Artists 1910–1930)
GALERIE MAX HETZLER Kamekestrasse 21 • 5000/1 • Tel. 52.78.53	**Markus Oehlen**, new paintings
GALERIE HOLTMANN Richartzstr. 10 • 5000/1 • Tel. 21.51.60	**Gerhard Naschberger**
GALERIE JOLLENBECK Maastrichter Strasse 53 • Tel. 51.58.52	"Sculpture Now"
KOLNISCHER KUNSTVEREIN Josef-Haubrich-Hof 1 • 5000/1 • Tel. 21.70.21/221.3740	**John Hilliard**
PAUL MAENZ Bismarckstr. 50 • 5000/1 • Tel. 51.50.88	**Anselm Kiefer**
GALERIE ORANGERIE REINZ Helenenstrasse 2 • 5000/1 • Tel. 23.46.84	**Salvador Dali**
GALERIE RECKERMANN Albertusstr. 18 • 5000/1 • Tel. 21.20.64	**Gianfranco Baruchello**, paintings
GALERIE WENTZEL St. Apernstrasse 26 • 5000/1 • Tel. 24.24.00	**Dominique Gauthier**, *Neue Bilder* (New Paintings); **Norbert Kricke**, sculpture and drawings; **Franz Bernhard**
MICHAEL WERNER Gertrudenstrasse 24/28 • 5000/1 • Tel. 21.06.61	Group show: **Baselitz, Byars, Broodthaers, Immendorff, Kirkeby, Lüpertz, Penck**
GALERIE RUDOLF ZWIRNER Albertusstrasse 18 • 5000/1 • Tel. 23.58.37/8	New acquisitions

DUSSELDORF ☎ 49 (211)

HEIKE CURTZE Citadellstrasse 11 • 4000/1 • tel. 32 68 00	**Günter Brus**, new paintings and drawings
KONRAD FISCHER Platanenstrasse 7 • Tel. 685.908	**Mario Merz**
GALERIE GMYREK Mutter-Ey-Strasse 5 • 4000/1 • Tel. 32.77.70	**Bernd Zimmer**, *Abgründe, ihr Berge, tanzt!* ("Chasms, Ye Mountains, Dance!")

DUSSELDORF (CONT'D) ☎ 49 (211)

GALERIE MAIER-HAHN Eiskellerberg 1-3 • 4000 • Tel. 32 36 44	**Ralf Johannen—Charly Banana**, drawings, paintings and gouaches
DENISE RENE HANS MAYER Grabbeplatz 2 • 4000 • Tel. 13.21.35	"Masterpieces of Modern Art"
KUNSTVEREIN RHEINLANDE/WESTFALEN Grabbeplatz 4 • 4000 • Tel. 327.023	**Friedrich Becker**: *Schmuck, Gerät, kinetische Objekte*

ESSEN ☎ 49 (201)

GALERIE NEHER Rüttenscheiderstr. 75 • 4300 • Tel. 78.20.71	Works by **Dix, I. & J. Generalic, Grieshaber, Heckel, Kirchner, Kokoschka, Modersohn, Müller, Nay, Nolde, Pechstein, Rohlfs, Schmidt-Rottluff**

HAMBURG ☎ 49 (40)

ASCAN CRONE Isestrasse 121 • 2000/13 • Tel. 040/47.42.94	Through December 21, **Per Kirkeby**, works on paper
MUNRO Barmbeker Str. 138 • D-2000/60 • Tel. 47 47 46/48 45 52	**Siegfried Anzinger**, paintings and works on paper

MUNICH ☎ 49 (89)

GALERIE + EDITION A Amalienstrasse 81 & 87 • Tel: 28.13.64/28.84.45	Through December, **James Collins**, pastels
GALERIE HEINZ HERZER Maximilianstrasse 43 • 8000/22 • Tel. 29 77 29	Until December 23, **Arthur Stoll**
GALERIE SIX FRIEDRICH Maximilianstrasse. 15 • 8000 • Tel. 29.50.21 & 29.61.10	Through December, **Siegfried Anzinger**
TANIT Maximilianstr. 36 • 8000 • 8000/22 • Tel. 29.22.33	As of December 1, **Rudi Troeger**, paintings and drawings (catalogue available)
CHARLOTTE GALERIE Falkenturmstrasse 8 • 8000/2 • Tel. 22 71 66	As of December 2, **Jan Balet**
GALERIE PFEFFERLE Maximilianstrasse 16 • 8000/22 • Tel. 29 79 69	Until December 23, **Stefan Szczesny**, new paintings
GALERIE THOMAS Maximilianstrasse 25 • 8000/22 • Tel. 22.27.41	Drawings by **Barlach, Basquiat, Baumeister, Chia, Heckel, Kirchner, Matisse, Middendorf, Mueller, Nay, Paladino, Picasso, Tatafiore, Winter.**

NUREMBERG ☎ 49 (911)

GALERIE JOHANNA RICARD Königstrasse 33/37 • 8500 • Tel. 22.50.20	Russian Avant-Garde

GREECE

ATHENS ☎ 30 (1)

JEAN BERNIER Marasli 51 • 140 • Tel. 723.5657	**Lucas Samaras**, new pastels; "Panoramas Polaroids"

HOLLAND

AMSTERDAM ☎ 31 (20)

AMERICAN GRAFFITI Berenstraat 20 • 1016 G.H. • Tel. 27 63 43	"East Village Artists"—**David Bowes, Mike Bidlo, George Condo, Bobby G, Richard Hambleton, Kiely Jenkins, Stephen Lack**
GALERIE JURKA Singel 28 • 1015AA • Tel. 26 67 33	**Marcel Meeyer**, paintings and drawings
GALERIE KRIKHAAR Spuistraat 330 • Tel. 26.71.66	Accrochage: **Appel, Picasso, Remé, Sonderlenque**, etc.
STEDELIJK MUSEUM Paulus Potterstraat 13 • 1007 A.B. • Tel. 73 21 66	Until Jan. 8, **Jean Tinguely; Margot Rolf**, textiles; **Enzo Cucchi**, paintings and drawings; **Günther Tuzina**, Photoworks

EINDHOVEN ☎ 31 (40)

STEDELIJK VAN ABBEMUSEUM 5611 N.H. • Bilderdijklaan 10 • Tel. 38.97.30	Until January 8, Collection of the Bonn Kunstmuseum

ITALY

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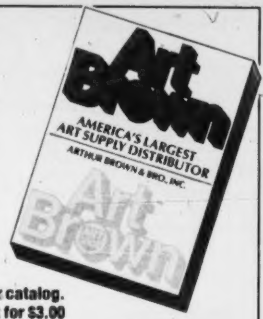
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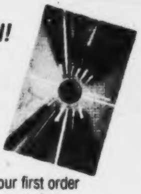

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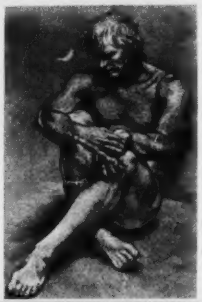

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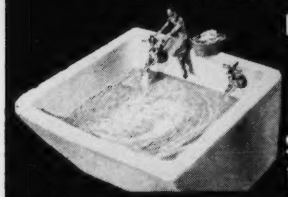

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Artworld

Art for Central America

An extensive **art-world protest against the U.S. government's policy in Central America is scheduled for January**. Identified as "Artists Call," the protest will take as its focus the "International Day of Solidarity with El Salvador" on Jan. 22. It will include art exhibitions, lectures, films and performances in Chicago, Los Angeles, New York, Washington, D.C. and other cities.

New York benefit exhibitions will be of three types: work by Central American artists, work that focuses on Central American issues, and unrelated work whose sale will support the event. There will also be shows of mail art, art by children and a special print portfolio.

Proceeds from the events will go to as yet unnamed educational, political and cultural Central American groups. A performance in New York titled "The True Avenue of the Americas," featuring murals and images of Central American political and cultural figures, will take place from 11 to 1 p.m. Jan. 21 along West Broadway in SoHo. Among the participating museums, commercial galleries and alternative spaces are ABC No Rio, Brooke Alexander, Art Galaxy, Castelli Greene Street, Susan Caldwell, Central Hall, Paula Cooper, Terry Dintenfass, Fashion Moda, Franklin Furnace, Film Forum, Gallery 345, Barbara Gladstone, Marian Goodman, Metro Pictures, Museo del Barrio, New Museum, Printed Matter, Yvonne Seguy, Taller Latino Americano.

Artists Call can be contacted at the offices of Political Art Documentation/Distribution, 339 Lafayette Street, New York, N.Y. 10012, 212-242-3900.

Remember the FDR Memorial?

Congress has allocated $950,000 for design and preconstruction work on the Franklin D. Roosevelt Memorial slated to be built in Washington, D.C., and it looks like the long-debated project—first authorized in 1955—is back on the track.

Designed by San Francisco architect **Lawrence Halprin** in 1974 and approved by Congress in '79, the FDR Memorial will feature an 800-foot-long meandering granite wall in an 8.8-acre garden, set within West Potomac Park midway between the Jefferson and Lincoln Memorials. The low-profile, nonmonumental memorial will include waterfalls, fountains, chiseled inscriptions and bronze sculptures of FDR by **Leonard Baskin**, **Neil Estern**, **Robert Graham** and **George Segal**.

Three previous FDR Memorial proposals were derailed (in '62, '65 and '67), in part due to public controversy. A *Washington Post* editorial recently argued against the current design on grounds that it costs too much, will displace popular sports fields currently on the site, and will increase traffic congestion along the scenic drive beside the Tidal Basin cherry trees.

But the FDR Memorial has all necessary bureaucratic approvals (by the **Federal Fine Arts Commission** and the **National Capitol Planning Commission**), and it has an environmental impact okay from the **National Park Service**. Congress also has approved the site, the design and authorized construction. The next step for the **FDR Memorial Commission**, which has supervised the project from the beginning, is to raise funds for construction—estimated (in 1981) at $28-31 million—from both Congress and private sources.

Louvre to Expand

I.M. Pei has been chosen as architect for a vast expansion of the Louvre Museum, to start in 1986 when the French ministry of finance will vacate the Pavillon de Marsan, the Louvre wing it has occupied since 1871. The expansion will include renovation of the wing for a partial reinstallation of the collection as well as construction of a 320,000-square-foot underground level approximately 30 feet below the Tuileries.

The Louvre exterior will remain unchanged, though some interior spaces may be significantly altered, with courtyards enclosed or floors removed. The underground level will house storage and a conservation lab, plus restaurants, a bookstore and an auditorium. There will also be an adjacent underground parking lot.

Funding for the project, dubbed "Grand Louvre," will come chiefly from France's ministry of culture—whose 1982 budget was ca. $1 billion. Further details will be forthcoming when a study by a French commission, headed by civil administrator Emile Biasini, is completed.

People

Douglas Dillon has resigned as Metropolitan Museum board chairman; his successor is **J. Richard Dilworth**, Met vice chairman since 1968 and former head of Rockefeller Center. Dillon, whose gifts to the Met include the Douglas Dillon Galleries of Chinese Art, numerous art works and some $10 million, will continue to serve on the executive and acquisitions committees.

New trustees at the Met are **Laurance A. Tisch**, chairman of Loews Corp., and Swiss industrialist and art collector **Baron Hans Heinrich Thyssen-Bornemisza**.

Sir Richard Bass, president of Bass Brothers Enterprises, and **Stavros Spyros Niarchos**, head of Niarchos Group Shipping Companies, are new trustees of the Museum of Modern Art. Art dealer **Sidney Janis** and art historian **John Rewald** were named as honorary trustees.

Marcia Tucker, director of New York's New Museum, will be U.S. commissioner of the 1984 Venice Biennale, scheduled for next June.

Art critic **John Perreault** is now curator at the Everson Museum, Syracuse.

John Hallmark Neff, director since 1978 of Chicago's Museum of Contemporary Art, left Dec. 1 to become art advisor to the First National Bank of Chicago and to write.

Allen Wardell, director of the Asia Society Gallery since 1974, will resign within nine months to return to scholarship in his specialty, American Indian art.

Dennis Barrie, formerly director of the Midwest branch of the Archives of American Art, has been appointed director of the Cincinnati Contemporary Arts Center.

Dean Walker, a specialist in 17th-century French sculpture, becomes curator of the Ackland Art Museum, Chapel Hill, N.C.

Previously assistant director, **Dan Concholar** is the new director of the Art Information Center (suite 412, 280 Broadway, New York, N.Y. 10007) founded by the late Betty Chamberlain.

Detroit accountant **David Ward** has been appointed managing director of Sotheby Parke Bernet by its new owner and chairman, **Alfred Taubman**. **Graham Llewellyn** and **Gordon Brunton** continue as directors for the auction house.

Grenada Protest

As a protest against the U.S. invasion of Grenada, **British art historian Douglas Cooper has withdrawn two works he lent to the National Gallery's Juan Gris retrospective.** Cooper, 72, a former Slade professor at Oxford and a leading Cubist scholar, had lent *Cup and Glass* and *Houses in Paris—Place Ravignan* (both 1911) to the show. In a letter to National Gallery director **J. Carter Brown,** Cooper wrote, "I am so outraged and disgusted by the behaviour of the American Government and its idiotic, vengeful and irresponsible President Reagan that I cannot any longer tolerate the idea of being associated with a cultural manifestation in your barbaric country."

The National Gallery, which has never had a work pulled from a show as a political protest before, has returned the pictures.

1984 AVA Awards

The 1984 $15,000 Awards in the Visual Arts go to **Louis Carlos Bernal, Rolando Briseno, Robert Cumming, Leonard Koscianski, Donald Lipski, Tom Marioni, Edward Mayer, Genna Watson, Margaret Wharton** and **Robert Therrien.** The annual awards, established in 1981, are given to one artist from each of ten different regions in the U.S.; they are administered by the Southeastern Center for Contemporary Art (Winston-Salem, N.C.) and funded by NEA, the Rockefeller Foundation and the Equitable Life Assurance Society.

NEA Challenge and Advancement Grants

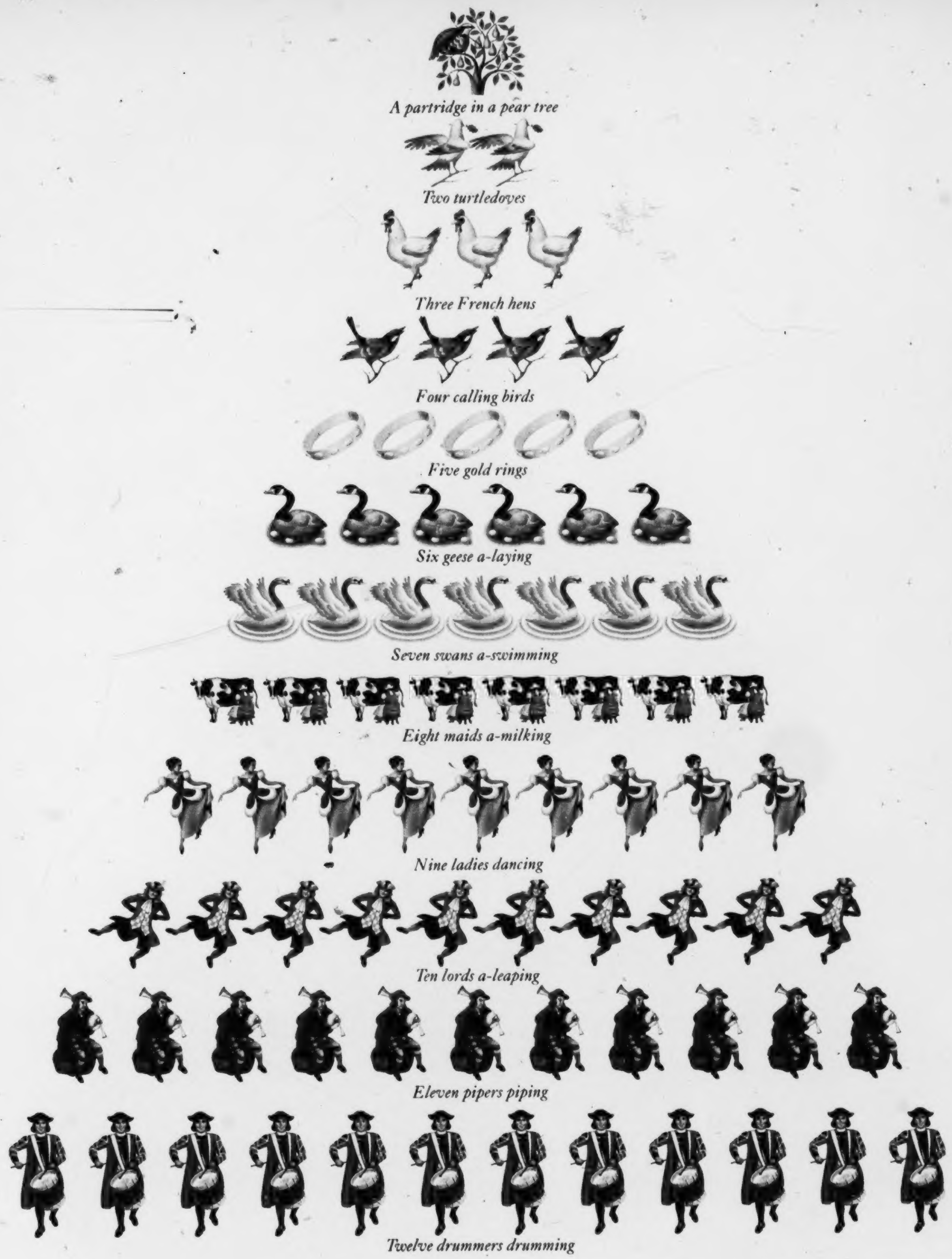
The NEA awarded **challenge grants totaling $20.9 million to 35 arts organizations** for 1983. This is the first year that previous challenge grantees were eligible to reapply; **25 of the 35 organizations were repeat winners.** Recipients must raise three dollars in private funds for every federal dollar contributed.

The 1983 challenge grant total is nearly twice last year's $11.4 million (which was also spread thinner, going to 53 organizations), but still below the $25.8 million given to 120 grantees in 1980.

The largest grant in the nation, $1.5 million, goes to the Metropolitan Opera. Visual-arts grantees are the **Art Institute of Chicago,** the **Museum of Modern Art** ($1 million each), the **Baltimore Museum** ($800,000), the **Newark Museum** ($750,000), the **High Museum,** Atlanta ($400,000), and the **International Museum of Photography**, Rochester ($150,000).

NEA's challenge grant division has also awarded **$1.6 million to 29 smaller arts organizations** in a new program designed to improve their financial and administrative stability. Grant amounts range from $40,000 to $85,000, and must be matched 3-to-1 in private funds. NEA provides professional consultants who will help grantees to design five-year fundraising and programming plans, which must then be approved by the peer-review panels.

Visual arts organizations receiving the new advancement grants, with tentative funding levels (dependent upon the successful development of a five-year plan), are: **and/or**, Seattle ($85,000); **Creative Time**, New York ($81,000); **80 Langton St.**, San Francisco ($42,000); **Franklin Furnace,** New York ($50,000); **Los Angeles Contemporary Exhibitions** ($46,239); **Social and Public Arts Resource Center**, Venice, Calif. ($56,000); **Washington Project for the Arts** ($85,000).


A partridge in a pear tree
Two turtledoves
Three French hens
Four calling birds
Five gold rings
Six geese a-laying
Seven swans a-swimming
Eight maids a-milking
Nine ladies dancing
Ten lords a-leaping
Eleven pipers piping
Twelve drummers drumming

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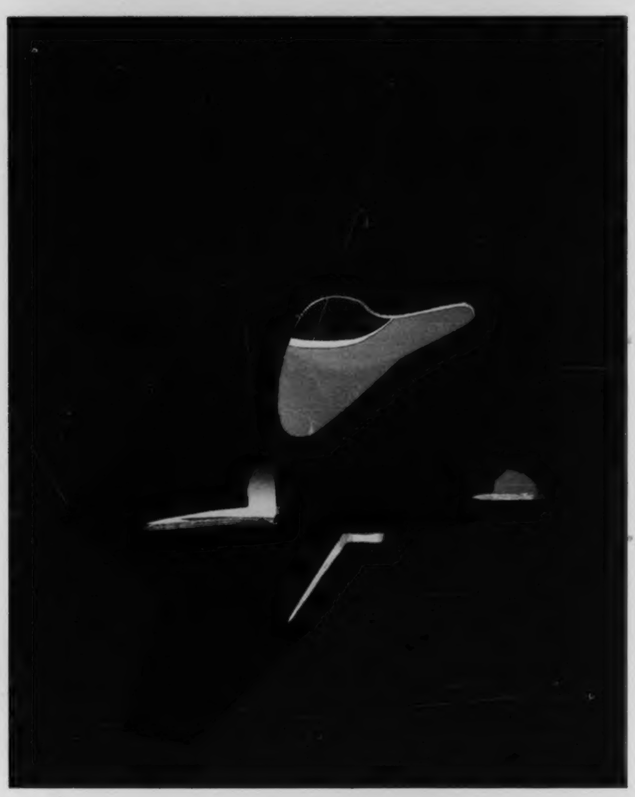

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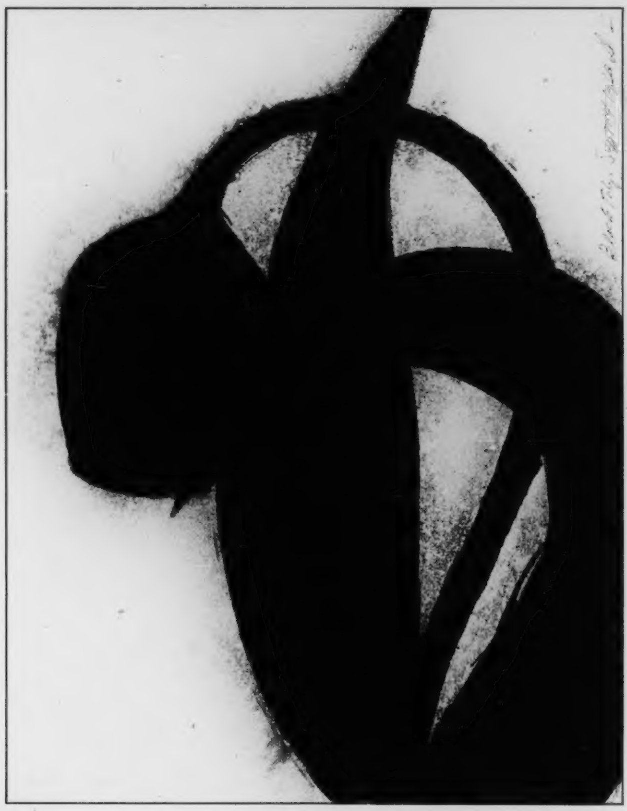

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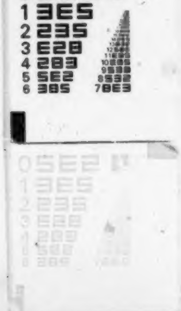C 26